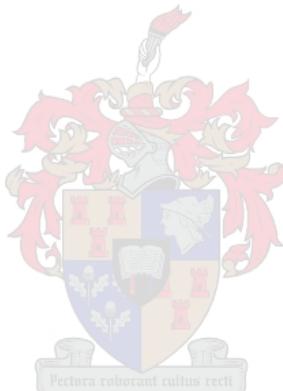


**DIFFERENTIATION IN THE SENIOR PHASE VISUAL ARTS
CLASSROOM TO ADDRESS KNOWLEDGE GAPS: A CASE
STUDY OF THREE HIGH SCHOOL TEACHERS**

CERI ROELOFSE

(HONS) BEd



**THESIS SUBMITTED FOR COMPLIANCE
WITH THE REQUIREMENTS OF THE
MASTER'S DEGREE IN THE
DEPARTMENT OF CURRICULUM STUDIES
IN THE FACULTY OF EDUCATION**

**STELLENBOSCH UNIVERSITY
SUPERVISOR: PROF AE CARL
MARCH 2020**

STATEMENT

BY SUBMITTING THIS DISSERTATION ELECTRONICALLY, I HEREBY DECLARE THAT THE WORK CONTAINED HEREIN IS MY OWN WORK AND THAT I HAVE NOT PREVIOUSLY IN ITS ENTIRETY OR IN PART SUBMITTED IT AT ANY UNIVERSITY FOR OBTAINING A DEGREE.

SIGNATURE: MS C. ROELOFSE

DATE: March 2020

ACKNOWLEDGMENTS

I would like to express my sincere thanks and appreciation to the following people:

- Professor AE Carl, my supervisor, for his valuable and professional guidance, inspiration and continued motivation and support.
- My partner, Jan-Christiaan, for all the encouragement, understanding, assistance and love.
- My parents, Paul and Wilma, for their example, encouragement, love and continued support.
- Elize Fick for the linguistic editing of this assignment.
- The Western Cape Education Department for giving consent to undertake this investigation.
- The Visual Arts educators and subject advisor who were willing to act as participants in this study.
- The school where I am currently teaching for their understanding and support.

SUMMARY

This study focuses on the experiences of Grade 8 Visual Arts educators with regard to the differentiation techniques they need to employ in their classrooms in order to address the challenges caused by the implementation of a new curriculum. The CAPS curriculum that was implemented in the senior phase in 2014 requires schools to offer only two of the four art forms (Dance, Drama, Music and Visual Arts) of their choice. This narrowing of the artform choices creates a possible gap in learners' prior knowledge and thus a need for differentiated instruction in the Grade 8 Visual Arts classroom, since the learners come from a variety of primary schools that chose different artform combinations.

To answer the research question in order to achieve the goal for this study, the researcher made use of a qualitative research design from within an interpretive research paradigm. A case study research strategy has also been applied by the researcher in order to obtain data pertaining to the specific aspect of the study, namely Grade 8 Visual Arts educators. Multiple sources were used to generate the data, namely semi-structured interviews with Visual Arts educators and a Creative Arts subject advisor, as well as document analysis. Various precautionary measures were taken to ensure validity and reliability of the data. During the course of the investigation, ethical issues were in question. However, the researcher followed the necessary guidelines to ensure that all endeavours were ethically acceptable.

In the literature review, the value and importance of Creative Arts is analysed, as well as the changes in the curriculum and its effect on the educators. The concept and elements of differentiation are discussed, and the impact the changes in the curriculum have on the learner is also considered. It was established that educators

from schools where the artform choices have been narrowed to only two art forms, are more likely to be confronted with learners with a gap in their prior knowledge due to the CAPS curriculum requirements and that they must employ a variety of differentiation techniques in order to bridge this gap. Taking the results of this study into account, it appears that specialist Arts educators are able to successfully apply differentiation strategies to bridge this gap in prior knowledge, but a lack of specialist Arts educators remains a challenge. The quality of training and availability of subject advisors in the Creative Arts was not sufficient at the time this study was conducted.

The results of this study clearly indicate that this gap in prior knowledge can be narrowed by enabling schools to broaden the Creative Arts art forms they offer and by ensuring that more specialist educators are trained in the subject and employed at secondary schools.

OPSOMMING

Hierdie studie fokus op die ervarings van Graad 8 Visuele Kunste opvoeders ten opsigte van die differensiasie tegnieke wat hulle in hulle klaskamers moet gebruik om die uitdagings wat deur die implementering van ‘n nuwe kurrikulum veroorsaak word, die hoof te bied. Die KABV-kurrikulum wat in 2014 geïmplementeer is, vereis dat skole slegs twee van die vier kunsforms (Dans, Drama, Musiek en Visuele Kunste) aanbied. Hierdie vernouing van die keuses van kunsforme, skep ‘n moontlike gaping in die leerders se voorkennis en dus ook ‘n behoefte aan gedifferensieerde onderrig in die Graad 8 Visuele Kunste klaskamer aangesien leerders uit ‘n verskeidenheid laerskole kom wat verskillende kunsformkombinasies gekies het.

Om die navorsingsvraag te beantwoord om die doel van die studie te verwesenlik, het die navorser ‘n kwalitatiewe navorsingstudie vanuit die interpretatiewe navorsingsparadigma onderneem. Die navorser het ook gebruik gemaak van ‘n gevallenstudiestrategie om die data oor die spesifieke geval naamlik Graad 8 Visuele Kunste opvoeders, in te samel. Daar is gebruik gemaak van veelvuldige bronne naamlik semi-gestruktureerde onderhoude met Visuele Kunste opvoeders en ‘n Skeppende Kunste vakadviseur asook dokumentontleding om data te genereer. Verskillende stappe is gevolg om die geldigheid en betroubaarheid van die data te verseker. Tydens die ondersoek het etiese kwessies na vore getree en die navorser het die nodige riglyne gevolg om te verseker dat alle handelinge eties aanvaarbaar is.

In die literatuurstudie word die waarde van Skeppende Kunste geanaliseer, asook die veranderinge in die kurrikulum en die inlvoed daarvan op die opvoeders. Die

konsep asook die elemente van differensiasie en die impak wat die veranderinge op die leerder het, word bespreek. Daar is vasgestel dat opvoeders van skole waar die kunsvormekeuse tot slegs twee verminder is, meer waarskynlik gekonfronteer word met leerders met ‘n gaping in hulle voorkennis as gevolg van die KABV-kurrikulumvereistes en dat hulle ‘n verskeidenheid van differensiasietegnieke moet toepas om hierdie gaping te oorbrug. Uit die resultate van die studie blyk dit dat spesialis- opvoeders in staat is om differensiasiestrategieë suksesvol toe te pas om hierdie gaping te oorbrug, maar dat ‘n tekort aan spesialis- opvoeders ‘n uitdaging bly. Die kwaliteit en beskikbaarheid van vakadviseurs in Skeppende Kunste was nie voldoende teen die tyd wat hierdie studie uitgevoer is nie.

Uit die studie is dit duidelik dat hierdie gaping in voorkennis verminder kan word deur skole in staat te stel om die Skeppende Kunste kunsvorme wat hulle aanbied uit te brei en deur seker te maak dat meer spesialis opvoeder in hierdie rigting opgelei word en deur sekondêre skole aangestel word.

TABLE OF CONTENT

CHAPTER 1 – INTRODUCTION

1.1 PURPOSE OF STUDY AND PROBLEM STATEMENT	1
1.2 RESEARCH QUESTION	2
1.2.1 Sub-questions	2
1.3 RESEARCH METHODOLOGY	2
1.3.1 Literature study	3
1.3.2 Interviews	3
1.3.3 Rationale for the sampling	4
1.3.4 Interpretation of data and restrictions	4
1.4 STATEMENT OF THE PROBLEM	4
1.5 STRUCTURING OF DISSERTATION	7
1.6 ETHICAL CONSIDERATIONS	8
1.7 CONCLUSION.....	9

CHAPTER 2 – LITERATURE STUDY

2.1 CREATIVE ARTS	10
2.1.1 Introduction to the rationale for Creative Arts	10
2.1.2 Specific aims of Creative Arts	11
2.1.3 The value and importance of Creative Arts education	12
2.1.4 The diminishing of Creative Arts education	15
2.1.5 What is Visual Arts?	17
2.2 CHANGES IN THE CURRICULUM	
2.2.1 Introduction.....	19
2.2.2 Limitation on the offering of Creative Arts art forms	20
2.2.3 Progression in the Curriculum and Assessment Policy Statement of 2011 (CAPS)	22
2.2.4 Restrictions of the Creative Arts CAPS curriculum in the senior phase	24
2.3 WHAT IS DIFFERENTIATION?	
2.3.1 Introduction	29
2.3.2 Elements	32

2.3.2.1 Content	32
2.3.2.2 Process	33
2.3.2.3 Products	34
2.4 EDUCATOR EDUCATION AND TRAINING AND ITS INFLUENCE ON EFFECTIVE DIFFERENTIATION	
2.4.1 Introduction	36
2.4.2. Staffing	37
2.5 IMPACT ON THE LEARNER	39
2.5.1 Learner pathway selection	41
2.6 SUMMARY	41

CHAPTER 3 – RESEARCH DESIGN AND METHODOLOGY

3.1INTRODUCTION	43
3.2 QUALITATIVE RESEARCH	
3.2.1 Research approach	43
3.3 RESEARCH DESIGN	45
3.3.1 Case study research design	46
3.4 RESEARCH PARADIGM	
3.4.1 Introduction	49
3.4.2 The interpretive approach	49
3.5 SAMPLING	50
3.5.1 Types of sampling	51
3.5.2 Purposive sampling	52
3.6 DATA COLLECTION AND ANALYSIS	53
3.6.1 Semi-structured interviews	54
3.6.2 Systematic data analysis	56
3.7 TRUSTWORTHINESS AND AUTHENTICITY	58
3.8 ETHICAL CONSIDERATIONS	59
3.9 POTENTIAL RESEARCH BIAS	60
3.10 LIMITATIONS	62
3.11 CONCLUSION	63

CHAPTER 4 – DATA ANALYSIS

4.1 INTRODUCTION.....	64
4.2 PURPOSE OF THE RESEARCH.....	64
4.3 INTERVIEW QUESTIONS	64
4.4 DATA ANALYSIS OF INTERVIEWS WITH EDUCATORS	
4.4.1 Context of schools and teacher education and training.	66
4.4.2 Gap in prior knowledge and differentiation	76
4.4.2.1 Are you aware of this gap that may arise in the prior knowledge of learners, due to the mismatch of Art subjects between the primary and secondary school and did you experience that there are learners in your class who lack this knowledge?	76
4.4.2.2 What differentiation techniques did you use in order to bridge this gap?	78
4.4.2.3 What successes have been experienced regarding the planned differentiation and what, in your opinion, are the possible reasons for these successes?	81
4.4.2.4 Did you experience any challenges regarding differentiation and what, in your opinion, are the possible reasons for these challenges?	85
4.4.2.5 Are there any challenges with regard to differentiation for which no provision has been made?	87
4.4.2.6 Summary	87
4.4.3 Available resources	88
4.4.3.1 What physical resources are available from the school and education department?	89
4.4.3.2 What human resources and support are available from the school and education department?	90
4.4.3.3 Are available physical resources sufficient and easily accessible?	92
4.4.3.4 Are the available human resources sufficient and easily accessible?	92
4.4.3.5 Summary	94
4.4.4 Suggestions and general comments from the participants	94
4.4.4.1 What would you recommend could improve the teaching of Creative Arts in the intermediate phase?	94
4.4.4.2 Do you have any general comments that you would like to share?	97

4.4.5 Summary	99
4.5 THE ROLE OF THE SUBJECT ADVISOR	101
4.5.1 What is a subject advisor?	101
4.5.2 The role and responsibilities of the subject advisor	101
4.6 DATA ANALYSIS OF INTERVIEW WITH SUBJECT ADVISOR	103
4.6.1 Interview with subject advisor	103
4.6.2 Background questions for subject advisor	105
4.6.2.1 Do you have a background in the Arts or Arts education?	105
4.6.2.2 What specific training did you receive regarding Visual Arts?	105
4.6.2.3 What training did subject advisors receive regarding art education and the CAPS curriculum?	106
4.6.2.4 How many schools do you serve or support?	107
4.6.2.5 Are there any other subject advisors in this district office to help you support Arts education in schools?	107
4.6.2.6 Summary	107
4.6.3 Departmental support	108
4.6.3.1 Is the department aware of this gap that may arise in the learners' prior knowledge due to Creative Arts subjects that do not match between primary schools and secondary schools?	108
4.6.3.2 Has any provision been made to support Visual Arts educators with the challenge in their classrooms to bridge this gap in prior knowledge?	108
4.6.3.3 How did the department intend to support schools with this challenge?	109
4.6.3.4 Have you, as subject advisor, received any training or instructions on how to support educators in relation to this particular challenge?	110
4.6.3.5 Do you have any challenges regarding differentiation for which there is no provision?	110
4.6.3.6 Summary	110
4.6.4 Available resources	111
4.6.4.1 What human resources and support are available to teachers from the education department?	111
4.6.4.2 What physical resources and support are available to teachers from the education department?	112

4.6.4.3 Are there any schools that have brought this problem under your attention and asked your assistance and support regarding planning?	112
4.6.4.4 Do you feel that the support provided by the department to educators is sufficient and effective?	113
4.6.4.5 Summary	114
4.6.5 Suggestions and general comments	114
4.6.5.1 What factors should schools consider when choosing their two art forms?	114
4.6.5.2 Do you have any opinions regarding the new curriculum and the challenges of differentiation arising from it?	115
4.6.5.3 What, in your opinion, could improve the teaching of Visual Arts in the senior phase?	115
4.6.5.4 Do you have any general comments you would like to share?	116
4.6.5.5 Summary	117
4.7 CONCLUSION	118

CHAPTER 5 – FINDINGS, CONCLUSIONS AND RECOMMENDATIONS

5.1 INTRODUCTION	122
5.2 SUMMARY OF THE VARIOUS CHAPTERS.....	122
5.3 FINDINGS AND CONCLUSIONS	123
5.3.1 Educator training	123
5.3.2 Schools' rationale for offering selected Creative Arts art forms	123
5.3.3 Gap in prior knowledge	124
5.3.4 Differentiation techniques	124
5.3.5 Available resources	126
5.3.6 The role of the subject advisor	126
5.3.7 Lack of specialist educators	127
5.4 RECOMMENDATIONS.....	127
5.4.1 Broadening choices by offering all four Creative Arts art forms	127
5.4.2 Educator training	128
5.4.3 Improving the Intermediate phase content	128
5.4.4 Allocating more time to Creative Arts in the timetable	129

5.4.5 Appointing more subject advisors for the Creative Arts	129
5.4.6 Improving communication	130
5.4.7 Integrating theoretical concepts with practical work	130
5.5 EDUCATIONAL IMPLICATIONS	130
5.6 SUGGESTIONS FOR FURTHER INVESTIGATION	131
5.7 FINAL PERSPECTIVE	132
LIST OF REFERENCES	134

LIST OF TABLES

TABLE 2.1: Overview of progression in Visual Arts Content – Senior Phase

TABLE 4.1: Size of schools (learners)

TABLE 4.2: Size of schools (educators)

TABLE 4.3: Location of participating schools

TABLE 4.4: Type of school

TABLE 4.5: Gender and age of participants

TABLE 4.6: Qualifications

TABLE 4.7: Participant Visual Arts background and teaching experience

TABLE 4.8: CAPS training

TABLE 4.9: Creative Arts art forms offered

TABLE 4.10: Rationale for Creative Arts art forms offered

TABLE 4.11: Visual Arts physical resources

TABLE 4.12: Dance, Drama and/or Music physical resources

TABLE 4.13: Human resources available regarding Visual Arts

TABLE 4.14: Similarities in participants' responses

TABLE 4.15: Differences in participants' responses

LIST OF FIGURES

FIGURE 2.1: Learning Cycle and Decision Factors used in Planning and Implementing Differentiated Instruction

FIGURE 3.1: Visual representation of the research design used in this qualitative case study

ADDENDUMS

ADDENDUM A: Transcript of Interview with Educator: Participant A

ADDENDUM B: Transcript of Interview with Educator: Participant B

ADDENDUM C: Transcript of Interview with Educator: Participant C

ADDENDUM D: Transcript of Interview with Subject Advisor: Participant D

ADDENDUM E: Analysis of Interview Transcript: Participant A

ADDENDUM F: Analysis of Interview Transcript: Participant B

ADDENDUM G: Analysis of Interview Transcript: Participant C

ADDENDUM H: Analysis of Interview Transcript: Participant D

ADDENDUM I: Interview Schedules and Questions

ADDENDUM J: Consent form for Participants to Participate in Research

ADDENDUM K: WCED Research Application Form

ADDENDUM L: WCED Research Approval Letter

ADDENDUM M: Ethics Committee Application Form

ADDENDUM N: Permission Letter from Stellenbosch University

CHAPTER 1: INTRODUCTION

1.1 PURPOSE OF THE STUDY AND PROBLEM STATEMENT

The National Curriculum and Assessment Policy Statement (CAPS) (Department of Basic Education and Training, 2011) is the policy document which replaced the previous National Curriculum Statement (Department of Basic Education and Training, 2002). It is progressive in nature as learners are required to have a certain level of knowledge and skills before being promoted to the next Grade. However, in Creative Arts in the senior phase, subject choices were scaled down to only two art forms. The four art forms namely Music, Dance, Drama and Visual Arts, are currently not all offered by all schools as before. Schools are now required to choose which two of the four art forms will be offered at their institution in the senior phase.

The senior phase of General Education and Training (Grades 7 – 9) involves learners' primary and secondary school careers as learners are still in the primary school during Grade 7 and in the secondary school during Grades 8 and 9. The possibility arises that there may be a mismatch between the artform choices with regard to Creative Arts when moving from primary to secondary schools. This can lead to potential challenges with regard to differentiation in Grade 8 Creative Arts classrooms as educators can have learners from a variety of primary schools – and therefore different foundations and levels of preparedness – in the same class. A break in continuity may cause potential problems for senior phase educators, who will need to make use of differentiation techniques in order to rectify this gap in prior knowledge in some of their Grade 8 learners.

The purpose of this research is to investigate how Visual Arts educators in the senior phase intend to provide differentiation in the classroom to bridge this gap in prior knowledge with the implementation of the CAPS curriculum. A literature study was completed to underpin the study and to investigate whether similar studies have been done in South Africa or other parts of the world. Interviews were conducted with three Visual Arts educators in the senior phase (Grade 8 educators), as well as a Creative Arts subject advisor. The purpose is to gain insight into what strategies educators developed to effectively bridge the potential gap in learners' prior knowledge and continuity that can arise with the transition from primary to secondary schools, as well as what

methods educators use to effectively support the learners involved. The gap in learners' prior knowledge is not due to the curriculum content, but rather because of the new guidelines regarding the combination of art forms primary and secondary schools can choose to offer. As part of this study, an investigation into the planning made by educators for this differentiation - in other words, the level of preparation for this potential problem in their classroom - and how educators experience and handle the differentiation, was completed.

1.2 RESEARCH QUESTION

The following research question served to guide this study: How do three high school Visual Arts teachers address learners' knowledge gaps due to new curriculum requirements through differentiation in the classroom?

1.2.1 Sub-questions:

The following served as the sub-questions for this study:

- What is the nature of the challenges experienced by secondary school educators in terms of learners' different levels of preparation in primary schools?
- What teaching approaches and strategies do educators use to handle the potential gap in prior knowledge in learners?
- What impact does the gap in prior knowledge have on educator's teaching strategies?
- Which strategies for differentiation do educators use to bridge the gap in prior knowledge?

1.3 RESEARCH METHODOLOGY

An interpretivist qualitative approach to research was followed for this study. It is applicable to the requirements of the study as the aim of this approach is to develop an understanding of "the world of human experience" (Cohen & Manion, 1994:36). This paradigm thus applies to this study as the researcher intended to rely on the participants' views and experiences of the situation being studied (Creswell, 2003:8). The researcher also tried to accommodate the influence of her own background and experiences so that this subjectivity would not affect the study negatively.

Qualitative research is a systematic, subjective approach used to describe life experiences. It attempts to give meaning and focus on individual experiences and perceptions. The research adopted a dual approach where a basic study of existing literature was completed, and semi-structured interviews with three educators and a subject advisor were conducted.

1.3.1 Literature study

A literature study was completed to provide a good theoretical basis and understanding for this study. This is also necessary to develop a better understanding of the subject.

The possible gap that may arise in Creative Arts in the Grade 8 Visual Arts classroom was not taken into account when the policy documents were developed. This means that the literature research in this area is limited. As this study also intended to focus on the educational challenges caused by policy changes, conceptual issues of curriculum design based on progression and the potential challenges of differentiated instruction, formed part of this literature study.

1.3.2 Interviews

Semi-structured interviews were conducted with three Grade 8 Visual Arts educators in the senior phase at different secondary schools. The focus was on Grade 8 Visual Arts educators, as they are the ones that are faced with and most affected by this particular challenge. Semi-structured interviews were conducted as pre-arranged questions were used. There was enough freedom and space for the conversation to take a natural course so that the interviewees involved are free enough to reveal other issues that may be relevant to this study. This method of interviewing provides for further review and explanation of answers (Nieuwenhuis, in Maree, 2007:87).

All interviews were recorded using an audio device and transcribed afterwards (see Addenda A-D). A subject advisor also formed part of this study in terms of support and provision made by the department.

1.3.3 Rationale for the sampling

Educators at three secondary schools in the researcher's own geographical area were asked to participate as respondents in the study as it was convenient and more accessible to the researcher. The respondents have been chosen as they are the educators who would be affected most by the policy changes involved and/or involved in the policy changes and their implementation. Although respondents are all from schools in the same area, the schools all have different contexts and they would probably deal with this particular potential problem of a gap in certain learners' prior knowledge, in different ways.

1.3.4 Interpretation of data and restrictions

Inductive codes were used to collect data from the interviews and analyse them. This means that codes will emerge from the information (Thomas, 2003:2). This method was used to see if any patterns emerged in educators' differentiation methods in the Visual Arts classroom, as well as which methods and strategies were successful and which did not yield fruit (see Chapter 3 for further elaboration).

1.4 STATEMENT OF THE PROBLEM

The CAPS Document (Department of Basic Education and Training, 2011) in Creative Arts which replaced the former National Curriculum Statement (Department of Basic Education and Training, 2002), clearly prescribes and sets out the content, as well as the prescriptions for the presentation of each Creative Art artform. CAPS is based on a year-after-year scaffolding principle where there is growth and depth from one Grade level to the next. It is thus assumed that learners already have a certain level of knowledge and skills when they enter the next Grade e.g. learners are taught various drawing techniques in Grade 7 in Visual Arts, as well as the use of art elements, such as shape, line, tone, texture, monochromatic and complementary colors, and so forth. The Grade 8 CAPS policy specifies that learners should use these art techniques, previously learned, with increasing complexity and new techniques should be added that learners should master. The content is not covered again in the new Grade as it is assumed that the learners already possess

this set of skills and knowledge.

With the planning and design of the CAPS policy document, it was not taken into account that the senior phase of GET spans over learners' primary and secondary school phases, which could cause a discrepancy between the Creative Arts art forms offered to the learners. The CAPS document is compiled with the assumption that the learners will be able to follow the curriculum sequentially. This study aims to conduct qualitative research on how secondary school educators intend to bridge this gap in prior knowledge learners could experience due to the requirements of the CAPS curriculum (Department of Basic Education and Training, 2011) for Creative Arts in the senior phase. This gap may have serious implications for Creative Arts educators in the senior phase, especially for Grade 8 educators in secondary schools, as they may have learners with different backgrounds and levels of prior knowledge in their classrooms. Hypothetically speaking, several learners will possess the required skills and knowledge since the art forms offered at their primary schools and secondary schools coincided. These learners will have a solid foundation in the subject, as the CAPS curriculum presupposed. However, there will also be learners in the same classroom who lack this essential foundation since their primary schools offered different Creative Arts art forms.

As a Grade 7 Creative Arts educator, the researcher became aware of this potential problem and possible mismatch that may arise. This can lead to potential challenges for Creative Arts educators in secondary schools since they will have to make use of differentiation techniques in their teaching. There is currently little provision in the CAPS curriculum for this potential gap in the learners' prior knowledge with the transition to secondary schools.

The choice of which Creative Arts art forms will be offered at a secondary school, lies with the school itself. The school chooses which two of the four art forms they are prepared to offer, based on interest, as well as physical and human resources available to the school (Department of Basic Education and Training, 2011: 9). There is therefore no guarantee that the learners will be offered the same Creative Arts art forms in the secondary school which they were offered in the primary school. Learners are therefore compelled to take the art forms based on what their school is capable of offering. Creative Arts is compulsory in the senior phase and learners therefore do not have the

option to discontinue this subject if they are experiencing this gap in prior knowledge.

Creative Arts also include a theoretical component with written examinations from Grade 7 onwards. In the Intermediate phase (Grade 4 – 6), the focus is only on the practical component of the subject and learners are not tested on any theory discussed. It is therefore not only practical skills that will be lacking. Measurable knowledge is tested at the end of Grade 7 and it is assumed that this knowledge will be transferred to Grade 8 due to the progressive nature of the CAPS curriculum.

The danger exists that learners who lack the necessary prior knowledge, may lose their self-esteem, confidence and perseverance in both the appreciation and execution of the Arts. Hesham and Wing (2004: 87) claim that cognitive styles, performance, motivation and prior knowledge have a particular influence on learners' learning. A lack of this essential prior knowledge can therefore prevent successful learning. Prior knowledge can be defined as the knowledge, skills and abilities learners have before new learning takes place (Hesham & Wing, 2004: 87). It provides an important resource to the learner. It is of great value for learners to be equipped with the relevant knowledge so that this knowledge can be activated when new learning has to occur (Yates & Chandler, 1991). It is therefore of the utmost importance that learners acquire and build the necessary knowledge and skills in Visual Arts in primary schools to ensure effective learning and success in the secondary schools.

The focus of this study is thus on the potential challenges of differentiated teaching strategies educators have to employ in the Grade 8 Visual Arts classroom. Differentiation is defined as the adaptation of the curriculum, teaching strategies and the environment to meet the diverse needs of all students (Batts & Lewis, 2005: 27). By making these adjustments, educators can maximize the potential of each student in the classroom (Carolan & Guinn, 2007: 45). Differentiation is a practice obtained from a set of values: the way educators teach their learners, develop their curriculum, set rules and talk about learning (Benjamin, 2006: 57). Compared to classroom teaching, it may look like a special challenge and additional work, but its value is immeasurable in terms of better performance. In differentiated classrooms, educators start where learners are and not only at the beginning of the curriculum guide (Tomlinson, 1999: 2). The challenge, however,

is that too many learners are at different levels due to the curriculum changes – far beyond the beginning of the Grade 8 curriculum.

As the CAPS curriculum has only been implemented in the senior phase in recent years, there is very little research on this potential gap that may arise in learners' prior knowledge. In the previous NCS curriculum (Department of Basic Education and Training, 2002), the four Creative Arts art forms were presented from Grade 4 to Grade 9. Differentiation regarding this gap in learners' prior knowledge as a result of the curriculum has not yet been necessary.

In light of the above, the following problem will be investigated: How do senior phase Visual Arts educators handle the potential challenges of differentiation in the classroom with regard to learners with a gap in prior knowledge as a result of the CAPS curriculum requirements?

1.5 STRUCTURING OF DISSERTATION

Chapter one consists of a description of the purposes, the research question, the research methodology, as well as the ethical considerations for this study.

Chapter two consist of a literature study of relevant theory, including a discussion on Creative Arts, changes in the South African school curriculum, a discussion on differentiation and differentiated instruction, educator education and training and its influence on effective differentiation, and the impact it has on the learner.

Chapter three discusses the research design and methodology followed during the course of this study. It includes a description of qualitative research, the research design, the research paradigm and how sampling occurred. It includes information on data collection and analysis, how trustworthiness and authentication was achieved, ethical considerations, potential research bias and the limitations of the study.

Chapter 4 consist of a description of the purpose of the study, the interview questions and the data analysis of the interviews with the three educator participants. It also includes a discussion on the role of the subject advisor and the data analysis of the interview with the subject advisor.

Chapter five includes a summary of the various chapters, the findings and conclusions from the investigation and recommendations. It also discusses educational implications, suggestions for further investigations, as well as the final perspective on the study.

1.6 ETHICAL CONSIDERATIONS

Permission to conduct this research in schools was obtained from the Western Cape Department of Basic Education (WCED) before the research began (see Addendum G for application letter and Addendum H for permission letter from the WCED). After permission was obtained from the WCED, permission was obtained from the three Visual Arts educators and the subject advisor to participate in the study after they were fully informed about the study. They were informed of how the information gathered from them, would be utilised. After they were fully informed, they were asked to sign a consent form to state that they give their informed consent to be a respondent in the study (see Addendum F for consent form for participants to participate in research) and that the information provided by them may be used in the published research. They were also informed that they have the right to review the notes and information before publication. Respondents were informed that they are free to withdraw from the study at any time without consequences. All respondents and their institutions are kept anonymous.

An application was also submitted to Stellenbosch University to conduct the study and permission was granted by the Ethics Committee with Permission Number DESC/Roelofse/2016/1 (see Addendum I for Ethics Committee application form and Addendum J for permission letter from Stellenbosch University).

1.7 CONCLUSION

In this chapter an overview was provided on the problem to be investigated, as well as the research questions which will guide this study. A brief background was provided on appropriate research methodology, as well as the ethical considerations.

Chapter two will provide a description of relevant literature investigated.

CHAPTER 2: LITERATURE STUDY

2.1 CREATIVE ARTS

2.1.1 Introduction to the rationale for Creative Arts

According to the Curriculum and Assessment Policy Statement of 2011 (or CAPS) (Department of Basic Education, 2011:10), the subject Creative Arts provides exposure to and study of a range of art forms including dance, drama, music and Visual Arts from Grade R to Grade 9. It is one of the nine subjects all Grade 7 – 9 learners in the senior phase of General Education and Training (GET) are required to take and pass in order to progress to the next Grade and the Further Education and Training (FET) phase, Grades 10 – 12.

Art is a means of communicating ideas and feelings. An exposure to art can affect other aspects of learners' learning as creativity and imagination is improved through this process of creating artworks. The main purpose of the subject Creative Arts is to develop learners as creative, imaginative individuals who appreciate the Arts and who have the basic knowledge and skills to participate in art activities and to prepare them for possible further study in the art forms of their choice in the Further Education and Training Phase (FET) (Department of Basic Education, 2011:10).

Through Creative Arts one can teach learners problem solving skills and how to make choices since every step in creating involves a decision (Davidson, 2001). It develops imagination and allows learners to create and develop unimaginable and abstract ideas. It gives learners an expressive outlet to communicate their feelings and ideas in a way that does not require written or verbal proficiency. Culture can be expressed through the Creative Arts and it teaches children how to interpret, analyse and use visual information and how to make choices based on it.

As stated above, the main aim of the subject Creative Arts is to provide exposure to and study of a range of art forms including Dance, Drama, Music and Visual Arts. The Arts and culture are integral parts of life and culture finds expression through the Arts (Department of Basic Education,

2002:27). To achieve this main aim, there are a number of specific aims for Creative Arts. This will be briefly described in the next section.

2.1.2 Specific aims of Creative Arts

The CAPS policy (Department of Basic Education, 2011:10) provides a set of specific aims and objectives for Creative Arts. The rationale and purpose of Creative Arts' inclusion in the curriculum is to:

- develop creative, expressive and innovative individuals and teams;
- provide learners with exposure to and experiences in Dance, Drama, Music and Visual Arts;
- provide access to basic Arts education for all learners;
- identify and nurture artistic talent, aptitude and enthusiasm;
- equip learners with adequate basic skills to pursue further studies in the art forms of their choice;
- develop an awareness of Arts across diverse cultures;
- expose learners to the range of careers in the Arts;
- develop Arts literacy and appreciation;
- develop future audiences and Arts consumers; and
- develop life skills through the Arts.

(Department of Basic Education, 2011:10).

These specific aims focus on developing important values, skills and attitudes necessary for developing the learners in a holistic manner. Learners need to be adequately prepared in order to be responsible and productive members of society. Learners are exposed to a wide variety experiences and stimuli through the Arts which assist in the development of creative, expressive and enthusiastic individuals capable of problem-solving in an innovative way. The Arts also aim to create an awareness and sensitivity among learners regarding other cultures and diversity.

Learners learn to appreciate and understand art while developing important life skills, such as discipline, collaboration, risk-taking and perseverance.

It is clear that die inclusion of Creative Arts in the curriculum is of vital importance as it is responsible for the development of numerous crucial skills and values. Although the importance of the subject seems to be diminishing in our schools, there are many other factors contributing to the importance of the Arts.

2.1.3 The value and importance of Creative Arts education

Einstein once said, "Imagination is more important than knowledge" (Einstein, 1929). Imagination is a crucial part of a learner's development as it can lead to creativity, resourcefulness and originality. Creative Arts envisions the stimulation of learners' imagination and creativity to offer them a way to express themselves verbally and non-verbally. According to Lev Vygotsky's theory on the role of social interaction in the development of cognition (Vygotsky, 1978), creativity and imagination also aids in social and cognitive development. It can assist learners in reaching a high level of social, emotional and intellectual potential. These abilities and skills are important skills that all learners will need when they join the workforce one day.

Creative Arts play an imperative role in the holistic development of a child. Through art learners learn problem solving skills, develops imagination, learn how to express ideas and emotions, learn to plan, manipulate materials and communicate effectively. The National Arts Education Association (NAEA) includes the following three motivations for the inclusion of Creative Arts in the curriculum: the value of work, a universal language and values (Meyer-Hoffman, 2015:15).

The value of work refers to ensuring learners possess the necessary knowledge and skills to fulfil their role in society one day. This is ultimately the purpose of a school education. Since there is currently a lack of good-quality work and productivity for economic growth, the Arts can be seen as an important aid in overcoming this obstacle since the standards of creativity, productivity and workmanship are experienced and trained during process of completing an art project.

A universal language is created through the Arts since art is not bound to a single spoken language. Literature studies in the Arts comprises of different images being studied and these images can eventually affect our behaviours, needs and opinions (Meyer-Hoffman, 2015:15). Learners should not only be taught how to read words and texts, but how to understand and interpret visual images and how it links to their own beliefs and ideals. This assists in the development of critical thinking skills since images are examined and analysed to express an idea or opinion. This process of reflection crosses the boundaries set by a single spoken language.

The third motivation for including Creative Arts into the curriculum, according to the NAEA, is the development of values in learners. Studying the Arts exposes learners to a variety of people, ideas, human values and concerns. Learners are given an opportunity to see how art can express human aspirations and ideals (Meyer-Hoffman, 2015:16). This assists learners to be able to make more informed and educated decisions on what is good and right, since they are confronted with a variety of human values through the Arts.

The value of Creative Art thus lies in the process of learning and internalising important life skills, such as focus, creative problem-solving, risk-taking, restraint and teamwork and learners can become valuable, productive members of society. It has the ability to cross over the language barrier as the Arts are image- or movement-based, thus encouraging learners to engage their critical thinking strategies. The Arts rely on a variety of experiences, beliefs and values in order to make sense of the world and can assist in the development of receptive and sensitive learners as they are confronted with many different cultures and ideals through the different art forms.

The value of the Arts lies in the variety of important life skills it incorporates. Elliot Eisner's belief that the Arts are critical in developing certain skills in children coincides with the motivations of the National Arts Education Association (NAEA) as to why it should be included in the curriculum. Eisner (2002) highlights the following reasons why Arts education is of vital importance:

1. The Arts teach learners to make good judgements about relationships. As the Arts comprises of creating, analysing and appreciating artworks, it assists in the development of their judgement abilities, which is an essential life skill. Many school

subjects in the curriculum are focused on providing the correct answer, following rules and memorising content. Creative Arts, however, is one of the few subjects where judgement is developed as an important skill and tool in creating and analysing works of art, and this assists in making effective judgement calls later in life, especially regarding qualitative relationships. It allows learners to think for themselves and become intellectually independent (Eisner, 1978).

2. The Arts subjects can teach learners that there is usually more than only one solution to a problem. This, again, links to effective problem-solving skills that learners develop through the Arts. Learners are often faced with challenges and problems in the Arts for which they need to produce a solution. They open their minds to a variety of solutions and thus also have to analyse which solution is most suitable pertaining to the problem. They learn how to think ‘out of the box’ and search for alternative solutions if they are not satisfied with the current result. This is clearly a crucial life skill to develop in learners through the Arts.
3. The Arts can teach learners how to celebrate multiple perspectives. Through teaching learners how to interpret and analyse art and having discussions surrounding artworks, learners realise that there is more than just one single way in which the same work of art can be interpreted. This broadens learners’ horizons and instil the belief that there are many ways to see and interpret the world around them. It thus opens their mind to many possibilities instead of being fixed in one rigid mindset. This agrees with Greene’s (1995:3) statement that an awareness or openness to the world created by the Arts, is what allows for the consciousness of alternative possibilities
4. The Arts teaches learners that small changes and differences can have large effects on the outcomes. People often believe that small contributions would not have any effect as the problem as a whole seems too big to manage. Through creating art projects, learners get to experience that small contributions do have an influence on the outcome and can be very valuable.
5. The Arts is a form of expressions that allows learners to say what cannot be verbally expressed. Learners often have trouble finding the words to express certain emotions and ideas, and through creating artworks, learners are given the opportunity to express these emotions through a variety of mediums. The arts should stimulate feelings into

movement, colour or song (Greene, 2013). They learn that emotions and ideas that are not physically present can be symbolised by the images they can create (Eisner, 1978). In Arts educations, learners are asked to explain how a work of art makes them feel. This assists learners in finding the correct words to express certain emotions and helps learners to find various modes of expression. One of the most important ways in which learners might connect with the world is to find their own means of expression (Greene, 2013).

6. The Arts enable us to have certain experiences that we can have from no other source. These diverse experiences assist learners in discovering the range and variety of what they are capable of doing and feeling. It thus broadens learners' horizons by exposing them to a different set of experiences than what they are usually confronted with.
7. The Arts emphasize that neither words nor numbers can limit or exhaust our knowledge. Knowledge is not confined to language or mathematical content and the Arts allow learners to go and explore beyond the limitations of language.

These are but a few of the reasons Eisner (2002) provides as to the value and importance of Arts education as an integral part of a child's holistic development. In an earlier article of Eisner (1978) he explains the value of Visual Arts and painting within Creative Arts education. He is of the view that creating images with a variety of materials provides learners with an intrinsic form of satisfaction and the development of competence. They become aware that they can create something where there was nothing before and that the images that they create can function as symbols. These symbols can serve as a means of communication and relate to other images to form a whole. Creating works of art also provides learners the opportunity to develop the sensibilities and feelings that make aesthetic awareness of the world possible (Eisner, 1978). This can only occur, however, if there is conscious participation in an artwork. Mere exposure to a work of art is not sufficient to occasion an aesthetic experience (Greene, 1995:3).

2.1.4 The diminishing of Creative Arts education

Although Creative Arts education is clearly such an important part of a learners' holistic development and growth, Meyer-Hoffman (2015:15) and Greene (1995:2) is of the view that

Creative Arts is often regarded as a ‘less important’ subject in schools. A greater emphasis is placed on the other subjects, namely languages, mathematics, physical sciences and social sciences. This agrees with Greene’s (1995:2) statement that there is more focus on “the development of higher-level skills, academic achievement, standards, and preparation for the workplace”. The reason for this is often because the other subjects may provide a more successful future since there are more work opportunities available in these fields of study. This agrees with the perception that a greater emphasis should be placed on STEM education. STEM education places a greater focus and emphasis on Science, Technology, Engineering and Mathematics education in school as it is believed that a focus on these aspects of education will create a more employable workforce (World Economic Forum, 2017). There is an assumption that the Arts will not yield a prosperous and successful future and that it does not assist in effectively preparing learners for the labour market. According to Fourie (2009: 73), these misconceptions arise from ignorance of laymen who have no knowledge of the inherent characteristics and value of the arts. Creative Arts is an effective way of developing the expressiveness and the creative and innovative potential of learners, as well as critical thinking skills, communication abilities and persistence in a world of rapid change – vital skills needed in the labour market.

It is clear from the above that Creative Arts is often not considered as an intellectual subject as it does not require as much computations and verbal skills as mathematics or languages, for example. Creative stimulation is being repressed and buried by standardization and measurement of teaching and learning. The Arts cannot be standardized as it is dependent on each individual’s representation of his or her own feelings and reality. Standardisation wipes clean the diversity, richness and humanness of responses to the Arts (Greene, 2013). In the current climate of the South African curriculum, emphasis is placed on the development and improvement of language, mathematical and scientific skills. As a result, the importance of Creative Arts diminishes. This implies that “young people are to be moulded in the service of technology and the market, no matter who they are” (Greene, 1995:2).

The diminishing importance of Creative Arts in schools is evident when one studies how time is often allocated in the new CAPS curriculum. According to the prescribed time-table allocation in the CAPS policy, Arts education is allocated only one hour per week per art subject for instruction.

This is far less than the non-Arts subjects, which are allocated up to five hours per week. This also diminishes the importance of Arts education, which includes many specialised individual art subjects.

Further evidence of the diminishing importance of Creative Arts, and especially Visual Arts, is the fact that very little research has been done in this field. During this study e.g. it was clear that very little research is being done in this field as only a small amount of literature is available in this field and there is a knowledge gap in this area of study.

It is clear the Creative Arts form an integral part of a learner's school career and assist in the holistic development of the learner. It fosters important skills, including perceiving, appreciating, exploring, responding to the visual world and it promotes the understanding of visual experiences. As Creative Arts consist of four art forms, namely dance, drama, music and visual art, it created a very broad spectrum to be studied.

For the purpose of this study the focus was turned to the Visual Arts component only and how differentiation assisted in overcoming the challenges set by the new curriculum changes in the Visual Arts classroom.

2.1.5 What is Visual Arts?

Visual Arts consist of art forms that focus on creating works that visually represents the environment, a message, idea or emotion. Visual Arts includes three main areas of study: fine art, decorative art and contemporary art. Fine art includes works made by painting, drawing, sculpture and graphics; decorative art involves ceramics, jewellery making, mosaic art, tapestry and glass art and contemporary art includes photography, graffiti, animation and video art (Mastersportal.eu., 2017). All these types of art can be visually perceived and is concerned with the aesthetics and expression of individuals. The Visual Arts focus mostly on the practical component of the subject and include two-dimensional and three-dimensional artworks.

The Visual Arts are concerned with self-expression as it offers individuals a means of expressing emotions, ideas or messages while engaging with the world. It stimulates and develops learners' imagination and intellect and broadens their perspective through visual experiences.

According to the Curriculum and Assessment Policy Statement of 2011 (CAPS: Department of Basic Education, 2011) Visual Arts is one of the four art forms of Creative Arts that a school can choose to offer, together with Music, Dance and Drama. The CAPS policy (Department of Basic Education, 2011:12) also states that:

'constant exposure to the content, concepts and skills of Visual Arts, through a range of different activities that vary in depth and breadth, will help learners develop a rich visual language and related skills. Critical and reflective thinking skills are developed, and learners reap enormous satisfaction from being able to express themselves in symbolic visual ways.'

Visual Arts should be regarded as an important subject that needs to be thoroughly understood and studied in order to develop creative and critical thinkers. According to Pearson (1998), the Arts serve as entryways to the processes of thinking and learning, saying that Arts engagement involves many cognitive areas, such as analytical thinking, problem posing, and verbal reasoning. Artists form a significantly large component of a society. A good basic Arts education in school is therefore important for its effective contribution to the cultural and economic growth of a country.

Unfortunately, there are many factors contributing to the difficulty that Arts education does not always receive the necessary consideration and appreciation in order to facilitate effective learning. Visual Arts is an important subject as it assists in the development of many skills, such as discipline, focus, collaboration, observation, risk-taking, perseverance, expression and creativity, and it assists in the development of different ways of thinking. It forms an integral part of the curriculum and the holistic development of the learner. Its current place in the curriculum and the recent changes in the South African school curriculum could add to the diminishing value of Visual Arts in general, creating challenges for Visual Arts educators – especially in the senior phase. During the past few years the South African curriculum has undergone many changes and refining processes which has a profound effect on the way the Arts are taught and perceived.

2.2 CHANGES IN THE CURRICULUM

2.2.1 Introduction

Dictionaries often define the term ‘curriculum’ as the courses that are offered by a school or any educational institution (Stevenson, 2010). It, however, constitutes a much broader sense as it involves all the knowledge and skills that learners are expected to know and master at the end of each grade and phase. This includes the lessons and academic content and learning standards and objectives that all learners are required and expected to meet. In an even broader sense, the term curriculum also encompasses all assessments, readings, resources and materials, assignments and books used to teach and organise a specific course.

Since the curriculum is one of the most fundamental and important components of effective teaching and education, reform is often required to ensure quality education. Ongoing renewal of the school curriculum is necessary, since there is a universal need to respond to changes, to address achievements and areas of concern, and to take changing contexts into consideration (Serdyukov, 2017). There are many areas of the curriculum that can be developed and improved in order to achieve greater curricular standardisation and consistency, for example learning standards required, assessment requirements, curriculum alignment, and resources, to name but a few (Martone & Sireci, 2009).

In South Africa the previous National Curriculum Statement (NCS: Department of Basic Education, 2002) was repealed and recently replaced with the new Curriculum and Assessment Policy Statement (CAPS: Department of Basic Education, 2011). In the NCS curriculum, there was an effort to integrate Music, Dance, Drama and Visual Arts where possible, from Grade R to Grade 9. Educators were also required to plan their own learning programmes to reach the proposed assessment standards at the end of a year. Instead of planning their own learning matter, as was previously expected of educators, in CAPS, Creative Arts provides content prescriptions for each art subject and focuses on the practical nature of the arts. The other major change that occurred in Creative Arts with the integration of the new curriculum is that the Curriculum and Assessment Statement (CAPS) (Department of Basic Education, 2011) offers schools the choice

of two art forms in Grades 7–9, based on physical and human resources, instead of integrating all four art forms (Dance, Drama, Music and Visual Arts) as before. The rationale for this change is to help focus and prioritise learning for those who choose to continue with the Arts in Grades 10–12 (the Further Education and Training band). Since these changes in the curriculum were made fairly recently, the amount of literature and research to be found on the topic is very limited.

2.2.1 Limitation on the offering of Creative Arts art forms

Schools offering senior phase education and training are no longer required to offer all four components of the arts. These schools are offered a choice of which two of the four art forms (Dance, Drama, Music and Visual Arts) they want to offer. Frick's (2008) research into practices at South African schools indicates that the interpretation and implementation of the new curriculum differ from school to school as a result of educator ability and aptitude, the access schools have to resources, and the academic backgrounds of their learners.

The CAPS Policy (Department of Basic Education, 2011: 13) provides some guidelines that schools may use when they decide on which two artform they want to offer, based on the following criteria:

- Availability of the minimum facilities and resources required for the subject
- Availability of specialist Arts educators on the staff or accessible to the school (e.g. itinerant educators, parents, community artists)
- Learner abilities/talents and preferences

In selecting which art forms to offer, schools should be cognisant of the demands of the art (Department of Basic Education, 2011:13). Schools can offer a number of different Creative Arts pathways, considering the criteria above, e.g.:

1. Dance and Drama
2. Dance and Music
3. Dance and Visual Arts

4. Drama and Music
 5. Drama and Visual Arts
 6. Music and Visual Arts
- (Department of Basic Education, 2011:13).

This selection process is only required for Grade 7 in the primary schools and Grades 8 and 9 in secondary schools, since it is only in the senior phase that the choices of art forms are narrowed to only two art forms. This may alleviate the workload of both learners and educators, but many schools may not have the luxury of taking learners' particular preferences into consideration when narrowing down the choice of art forms. Learners may therefore be compelled to take Arts subjects based on what their school is able to offer in terms of human and physical resources, and not necessarily on the needs of the learners. As such, much potential talent may go wasted. The school's subject choices may thus not be in the learners' best interest. In this case the term 'best interest' can mean that which the learner considers important and best for himself or herself. The lack of offering of some art subjects may be due to a combination of time limitation and lack of educator skills (Frick, 2008). If learners feel that their interests and talents are ignored in the school's Arts programme, they may lose interest and become de-motivated since they are required to take a specific art subject they have no interest in. Schools should thus offer some form of compromise to accommodate all learners and their interests.

An additional challenge that many schools are faced with is that they do not have the necessary educational environment to provide opportunity for learners to develop their potential artistic talents. The lack of a large venue situated apart from the cluster of classrooms is a main complaint by schools. This diminished the value of the whole educational experience in the arts, rendering it an entertainment and leisure activity, rather than an important contribution to the holistic development of the learner.

2.2.3 Progression in the Curriculum and Assessment Policy Statement of 2011 (CAPS)

The Curriculum and Assessment Policy Statement of 2011 (CAPS) was written with scaffolded progression in mind – each year builds upon the content, knowledge and skills of the previous year. This is also the case for Visual Arts since the CAPS policy (Department of Basic Education, 2011:10) clearly states that ‘progression in the Visual Arts is both cyclical and linear’. It is assumed that the learners possess the knowledge required to reach the next grade at the end of each year. Work is thus not repeated within the following year as there can be a reasonable assumption that the learners possess the required knowledge – otherwise they would not have been able to progress to the next grade. The content of previous years is often revised very briefly, but very often little in-depth repetition occurs.

The following Table 2.1 from the CAPS Policy clearly indicates the progression of topics from Grade 7 to Grade 9 in Visual Arts:

TABLE 2.1: Overview of progression in Visual Arts Content – Senior Phase
(Department of Basic Education, 2011:35)

Visual Arts Topics	Grade 7 Visual Arts	Grade 8 Visual Arts	Grade 9 Visual Arts
Topic 1 Create in 2D	Own and wider world: observation and interpretation of <i>own</i> visual world through various approaches to <ul style="list-style-type: none"> • drawing (line, tone, texture, mark-making) • painting (colour-mixing, brush manipulation, personal interpretation) • exploration of a variety of media • simple etching techniques (e.g. scraperboard) 	Own and wider world: observation and interpretation of <i>own and broader</i> visual world through increasing complexity of <ul style="list-style-type: none"> • drawing • painting • exploration of media • etching techniques 	Own and wider world: observation interpretation of <i>global</i> visual world through increasing complexity of <ul style="list-style-type: none"> • drawing • painting • exploration of media • etching techniques

	<p>Using</p> <ul style="list-style-type: none"> • art elements (shape, line, tone, texture, colour to include complementary colour, monochromatic colour) • design principles • design projects using art elements and design principles • lettering and design projects: images and text • pattern-making 	<p>Using</p> <ul style="list-style-type: none"> • art elements (Same as before, but include analogous/related colour) • design principles • drawing and painting with extended use of media and techniques • design projects; • lettering and design projects • pattern-making • variation of paper size and 	<p>Using</p> <ul style="list-style-type: none"> • art elements (Same as before, analogous/related colour) • design principles • drawing and painting with extended media and techniques • design projects; • lettering and design projects • pattern-making • variation of paper size and format
--	--	--	--

The progression in the CAPS content is evident in Table 2.1. The techniques learned and used in Grade 7, must be used in increased complexity in Grade 8, as indicated above. The art elements, for example, such as line, shape, tone, texture and colour should be mastered at the end of Grade 7. These are skills and techniques that take time to develop and progress. New art elements are added in Grades 8 and 9, with the reasonable assumption on the part of the Grade 8 educator that the previous elements and skills have been mastered in the previous school year and that the learners will be able to apply these techniques effectively. These are basic art skills and knowledge all learners should possess in order to be successful in Visual Arts.

The CAPS policy (Department of Basic Education, 2011:11) states that since ‘Arts learning is both circular and linear, the same topics are repeated throughout the year, and in each subsequent year, with increasing complexity. It takes a long time to build up skills and it requires regular practice. The nature of progression in skills is found in the following:

- introducing new concepts and skills
- increasing vocabulary in the Arts form
- increasing the ability to listen well, respond to instructions and work with others

- increasing skills in the art forms
- increasing confidence, self-discipline, focus and creativity' (p.17).

2.2.4 Restrictions of the Creative Arts CAPS curriculum in the senior phase

The researcher was interested to establish which restrictions influenced the Creative Arts curriculum in the senior phase. For this purpose, an informal discussion was held with one of the authors of the CAPS policy. The following information was obtained during this discussion. The author indicated than when the Creative Arts CAPS policy was written, it was written with the assumption that the learners would be able to follow the programme chronologically, building on the knowledge they have acquired the previous year. It was not taken into consideration that the senior phase of the General Education and Training Phase (GET) stretches across both a learner's primary school and secondary school careers. The possibility arises that a learner might miss a year in one phase or both of the Creative Arts subjects if there is a mismatch between the art subject choices of the learner's primary school and secondary school curriculum respectively. Since the learning institutions have the freedom to decide which Creative Arts subject they want to offer, it is possible for a learner, for example, to attend a primary school offering Dance and Drama and a secondary school that only offers Visual Arts and Music.

As is evident from Table 2.1, content and techniques learned and used in Grade 7 must be progressively used in increased complexity in Grade 8. The concern arises that some of the learners have not yet had the opportunity to learn these techniques since their primary school did not offer the art subject. They will thus be unable to increase the complexity of their skills and techniques together with their peers, whose primary schools offered the art subject.

In Grade 7 the learners are exposed to theory in Creative Arts and are tested on it for the first time. In Grades 4-6 formal assessment focus merely on the practical tasks completed by the learners. They are never required to ensure they know and understand the underlying theory and information surrounding the themes discussed. It is discussed in class, but the learners are never tested on the knowledge. Activities surrounding the units are completed and informal assessments take place, but no formal written assessments are allowed.

When learners are in Grade 7, they are ultimately required to ensure they understand the underlying theory and information discussed. This can be seen as a baseline year regarding theory in this subject. If a primary school does not offer Visual Arts as one of their two Creative Arts art forms, that means the learners were never assessed on the subject theory when they get to the secondary school. They are then compelled to take Visual Arts as a subject, since it is one of the two Creative Arts art forms that their secondary school offers. They thus missed this baseline year. The educator assumes knowledge on the part of the learner, but the learners essentially have a very small frame of reference when it comes to the subject. The only frame of reference the learners have available to them is the practical Visual Arts he or she completed more than a year ago during Grade 6. This is not a reliable source of information since the learners were never tested on these skills and knowledge, and thus no consolidation occurred. The little information that was given to the learners may have faded in most cases over the course of the Grade 7 year, where learners were forced to focus on other Creative Arts art forms offered by the school.

In the CAPS policy (Department of Basic Education, 2011) it is stated that ‘Teaching should be age appropriate and sensitive to the development of genuine creativity. For those learners who wish to select FET Design or Visual Arts as subjects to study in the FET band, the study of Visual Arts in Senior Phase is crucial to equip them with the necessary foundational skills (p.12).’ These foundation skills may still be lacking at the end of the GET phase, since the learner only received two years of instruction in the subject to form a solid foundation, instead of the intended three. This is problematic since all learners have a right to an education that allows them to benefit from the instruction (Shehata, 2009).

At a Creative Arts course hosted by the Metropolis East Education District in 2013, the opportunity was used to speak to curriculum advisors, as well as the authors of the CAPS policy, informally. The following information was obtained in the process. The curriculum advisors were aware of the problem that arises from the possibility that the learners will not be able to continue with a certain subject in Creative Arts since the secondary school they attend offer different art forms than their primary school. When asked about this problem their response was that the learner can merely choose a secondary school which offers the same art subject choices. This, however, is

unrealistic since there are many more factors that will determine the secondary school a learner will choose to attend.

The following factors may be considered when learners decide on an appropriate secondary or high school to attend. These are:

- Practical Factors
- Extracurricular Opportunities
- Academic Programs
- Test Scores and Alumni Success
- Diversity
- Technology (Scholarscompass.vcu.edu, 2016)

Practical factors are usually the deciding factors when parents are considering which secondary school their children should attend. These include factors such as proximity to one's home and the schools the siblings attend. Parents often prefer learners to be in the same school as older siblings or they choose the school closest to their home as it assists in solving logistical problems. The extra-curricular program offered by the school is another important factor to consider. Learners tend to choose schools where there is a large variety of sport codes available and where they are able to grow and excel in their chosen sport code. Schools with higher test scores and where the majority of graduates are successful in life are preferable. Learners have a higher chance of flourishing, achieving good results and establishing promising careers later in life. Parents and learners usually prefer diverse schools where the learners will be exposed to a greater variety opportunities and experiences. Technology can also play a role in determining a secondary school as parents tend to prefer school with high quality resources. We live in a technological age and learners should be exposed to and master using them. The availability of computers, the internet, data projectors, etc. may provide the learners with a better education and efficient technological skills.

The academic program offered by a school is just one of the factors to consider when choosing an appropriate secondary school and the academic program consists of many subjects. A single

subject, such as Creative Arts, will probably not be the deciding factor when considering possible secondary schools. There are eight other subjects to consider in Grade 8 and 9 (e.g. Home Language, First Additional Language, Mathematics, Natural Science, Social Sciences, Technology, Life Orientation and Economic and Management Science), as well as the subjects offered by die secondary school in the FET phase. The level and effectiveness of instruction at the institution is also an important factor to consider, including the school's use of possible specialist educators.

As stipulated in the CAPS policy (Department of Basic Education, 2011), the senior phase is the first time that Creative Arts is mentioned as a separate subject on the learner's report. From Grades 4 – 6 this subject is combined with Personal and Social Well-Being and Physical Education to form the subject Life Skills. The weighting of Creative Arts in the senior phase is slightly higher, being one of the nine subjects all learners are required to take. Although the margin is small, the subject does carry more of a weight than in the previous phase and can have a bigger influence on the learners' marks and average. It can have negative influence on the learners' achievement if they do not possess the necessary prior knowledge to be successful in the subject.

Prior knowledge is the knowledge learners have before they are confronted with new information. It has always been reported to have a significant effect on learner's performance. According to Dochy (1992) prior knowledge could explain up to 42 percent of variance in learner performances. It appears that prior knowledge is an important factor that can explain differences in learners' performance. The importance of prior knowledge seems to be the resources it provides the learner. It is thus of considerable value for learners to be 'equipped with relevant knowledge, and to have this knowledge activated at the very moment when learning is to occur' (Yates & Chandler, 1991). A lack of this essential prior knowledge may inhibit successful learning.

Learners come from different primary schools and will find themselves in the same Visual Arts classroom in the secondary school. Some learners' primary schools will have offered the subject, while other learners' primary schools chose to offer different Creative Arts art forms. The level of instruction received at the primary schools will also differ, since the educators at the different primary education institutions will have different instruction methods, qualifications and interpretations. The challenge thus exists that the Grade 8 Arts educator is confronted with learners

with different frames of references, skills and knowledge levels in one classroom, since some of them might have received instruction in the subject in Grade 7, whilst others might have missed a whole year of instruction in the subject due to the mismatch in art forms the institutions chose to offer.

Learners in the senior phase do not have the choice or opportunity to decide not to do the subject, since Creative Arts is one of the nine compulsory subjects in this phase. Learners are required to continue with the subject until the end of Grade 9. Due to the inclusive nature of the curriculum, learners from different primary schools and different sets of prior knowledge will be placed into the same Arts class. The CAPS policy (Department of Basic Education, 2011:7) states that ‘Inclusivity should become a central part of the organisation, planning and teaching at each school. This can only happen if all educators have a sound understanding of how to recognise and address barriers to learning, and how to plan for diversity’.

Educators should attempt to identify learners who experience barriers to learning early on. In this case the mismatch between a learners’ primary school and secondary school Arts subject choices clearly creates another barrier to learning in the Grade 8 Arts classroom. The CAPS policy (Department of Basic Education, 2011:7) states that ‘to address barriers in the classroom, educators should use various curriculum differentiation strategies such as those included in the Department of Basic Education’s Guidelines for Inclusive Teaching and Learning (2010)’ (p.7).

There are evidently many factors that contribute to restricting the effectiveness of Creative Arts education in the senior phase. There is a false assumption that all learners will be able to follow the programme chronologically, without a break in continuity. The possibility, however, exists that there is a mismatch between the Creative Arts art forms offered by a learner’s primary and secondary schools. If this occurs, the learner will miss the baseline year of the subject in Grade 7, which is the first theoretical year. The learners may therefore lack the necessary prior knowledge in order to excel in the subject. Creative Arts is also a compulsory subject up to Grade 9, with a higher weighting in the senior phase, which can result in a lower academic achievement as learners are not given the option to quit the subject. Learners might not be able to choose a secondary

school with corresponding Creative Arts choices as there are many other factors to consider, other than the academic programme, when choosing an appropriate secondary school.

It is thus clear that the Grade 8 educator will have to make use of differentiated instruction in the classroom due to the changes in the curriculum and the diverse group of learners he or she will be confronted with in one class. Differentiation is essential in effective teaching and training. To address the issues of differentiation, one must first be orientated on what exactly the term and process of differentiation entails. In the next section, attention will be given to differentiation, as it is of vital importance to correct the lack in prior knowledge in this study.

2.3 WHAT IS DIFFERENTIATION?

2.3.1 Introduction

Differentiation is an important concept in the context of this study, as it can assist in correcting this break in continuity in Creative Arts education in the senior phase. Educators will need to use this technique in their classrooms in order to maximise learner growth and bridge the possible gap in prior knowledge. For the educator to accurately differentiate instruction in the classroom, it is essential to have a complete understanding of what differentiation is. According to Hall (2002:2):

“To differentiate instruction is to recognise students’ varying background knowledge, readiness, language, preferences in learning, interest, and to react responsively. Differentiated instruction is a process to approach teaching and learning for students of differing abilities in the same class. The intent of differentiating instruction is to maximise each student’s growth and individual success by meeting each student where he or she is and assisting in the learning process.”

Differentiated instruction is a teaching philosophy based on the premise that educators should adapt instruction to student differences (Wills & Mann, 2000). Heacox (2002:5) defines differentiation as ‘changing the pace, level, or kind of instruction one provides in response to individual learners’ needs, styles or interests’ while Shehata (2009:8) states that ‘differentiating

instruction is a process in which educators educate their students based on readiness, ability and interest'.

Differentiation is an important aspect for this study, since the Grade 8 educator will be faced with learners with many different levels of readiness and prior knowledge in one classroom. Differentiation requires that learners are taught at different levels of complexity and at different speeds to accommodate learner differences. The different levels of learner readiness, in this case, stems from the fact that learners in the same classroom come from a variety of primary schools where the learners were educated in different art forms. Learner interest and cognitive ability are always factors to consider when planning for differentiation, but in this case the lack of prior knowledge is the main cause of the need for differentiation. The educator already has to differentiate because of mixed abilities in the same classroom as a result of inclusivity. Now a new challenge is added – in addition to differentiating because of mixed ability in one class, he or she now has to additionally differentiate because of possible lack of prior knowledge in some learners due to changes in the curriculum.

Learners enter the classroom with different levels of readiness from those of his or her peers and the goal is thus to take that level as a point of departure (Tieso, 2003:34). Learners need to be tested on their arrival in Grade 8 to determine their entrance level skills and knowledge. Meaningful pre-assessment naturally leads to functional and successful differentiation (Hall, 2002:4). Instruction should be catered to the learners' entrance levels and continue or progress to improve and motivate students to learn through modes that are in the best interest of the learner (Anderson, 2007). An important component of differentiated instruction is assessment prior to planning a lesson. The educator is tasked with the responsibility to gather information on what the learners already know and still have to learn and then plans his or her lesson based on this information. It is of crucial importance to assess learners accurately in order to effectively differentiate instruction.

An enormous challenge which educators face is in the assisting of all students to succeed in their learning. This will require innovative thinking and clear and concise differentiation strategies since learners learn in different ways and have different levels of prior knowledge and skills.

Differentiation is a systematic method of curriculum planning and instruction for diverse learners' needs (Ayers, 2008). It is a way to acknowledge each student's individual learning needs and employing a variety of approaches to accommodate these needs by varying the instruction to help the learners succeed. The goal of differentiation, according to Tomlinson & Eidson (2003:2), is to "maximise the capacity of each learner by teaching in ways that help all learners bridge gaps in understanding and skill and help each learner grow as much and as quickly as he or she can".

All educators experience diversity in their classrooms. Diversity, according to the National Council for Accreditation of Educator Education (2006) as cited by Ayers (2008), is defined as "differences among groups of people and individuals based on ethnicity, race, socioeconomic status, gender, exceptionalities, languages, religion, sexual orientation, and geographical area". This definition does not account for all the differences between learners. In this study, for example, a difference in prior knowledge and instruction occurs due to the requirements of the new CAPS curriculum (Department of Basic Education, 2011) as well as a difference in learners' individual experiences. Despite these individual differences, students are expected to master the same concepts, principles and skills (Ayers, 2008). According to Dunn & Dunn (1978) the public blames the low achievement of learners on schools, educator and the instructional programs or methods these schools employ, which might very well be the case in the context of this study.

There are key elements that guide differentiation in the education environment. Tomlinson (2001:43) identifies three elements in the curriculum that can be differentiated: Content, Process and Products. Figure 1 is a schematic representation of how these elements interact.

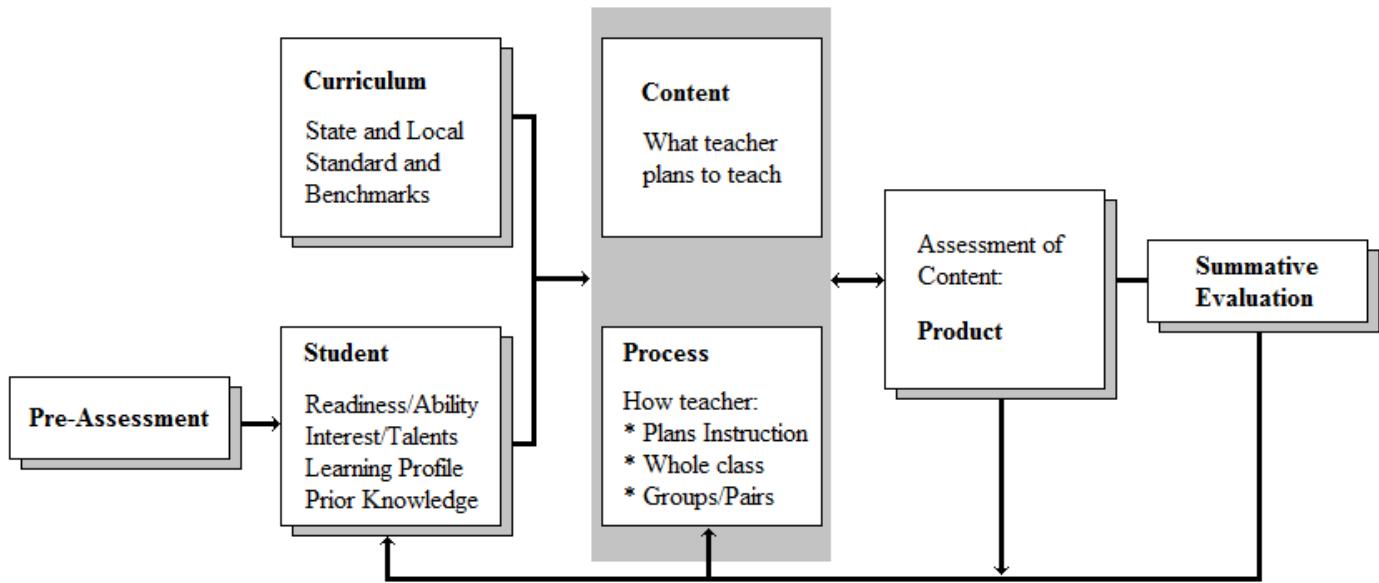


Figure 2.1. Learning Cycle and Decision Factors Used in Planning and Implementing Differentiated Instruction (Adapted from Oaksford & Jones, 2001:3)

Each of these three elements will be briefly discussed in the following section 2.3.2.

2.3.2 Elements

2.3.2.1 Content

Content refers to the concepts each learner learns in a lesson and what the learners are expected to know. Tomlinson states that the differentiation of content requires that the same concepts are addressed with all students, but that the degree of complexity should differ to address the diverse learner needs (in Willis & Mann, 2000:6).

There are many elements and materials used to support the teaching of content. According to Hall (2002:3) these include acts, concepts, generalisations or principles, attitudes, and skills. The difference noticed in a differentiated classroom is the manner in which the learners gain access to important concepts and learning. Access to the content on the level that the individual understand it is seen as a key element in differentiation.

In this study, educators need to determine the level of prior knowledge and functioning of learners through baseline assessments. Educators need to establish what knowledge and skills the learners already possess or lack. The educator then needs to differentiate the content so that the learners who missed a year of Arts in Grade 7 still has access to the new concepts taught in the following year. A gap in content needs to be bridged in order to make it possible for learners to acquire new content and insights for each learner in the class, irrespective of the learner's level of prior knowledge. The content of instruction should address the same concepts with all students but be adjusted by degree of complexity for the diversity of learners in the classroom (Hall, 2002:4).

2.3.2.2 Process

According to Ayers (2008:12) differentiation with regards to process means varying the presentation or teaching of content, including the learning activities for students. This can also be referred to as scaffolding. The educator will teach the same concepts and topics, but with different pathways to achieve the objective. The process and presentation will thus vary in a way that will make the content more basic and fundamental or appropriate to individuals who did not receive the specific Arts subject during Grade 7, while the rest of the class, who had the subject the previous year, will receive a more advanced level of instruction. The activities developed for the learners will also have to vary in a similar manner.

Another way to differentiate process is to utilise flexible group strategies. This means that learners are expected to interact, collaborate and work together as they develop their level of knowledge of new content (Hall, 2002:4). Learners with the necessary prior knowledge in the Arts subject, acquired in the previous year in Grade 7, can assist or support in bridging the gap that the rest of the class may experience. The educator may conduct a whole-class introductory discussion of the new content, where after learners are grouped in such a way that both parties benefit from the situation, because content and ideas can be shared at different levels. In this way the learners can assist in the differentiating process.

2.3.2.3 Products

The product refers to the output the students are asked to produce to demonstrate their knowledge at the conclusion of a lesson or unit (Ayers, 2008:14). Differentiating the product, or methods to illustrate comprehension, is another effective strategy to differentiate instruction to accommodate the diverse learners' needs. Learners should be offered various choices on how they would like to demonstrate their knowledge at the end of a unit. Learners should be allowed to use their individual strengths to demonstrate their understanding of a unit, instead of being required to demonstrate their comprehension in a specific, prescribed way. Certain learners will feel more comfortable displaying their knowledge in a Visual artwork, whilst another might prefer a written task or project on the content discussed. A well-designed student product allows varied means of expression, alternative procedures, and provides varying degrees of difficulty, types of evaluation, and scoring (Ayers, 2008:14).

Learners with different sets of prior knowledge could thus be asked to complete different assessment activities, assessing different components of what was taught. Grade 8 learners who did not receive instruction in Visual Arts in Grade 7 will have less knowledge and skills in completing an assessment than those learners who had Visual Arts during the previous year. These learners, who are experiencing a gap in their prior knowledge, could thus be asked to complete an alternative assessment, assessing the same concepts, but focusing on a different skill set. In other words, these learners complete a different assessment in a different format, but the same knowledge and skills are tested.

Effective differentiation can have a positive effect on learners' achievement, motivation, and productivity. Effective differentiation is closely related to the concept of constructivism, which is based on the assertion that learners draw upon their prior knowledge of a concept or experience to develop new knowledge of that same concept (Ayers, 2008). Constructivism is a learning theory about how people learn and is commonly endorsed by differentiated instruction philosophers. This means the educator engages the learners in inquiry based on research of abstract concepts they learn in the classroom in order to compare and construct personal meaning that relates to their own social background (Henderson & Gornik, 2007).

Without the necessary prior knowledge learners will be unable to make connections when learning new concepts, which will hinder the learning process, leaving these learners with an even larger disadvantage. Learners might make incorrect deductions due to lack of experience and knowledge in the content area. The concept of constructivism then breaks down as it will be ineffective for a part of the class. Although there is an abundance of research proving the value of constructivist teaching in classroom, educators should thus be weary of using only constructivist methods in the Grade 8 Visual Arts classroom.

Differentiated instruction should heighten educators' awareness of individual differences (George, 2005), and thus he or she should be able to create individualised lesson plans that address the students' needs. The question arises whether or not the Visual Arts educator is capable of providing effective differentiation teaching and learning strategies by creating individual lesson plans, focusing on individual needs of learners – including learners who did not receive instruction in Visual Arts in Grade 7. Research indicates that both inexperienced and experienced educators are hesitant or incapable of differentiating their curriculum to cater for the diverse group of learners in their classrooms (Tomlinson, Callahan, Tomchin, Eiss, Imbeau, & Landrum, 1997). In this case it may not be individual learners that require individualised lesson plans, but a group of learners in the class since none of them had this subject the previous year. Incorporating these individualised lesson plans with the planned curriculum is a challenge on its own. How does one differentiate effectively without disrupting the natural course of the lesson?

The educator runs the danger of focusing so much on catching up on the work that some of the learners have missed the previous year, that the learners who have done Visual Arts the previous year, are neglected and they may start losing interest. How does one repeat the work of the previous year without losing the attention of the learners who have been instructed in Visual Arts in the primary school?

It is clear that educators will need to make use of a variety of differentiation techniques in order to correct this possible gap in prior knowledge due to a break in continuity of a learner's Creative Arts education. Educators need to adapt and change their teaching and assessment techniques to accommodate all learners in the classroom. Level of skills and prior knowledge of all learners must

be determined and established and plans need to be put in place to correct any dissimilarity. Educators have a choice in how they will differentiate in their classrooms. Differentiation strategies can focus on content and what the learners are expected to know and do, or on the process and how new knowledge and skills are presented and taught to learners. Educators can also decide to make use of alternative assessment for learners who lack the necessary prior knowledge by testing learners on the same knowledge and skills but differentiating the type of assessment.

Another question arises from this information – are the Grade 8 Arts educators capable of providing effective differentiation in order to bridge this gap in prior knowledge? Do they have the necessary skills and knowledge to facilitate effective differentiation? In the next section we will look at the importance of educator education and aptitude and how it adds to effective differentiation in the classroom.

2.4 EDUCATOR EDUCATION AND TRAINING AND ITS INFLUENCE ON EFFECTIVE DIFFERENTIATION

2.4.1 Introduction

Educator education and teaching ability are extremely important and valuable factors – especially regarding the challenges set with the implementation of a new curriculum. It is often difficult for educators to keep up with the constant changes in education and curriculum. They thus need to undergo continuous training to ensure they stay informed and up to date with the latest subject content and facilitation techniques. The development opportunities available to these educators are, however, often inadequate or not easily accessible. Many studies have focused on the notion of Arts education in primary and secondary schools often being of a substandard value and rarely meet all the needs of the curriculum (Wiggins & Wiggins, 2008).

2.4.2 Staffing

Arts education requires specialist educators to instruct and guide the learners efficiently. The CAPS policy (Department of Basic Education, 2011) clearly states that schools should make use of specialist Arts educators as stated below:

“Learners could be taught both art forms by the same educator capable of teaching both art forms (2 hours per week) or each of the two art forms could be taught by a specialist in each art form (1 hour per week each). The art forms should be taught throughout the year and not in half-year modules. Schools that offer some or all of the Arts subjects in FET will have access to specialist educators, facilities and resources in those subjects” (Department of Basic Education, 2011:14).

The reality is that schools often use non-specialist art educators to teach the Creative Arts subjects – especially in the primary schools (De Villiers & Sauls, 2017). They make use of volunteer or available educators who are not trained or skilled to teach these art subjects, since they lack art specialists in their schools. Arts education is a time-consuming, specialised teaching subject, but since educators are expected to teach at least two subject areas in order to meet the minimum teaching hours required for full-time employment, educators are often requested or forced to teach subjects they did not specialise in. Non-specialist educators are thus required to teach this specialised subject in order to reap the full benefits of full-time employment, to the disadvantage of the learners. Garvis (2010:10) found that the use of non-specialists or generalist educators for a specialised subject may reduce the perceived importance of the subject area, as well as the educational impact on learners. Non-specialised educators are often unsure about how to give clear instructions and effective guidance during practical activities.

There are some concerns about Arts education as these periods are often ‘stolen’ by principals and non-Arts educators to teach other, ‘more important’ subjects. Certain educators might also find Creative Arts classes quite noisy and disruptive, due to the creative and imaginative nature of the subject. This may create the misconception that Creative Arts is less important than other subjects – not only among the educators of a school, but also amongst the learners. This, in turn, could have a detrimental effect on the learners’ motivation and dedication to the Arts since they might not be

as invested in Arts educations as they ought to be due to this stigma connected to the subject. A lack of appreciation for the Arts is therefore manifesting among principals and educators of other subjects, partly due to their complaints about the sound levels while offering the Arts subjects. This might cause learners to lose their self-esteem and assertiveness in both appreciating and performing artworks.

The use of specialist art educators is thus the key to solving the dilemma regarding proper instruction in the art, appreciation for the subject and effective differentiation in the Creative Arts classroom. Schools that do not possess any specialist educators should ensure that the educator appointed to teach the Arts subject receive proper and adequate in-service training. This is also clearly stated in the CAPS policy (Department of Basic Education, 2011):

Schools that have no Arts specialists and do not offer any Arts subjects in FET can decide, in consultation with the school management team, staff and governing body, which art forms they will offer. Educators responsible for teaching Creative Arts in these schools will need to undergo intensive and ongoing training in one or two art forms.

(Department of Basic Education, 2011:14).

Although this can be regarded as a logical solution to this problem, it is possibly still problematic since the educator does not possess any experience facilitating the subject. Power & Klopper (2011:3) also found that “pre-service and in-service educator education does not provide adequate preparation or support for generalist educators to meet the expectations of the Arts education curriculum”. Successful facilitation of the art forms relies on educator aptitude and skill, as well as experience and expertise. The CAPS curriculum only provides the content of the Creative Arts syllabus. It does not supply the educator with the methods and resources to teach the content effectively. It thus depends on the resourcefulness of the educator to optimise the limited time of a specialised, time-consuming practical subject. A specialised teacher will most likely possess the ability to link and integrate the abstract concepts of the syllabus with the practical learning experience, whereas a generalist educator will most probably not possess the necessary skills and knowledge in order to do this effectively. These generalist educators will have to be trained,

coached and guided by specialist educators and Arts professionals through several sessions of pre-service and in-service training. This professional development should be viewed as valuable resource and a continuous undertaking (Fullan, 1982:205).

The Arts subjects are clearly often regarded as less important than literary or mathematical subjects, which in turn will influence the way it is being instructed. Educators that are not trained to instruct these subjects efficiently may have a detrimental effect on the appreciation and proper instruction of the subjects. Since they do not have the necessary skills and knowledge of the subject content, they may also not be fully equipped to successfully differentiate in a classroom where they are confronted with learners of different levels of prior knowledge. Thus, the problem of differentiated instruction becomes much more complicated since a large portion of educators teaching the art subjects did not receive the necessary training and does not reside over the competency to instruct nor differentiate effectively. This is extremely problematic since educator competency and aptitude are crucial factors in implementing successful Arts education.

The diminishing importance of Arts education, using of generalist educators to teach specialised subjects, the recent changes in the curriculum and all the other factors mentioned above may have a negative influence on the learners' Creative Arts education. All of these aspects will impact how the learners perceive and experience the subject and the value the learners attach to the arts.

2.5 IMPACT ON THE LEARNER

Learners tend to prioritise what they enjoy doing based on strengths, needs, interests, and preferences. Lawrence-Brown (2004:58) found that if learners felt that what they were learning in any of their subjects at school were not important or relevant to their lives, the priority of learning becomes low. With the marginalisation of Arts education in our schools, many learners are placing this subject on the lower end of their priority lists. The cognitive nature of Arts education, the substandard instruction offered in many cases and inadequate learning environments, all have a detrimental effect on the learners' appreciation of the value of Arts in society. In addition, Arts educators often improvise as a result of the limits imposed by the lack of access to adequate

teaching materials and media. These unsatisfactory conditions do not go unnoticed by learners and have a long-term, subconscious effect on them.

It is clear that there are many factors that have a negative impact on the learner and his or her ability to progress in Creative Arts, including the recent changes in the curriculum, the diminishing importance of Arts education and the use of generalist educators to teach specialised art forms, to name but a few. All these negative attributes can lead to the reality that learners may develop a low self-esteem in the subject, hindering progress in the process. They do not necessarily receive adequate instruction in the subject and some of them may have a lack of prior knowledge since there is a mismatch between their primary school and secondary school Creative Arts artform choices. In some cases, they do not have access to the necessary physical and human resources and it becomes possible that they experience more failures than successes in Visual Arts. Learners need a sense of achievement to motivate them to excel. Achievement is one of the important factors that has a major influence on a learner's learning (Hesham and Wing, 2004:87).

It is thus of crucial importance that schools ensure that they have Arts educators that are adequately trained to teach this subject effectively. These educators must have the ability and skills to differentiate successfully in order for learners to experience a sense of achievement, aiding in the learners' learning. These educators must not forget the value of praise and commendations in the classroom, as it may assist in the motivation of learners to excel in the subject. It will also aid in maintaining learner interest, possibly making learning more effective (Kern & Clemens, 2007).

The Department of Basic Education (2011:14) recognises in the CAPS policy that learners might not have access to a preferred art form in the primary school. It does, however, suggest how learners and educators should select the art forms to be instructed or chosen in the secondary school. This is done on the premise that the secondary schools offer all four Creative Arts art forms, rather than acknowledging that the possibility exist that a secondary school can offer only two of the four art forms due to the human and physical resources available to them. No provision is made if the secondary school a learner attends does not offer the learner's preferred art form. The policy also focuses more on how educators can select learners for their art forms rather than

focusing on learner preference and choice. The CAPS policy (2011:14) recommends the following learner pathway selection:

2.5.1 Learner pathway selection

Learners should select or be selected according to their abilities in the art forms and their preferences. It would be preferable for learners to begin to specialise as early as possible but learners with potential who have not had access to an art form in Grade 7 and who wish to select it in Grade 8 or 9, should not be excluded. It is highly recommended that secondary schools offering the Arts subjects in FET select learners for pathways in Grades 8 and 9 according to ability and interest, to ensure that they have sufficient basic skills to qualify for entry into the Arts subjects in Grade 10.

In order to provide adequate learning environments in the art forms, schools should be equipped with the necessary human and physical resources. Support from the Department of Basic Education will be required in this regard as schools will require assistance in the struggle to overcome the barrier of inadequate human and physical resources available at the schools and available to the schools. Many factors will have to be overcome to ensure effective education and training in the Arts and to ensure the learners' self-esteem and sense of accomplishment are fostered in order to be successful in the Arts. It is important that learners comprehend and appreciate the value of an Arts education and strive towards excellence in the subject.

2.6 SUMMARY

From this chapter it is clear that Creative Arts educators in the senior phase are confronted with a number of challenges since the new curriculum changes was implemented in 2014. This subject is an important part of the holistic development of a child as it assists in the development of expressiveness, creativity and innovation, as well as critical thinking skills and communication abilities. The changes in the new CAPS curriculum have restricted the choices learners have in the senior phase with regards to Arts subjects. Learners run the risk of not being able to follow the Creative Arts course in a progressive way in the senior phase while moving from Grade 7 in the

primary to Grade 8 in the secondary school. Grade 8 Arts educators are thus confronted with learners with different levels of prior knowledge and skills in their classrooms and differentiation is required to correct this gap in knowledge and skills. Educators will have to plan for effective differentiation, but since non-specialist educators are often used as Creative Arts educators, they might not possess the necessary knowledge and skills in the art subject to effectively correct this gap. This can have a detrimental impact on the learner's academic achievement and self-esteem.

In the next chapter the research design and methodology used to collect and analyse data for the purpose of this study is discussed and presented.

CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY

3.1 INTRODUCTION

A methodology can be defined as a way of thinking about and studying a social reality (Strauss & Corbin, 1990). To determine the methodology and research paradigm to be used during research, one must first determine the purpose of the study and the research design. This inquiry explored the challenges experienced by senior phase Visual Arts teachers due to the changes in the curriculum and the techniques and strategies these teachers employ to overcome these challenges. As this question emerged and assumed shape, it became apparent that the most effective research design to conduct this study was through a qualitative and interpretive case study research.

3.2 QUALITATIVE RESEARCH

3.2.1 Research approach

A qualitative approach was chosen for this study since qualitative research methods are especially useful in discovering the meaning that people give to events they experience (Bogdan & Birken, 2003). The purpose of this study was to determine how Grade 8 educators experience and handle differentiation in their classrooms due to the new curriculum requirements.

Qualitative research has been defined in a variety of ways. In one definition, Lichtman (2013:4-5) identified qualitative research as:

‘A systemic investigation of social phenomena and human behaviour. It is qualitative in the sense that it relies on verbal and visual communication to answer questions. It examines humans in their natural settings rather than in experimental environments, in order to understand various aspects of their behaviour.’

A qualitative approach is appropriate when the nature of research questions requires exploration (Stake, 1995). Its goal is to generate new ways of seeing existing data and it is good at managing

and simplifying the data without destroying the context or complexity (Atieno, 2009:16). According to Atieno (2009:14) there are certain assumptions about qualitative research strategies appropriate for this study. He states that the qualitative researcher is interested in how individuals make sense of their lives, their circumstances and their experiences. They explore their understanding of the world and how other interpret and assign meaning to experiences. Qualitative researchers are more concerned with the process and gaining an understanding through words, rather than the outcomes of the research study (Atieno, 2009:14). This process is inductive in nature as the researcher makes assumptions and builds abstract concepts and theories from detail (Atieno, 2009:14).

Qualitative research questions often begin with *how* or *what*, in order for the researcher to gain an in-depth understanding of what is going on relative to the topic (Patton, 1987). In this study, participants' experiences with learners with different levels of prior knowledge in their classrooms were explored and their differentiation techniques to aid the potential problem arising from this by asking the following questions: (a) To *what* extent do educators experience this gap in prior knowledge in their learners in the classroom?, (b) *What* differentiation techniques have been implemented to correct for the gap in prior knowledge?, and (c) *How* has this specific problem influenced the educators' daily teaching and classroom practices?

A qualitative study allows the researcher to explore phenomena, such as feelings or thought processes that are difficult to extract or learn about through conventional research methods (Strauss & Corbin, 1998). It is the best approach when studying phenomena in their natural settings (Denzin & Lincoln, 2003), and when striving to understand social processes in context (Esterberg, 2002). Quantitative or statistical methods were thus not appropriate for the purpose of this study since it is empirical in nature and tends to be deductive and confirmatory (Atieno, 2009: 14). Quantitative data consists of numbers and it does not take personal experiences and opinions into consideration. For the present study, participants' perceptions and lived experiences (Jones, Torres, & Arminio, 2006) of teaching a class with learners of different levels of prior knowledge were explored.

Qualitative methods also emphasize the researcher's role as active participant in the study (Creswell, 2005). Data is collected, information is gathered, settings are viewed, and realities are constructed through the researcher's eyes and ears (Lichtman, 2013).

Qualitative research methods used in this study include purposive sampling, semi-structured interviews, systematic data collection and data analysis procedures.

3.3 RESEARCH DESIGN

Maree (2016:72) describes a research design as “a plan or strategy which moves from the underlying philosophical assumptions to specifying the selection of respondents and data gathering techniques to be used and the data analysis to be done”. It can be seen as the master plan or the blueprint for conducting a qualitative research study (Yin, 2011:75). It defines the methodology, paradigm and context to be used, as well as the purpose for conducting the study. It provides a structure to the research process and sets clear guidelines for conducting the research to ensure the findings address the intended research question. It can be described as a strategic framework for action that serves as a bridge between the research question and the implementation of the research (Durrheim, 2006:34).

A good research design ensures that the research fulfils a certain purpose and that the research can be completed with the resources and time available. Denscombe (2010:3) refers to the research design as a thoroughly designed plan of action that is rationally designed and offers the best chances of success. For the purpose of this study, a research design is considered a systematic and coherent strategy to answer the primary research question – how do senior phase Visual Arts teachers handle the potential challenges of differentiation in the classroom with regard to learners with a gap in prior knowledge as a result of the new curriculum requirements?

There are many factors to take into consideration when choosing a research design, including research skills, researcher's philosophical assumptions, type of data required and research practices (Maree, 2016:72). In qualitative research there are many types of research designs to be considered when planning a research study. These include historical research, action research, grounded theory, conceptual studies, case study research, ethnography and narrative studies, to

name but a few. For the purpose of this study a case study research design seemed most appropriate since it required a systematic and in-depth investigation of a particular instance in a specific context in order to generate data (Rule and John, 2011:15).

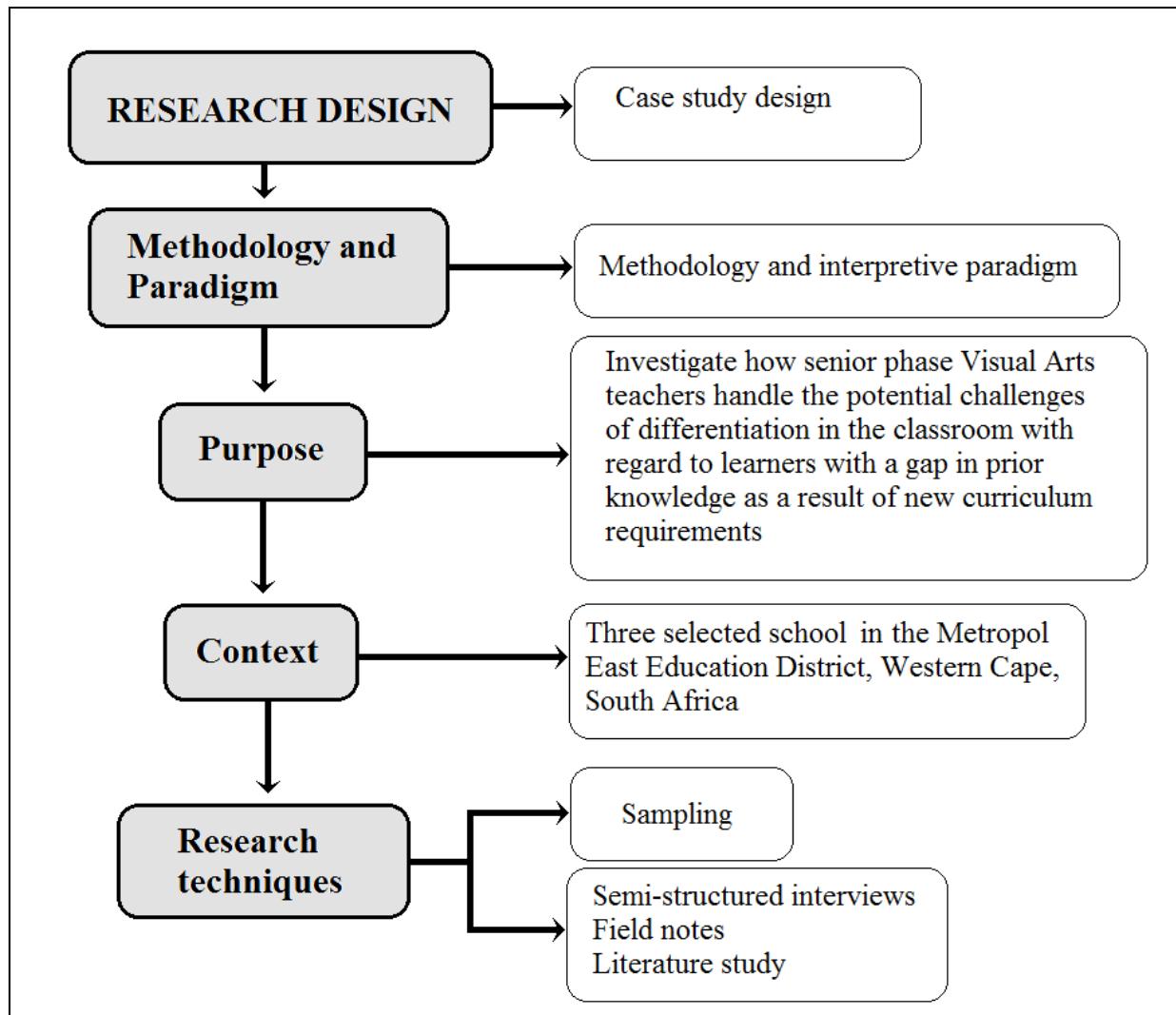


Figure 3.1 is a schematic representation of the research design followed in this study.

3.3.1 Case study research design

A case study research design studies “a contemporary phenomenon in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (Yin, 2009). It assists in understanding a complex issue or object and can corroborate

previous research. Case studies attempt to emphasize contextual analysis of a limited number of conditions or events and the relationship that exists between them. This research design is also useful for testing the feasibility of theories and models and how they work in the real world (Shuttleworth, 2008). Since this study focuses on the new CAPS curriculum and how its new requirements and limitations influence educators in the real world and in their classroom, this is a suitable approach to use in this investigation.

In a case study design, the case is the core of the enquiry. The researcher is deliberately trying to isolate a small study group, one individual case or one particular population (Shuttleworth, 2008). A single case or multiple cases can be investigated in order to draw conclusions about a phenomenon. Yin (2009) describes single and multiple case designs. One rationale for these designs is to identify an extreme or unique case. The single case will focus on a single unit of analysis or individual case in order to make sense of the topic being researched. This contrasts to multiple or comparative case studies. In a multiple case study design, the cases follow a ‘replication logic’, which Yin (2009) describes as being similar to conducting multiple experiments. The logic essential to the use of multiple-case studies is that the cases are selected so that it will either produce similar results or produce contrasting results, but for predictable reasons (Lee, 2006). For the purpose of this study multiple cases were used in order to compare experiences of educators at different secondary schools and contexts. Grade 8 Visual Arts educators at three different schools were asked to participate in the study to get a more holistic view of the underlying challenges educators are faced with.

There are many advantages to using the case study design. It has a general advantage when a ‘how’ or ‘why’ question is being asked about a contemporary set of events over which the investigator has little or no control (Yin, 2011). The relevant behaviours can thus not be manipulated by the researcher. This is a suitable research design in the context of this study since it is based on the question “How do senior phase Visual Arts teachers handle the potential challenges of differentiation in the classroom regarding learners with a gap in prior knowledge because of the new curriculum requirements?” This study also made use of interviews, observations and a document study, which are the most prominent methods of data collection in a case study design, making this the suitable research design for this study.

Another advantage is that the phenomenon is researched in a real-life context, emphasizing the participant's perspective. The participant is central to the process and his or her experiences and inputs are important sources of information in the study. It provides a good source of information about behaviour and gives the researcher a method to challenge the theoretical assumptions. In this case, the CAPS document was written with the assumption that the learners would be able to follow the curriculum without a break in continuity, but this is not necessarily practically feasible. A case study design is also flexible, as it takes real-life experiences into consideration. It might introduce new and unexpected results during its course and lead the research in new and surprising directions. It thus creates an opportunity for the researcher to be innovative.

There are, however, disadvantages to this research design. It is difficult to make generalisations based on merely one or only a few specific cases. The case studies involved in the study can often not be generalised to fit a whole population or system and only attempts to explain phenomena inside a similar context as the cases studied. A case study research also runs the risk of having a lack of rigor (Yin, 2009), as the researcher may not have followed procedures systematically. This creates the risk of potential bias in the data collection process, leading to misinterpretations and incorrect generalisations. Since a single person is responsible for the collection and analysing of information, the researcher's own subjectivity might influence the process. The researcher should thus always confirm and validate findings in order to ensure reliability and trustworthiness. See full explanation of potential research bias under section 3.9.

The case study inquiry handles unique situations in which there may be many variables, it relies on multiple data sources and it benefits from the prior literature and theoretical studies to guide data collection and data analysis (Yin, 2009). It is used to understand a real-life phenomenon in depth, but such understanding is subject to important contextual conditions specific to the study (Yin & Davis, 2007). This method emphasizes the participant's perspective as central to the process and the value of the case study method lies in the findings that it produces (Zucker, 2009).

3.4 RESEARCH PARADIGM

3.4.1 Introduction

How the data of a qualitative study is analysed, is guided by the research paradigm and theoretical approach of the study (Babbie & Mouton, 2001: 491). The term paradigm can be defined as “a comprehensive belief system, world view, or framework that guides research and practice in a field” (Willis, 2007:8). It is a certain view of reality.

Within education there are many research paradigms than can be applied to interpret matters and occurrences in order to understand and develop educational practices. The positivist, post-positivist, interpretive, critical and post-modern paradigms are but a few to mention. For the purpose of this study an interpretive research paradigm has been applied.

3.4.2 The interpretive approach

Interpretivism naturally lends itself to qualitative methods. It allows the researcher to view the world through the perceptions and experiences of the participants and uses those experiences to construct and interpret his understanding from the gathered data (Thanh & Thanh, 2015:24). There is a focus on the complexity of human sense-making as the situation emerges (Kaplan & Maxwell, 1994). Social experiences must be understood in the social contexts in which they are created. According to Thanh & Thanh (2015:26) researchers intentionally ask broad questions designed to explore, interpret and understand the social context. Using an interpretive approach during research ensures that the study is ‘aimed at producing an understanding of the context of the information system, and the process whereby the information system influences and is influenced by the context’ (Klein & Myers, 1999). To create an accurate representation of reality, language and shared meanings are used as part of social construction. This is why interviews are often the key instrument in the interpretive approach as all views are socially constructed through language and experiences shared by the participants.

The core of this methodology is the way in which human beings make sense of their reality and attach meaning to it (Holloway & Galvin, 2016). People should not be approached as individual

entities who exist in a vacuum. Researchers should explore the worlds of the participants within the whole of their context. Qualitative researchers believe that “understanding human experiences is as important as focusing on explanation, prediction and control” (Holloway & Galvin, 2016). The interpretive paradigm is a humanistic paradigm which aims to understand others (Taylor & Medina, 2013). Knowledge of others is obtained by interacting with them through a variety of methods. Using methods such as informal interviews and observation will assist the researcher in creating a trustworthy and authentic version of the reality of the participants. Using the interpretive approach for the purpose of this study will enable us to increase our understanding of the organisational and social issues involved when implementing a new curriculum and all the challenges that accompanies this process.

Applied to this research, this paradigm enables the researcher to understand the experiences of the teachers in the senior phase Visual Arts classrooms and schools and to comprehend the challenges they are faced with due to the new curriculum changes. During interpretive inquiry the teachers are regarded as reflective participants in assisting us to understand their experiences and challenges. Questioning with the participants takes place, which gives the researcher a better scope to address the concerns regarding influence and impact by asking them ‘how’ and ‘why’ questions (Neri de Souza, Neri & Costa, 2016:6). This clearly links to a qualitative research approach where in-depth questions are asked to gain a deeper understanding.

3.5 SAMPLING

Sampling is the process of selecting the individuals, parties or units that will be examined during the course of the particular study. Since it is impossible to collect data from the entire population, only a sample or a subset of the population is selected to participate in the study. The study’s research design and the characteristics of the study determine which and how many people to select as participants in the study (Evans, 2016:134). In qualitative research a specific group or individuals are targeted as a valuable resource and appropriate sample, since this sample would be able to provide in-depth understandings of the phenomena being studied. Sampling also saves time during the data collection process as fewer people are involved and the group of participants is more manageable.

Determining an adequate sample size is a matter of judgement and experience (Daniels, 2019:93). It is an important consideration during a study as inferences about the population are made from the chosen sample. Researchers need to evaluate the quality of the information that has already been collected throughout the course of the study and determine whether the sample size should be expanded to achieve a more in-depth and thorough understanding of the topic. Researchers often continue sampling until information redundancy occurs and no new themes emerge from the information (Cohen, 2006). For the purpose of this study three educators at three separate high schools were chosen as the sample to participate in the study. Two of the schools are ex-model C schools, situated in affluent areas, whereas the third school is a sport school in a previously disadvantaged area. They provided their understanding and experience of the phenomena being studied. As the three institutions have different contexts, it provided a wide scope and in-depth understanding of their experiences on the subject matter.

3.5.1. Types of sampling

Sampling techniques are a range of methods that enables the researcher to reduce the amount of data that needs to be collected by considering only data from a subgroup rather than all possible cases (Narang, 2012). The type of sampling researchers use must be tied to their objectives (Palys, 2008). There is no one best sampling strategy. The way particular people feel about an issue or topic, who a person is and where the person is located within a group will influence his or her view and experiences about the research topic (Palys, 2008). The technique the researcher applies to the study will be determined by the research question, the time frame of the study and the resources available (Nastasi, 2004).

There are different types of sampling techniques in qualitative research, including purposive sampling, convenience sampling, quota sampling, snowball sampling, critical case sampling, extreme case sampling and maximum variation sampling. Purposive sampling, or selective sampling, relies on the judgement of the researcher to select a small number of appropriate units or individuals to participate in the study, depending on the parameters and requirements of the study. The participants are chosen according to a certain criteria based on the research question

(Evans, 2016:134). Quota sampling is similar to purposive sampling, but it is more specific regarding sizes and proportions. A criterium is set for participants and individuals or units who fit these criterium, are located and included in the study until a prescribed quota is met. Convenience Sampling uses participants who are easily accessible and convenient for the researcher, usually due to geographic location of the participants. Snowball sampling is also known as chain referral sampling where the sample size systematically increases. It is a respondent driven form of sampling as current respondent refer the researcher to others who may be able to contribute valuable information to the study and be a helpful participant (Daniel, J, 2012: 230). Critical case sampling is helpful in research with limited resources, as a single case can be used to explain the phenomena that are studied. The case chosen for the study must be regarded as a decisive case and should assist in making logical generalisations. Extreme case sampling focuses on cases that are special or unusual, especially if these cases display a specific extraordinary outcomes, failures or successes (Daniel, J, 2012: 119). Maximum variation sampling attempts to capture a wide variety of perspectives on the study topic. The participants are chosen since they display a wide range of experiences, qualities or behaviour.

From this information it is clear that purposive sampling is the most suitable sampling technique to be applied for the purpose of this study.

3.5.2. Purposive sampling

Purposive sampling is a useful technique in exploratory qualitative research as it relies on the judgement of the researcher to select a small number of appropriate units or individuals to participate in the study. It comprises of research with limited resources or research where a small number of cases can be decisive in explaining the phenomenon or occurrence being researched (Leard Statistics, 2012). It is thus a cost-effective and time-effective sampling method. The researcher attempts to obtain a sample that appears to be representative of the population. Purposive sampling can provide researchers with good reason to make generalisations from the sample that was studied. However, as only a small number of people are interviewed, it might not give a true reflection of the underlying issues of the research problem.

Purposive sampling is suitable and beneficial as a wide range of techniques can be used to collect information. For the purpose of this study two types of purposive sampling techniques, typical case sampling and expert sampling, were used to ensure relevant information was collected.

Typical case sampling is a purposive sampling technique used when the researcher is interested in the typicality of the individuals being studied or interviewed, because they are normal. The sample cannot be used to make generalisations to a population, but the sample could be illustrative of other similar situations (Leard Statistics, 2012). Educators from public high schools in the surrounding area were chosen since they represent the norm. They will be able to provide information and feedback that the average senior phase Visual Arts teacher experience as they are teaching in similar and typical conditions.

Expert sampling is a type of purposive sampling technique that is used when the study needs to gain knowledge from individuals that have a relatively high level of skill or knowledge – a certain expertise (Leard Statistics, 2012). During the course of this study a subject advisor at the local district office was interviewed to explore the expert opinion of the subject matter.

Convenience sampling was also utilised for the purpose of this study as all the participants were geographically accessible to me, the researcher. The high schools included in the study are all in the geographical areas that are closely situated.

3.6 DATA COLLECTION AND ANALYSIS

The first step in this process of gathering data through interviews and conversation was to obtain permission from the Western Cape Education Department to conduct the research at three secondary schools in the surrounding area in the East Metropolitan Education District. Permission was granted and the research was conducted in July - September 2017.

During the meetings, systemic data collection occurred though semi-structured interviews with three Grade 8 Visual Arts teachers during 2017, as well as an interview with a subject advisor for Visual Arts from the local district office in 2016. The interviews were audio-recorded with the

consent of all participants, whilst field notes were also made during and after the interviews. Data collection was done through primary sources which meant that the researcher collected the data and conducted the interviews herself.

At each interview a variety of questions were asked relating to the participant's experience of the changes in the new curriculum and whether it had an effect on the teacher's classroom practices and his/her experience in teaching Visual Arts. These questions were formulated prior to conducting the interviews in order to focus the interviews and to ensure that the data collection process is guided by the theory. A questions sheet was used during the interview as a data collection instrument. Since semi-structured interviews were used, the participants and I, the researcher, were free to elaborate and use follow up questions during the conversation as described in section 2.2.

3.6.1 Semi-structured interviews

Semi-structured interviews were selected to carry out this research study. During semi-structured interviews participants are allowed to elaborate on the research questions. This provides more flexibility and range and therefore more information can be extracted from the participants. They also allow individuals to answer questions on their own terms (Keller & Conradin, 2019), yet they still provide a good structure for comparability as opposed to the focused interview. Patton (2002) states that during semi-structured interviews the interviewer make use of guidelines to provide topics to be discussed in advance. The interviewer is free to explore and ask questions within the framework of the guidelines. The focus is still on a particular predetermined subject. Data collection is also more systemic during semi-structured interviews.

She used semi-structured interviews and a uniform set of open-ended questions to obtain information on the participants, as well as the participants' perceptions and experiences regarding the implementation of the new CAPS curriculum. Open-ended questions were used throughout the interviews to encourage participants to respond freely and openly to queries (Bogdan & Biklen, 2003). Follow-up questions were used, when necessary, to encourage participants to elaborate on or clarify a response (Denzin & Lincoln, 2000).

These open-ended questions were:

Educators' school context and training:

1. Expand on the context of the school: size, area, demography, etc.
2. Do you have a background in art / art teaching?
3. What training do you have with regards to the arts?
4. What training did you receive regarding the new CAPS curriculum?
5. Are you familiar with the new curriculum requirements and are you confident in your own abilities to present the subject? ?
6. What Creative Arts choices or combinations does your school offer?
7. What is the school's rationale for the choice of the relevant art subjects offered?

Gap in learners' prior knowledge and differentiation:

8. Are you aware of this gap in prior knowledge that may arise from the possibility that the learners' primary schools and secondary schools offered different art subjects?
9. Did you experience that there are learners in your class who lacked knowledge due to the new curriculum requirements and therefore need extra support?
10. What differentiation techniques do you employ in order to bridge this gap?
11. What successes have been experienced regarding the planned differentiation?
12. What, in your opinion, are the possible reasons for these successes?
13. Did you experience any challenges with regard to differentiation in your class(es)?
14. What, in your opinion, are the possible reasons for these challenges?
15. Are there any challenges with regard to differentiation for which no provision has been made?

Available resources:

16. What physical resources are available from your school and education department?
17. What human resources and support are available from the school and education department?
18. Are available physical resources sufficient and easily accessible?
19. Are available human resources sufficient and easily accessible?

Suggestions:

20. What, in your opinion, could improve the teaching of Creative Arts in the intermediate phase?

General:

21. Do you have any general comments that you would like to share?

Although the interview is a valuable way of collecting in-depth data, there are factors that should be taken into consideration when using this method. Interaction between the interviewer and the participant can differ as each interview is unique and the quality of the responses obtained from different interviews may vary significantly (Kumar, 2005). It can be a difficult task to collect reliable information on the subject matter if only a small number of participants are involved in the research study.

3.6.2 Systemic data analysis

The process of data collection and the data analysis occurred at the same time since there is no separation between the two processes. The process is a cycle of data collection and analysis, with the purpose that the results of analysis will assist in guiding the data collection. The cycle is repeated and theory is elaborated and checked as the process continues (Allan, 2008).

Analysis is the interplay between researcher and data (Sensing, 2011:207). Glesne (2006) states that "data analysis involves organising what you have seen, heard, and read so that you can make sense of what you have learned" (p. 147). The researcher can use a variety of techniques to assist in classifying and organising the collected data. They must attempt to find themes and commonalities in the data and "find ways to make connections that are ultimately meaningful to themselves and the reader" (p. 164).

The first step in data analysis comprises the describing and summarising of each interview using the data collected from the different instruments – the transcripts, audio files and field notes. The second step in data analysis is looking for similarities and differences that emerged from the

collected data. Finally, considering that this research study comprised of three different participants, it was necessary to look for patterns in and across all the cases. This assisted the researcher in collecting a strong body of evidence from the collected data.

The summarising and describing of each set of data involved the process of selecting, simplifying, and extracting ideas and themes from the collected data and available resources. To accomplish this task, the interview transcripts were read and re-read. Then a brief statement of the main points of each interview was written down. A summary of the body of information is created to reduce the material in such a way as to preserve the vital content and to create a manageable body of information which reflects the original material (Mayring, cited in Kohlbacher, 2005). During interviews, the researcher listens for explanations about why things occurred in the way they did or did not. Multiple interpretations are being collected with all their contradictions, rather than finding one ‘correct’ interpretation (Yin, 1993). Summarising each participant’s interpretation correctly is thus of vital importance.

The data collected from the different participants is then studied and continuously compared to identify themes that may emerge. Identifying common themes is called open coding (Neuman, 2000). Similarities and differences are identified and information is sorted into the categories or themes depending on whether the information corresponds or is contradictory. Sorting the data into categories assist in the data analysis process since an organisational framework is created when likeminded pieces of information are put together to create data clumps (Glesne, 2006). This process is called axial coding (Neuman, 2000: 423) and its primary purpose is to organise the themes identified during open coding. Categories, concepts or themes may be clustered together and connections between themes may be discovered. At this point the data support with or contradict certain themes and start to form an arrangement of sub-themes to create a meaningful framework.

The last stage of the data analysis process is selective coding (Neuman, 2000). Data was studied to identify specific examples to support the themes and to be evidence for connections existing among the participants’ interpretations of the research problem. During this part of the analysis process common experiences among the teachers supported each other and patterns started to

emerge from the collected data. To display patterns and connections between the data sources, the information was displayed using matrices. Matrices are rows and columns of data that have been extracted from coded transcripts and are organised according to themes (Alexander, 2004). This method was used to see if any patterns emerge in teachers' experiences in the Visual Arts classroom, as well as which differentiation methods and strategies were successful and which did not yield fruit.

The final step in the data analysis process consists of drawing initial conclusions and building themes based on the data collected, the themes that emerged and the data display (Mangal, 2013). The researcher should verify that the findings and conclusions are correct and appropriate before they are regarded as conclusive results (Alexander, 2004).

3.7 TRUSTWORTHINESS AND AUTHENTICITY

Trustworthiness and authenticity are key factors to consider when conducting interpretive research. Guba & Lincoln (1989) developed a set of quality standards to ensure trustworthiness and authenticity in an interpretivist approach. The trustworthiness criteria include dependability, credibility, transferability and confirmability. The authenticity standard concerns itself with the relationship between the researcher and participant and its criteria concerns itself with what is regarded as fair, tactical, educative and catalytic (Guba & Lincoln, 1989). During the processes of data collection (conducting of interviews) and inter-subjective knowledge construction, it is imperative that the researcher maintains subjective in the process of interpretation (hermeneutics) (Taylor & Medina, 2013).

In qualitative research, results are verified and considered appropriate by evaluating their trustworthiness (Alexander, 2004). Glesne (2006: 37) writes that trustworthiness must be considered throughout the data collection process. The researcher must ensure the participants' perspectives are described accurately. Participant validation was done by using member checks. This means that during interviews data is restated to ensure correct interpretation and credibility. Interview transcripts were shared with the research participants to ensure their ideas were

represented accurately (Glesne, 2006: 38). It gives the researcher an opportunity to understand and determine what the participants intended.

To increase the trustworthiness of the study an expert in the field was used as an alternate data source. An interview was conducted with a subject specialist at the district department to gain a deeper understanding into physical and human resources available to the senior phase Visual Arts educators. Including an expert in the field assisted in increasing the credibility of the study.

3.8 ETHICAL CONSIDERATIONS

'Ethics is the science of morals in human conduct. It is that branch of philosophy concerned with the study of the conduct and character of people. It is the systematic study of the principles and methods for distinguishing right from wrong and good from bad.' (Gildenhuys, 2004:14).

The requirements of ethical clearance by the University were met. A research proposal was submitted to the Faculty of Education and ethical approval was granted by the Ethics Committee of Stellenbosch University (Number DESC/Roelofse/2016/1) prior to the start of the research process. Permission to conduct the research in the selected schools in the area was also granted by the Western Cape Education Department.

The researcher must constantly be aware of the influence his/her research study may have on the participants and society and must therefore act accordingly and within ethical boundaries. Kumar (2005) states that it is unethical to gather information about the participants without their knowledge, their expressed willingness and informed consent. Therefore the researcher made it clear to all participants that their participation was on a voluntary basis and that they were free to withdraw from the research study at any time without any consequences. Informed consent was given by all participants in the study by signing a consent form stating that they were willing to participate in the interview. The participants were informed that they were under no obligation to answer any questions which they might be uncomfortable with.

Prior to the interviews all participants were given advanced notice. Before the interview was conducted a broad outline of the study was discussed and an indication of the type of information that was required of the participant was provided. Participants were informed of the reasons why the research was being conducted and sufficient time was allowed after the interview for the participant to ask any questions relating to the research topic.

Throughout the course of the study confidentiality and anonymity were guaranteed. It is essential to protect the identities of the participants in a research study and all information gathered was safely stored where only the researcher had access to it. Since struggles with implementing a new curriculum and teacher capabilities can be a difficult and sensitive subject, the questions asked during the interviews were sensitive to participants' feelings and vulnerability. The participants also had the right to review notes and information prior to publication to ensure true versions of their experiences were captured.

3.9 POTENTIAL RESEARCH BIAS

The researcher serves as observer, interviewer and interpreter during research (Babbie & Mouton, 2001:271). This makes the researcher the central instrument in the qualitative research process. During the data collection process, the researcher uses personal skills, practices and knowledge to obtain the necessary information for the research study (Denzin & Lincoln, 2000:371). This means that the researcher's own background will influence the research itself. Factors that can influence a researcher's perspective and interpretation includes his/her experience, context, education, beliefs, values and knowledge. It is important that the researcher identifies and acknowledges his/her own ideologies and beliefs and recognises the influence it might have on the study and interpretation of the data collected. In the case of this study, the researcher is a Caucasian female in her early thirties from a middle working-class family in South Africa. She has obtained her BEd and BEd Honours degrees in education, continuously attends CAPS training as well as Visual Arts and Creative Arts training, and has been an Intermediate and Senior phase educator in a primary school for the past ten years. It is crucial to identify and acknowledge these attributes as it could possibly influence her beliefs and attitudes and play a significant role in the type of research that is being produced.

The researcher in this study possesses specific competencies as a registered educator teaching Visual Arts in the senior phase in the school district where the study has been conducted. She is familiar with the requirements of the new CAPS curriculum and the challenges that accompany the implementation of this curriculum. As a lead teacher for Visual Arts at the local district office she is well-informed and knowledgeable about the topics being investigated, including the theme and the context of the inquiry, as suggested by Kelley et al. (2003:262). For this study it was important to have knowledge of the curriculum changes and the possible challenges and differentiation techniques accompanying the changes. Attending courses on the topics contributed to the knowledge and skills used during this study. Numerous CAPS training sessions in the Visual Arts, as well as lead teacher training sessions in Visual Arts were attended by the researcher to become familiar with the CAPS document and requirements of the new curriculum.

Researchers cannot be separated from the world that they study. They are part of the research study and the social world in which it is conducted since close interaction with their participants are required for thorough research (Nieuwenhuis, 2007:79). This makes it virtually impossible for the researcher to remain neutral during the collection and analysis of data (Newman, 2000: 347). A risk of researcher bias can thus exist. The researcher must be cautious not to influence participants during interviews as to force a certain response. Objectivity should be promoted at all times during the study.

As primary research instrument, the researcher has the responsibility to remain unbiased when analysing and interpreting the research findings. To achieve this, it should be made clear how the researcher conducted the data collection, analysis and interpretation processes. It is thus of importance that the researcher acknowledge and describe their role in the research process and how it can influence the research findings since the quality of the data generated is affected by the experience, knowledge and skills of the interviewer (Kumar, 2005).

Qualitative researchers are expected to conduct themselves according to a code of ethics. These ethical standards include integrity, responsibility, respect for people's rights, dignity, competence, non-discrimination, non-exploitation and confidentiality (AERA, 2011). Researchers are expected

to respect the unique values and needs of each participant. In order to evaluate others and situations objectively, all efforts should be made to avoid bias of any kind.

3.10 LIMITATIONS

While conducting the study, limitations had to be taken into consideration. Since only a small number of participants were involved in the study there is a risk that the findings are generalised. There are areas where the human and physical resources are more limited or readily available and those educators and institutions are faced with different realities and challenges than those found in this study. Since this was a typical case study, aypical cases might not produce similar findings. The research was conducted within one school district only. The findings of the study should thus not be generalised and assumed to be the same in all other school districts. Certain districts vary greatly from the one used while conducting this research and will be faced with additional challenges and problems not mentioned in this study. Participants only consisted of Grade 8 Visual Arts educators and a subject advisor. If the respondent pool included other role players, such as principals, students and parents, additional insights could have been obtained to build a more holistic and in-depth research study.

The data collection process can, in itself, create a limitation. Data was mostly obtained through semi-structured interviews. The information gathered is thus reliant on what the participants are willing to share and limited to his/her own experiences and perspectives. The type of data collected using qualitative research methods has more room for different or wrong interpretations than quantitative data would generate.

Another limitation relates to researcher bias that is always a possibility while conducting interviews, as discussed in the previous topic. The use of semi-structured interviews, however, was very useful since meaningful and thorough data could be collected. It is an efficient way of collecting information from participants in an honest and open way, allowing me, the researcher, to gain important insights of their personal experiences in implementing a new curriculum and the accompanying challenges.

3.11 CONCLUSION

This chapter discussed the research design and methodology used during the research study. It outlined the methods used for data collection, sampling methods and data analysis. The interpretive paradigm was described along with rationale for qualitative research methodologies. It also included the ethical considerations, role of the researcher and the limitations involved.

The next chapters present the results of the study, discuss the findings and draw conclusions. Practical implications of the study and recommendations for further research are also discussed.

CHAPTER 4 – DATA ANALYSIS

4.1 INTRODUCTION

In chapter 3 the research methodology and design were discussed. The analysis of the data collected through these methods, will be discussed in this chapter. The information for this section was collected by conducting four semi-structured interviews (see Addendum A – D for transcripts of the interviews and the interview schedule). Three interviews were conducted with three Grade 8 Visual Arts educators at three secondary schools. The fourth interview was conducted with a Creative Arts subject advisor at a local district education office. The semi-structured interview with the subject advisor was conducted in June 2016 and the interviews conducted with the three Grade 8 Visual Arts educators were conducted in September 2017.

4.2 PURPOSE OF THE RESEARCH

The purpose of the research study as set out in Chapter 1 (see section 1.1), was first of all to determine to what extent educators experience a gap in prior knowledge in their Grade 8 Visual Arts classrooms due to the new curriculum requirements with the implementation of the Curriculum and Assessment Policy Statement (CAPS) in the senior phase 2013. Linked to this, this research also tried to identify what differentiation technique these educators employ to correct this gap in prior knowledge and skills. The aim of the interviews was to collect data to gain knowledge and insight into educator's real life experiences and the support they receive with regard to the issue of bridging this gap in learners' prior knowledge.

4.3. INTERVIEW QUESTIONS

The questions asked during the interviews with the three Grade 8 Visual Arts educators were divided into four main categories, (1) namely the school context and educator training, (2) the gap in prior knowledge and differentiation, (3) available resources, and (4) suggestions and general comments by the participants. The four categories and the respective questions were as follows. The responses to these questions will be discussed in section 4.4.

(i) Educators' school context and training

1. Discuss the context of the school: size, area, etc.
2. Do you have a background in art / art teaching?
3. What training do you have regarding Visual Arts?
4. What training do you have regarding the CAPS curriculum?
5. Are you familiar with the new curriculum and do you have confidence in your own abilities to teach the subject?
6. Which Creative Arts subjects do your school offer?
7. What is the school's rationale for the choice of the Art subjects offered?

(ii) Gap in learners' prior knowledge and differentiation

8. Are you aware of this gap that may arise in the prior knowledge of learners, due to the mismatch of Art subjects between the primary and secondary school?
9. Did you experience that there are learners in your class who lack this knowledge and therefore need extra support?
10. What differentiation techniques did you use to bridge this gap?
11. What successes have been experienced regarding the planned differentiation?
12. What, in your opinion, are the possible reasons for these successes?
13. Did you experience any challenges regarding differentiation?
14. What, in your opinion, are the possible reasons for these challenges?
15. Are there any challenges with regard to differentiation for which no provision has been made?

(iii) Available resources

16. What physical resources are available from the school and education department?
17. What human resources and support are available from the school and education department?
18. Are available physical resources sufficient and easily accessible?
19. Are available human resources sufficient and easily accessible?

(iv) Suggestions and general comments:

20. What, according to you, could improve the teaching of Creative Arts in the intermediate phase?
21. Do you have any general comments that you would like to share?

4.4. DATA ANALYSIS OF INTERVIEWS WITH EDUCATORS

4.4.1 Context of schools and teacher education and training

For the purpose of this study, three educators at three separate secondary schools were chosen as the sample (see section 3.5 for how the sample was selected) to participate in the study. They provided input by sharing their understanding and experience of the research problem investigated in this study. As the three schools have different contexts, it provided a wider or broader scope and understanding of their experiences on the subject matter. This is not a comparative study, but a broader variety of different settings and contexts enriched the data as the possibility of a broader validity was now possible.

Educators from mainstream government funded high schools were chosen as they were representative of the norm. They would be able to provide information and feedback on what a senior phase Visual Arts teacher experience. A Visual Arts subject advisor from the local district office was interviewed to explore the opinion of management and the subject advisory service on the subject matter. The names of the participants in the study will not be used in order to protect their anonymity. Instead the educator respondents will be referred to as Participants A, B and C, and the subject advisor will be referred to as Participant D. The secondary schools included in the study are all situated in the same geographical area and the researcher has easy access to them.

The size of the participating secondary schools with regard to the number of learners and educators is displayed in Tables 4.1 and 4.2.

Table 4.1: Size of schools (learners)

<i>SCHOOL</i>	<i>NUMBER OF LEARNERS</i>
<i>School A</i>	360 learners (Grade 8 – 12)
<i>School B</i>	1050 learners (Grade 8 – 12)
<i>School C</i>	1450 learners (Grade 8 – 12)

Table 4.2: Size of schools (educators)

<i>SCHOOL</i>	<i>NUMBER OF EDUCATORS</i>
<i>School A</i>	28 educators
<i>School B</i>	55 educators
<i>School C</i>	70 educators

From the information in Tables 4.1 and 4.2 one can deduce that the educator to learner ratio in all three schools is very favourable. School A has a 1:13 ratio, School B a 1:19 and School C a 1:21 ratio. Having smaller educator to learner ratios usually means that the classes are smaller, contributing to a better learning environment and improved working conditions.

Table 4.3 indicates the area or suburb where each of the participating schools are located.

Table 4.3: Location of participating schools

<i>SCHOOL</i>	<i>AREA (SUBURB)</i>
<i>School A</i>	Kuilsriver
<i>School B</i>	Boston
<i>School C</i>	Kuilsriver

All three schools have adequate resources at their schools, regardless of their location. They are well equipped with all the necessary equipment for proper instructions in all the subjects that they offer. School A is located in a disadvantaged area, whilst schools B and C are located in affluent communities.

In Table 4.4 the type of participating schools is portrayed.

Table 4.4: Type of school

<i>TYPE</i>	<i>NUMBER</i>
Sport School	1
Academic School	2

A sport school is a secondary school where learners are only accepted into the school if they have obtained provincial or national colours in one or more sport codes, usually regardless of academic performance. They offer extended and professional sport programs as part of their extra-curricular program. An academic school is a school where academic performance as well as sport achievements, are the deciding factors in accepting learners into the school. They regard academic performance as the most important part of a learner's schooling.

Table 4.5 portrays gender and age of the educator participants in the study.

Table 4.5: Gender and age of participants

<i>PARTICIPANT</i>	<i>GENDER</i>	<i>AGE</i>
Participant A	Female	34
Participant B	Female	36
Participant C	Female	29

From Table 4.5 it is clear that all the participants in the study are females. Although they are still relatively young, their years of teaching experience in the Arts vary from 7 to 14 years. This means that they can be regarded as experienced Art educators.

The participants' qualifications regarding Visual Arts is portrayed in Table 4.6.

Table 4.6: Qualifications

<i>PARTICIPANT</i>	<i>VISUAL ARTS QUALIFICATIONS</i>
Participant A	Degree in Fashion Design Degree in Languages Degree in Theatre in Education and Production

<i>Participant B</i>	Graduate degree in Visual Arts Master's degree in Visual Arts
<i>Participant C</i>	Education Degree (Intermediate & Senior Phase) BEd (Honours) Degree Certificates in School Art and Advance School Art

From Table 4.6 it is clear that all three participants have tertiary qualifications in the Arts and can thus be regarded as specialists in the field. Only participant C, however, has a teaching qualification. Participants A and B do not have any teaching qualifications, only qualifications in the Arts. All three participants are thus adequately trained in Visual Arts, but not regarding teaching per se as only one has a teaching qualification.

Table 4.7 portrays the background and experience the participating teachers have in the Visual Arts. Having a background in the Arts and knowing artistic techniques, can assist in ensuring that art educators educate their learners to acquire the necessary skills and knowledge. Learners may thus acquire a higher level of proficiency in the Arts if they have appropriately trained teachers.

Table 4.7: Participant Visual Arts background and teaching experience

PARTICIPANT	VISUAL ARTS BACKGROUND AND EXPERIENCE
<i>Participant A</i>	<ul style="list-style-type: none"> ▪ Art (painting) in high school as a 6th subject Gr.8 – 12 ▪ Art (drawing) as a 7th subject Gr.10 – 12 ▪ Studied fashion design after school at Technikon (Garment construction) ▪ Visual Arts in 1st year: theory and literature (elective) and theatre production ▪ 7 years' experience in teaching Visual Arts
<i>Participant B</i>	<ul style="list-style-type: none"> ▪ Painting in high school as subject ▪ 10 years' experience in teaching Visual Arts

<i>Participant C</i>	<ul style="list-style-type: none"> ▪ Art (painting) in high school as 7th subject Gr.10 – 12 ▪ School Art & Advanced School Art as additional subject at university ▪ 8 years' experience in teaching Visual Arts
----------------------	--

From this information in Table 4.7, it is clear that the educators participating in this study have been involved with the Arts since an early age and have developed a love for Arts subjects. This passion for the Arts subjects is a contributing factor to their perceived successes as Arts educators. As they have been involved with Arts subjects since an early age during their own school education, they have developed themselves into this field over a long period of time and thus have extended experience in the Arts.

Table 4.8 portrays the training the participants received regarding the CAPS policy and their opinion as to the efficacy of the training.

Table 4.8: CAPS training

<i>PARTICIPANT</i>	<i>TRAINING RECEIVED</i>
<i>Participant A</i>	CAPS Document Training for primary and secondary schools.
<i>Participant B</i>	CAPS Document Training and Practical sessions
<i>Participant C</i>	CAPS Document Training and Practical sessions

All three participants were expected to attend the initial CAPS Document training sessions that were offered over the course of a week during the June holiday of 2013, the year prior to the implementation of CAPS in the senior phase of GET. All three participants also attended at least two of the numerous CAPS practical workshops that were offered to Arts educators since CAPS was implemented in the senior phase in 2014. These practical sessions were usually offered on a Saturday. All three participants considered the training they received to be sufficient. Participant A was of the opinion that the training was adequate, but for a non-specialist teacher it might not

have been enough. In this regard she commented: “*The Creative Arts teacher that was with me [at the training], had no art knowledge, nothing ... she didn't even know how to mark it. So, if I look at her, it [the training] is definitely not good enough.*” (see Addendum A, p.3.). This observation of participant A confirms what Power & Klopper (2011:3) found when they indicated that “pre-service and in-service educator education does not provide adequate preparation or support for generalist educators to meet the expectations of the Arts education curriculum”.

The participants in this study were asked to indicate which Creative Arts subjects are offered at their school in the senior phase (Grades 8 and 9). The CAPS policy requires schools to choose only two of the four Creative Arts art forms (Visual Arts, Music, Dance and Drama) to be offered at their school.

Table 4.9 portrays the Creative Arts art forms offered by the different secondary schools of the participants.

Table 4.9: Creative Arts art forms offered

SCHOOL	CREATIVE ARTS ART FORMS
<i>School A</i>	Visual Arts, Dance
<i>School B</i>	Visual Arts, Music, Dance, Drama
<i>School C</i>	Visual Arts, Drama

Since schools are required to choose only two of the four Creative Arts subjects to be offered at their high school in the senior phase, the participants were asked to briefly name the reasons for their school’s choices of which Creative Arts art forms they would offer. A range of reason were given.

Table 4.10 portrays the rationale for the Creative Arts subjects offered by the schools.

Table 4.10: Rationale for Creative Arts art forms offered

SCHOOL	RATIONALE
<i>School A</i>	Human and physical resources available. Dance is a requirement at a sport school.
<i>School B</i>	Human and physical resources available.
<i>School C</i>	Human and physical resources available.

When participants were asked about their school's rationale for choosing their Creative Arts art forms, all three participants said that the human resources and availability of trained teachers was the deciding factor. In this regard Participant C said: "*It is probably about which teachers were here at that time and who could teach the subjects... So, the teachers that are here, yes, are why we chose Visual Arts and Drama.*" (Original Afrikaans: "*Dit gaan maar seker oor watter onderwysers hier was daai tyd en wie die vakke kon onderrig... So, ons onderwysers wat hier is, ja, is seker hoekom ons huis Kuns en Drama gekies het.*") (see Addendum C, p.2). They have Visual Arts specialists at the school, thus chose to offer Visual Arts as a Creative Arts subject. All participants also had the necessary physical resources available to them, such as physical space and classrooms, art materials and supplies and written materials, such as textbooks.

4.4.1.2 Summary

From 4.4.1 the differences in the contexts of the participating secondary schools become clear. The school sizes vary between 360 learners to 1050 learners, whilst two of the schools are situated in affluent areas and one school in a previously disadvantaged area. From the three participating schools one was a sport school where only learners who achieved provincial or national colours in a sport code, are accepted, whilst two were academic schools. These differences in the schools are not the determining factors when experiencing a gap in prior knowledge regarding the curriculum changes. It rather enriches the findings as a variety of experiences from different viewpoints can be observed.

A similarity found amongst all three secondary schools, was that the participating Visual Arts educators at these schools, are all specialist Arts teachers and well-qualified to teach the respective

subject. The educators all have degrees and/or other qualifications, such as diplomas and short courses, in Visual Arts (See Tables 4.6 and 4.7). Having Art specialists offering Art at a school, enhances the learning experience of the learners. Art specialists normally have the skills and knowledge to introduce and develop learners' creativity, Visual Arts skills, teamwork and problem-solving skills. These skills are all important in developing learners into becoming well-rounded citizens. Specialist Art teachers normally have also developed a love and passion for the subject and can contribute in developing the same love and appreciation for the subject in their learners. The Department of Basic Education also suggests that specialists should be appointed as art teachers when they state that "each of the two art forms could be taught by a specialist in each art form" (Department of Basic Education, 2011:14).

It is clear that the three respondents are individuals that are highly or adequately qualified in the Arts, capable of teaching Visual Arts efficiently and effectively. All three participants demonstrate their confidence in their abilities to teach the subject. In this regard, Participant C said: "*Yes, I definitely feel confident. I have been giving art for a while, so I feel I know what I am doing*" (Original comment in Afrikaans: "*Ja. Ek voel definitief vertroud. Ek gee darem al 'n rukkie Kuns, so ek voel ek weet wat ek doen dit*") (see Addendum C, p.2). All three participants had Creative Arts as an elective subject since high school and from the interviews it became clear that they have a love and passion for the subject. Participant A mentioned: "*I did art as a sixth subject from Grade 8 to matric and then I did art as a seventh subject, an additional art subject, which was painting and drawing*" (see Addendum A, p.1). It is worrying to notice that only one of the three Visual Arts educators that participated in this study has a teaching qualification. There are many educators teaching in our schools who do not possess the necessary teaching qualifications.

The participants were all required to attend CAPS policy training before the curriculum was implemented in the senior phase of GET. They were of the view that the training was sufficient as they were already specialist teachers. This training was aimed at orientating educators on how to use the CAPS policy document in their lesson planning and the new requirements of the curriculum. The training focused mainly on the main components in the CAPS policy documents, the differences between CAPS and the previous National Curriculum Statement (NCS: Department of Basic Education, 2002) and the adjustments that should be made during term planning and the

school's timetable. Two of the three participants (A and B) indicated they felt that the CAPS policy training might not be sufficient for non-specialist teachers as it merely focused on the content of the CAPS policy document and lesson planning and not on teaching strategies.

The participants had interesting views to share on the CAPS document and the changes that were implemented in this curriculum. Participant A was of the view that the CAPS is not making Visual Arts as examinable as it should be. She stated that there is no room to develop learners who are brilliant at Arts, further – especially when the school does not offer the subject. In this regards she said: “*I don't think that CAPS is making it as examinable as it should be.... especially for the children... that are brilliant in art and their artworks could be amazing, but there is no room for it.*” (see Addendum A, p.2.). She is also of the view that time is too limited in the CAPS curriculum and, since CAPS is quite content heavy, it does not leave enough time to develop critical thinking in the subject. In this regards she says: “*CAPS don't allow us to do extra activities, because there is no extra time. I don't like CAPS. Sometimes it's too content heavy, so there is no time for critical thinking, especially for a visual subject.*” (see Addendum A, p.6.). Participant B mentioned that, with the implementation of the CAPS curriculum, the theoretical and practical content of Visual Arts had to be reduced and watered-down and that there is no time to go through the content in-depth. In this regard she says:

“*[In the past] we were able to work with the learners quite in-depth, because then it was a full subject. So, when we moved on to CAPS, it actually meant that we had to halve our practice and our theory ... it's only half of a full subject now. So, for us our practice and our theory, we had to water down.*” (Original Afrikaans: “*Ons kon in redelike diepte met hulle werk, want dan was dit 'n vol vak, so toe ons oorgaan na hierdie nuwe besigheid toe, CAPS, toe het dit eintlik beteken dat ons nou ons prakties omtrent halveer en ons teorie omtrent halveer ... dis nou net die helfte van 'n vol vak. So, vir ons ons prakties en ons teorie, moes ons baie erg afwater.*”) (see Addendum B, p.2.), and “*We just had to water it [the content] down a bit to fit into the CAPS guidelines. We had to see what we could remove and how we could adapt it in the less time that we have*” (Original Afrikaans: “*Ons moet dit net so bietjie afwater om in die CAPS riglyne te pas. Ons moet net gaan kyk het na wat haal ons uit en hoe kan ons aanpas tot die minder tyd*”)(see Addendum B, p.4.).

Participant C was also of the view that there is too little time allocated to the Arts in the new curriculum. She stated, *“There is never enough time to do everything. There is so much practical and theory and things that we have to do with the children that there is never time to stop at something when the children are struggling.”* (Original Afrikaans: “*Daar is nooit genoeg tyd om als te doen nie. Daar is soveel prakties en teorie en goed wat ons met die kinders moet doen dat daar nooit tyd is om stil te staan by iets as die kinders sukkel nie.*”) (see Addendum C, p.5.). It is thus clear that the participants do have concerns regarding Arts in the CAPS curriculum. All three participants agree that the time allocated to Art is too limited. There is a need for more time to complete the Arts curriculum (theory and practical work) and teach Arts in more depth.

Another similarity found amongst the three participating schools was that all three participating educators stated that the school’s subject choices regarding Creative Arts were determined by the human and physical resources available to the school at the time the choice had to be made. School A offers Visual Arts and Dance, School B offers all four Creative Arts art forms – Visual Arts, Dance, Drama and Music, whilst School C offers Visual Arts and Drama. In the latter case, participant C commented:

“It's all about which teachers were here at the time and who could teach the subjects ... All our music people are privatised people, as I said, so they're not available for Music ... We also do not really have a place or people for dancing, so we chose Drama.” (Original Afrikaans: “*Dit gaan maar seker oor watter onderwysers hier was daai tyd en wie die vakke kon onderrig. Ons musiekmense is mos almal geprivatiseerde mense soos wat ek gesê het, so hulle is nie beskikbaar vir musiek gee nie ... ons het ook nie rērig plek of mense vir dans nie, so ons het Drama gekies.*”) (see Addendum C, p. 2).

This section demonstrates that the participants are all qualified and experienced Visual Arts educators with passion for the subject and they all have adequate training in the Arts. It also reveals that the current CAPS policy for Creative Arts may not be adequate at the moment as too little time is allocated to the subject and the training offered has room for improvement. In the next section we investigate how the CAPS policy create a possible gap in learners’ prior knowledge.

4.4.2 Gap in prior knowledge and differentiation

In line with the main research question, the following questions were asked by the researcher to determine whether the respondents notice and experience a gap in prior knowledge in their Grade 8 Visual Arts learners. In other words, do they experience that there are some learners in their Grade 8 classes who did not have Visual Arts education during their Grade 7 year due to a mismatch between their schools' and the learners' primary schools' Creative Arts subject choices. This set of questions also aimed to determine the techniques they employ to address this gap in knowledge, should they indeed experience such a gap. The following questions were asked:

1. Are you aware of the gap that may arise in the prior knowledge of learners, due to the mismatch of Art subjects between the primary and secondary school?
2. Did you experience that there are learners in your class who lack this knowledge and therefore need extra support?
3. What differentiation techniques did you use in order to bridge this gap?
4. What successes have been experienced regarding the planned differentiation?
5. What, in your opinion, are the possible reasons for these successes?
6. Did you experience any challenges regarding differentiation?
7. What, in your opinion, are the possible reasons for these challenges?
8. Are there any challenges with regard to differentiation for which no provision has been made?

Here are the findings from the information collected during the interviews:

4.4.2.1 Are you aware of this gap that may arise in the prior knowledge of learners, due to the mismatch of Art subjects between the primary and secondary school and did you experience that there are learners in your class who lack this knowledge?

The participants were asked whether they are aware of and experience that some of the learners in their classes, in moving from the primary school to the secondary school, may have a gap in prior knowledge due to the new curriculum requirements of the CAPS policy. Two of the three

participants (A and C) indicated that they are very aware of this gap and that it is very evident in their classes. In this regard Participant A said “*Yes, it is very evident. You can see it in their marks. You can see it on the first day of school and the first day of the subject.*” (see Addendum A, p.5). Participant B, however, indicated that she has not noticed it at her school. In this regard she says, “*I feel that I didn't notice it, because I didn't really know what to expect from primary schools. We start from scratch that it is almost not obvious to us.*” (Original Afrikaans: “*Ek voel nie ek let op daarna nie, want ek weet nie rellig wat om te verwag van die laerskole nie. Ons begin so van 'scratch' af amper dat vir ons dit nie opvallend is nie.*”) (see Addendum B, p.5). The majority of the participants are thus confronted with this reality in their classrooms and are required to employ differentiation strategies to address this gap of learners’ prior knowledge. It is interesting that Participant B who indicated that they are not faced with this problem at their school, is a teacher at a secondary school where all four Creative Arts art forms (Visual Arts, Music, Dance and Drama) are offered. Participants A and C, who indicated that they do indeed experience a gap in prior knowledge, both teach at schools where only two Creative Arts subjects are offered. Participant A’s school only offers Visual Arts and Dance, and Participant C’s school offers Visual Arts and Drama. The narrowing of the Arts curriculum in the senior phase to only two art forms thus has a major influence on the new realities which Grade 8 Visual Arts educators face. When learners are given the opportunity to choose between all four art forms, they tend to choose the art forms that they are most comfortable with or in which they have more knowledge and skills. This selection reduces the gap between the weaker and stronger learners in the classroom, making a gap in prior knowledge less noticeable. In a recent follow-up conversation in May 2019 with participant C, she mentioned that their school has changed their Creative Art art forms to now include all four art forms. They have experienced that some learners struggle too much to adapt to the subjects and art forms that their school offers and they have thus decided to revise and adjust the choices being offered. They have acquired the necessary physical and human resources in order to make provision for all four art forms and are thus better able to bridge this gap in prior knowledge.

Participant A mentioned that most learners in her classes were able to recognise terminology and concepts at the beginning of their Grade 8 year, but that there were learners who were completely oblivious to what was being discussed and had no knowledge of the basics of Visual Art. This

situation can create a difficult situation as there is too little time to correct this gap in knowledge and recap the whole Grade 7 year's content, which is essentially the foundation year and first year of theory for the Creative Arts art forms in the senior phase. Participant A indicated that she uses the first three weeks to try and catch up and fill them in with any knowledge and work the learners have not been exposed to, but that they only catch up by June. She says that "*That base year – it is a whole year, so they don't have that foundation, so then I have to fix that in the first three weeks of school.*" (see Addendum A, p.5). Participant B mentioned that this gap in knowledge is not noticeable, but to ensure that all learners are at functioning at the same level and all have an understanding of the essential concepts of the subject, they start with the basics with all the learners at the beginning of the year. She stated that, "*I feel that I didn't notice it, because I didn't really know what to expect from primary schools. We start from scratch that it is almost not obvious to us.*" (Original Afrikaans: "*Ek voel nie ek let op daarna nie, want ek weet nie rellig wat om te verwag van die laerskole nie. Ons begin so van scratch af amper dat vir ons dit nie opvallend is nie.*") (see Addendum B, p.5). Participant C also mentioned that there is a noticeable gap in learners' prior knowledge and some require additional support to correct this gap. She noticed a quite large gap between the stronger and weaker learners in her class. In this regard she says: "*There is a fairly clear gap between my strong learners and my weaker learners ... and some of them come from primary schools that didn't offer art.*" (Original Afrikaans: "*Daar is vir my 'n redelike duidelike gap tussen my sterk leerders en my swakker kinders... en 'n paar van hulle kom uit laerskole wat nie kuns gegee het nie.*") (see Addendum C, p. 3.)

4.4.2.2 What differentiation techniques did you use in order to bridge this gap?

When the participants were asked which differentiation techniques or strategies, they used to overcome this gap in knowledge, they more or less had similar responses. All three participants indicated that at the beginning of the year, they start with the basics and recap or revise the work learners had already done in Grade 7. In this regard participant C said "*At the beginning of the year I try to just go through all the basics again and start from the beginning*" (Original Afrikaans: "*Ek probeer maar so aan die heel begin van die jaar om maar net weer deur al die basics te gaan en ek begin heel van vooraf.*") (see Addendum C, p.3). This is to ensure that all the learners are at the same level before they start with the Grade 8 Arts curriculum. Participant A mentioned that

she employs this technique to ensure that learners who has this gap in prior knowledge, do not feel left behind or ‘lost’ when the Grade 8 content is discussed. All learners are supplied with notes on the Grade 7 content. Participant A says: “*I do my own notes from Grade 7... it's general notes I give to everyone, because sometimes they forget the Grade 7 work in any case*” (see Addendum A, p.10). This technique is used for all Grade 8 learners and not merely the learners who did not receive Visual Arts education in Grade 7. This is to ensure that learners who do not have the necessary prior knowledge and skills, do not feel isolated or left out and to establish a sound basis which she can use as a starting point. She stated that she will say to the whole class “*I assume you all know what I am talking about? If you don't, we'll go through it again and if you do it is fine, I am just recapping for those that forgot.*” (see Addendum A, p.6) to ensure no one feels excluded or targeted. Educators thus have to take learner readiness into consideration when planning initial differentiation strategies. This strategy employed by all three participants confirms what Tieso (2003:34) said when he indicated that learners enter the classroom with different levels of readiness from those of his or her peers and the goal is to take those levels as a point of departure. Anderson’s claim that instruction should be catered to the learners’ entrance levels (Anderson, 2007) is also verified here.

All three participants indicated that they rely on additional and different techniques to assist in bridging the gap or lack of prior knowledge. For participant A it was important to ensure that all learners feel comfortable in her class and to build trusting relationships with all learners so that they feel comfortable to ask questions and thus catch up much quicker. She states that “*I want to make them feel comfortable as possible first and I tell them it is a relaxing subject you can study for... if they see that she does know what she is talking about then they'll sort of trust her*” (see Addendum A, p.5-6). She also makes sure that her learners know that she is knowledgeable whilst she also uses uplifting vocabulary in her classroom. In this regard she says: “*I'll go to them and say 'Oh my gosh, this is so much better than last time. You are doing so well'*” (see Addendum A, p.6). Fostering and promoting a positive morale and motivation in class is a priority to her.

Participants A and C use the learners’ peers in assisting them in class. Participant A employs independent ‘cheerleaders’ to motivate learners who are struggling with the Grade 8 content. She says that: “*They have independent cheerleaders from children that they possibly don't even get*

along with”? (see Addendum A, p.6.). Participant C makes use of a ‘buddy system’ where learners with a gap in prior knowledge, are placed next to a learner who already has the necessary knowledge and skills to assist when difficulties arise. In this regards she says: “*I ask a strong child to help a weaker child. They gladly help their friends*” (Original Afrikaans: “*Ek vra 'n sterke kind om 'n swak kind te help. Hulle help graag hulle maatjies*”.) (see Addendum C, p.4). This strategy of participants A and C confirms what Hall (2002:4) found when he indicated that learners are expected to interact, collaborate and work together as they develop their level of knowledge of new content.

Participants A and B allow learners who are functioning at different levels, to complete different activities in class. They allow learners to work with different mediums and materials to complete activities. Learners who are struggling to function at the required level, are given an alternative activity to complete. Classroom activities are simplified for learners who do not possess the necessary knowledge and skills yet. The same skills are being practiced or taught to all learners, but tiered activities are used as a differentiation technique. Tiered activities are parallel tasks completed at the same time with the same essential ideas and skills at varied levels of complexity and depth. The materials used to complete the task or approach to a task may thus vary from learner to learner. Varied degrees of scaffolding, support, or direction are used when implementing tiered activities (Williams, 2002). These activities assist in meeting the diverse needs of the learners in her classroom. The learners are still required to complete the same formal assessments, but classroom activities may vary in level for different learners. Participant B also indicated that they are very adaptable. If they observe that the learners are not coping with the content or practical activities, they merely change the activities to suit the needs of the class. In this regard participant B stated:

“I have one girl who has come from a school where I could see she never had art or any background. , I then have to start working with kokies. like teach colouring with kokies and I realise it makes her at ease. It's almost a safe space for her and it makes her think more and with the pen and shading with kokies - one layer or two layers is darker than one layer, to get something more interesting, like pop art. So at the end of the day one can see which kids are struggling terribly and then you work with them and then you will say we make pop art. (Original Afrikaans: “*Ek het nou een dogtertjie wat nou van 'n skool af*

gekom het waar ek kon sien sy het nog nooit kuns gehad nie, geen agtergrond nie, en ook nie eers 'n aanvoeling nie, toe het ek nou dat sy met kokies begin werk, soos leer inkleur met kokies en ek kom daar agter dit maak haar so gerus. Dis amper vir haar 'n safe space en dit laat haar meer dink en met die pen en shading met kokies – een lagie of twee lagies is donkerder as een lagie, to kom daar iets half meer interessant soos pop art uit. So aan die einde van die dag kan mens sien watter kinders sukkel verskriklik en dan werk jy met hulle en dan sal jy sê ons maak pop art.”) (see Addendum B, p.8).

Participant A and B who employ strategies by differentiating content, confirms what Tomlinson in Willis & Mann (2000:6) suggested. They state that the differentiation of content requires that the same concepts are addressed with all students, but that the degree of complexity should differ to address the diverse learner needs.

Participants A and C indicated that supplying learners with additional time to complete activities or additional assistance, is a useful technique. Participant A says: “(I'll do) *enrichment with the learners, and with the weaker ones I'll catch up work.*” (see Addendum A, p.7.). Since there is no time during the school day or after school due to extra-curricular responsibilities, she allows learners to complete work or seek assistance during break time. However, all learners are allowed to utilise this additional time during break time, not only the learners who are experiencing a gap in their prior knowledge.

All participants thus apply or utilise differentiation strategies in their Visual Arts classrooms in order to overcome the possible gap in prior knowledge of certain learners. This confirms Tomlinson & Eidson's statement that differentiation strategies should be utilised to “maximise the capacity of each learner by teaching in ways that help all learners bridge gaps in understanding” (Tomlinson & Eidson, 2003:2).

4.4.2.3 What successes have been experienced regarding the planned differentiation and what, in your opinion, are the possible reasons for these successes?

All participants claim that they experience some level of success regarding the differentiation techniques that they employ. The majority of the learners in their classes were able to bridge the

gap in prior knowledge that they experienced at the beginning of their Grade 8 year and were able to continue comfortably with the Grade 8 curriculum. Although it can be time consuming, they are positive regarding their own abilities and differentiation strategies. Participant B and C indicated that they believe that a big contributor to their success regarding ensuring all learners are functioning at the same level, is starting with the basics with the whole class at the beginning of the academic year. In this regard, participant B stated that “*In Term 1 in Visual Art we are going to be quite basic, because everyone starts in the same place again*” (Original Afrikaans: “*In kwartaal 1 in Visuele Kuns gaan ons heeltemal basic, want almal begin dan weer op dieselfde plek*”) (see Addendum B, p.8.), whilst participant C claimed that “*I just try to go through all the basics again at the beginning of the year and start from the beginning*” (Original Afrikaans: “*Ek probeer maar so aan die heel begin van die jaar om maar net weer deur al die basics te gaan en ek begin heel van vooraf*”) (see Addendum C, p.3.). Participant C also says:

“*The little bit of recap at the beginning of the year gives the kids a chance to at least catch up a little. And the kids who did have it [Visual Arts] last year, it refreshes their memories as well*” (Original Afrikaans: “*Die bietjie recap aan die begin van die jaar gee die kinders 'n kans om ten minste 'n bietjie op te vang. En die kinders wat dit [Visuele Kunste] wel verlede jaar gehad het, dit refresh darem hulle memories ook net so bietjie.*”) (see Addendum C, p.4.).

This recap process includes covering key concepts and the art elements, such as line, colour, shape, texture, pattern and contrast to which the learners were introduced and practiced in Grade 7. The learners are provided with notes of the Grade 7 content and class activities to allow them to complete it in order to practice these art elements and skills. Participant C says:

“*During the first week or two I quickly go through terminology and the art elements and so on and let them just draw something to do a practical component, but then we have to start with the Grade 8 work*” (Original Afrikaans: “*Die eerste week of twee gaan ek vinnig weer deur terminologie en die kuns elemente en so aan en laat hulle ook net ietsie teken of so – om darem 'n praktiese komponent ook te doen, maar daarna moet ons met die Graad 8 werk wegspring*.”) (see Addendum C, p.3-4.).

Learners who did not have Visual Arts education in Grade 7, are introduced to the basics while the rest of the class are offered an opportunity to recap the content. This ensures that the educators have a sound basis to work from and no learner is left behind.

Participant B indicated that her school is currently attaining the same high level of results at their school than before CAPS was introduced – especially from learners who showed high interest in the subject. Participant C made a similar observation when she mentioned that her differentiation techniques seem to work – especially with those learners who want to learn and have an interest in Visual Arts. In this regards she says: “*The children who want to work and love art, yes I feel it [the differentiation techniques employed] works with them*” (Original Afrikaans: “*Die kinders wat WIL werk en hou van kuns sal ek sê, ja ek voel dit [die differensiasie tegnieke gebruik] werk met hulle.*”) (see Addendum C, p.4.). Learner interest and internal motivation seem to have an influence on the successes the educators are experiencing regarding their differentiation techniques.

Participant A is of the opinion that the fostering of a positive atmosphere in her Visual Arts classroom, is one of the biggest contributors towards her differentiation success to bridge the gap in learners’ prior knowledge. The learners are comfortable with her as a teacher. She does not raise her voice and is not aggressive in class. In this regards she says: “*I want to make them feel comfortable as possible first and I tell them it is a relaxing subject*” (see Addendum A, p.5) and “*I think my class feel very comfortable with me. I don’t swear at them*” (see Addendum A, p.8). She believes in being approachable and offers the learners a shoulder to cry on. She says:

“*In my storeroom - they cried. They say nothing, but they just want to sit in the storeroom and they just want to rest. So, I think that the fact that my class is very calm allows them to work better*” (Original Afrikaans: “*In my stoorkamer – hulle kom huil. Hulle sê niks nie, maar hulle wil net in die stoorkamer sit en hulle wil net rus. So, I think that the fact that my class is very calm allows them to work better*”) (see Addendum A, p.8).

She also believes in praising learners who demonstrate an improvement. In this regard she stated, “*I’ll go to them and say ‘Oh my gosh, this is so much better than last time. You are doing so well’*” (see Addendum A, p.6). and “*I laughed and said, ‘It is brilliant, it’s lovely’*” (see Addendum A, p.8). This strategy of participant A confirms what Kern & Clemens (2007) found when they indicated that educators must not forget the value of praise and commendations in the classroom, as it may assist in the motivation of learners to excel in the subject. Learners are allowed to make mistakes and she attempts to approach every day as a new day, forgetting the transgressions and

difficulties of the previous day. No learner is excluded from a group or labeled as a learner with a gap in prior knowledge as the whole class is invited to attend additional sessions or take part in activities. She feels that this approach, as well as her differentiation techniques, is successful as she does not experience difficulties in catching up missed work with learners – especially with those who missed a year in Visual Arts education during Grade 7. Enrichment activities for stronger learners and learners that are ahead academically is also a priority for her.

Participant A and B provided another reason for their successes regarding differentiation – they have relatively small classes which allow more individualised attention. Participant B stated that, “*We may be better off handling the gap because we have smaller classes*” (Original Afrikaans: “*Ons kan dalk beter die gap hanteer omdat ons kleiner klasse het*”) (see Addendum B, p.1.). This makes it easier for them to bridge a possible gap in prior knowledge the learners may experience.

Participant C indicated that allowing learners additional time to work and catch up any content that may have been missed, is a contributing factor to her successes in bridging a gap in prior knowledge. She allows learners who are behind to work during break time and at times after school to ensure they achieve and maintain the same level as the rest of the learners in her classroom. In this regard she says: “*Sometimes I ask one or two of them to work in breaks or after school to catch up - especially those who work slowly*” (Original Afrikaans: “*Soms vra ek vir een of twee van hulle om in pauzes of na skool in te werk om op te vang – veral die wat stadig werk*”) (see Addendum C, p.5.). During this time, she has more time to give these learners individualised attention and assist them with their specific needs. She considers this a successful strategy as most of the learners in her class have caught up any missed work by the end of the first term and a gap in the learners’ prior knowledge have been bridged or narrowed.

Educators are experiencing some level of success regarding the differentiation techniques they employ to overcome a gap in learners’ prior knowledge. Recapping missed work, creating a positive atmosphere and using the buddy-system are some of the successful techniques that the participants in this study rely on to correct this gap.

4.4.2.4 Did you experience any challenges regarding differentiation and what, in your opinion, are the possible reasons for these challenges?

Due to overlapping answers during the interviews, the two questions on the challenges regarding differentiation are discussed together. There was a consensus among all the participants that the major difficulty experienced regarding effective differentiation, was a lack of time. All three participants indicated that there was no time for proper differentiation or additional activities due to the CAPS requirements. The learners are required to complete too much theoretical work, as well as practical work, in too little time. Participant C says: “*There is never enough time to do it. There are so many practical and theory and things we have to do with the children that there is never time to stop at something if the children are struggling*” (Original Afrikaans: “*Daar is nooit genoeg tyd om als te doen nie. Daar is soveel prakties en teorie en goed wat ons met die kinders moet doen dat daar nooit tyd is om stil te staan by iets as die kinders sukkel nie*”) (see Addendum C, p.5.). The learners are already struggling to meet the requirements of the CAPS curriculum in the given time, not to mention the additional activities offered to them. Participant A mentioned that the CAPS policy and requirements are too content heavy and that this overload does not allow for critical thinking. In this regard she says: “*I don't like CAPS. Sometimes it's too content heavy, so there is no time for critical thinking, especially for a visual subject*” (see Addendum A, p.6.). The CAPS policy suggests that the learners receive additional contact time for their Creative Arts subjects – preferably after normal school hours. Participant B mentioned that she does not understand why the authors of the CAPS policy developed a curriculum for school purposes which does not fit into normal school hours. There is no time for additional contact time with the Arts educators in the high school after school hours as most of the learners have extra-curricular responsibilities. The learners are required to attend additional Mathematics or other classes and participate in summer and winter sport codes after school. This is thus an unrealistic expectation to have them attend additional Visual Arts classes as well, according to Participant B. In this regard she says: “*If they need any extra time, then that time goes into other things, like Math. And the kids are busy with sports and culture in the afternoons*” (Original Afrikaans: “*As hulle enigsins iets ekstra moet hê, dan daai tyd gaan in ander goed in, soos Wiskunde. En die kinders is in die middae besig met sport en kultuur en so aan*”) (see Addendum A, p.3.), and “*The school also offers so much after school, because they must be able to compete with other schools*” (Original

Afrikaans: “*Die skool bied ook so ontsettend baie aan vir na skool, omdat hulle moet kan kompeteer met ander skole*” (see Addendum A, p.3.).

Both Participant B and C experienced a challenge regarding differentiation due to a lack of interest amongst some of their learners. Participant B mentioned that there are too many learners who does not want to do Visual Arts, but they are not offered another choice due to the CAPS curriculum. They are thus forced to do a subject in which they have no interest. She experienced that the learners with a lack of interest, influences the whole work environment negatively, further preventing effective differentiation. Participant C says: “*And then the other thing, which I think is very important, is that some kids do not have a love for the subject and cannot understand why they should take the subject. This makes them difficult in class*” (Original Afrikaans: “*En dan die ander ding is, wat ek dink baie belangrik is, is dat van die kinders het nie 'n liefde vir die vak nie en kan nie verstaan hoekom hulle die vak moet neem nie. Dit maak hulle moeilik in die klas*”) (see Addendum C, p.5.), whilst participant B says: “*It's more often the kids who just don't want to, that is a bigger challenge.*” (Original Afrikaans: “*Dis meer die kinders wat net nie wil nie wat 'n groter uitdaging is*”) (see Addendum B, p.9.).

Participant A indicated that a language barrier proved to be a challenge. The languages of instruction at her school are English and Afrikaans, but there are many learners in her classes with isiXhosa as their home language. Some of these learners struggle more than the rest of the learners to understand the terminology of the Visual Arts curriculum and they are not always able to explain themselves clearly. In this regard participant A says:

“*It is difficult, it is extremely difficult, because some of them speak Xhosa, and I don't speak isiXhosa... So, my challenge is the isiXhosa kids that can't really explain to me why they irritated, why they are agitated with themselves.*” (see Addendum A, p.9.).

This can cause additional challenges for the educators as there is a gap in communication.

Another challenge experienced by Participant B is that she now has larger classes than she had in the past. In the past the learners at her school were required to take only one elective art subject, whereas now they are required to take two elective art subjects due to the new CAPS policy requirements. Participant B says: “*Our classes, more or less, it has not been worked out according*

to exact numbers, but more or less double the number of art learners than we had before, when we only had art as a subject.” (Original Afrikaans: “*Ons klasse, min of meer, dis nou nie volgens presiese getalle uitgewerk nie, maar is nou min of meer dubbeld die hoeveelheid kunsleerders as wat ons gehad het voorheen, toe ons net kuns as vak gehad het.*”) (see Addendum B, p.2.). There are thus more learners in each of her classes and less individual attention can be given to learners who may require it.

There are thus multiple challenges experienced by Visual Arts educators due to the CAPS requirements for Creative Arts in the Senior phase. Lack of time, lack of interest in learners who are now required to take a subject they have no interest in, and larger classes than before are to name but a few.

4.4.2.5 Are there any challenges with regard to differentiation for which no provision has been made?

An ever-present challenge experienced by many educators where differentiation might have little or no effect, is a lack of internal or self-motivation by learners. All three respondents confirmed that they have learners in their classes who believe that they cannot draw or do art, and thus they refuse to even try. In this regard participant A says that there are always learners who believe they cannot do art, “*It’s a handful that says, ‘I can’t draw’. So, because I told myself I can’t draw, I’m not going to bother trying*” (see Addendum A, p.10.). Participant C says: “*Some kids do not have a love for the subject and cannot understand why they should take the subject. This makes them difficult in class*” (Original Afrikaans: “*Van die kinders het nie ’n liefde vir die vak nie en kan nie verstaan hoekom hulle die vak moet neem nie. Dit maak hulle moeilik in die klas*”) (see Addendum C, p.5.). They merely do not want to do art, but is required to do so by the CAPS policy requirements. Differentiation cannot be used to overcome this challenge.

4.4.2.6 Summary

From this information in 4.2.2.1 – 4.2.2.5 it is clear that there are educators who have learners who experience a gap in or lack of prior knowledge due to a lack of continuity between their primary

school and secondary school Creative Arts subjects. At present this is a challenge for many educators. There are also schools that might not be faced with this specific challenge. From the previous paragraphs (see 4.4.2.1 – 4.4.2.6) it is clear that the participants from schools where the learners had no choice in their Creative Arts subjects, experience major challenges to overcome this gap in prior knowledge. Participant B from the school where the learners are able to choose their Creative Arts subjects does not experience this gap in prior knowledge to the same extent as participants A and C.

Many Visual Arts educators are confronted with these additional challenges due to CAPS requirements. They employ differentiation techniques which seem to be effective as they are experiencing some success because of differentiation. In other words, they manage to bridge or narrow a gap in prior knowledge by assisting learners who are behind to catch up and continue with the Grade 8 curriculum. Many valuable differentiation techniques are employed by the three teacher participants. Recapping work at the start of Grade 8, seems to be a general strategy employed to address the gap in learners' prior knowledge. There are other challenges that also need to be addressed in order to ensure proper instruction. In this regard, a lack of time seems to be a common challenge and concern and it is possibly preventing effective differentiation in Visual Arts classrooms. Research also indicates that both beginner and experienced educators are hesitant or incapable of differentiating their curriculum to cater for the diverse group of learners in their classrooms (Tomlinson, Callahan, Tomchin, Eiss, Imbeau, & Landrum, 1997).

4.4.3 Available resources

To establish whether the educators have the necessary physical and human resources available to assist in providing effective differentiation, the following questions were asked:

1. What physical resources are available from the school and education department?
2. What human resources and support are available from the school and education department?
3. Are available physical resources sufficient and easily accessible?
4. Are available human resources sufficient and easily accessible?

The responses to these questions will now be discussed in section 4.4.3.1 to 4.4.3.5.

4.4.3.1 What physical resources are available from the school and education department?

The participants were asked to elaborate on the physical resources available to them for Creative Arts education. All three participants were of the opinion that the physical resources available to them were sufficient to ensure the effective teaching of Creative Arts.

The physical resources available to the secondary schools regarding Visual Arts, as obtained from the interviews with the three participants, is portrayed in Table 4.11.

Table 4.11: Visual Arts physical resources

<i>SCHOOL</i>	<i>PHYSICAL RESOURCES</i>
<i>School A</i>	Large Art room Art materials and supplies (supplied by school) Art budget Internet
<i>School B</i>	Classrooms – two Art rooms Art materials and supplies (supplied by school) Internet Textbooks (supplied by WCED) Internet
<i>School C</i>	Art room with proper art tables Art materials and supplies (supplied by school) Textbooks (supplied by WCED) Internet

It is clear that the participating schools are well-equipped with resources to offer Visual Arts. They have the necessary physical resources and art materials to their disposal to ensure proper instruction. All three participants indicated that they have a separate art room at their school where sufficient art supplies and textbooks are stored and provided to all the learners.

The physical resources available to the secondary schools regarding the other Creative Arts art form they offer, apart from Visual Arts, are portrayed in Table 4.12.

Table 4.12: Dance, Drama and/or Music physical resources

SCHOOL	ART FORM	PHYSICAL RESOURCES
<i>School A</i>	Dance	Dance studios with wooden floors and mirrors Creative Arts budget
<i>School B</i>	Dance	Dance studios with wooden floors and mirrors
	Music	Music room with necessary musical instruments
	Drama	Drama classroom with a stage
<i>School C</i>	Drama	School hall

From the information in Tables 4.11 and 4.12, it is clear that the secondary schools involved in this study, all have the necessary physical resources in order to offer their selected art forms. They are sufficiently equipped to effectively teach the learners in the selected art forms, as well as have access to adequate resources, such as art materials, internet and physical space.

4.4.3.2 What human resources and support are available from the school and education department?

The participants were asked to elaborate on the human resources available to them for Creative Arts education, both from the school as well as from the Department of Basic Education's district office. The participants experienced little or limited support from the district office. They had little or no contact with the subject advisors at the time when this study was undertaken (2017). Participant B mentioned that she was not even aware that there was a subject advisor for the senior phase in Visual Arts available to her. In this regard she said, “*Are there other Creative Arts Subject Advisors for Art? We haven't really had contact with a Creative Arts subject advisor yet*” (Original Afrikaans: “*Is daar ander vakadviseurs vir Skeppende Kunste as vir Kuns? Ons het nog nie rellig met 'n Skeppende Kunste vakadviseur kontak gehad nie.*”) (see Addendum B, p.10). Since the

participants felt confident in their own abilities to teach Creative Arts and require little support, they felt that the human resources available to them from the district office of the education department are mostly sufficient.

The human resources available to the three participating schools regarding Visual Arts, are portrayed in Table 4.13.

Table 4.13: Human resources available regarding Visual Arts

SCHOOL	AVAILABLE HUMAN RESOURCES
<i>School A</i>	Support from Tygerberg Art Centre – individuals at the Art Centre provide assistance, moderate work and give advice. Written materials from MEED (the district office of the education department) are forwarded by the principal. No additional assistance from or direct contact with MEED subject advisor.
<i>School B</i>	Trained educators and specialist teachers in all subjects at school. FET subject advisor for Visual Art and Design often visits school. No GET subject advisor for Creative Arts.
<i>School C</i>	Trained educators and specialist teachers in Visual Arts and Drama at school. Supportive principal and staff at school. Subject advisor from MEED for Creative Arts visits school to give advice, but very seldom. Subject advisor from MEED for Creative Arts available via e-mail. Information regarding Creative Arts courses at MEED are forwarded to the school. Tygerberg Art Centre offers practical courses.

From this information one can deduce that, although the participants felt that the human resources and support available to them is sufficient, there is still a lack of effective communication and continuous support from the subject advisors in Visual Arts for the senior phase. The participants have little to no contact with the subject advisors at their district offices and there is a need for more frequent and more direct contact with the subject advisors. There are other sources of support, such as art centres and staff members, which assist the participants in their development and instruction of Visual Arts.

4.4.3.3 Are available physical resources sufficient and easily accessible?

When educators were asked whether they feel the physical resources available to them were sufficient and easily accessible, Participant B and C indicated that they are satisfied with the physical resources and quality of resources available to them. In this regard participant B said, “*Yes, we have everything.*” (Original Afrikaans: “*Ja, ons het alles.*”) (see Addendum B, p.11), whilst participant C said, “*Yes, it's definitely adequate and enough. I don't think we've ever had any shortages or anything.*” (Original Afrikaans: “*Ja, dis definitief voldoende en genoeg. Ek kan nie dink dat ons al ooit rērig tekorte of iets gehad het nie.*”) (see Addendum C, p.7). They do not feel that they lack any materials or facilities as these materials are supplied by the schools themselves. Participant A indicated that although the art materials, supplies and facilities are sufficient, she is not satisfied with the written resources available to them. She said, “*I would like other textbooks... The one we have is not nice. It is not user-friendly.*” (see Addendum A, p.12-13) and “*It is just the written materials that is a problem. The theory is too little to make them understand*” (see Addendum A, p.13). She feels that the textbooks which they are using are not sufficient and contains too little theory. She also wants easels in the Visual Arts classroom to assist with proper instruction. The educators in this study are thus well equipped at their school and possess the necessary physical resources to provide effective Arts instruction and aid in differentiation in order to bridge a gap in prior knowledge.

4.4.3.4 Are the available human resources sufficient and easily accessible?

The participants in this study had different opinions when asked about the availability of human resources due to their varied contexts. Participant A was not satisfied with the current level of

human resources and support she is receiving. She is of opinion that the school staff should show more interest in her subject – especially since she is the only Visual Arts educator at the school. In this regard she commented: “*No, I think that personally our school could be a bit more interested*” (see Addendum A, p.13.), and, “*I would appreciate going to advisory meetings* (with the subject advisor)” (see Addendum A, p.14.). The school has made progress in acknowledging Visual Arts more and she is confident in her capabilities to teach the subject alone, but she would like to receive more support from the school. She is of the view that there is a need for more support from and direct contact with the district office of Education Department, as she is currently unaware whom she can contact there for support. She feels a need for more advisory meetings from the side of the district office to assist her. Participant B was of opinion that she did not require additional support or more human resources as she has enough confidence in her capabilities as Arts educator. In this regard she commented, “*We do our thing and we do it right. We don't really need the help.*” (Original Afrikaans: “*Ons doen ons ding en ons doen dit reg. Ons het nie rērig die hulp nodig (nie).* ”) (see Addendum B, p.11.). She would, however, prefer that there was a subject advisor for Creative Arts in the GET phase as well, and not only for the FET phase as the requirements differ. Participant C was of opinion that the human resources available to her was sufficient at that point in time (2017) as she is a specialist teacher and she has confidence in her own abilities to teach the subject. In this regard she said, “*I'm familiar with the subject and have been teaching it for a while, so I'm okay. I'm don't really need additional help.*” (Original Afrikaans: (“*Ek is vertroud met die vak en gee dit al 'n tydjie ook, so ek is okay. Ek kort nie regtig ekstra hulp nie.* ”) (see Addendum C, p.7.). She mentioned, however, that non-specialist teachers at other institutions might struggle with the current level of support being offered and might require additional support. She stated that, “*If I didn't have the knowledge and the confidence, I had ... I would definitely have required more support and advice.*” (Original Afrikaans: “*As ek nie die kennis en die vertroue gehad het soos wat ek het nie... sou ek definitief meer ondersteuning en raad gekort het.* ”) (see Addendum C, p.8.). The human resources available to educators might thus be insufficient regarding bridging a gap in prior knowledge as well since contact with subject advisors seem to be quite limited.

4.4.3.5 Summary

The physical resources available to the participants in this study seem to be adequate as their schools all have the necessary facilities to offer their Creative Arts subject choices and apply a variety of differentiation techniques if required. All three schools have a Creative Arts budget for materials and other requirements.

As the participants in the study are specialist art educators, they have confidence in their own abilities and that the human resources available to them are thus mostly sufficient. Because of confidence in own capabilities, they are of opinion that they require little support. There is support available from Art Centres and the participants experience to a large extent that these centres, as well as their own schools, have supportive staff members. The participants of this study do, however, experience that they receive limited support and contact from subject advisors with regard to their Creative Arts subjects. Although the educators are specialists and have confidence in their own abilities, there is still a desire for more direct contact with a subject advisor. Non-specialist educators might require more support and advice from specialists and subject advisors than what is currently available to them, especially those that experience that there are learners in their classes with a gap in prior knowledge.

4.4.4. Suggestions and general comments from the participants

The three participants were also asked whether they have any suggestions applicable to the study.

4.4.4.1 What would you recommend could improve the teaching of Creative Arts in the intermediate phase?

The participants had various valuable contributions to make with regard to how Creative Arts education at Intermediate phase level could be improved. Participants A and C suggested that the Arts content of the Intermediate phase should be improved – especially the Grade 6 content. In this regard participant C said,

“I think they should start with the theory earlier - especially in Grade 6 at least. I think in the Intermediate phase they do a lot of practical work - which is very important, but the theory they are doing is too little and I don't think it's enough.” (Original Afrikaans: “*Ek dink hulle moet vroeër met die teorie begin – veral in Graad 6 ten minste. Ek dink in die Intermediêre fase doen hulle verskriklik baie prakties – wat wel baie belangrik is, maar die teorie wat hulle doen, is so effentjies en dink nie altyd dit is genoeg nie.*”) (see Addendum C, p.8).

Improving the content can contribute towards closing the gap in the knowledge between the Grade 6 and Grade 8 learners who indeed demonstrate a lack of required prior knowledge because of the break in continuity in the Visual Arts curriculum. Participant A suggested that by the end of Grade 6 all the learners should be expected to know all the basic Visual Arts skills and elements. In this regard she said, *“In Grade 6 they must at least know something, the basics, the art elements and so on. Not even a lot, just that foundation”* (see Addendum A, p.15). Participant C suggested that more theory should be included in the Grade 4 to 6 Visual Arts curriculum when she said, *“I think they should start with the theory earlier - especially in Grade 6 at least.”* (Original Afrikaans: “*Ek dink hulle moet vroeër met die teorie begin – veral in Graad 6 ten minste.*”) (see Addendum C, p.8). She is of the opinion that there is not enough theory in the curriculum by claiming, *“I think in the Intermediate phase they do a lot of practical - which is very important, but the theory they are doing is too little and I don't think it's enough.”* (Original Afrikaans: “*Ek dink in die Intermediêre fase doen hulle verskriklik baie prakties – wat wel baie belangrik is, maar die teorie wat hulle doen, is so effentjies en ek dink nie altyd dit is genoeg nie*”) (see Addendum C, p.8).

Participant B is of the view that the development of a love for Visual Arts, should be the focus in the Intermediate phase. She believes that if a love for the subject is developed, it can overcome a gap in technique and knowledge. In this regard she says: *“I think if a love for art is being cultivated in that time [Intermediate phase], it will surpass any technique that they will learn in that time.”* (Original Afrikaans: “*Ek dink as daar 'n liefde vir kuns gekweek word in daai tyd [Intermediêre fase], oorskry dit enige tegniek wat hulle in daai tyd sal leer.*”) (see Addendum B, p.12). The learners should, first of all, understand the value of the subject and this appreciation may lead to cultivating an appreciation and love for the subject. She argues:

“I think that developing a child’s love of art and being able to make art and see the value of art ... It is much more important to me than whether or not they know what warm and cold colours are... they must have the love and interest, because then you can work with those children and they have the freedom to work - they do not hold back.” (Original Afrikaans: “*Ek dink dat om ’n kind ’n liefde te gee vir kuns en dat hulle met vrymoedigheid kan kuns maak en om die waarde van kuns te sien... Dit is vir my baie belangriker as wat hulle weet wat is warm en koue kleure... hulle moet die liefde en belangstelling hê, want dan kan jy werk met daai kinders en hulle het die vrymoedigheid om te werk – hulle hou nie terug nie.*”) (see Addendum B, p.12).

When the Creative Arts subjects are taught by generalist teachers, it may result in a decrease in a love and appreciation for the subject as the quality of instruction decreases.

Participant C suggested that more time should be allocated in the timetable for Visual Arts in the Intermediate and Senior phases. The time currently allocated is very limited and she argues that educators need to rush through the content to ensure the curriculum is completed in the given time. She says:

“The other thing is that they should allocate more time to the Arts. I really feel that the time is too little in high school, I don’t know how the primary schools feel about it. We need more time, so we don’t always have to rush through everything.” (Original Afrikaans: “*Die ander ding is dat hulle dalk meer tyd aan die kunste moet gee. Ek voel regtig dat die tyd te min is by ons hier in die hoërskool, ek weet nie hoe die laerskole daaroor voel nie. Ons kort meer tyd dat ons nie altyd so deur als hoef te rush nie.*”) (see Addendum C, p.8).

According to the prescribed time-table allocation in the CAPS policy, Arts education is allocated only one hour per week per art subject for instruction. This is far less than the non-Arts subjects, which are allocated up to five hours per week and that this diminishes the importance of Arts education, which includes many specialised individual fields.

Focusing on the improvement of Creative Art education at an early level may contribute towards successful Visual Arts education in the Senior phase. A common suggestion and possible solution to bridging a gap in prior knowledge, is to improve and increase the Intermediate phase, and especially the Grade 6 content. The focus is currently purely on producing practical artwork, but

if the learners are introduced to the theory at an earlier age, it may assist in developing a solid foundation. Learners need to realise the importance and value of the Arts by working critically with the theory from an earlier age – this will also assist in developing a love for the subject. When learners understand the value of the subject, they may develop a deeper appreciation and love for the subject. Increasing the time allocated to the Arts, may also contribute in developing a deeper understanding and love for the subject as educators would not have to rush through the work to ensure all the content is covered in the given time. There would be time to consolidate and reflect on what the learners have learnt and this can contribute to developing well-rounded learners who understand the value of the subject.

4.4.4.2 Do you have any general comments that you would like to share?

At the end of the interviews, the participants were given the opportunity for any general comments. They had a variety of comments to share. Participant B mentioned that it is good that there is limited theory to cover in the Grade 8 CAPS curriculum during the first term and she is glad that only a practical mark is awarded to the learners at the end of the first term. The focus is on practical work. In this regard she says: “*In the first term, they only do practical work for assessment, which is a good thing*” (Original Afrikaans: “*Die eerste kwartaal doen hulle net prakties wat geassesseer word, wat ‘n goeie ding is*”) (see Addendum B, bl.12). Participants A and C chose to elaborate more on the challenges facing Visual Arts education. Participant A mentioned that it is a challenge that there is no communication of any kind between Grade 7 and Grade 8 educators. This is important as the Grade 8 learners come from a variety of primary schools. She says:

“*Grade 7 is so alone, and it is that bridge from Grade 7 to 8. The teachers don’t know each other so they cannot speak to each other - I can’t speak to all the Grade 7 teachers. So that is not going to work. So it is that different school situation that I feel is the biggest problem.*” (see Addendum A, p.14).

She also noted that educators are reluctant to speak about the challenges they experience in Visual Arts education as it is regarded as a subject of lesser importance. In this regard she said:

“*I think this is a ‘not-spoken-about’ challenge and they think it doesn’t matter... because it is not Mathematics or English or Afrikaans, they think it doesn’t matter. But it does*

matter, especially for those children that want to become architects... But because it is Visual Arts, the questions aren't asked with regards to the barriers and things like that, because it doesn't matter.” (see Addendum A, p.15.).

This observation of participant A confirms what Meyer-Hoffman (2015:15) found when she mentioned that Creative Arts is often regarded as a ‘less important’ subject in schools. People are reluctant to admit they are experiencing this challenge, because it is just art. Visual Arts does not receive the same attention and seriousness as languages, for example.

Participant C commented that it is unfair that learners have no say in which Creative Arts subjects they choose. It is unjust, according to her, that learners, who are already struggling academically, are expected to catch up a whole year’s work due to a mismatch between their primary and secondary schools’ Creative Arts subject choices. In this regards she said:

“I just think we are doing the kids an injustice by throwing them around between the subjects. They just start to master one subject in the primary school and now they have to take another one in the high school - and they don't even have a say in it at all. It's not fair to them and I don't know what the people were thinking when they made this decision. Some of the children are already struggling academically and now they also have to catch up a whole year’s Grade 7 work?” (Original Afrikaans: “*Ek dink net ons doen die kinders 'n onreg aan deur hulle so rond te gooи tussen die vakke. Hulle begin net een bemeester in die laerskool en nou moet hulle sommer 'n ander een neem in die hoërskool – en hulle het glad nie eers 'n sê in die storie nie. Dis nie regverdig aan hulle nie en ek weet nie hoe die mense gedink het toe hulle hierdie besluit geneem het nie. Van die kinders sukkel al klaar akademies en dan moet hulle nog 'n jaar se werk ook opvang van Graad 7?”*”) (see Addendum C, p.8.).

This can lead to stress in both learners and educators as there is too little time available to catch up. She argues that too much time is spent on playing catch-up and this detracts from actual teaching time.

A lack of communication between primary and secondary schools is thus a concern that needs to be addressed. The Grade 8 educators need to know at what level their learners are to ensure successful plans and strategies in order to assist the learners adequately and bridge a possible gap

in prior knowledge. Communication between the primary and secondary schools thus needs to be improved in order for more effective differentiation to occur. Educators are reluctant to speak about the realities and challenges they are faced with in teaching art subjects as these are regarded as lesser subjects. By improving communication between schools, educators can also share frustrations and successes with each other and thus adapt and improve their own teaching techniques.

4.4.5 Summary

The participants in this study offered valuable insights and suggestions for overcoming and improving the challenges they are currently faced with in the teaching of the Arts. Improving the Grade 6 Visual Arts content and requirements might be a useful strategy in improving Arts education in the senior phase of GET. There should also be a greater focus on developing a love and appreciation for the Arts in order to improve the internal motivation in learners.

The educators who participated in this study are specialists, with a love for the Arts and have been involved with the Arts from an early age. This is the ideal scenario for Arts educators. The reality, however, is that many Arts educators are generalist teachers and not specialists Art teachers. Schools often use non-specialist art educators to teach the Creative Arts subjects – especially in the primary schools.

Many Art educators are qualified in the Arts subjects, but many do not have any teaching qualifications. In this study, only one of the three participants had a teaching qualification. There is thus room for improvement in the training of Arts educators to ensure they possess the necessary teaching qualification, as well as specialisation in the Arts. Most educators have received the necessary CAPS training. This training might have been adequate for the specialist teacher, but there is room for improvement according to the participants in the study. There is thus a need to improve the quality and content of in-service training. Improving the quality of these training sessions can assist in training more specialist educators or improving the knowledge and skills of the generalist teacher in order to assist them in their differentiation strategies.

The art forms offered by the schools are mainly dependent on the human resources available to them. The participating schools are all equipped with the necessary physical resources to offer the Arts subjects. A solution in bridging a gap in prior knowledge seems to be expecting secondary schools to offer all four Creative Arts artform, namely Dance, Drama, Music and Visual Arts, and allowing the learners to choose their preferred two art forms. This seems to bridge the gap in prior knowledge effectively as schools that are offering all four art forms, do not experience a gap in prior knowledge. One of the schools that participated in this study, had already adapted their Grade 8 program to offer all four art forms at their school, allowing the learners to choose which two art forms they prefer, instead of forcing them to take the two art forms the school offered in the past.

If a secondary school is not able to offer all four Creative Arts art forms, there are differentiation strategies which seem to have some success. Revising and recapping Grade 7 content at the beginning of Grade 8 is a common strategy employed by educators and yields some success as learners are reminded of the content they have covered the previous year in Grade 7. Learners who have not had the subject the previous year are introduced to the concepts and content and get a chance to catch up. Using a buddy-system also seem to have yielded some success. Pairing learners with a gap in prior knowledge with learners who have the necessary skills and knowledge, assists in bridging the gap as learners get to help each other and clarify terms and skills that certain learners have not yet mastered. Using tiered activities is also a useful strategy which educators currently employ in order to bridge the gap in prior knowledge. Learners are allowed to work at their own level of expertise and can follow different routes to the same destination. Educators allow learners to complete activities at different levels of complexity, depending on their level of prior knowledge and skills.

One of the biggest factors that needs to be taken into consideration when addressing this gap in prior knowledge, is the time factor. There is currently a lack of sufficient time in the participating secondary schools' timetable in order to facilitate adequate differentiation and consolidation. Educators feel pressured to complete the content in the given time as the current curriculum is very content heavy. Educators have only one hour per week for their specific art form. There is not at all enough time to revise missed work with learners with a gap in prior knowledge, cover the new Grade 8 content, allow learners to complete practical work, to consolidate and enrich the subject

matter, spend time on concepts and content learners are struggling with and foster a love for the subject. More time needs to be allocated to the Creative Arts subjects in order to facilitate effective instruction and differentiation.

4.5 THE ROLE OF THE SUBJECT ADVISOR

To obtain a more in-depth and broader understanding of the issue of how to overcome the gap in prior knowledge, the research included an interview with an instructional leader at a local district education office, namely the subject advisor for Creative Arts. The intention was to determine to what extent support at district level is available to educators who teach Creative Arts.

In the following sections (4.5.1 – 4.5.2) the concept “subject advisor” will be described, where after the results of the interview will be analysed and discussed.

4.5.1 What is a subject advisor?

A subject advisor is a specialist post in a province, district or circuit. This function “requires the incumbent to be a subject and /or phase specialist in his/ her field, demonstrating both depth of content knowledge” (Department of Basic Education, 2012). The subject advisor is responsible for providing support to teachers on how to teach and assess more efficiently.

4.5.2 The role and responsibilities of the subject advisor

The Department of Basic Education accepted a policy in 2012 on the “Organisation, Roles and Responsibilities of Education Districts” (Department of Basic Education and Training, 2012). This policy gives a clear description of what the roles and responsibilities of subject advisors are within the district office.

“The position of Subject Advisor exists to ensure that for every subject and /or phase there is specialist capacity to:

1. monitor and support the implementation of the curriculum in the relevant subject;

2. provide and or source relevant teaching and learning material through research to improve performance in the subject;
3. ensure that teachers have all the requisite curriculum and assessment documents for the subject
4. support teachers in effectively delivering the curriculum in mainstream and special schools;
5. support teachers in the development and review of Subject Improvement Plans;
6. support teachers in strengthening their content knowledge;
7. moderate school-based assessment, including Annual National Assessment;
8. analyse assessment results and plan interventions; and
9. support teachers in organising relevant/related co-curricular activities.”

(Department of Basic Education, 2012)

When one analyses these functions, it is clear that strong emphasis is put on curriculum support for educators. These support functions focus on the successful implementation of the curriculum by providing materials and other relevant resources, adequate and continuous support to educators and assessing and analysing school systems and assessments.

It is clear that the core function of subject advisors is to provide support for educators and to ensure that a high quality of instruction and education is achieved and maintained. It is important that there is a link between schools and their district offices so that educators can be effective in their daily teaching practices and there is progress in their schools. Subject advisors are probably the most important curriculum leaders to contribute to a school’s academic achievement (Mbanjwa, 2014).

The above-mentioned functions are the core responsibilities listed in the mentioned policy document. There are many more roles and responsibilities that the subject advisors have to fulfil which are not necessarily captured in the policy document. Subject advisors are also expected to record and keep data on all schools for which they are responsible, to visit schools on a regular basis, to provide support and improve teaching and assessment strategies, to organise orientation and training workshops, and many more.

Within a District office, a subject advisor is responsible for the support of a number of schools throughout the academic year. Circuit managers are not only responsible to ensure that subject advisors visit their allocated schools on a regular basis, but also provide them with the necessary advice and support. Education specialists, such as the authors of the curriculum policies and curriculum coordinators, should also provide subject advisors with support.

It is clear that in theory there are structures in place to ensure that appropriate support is provided to educators, but to what extent is this achieved in the actual practice of the daily school life?

4.6 DATA ANALYSIS OF INTERVIEW WITH SUBJECT ADVISOR

The interviewed subject advisor is responsible for Life Skills, which includes Physical Education, Creative Arts and Personal and Social Well-being in the intermediate phase (Grades 4 to 6), as well as Life Orientation, which includes Physical Education, and Creative Arts (Dance, Drama, Music and Visual Arts) in the senior phase of GET (Grades 7 to 9).

4.6.1 Interview with subject advisor

An interview was conducted with a Creative Arts subject advisor at a local district office in June 2016 to obtain a deepened understanding of the problem being investigated in this research. The questions posed to the Creative Arts subject advisor focused on four themes, namely background questions, support from the department, available resources, and lastly, suggestions and general comments.

The four categories and the respective questions are as follows. The responses to each set of questions will be discussed from 4.6.2 – 4.6.3.

(i) Background questions for subject advisor:

1. Do you have a background in the Arts or Arts education?
2. If you do, what is your background in Visual Arts?

3. What training did subject advisors receive regarding art education and the CAPS curriculum.
4. How many schools do you serve or support?
5. Are there any other subject advisors in this district office to help you support Arts education in schools?

(ii) Departmental Support:

6. Is the department aware of this gap that may arise in the learners' prior knowledge due to Creative Arts subjects that do not match between primary schools and secondary schools?
7. Has any provision been made to support Visual Arts educators with the challenge in their classrooms to bridge this gap in prior knowledge?
8. How did the department intend to support schools with this challenge?
9. Have you, as subject advisor, received any training or instructions on how to support educators in relation to this particular challenge?
10. Do you have any challenges regarding differentiation for which there is no provision?

(iii) Available resources

11. What human resources and support are available to teachers from the education department?
12. What physical resources and support are available to teachers from the education department?
13. Are there any schools that have brought this problem under your attention and asked your assistance and support regarding planning?
14. Do you feel that the support provided by the department to educators is sufficient and effective?

(iv) Suggestions and general comments:

15. What factors should schools consider when choosing their two art forms?

16. Do you have any opinion regarding the new curriculum and the challenge of differentiation arising from it?
17. What, in your opinion, could improve the teaching of Visual Arts in the senior phase?
18. Do you have any general comments you would like to share?

4.6.2 Background questions for subject advisor

4.6.2.1 Do you have a background in the Arts or Arts education?

Participant D, the subject advisor, completed a three-year course in Human Movement Studies directly after school and she completed her Higher Diploma in Education (currently referred to as the Post-Graduate Certificate in Education), specialising in Physical Education in her fourth year. She also completed two years of a BA degree in Physical Education and her BEd Honours Degree at Stellenbosch University. She has an Advanced Certificate in Education (ACE) in Science and Technology from the University of the Western Cape, as well as an Advanced Certificate in Education (ACE) in Arts and Culture, including Dance, Drama, Music and Visual Arts, from Stellenbosch University.

Participant D mentioned that she had experience in music and dance when she was younger. She was part of the Royal School of Ballet, Music and Dance since she was in Grade 4. She has achieved level four in Music, as well as an Advanced Certificate in Ballet at the Royal School of Ballet, Music and Dance.

4.6.2.2 What specific training did you receive regarding Visual Arts?

Participant D was initially trained at Stellenbosch University in Arts and Culture, including Dance, Drama, Music and Visual Arts. She mentioned that she had an extremely good lecturer at the University of Stellenbosch in Visual Arts who contributed to her development in Visual Arts and assisted her in reaching her full potential in this art form. She also attended numerous courses offered at art centres. The Art Centre in Cape Town, the Frank Joubert Art Centre, the Tygerberg

Art Centre and the CTLI (Cape Town Learning Institute) continuously offer in-service Art courses in all the art forms and participant D attends them frequently. These include courses in Visual Arts.

It is clear that participant D is well-trained in Physical Education and in the Creative Arts art forms and that she continuously attends in-service training courses at various art centres in order to improve and acquire new knowledge and skills. She has the necessary training to be seen as a specialist in her field as she possesses the knowledge and skills to provide educators with sound advice. Although she has not received any specific training in being a subject advisor, she is capable of supporting educators effectively by providing guidance to Arts educators as she is viewed as a specialist in her field.

4.6.2.3 What training did subject advisors receive regarding art education and the CAPS curriculum?

Participant D stated that all subject advisors received training at national level in the CAPS policy on how to understand, interpret and use the CAPS document. The training did not include practical implementation of the curriculum itself.

She is of opinion that the training she received at national level, was not effective as the focus on the content itself, was not enough. She feels that it might have been sufficient for individuals who are specialists, but for non-specialists the training might not have been sufficient. In this regard she said:

“I don’t think it was so effective ... because I think it was too little for us. But as a person that knows the subject, for me it was sufficient. But if other subject advisors were not trained in it, then I don’t think it was really sufficient” (see Addendum D, p.2.).

After these initial sessions at national level, there were additional training sessions at provincial and district levels.

4.6.2.4 How many schools do you serve or support?

Participant D indicated that she, as a subject advisor, is responsible to supervise and provide support for 104 schools within in the district, which includes both primary and secondary schools.

4.6.2.5 Are there any other subject advisors in this district office to help you support Arts education in schools?

Participant D indicated that she is the only subject advisor at that specific district office responsible for assisting all the schools with speciality subjects, including Life Skills in the intermediate phase (which includes Physical Education, Creative Arts and Personal and Social Well-being), as well as Life Orientation and Creative Arts in the senior phase (which includes Physical Education, Dance, Drama, Music and Visual Arts). She said: "*I am the only subject advisor responsible for all the school with this speciality subject.*" (see Addendum D, p.2.). It is clear that the workload for only one advisor who has 104 schools to supervise, is very high and that, in this context, quality support is at risk.

4.6.2.6 Summary

Participant D is a highly qualified and competent individual with a background in the Arts, including Visual Arts. She has experience in the Arts from a young age and has acquired more than one tertiary qualification in the Arts. She continues to develop herself professionally by attending art courses offered at art centres. She is thus a specialist in the Creative Arts.

CAPS training offered to subject advisors at national level may not have been sufficient as the focus on content was limited. Individuals who are not specialists in their fields may have struggled to comprehend the content and use it effectively when implementing the CAPS curriculum in their schools.

A concern that arises from this information is that this subject advisor, is expected to support a very large number of schools and educators within a specific district. Participant D is expected to

effectively support and provide guidance to educators at 104 schools in eight different subjects. The human resources may be too limited to provide effective support to schools and educators, especially those that are struggling to adapt to the requirements of the CAPS curriculum.

4.6.3 Departmental support

4.6.3.1 Is the department aware of this gap that may arise in the learners' prior knowledge due to Creative Arts subjects that do not match between primary schools and secondary schools?

According to Participant D, the staff at the district office of the Education Department, may not necessarily be aware that there is a gap in prior knowledge due to the mismatch in the Arts subject choices in primary and secondary schools. In this regards she says: "*I think that ... the Senior Curriculum Planner for the Arts, she is aware of that, but not necessarily the people at district itself.*" (see Addendum D, p.3). She is thus of opinion that the Senior Curriculum Planner for the Arts may be aware of this possible challenge.

4.6.3.2 Has any provision been made to support Visual Arts educators with the challenge in their classrooms to bridge this gap in prior knowledge?

The participating subject advisor stated that no official training was made available to educators to assist and train them with regard to this particular challenge of differentiating in their classrooms to bridge the gap in prior knowledge. When asked if any workshops or training is offered to educators to support them with this specific challenge, her response was, "*At the moment, no*" (see Addendum D, p.3.). The only support offered to Visual Arts educators at the time of the interview (June 2016) were workshops which provide support with regards to teaching art skills and the art elements. She claims that these workshops are not sufficient in supporting the educators as not all educators attend the workshops. In this regard she says: "*I don't think that is sufficient, because it is not all the teachers that goes to the workshops. If they have a passion they will go, if not, they are not going to go.*" (see Addendum D, p.3.). Materials, such as booklets and DVDs, are provided

by the department to assist Visual Arts educators. She says, “*I also give them [Arts educators] material, like booklets [and] DVD’s.*” (see Addendum D, p.3.).

According to Participant D, there are no workshops to train educators in this field, as she is of the view that specialist Arts educators should know how to support the learners effectively. In this regards she says:

“It must be a specialist to identify that gap... And if a specialist can do that, that teacher will plan differentiation activities in the classroom. So, the Arts people that give the workshops only teach you skill, right, teaching the skill, the elements in art. Because they will know how to do the methodology and break the skills down, so the teacher must take that knowledge and see how they can implement it in the classroom, but a specialised teacher will do that.” (Addendum D, p.3.).

They will be able to identify the gap in prior knowledge and know how to plan for differentiated activities. Specialists should know how to use the methodology and use differentiation and differentiated activities to assist all learners. Participant D claims that the problem is that there are too little specialist educators teaching Visual Arts in schools, when she says: “*There is too little specialists in the Visual Arts*” and “*Challenges in the sense that our teachers, they will always say they don’t have equipment, but because they are not the specialist[s].*” (see Addendum D, p.5.).

4.6.3.3 How did the department intend to support schools with this challenge?

Participant D stated that at the point in time of the interview (2016), the only support provided by the department to the schools, were the provision of teaching materials. Schools are provided with a toolkit for the intermediate phase and senior phase. No specific support has been provided to support schools with this specific challenge to differentiate in order to bridge a possible gap in prior knowledge. Participant D is of the view that the support offered is insufficient as she is the only one able to provide support to schools in Creative Arts and she does not have the time nor the resources to visit all the schools regularly. In this regard she says, “*I don’t think [the support] is effective, it’s not always effective, because I don’t get to all the schools... Remember I need to cover 104 schools over the year.*” (see Addendum D, p.6.).

4.6.3.4 Have you, as subject advisor, received any training or instructions on how to support educators in relation to this particular challenge?

Participant D stated that she did not receive any training or guidance as a subject advisor on how to support educators regarding the challenge to differentiate with regard to the gap in learners' prior knowledge. She claims that she could not have received any training since there is no one that can train her in the field as she is the only specialist in Arts education. She claims that "*the department could not have trained me, because they do not have people to train me... I'm the specialist.*" (see Addendum D, p.4.). She has received training to develop herself in the Arts, but not with regard to differentiation techniques and providing support to educators.

4.6.3.5 Do you have any challenges regarding differentiation for which there is no provision?

The biggest challenge, according to Participant D, is that the schools appoint non-specialist educators to teach Visual Arts. This statement correlates with the views of the three participating teachers. The non-specialist educators often claim that they do not have the necessary equipment to teach the subject, whereas the specialist educators will know how to use other materials such as waste material and process it into something different to use, using it as art materials. For example, learners can use recycled materials, such as plastic containers and newspapers, and make a 3-dimensional artwork from it. Dough can be made from a flour mixture and paint can be produced by mixing fine chalk, dishwashing liquid and water. The lack of specialist educators in Visual Arts is thus a major concern for participant D when she says:

"Use chalk, grind it ... and add your water and your sunlight liquid and that becomes your paint. But not all the teachers can think [of] that, because they didn't do that. So, you can't expect them to have [the knowledge]. Yes, again, it comes back to your specialists."

(Addendum D, p.5.).

4.6.3.6 Summary

Since the local district education office is not aware of the potential gap in Grade 8 learners' prior knowledge regarding Visual Arts, they will not be able to provide effective support for educators

to address this problem. The curriculum planner for Creative Arts, however, may be aware of the problem. This is a positive aspect as she might have the power and ability to make changes to the current curriculum if necessary in order to facilitate better Arts education.

The only workshops available to Art educators are skills training, but there is little focus on how to differentiate in the Arts curriculum. Little provision is thus made by subject advisors to provide training to assist educators in developing differentiation skills. If specialist educators are appointed as art educators, the need for training in differentiation techniques as well as support from subject advisors, may be reduced, as specialist teachers have adequate subject and content knowledge to apply differentiation effectively. The problem is that many non-specialists are appointed as Arts educators and they may not have the knowledge and skills to differentiate effectively to address this gap in prior knowledge. If appropriately qualified educators are appointed as Arts educators, they may be able to assist the learners in bridging a gap in prior knowledge more effectively, but unfortunately this is not currently the case. As generalist teachers are expected to teach Visual Arts, there is a need for adequate training in effective differentiation in the Arts. Subject advisors have a major task of providing support to non-specialist educators who have not been trained in the Arts. The education department should provide training to Arts educators that does not only focus on skills and Art elements, but also on how to effectively differentiate in Arts education to bridge this possible gap in prior knowledge. There should be a greater focus on appointing specialist educators in Creative Arts to lessen the workload of the subject advisors.

4.6.4 Available resources

4.6.4.1 What human resources and support are available to teachers from the education department?

Participant D is the only person available from the department to assist educators in the 104 schools. She provides support in Creative Arts and Physical Education in both the intermediate and senior phases.

4.6.4.2 What physical resources and support are available to teachers from the education department?

The department does not offer any materials regarding Creative Arts to schools other than instructional DVDs and an Arts toolkit, e.g. DVDs and possible activities to engage in. The schools are expected to budget for their own materials required for Arts education. Participant D said: “*I also give them material, like booklets, DVD's*” (see Addendum D, p.3.) and “*We only gave them, like I said, material, like this Arts kit, like this intermediate phase/senior phase toolkit that we gave them and materials, like how to do certain elements*” (see Addendum D, p.4.). She also said that “*The school[s] must look at their budget and then each year they must order, for example, if they look at textbooks now, the following year they need to look at, say material for whatever subject. So, they do have to budget for each subject – what they need*” (Addendum D, p.6.).

4.6.4.3 Are there any schools that have brought this problem under your attention and asked your assistance and support regarding planning?

According to Participant D there were no schools or educators that indicated that they have experienced this particular challenge concerning the gap in Grade 8 learners' prior knowledge. When asked whether or not schools or educators have mentioned that they are experiencing this particular challenge, she answered: “*No one mentioned that... no one really came to me and shared with me that that it is a problem.*” (see Addendum D, p.6.). She is of the opinion that only specialist educators would be able to identify this challenge when she says: “*I feel that, again, the specialised teacher is going to pick it up.*” (see Addendum D, p.6.). Since there are not enough Arts specialists teaching Creative Arts in the schools according to participant D, many educators may not be able to identify the challenge. Since there is very little to no communication between many schools, Visual Arts educators and their subject advisors (as seen in section 4.4.3.2., participants A, B and C mentioned they experienced limited support from the education department as they have little to no contact with the subject advisors), it is possible that there are many educators who are experiencing this challenge in their classrooms without the knowledge of the district education department.

4.6.4.4 Do you feel that the support provided by the department to educators is sufficient and effective?

Participant D is of the view that the support available from the department at that point in time was not always effective as she is the only subject advisor for Creative Arts, Life Orientation and Physical Educations in the intermediate and senior phases. She says:

"I don't think it's effective, it's not always effective, because I don't get to all the schools... Remember I need to cover 104 schools over the year... I don't always get into the classroom at all the schools. That is my problem...to see where the gaps are." (see Addendum D, p.6.).

The human resources are too limited as she does not have the time to visit all 104 schools and provide them with support. She does not have the time to be present in the classrooms when educators are teaching, to identify possible gaps and provide them with effective support. Some schools do not have the necessary facilities, materials or qualified educators required for effective Arts education, but since Participant D's time is limited due to her enormous workload, she is unable to provide them with the level of support they require. She is of opinion if educators are qualified and are specialist educators, the limited support available from the department may be adequate for most educators. According to her, specialists know how to work with whatever resources are available to them. This statement is reinforced by the responses of participants A, B and C who are all specialist Visual Arts educators and feel confident in their own abilities to teach their subject effectively although they receive limited support from their subject advisors. Participant D, the subject advisor, is of opinion that the educators need to improve and become specialists in their fields in order to overcome this challenge successfully. This data corresponds with the findings from the interviews with the Visual Arts educators (participants A, B and C) since they had expressed similar opinions (see sections 4.4.3.2. and 4.4.3.4.), they stated that the limited human resources available to them from the district office are sufficient as they are confident in their own abilities to teach Creative Arts and require little support. They believe that, as specialists, they do not require additional support from the subject advisors as they are qualified and knowledgeable in their field.

4.6.4.5 Summary

The resources that the education department is currently providing to schools, human and physical, are limited. Toolkits and materials are provided to schools, but there should be a greater focus on improving the resources available to ensure proper instruction in Arts education. The human resources are also limited as the subject advisor's workload is enormous and her time too limited to provide the level of support required.

No schools revealed to participant D that they experienced this specific challenge in their classrooms. The lack of specialists might create this lack of awareness.

4.6.5 Suggestions and general comments

4.6.5.1 What factors should schools consider when choosing their two art forms?

Participant D argues that the determining factor for schools when choosing their two Creative Arts art forms should be the specialist educators (human resources) available to them. In this regard she says: "*I feel when it comes to Art, I always tell my teachers 'If you are not a specialist, don't take a chance to just go and take a subject like Visual Arts or Music.*" (see Addendum D, p.7.). The human resources must be the decisive factor when choosing the art forms to be offered, according to participant D. She says: "*The human resource must be... your departure before you go to the physical resources*" (see Addendum D, p.7.). Visual Arts and Music cannot be offered if you do not have specialists in those fields. If a school has no Arts specialist available, the school should rather offer Dance and Drama as a non-specialist educator can develop themselves more easily in these art forms. The human resources available to a school should be the determining factor, rather than the physical resources, as specialists can become creative in using whatever physical resources are available to them. The three educator participants, as well as the subject advisor, stress the importance of human resources According to participants A, B and C, this was the deciding factor when the Creative Arts art forms for their schools were chosen (see section 4.4.1). All three participants said that the human resources and availability of trained teachers was the deciding factor when their school had to choose their Creative Arts art forms.

4.6.5.2 Do you have any opinion regarding the new curriculum and the challenges of differentiation arising from it?

The CAPS curriculum is a specialised curriculum that was written for specialist educators. When Outcomes-Based Education was implemented in 1998, generalist educators were expected to teach all the subjects. The CAPS curriculum is much more specific regarding specifications and subject vocabulary in the theoretical and practical subjects. Generalist educators may struggle with this. This specialised CAPS curriculum written for specialist educators creates a huge problem, according to Participant D. She believes that the CAPS document needs to be more specific as non-specialist educators tend to teach from the textbook, instead of using the CAPS document as the point of departure for planning their classroom activities. Textbooks do not always include all the content required for proper instruction, but the non-specialist educators use them for planning all their classroom activities. They are not properly trained in the Arts and they are not sure how to use and interpret the specialised CAPS document. The CAPS document provides specific content to be taught, but it does not guide educators on strategies and skills on how to present and teach the content to the learners. This often causes non-specialist educators to struggle to present a successful Arts lesson.

4.6.5.3 What, in your opinion, could improve the teaching of Visual Arts in the senior phase?

According to Participant D, the best way to improve the teaching of Visual Arts in the senior phase, is to improve the abilities of educators. In this regard she argues: “*We have to improve our teachers... If the teachers are not developed, we cannot improve the learners*” (see Addendum D, p.9.). If the educators are not adequately developed and trained, they will not be able to develop and improve learners. She believes that all Visual Arts educators should be required to attend workshops and continue to develop and improve themselves every day. She mentioned that specialist educators require less support from her as the subject advisor, but believes that on-going in-service training is extremely important for all Arts educators to ensure that quality learning is maintained. In her experience, it is mostly the specialist teachers that attend workshops as they want to grow and improve; the non-specialist teachers often do not make the effort to attend. The fact that the latter do not always attend these sessions is problematic as it is especially these

generalist educators who require more support and training in order to produce effective learning. Although the specialist educators require less support and training to be effective educators, it is still the specialist educators who often make the effort to attend the courses offered to them. Greater effort should be made to ensure that non-specialist educators attend Arts courses offered to them.

According to the subject advisor, to improve Visual Arts in the senior phase, the intermediate phase education also needs to be improved. She is of opinion that the intermediate phase educators need to use subject language and the correct terminology in the classroom and the art elements should be displayed on the walls in the form of posters and labelled diagrams. Terminology specific to Visual Arts needs to be repeated during teaching and assessments as often as possible in the intermediate phase so that it will be part of the learners' vocabulary in the senior phase. Participant D says: "*In Grades 4, 5 and 6, the teacher must speak the language, the diction... The elements must be on the walls, it must be part of their word wall.*" (see Addendum D, p.9.).

Another important way in which senior phase Visual Arts education can be improved according to participant D, is for universities and tertiary institutions to expand their practical subject training in order to train more specialists in Creative Arts. In this regard she says: "*Our problem starts where you go for training as a teacher. At the colleges, at the varsities... that is where the problem lies.*" (see Addendum D, p.7.).

4.6.5.4 Do you have any general comments you would like to share?

Participant D highlighted several aspects she wished to be addressed in Visual Arts education. Firstly, she argues that the universities and colleges are not training enough specialist educators in the practical subjects. In this regard she says: "*I just want to say that the universities must really wake up regarding our practical subjects.*" (see Addendum D, p.10.). Secondly, she argues that principals do not always appoint specialist educators to teach practical subjects, especially the Arts. They often consider Mathematics and Life Sciences when appointing educators and then expect these non-specialists to teach Visual Arts as well. In this regard she says: "*No, they don't. They [principals] don't take [art] into consideration [when appointing teachers] ... Rather Maths*

and Science and then, yes, we will make that teacher a Visual Arts teacher, but it doesn't work like that." (see Addendum D, p.7-8.). This situation is detrimental to Visual Arts education. Thirdly, she comments that the practical subjects do not always receive the necessary recognition and respect which they deserve and the result is that non-specialists are often appointed to teach these subjects.

People do not always realise the importance of right-brain development. When the right-brain improves, the left brain, responsible for Mathematics and languages, will also improve. Schools focus too much on Mathematics and language education, but they overlook the importance of developing the body, the creativity and the imagination. In this regard she says:

"I think if our department... if they really look at our subjects differently – how important it is to use the right brain with the left brain – the Maths and the language will improve. And they always go look for teaching more language [and] more Maths ... but they forget that you must really start off with how to use your body, how to draw, how to crawl, imagination..." (see Addendum D, p.10.).

This observation corresponds with Einstein's words "Imagination is more important than knowledge" (Einstein, 1929). Creativity and imagination are needed for language development, as it is important when writing essays, for example, and Mathematics require creative right-brain problem-solving skills. So, the Arts, Physical Education and Life Skills are some of the most important subjects at schools, in Participant D's opinion, but they tend to be overlooked. She says: "*That language person must use the creative brain when they do the essay. The Maths person... must use creativity in problem-solving... So, we are actually the most important people – Arts, Physical Education and Life Skills.*" (see Addendum D, p.10.). This observation of participant D confirms what Davidson (2001) found when he indicated that Creative Arts can teach learners problem solving skills and how to make choices since every step in creating involves decision-making.

4.6.5.5 Summary

There are many aspects to consider when one deliberates about improving Visual Arts education in the senior phase of GET. Training more specialist educators in the Arts may improve the quality

of instruction. Specialist educators have the knowledge and skills to use the physical resources available to them in any context. There should thus be a greater focus on improving human resources in schools. Providing more workshops and courses in Visual Arts and requiring educators to attend them can assist in overcoming this challenge. Improving training to educators at university level should be the greatest priority as more specialist educators will enter the workforce and our classrooms.

CAPS was written for specialist educators. Participant D confirms this when she commented:

“Our CAPS curriculum is specialised and when you look into the CAPS, it is written for a specialist. It is not [for] a generalist, because why the generalist... is supposed to teach all the subjects when we had OBE. But CAPS, it’s specific.” (see Addendum D, p.8.).

Adapting the curriculum itself might help in bridging the gap in prior knowledge of learners and assist non-specialists in improving their methods of instruction.

Improving intermediate phase Arts education can provide a better and stronger basis from which learners can work. There should be a greater emphasis on improving Arts education in Grade 4 to 6 in order to assure a stronger foundation in Grade 7.

The importance of Arts education should be emphasized as it is often an under-valued and under-appreciated subject. Key role-players in decision making, such as principals and school management teams, should stress the importance of Visual Arts and ensure it enjoys the same attention and value as the other subjects in the senior phase. Visual Arts education will improve as soon as its true value is understood by all role-players.

4.7 CONCLUSION

From the analysis of the data obtained from the four interviews, it is clear that there is a diverse range of experiences and insights from the participants (see Tables 4.14 and 4.15). The gap in learners' prior knowledge due to changes in the curriculum, is a reality and is experienced by most of the participating educators. Educators employ a variety of differentiation strategies in order to

bridge this gap in prior knowledge in their classrooms and are experiencing success with regard to differentiation.

The two main issues that all participants agree on, is that the biggest challenges all participants are confronted with, are a lack of specialist Arts teachers and a lack of time. An improvement of the human resources can thus improve the quality of Arts education in general.

Table 4.14 demonstrates the similarities found between the responses of the educator participants and the subject advisor.

Table 4.14: Similarities in participants' responses

<i>EDUCATORS</i>	<i>SUBJECT ADVISOR</i>
Tertiary qualification in Visual Arts	Tertiary qualification in the Creative Arts art forms and Physical Education
Background in the Creative Arts art forms	Background in the Creative Arts art forms from a young age – since Grade 4
Creative Arts Specialists	Creative Arts Specialist
Received CAPS training in the usage of the CAPS document	Received CAPS training in how to understand, interpret and use the policy document
CAPS training adequate for specialist educators	CAPS training adequate for specialist educators
Human resources available is deciding factor in art forms to be offered at school	Specialists available is deciding factor in art forms to be offered at school
Lack of time hinders successful teaching and differentiation	Lack of time to support educators effectively
Little to no contact with subject advisor	Limited time to visit schools due to excessive workload Support available from the department is not always effective
Specialist educators require less support from subject advisors than non-specialists	Specialist educators require less support from subject advisors than non-specialists

Received support in the form of written materials from district office of education department	Written materials, DVDs, toolkits and booklets are sent to schools for support
Satisfied with physical resources available to them	Specialists will be satisfied with limited physical resources as they know how to utilise waste material
Improving intermediate phase content can assist in bridging a gap in learners' prior knowledge	Improving intermediate phase content can assist in improving Visual Arts in the senior phase
Importance of Visual Arts education is diminished	Importance of Visual Arts education is diminished if generalist educators are expected to teach it

From Table 4.14 it is clear that all participants are well-qualified in their fields. They have adequate training and all have the necessary resources available to support their teaching in Visual Arts. They are experiencing the same frustrations and challenges due to lack of time and limited contact between Arts educators and the subject advisors. They agree that specialists are required to teach Creative Arts effectively and that specialist educators might require less support from the district office of the Department of Basic Education and Training. There is a common concern that Visual Arts is being diminished in the process and that improving the intermediate phase content can assist in bridging the gap in learners' prior knowledge in the senior phase.

Table 4.15 demonstrates the differences found between the responses of the educator participants and the subject advisor in this study.

Table 4.15: Differences in participants' responses

EDUCATORS	SUBJECT ADVISOR
Majority of educators are aware of a possible gap in learners' prior knowledge	The staff at the district office of the Department of Basic Education and Training may not be aware of potential gap in learners' prior knowledge.
Educators are using a variety of differentiation strategies – recapping, fostering positive	No training available to assist educators in providing effective differentiation

atmosphere, buddy system, tiered activities, allow additional time	
Main challenge - Time allocated to Creative Arts in the school timetable is too limited	Main challenge - Lack of specialist educators is a major concern
	Main challenge - Universities and other tertiary institutions need to expand their training in practical subjects to train more specialist educators

From Table 4.15 we can see that there are a couple of differences in the perspectives of the educator participants and the subject advisor. The educators are aware of the gap in learners' prior knowledge, whereas the staff at the district office of the Education Department may not be aware of this challenge. There is no training in effective differentiation strategies available to educators to assist them in bridging this gap in prior knowledge. However, specialist educators manage to employ a variety of differentiation techniques with some degree of success. The educator participants and the subject advisor also had different opinions regarding the main challenges that Creative Arts education is currently faced with. The educators experience that a lack of time is the major challenge that Arts educators are faced with, whereas the subject advisor is of opinion that a lack of specialist Arts educators and the inadequate training of educators at tertiary level are the main challenges that Arts education is currently facing.

The next chapter discusses the findings, implications and gaps in the investigation, and recommendations for possible further studies.

CHAPTER 5 – FINDINGS AND RECOMMENDATIONS

5.1 INTRODUCTION

In this final chapter, the findings and recommendations will be discussed.

The following research question guided the investigation: How do senior phase Visual Arts educators handle the potential challenges of differentiation in the classroom with regard to learners with a gap in prior knowledge as a result of the new curriculum requirements?

In order to answer the above research question, the researcher used a research design from the interpretative research paradigm. The research aimed at providing an in-depth description of the perceptions of Grade 8 Creative Arts teachers regarding their own experiences and competence to present the subject effectively and apply differentiation techniques in order to correct a gap in prior knowledge. Three Visual Arts teachers in three different schools were identified to participate in this study. Each of these teachers teaches Visual Arts in the Senior Phase. A subject advisor from a local district office of the Department of Basic Education was also included in the study.

5.2 SUMMARY OF THE VARIOUS CHAPTERS

Chapter 1 acts as an introductory orientation to the rationale for this study. The primary research question as well as the secondary research questions were outlined. The purpose of the investigation, a statement of understanding, the research design and methodology and also the structuring of the further course of the study were also clearly described.

Chapter 2 reviews the literature on the rationale for Creative Arts, the specific aims and value of Creative Arts, as well as Visual Arts, the changes in the curriculum, literature on differentiation, educator education and training, as well as the impact of the curriculum changes in the learner.

Chapter 3 deals with the implementation of the investigation and the methodology. The researcher undertook a qualitative study in the interpretative research paradigm. The researcher used a case-

study research design and conducted semi-structured interviews in order to collect data. Different measures were used to ensure the reliability, validity and objectivity of the data. During the research for this study, attention was paid to the ethical aspects that emerged.

Chapter 4 mainly consists of a discussion of data presentation and interpretation. This chapter presents the views of three Grade 8 Visual Arts educators regarding the curriculum changes and the differentiation techniques they employ to address these challenges. It also includes the views of a subject advisor based on her role and function to provide support to schools regarding Creative Arts teaching and learning. It also highlights the challenges that educators experience when they perform their duties and the techniques that they use to overcome these challenges.

Chapter 5 focuses on the summary, findings and recommendations of the study. Lastly, some implications for future research were also included.

5.3 FINDINGS AND RECOMMENDATIONS

The research question also acted as the aim of the study, namely: How do senior phase Visual Arts educators handle the potential challenges of differentiation in the classroom with regard to learners with a gap in prior knowledge as a result of the new curriculum requirement? Based on the outcome of this investigation, the following findings and recommendations are made.

5.3.1 Educator training

It is clear from this study that teachers should be able to overcome the challenges with regard to bridging the gap in knowledge, if they have a combination of relevant experiences, appropriate qualifications and training.

5.3.2 Schools' rationale for offering selected Creative Arts art forms

From this study it can be deduced that human resources available to a school, is a primary factor in deciding which two of the four art forms will be offered at that school. All three participants

indicated that the availability of specialist Art teachers at a school, was the deciding factor in choosing the Creative Arts art forms. The second important factor is the availability of the necessary teaching space and physical resources.

5.3.3 Gap in prior knowledge

A key finding in this study is that in schools where the Creative Arts art forms are scaled down to only two art forms, the gap in Grade 8 learners' prior knowledge is more noticeable. The conclusion is that educators teaching at schools where the artform choices have been scaled down to only two art forms, are more likely to face challenges in bridging a possible gap in learners' prior knowledge. Offering all four art forms and allowing the learners to choose their preferred art forms, can reduce the gap between the weaker and stronger learners in the classroom, making a gap in learners' prior knowledge less noticeable.

5.3.4 Differentiation techniques

It is found that the differentiation techniques used, are based on the situation in each participant's school. All three participants in the study employed a variety of differentiation techniques in their classrooms to some degree of success. At the start of the year, the participants all start with the basics and recap the Grade 7 content to ensure that all the learners are at the same level before they commence with the Grade 8 Arts curriculum. This seems to be a useful technique as the participants have experienced success when employing this technique.

Additional differentiation techniques to assist in bridging the gap or lack of prior knowledge include motivational strategies, e.g. by constantly praising and uplifting learners so that learners gained more confidence in their own abilities.

Peer assistance, also referred to as the Buddy-system, is found to work well as a differentiation technique. Learners, who have a gap in prior knowledge, are seated next to a learner with the necessary knowledge and skills. The knowledgeable learner assists the learner who experiences the gap in prior knowledge by explaining terms that are not clear and demonstrating techniques to

them. This seems to be a successful technique as peer assistance makes learners experience that they are supported because constant guidance is provided by the peer.

Tiered activities are also useful differentiation strategies. Tiered activities are alternative methods to facilitate differentiation. These activities refer to parallel tasks that make use of the same ideas and skills, but at varied levels of complexity and depth. Varied degrees of scaffolding, support or direction are used when implementing tiered activities. These activities assist in meeting the diverse needs of the learners in the classroom. Certain learners are also awarded additional time to complete an assigned activity.

It can thus be concluded that there are numerous differentiation strategies which can be employed in order to bridge a gap in prior knowledge in the Visual Arts classroom. Educators do experience success when they use differentiation techniques to bridge the gap in learners' prior knowledge. Smaller classes also contribute to successful differentiation as more individualised attention can be offered to learners.

Lack of time seems to be the most common challenge that educators are faced with, when using differentiation techniques. Educators are expected to apply differentiation techniques in order to ensure that all learners acquire the necessary knowledge and skills, but with a content-heavy curriculum time is very limited. One hour per week per artform, as prescribed by the CAPS policy, seems to be too little to ensure effective instruction and successful differentiation. Educators often need to utilise their private time and breaktime to ensure that learners catch up. More time needs to be allocated to the Creative Arts art forms per week in the CAPS curriculum to ensure that there is sufficient time for effective instruction and differentiation.

Visual Arts educators also now have larger classes due to the narrowing of the Creative Arts art forms from four to only two art forms, since CAPS was implemented. This leads to less individualised attention being given to learners who require additional assistance, thus possibly hindering successful differentiation. It also causes a possible lack of interest among learners who are required to take a subject they have no interest in. This leads to further challenges for the Grade

8 Visual Arts educator, as he/she now has to cater for learners who not only lack prior knowledge, but also have no interest in the subject. This all plays out within a very limited timeframe.

5.3.5 Available resources

It is found that the availability of human and physical resources, play an important role in how effective teaching is. All three educators who participated in this study indicated that they have the necessary physical space and resources at their schools in order to provide effective instruction in their chosen art forms. They do not lack supplies or art materials and have access to resources, such as art budgets, internet access and the necessary textbooks and written materials.

This study showed, however, that with regard to human resources, there is often a lack of communication between Creative Arts educators and their subject advisors. The availability of human resources from the local district offices of the Education Department is, according to this study, very limited. There is very little to no contact between Visual Arts educators and their Creative Arts subjects' advisor. This is apparently due to the excessive workload of subject advisors. The participating subject advisor, for example, is expected to visit 104 schools over the course of one year and provide these schools with support in Visual Arts, Dance, Drama, Music, Physical Education, Personal and Social Wellbeing and Life Orientation, from Grade 4 to Grade 9. Subject advisors do not always have sufficient time to visit all their allocated schools and provide them with effective support. There are other forms of support and human resources available to educators, such as support from art centres, FET subject advisors, supportive staff members and principals.

5.3.6 The role of the subject advisor

From this study it is clear that subject advisors have a key role to play, but due to contextual factors, they are not always able to do so. Subject advisors need to be appropriately qualified, capable of providing support on a very large scale and in a large variety of subjects. There are not enough subject advisors at the local district offices to provide effective and ongoing support to Creative Arts educators in the schools.

Appropriate training and experience must be a prerequisite to enable subject advisor to optimally support Arts educators. The subject advisor did not receive any training in how to effectively support schools in overcoming challenges in differentiation due to a gap in prior knowledge resulting from the curriculum requirements of the CAPS policy. Subject advisors were only trained to implement the CAPS policy. There is thus a need to provide subject advisors with more thorough training on how to address and overcome specific challenges. Training for subject advisors needs to be improved in order to improve the quality of human resources available to Arts educators from the Education Department.

5.3.7 Lack of specialist educators

From this study it is clear that a lack of specialist educators in the Creative Arts art forms is a challenge that needs to be urgently addressed. Many generalist educators, who are not appropriately trained, are expected to teach specialised subjects, such as the Creative Arts art forms. Since there are not enough Arts specialists teaching Creative Arts in the schools, many educators may not even be aware of an existing gap in prior knowledge and won't be able to identify the challenge of bridging a gap in prior knowledge or effectively apply differentiation techniques. The CAPS curriculum is a specialised curriculum for specialist educators and more specialists need to be trained at tertiary level in order to effectively overcome the challenge of bridging the gap in prior knowledge.

5.4 RECOMMENDATIONS

Based on the findings above, the following recommendations are made in order to improve Visual Arts education and assist in bridging the gap in learners' prior knowledge.

5.4.1 Broadening choices by offering all four Creative Arts art forms

Schools must be enabled to offer all four Creative Arts art forms (Visual Arts, Dance, Drama and Music), instead of narrowing the subject choices down to only two art forms per school. Learners

will then be able to choose two of the four art forms they wish to take. Schools that are already employing this strategy, seem to have a less noticeable gap in prior knowledge in their learners as their learners have the option to choose their preferred art forms. Schools should then be equipped with the necessary physical and human resources in order to offer all four of the Creative Arts art forms.

5.4.2 Educator training

It is recommended that more specialist Arts educators be trained as there is a need to not only improve the training of Arts educators, but also empower those educators who are untrained and mis-trained (e.g. they are trained for other subjects, but they have to teach Creative Arts). There are also educators teaching Creative Arts without any teaching qualifications or who are non-specialist educators. Quality in-service and pre-service teacher training should be offered to equip educators with the necessary skills and knowledge to effectively teach the subject and differentiate successfully. Training should include possible differentiation techniques and strategies, such as tiered activities, the buddy system, and so forth. Pre-service and in-service teacher education does not always provide adequate preparation or support for generalist teachers to meet the expectations of the Arts education curriculum.

5.4.3 Improving the Intermediate phase content

The intermediate phase content in Creative Arts must be expanded to include more complex concepts and techniques. The learners should be introduced to all the art elements as well as the theory from a much earlier age in order to assist in bridging a gap in prior knowledge experienced in Grade 8. Currently the learners are only assessed on the practical work they produce from Grade 4 to 6. The learners in the intermediate phase should already be trained more effectively in the theoretical components of the Creative Arts subjects and be tested on the theory.

5.4.4 Allocating more time to Creative Arts in the timetable

It is recommended that more time is allocated to the Creative Arts in the school timetable in order to have sufficient time to complete the theoretical and practical work, to do in-depth teaching and to allow time for effective differentiation. One hour per week per art form is too little time to facilitate successful differentiation in order to bridge the gap in learners' prior knowledge. More time for consolidation and enrichment will assist in enforcing the basics and developing a love for the subject.

Although the CAPS curriculum suggests that teaching time should be extended to an extra two hours after school, it is not realistic as most learners in the secondary school already have loaded extra-curricular programmes and responsibilities. This after-school teaching time also affects teachers' time to prepare lessons, mark assignments, set tests and catch up on other administrative work. Additional teaching time should be included in the formal school timetable during school hours as there is no time after school.

5.4.5 Appointing more subject advisors for the Creative Arts

More subject advisors must be appointed at the local district offices of the Education Department in order to offer better and more concentrated support to schools. There should be a separate subject advisor for the intermediate and senior phase Creative Arts subjects, as well as separate specialist subject advisors for Physical Education, Personal and Social Wellbeing and Life orientation. This will allow the subject advisors to get to know the schools' unique problems, provide expert advice that will improve the teaching of the Creative Arts and contribute to an improved curriculum. An increased number of Arts subject advisors should visit schools more often to help familiarise teachers with changes in the curriculum and assist them with effective implementation thereof. They should introduce differentiation strategies, assist in training and assess needs.

5.4.6 Improving communication

It is recommended that communication between primary and secondary schools, educators and subject advisors be improved in order to establish and sustain a network of cooperation and collaboration. There should be contact between Grade 7 and Grade 8 Art educators to discuss what basic knowledge learners need to have to be properly prepared for Grade 8. There is a general lack of communication between primary and high schools which needs to be rectified. With improved communication, educators also get an opportunity to share frustrations and successful strategies regarding teaching and differentiation. Subject advisors should also keep in constant contact with educators and continue to provide ongoing advice and support.

5.4.7 Integrating theoretical concepts with practical work

It is recommended that there should be a stronger integration of theoretical subject concepts with the practical work. This means that learners should be constantly engaged in practical activities, even when theoretical concepts are being discussed. This will assist in effective differentiation as learners will be engaged with practical activities while learning. These include strategies such as group activities and facilitation of learner understanding through individual creation of artworks. Practical learning is thus facilitated and used as motivational material to ignite learner interest.

5.5. EDUCATIONAL IMPLICATIONS

The purpose of Creative Arts is to stimulate learners' imagination and creativity and offer them a way to express themselves verbally and non-verbally. The purpose of this subject cannot be achieved if the Creative Arts teacher is not able to present their art forms with the necessary confidence, knowledge and skills. The teachers need to be competent in order to instruct and differentiate effectively. The quality of educator training and the effective training of specialist educators need to be investigated - especially at tertiary level. Teachers should be taught how to adequately optimise the limited teaching time in the Creative Arts and more specialists should be trained in order to facilitate proper instruction in the various art forms. The importance of Creative Arts as a subject is often diminished due to incompetent teachers. Learners do not value this subject

and it is regarded as unimportant or a non-academic subject. If more focus is placed on the adequate training of Creative Arts teachers, the subject will be presented more effectively and the importance of the subject will be re-emphasized.

Secondary schools should offer all four of the Creative Arts art forms, namely Visual Arts, Dance, Drama and Music. By accommodating all four art forms, learners can excel in the artform(s) in which they are interested or in which they are talented. The danger exists that learners exhibit talent in one art form, but that art form is not offered at the learner's secondary school. The learner can therefore not practise the artform for which he/she shows an affinity. A lot of aptitude and talent is lost in the process, to the disadvantage of the learner and society.

The current CAPS document for Creative Arts in the Senior phase, needs to be reviewed and revised. There are shortcomings in the current policy which lead to the gap in learners' prior knowledge, requiring specialist educators to employ a variety of differentiation techniques and strategies in order to correct these shortcomings. The policy needs to be revised, especially regarding the time allocated to Creative Arts and the requirement to only offer two art forms.

5.6. SUGGESTIONS FOR FURTHER INVESTIGATION

In light of the above findings and recommendations, the following suggestions for further investigation are made:

- This research needs to be expanded to include more schools. This study was conducted in only three schools with three Visual Arts teachers. Therefore, generalisation cannot be claimed as the findings are only applicable to this study. A broader group of participants should be included in a similar study. It is recommended that the investigation be extended to a wider variety of schools in various geographical locations.
- The experiences of Creative Arts teachers teaching the other three art forms, namely Dance, Drama and Music and how they handle the potential challenges of differentiation in the classroom with regard to learners with a gap in prior knowledge are lacking. A survey should

be done of whether educators teaching the other art forms have the same experiences as the Visual Arts educators in this study.

- Since only specialist Arts educators were respondents in this study, further research should be done to compare the experiences of generalist educators required to teach Creative Arts, with those of specialists.
- The possibility of training more Creative Arts teachers at higher education institutions, should be explored. There seems to be a need for more specialists trained in the Creative Arts.
- The role, responsibilities and workload of Creative Arts subject advisors should be investigated, as well as the effectiveness of their communication with schools. It seems that there is a lack of communication and support from subject advisors at certain schools.

5.7 FINAL PERSPECTIVE

Creative Arts is an important subject, responsible for developing skills and knowledge such as creativity, imagination, problem-solving and other skills, but it is currently not receiving the necessary attention. With the implementation of the CAPS curriculum in the senior phase in 2014, the intention was to allow learners to specialise in one or two art forms in the senior phase. The choice of the two art forms was, unfortunately, placed in the hands of the schools and not the learners themselves. Since senior phase education covers one year in a primary and two years in a secondary school (8 and 9), the possibility exists that there may be a mismatch between the art form choices of learners' primary and secondary schools. This may have a major impact on the Grade 8 Creative Arts educators, as demonstrated in this study. Educators often have to employ a variety of differentiation techniques in a very limited timeframe to correct this gap in prior knowledge, while catering for the needs of learners who do not experience a gap in knowledge because they had taken the artform during their Grade 7 year. Specialist educators are currently coping with the demands of instruction and differentiation in their art forms, but it might not be the case for generalist educators.

Although the CAPS curriculum for Creative Arts took the past shortcomings of Art education into consideration, reality currently do not meet the needs of the changes and new challenges that educators are faced with in their classrooms.

REFERENCES

- AERA (2011). *Code of Ethics Area Educational Researcher Vol. 40*. [online] Er.aera.net. Available at: http://c.ymcdn.com/sites/www.weraonline.org/resource/resmgr/a_general/aera.pdf [Accessed 12 Mar. 2017].
- Alexander, A. (2004). *A qualitative exploration of student's experiences with tutorial learning*. Northeast Louisiana University, Louisiana, USA.
- Allan, S. L. (2008). *Voices of identity and professional change: An interpretive study of elementary school teachers*. University of Lethbridge, Alberta, Canada.
- Anderson, K.M. (2007). Differentiating instruction to include all students. *Preventing school failure*, 51(3): 49-54.
- Atieno, O.P. (2009). An Analysis of the Strengths and Limitations of Qualitative and Quantitative Research Paradigms. *Problems of Education in the 21st Century*, [online] Vol. 13, pp.13-18. Available at: http://www.scientiasocialis.lt/pec/files/pdf/Atieno_Vol.13.pdf [Accessed 8 May 2017].
- Ayers, D.J. (2008). *The effect of educator attitudes on differentiated instruction in two rural elementary schools in Monroe County*, Georgia: ProQuest.
- Babbie, E. & Mouton, J. (2001). *The practice of social research*. Cape Town: Oxford University Press.
- Batts, K. & Lewis, S. (2005). How to implement differentiated instructor? *Journal of Staff Development*, 26 (4): 26-31.
- Benjamin, A. (2006). Valuing differentiated instruction. *The Education Digest*, 72(1): 57-59.
- Bogdan, R. C., & Biklen, S. K. (2003). *Qualitative research for education: An introduction to*

theories and methods (4th ed.). New York, NY: Pearson Education Group.

Carolan, J. & Guinn, A. (2007). Differentiation: lessons from master educators. *Educational Leadership*, 64(5): 44-47.

Cohen D. & Crabtree B. (2006) *Qualitative Research Guidelines Project*. Robert Wood Johnson Foundation Available at: <http://www.qualres.org/Cont-3440.html> [Accessed 25 Mar. 2017].

Cohen, L., & Manion, L. (1994). *Research methods in education*. (4th ed.) London: Routledge.

Creswell, J.W. (2003). *Research design: Qualitative, quantitative, and mixed methods approaches*. (2nd ed.) Thousand Oaks: Sage.

Creswell, J. W. (2005). *Qualitative research design: An interactive approach* (2nd ed.). Thousand Oaks, CA: Sage Publications.

Daniel, B. (2019). Student Experience of the Maximum Variation Framework for Determining Sample Size in Qualitative Research. [online] pp.92-95. Available at: <https://books.google.co.za/books?id=Uc-hDwAAQBAJ&pg=PA93&lpg=PA93&dq=determining+an+adequate+sample+size+is+a+matter+of+judgement+and+experience&source=bl&ots=MleztbMtZc&sig=ACfU3U1w94OQ3YHepwF1sm6-byrcf0jZtQ&hl=en&sa=X&ved=2ahUKEwiUgozTiZPnAhVUQEEAHSXzDWMQ6AEwC3oECAoQAQ#v=onepage&q=%20judgement%20experience&f=false> [Accessed 7 Dec. 2020].

Daniel, J. (2012). *Sampling Essentials: Practical Guidelines for making Sampling Choices*. Thousand Oaks: SAGE, pp.111-230.

Danielson, C. (1996). *Enhancing professional practice: a framework for teaching*. Alexandria, Virginia: Association for Supervision and Curriculum Development.

Davidson, J. (2001). *Teach Your Children Well: A Educator's Advice for Parents*. 2nd ed. [ebook] Tojabrel Pr. Available at:

https://childdevelopmentinfo.com/learning/multiple_intelligences/the-importance-of-the-creative-arts-for-children-and-teens/#.WXpW1LZLeUm [Accessed 27 May 2017].

Denscombe, M. (2010). *The good research guide: For small-scale research projects* (4th ed.). London: Open University Press.

Denzin, N. K., & Lincoln, Y. S. (2003). *The landscape of qualitative research: Theories and issues* (2nd ed.). Thousand Oaks, CA: Sage Publications.

Department of Basic Education and Training (2002). *Revised National Curriculum Statement Grades R-9 (Schools): Arts and Culture*. Pretoria: Department of Basic Education and Training. Retrieved on 17 March 17, 2016 from <http://education.pwv.gov.za>.

Department of Basic Education and Training (2011). *National Curriculum and Assessment Policy Statement (CAPS): Creative Arts, Senior Phase*. Pretoria: Department of Basic Education and Training.

Department of Basic Education and Training (2012). *Policy on the Organization, Roles and Responsibilities of Education Districts*. Pretoria: Department of Basic Education and Training.

De Villiers, A.C. & Sauls, M.M. (2017). Changing teachers' practice in the Creative Arts classroom: The case for educational technologies', *The Journal for Transdisciplinary Research in Southern Africa* 13(1), a371.

Dochy, F. (1992). *Assessment of prior knowledge as a determinant for future learning*. Utrecht, London: Lemma BV/Kingsley Publishers.

Dunn, R. & Dunn, K. (1978). *Teaching students through their individual learning styles*. Reston, VA: Pearson College Div.

Durrheim, K. (2006). Research design. In M. Terre Blanche, K. Durrheim & D. Painter (eds.). *Research in practice: Applied methods for the social sciences*. Cape Town: University of Cape Town Press, 33-59.

Einstein, A. (1929). What Life Means to Einstein: An Interview by George Sylvester Viereck.

Eisner, E. (1978). *What do children learn when they paint?* Art Education, 31(3), 1-10.

Eisner, E. (2002). *The Arts and the Creation of Mind*. New Haven: Yale University Press, 70-92.

Esterberg, K. G. (2002). *Qualitative methods in social research*. Boston, MA: McGraw-Hill.

Evans, A. (2013). *Methods in Psychological Research*. 3rd ed. Thousand Oaks, CA: Sage Publications, pp.125-135.

Fourie, C. (2009). Ondersoek na ‘n effektiewe metode van indiensopleiding vir Kuns en Kultuuronderwysers in Suid-Afrika. Unpublished Master’s dissertation. Stellenbosch University, Stellenbosch.

Frick, B. L. (2008). *The profile of Stellenbosch University first-year student: Present and future trends* (Preliminary research report draft 4). Stellenbosch: Stellenbosch University Centre for Teaching and Learning.

Fullan, M. (1982). *The meaning of educational change*. Toronto: OISE Press.

Gardner, H. (1995). Multiple Intelligences. Myths and Realities. *Phi Delta Kappan*, 77(3): 200–209.

Garvis, S. (2010). ‘Supporting novice educators of the arts’. *International Journal of Education and the Arts*, 11(8). Available at <http://www.ijea.org/v11n8/v11n8.pdf>. Accessed April 3, 2016.

George, P. (2005). A rationale for differentiating instruction in the regular classroom. *Theory in practice*, 44(3):185-193.

Gildenhuys, J.S.H. (2004). *Ethics and Professionalism: The battle against public corruption*. 1st ed. Stellenbosch: Sun Press.

Glesne, C. (2006). *Becoming qualitative researchers: An introduction* (3 rd ed.). Boston, MA: Pearson Education, Inc.

Greene, M. (1995). *Art and imagination: Reclaiming the sense of possibility*. Phi Delta Kappan; Bloomington. 76(5).

Greene, M. (2013). The Turning of the leaves: Expanding our Vision for the Arts in Education. *Harvard Educational Review*, vol.83:251–252.

Guba, E. G., & Lincoln, Y. S. (1989). *Fourth generation evaluation*. Newbury Park, London and New Delhi: Sage Publications.

Hall, T. (2002). *Differentiated instruction*. Wakefield, MA: National Center on Accessing the General Curriculum.

Heacox, D. (2002). *Differentiating instruction in the regular classroom*. Minneapolis: Free Spirit Publication. 5.

Henderson, J. G., & Gornik, R. (2007). *Transformative curriculum leadership* (3rd ed.). Upper Saddle River, NJ: Merrill Prentice Hall.

Hesham, A. & Wing, A. (2004). Exploration of Instructional Strategies and Individual Difference within the Context of Web-based Learning. *International Education Journal*. 4(4): 86 – 91.

Holloway, I. & Galvin, K. (2016). *Qualitative Research in Nursing and Healthcare* (4th ed.). John Wiley and Sons Ltd.: Oxford

Jones, S. R., Torres, V., & Arminio, J. (2006). *Negotiating the complexities of qualitative research in higher education*. New York: Routledge.

Kaplan, B., & Maxwell, J. A. (1994). Qualitative Research Methods for Evaluating Computer Information Systems. In J. G. Anderson, C. E. Aydin, & S. J. Jay (Eds.), *Evaluation Health Care Information Systems: Methods and Application*. California: Sage Publications.

Keller, S. & Conradin, K. (2019). *Semi-Structured Interviews*. [online] Sswm.info. Available at: <https://sswm.info/planning-and-programming/decision-making/gathering-ideas/semi-structured-interviews> [Accessed 7 Dec. 2019].

Kelley, K., Clark, B., Brown, V. and Sitzia, J. (2003). Good practice in the conduct and reporting of survey research. *International Journal for Quality in Health Care*, 15(3), pp.261–266.

Kern, L. & Clemens, N. H. (2007). Antecedent strategies to promote appropriate classroom behavior. *Psychology in the Schools*, 44:65-75.

Klein, H.K. & Myers, M.D. (1999). *A Set of Principles for Conducting and Evaluating Interpretive Field Studies in Information Systems*. MIS Quarterly. March, 23(1), pp.67-94.

Kohlbacher, F. (2005). *The Use of Qualitative Content Analysis in Case Study Research* [89 paragraphs]. Forum Qualitative Sozialforschung / Forum: Qualitative Social Research, 7(1), Art. 21, <http://nbn-resolving.de/urn:nbn:de:0114-fqs0601211>.

Kumar, R. (2005). *Research Methodology –A Step by Step Guide for Beginners*. (2nd Ed.). London: Sage Publications Ltd.

Lawrence-Brown, D. (2004). Differentiated instruction: Inclusive strategies for standard-based learning that benefits the whole class. *American secondary education*, 32(3): 34-62.

Leard Statistics. (2012). Purposive sampling. [online] Available at:
<http://dissertation.laerd.com/purposive-sampling.php#types> [Accessed 4 Mar. 2017].

Lee, W.S. (2006) *Software Evaluation Research: Case Study Methodology Designed* Research. [online] University of North Carolina at Charlotte, Department of Software and Information Systems. Available at [ww.sis.uncc.edu/~seoklee/Projects/CSM.htm](http://www.sis.uncc.edu/~seoklee/Projects/CSM.htm) [Accessed 2 Sep. 2017].

Lichtman, M. (2013). *Qualitative Research in Education - A User's Guide*. 3rd ed. Thousand Oaks, CA: SAGE Publications, pp.4-5.

Mangal, S. (2013). *Research Methodology in Behavioural Sciences*. Delhi: PHI Learning Private Limited, p.650.

Maree, K. (2007). *First steps in research*. (1st Ed). Pretoria: Van Schaik Publishers.

Maree, K. (2016). *First steps in research*. (2nd Ed). Pretoria: Van Schaik Publishers.

Martone, A. & Sireci, S. (2009). Evaluating Alignment between Curriculum, Assessment, and Instruction. *Review of Educational Research*, 79(4), pp.1332-1361.

Mastersportal.eu. (2017). *874 Masters in Visual Arts - MastersPortal.eu*. [online] Available at: <http://www.mastersportal.eu/disciplines/68/visual-arts.html> [Accessed 25 May 2017].

Mbanjwa, H. (2014). The Role of Subject Advisors in Strengthening Teacher Instructional Leadership Practices: A Case Study of one Education District Office in KwaZulu-Natal. Master's degree in Educational Leadership Management. University of KwaZulu-Natal.

Meyer-Hoffman, L. (2015). Die Persepsies van Onderwysers rakende hul eie Bevoegdheid ten opsigte van Skeppende Kunste in die Intermediêre Fase (Graad 4–6). M.Ed. University of Stellenbosch.

Narang, T. (2012). *The effectiveness of product placement in films as a marketing communication tool: A Study to investigate the realism, recognition, recall, awareness, credibility and specific behavior of target audience.* Ph.D. Philosophy. Veer Narmad South Gujarat University.

Nastasi, B. (2004). *Qualitative Research: Sampling & Sample Size Considerations.* [Presentation]

Neri de Souza, F., Neri, D. and Costa, A. (2016). Asking Questions in the Qualitative Research Context. *The Qualitative Report*, 21(13), pp.6-18.

Neuman, W.L. (2000). *Social research methods qualitative and quantitative approaches* (4th Ed.), Allyn & Bacon, Needham Heights.

Nieuwenhuis, J. (2007). Qualitative research designs and data gathering techniques. In: Maree, K. (ed.). *First steps in research.* Pretoria: Van Schaik.

Noble, T. (2004). Integrating the revised Bloom's taxonomy with multiple intelligences: A planning tool for curriculum differentiation. *The Educators College Record*, 106(1):193-211.

Oaksford, L. & Jones, L., (2001). *Differentiated instruction abstract.* Tallahassee, FL: Leon County Schools.

Palmer, P. (1998). *The courage to teach: Exploring the inner landscape of a teacher's life.* San Francisco, CA: John Wiley & Sons, Inc.

Palys, T. (2008). Purposive sampling. In L.M. Given (Ed.) *The Sage Encyclopedia of Qualitative Research Methods.* (Vol.2). Sage Publications: Los Angeles, pp. 697-8.

Patton, M. Q. (1987). *How to use qualitative methods in evaluation* (2nd ed.). Newbury Park, CA: Sage Publications.

Patton, M. Q. (2002). *Qualitative Research and Evaluation Methods* (3rd ed.). Thousand Oaks, CA: Sage Publications.

Pearson, B. (1998). *Busting multiple intelligences myths*. Available at <http://www.barbarapearson.com/philosophy.html>. Accessed 9 April 2016.

Power, B. & Klopper, C. (2011). The classroom practice of Creative Arts education in NSW primary schools: A descriptive account. *International Journal of Education & the Arts*, 12(11). Accessed on April 11, 2016, from <http://www.ijea.org/v12n11/>.

Rule, P. & John, V. (2011). *Your guide to case study research*. Pretoria: Van Schaik Publishers.

Scholarscompass.vcu.edu. (2016). [online] Available at: <http://scholarscompass.vcu.edu/cgi/viewcontent.cgi?article=1980&context=etd> [Accessed 3 Apr. 2016].

Sensing, T. (2011). *Qualitative Research: A multi-methods approach to Projects for Doctor of Ministry Theses*. Eugene, OR: Wipf & Stock, p.207.

Serdyukov, P. (2017). *Innovation in education: what works, what doesn't, and what to do about it?* Journal of Research in Innovative Teaching & Learning, Vol. 10 Issue: 1, pp.4-33, <https://doi.org/10.1108/JRIT-10-2016-0007>

Shehata, A. (2009) *Differentiated Instruction: The effects of differentiation by topic and interest. Mathematical and Computing Sciences Masters*. Paper 22. St. John Fisher College.

Shuttleworth, M. (2008). *Case Study Research Design*. [online] Explorable. Available at: <https://explorable.com/case-study-research-design> [Accessed 2 Sep. 2017].

Stake, R. E. (1995). *The art of case study research: Perspectives on practice*. Thousand Oaks, CA: Sage Publications.

Stevenson, A. (2010). Curriculum. In: Oxford Dictionary of English, 3rd ed. [online] Oxford University Press, p.2172. Available at: <https://en.oxforddictionaries.com/> [Accessed 5 Aug. 2016].

Strauss, A. & Corbin, J. (1990). *Basics of qualitative research* (Vol. 15). Newbury Park, CA: Sage Publications.

Strauss, A., & Corbin, J. (1998). *The basics of qualitative research: Techniques and procedures for developing grounded theory*. (2nd ed.). Thousand Oaks, CA: Sage Publications.

Taylor, P.C., & Medina, M.N.D. (2013). *Educational research paradigms: From positivism to multiparadigmatic*. Journal for Meaning- Centred Education,1.

Thanh, N. & Thanh, T. (2015). The Interconnection Between Interpretivist Paradigm and Qualitative Methods in Education. *American Journal of Educational Science*, 1(2), pp.24-27.

Thomas, D.R. (2003). *A general inductive approach for qualitative data analysis*. Auckland: University of Auckland

Tieso, C. (2003). Ability grouping is not just tracking anymore. *Roeper review*, 261(1): 29-35.

Tomlinson, C.A. (2001). *How to Differentiate Instruction in Mixed-Ability Classrooms*. Alexandria, Virginia: Association for Supervision and Curriculum Development.

Tomlinson, C. A., Callahan, C. M., Tomchin, E. M., Eiss, N., Imbeau, M., & Landrum, M. (1997). Becoming architects of communities of learning: Addressing academic diversity in contemporary classrooms. *Exceptional Children*, 63(2): 269–283.

Tomlinson, C.A. (1999). *The differentiated classroom: Responding to the needs of all learners*. Association for Supervision & Curriculum Development: United States of America.

Tomlinson, C.A. & Eidson, C. C. (2003). *Differentiation in Practice: A Resource Guide for Differentiating Curriculum*, Grades 5-9. Alexandria, Virginia: Association for Supervision and Curriculum Development.

Vygotsky, L. S. (1978). *Mind in society: The development of higher psychological processes*. Cambridge, MA: Harvard University Press.

Wiggins, R., & Wiggins, J. (2008). Primary music education in the absence of specialists. *International Journal of Education & the Arts*, 9: 1-26.

Williams, R. (2002). *Multiple intelligences for differentiated learning*. Thousand Oaks, CA. Corwin.

Willis, J. W. (2007). *Foundations of qualitative research: Interpretive and critical approaches*. Thousand Oaks, CA: Sage Publications.

Wills, S. & Mann, L. (2000). Differentiating instruction: Finding manageable ways to meet individual needs. *Curriculum Update*. Retrieved April 9, 2016 from http://www.ascd.org/publications/curriculum_update/winter2000/Differentiating_Instruction.aspx

World Economic Forum. (2017). Six charts on education around the world. [online] Available at: <https://www.weforum.org/agenda/2017/09/countries-with-best-education-systems/> [Accessed 16 Dec. 2019].

Yates, G. & Chandler, M. (1991). The cognitive psychology of knowledge: Basic research findings and educational implications. *Australian Journal of Education*, 35(2): 131-153.

Yin, R. K. (1993). *Applications of Case Study Research*. Newbury Park, CA: Sage Publications.

Yin, R. K & Davis, D. (2007). *Adding new dimensions to case study evaluations: the case of evaluating comprehensive reforms*. New Directions for Program Evaluation: Informing Federal Policies for Evaluation Methodology 113: 75-93. Google Scholar.

Yin, R.K. (2009). *Case Study Research: design and methods* (4th ed.). Thousand Oaks, CA: Sage Publications.

Yin, R. K. (2011). *Qualitative research from start to finish*. 1st ed. New York: The Guilford Press.

Zucker, D.M. (2009). *How to do Case Study Research*. Teaching Research Methods in the Humanities and Social Sciences. 2nd Ed.

Available at http://scholarworks.umass.edu/nursing_faculty_pubs/2

ADDENDUM A

Transcript of Interview with Educator: Participant A

INTERVIEW WITH EDUCATOR A

Date and time of interview: 1 September 2017 at 10:00

Subject: Visual Arts

I – Interviewer (C. Roelofse)

E – Educator

TRANSCRIPT:

I: Baie dankie dat u bereid is om deel te neem aan hierdie ondersoek. Dankie, dat u tyd ingeruim het om die onderhou te voer. Hierdie is ‘n semi-gestruktureerde onderhou, en u kan dus uitbrei op enige van die vrae of enige iets anders. Okei? Nommer 1 - Brei uit oor die konteks van die skool, die grootte, die area waarin dit geleë is, ensovoorts.

E: Uhm, 350 kinders, daar is 360 in die hele skool ...

I: Vanaf Graad 8 tot matriek? Dit is ’n sportskool.

E: Graad 8 tot matriek. Dit is ’n sportskool, so die meerderheid van hulle doen nie Visuele kuns nie. Hulle het Visuele kuns net in Graad 8 en 9, maar nie in Graad 10, 11 en 12 nie. But I took the children that I thought was good in art, or those that I thought would like to have an occupation in art, and I took them to the art centre and I got them writing their aptitude tests...

I: At the Tygerberg centre?

E: Yes, so I got them to take an aptitude test so that they can see if they qualify and to see if their parents will pay extra money. So those children will do it as an additional subject. But it is a sport school in Kuilsriver in Nooiensfontein Road, 350 – 360 kinders, die meerderheid bly in die koshuis. Daar is leerders wat by die huis bly, maar die meerderheid bly op die koshuis.

I: Okay, watter agtergrond of opleiding het u in die Visuele kunste?

E: I studied fashion design straight after school, then at technikon I majored in garment construction, so klere maak en in patronen en technical drawings en sulke goed. And we got to work with different colours, do merchandising, so what fabric and colours is for what season, and stuff like that... And after school, I did... but I didn't do in matric, I did it in school. I did art as a sixth subject from Grade 8 to matric and then I did art as a seventh subject, an additional art subject,

which was painting and drawing. So, I studied art painting from Grade 8 to matric, and art drawing from 10 to matric I did it as a seventh subject. I finished school in 2004 and then after that I said I did Visual Art for theory and literature in first year as an elective and I had to do it in final year as a... I did theatre production and theatre and then we did the art subject that goes with that. So that's it.

I: So, the degree that you studied in was in fashion?

E: My first one was fashion, the second one I majored in languages, theatre in education and production. So, the production includes the visual aspects of all productions, so radio production, filming and video production and so on.

I: Interesting

E: Absolutely, since it had nothing to do with teaching.

I. Die volgende vraag is nou basies dieselfde. Watter opleiding het u t.o.v. kuns, maar ek dink ons het dit reeds beantwoord. So, watter opleiding het u ontvang t.o.v. die nuwe CAPS kurrikulum? Enige training?

E: I go to the workshops at the art centre...

I: The Tygerberg centre? Not at MEED?

E: No, Tygerberg art centre. So Francoisnette Swart let me know when the workshops are and when the children come in, I will attend workshops with the children... I sit in it as well. So I get that I then they send me all the CAPS details because I am the only art teacher at the school, so I get the stuff from the principal that MEED would send to him and he forwards it so me so I get the CAPS, so I get the CAPS info from MEED and the practical workshops at the art centre.

I: So, regarding the CAPS, were you in any CAPS training sessions that you had to attend where they explain how the document works?

E: Yes, oh yes, I had to go for that for the primary school...the primary sector, and then I had to do it for the high school.

I: Is u vertroud met die nuwe kurrikulum en eie vermoëns om vak aan te bied?

E: I like it, but I don't have any confidence in it, because I don't think that it helps the kids that don't like art at all, but I also don't think it helps the kids that really, really brilliant at it either. I think it is just too broad and they think they don't have to study— it is a joke subject. So, I don't think that CAPS is making it as examinable as it should be, so that I can see... especially for the children that aren't getting the Biology and the Life Science, that are brilliant in art and their

artworks could be amazing, but there is no room for it, so after Grade 8 and 9, even if you don't do Visual Arts and you want to be an architect or a designer and your school does dance and music, there is no way that you are going to do it, and in Grade 10, they won't accept you into Grade 10 without a portfolio. So, you are mess up until matric and then you get to Grade 12 without a portfolio, so you are just getting by by grace or luck. So, I don't think it is strong enough or examinable enough for them, because I still think they can be creative as possible. But when I was at school it was hard and the theory was difficult, but I liked it because the practical was there, so don't think it is there for school that don't have Grade 10 art. I don't think it is good enough for those who don't have Grade 10.

I: And do you feel that the courses that was offered to you to train you in the CAPS document itself, was that adequate?

E: Yes, it was fine, but I also think that I am biased though because I have prior knowledge of it.

I: So, do you think that someone without a background in art might not find it adequate?

E: No, I don't know to be honest. But for me it was fine, because I could put my other stuff with it to realise this is how you put it together now. At a workshop a lady was asking questions and I was thinking 'jy kon dit self uitgewerk het', but it wasn't that simple as that, want sy het nie geweet nie. So, she asked 'How do you mark this?' And I thought 'but you know how to mark this', but she didn't, and I realised that if I didn't have my background I might possibly be in the same boat as her, because last year, the Creative Arts teacher that was with me, she had no art knowledge, nothing. So, I had to set up everything and she didn't even know how to mark it. So, if I look at her, it is definitely not good enough.

I: Now the question comes up that why was she asked to teach art if she didn't have any knowledge?

E: Because that is how it worked. Hulle wou 'n slimkop daar gehad het en toe gooi hulle daar in, maar ek was darem daar But the school could see that it was detrimental to the subject. So, I don't know if it was a good idea, because now I teach everything. But I like it that way and if I have struggles, I phone the art centre.

I: This is now just for Grade 8 and 9?

E: Yes, just Grade 8 and 9.

I: So which Creative Arts subjects do your school offer?

E: So, we have Visual Arts and Dance. Those are the two that we have, so I teach the Grade 8 English and Afrikaans Visual Arts and Dance and Grade 9 English and Afrikaans Visual Arts and Dance.

I: So, you teach eight classes basically?

E: Yes, daar's 6-klasse eintlik, een Afrikaans en 2 Engels per Graad, so dis ses klasse, times two.

I: So julle bied glad nie musiek en drama aan nie?

E: Nee, maar omdat hulle weet ek drama gedoen het, sit ek soms drama in ons danse. I put it together, so I do it like that since we have many learners that are interested in drama. So, I take them to productions because I do theatre, so they come to my productions or I take them to a friend's production. So, there are different theatres, the Artscape or the Galloway theatre in the Waterfont, that call me to say that they have this opening for the kids.

I: So, if they apply for Drama Grade 10, will they accept it as Drama that they had?

E: No, only Dance. So you have to go to Cedar house to do Grade 10 drama or something like that, but because our school is a sport school I wasn't allowed to change Dance to Drama, because Dance is also like a sport and our school is funded , predominantly by the Department of Culture and Sport, they need to have Dance at the school.

I: The next question is why did the school choose those Art Subjects? So, the Dance I understand...because it is a sport school, but why the Visual Arts?

E: The sir before my, I think one of his electives were Visual Arts, before I got to the school.

I: When did you start at the school?

E: This is my second year. So, I was with him in Dance, I did the Dance and he did the Visual Arts with the one lady that they just put there since he needed help, because he was an English major as well – he had a lot of subjects. He got a post as principal at one of the Cape Colleges and all of his Creative subjects went to me.

I: So just because he was there and they had the human resources for the Visual Arts, they chose this subject in the first place?

E: Yes, and the Dance included since it in a sport school.

I: And you have the physical resources as well for both the art subjects?

E: Yes, ek het 'n hengse groot klas...

I: ..Vir 'n dans lokaal?

E: Nee, dis vir die Visuele kuns en 'n bitter groot stoorkamer met al die verwe. The only problem was that I only came when he left. I couldn't and order the things for me, since we are different, so I use what he didn't use yet. But I don't think of it as a disadvantage. I also have my own paint stuff and I also bring my own things. So, if there was a teacher that didn't have the things that I did, they might be at a disadvantage for this year. However, I think next year I am allowed to take or order, and the school doesn't cut my knees off when they say 'Ons het nie dit nie so jy kan nie dit doen nie', so as ek iets koop dan gee ek dit na die bursar toe en dan betaal hulle my terug. So, it works like that. We have a dance studio at school, and we use the dance studio for Dance. A proper dance studio with the floors and the mirrors. So, we have a proper Dance studio and my class is the art room. We don't have easels – that is my biggest challenge, but I don't think I need to ask for easels , because it is only for Grade 8 and 9. But what I did was , they gave me one of the labs, so it looks like a big, white lab, so I put my class in a 'U' , so I teach like that because I teach languages as well – I teach English and Afrikaans as well. So, they sit like this, but on the side, they have the lab tables, the big, long tables. So, I put big white and black paper on the sides in rolls en dan sit ek die kwassies en die paint en alles daar so hulle verf aan die kant van die klas, so daar is nog genoeg loop spasie en dan sit hulle daar. So, as ons theory doen dan sit hulle so en kyk na my as ek verduidelik en terwyl ek in die middel staan en ek wys jou en as hulle moet verf dan draai hulle net om. So, I move around and tell them to keep the paints and so on, it is fine.

I: Okay. Volgende een - Is u bewus van hierdie gaping wat kan ontstaan in van die leerders se voorkennis a.g.v. kunskeuse vakke wat nie ooreenstem tussen skole nie?

E: Yes, it is very evident. You can see it in their marks. You can see it on the first day of school and the first day of the subject. They show they're excited and say 'Oh, we did this last year ... Oh, I know this...and the colour wheel...' And some of them are just sitting there in silent, because they don't know what the hell I'm talking about. They rather just look around and they are nodding, but I know that there is nothing going on there yet, because they don't understand. There is a big gap, especially between the kids that know art and the ones that need help. The drawback is the ones who don't have background knowledge can often be the ones that are so, so good. It is to their detriment, because how much more or beter could they have been if they had all that knowledge that all the other kids have. That base year – it is a whole year, so they don't have that foundation, so then I have to fix that in the first three weeks of school, because then I am going to talk to you

about stenciling and all you know is a stencil is a physical stencil, the paint on the stencil..making it...then it is a bid difficult. But other than that – there is a big gap. You can see it clearly.

I: I think I already asked number 9, but it says, do you experience or is this gap noticeable. Nommer 10 is watter differensiasie pas u toe in die klas om die gaping the probeer oorbrug? En wanneer ook?

E: I think, because I did LSEN, so teaching kids with different learning barriers, so we did it with art and I use to do the mathematics with art and we used to paint like that, and I try to do it with our kids and I'm very weird, so I'll stand on tables and I'll walk around. So, I want to make them feel comfortable as possible first and I tell them it is a relaxing subject you can study for. So, I also tell them what I.... that they need to ask me questions. What do I know about what? Because if they see that she does know what she is talking about then they'll sort of trust her to tell her 'I don't know. Please teach me'. Because I am scared of those learners that are overwhelmed and that are too ashamed to say that they didn't do that at my school. So what we do in the first lesson, I always tell them what I did, because the children don't care about teachers, but they like to hear that you studied fashion – the girls like that you study fashion, and they realise when you tell them.... 'You know what? I sort of studied fashion'... I don't make it seem as if I did it. I just say, 'I sort of did it' and they will say 'Oh, you did you do clothing? Oh, did you do this and that?' And they're interested and ask, 'What did you do here?' So, we work on that and if you do that then they will easily tell me 'You know I didn't do this in school.' Maybe not all of them, but the louder ones and the more vocal ones. So, what we do is I don't separate them, and I'll walk around each one and I never say, 'This one is beter than this', or' Sinethemba, you didn't do this'. I'll go to them and say 'Oh my gosh, this is so much better than last time. You are doing so well'. And they will say 'No, it looks the same'. I'll say, 'I promise you, it's so different' and I'll let the class do it, and somehow when they have independent cheerleaders from children that they possibly don't even get along with, they don't mind where they stand. So, in class I tell them 'Stand, find your place' and now you are already standing next to your buddy so then already you are fine. I'll never ask them once 'Is this the group that hasn't done art?' I'll rather say something like 'I assume you all know what I am talking about? If you don't, we'll go through it again and if you do it is fine, I am just recapping for those that forgot.' So, I'll make them think that they're all right.

I: So, you don't do any extra classes or extra activities?

E: After school, because extra activities mean.... CAPS doesn't allow us to do extra activities, because there is no extra time. I don't like CAPS. Sometimes it's too content heavy, so there is no time for critical thinking, especially for a visual subject. So, I am there in break times and there is supervision times when they must go to another teacher because someone is absent, but I allow them to come and paint with me.

I: Can anyone come and paint with you or do you make an effort to catch up with those learners who missed the Grade 7 year?

E: I had assembly...I mean an assignment due for today, so I know who is a bit slow. So, what I'll do is I'll say 'Charné, do you have supervision today?' And then she'll say yes, and I'll say, 'Don't you want to come to me to finish... or so that we can recap this quickly?' And then the others will say 'Can we also come? Can we also come?' And I'll say 'Yes, all of us can do it.' So that the child doesn't think it's just you now. Or I'll say, 'You did so well this term, don't you want to come and do it again and we'll see how much better you can get.' So, I never... I know how much the parents and the school they came from... I don't want you to feel that your school is now less than 'your' school because you were in this school. So, I can see who didn't do it and then I'll say, 'Didn't you do this last year?' And they be like 'No', and I'll say, 'Oh okay, let's do this' and after school they come.

I: So, you won't target that group?

E: No, I just include them all. The classes aren't that big. My biggest class is 31, the other one is 27 and the other Grade 8s are 19. So, with the 19 one, we never need extra time and half of them didn't do art, because we have a lot of double periods. With the 19 I teach English and Dance.

I: So, it is sufficient time to recap topics?

E: Yes, because I see them four times a day – every day.

I: Is there a certain time in the year you feel that they have caught up now?

E: Normally by June I can see, with the theory especially, because they are writing exams. Then if they say 'Ek kan nie dit verstaan nie', then I'll write there 'We will have a meeting later all of us'. Then I'll write a little note on your page, then I'll meet you on this day. If I haven't written, then we'll meet this day. So, they will never realise the difference. They'll just see that the stronger ones go on a different day then I'll do like a random thing that they'll do in Grade 9s...

I: So, you do like enrichment exercises with them?

E: Yes, enrichment with the learners, and with the weaker ones I'll catch up work.

I: And that's after school?

E: We can't do it after school. We do it in free periods of break time, because after school they all have sport.

I: Of course, because it is a sport school. Okay, is enige suksesse ervaar ten opsigte van die beplande differensiasie? Werk dit? Kom jy agter dat hulle vang vinnig genoeg op?

E: This year, or this term now...the Grade 8s....The Grade 9s are all solid now. All of them. They are all the same.

I: So, you use the Grade 8 year to catch up and by Grade 9....

E: This is the Grade 9, all the English and Afrikaans, they handed in their assignments now and you could see that you were either lazy and you chose not to do it and you wrote a letter saying 'I chose not to do it', but the ones that did it, it was good. Ag, it wasn't just any old... it was proper stuff that I put down into it - I didn't have a weak one. Apart from the 'I'm not going to do it', which was 5 out of the 31, 27 and 23 children. So, the rest of them were brilliant. And in Grade 8 there were two boys that I was a bit concerned about, because I know that they didn't do anything, and the one presented it... they had to do a hat ..and he presented it with the planning, and I was so surprised, want daai beplanning was soos voltooide beplanning, soos proper, it wasn't just random rubbish that they filled in like on a normal line page. He put it in the portfolio, he made the hat. The other boys did it with line paper, so I know for a fact you probably did it in the period before this and he cello taped it, because they didn't follow the brief, but he did the weaving, he did the dripping technique. And I mean this is a boy that looked at me with blank eyes and he presented it. And he was the only boy whose looked like the girls' work, because the girls like this stuff. And the girls said, 'Oh my gosh, you are actually the best boy here'. And I said, 'You are'... and I laughed and said, 'It is brilliant, it's lovely'. And he laughed and we took photos. Oh, what I do after every assignment – I take a photo with my phone and then I print it in colour, and I put it on the wall next to your work. So that the ones that aren't very pleased with their work, or only did two minutes worth of work – it sort of convicts you, because next time you'll be like 'I don't want to see my face on the wall with rubbish like that', so you make them work. And the other one says 'Miss, are you going to take the picture off because I have a new project?' and I'll say yes and then they'll work harder. So, there's a big, big difference.

I: So, you feel that your differentiation techniques at this moment is effective?

E: I hope so.

I: They feel like catching up...or do you feel ... those who... actually, only those who want to.

E: Only those that want to. If they don't want to then it is actually not great.

I: It is always like that. Wat, volgens u, is die moontlike redes vir hierdie suksesse?

E: My children say that I look like a gypsy, so they say that everything I do is arty. But I think my class feel very comfortable with me. I don't swear at them, so I think the fact that they come from schools where teachers are very aggressive and very tired, because you can't say they are aggressive just because...the teachers are tired.

I: So, they feel comfortable enough to come to you and ask.

E: In my stoorkamer – hulle kom huil. Hulle sê niks nie, maar hulle wil net in die stoorkamer sit en hulle wil net rus. So, I think that the fact that my class is very calm allows them to work better, so other than that....

I: They want to prove themselves to you....

E: I think it is also because I tell them they don't have to. I said 'If you get into trouble with me today'... and I have it on my board as well... 'I'm not going to remember it tomorrow.' So, if you are in trouble today, I am not going to treat you like I did tomorrow, because it's done. Tomorrow we start new. Because I've done it like that the first time and they get shocked and they thought that she actually meant what she said. I'll be like 'Hi there. How are you?' and they'll think 'What the hell...'. They think I'm schizophrenic, but I honestly think that if you give them enough scope to try again tomorrow. There are children that try and try and then they miss deadlines and they think 'Ag! Ek gaan nie eers meer probeer nie. Ek het klaar nul gekry'. Then they will work like that throughout the term. So, I think because we have a fresh start every day. The class isn't perfect, but because they know that I can just work through these bad days – tomorrow I'll just come fetch. They are working well like that, but other than that it is a crazy class.

I: Het u enige uitdagings ervaar t.o.v. differensiasie wat ontstaan? Is it challenging to sit with that class?

E: It is difficult, it is extremely difficult, because some of them speak Xhosa, and I don't speak isiXhosa. We have one Xhosa teacher that teaches from Grade 8 to matric, and half of our school is isiXhosa, so that is difficult – to explain everything, because I teach English and Afrikaans – that is it. I don't have anything else that they can do. But the isiXhosa kids I taught English to last year, so it makes it easier for me to know them. This year's isiXhosa kids I only teach the two subjects to, it is the Afrikaans children that I teach English to. So, my challenge is the isiXhosa

kids that can't really explain to me why they irritated, why they are agitated with themselves. Hulle kan dit nie regkry nie, maar hulle kan dit ook nie in Engels vir my verduidelik nie. So that makes it very ... want dan gee hulle moed op. Toe sê ek vir hulle....

I: Is dit nou die kinders wat nie die vorige jaar kuns gehad het nie?

E: Hulle word baie benadeel ja, want hulle is goed in hulle sport. So, I can make WP and SA, but I can't even draw this damn picture. So that is difficult with the sport kids, because all of them had to be province, or northerns or SA. So, I can play the sport, but I can't even draw the picture. So how stupid must I be? Because it looks like that and you show them, you know what...you are a SA player... so this is easy. So, you need to know your kids like that.

I: Maar spesifieker nou die kinders wat die kennis het van die vorige jaar of nie die kennis het van die vorige jaar nie ... ten opsigte van dit is daar enige spesifieke challenges?

E: The basic stuff, like the colour wheel. This is major – they didn't know that. They struggle with like the primaries... So, I ask, 'What did you do in Life Skills?' Just that is difficult. And mixing paint...even mixing paint. Knowing water paint or the powder paint or acrylic paint, knowing that there are different brushes, knowing that you take water and you mix it in the palet – and they didn't know what the palette was. I needed to show them how to mix it in a palette. Even the children that did painting in Grade 7, I think they used that egg holder stuff, so they didn't use the palettes. You had to start from that. So, the physical utensils that we use, the materials that we use – they didn't know anything about that and then they get uncomfortable.

I: And do you have enough time to differentiate effectively?

E: Well so far, I haven't gotten behind schedule, we have repeat lessons. With Visual Arts... With the Dance I am struggling, but with Visual Arts I didn't have any problem catching up. ... So, with that it's a problem, because they don't know, and its junk. Because they can't go home and paint there and practice. The nice thing is they come to me and say, 'We are going to come in break to paint', so I have to stay in for breaks, but it's fine. Other than that, they are okay.

I: Gee jy enige notas of iets vir hulle om die Graad 7 werk te recap, soos die art elements of so iets?

E: I do – my own notes from Grade 7. So, I put it together with the Grade 8.

I: Maar jy gee dit vir almal?

E: No, I do – its general notes I give to everyone, because sometimes they forget the Grade 7 work in any case.

I: Ja, hulle verloor soms hulle breine so bietjie or die vakansie heeltemal.

E: So, they forget, so I always do it in general. So, I take my own art stuff and I take the CAPS stuff and stuff from the workshops and I'll put it together. So, I do that to help the learners.

I: Is daar enige uitdagings ervaar ten opsigte van differensiasie waarvoor daar nie voorsiening gemaak is nie? Met ander woorde daar is iets wat jy glad nie verwag het gaan gebeur nie as gevolg van dit – soos 'n kind wat heeltemal niks kennis het nie, of soos jy het glad nie geweet hoe om 'n situasie te benader ten opsigte van differensiasie nie?

E: I think I only had ... 'I can't draw'. Those ones. It's a handful that says, 'I can't draw'. So, because I told myself I can't draw, I'm not going to bother trying. 'I can't draw this, I won't be able to do this' ... I didn't even see the brief yet. I just can't draw.

I: Maar dit is nie noodwendig spesifieker die kinders wat dit nie in Graad 7 gehad het nie?

E: No, that is just in general. But then things like weaving, that has nothing to do with painting – then they do well in that. So, one of the boys that didn't do art is brilliant with his hands – he happily made the weaving that he does, but the dripping – he couldn't even lift the page to do dripping. So, for him, I specifically tell him, we are not going to paint today. Guess what, today we are going to do something that you will be brilliant at. Then he asks what we are going to do, and I explain 'Don't you like working with your hands? Oh my gosh, I think you can do this'. And he'll say 'Oooh', so I'm probably convincing him he is going to do it. But those who say, 'I can't draw', I make it like a special thing to say, 'Today we are not drawing, you are learning something else'. So, they don't fail the subject, they just don't like the drawing aspect of the subject. But they know that there is other parts of the subject that doesn't have to do with drawing. So, they are okay, but I just need to make it very clear in the first four weeks of school, so it is just that that is a problem.

I: Ek dink nommer 16 het on ook klaar beantwoord. Dit is watter fisiese hulpbronne is beskikbaar vanaf die skool en onderwysdepartement? Julle kry net vir Dans subsidies?

E: Not even yet. They applied for the subsidy and they needed Dance, so I don't know how far they are with getting money, but I applied when I started the full-on Visual Arts alone. I also asked them to apply for Drama and they said they couldn't, because of the sport aspect.

I: En vir Visuele kuns? Kry julle enige iets van die departement af?

E: No. I make a list of what I need, like the normal teacher do with their textbooks and resources.

I: En in julle skool het julle 'n budget net vir kuns?

E: Every subject gets a budget, but every subject needs to wait to get the budget confirmed.

I: Is dit vir elke jaar?

E: Yes, every year. But I don't think they give us enough seriousness, want dit is 'n sport skool en dis nou maar net kuns. But that is a struggle that only I have, I mean, it is a personal struggle.

I: Watter menslike hulpbronne en ondersteuning is beskikbaar vanaf die skool en onderwysdepartement? Soos is daar subject advisors?

E: Wel, Francoisnette Swart helps me a lot, from the Tygerberg Art Centre. The principal sends me everything from MEED, but I think she physically helps me a lot, because I told her that I am the only one at our school and she offered me some of her teacher to help me moderate myself and mark my stuff at the end of the year. So that alone is going to be a big help in December. She said she will moderate my exam papers so that we can lift it to a standard where the kids can do things at varsity and at the Art Centre. I have a lot of things and ideas that are still in design, so they help me with different aspects of it, like I did Graffiti and I asked them to show me how to do the CD cover. I have worked on a lot of programs before, so I ask them which program works best for the CD cover, then I made an example on the program and then I showed the kids. So whatever project I do with them is I first make my example at home first and bring them my example to show this is not an impossible project that you must do. So that they can see the idea and what is expected of them. So, the paintings that I make at home I bring them to school and then they can see 'Oh my gosh, she can also do it'.

I: Do you do any painting of your own at home just for fun or is all the art you do at home for school?

E: No, I do at it home. Like now I'm doing a family portrait and it is A0 I can't draw it on a wall at home, so I put it on my board. So, when they draw and doing their sketching, I'll also be doing my sketching and we are all like a happy family.

I: So, your school part of Metropol East Education?

E: We are on the same premises.

I: Yes, I know. And the subject advisor from there?

E: Our principal deals with her.

I: So, you don't deal with her directly and get any individual support directly from her?

E: No, but maybe I should actually.

I: She was here yesterday. En sy is baie oulik. She is also for LO, so sy is baie in die Dans in.

E: Oh, is she the LO lady? I saw her for LO yesterday.

I: Sy's die Creative Arts en LO subject advisor.

E: Want die LO juffrou het vir my gesê daar's 'n onderwyser wat hulle gevra het oor die Kreatiewe kunste, of die Visuele Kunste ook. En toe het sy nommer gevra en toe stuur die LO juffrou my goed ook deur en sê toe 'But I hope you don't mind'. So dit moet seker sy wees.

I: Sy bedien albei die vakke ja.

E: Okay dis awesome. Other than that, all the stuff from ... well I was at the Art Centre, so ja.

I: So, you get more support from the Tygerberg Art Centre than from the MEED District office?

E: Yes, but I think... the principal...hy stuur goedjies vir my, so some things I must study myself.

I: Want daar is geen ander onderwysers wat die vak aanbied as jy nie?

E: No, it's just me.

I: Is beskikbare fisiese hulpbronne voldoende wat julle het by die skool? Are the resources sufficient? Especially regarding Visual Arts?

E: Not really. I would like other textbooks. But because they gave me the subject so late...

I: What textbooks are you using?

E: Die Skeppende Kuns... Uhm. I want the Platinum one. The one we have is not nice. It is not user-friendly. I was too late to ask for my one... the one I wanted, because they already purchased it at the beginning of the year. So, all of it was done. I have to use what he used, but I use all my old files and notes. So, I use that yes.

I: And the other materials and the rooms you have?

E: No, that's fine. It is just the written materials that is a problem. The theory is too little to make them understand more, so I get additional stuff.

I: Yes, because they are trying to teach us that we (as teachers) shouldn't teach the textbooks, we must teach the art.

E: Yes, but other than than, all the physical equipment I have, other than easels that I would really love, is fine.

I: Het julle nie van hierdie banke of tafels wat in easels verander nie? Jy hak net die hak uit en flip om oor om die banke in easels te verander. Dit werk baie lekker, want dis plat tafels en mens flip hom oor in 'n easel in.

E: My only challenge is the easels, I would really like easels. But I came from Settlers, so I was quite spoiled with my easels. In the art class you could even stand behind the easel.

I: Did Settlers offer art or did the learners do classes at the Tygerberg Centre?

E: No Settlers offered Art as a seventh subject, extra subject and school subject. And she was one of the matric markers for Art at the time. So, she was very involved and our exhibitions and things... I think I had a very, very good art in high school situation. I think that why I feel so bad for our kids, because I had an easel. So that is the only junk part – they manage with what they have, but I don't like just coping. But other than that, the kids said they're fine and they said they like it.

I: And the human resources? Do you feel that is sufficient?

E: No, I think that personally our school could be a bit more interested, but I think now that I...

I: Do you mean you want another teacher to teach the subject with you at your school?

E: No, I think I'm fine alone. I like doing it alone. The only problem is that, I don't think the teacher before me was as ... Like my Grade 9s said 'Juffrou, ons het nooit gedoen wat julle nou met die Graad 8s doen nie. Ons het nooit dit gedoen nie. Hoekom het ons nie dit gedoen nie? Where they had to make something from recyclable materials. And I thought 'Why make a plakkaat, as jy soos kan ontwerp en klere kan maak en dan het ons soos 'n modeparade. So, I took a double and I moved the chairs like this, and I made a ramp, so they modeled their clothing and we took photos and they did so, so well. But the Grade 9s just ignored it, because they didn't have them last year. So, I think the school sees that I'm doing... I'm saying I'm going to the Art Centre for this, or I'm taking them for an extra subject or I'll take them to a production, that they are giving me more scope now, or at least an acknowledgement for the subject. But I honestly think that I am going to have to push it more and more.

I: But if you say you don't think the human resources are enough, what do you feel you need?

What support do you feel you need and from where do you need it?

E: I would appreciate going to advisory meetings.

I: Like you need a subject advisor to guide you?

E: So, when I teach Afrikaans, I know who to call, I know who to e-mail and I know what is happening, where my H.O.D. just sends me the e-mails for Creative Arts. Where my languages are solid, I've seen the administrators, I've seen the advisors howevel keer vir die Engels en Afrikaans, ek weet wat aangaan.

I: Especially because you are one the same premises...

E: Ja, sy is soos net daar, maar die ding is dis ons al twee. Ek moes ook, maar omdat ek so gemaklik by die Kuns Sentrum voel...

I: Ja, hulle vervul daai ‘need’ op die oomblik vir jou.

E: En hulle doen ook CAPS, so as hulle goed so is en ek sien myne is nie so nie, dan weet ek okay.

I: So, you feel that from the department’s side you can get a bit more support?

E: Probably, yes. And I think that the school told me too late that I would be teaching it. I knew I was teaching it, but I didn’t know that I’ll be teaching it alone, and they only told me that when we started with school. So that puts you at a disadvantage, because I could’ve gotten whatever I needed beforehand. But other than that, I feel that the school is coming around now, they allowed me to come here now, so they’re becoming more like ‘Let this arty girl do what she must do.’ So, whenever people come with Arts and they say ‘Your subject is whatever’ ... They are acknowledging that the subject matters now. So, I’m not getting everything that I would like, but I am not getting nothing. Getting more than I got last year.

I: Wat, sou u voorstel, kan die onderrig van Skeppende Kuns in die intermediêre-fase verbeter?

How can we improve the Intermediate phase to support the senior phase?

E: I think they need to fix... I don’t know how they’re going to fix it, but I think Grade 7 is different from 8. Grade 7 is a different school.

I: And Grade 7 is so different from Grade 4 to 6 as well.

E: It is completely different. Grade 7 is so alone, and it is that bridge from Grade 7 to 8. The teachers don’t know each other so they cannot speak to each other - I can’t speak to all the Grade 7 teachers. So that is not going to work. So it is that different school situation that I feel is the biggest problem.

I: Do you feel the foundation that we give of teach them in Grade 4 to 6 must improve in case they miss that Grade 7 year.

E: Especially in Grade 6, because that 7 might not be enough and in Grade 8 I am basically fixing that for the whole first term ...first term basically, because it is not that long. In the first term we don’t have so much theory time and you can’t do the theory if you are doing the practical, so they are going to be behind anyway. By June you are like ‘Okay’, but that first term is a struggle every time.

I: So, you feel there must be a bigger focus in the theory from the Intermediate phase already?

E: In Grade 6 they must at least know something, the basics, the art elements and so on. Not even a lot, just that foundation. We can fix the other stuff. There is enough time to follow what you need to do, hopefully. But it is also the children that you don't know if you are going to finish the painting now and some of them are going to finish it in two weeks, because they are all different.

I: Yes, you get those perfectionists.

E: I have this one Grade 9... Oh my gosh, he is brilliant, but he takes yonder years to finish. So, I think that is my challenge.

I: Het u enige algemene opmerkings wat u graag wil deel?

E: This is a bleddie good thesis and I am glad... it's good someone is looking into it.

I: So as ek klaar is, kan mense dit darem gebruik?

E: No, I was so glad. You should print this, and people can use it. I think this is a 'not-spoken-about' challenge and they think it doesn't matter.

I: And it is a real challenge that you confronted with in the class? You do experience it?

E: Because it is not Mathematics or English or Afrikaans, they think it doesn't matter. But it does matter, especially for those children that want to become architects.

I: I spoke to the subject advisor and she said that none of the teachers mentioned that they experience this in the class.

E: But no one has asked. They won't bring up an issue, especially in a subject that won't matter if you fail, because you can't fail the year. So, if it is LO, even if people think that it is a waste of time, if they fail it, they fail. Like the English and Afrikaans people – they are on it. I am moderated left, right and centre. But because it is Visual Arts, the questions aren't asked with regards to the barriers and things like that, because it doesn't matter.

I: I think some teacher are maybe too scared to say they are experiencing these barriers, because they might seem inadequate

E: Yes, because how could you not be coping with Visual Arts, when you have English and Afrikaans to teach. I haven't mentioned by Visual Arts subject struggles, because I teach English and Afrikaans.

I: And there is no one at your school you can share your same challenges with.

E: Who am I going to speak to in any case? So, it's fine.

I: Then lastly, do you mind that if I have any follow up questions that I can contact you?

E: That's fine. You have my e-mail, you have my Whatsapp, you know where my school is, I know where your school is. It's fine.

I: Then thank you very much, I really appreciate it

E: No, it's fine.

ADDENDUM B

Transcript of Interview with Educator: Participant B

INTERVIEW WITH EDUCATOR B

Date and time of interview: 22 September 2017 at 14:00

Subject: Visual Arts

I - Interviewer

E – Educator

TRANSCRIPT:

I: Baie dankie dat u bereid is om deel te neem aan hierdie ondersoek. Dankie, dat u tyd ingeruim het om die onderhoud te voer. Hierdie is ‘n semi-gestruktureerde onderhoud, en u kan dus uitbrei op enige van die vrae of enige iets anders. Nommer 1 - Brei uit oor die konteks van die skool. Dit gaan basies oor die grootte van die skool, waar is hy geleë en so aan.

E: So ons is in Boston, Bellville en ons is net so oor ’n duisend leerders. Ons het so ongeveer 60 onderwysers, so dis lekker, want ons het kleiner klassies. As jy met mense gesels wat by ’n skool is wat nie so groot hoeveelheid beheerliggaam poste het nie, dan kry jy miskien ’n skool wat 30 onderwysers het vir dieselfde size skool wat ons het, so hulle sal dit dan obviously anders hanteer. Ons kan dalk beter die gap hanteer omdat ons kleiner klasse het. Ja, so ek dink dis nogal iets

I: Het u ’n agtergrond in die kunste/kuns onderrig? U eie kuns opleiding?

E: Ja, ek het Visuele Kuns geswot by die Universiteit van Stellenbosch, voor Graads en my M daar gedoen. En geen onderwys kwalifikasie nie.

I: En op skool? Het u kuns gehad?

E: Ja, ek het skilderkuns gehad.

I: En hoe lank is u al ’n kuns onderwyseres?

E: 10 jaar. So ek het al gegee, wat was dit in die ou dae? Kuns en Kultuur Graad 7, 8 en 9.

I: So, u het by ’n laerskool ook skool gegee?

E: Wel, toe ek begin het, was ek by Curro in Durbanville en hulle hoërskool het begin by 7. So ek het toe 7, 8 en 9 gehad en ek het kuns gegee toe ek hiernatoe kom. Hoe dit hier gewerk het voor Skeppende Kunste, was dat hulle kon kies tussen Dans en... Ag, tussen Musiek en Drama en Kuns.

I: So daar was nie Dans nie?

E: So jy kon kies of jy vat een van daai of jy neem Kuns en Kultuur.

I: Van Graad 8 af?

E: Ja, van Graad 8 af. So, die leerders wat ernstig was oor een van die vakke het dit geneem in Graad 8 en 9 en die wat nie ‘into’ die Kunste is nie het Kuns en Kultuur geneem.

I: Ja, want hulle moet mos ’n kunsvak hê.

E: Ja. So, dan het hulle soortvan ’n algemene oorsig oor die kunste hanteer op ‘n baie oppervlakkige basis gedoen, so ietsie van alles, maar soos wat ons hulle in die kunsklas gekry het, kon ons in redelik diepte met hulle werk, want dan was dit ’n vol vak. So, toe ons oorgaan na hierdie nuwe besigheid toe, CAPS, toe het dit eintlik beteken dat ons nou ons prakties omtrent halveer en ons teorie omtrent halveer.

I: Want hulle fokus nie nou meer op een vak nie maar op twee.

E: Ja, want dis nou net die helfte van ’n vol vak. So, vir ons ons prakties en ons teorie, moes ons baie erg afwater.

I: Want julle het hulle twee ure gesien en nou sien julle hulle net een uur ’n week, want die ander uur is nou vir die ander vak.

E: Ja. So, dis nogal erg en soos sê maar hulle het ’n 100 punt vraestel in die eksamen geskryf, nou is dit ’n 50 punt, want die teorie is minder om oor te skryf. En om jou ’n idee te gee in ons klasse, min of meer, dis nou nie volgens presiese getalle uitgewerk nie, maar nou min of meer dubbeld die hoeveelheid kunsleerders as wat ons gehad het voorheen, toe ons net kuns as vak gehad het. En as ’n mens kyk na die projekte wat jy inkry, dan is daar darem ’n paar vrottes.

I: Want hulle stel nie rērig belang nie, maar hulle moet dit mos nou maar doen.

E: Ja, maar as ’n mens nou na jou projekte vat en jy sny die onderste helfte af, dan sit jy eintlik met ’n lekker sterk groep. So dit is nou nogal ’n probleem, want nou kan jy mos dink jou klas dinamika verander oor heeltemal, want nou is daar leerders wat hou van die vak – wat ernstig is daaroor en hulle skep ’n sekere werksatmosfeer wanneer hulle saam is. So, mix nou die lot in wat net wil ‘joke’ en speel en nie omgee wat ook al hulle ingee nie. Hulle ‘worry’ nie daaroor nie, hulle gaan in elk geval los die vak – hulle het rērig nie ’n saak daarmee nie.

I: Ja, maar hulle moet dit vat.

E: Ja, so hulle beïnvloed natuurlik daai hele werksomgewing. So vir ons is dit baie van ’n challenge. Dis wonderlike dat kinders wat andersins nie die vak dalk sou gekies het nie daaraan blootgestel word en ontdek dat hulle eintlik daarvan hou.

I: Maar jy gaan maar altyd jou paar het wat net sê ‘I can’t draw. I don’t want to’.

E: Ja, hulle worry nie. Nee, hulle joke maar net. En dan wat ook gebeur is vir ons moet nou in die helfte van die tyd 'n seker level opbou vir dit wat ons wil hê in Graad 10, 11 en 12. So, die vlak waarop hulle is wanneer hulle nou in Graad 10 begin met kuns is dit nie wat dit was in die verlede nie. So dit is 'n hele 'knock-on effect'. So jy dalk die gap tussen laerskool en hoërskool, maar buiten vir daai gap is daar klomp ander implikasies wat die hele stelsel, tot aan die einde, beïnvloed. I: En gee jy ooit ekstra klasse in die middae, byvoorbeeld, die dokument sê mos eintlik dat jy moet eintlik 'n uur ekstra elke week gee, maar niemand doen dit nie. Ja, so dis soos 'n voorstel, dis nie regtig 'n verpligting nie. Hy stel jou twee ure Skeppende kunste voor, wat jou een uur vir die een vorm en die ander uur vir die ander vorm en dan na skool...

E: Is dit per week?

I: Per week ja, het jy mos 'n uur per kunsvorm.

E: Ons het 'n 8-dag siklus, so dis moeilik om nou so daaroor te dink.

I: En dan na skool, stel hulle voor, dat jy ook moet ekstra klas gee, omdat die tyd juis so beperk is. 'n Uur is eintlik te min per week.

E: Ja, maar wat help dit jy skryf 'n kurrikulum vir skool wat nie inpas in skool nie?

I: Ja nee, dis verskriklik, ek weet.

E: Ja, want as hulle enigsins iets ekstra moet hê, dan daai tyd gaan in ander goed in, soos Wiskunde. En die kinders is in die middae besig met sport en kultuur en so aan.

I: Ja, die kinders se programme is baie besig – veral in die hoërskool. Miskien kan mens in die laerskool dit nog indruk, maar in die hoërskool....

E: Baie, baie, ja. En die skool bied ook so ontsettend baie aan vir na skool, omdat hulle moet kan kompeteer met ander skole. Hoe meer jou skool aanbied, hoe meer aantreklik is dit en hoe meer leerders kan jy trek, hoe meer personeel kan jy hê.

I: Maar hoe besiger is jou leerders ook.

E: Ja, dis eintlik totaal 'crazy', maar mens moet ja. Dis so half in die siklus.

I: Nommer drie het ons nou reeds beantwoord. Nommer vier - watter opleiding het u t.o.v. die nuwe CAPS kurrikulum ontvang? Het julle ooit vir CAPS 'training' gegaan en hoe om die dokument aan te bied?

E: Ja, ja ons het dit gekry.

I: Het dit die dokument verduidelik of was dit 'n prakties of het hulle verduidelik hoe die nuwe kurrikulum werk?

E: Nee, dit was hoe dit werk, maar ek dink daar was geleenthede vir prakties. Maar wat ek opgetel het by daai besigheid was dat daar nie rērig opleiding nodig is vir mense soos ons nie, want ons het net aanhou net die kuns komponent gee – dit is ons spesialiteits vak. So ons kon maar net aangaan, ons moet dit net so bietjie afwater om in die CAPS riglyne te pas. Ons moet net gaan kyk het na wat haal ons uit en hoe kan ons aanpas tot die minder tyd. Terwyl daar klomp onderwysers was wat skielik moes vakke gee wat hulle nie enige opleiding voor het nie. Soos hulle is dalk die kunsonderwyser by die skool, maar nou moet hulle skielik Kuns en Drama gee. So ek dink op daardie stadium het dit opgesplit in onderwysers wat ekstra hulp nodig gehad het en onderwysers wat ‘fine’ was.

I: So het julle nog net daai aanvanklike opleiding ontvang toe hulle die nuwe kurrikulum bloot... of vrygestel het? En nog nie rērig weer daarna nie?

E: Ja. Nee, nog nie weer nie. En ek voel ook nie dis regtig nodig nie.

I: Is u vertroud met die nuwe kurrikulum en om die vak aan te bied? So, dis nie regtig moeilike of ‘challenging’ vir u om dit aan te bied nie?

E: Ja, ek is vertroud. Nee, dis oraait.

I: En u is vertroud in u vermoëns om dit aan te bied, want u het die opleiding gehad.

E: Ja, en ons het die handboek gekry, maar die handboek is ook baie wyd.

I: Watter handboek gebruik julle? Of watter handboek het julle gekry?

E: Ons gebruik dit nie rērig nie. Laat ek gou kyk hier. Ons het gekry hierdie. Ons gebruik maar ’n paar, maar dit lê maar net daar. Ons het hierdie gebruik vir die Graad 9s en die Graad 8s.

I: Okay, die Headstart boeke.

E: Maar hierso is ’n paar oulike projekte in.

I: So julle gebruik dit meer vir idees as wat julle die handboek ‘teach’, maar hulle sê mos jy moenie rērig die handboek ‘teach’ nie. Jy moet dit net gebruik vir idees.

E: Ja. Dit is net vir idees.

I: Dis meer vir mense wat glad nie kunskennis het nie – om vir hulle riglyne te gee.

E: Maar ek moet nogal sê daar is baie oulike goeters hierin, maar ja ons pas dit maar aan, want ons weet waarnatoe ons hulle wil vat in Graad 10.

I: Het hulle van Graad 10 tot 12 ook Kuns by die skool? Hulle gaan nie na die kuns sentrum toe of iets nie?

E: Daar is ’n opsie vir ’n ekstra vak buite by die kunssentrum, maar ons gee Ontwerp en Kuns.

I: So, watter Skeppende kunste vakke bied u skool aan vir Graad 8 spesifieker?

E: Ons doen al vier – Drama, Dans, Musiek en Kuns. En by die Musiek byvoorbeeld, het hulle ‘actually’ dit so bietjie gesplit. Daar is leerders wat dit net deel as Skeppende Kunste en neem , maar dan het hulle ook leerders wat voluit Musiek neem sodat kan Unisa eksamens doen, want jy kan nie dit doen net so nie.

I: By daai vraag, die kinders wat van Graad 7 af kom, sê hulle het Musiek en Drama by hulle laerskole gehad, moet hulle dan Musiek en Drama neem by die hoërskool of kan hulle kies? Kies hulle dan vakke?

E: Nee, ons vra niets van dit nie. Ons het nie ’n ‘clue’ wat hulle gedoen het in die laerskool nie.

I: So julle bied al vier aan en hulle kan kies watter twee hulle basies wil doen?

E: Ja en meeste van hulle bly by wat hulle gekies het aan die begin van Graad 8. Hier en daar is daar enetjie wat skuif.

I: Soos wat besluit ek wil nie meer die Musiek doen nie, ek gaan eerder die Kuns doen?

E: Ja

I: Is u bewus van hierdie gaping wat kan ontstaan in van die leerders se voorkennis a.g.v. kunskeuse vakke wat nie ooreenstem tussen skole nie? Kom julle agter daar is ’n agterstand wanneer hulle na die hoërskole toe kom?

E: Ek voel nie ek let op daarna nie, want ek weet nie rellig wat om te verwag van die laerskole nie. Ons begin so van ‘scratch’ af amper dat vir ons dit nie opvallend is nie.

I: So julle ‘cover’ al die basis maar weer van die begin af?

E: Ja, eintlik, maar ons doen nie goed soos die kleurwiel of so nie.

I: Ja, want dit behoort hulle darem in Graad 4, 5 en 6 wat hulle moet doen.

E: Ja, want as ons hulle vra oor die kleurwiel dan sê hulle ‘Oh net nie weer die kleurwiel nie’ en mens kom agter hulle het dit definitief gedoen.

I: So, al het hulle die Graad 7 kuns jaar gemis, het hulle darem al in Graad 4 al begin met die kleurwiel, tot Graad 6, so daai heeltemal ‘basics’ het hulle darem.

E: Ek het dit nog nooit agtergekom dat van hulle dalk ’n jaar agter kan wees nie, want ons begin amper weer van vooraf met ’hoe hou jy ’n potlood vas’, die ‘totally basics’.

I: So, ‘you assume all of them knows basically nothing anyway’.

E: Ja, en ‘in fact’ dis partykeer makliker om klas te gee as wat daar ’n juffrou in die laerskool iets op ’n baie spesifieke manier by hulle vasgelê het en dan is dit so half moeilik om dit weer te ontleer.

So, ek het nog nie daai as 'n probleem gesien nie, maar al 'baggage' wat ek al ooit gevoel het hulle van die laerskool, is dit voel vir my in die laerskool kry hulle baie maklik punte vir 'n mooi prentjie en dan in kan hulle nie verstaan dat hulle nou net 70% kry of 80% vir 'n tekening kry, want gewoonlik was hulle goed 90% of 100%.

I: Ek gee darem nooit vir my kinders so maklik nie. Om 75% in my klas te kry, die Graad 7s, is moeilik. Dis baie moeilik.

E: Maar daar is laerskole wat ek dink nie krities daarna kyk as 'n kunswerk nie. Maar as dit mooi lyk is dit goed.

I: Maar dis die mense wat nie die regte opleiding het nie en nie weet waarna om te kyk nie.

E: Ek dink nogal van al die goed wat 'n groot krisis is wat ek ondervind as ek met mense gesels is die absolute wanhoop en selfs die frustrasies van die onderwysers wat nie opgelei is in kuns nie. Vir ons is dit eintlik lekker. Dis hoekom ons ook voel dat daardie opleiding voldoende was en dat dit nie nodig was vir nog opleiding nie. Dit is mos ons vakgebied en ons kan ook ons eie dinge uitdink.

I: Kuns is ook gereeld die vak wat ... Jy gee nou eintlik Wiskunde, maar jy't te min periodes so jy moet nou sommer die kuns ook maar gee en vir daai persoon is dit....

E: Ja en dit was vir my nogal skokkend dat in daai vergadering, daar was 'n klomp onderwysers wat nogal paniekerig was. Dit was vir my die ergste en ek het hulle so jammer gekry, want hulle sê hulle het geen agtergrond in kuns nie.

I: En dis hoekom hulle so sukkel om dit te assesseer.

E: Ja, dis presies die probleem.

I: Maar hulle het ook vir ons aangeraai, dat sê nou jy wil 'n prent assesseer, gaan die rubriek nou spesifiek sê 'Gebruik van lyn'. Jy wou hê hy moes reguit lyne en geboë lyne trek. Het hy dit gedoen? Maar dis ook weer so rigied dat dit weer die kreatiwiteit 'n bietjie wegvat daar.

E: Ja, verseker.

I: So vir 'n kuns mens is dit maklik. Ek 'love' dit ook om die kuns te assesseer.

E: Ja, ons ook. Jy kry mos later 'n gevoel. Jy het daai 'feeling'.

I: Ja, jy weet mos wat jy wou gehad het en wat jy vir hulle probeer verduidelik het.

E: Ja, en mens kan nie altyd die kuns so ... ja dit is 'n moeilike vak vir iemand wat ... dis nie hulle vakgebied nie om dit aan te bied, want miskien by 'n ander vak kan jy... As dit nou, ek is dalk verkeerd, maar sê maar dis Geskiedenis – daar is die inhoud. Die feite is of reg of verkeerd. En ek

sê glad nie dat ek sal kan Wiskunde gee nie, maar as dit die formule is en jy verstaan hoe die formules werk dan kan jy dit volg en wanneer jy dit merk dan weet jy nou dis reg of verkeerd. En ek wil nie nou 'n aanname maak nie, maar met kuns het jy maar 'n ander... jy moet 'n aanvoeling hê daarvoor.

I: Nommer 7 is maar net wat is die rasional vir die twee vak keuses gekies, maar julle bied al vier aan want julle het die mannekrag en die 'physical resources' basies om dit te aanbied, so julle hoef nie te gekies het nie.

E: Ja.

I: Nommer 8 is, is u bewus van die gaping wat kan ontstaan? Want toe ek by 'n kursus was, het ek hierdie vraag gevra vir die persoon wat die aangebied het 'Sê nou die laerskole en hoërskole bied verskillende vakke aan, dan gaan die helfte van die kinders daar sit'... Toe het die helfte van die onderwysers gesê dat hulle het nog nooit so daaraan gedink nie. So, dis nie rôrig iets waarmee jy voel jy is gekonfronteer mee in jou klas nie?

E: Nee en ek voel dit is maar goed wat mens kan aanleer en inoefen, enige een kan fiks word en enige een kan teken fiks word, maar dit is baie moeilik om daai goed aan te leer en teken fiks te word as jy so min tyd het.

I: Ja, dit is baie beperkte tyd. Het u ervaar dat daar leerders in u klas is by wie die kennis ontbreek en wat dus ekstra ondersteuning benodig het? Jy sê jy het dit nie rôrig ervaar dat...

E: Nee, ek het nog nooit gevoel dat 'Oh, nee die laerskole'... Nee.

I: Baie van die kinders kies seker maar dieselfde vakke wat ooreenstem, maar voel jy daar is kinders wat ekstra ondersteuning nodig het? Of is nou maar net kinders wat, soos jy gesê het, 'Ek wil dit nie doen nie', maar hulle sal dit met die ekstra aanmoediging doen, maar dit het niks te doen met die laerskool wat nie die vak aangebied het nie?

E: Nee, en in ons klasse, soos ek sê ons het meeste van die tyd bietjie lekker klasse, so daar is tyd om almal te help en die wat ekstra hulp nodig het, is 'fine' en die wat net nie 'n saak het nie hulle gaan maar net.

I: Hoeveel is min of meer in 'n klas?

E: Ag, kom ons sê, as gevolg van ons periodes werk dit nou bietjie vreemd uit. Daar is soms onder 20 in 'n klas, maar maksimum so 30. So dit is... die 30 klasse is baie vol, maar kom ons sê so gemiddeld 25 of 28.

I: Okay. Hoe oorbrug julle hierdie gaping? Jy het eintlik net nou gesê van julle begin maar eintlik basies van vooraf in die nuwe jaar asof die kinders niks weet nie dan maak julle maar seker die kinders hou by van die begin af.

E: Ja en as jy met die basiese goed werk, die leerders wat al meer gevorderd is, gaan in elk geval net meer gevorderde goed doen met die basiese ‘skills’. En die wat dit vir die eerste keer leer gaan dit vir die eerste keer leer. So... ja.

I: Enige suksesse is ervaar ten opsigte van die beplande differensiasie? So werk hierdie van vooraf begin? Julle metode van seker maak die kinders is op dieselfde vlak?

E: Ja, ek vind as ek dit moet vergelyk. Die kinders wat aangelê is vir die vak en wat werk in die vak wat... dis hulle ding. Ons kry dieselfde resultate by hulle as wat ons voorheen gekry het. En die helfte by wie ons nie die resultate by kry nie, kan mens maar sien is die wat eintlik in die vorige stelsel of kurrikulum, sou hulle Kuns en Kultuur geneem het. Ja en...ja. Die enigste ding is net omdat dit halwe vakke is, gaan die kinders wat aangelê is vir die vak, gaan nie so veel ontwikkel soos wat hulle sou nie, maar vir die hoeveelheid tyd is dit dieselfde tipe ja.

I: Voel jy dat hulle nou in die nuwe kurrikulum, dat hulle is nie reg vir Graad 10 nie, omdat die vak half afgewater moes word?

E: Hulle is reg, maar hulle kon meer reg gewees het. Die sterk kinders! Hulle ‘sort of hit the ground running’, maar dit is die ding met CAPS - die sterk kinders kan okay wees en is fine in CAPS, maar die middel kindertjies die vrottetjies val dan maar in elk geval uit. Die middel kinders is maar...ja. Dis baie op hulle self aangewese, dink ek, as hulle ‘survive’. Maar ek het nog nie dat ek pertinent kon sien ‘Oh hel, hier is ’n enorme krisis nie’. Ek het nou een dogtertjie wat nou van ’n skool af gekom het waar ek kon sien sy het nog nooit kuns gehad nie, geen agtergrond nie, en ook nie eers ’n aanvoeling nie, toe het ek nou dat sy met kokis begin werk, soos leer inkleur met kokis en ek kom daar agter dit maak haar so gerus. Dis amper vir haar ’n ‘safe space’ en dit laat haar meer dink en met die pen en ‘shading’ met kokis – een lagie of twee lagies is donkerder as een lagie, toe kom daar iets half meer interessant soos pop art uit. So aan die einde van die dag kan mens sien watter kinders sukkel verskriklik en dan werk jy met hulle en dan sal jy sê ons maak pop art.

I: So jy sal in ’n klas verskillende aktiwiteite in een klas doen omdat jy sien van die kinders is ’n bietjie agter?

E: Ja, net om weer by te kom. Soos sê nou maar die skilder in kwartaal 1 in Visuele Kuns gaan ons heeltemal ‘basic’, want almal begin dan weer op dieselfde plek. So, ek weet nie hoe om te sê nie, teoreties gesproke moet daar ’n krisis wees, maar ek ervaar dit nie as so erg nie.

I: Ek bly, want ander mense met wie ek gepraat het, het gesê dis vir hulle verskriklik erg. Hulle sien daar gap so duidelik, so ek is bly as....

E: Ek dink ook ons is baie aanpasbaar.

I: Maar omdat julle al vier vakke aanbied het die kinders amper die opsie om daarmee aan te gaan.

E: Ja en ons is geneig dat as ons sien iets werk nie vir die klas nie, dan verander ons dit. Ek weet nie ek dink nogal as ‘n mens geneig is om ‘Dis my plan en dis die plan wat ek gaan volg maak nie saak wat nie’, dan kan dit problematies raak.

I: Ja, kunsmens is darem oor die algemeen nie so wit en swart nie.

E: Ja, soos ek gesê het ek sien die kind... oh dis die resep wat ek volg met die klas, maar die kind, dit werk nie vir haar nie, dan probeer mens maar iets anders.

I: Sal julle haar dan anders assesseer ook? So doen sy iets anders waarvoor sy punte sal kry as die res... of?

E: Nee, nee, dit sal ma net ’n oefeninkie wees. Hulle doen nogsteeds dieselfde projek, maar haar benadering sal ’n bietjie anders wees, of haar interpretasie van die projek.

I: Het u enige uitdagings met die kinders ervaar t.o.v. differensiasie?

E: Ag nee, wat. Nie rērig nie. Dis meer die kinders wat net nie wil nie wat ’n groter uitdaging is, maar verder nie rērig nie.

I: Okay dan, watter fisiese hulpbronne is beskikbaar vanaf die skool en onderwysdepartement?

E: Ag, ons het handboeke en ons het ’n klaskamer en ons het die internet.

I: Het julle ’n lokaal vir elke kunsvorm, sy eie lokaal?

E: Ja. Skeppende Kunste.... ag, Dans het ’n danslokaal met houtvloere en spieëls, Musiek – ons het musieklokale met instrumente. Die Drama is ‘great’ – hulle het ’n verhoog in hulle klaskamer en vir Kuns het ons hierdie twee kunklasse.

I: En die materiale wat julle gebruik, koop julle dit maar self aan basies?

E: Ja, ons gee maar vir hulle die materiale. Hulle het nie nodig om enige materiale te bring nie.

I: Kry julle enige hulpbronne van die departement af, behalwe die handboeke? Niks hulpbronne of fisiese...

E: Nee, ons kry maar net die handboeke.

I: Gee hulle dalk 'n bedrag geld vir die materiale?

E: Nee, die skool gee dit. Ons het 'n 'budget' vir elke vak wat die skool gee. Ek kan nie sê watter deel van daai 'budget' is beheerliggaam geld en watter is dalk van die departement af nie. Ag, ons voel nooit ons het te min of tekorte nie.

I: Ja, met die kuns is dit soms makliker, want jy kan ook sommer 'recycled' materiale vat en sê 'Kom ons plak dit vas... 'en so aan. Watter menslike hulpbronne en ondersteuning is beskikbaar vanaf die skool en onderwysdepartement? Soos, is al julle mense hier opgelei en...?

E: Ja.

I: Soos die Drama mense is opgelei is Drama en die Musiek mense het opleiding in Musiek?

E: Ja, ons is almal onderwysers wat daardie vak geswot het. Soos die Dans juffrou, ek dink nie sy het 'n onderwys kwalifikasie nie, maar sy het in Dans. Die Drama onderwysers, ek dink hulle het Onderwys kwalifikasies ook, maar hulle het Drama geswot. So ons is 'lucky', want ons is baie spesialiste.

I: En watter menslike hulpbronne vanaf die departement? Soos is die vakadviseurs hier om te help en raad te gee?

E: Ja, ag ons... Is daar ander vakadviseurs vir Skeppende Kunste as vir Kuns?

I: Ja, onthou met CAPS sal daar 'n vakadviseur wees vir Skeppende Kunste tot en met Graad 9 en dan vanaf Graad 10 en op behoort daar 'n ander vakadviseur te wees. So ek sien julle kommunikeer nie regtig baie met hulle nie en het nie veel te doen met hulle nie?

E: Nee, nee, maar ons het nog nooit 'n probleem gehad nie.

I: Maar hulle kom besoek mos partykeer die skole en kom gee raad. Soos nou die dag was die vakadviseur by ons skool om te kyk hoe dinge gaan en om raad te gee.

E: Ons het nog nie rērig met 'n Skeppende Kunste vakadviseur kontak gehad nie. Ek dink dit is dalk Anina Lundie?

I: Ek weet sy is een van die skrywers van die CAPS dokument.

E: Ja, sy was nooit ... ja, ek dink nie daar was 'n CAPS Skeppende Kunste vakadviseur, maar toe het sy ingestaan. Hulle het toe die pos geadverteer, lank gelede, maar ek weet nie eers wie was aangestel nie.

I: So julle het nie regtig baie kontak nie? Soos ons vakadviseur kom partykeer skool toe en kyk wat ons doen en gee raad en sê 'Verander dalk die projekte...'

E: Vir Skeppende Kunste?

I: Ja en veral die Visuele Kunste.

E: Ja, ons Visuele Kuns en Ontwerp persoon sien ons baie, ons sien vir haar gereeld, maar ons het nie rērig iemand spesifiek vir Graad 8 en 9 nie.

I: So, is dit meer vir Graad 10 tot 12 wat sy kom?

E: Ja, ja. Maar sy verwys ook nou en dan na die kleintjies en dan sal sy sê ‘Daar is nou ’n kompetisie’ en daai tipe goed.

I: En die ander mense by die skool, soos die skoolhoof en so, is hy baie.... Want baie hoofde so fokus is meer op Wiskunde, Engels, tale... Hoe is die ander mense teenoor die kunste by die skool?

E: Weet jy, ons het nou ’n nuwe skoolhoof vanaf die einde van verlede jaar. So ons moet nou maar nog kyk hoe hy is, maar sovēr het ons nog nie enige probleem gehad nie.

I: Maar soos by ander skole is daar sommer gesê ons moet Wiskunde inhaal, dan wil hulle sommer ’n kuns periode vat.

E: Nee, hulle doen dit glad nie.

I: Okay, so kuns is darem ’n prioriteit by die skool?

E: Nee, hulle doen nie dit met ons nie en hulle gee vir ons maar redelik ... Dis ons hoekie en ons besluit oor ons hoekie. En ons ... ja, hulle meng nie in nie.

I: Is beskikbare fisiese hulpbronne voldoende en maklik bekombaar? Julle voel julle het alles wat julle nodig het?

E: Ja, ons het alles.

I: En die menslike hulpbronne? Dalk net die Graad 8 en 9 vakadviseur?

E: Dalk.

I: Ek dink hulle gaan ook dalk eerder na skole toe waar mense nie so vertroud is om die vak aan te bied nie.

E: Ja, ag nee. Dis soms goed as hulle nie by die skool hoef te wees nie, want hulle weet ons doen ons ding en ons doen dit reg. Ons het nie rērig die hulp nodig...

I: Dis reg. Jy kan dit sê.

E: Ja, ons het nie rērig die hulp nodig nie. Ons is ‘fine’ en gaan goed aan.

I: Neem julle deel aan die Eisteddfod?

E: Ja.

I: Watter een?

E: Die Tygerberg Eisteddfod.

I: Ja, ons neem ook daar deel. Daar kan mens ook ‘n goeie idee kry of jy darem weet wat jy doen. Jy kan mooi vergelyk met ander skole.

E: Ja, ag, ek dink ook omdat ‘n mens... omdat ons vir die junior en die senior klas gee...

I: Gee jy vir Graad 8 tot matriek?

E: Ja, dan ook... dis mos ‘n pad. As jy sien waarmee jy op die ou einde sit mee in matriek en jy het al ‘n hele paar jaar se matrieks gehad en daai terugvoering van die vakadviseur, dan weet jy mos jy is op die regte pad. Dan kan jy met redelike ‘confidence’ sê ons werk is reg want ons weet teen die tyd... Ons het al ‘n paar vanaf Graad 8 tot Graad 12 geneem en het gesien dit werk.

I: Jy weet wat jy wil hê, so jy weet waar om te begin. Ek dink as ‘n mens net begin, of soos nog net ‘n jaar gee, dan moet jy nog alles by ‘n ander persoon leer en oorneem. So julle kan ook sien julle kompeteer goed met ander skole?

E: Ja, dit tel regtig baie dat mens dit so reg deur kan gee – vanaf Graad 8 tot 12.

I: Wat, sou u voorstel, kan die onderrig van Skeppende Kuns in die intermediêre-fase verbeter? Met ander woorde in Graad 4, 5 en 6? Dink julle hulle kry genoeg kuns onderrig wanneer hulle nog so klein is, sodat wanneer hulle by julle kom, hulle reeds weet wat hulle moet doen. En veral vir die wat die Graad 7 jaar gaan mis, dink jy wat hulle in Graad 4 tot 6 doen, is genoeg om by Graad 8 aan te sluit?

E: Ek dink, dis nou net my opinie – ek nou nie seker wat presies eintlik daar aangaan nie. Ek dink as daar ‘n liefde vir kuns gekweek word in daai tyd, oorskry dit enige tegniek wat hulle in daai tyd sal leer. So ek dink dat om ‘n kind ‘n liefde te gee vir kuns en dat hulle met vrymoedigheid kan kuns maak en om die waarde van kuns te sien... Dit is vir my baie belangriker as wat hulle weet wat is warm en koue kleure, of enige teken tegniek of skilder of niks nie. Hulle hoef nie eers te weet wat is die verskil tussen ‘n potlood en verf nie, maar hulle moet die liefde en belangstelling hê, want dan kan jy werk met daai kinders en hulle het die vrymoedigheid om te werk – hulle hou nie terug nie.

I: Het u enige algemene opmerkings wat u graag wil deel ten opsigte van die kuns of die kurrikulum of iets? Julle doen teorie ook, van Graad 8 af, volle teorie?

E: Ja en hulle doen eksamen oor die teorie en prakties. Ja, maar die eerste kwartaal doen hulle net prakties wat geassesseer word, wat ‘n goeie ding is, tweede kwartaal is prakties en teorie, derde kwartaal is weer prakties en so aan.

I: Ja, ons werk ook so van Graad 7 af.

E: Dis baie lekker om nie in die eerste kwartaal en die derde kwartaal nie vraestelle te merk nie, maar in elk geval is die werk so min dat om daai 50 punt vraestelletjie te vra in die eksamen, moet ons maar daai bietjie teorie indruk.

I: Okay. Ek dink dis al van my kant af. As ek enige opvolg vrae het of enige iets, gaan jy omgee as ek jou kontak?

E: Ja, definitief. Stuur vir my 'n Whatsapp.

I: Daarsy. Dis dit. Baie dankie vir jou tyd. Ek waardeer dit rellig baie.

E: Dis 'n plesier.

ADDENDUM C

Transcript of Interview with Educator: Participant C

INTERVIEW WITH EDUCATOR C

Date and time of interview: 13 September 2017 at 15:00

Subject: Visual Arts

I - Interviewer

E – Educator

TRANSCRIPT:

I: Baie dankie dat u bereid is om deel te neem aan hierdie ondersoek. Dankie, dat u tyd ingeruim het om die onderhoud te voer. Hierdie is ‘n semi-gestruktureerde onderhoud, en u kan dus uitbrei op enige van die vrae of enige iets anders. Okay? Nommer 1 - Brei ’n bietjie uit oor die konteks van die skool, soos die grootte, die area en so aan.

E: Ons skool is in Kuilsrivier naby Bellville. Ons het ongeveer 900 leerders in die skool en dit is ’n Afrikaans en Engelsmedium skool.

I: Het u self ’n agtergrond in die kunste/kuns onderrig? Het u in hierdie rigting studeer?

E: Ek het ’n agtergrond in die kunste. Op skool het ek kuns as ’n sewende vak geneem, skilderkuns - ek het nog altyd belang gestel in kuns. EK het my B.Ed Graad gedoen by die Universiteit van Stellenbosch en daar het ons ’n opsie gehad om Skolkuns as ’n addisionele vak te neem. Alhoewel dit nie regtig deel uitgemaak het van die kwalifikasie of selfs op jou akademiese geskiedenis verskyn nie, is dit steeds ’n kursus wat deur die universiteit aangebied is. Dit is in die B.Ed gebou aangebied deur die universiteit dosent. So ek het die School Art kursus in my derde jaar gedoen en in my vierde jaar het ek die Advanced School Art gedoen. So my eintlike kwalifikasie is B.Ed, maar hierdie kursus het ek sommer ekstra by gedoen.

I: Nommer 2 is watter opleiding het u ten opsigte van kuns, maar ek dink ons het hom nou reeds beantwoord. So, watter opleiding het u ten opsigte van die nuwe CAPS kurrikulum ontvang? Is u vir enige kursusse oor die nuwe beleid?

E: Ja. Die toe CAPS geïmplementeer was, is ons verplig om na die training te gaan wat deur MEED aangebied is. Daar was twee of drie sessies gewees waarnatoe ons moes gaan.

I: Was hierdie praktiese kuns sessies of het hulle die beleid en hie dit werk verduidelik.

E: Die eerste een waarnatoe ons gegaan het, was net 'n teoretiese verduideliking van hoe die nuwe beleid werk. Hulle het deur die CAPS boekie met ons gewerk en ook die ... Wat is daai ander dokument met al di P's? Iets soos die NPPPN?

I: Ja, die NPPPPR – die National Protocol pertaining... ja so iets.

E: Ja, daai een. So hulle het dit met ons deurgegaan en verduidelik hoe als nou gaan werk en dat ons handboeke kry en so aan. Daai sessie was die jaar voordat dit... uhm die CAPS geïmplementeer was in die seniorfase. Toe ons nou wel op die CAPS is in... in 2014 dink ek, toe mos ons aan die begin van daai jaar vir nog opleiding gaan en dit was meer prakties. Ons het sit en prentjies teken en so aan.

I: So voel u dat hierdie sessies die moeite werd was?

E: Ja... wel die eerste een wat die nuwe kurrikulum verduidelik het, was definitief nodig. Mens moet mos tog verstaan hoe die nuwe goed gaan werk en so aan, maar die ander was so half onnodig. Om in die middae te gaan sit en prentjies teken, voel vir my, is net eintlik 'n mors van tyd. Veral vir ons wat mos weet wat aangaan.

I: So voel u u is nou vertroud met die nuwe kurrikulum en u eie vermoëns om vak aan te bied?

E: Ja. Ek voel definitief vertroud. Ek gee darem al 'n rukkie kuns so ek voel ek weet wat ek doen dit. En ja – die CAPS is darem maklik om te verstaan en ons het mos nou die opleiding gehad, so ek voel ek is redelik vertroud met die inhoud en.... ja.

I: Okay. Dis goed so. So watter Skeppende Kunste bied u skool aan?

E: Ons het Kuns, of Visuele Kuns en ook Drama. Ons het musiek ook, maar nie vir 'n hele klas nie. Daar is onderwysers wat privaat lesse aanbied, maar dis nie dieselfde nie. Daai is geprivatiseerd. So dan Kuns en Drama, ja.

I: Wat is die skool se rasional vir die keuse van die betrokke kunsvakke wat aangebied word? Hoekom het hulle hierdie vakke gekies?

E: Ag, dit gaan maar seker oor watter onderwysers hier was daai tyd en wie die vakke kon onderrig. Ek was hier is die kuns persoon en ons het 'n kunsklas en so aan, so obviously was kuns een van die opsies. Ons musiek mense is mos almal geprivatiseerde mense, soos wat ek gesê het, so hulle is nie beskikbaar vir musiek gee nie en nie sommer enige persoon kan eintlik musiek gee nie. Ons het ok nie rērig plek of mense vir dans nie, so ons het Drama gekies omdat die ander juffrou ook darem so bietjie van Drama weet. Ek dink sy het ook êrens Drama ekstra in haar kursus gedoen of iets. So ons onderwysers wat hier is, ja, is seker hoekom ons huis Kuns en Drama gekies het.

I: Ja, dit maak sin. Is u bewus van hierdie gaping wat kan ontstaan in van die leerders se voorkennis as gevolg van die kunskeuse vakke wat nie ooreenstem tussen die laerskole en hoërskole nie?

E: Ja...uhm... ja ek moet sê ek is bewus daarvan. Ek was aanvanklik nie, maar oor die jare het ek ook al gewonder hoekom van die kinder agter voel. So, dis eintlik vir my baie lekker en interessant om met jou te praat en ek is bly iemand kyk so bietjie hierna, want dit is beslis nogal 'n probleem op die oomblik. Daar is definitief leerders wat 'agter' die ander leerders is. En ek het al vir van hulle gevra watter vakke hulle in die laerskool gehad het en daar is maar 'n paar wat sukkel omdat hulle nie kuns in die laerskool gehad het nie...of ten minste nie in Graad 7 nie.

I: Is dit elke jaar 'n probleem en is daar baie kinders wat sukkel as gevolg van...

E: Ag, daar is mos maar elke jaar in elke geval 'n paartjies wat gaan sukkel – jy het mos maar jou manne wat net nie wil kuns doen nie of nou nie regtig aangelê is vir die vak nie. So, ja elke keer is daar maar 'n probleem, maar ek kan nou nie regtig met heeltemal sekerheid sê dis as gevolg van hulle kuns op laerskool nie.

I: En is dit 'n opvallende...

E: Oh, en ek vra aan die begin van elke jaar vir die kinders wat nie kuns verlede jaar gehad het nie en dit is maar baie min. Ek weet ook nou al teen die tyd min of meer watter laerskole dit nie het nie. En dit lyk my die meeste laerskole kies gewoonlik kuns as een van hulle elec... of kunsvakke. So, dis eintlik baie min... net so paartjies in die klasse ja.

I: Het u ervaar dat daar leerders in u klas is by wie die kennis ontbreek en wat dus ekstra ondersteuning benodig het?

E: Ja, verseker. Daar is vir my 'n redelike duidelike gap tussen my sterk leerders en my swakker kinders... en 'n paar van hulle kom uit laerskole wat nou... wat nie kuns gegee het nie, maar ek dink ook baie van die swakkes, as ek hulle so mag noem, is ook net die wat nie lus is vir dit, of wat dalk net nie regtig 'n belangstelling het nie. Ek kan nie sê dis definitief oor hulle laerskool nie.... maar dit speel beslis 'n rol...dink ek.

I: En het... of moes u enige differensiasie toe pas om hierdie gaping te oorbrug in die klas?

E: Ja, ek probeer maar die arme bloedjies wat sukkel so bietjie ekstra hulp te gee, maar daar is ook nie altyd tyd nie, né. Ek sien hierdie kinders, of eerder elke klas, net een keer 'n week vir 'n uur en ons het BAIE inhoud om met hulle te cover. Daar is nie altyd tyd om met hulle op te vang nie, maar ek probeer maar so aan die heel begin van die jaar om maar net weer deur al die basics te gaan en ek begin heel van vooraf, maar ek het nie tyd om vir te lank daarby stil te staan nie. So,

die eerste week of twee gaan ek vinnig weer deur terminologie en die kuns elemente en so aan en laat hulle ook net ietsie teken of so – om darem 'n praktiese komponent ook te doen, maar daarna moet ons met die Graad 8 werk wegspring.

I: So jy begin van vooraf met al die leerders, nie net met die wat nie kuns in die laerskool gehad het nie.

E: Nee, ek doen dit maar met almal. En ek tik die notas en so ook vir hulle uit en hoop maar hulle gaan weer op hulle eie tyd daar deur. Ek dink nie dit gebeur altyd nie though. Ai. Ja, dis eintlik seker maar 'n mors van tyd, né.

I: Ja, dit voel soms so. Die wat dit wel gebruik is nie die wat dit eers regtig nodig het nie.

E: Ja, nee verseker. Ons voel maar elke dag so, maar voel jy darem dit werk, wat jy doen. Voel jy jou differensiasie is suksesvol?

I: Ja, né. Voel jy ook soms so? Maar mens kan ook nie rērig met 'n kind werk wat net nie WIL leer of werk nie. Dis seker maar 'n algemene uitdaging van die onderwys.

E: Ag, soos ek nou gesê het, die kinders wat WIL werk en hou van kuns sal ek sê, ja ek voel dit werk met hulle. Die bietjie recap aan die begin van die jaar gee die kinders 'n kans om ten minste 'n bietjie op te vang. En die kinders wat dit wel verlede jaar gehad het, dit refresh darem hulle memories ook net so bietjie, maar wat ek ook doen, wat ek nog nie gesê het nie en wat ek voel ook soms werk, is ek vra 'n sterk kind om 'n swak kind te help. Hulle help graag hulle maatjies. En die kinders is ook soms meer vrymoedig om hulp van 'n maatjie te kry as om nou hulle hande op te steek en voor die klas te sê hulle weet nie wat aangaan nie...

I: Ja, hulle is maar bang hulle word gespot en so aan en...

E: Ja, presies. So, die maatjie help hulle gewoonlik darem om ook op te vang. Omdat kuns nogsteeds 'n praktiese vak is, is daar darem nie SO baie teorie om in te haal nie.

I: Ja, nee, ek stem rērig saam. Daai is 'n baie goeie idee – die buddy-system. So jy voel darem jy is suksesvol en so...?

E: Ja, ek dink darem so. Of laat ek eerder sê ek hoop so. Die kinders lyk oraait hier teen die einde van die eerste kwartaal.

I: So jy neem die hele eerste kwartaal of eintlik net daai eerste twee weke omwerk in te haal en...

E: Nee, eintlik net die eerste twee weke, soms 'n bietjie langer, maar mens moet aangaan met die Graad 8 werk. Daar is individuele leerders wat nog sukkel of hulp nodig het, maar hier teen die einde van kwartaal een voel ek die meeste weet darem nou wat aangaan.

I: En daai leerders wat nogsteeds nie opgevang het nie?

E: Ja, dis maar moeilik, né. Ag, soms vra ek vir een of twee van hulle om in pouses of na skool in te werk om op te vang – veral die wat stadig werk. En dis ook enige leerder – die wat afwesig is of baie stadig werk – nie net die wat laas jaar geskip het nie.

I: En na skool? Gee jy soms klas na skool? Want in die CAPS dokument stel hulle voordat daar ekstra tyd na skool gebruik word vir kuns.

E: Rêrig? Ekt nie eers geweet dit staan daar nie. Daar is nie regtig tyd na skool nie. Ek sou graag wou, maar die kinders het sport, ek het sport en ander verpligte. Die tyd is maar min jong, maar aan die einde van die kwartaal, as die leerders besig is met hulle groot praktiese kwartaal projekte, dan kom ek soms in 'n pouse of na skool vir so paar minute dat die kinders net kan inwerk.

I: Ja, ek voel ook baie dat die tyd mens altyd inhaal, maar ek is bly dat u darem redelik suksesse ervaar. Dan, enige uitdagings met differensiasie wat u ervaar?

E: Soos ek nou net gesê het – tyd. Daar is nooit genoeg tyd om als te doen nie. Daar is soveel prakties en teorie en goed wat ons met die kinders moet doen dat daar nooit tyd is om stil te staan by iets as die kinders sukkel nie. Ek druk klaar 'n bietjie hersiening en so aan in en dit maak my tyd in die kwartaal net nog minder. Dis verskriklik. En dan natuurlik die kinders wat net mooi niks WIL doen nie. Jy kan doen wat jy wil – hulle wil net nie of sê 'Mam, I can't draw'. Ja...

I: En wat dink jy is die redes hiervoor?

E: Hoe bedoel jy?

I: Soos hoekom ervaar jy dat jy differensiasie nie werk nie?

E: Wel, soos ek gesê het, die tyd is te min. En dan die ander ding is, wat ek dink baie belangrik is, is dat van die kinders het nie 'n liefde vir die vak nie en kan nie verstaan hoekom hulle die vak moet neem nie. Dit maak hulle moeilik in die klas. Ek sit helfte van die tyd en sukkel met die moeilike kinders en die arme oulikes, wat so hou van kuns, lei in die proses.

I: Is daar enige uitdagings ervaar ten opsigte van differensiasie waarvoor daar nie voorsiening gemaak is nie?

E: Ag, nee wat. Nie sovôr wat ek kon agtergekom het nie. Dis maar net 'n paartjies wat nie meer die basics ken nie.

I: Watter fisiese hulpbronne is beskikbaar vanaf die skool en onderwysdepartement, so watter geriewe en materiale en so aan het julle?

E: Ons het 'n kuns... 'n ten volle toegeruste kunsklas by die skool met die kuns banke en als. Ons het ook al die nodige materiale so die kwaste en palette. Dit was als al by die skool toe ek daar aangekom het. Ons het ook al die materiale wat ons benodig...

I: Koop julle dit aan met skool geld of departements- of staatsgeld?

E: Uhm... Om eerlike te wees is ek nie 100% seker nie, maar ek dink dis meestal maar beheerliggaam geld. Ons kry 'n budget vir kuns elke jaar waaruit ons ons aankope kan doen – wat meer as genoeg is vir dit wat ons benodig, maar ek gaan jok as ek met sekerheid sê waar die geld vandaan kom. So vir die kuns het ons als – ons het mos die handboeke ook gekry vanaf die departement ja. En ons gebruik maar die skoolsaal meestal as ons Drama doen... Ek dink die juffrou gee die Drama teorie in die klas, maar as dit nou by soos die opvoerings en so kom gebruik hulle sommer die saal. Verder is ek nie seker oor wat hulle als by die Drama gebruik nie.

I: En menslike hulpbronne en ondersteuning? Is dit beskikbaar vanaf die skool en onderwysdepartement?

E: Ja, ek voel ons het die mense wat ons kort. Ons het opgevoede, of eerder opgeleide Kuns en Drama onderwysers wat weet wat hulle doen dit.

I: En die ander mense by die skool, soos die skoolhoof en so? Is hulle darem ondersteunend?

E: Ja, hy laat ons maar ons ding doen. Die ander mense meng nie te veel hier met die Kuns en so nie.

I: En hulle probeer ook darem nie Kuns periodes 'steel' vir hulle werk of ander vakke nie?

E: Nee, nee, ek sal dit nooit toelaat nie. Ons sien die kinders klaar so min. As jy een les met 'n klas mis is jy letterlik soos 'n week agter. Soos van my klasse het klas gemis omdat ek hulle net op Maandae sien en daar was Maandae vakansiedae – dit was 'n kopseer gewees om met daai arme kinders op te vang. Hulle mis so baie werk, so nee. As hulle Kuns het, moet hulle maar in die Kunsklas wees – hulle mis te veel andersins.

I: En vanaf die departement... die vakadviseurs... Kry julle ondersteuning van hulle af?

E: Ja, die vakadviseur was al by die skool om na ons goedjies te kom kyk, maar ek dink nog net een of twee keer vanaf ek by die skool is. Sy was einde verlede jaar hier gewees wat ek onthou.

I: En kom bied sy hulp aan of kom check sy net of die skool se goed, soos assessorings en so reg is?

E: Ag, sy het ons goed, soos ons lêers en so deurgegaan, maar sy het ook 'n bietjie raad aangebied. Ek weet sy het laas vir ons gesê om ons rubrieks te verander waarmee ons die kuns werke assesseer

om seker te maak ons spesifieer onder elke liewe afdeling... uhm ... soos waarna ons kyk of fokus, maar sy was nie by ons in die kunsklas of het na die kunswerke rērig gekyk nie. Ek onthou dat sy nogal min tyd, of dat sy haastig was, want sy het gesê dat daar nog skole is waarnatoe sy nog moet gaan, maar dit pla my nie. Ek is bly hulle is nie baie by die skole nie. Ek weet mos darem wat ek doen en ek dink ons gaan goed aan.

I: Okay, dis goed so. So julle weet darem dat sy daar is en sy kom help...

E: Ja, nee dis 'n baie oulike vrouetjie. Ek het ook haar e-pos so ek weet ek kan haar vra as ek sal sukkel met iets. Sy laat weet my ook as daar training en kursusse en so is soms.

I: Okay, dis great. En woon jy hierdie ander kursusse by?

E: Ag, ek wens soms ek kan meer gaan, maar mens het nie altyd die tyd nie. Ek gaan ook eerder na die Tygerberg Kuns sentrum se Kuns kursusse toe – dis baie lekker kursusse daai, praktiese goed wat met doen.

I: Ja, ek hou ook van hulle kursusse. Ek was ook al by 'n paar. Dan, is die fisiese hulpbronne voldoende en maklik bekombaar?

E: Ja, dis definitief voldoende en genoeg. Ek kan nie dink dat ons al ooit rērig tekorte of iets gehad het nie. Ek het 'n kuns stoortjie hier waar darem redelik gestock is.

I: En die menslike hulpbronne? Voel jy dis genoeg en dat jy genoeg ondersteuning kry?

E: Ja, wat. Ek voel darem of ons goed aangaan en dat ek ek doen dit. Natuurlik is dit soms challenging en so, maar dis mos maar hoe die onderwys gaan.

I: So jy voel jy't nie so baie ondersteuning nodig nie?

E: Ja. Ek is vertroud met die vak en gee dit al 'n tydjie ook, so ek is okay. Ek kort nie regtig ekstra hulp nie.

I: En onderwysers wat nie vertroud is met die vak nie? Soos dikwels word 'n tale mens sommer gevra om ook Kuns te gee omdat daar nie onderwysers is om die vak te gee nie.

E: Ja, nee dis rērig 'n probleem daai. Ek kan nie dink hoe iemand sonder die kennis en ondervinding Kuns kan gee nie. Dis nogal 'n... hoe noem mens dit... 'n expert gebied.

I: 'n Spesialis vak.

E: Ja, dis 'n spesialis vak.

I: So, is die ondersteuning voldoende vir hulle? Of vir die wat nie spesialiste is nie?

E: Weet jy wat, ek kan nie rērig sê nie maar ek dink nie so nie. Dalk werk die departement meer saam met die mense wat hulle weet meer hulp kort? Ek weet nie? Maar as ek nie die kennis en die

vertroue gehad het soos wat ek het nie, weet ek darem nie so mooi nie. Dan dink ek sou ek definitief meer ondersteuning en raad gekort het.

I: En dan, wat sou u voorstel, kan die onderrig van Skeppende Kuns in die intermediêre-fase verbeter, met ander woorde in Graad 4 tot 6? Veral omdat daar leerders is wat moontlik nie meer kuns het in Graad 7 nie?

E: Uhm... ek dink hulle moet vroeër met die teorie begin – veral in Graad 6 ten minste. Ek dink in die Intermediêre fase doen hulle verskriklik baie prakties – wat wel baie belangrik is, maar die teorie wat hulle doen, is so effentjies en dink nie altyd dit is genoeg nie. Die ander ding is dat hulle dalk meer tyd aan die kunste moet gee. Ek voel regtig dat die tyd te min is by ons hier in die hoëskool, ek weet nie hoe die laerskole daaroor voel nie. Ons kort meer tyd dat ons nie altyd so deur als hoef te rush nie.

I: Ja, beslis. Ek stem saam. Ons doen meestal prakties met die intermediêre leerders – hulle word glad nie op die teorie geassesseer nie. So daai is dalk 'n goeie idee – om hulle program van assessering te verander om teorie ook in te sluit. En dan het u dalk enige algemene opmerkings wat u graag wil deel?

E: Ek dink net ons doen die kinders 'n onreg aan deur hulle so rond te gooï tussen die vakke. Hulle begin net een bemeester in die laerskool en nou moet hulle sommer 'n ander neem in die hoëskool – en hulle het glad nie eers 'n sê in die storie nie. Dis nie regverdig aan hulle nie en ek weet nie hoe die mense gedink het toe hulle hierdie besluit geneem het nie. Van die kinders sukkel al klaar akademies en dan moet hulle nog 'n jaar se werk ook opvang van Graad 7? Nee, ek weet nie. Ek hoop eintlik hulle verander dit binnekort, want dit stres nie net die kinders uit nie, maar ook ons as onderwysers. En soos ek gesê het daar is net nie genoeg tyd om dit als te doen nie. Veral met al die administrasie wat deesdae vir elke kind gedoen moet word in die klas. Dit voel vir my soms of daar net papierwerk ingevul word en opcatch werk gedoen word en dit doen afbreuk aan die werklike onderrig tyd in die klas. Ag, maar ons cope seker maar. Dis dis nie so bad nie.

I: Okay. Ek dink dis al. Sal jy omgee as ek jou dalk kontak met enige opvolg vra?

E: Ja, enige tyd. Jy kan maar net bel. Ek sal help as ek kan.

I: Okay. Ek dink dis al van my kant af. As ek enige opvolg vrae het of enige iets, gaan jy

I: Jy het klaar baie gehelp en ek waardeer dit regtig baie. Baie dankie vir jou tyd en insette.

E: Als reg.

ADDENDUM D

Transcript of Interview with Subject Advisor: Participant D

INTERVIEW WITH SUBJECT ADVISOR

Date and time of interview: 30 June 2016 at 11:00

Subject(s): Creative Arts & Physical Education Intermediate and Senior phase

I – Interviewer (C. Roelofse)

SA – Subject advisor

TRANSCRIPT:

I: Okay. Baie dankie dat u tyd ingeruim het om met my te praat. Hierdie is 'n semi-gestruktureerde onderhou en u kan dus uitbrei om enige vrae wat ek vra. Okay.

Van nou af gaan ek Engels praat.

So, what is your specific job description at the department.?

SA: I'm responsible for Life Skills, which includes Physical Education, Creative Arts and Personal and Social Well-being. I'm also involved with Life Orientation, which is also Physical Education and the topics which is part of PSW. Then I'm also doing Creative Arts (Dance, Music, Drama, Visual Arts) in the Senior phase, (*Grades*) 7, 8 and 9.

I: Thank you. Do you have any background in the Arts Education, personally?

SA: Yes, I've studied at Stellenbosch, 2 years, dance, music, drama, Visual Arts. And when I was younger I've done music and I've done dancing. So I have a background of the arts.

I: And any specific background regarding Visual Arts? Any training...?

SA: Visual Arts, I was trained at Stellenbosch and then obviously your courses that you do outside the art centers and that. So we did get a very good lecturer at Stellenbosch doing the Visual Arts.

I: Okay thank you. Did you receive any training for subject advisor regarding Arts education and the new CAPS curriculum?

SA: Yes, I train the teachers from the beginning for the CAPS documents in all the subjects: The Life skills, the Creative Arts and Life Orientation. So I was part of training the teachers.

I: And did YOU receive any training...

SA: Yes.

I: As subject advisor from the department?

SA: No, only the document we... All the subject advisors were trained in the document at national. All the provinces were there at Birchwood. So we got training from the CAPS document. Yes, definitely.

I: And do you think that this training was sufficient and effective and was it enough. So, do you feel confident in using that document?

SA: Uhm, I don't think it was so effective, but because I think it was too little for us. But as a person that knows the subject, for me it was sufficient. But, but if other subject advisors were not trained in it, then I don't think it was really sufficient.

I: Okay, so if you don't have the necessary....

SA: The background...

I: Ja, the necessary background or,

SA: Ja, ja, I think it was so....

I: ...then you think they might not struggle...

SA: Because if you are not really a specialist and you don't know what's going on, then you won't be able to know really 'am I really equipped or in depth of how to implement how to teach it?' then its not really sufficient. But there were trained...training sessions afterwards for district, or the provinces into the districts into the schools, but, yes, in the beginning I don't think it was so sufficient enough from top down.

I: How many schools are you responsible for or do you assist?

SA: Hundred and four schools.

I: Is that primary and secondary or high schools?

SA: That is intermediate/senior phase.

I: From Grade 4 up to 9?

SA: Yes.

I: Are there any more subject advisors in this district office for those specific subjects or are you the only one responsible for...?

SA: I am the only subject advisor responsible for all the school with this speciality subject.

I: Are you and the department aware of the gap that can exist in the prior knowledge of the learners because of a possible mismatch between their primary and secondary school subject art choices. That there can be a gap in their prior knowledge when they go to they high school because they did not have the training in the primary school and now they have to take the subject in the high school.

SA: I think that Anina Lundie Joubert, she is the SCP, the Senior Curriculum Planner for the Arts, she is aware of that, but not necessarily the people at district itself. The people at the schools who are responsible for the subjects, they are aware of that, the teacher giving the subject, but not necessarily the principal for example or the district itself, because we do not have really specialists, another subject advisor in the senior phase that is working really into the high schools. Okay?

I: Do you offer any support to teachers to assist them in the challenge of bridging this specific gap in the learners' prior knowledge?

SA: Yes, I do. I give a lot of workshops. And then also it depends on themselves to go to the workshops, I think the Frank Joubert Art Centre. Is that one in Cape Town? Yes. There's a lot of Visual Arts workshops there. So, I give them a lot of advertisements regarding that for going to the workshops. I also give them material, like booklets, DVD's.. Try and to assist, because there is too little specialists in the Visual Arts, but I don't think that is sufficient, because it is not all the teachers that goes to the workshops. If they have a passion they will go, if not, they are not going to go.

I: Do these workshops... do they focus on that specific bridging a gap in prior knowledge or is it just teaching art skills?

SA: It is teaching art skills.

I: So, they don't focus on bridging this gap that may occur?

SA: No.

I: So, are there any workshops that is focusing on that at the moment?

SA: At the moment, no. Just to say, remember...you want the differentiation in teaching, right, in the different skills? And again, like I said, it must be a specialist to identify that gap.

I: Yes.

SA: And if a specialist can do that, that teacher will plan differentiation activities in the classroom. So, the Arts people that give the workshops only teach you skill, right, teaching the skill, the elements in art. Because they will know how to do the methodology and break the skills down, so the teacher must take that knowledge and see how they can implement it in the classroom, but a specialised teacher will do that.

I: Yes, I agree. Do the department plan any support regarding the challenge? From the department's side are there any specific support that you actually give the teachers. Not just workshops or skills that you teach. Are there any specific assistance that you offer the schools, specific things you offer the schools regarding this?

SA: You see, we only gave them, like I said, material, like this Arts kit, like this intermediate phase/senior phase toolkit that we gave them and materials, like how to do certain elements. But I feel, because I'm the only one that is doing the arts, the Creative Arts, it is very difficult to get always to all the schools to see what problems they experience. So we give to all the schools materials, but it doesn't mean that they all have that specific problem. So at this stage I feel, giving attention as a specialist doing all art forms is too little and unfortunately I am one person.

I: So, you feel there need to be more people....

SA: Yes, more people at the department for a specific... because a specialised... I'll say, one person for the arts...

I: Not necessarily for dance, drama separately?

SA: Say for example...if we can...by means, a dance person, an Arts person, like visual, drama, music... But they are not going to give it to us. So I'll say give that person then drama, dance, music and Visual Arts, then the other person doing say the Life Skills with the Phys. Ed. Have two people then.

I: At least.

SA: Or you have your Like Skills person in the Intermediate phase/ Senior phase, then you have your Arts person in the senior phase.

I: Performing and Visual....

SA: Seven, eight and nine...performing and visual, ja.

I: Okay, did you as a subject advisor receive any special training how to assist teachers regarding this specific challenge, because it wasn't really something that the department are really aware of. I don't see that they specifically trained you in how to assist the teachers.

SA: They couldn't... the department could not have trained me, because they do not have people to train me.

I: You are the specialist....

SA: I'm the specialist, so we get our training for like going to the guys at the Frank Joubert Art Centre to also to develop ourselves. At this stage I am frustrated, because I am a Phys. Ed specialist also and I do not get any training from my Head of Department. So, yes, it is a problem and that is why I feel that more specialists must be trained at varsities and at this stage, I think that it is not taking place.

I: Do you predict or experience any other challenges regarding differentiation than the department did not plan for or did not foresee, since you are the only one from the department ...are there any challenges that you see that no one planned for?

SA: Challenges in the sense that our teachers, they will always say they don't have equipment, but because they are not the specialist, they do not know how to work with waste material. And if you

are an Arts person you can make from something that you... that is not... how can I say? That is waste materials, to recycle, to... you process it into something different. So processing, if... I've done technology also, so I know how to do processing also. So if you are a Creative Arts person, especially in any art form, you can be creative. Taking from the known to the unknown

I: Do you utilise things...

SA: And utilise things you do have available. It not like necessary that you must have the paint, or you must have the crayons, or you must have all the material. You can make from like, for example, my people will say 'We don't have clay.' Then I will say use dough, or use flour...

I: You make your own dough.

SA: Make your own dough. You see you must be creative. If you don't have powder paint, take your... what do you call it that you write on the board with?

I: Chalk.

SA: Chalk fine... make it fine and it becomes your... and you add your water and your sunlight liquid and that becomes your paint. But not all the teachers can think that, because they didn't do that. So you can't expect them to have... Yes, again, it comes back to your specialists.

I: What human resources are available to the educators from the district department?

SA: It is only me.

I: The only human resource available?

SA: I'm the only human resource available.

I: And then what physical resources are available to the educators from the department?

SA: Physical in the sense of...?

I: Anything... it can be infrastructure; it can be materials provided.

SA: Well, like I said, we must, like our SCP, she gets money funding for the material that comes from them, the head office. We don't give material from the district, but from Head office Anina Lundie Joubert do get funds to give DVDs for the art forms, like she gave now for dancing again video clips and DVD's and, like I said, the Arts kit that she got to the schools. So basically yes, not too much. I mean you supposed to a little bit more, but also where they ask schools to order from the, what do you call it? The norms and standards, then the school must look at their budget and then each year they must order, for example, if they look at textbooks now, the following year they need to look at, say material for whatever subject. So they do have to budget for each subject – what they need...

I: From the schools' side?

SA: From the schools' side.

I: And then can they apply...?

SA: ...and they apply for them. So they can, THEY...it depends on them. They have to order at school level.

I: Have you experienced this problem yet? Are there any teachers or schools that mentioned that they are struggling with learners in the class with different backgrounds because of the different schools, or has no one brought it under your attention yet?

SA: No one. No one mentioned that because, I think for them is 'I am just a teacher teaching the subject'. So, also the children at the specific school needs to go to, for example, a focus school. So no not really, because I, like I said, I feel that, again, the specialised teacher is going to pick it up

and if they're going to put... they prepare the learner for a art school or for like the EGD, going into drawings and stuff. Uhm, but no one really came to me and shared with me that that it is a problem. They will only say that they struggle with learners, for example, that cannot draw, but they... they don't really worry about that because I think their level of methodology also is not always up to standard when it comes to the real, real Visual Arts imagery and drawings and stuff.

I: Okay, do you feel that the support offered by the department itself is sufficient and effective, and that you are able to successfully assist teachers with what you have?

SA: I don't think it's effective, it's not always effective, because I don't get to all the schools. So when I get to schools... Yes, the few schools I get to. Remember I need to cover 104 schools over the year. But that means I do not get to them, for example, in time before a... I see them in clusters, we can get moderation, looking at the papers. But in the classroom itself, I teach, but I don't always get into the classroom at ALL the schools. That is my problem... to see where the gaps are because you get teachers that are brilliant with teaching the Visual Arts, showing them the comparisons, for example, of two different imageries, pictures, portraits, drawings... and then they use the white boards. And then you get to schools where they don't have that or can't do that, so there's a ... there's a differentiation in teaching methodologies and teachers also. So now we can't expect to get it from the learner to be, say, creative because the teacher don't know how to teach really the subject. So, you can see our big problem is our teachers at the end of the day.

I: What factors should schools consider when they are choosing the Creative Arts subjects that they will offer?

SA: I feel when it comes to Art, I always tell my teachers 'If you are not a specialist, don't take a chance to just go and take a subject like Visual Arts or Music, for example. If you did not study in that, try to go for the other two art forms, because you can go study and develop yourself into that, but if you... if you are a school... yes, it's not about drawing a 'stokmannetjie' or go and take a 'inkleurboek' and give the child a colouring book. It goes about you as the teacher must know, because it is very technical and I always tell them it links with your technology, with your subject... what is that 3D subjects at school... drawings man. Technical skills. That is if you are

even the technology teacher I feel, if you have skilled teacher in that, I would also say you can do the Arts at school, the Visual Arts. But if you are not really a person that knows the three dimensions, the depth of 3D, of how to see the picture, then I feel do not take a chance to try and teach this subject.

I: So, you feel the human resources available at the school are more important than the physical resources available to the school when choosing?

SA: Yes, because a human resource become creative and then that teacher will know how to use from something... nothing into something. But the human resource must be the first... the start... your departure before you go to the physical.

I: I think we have already answered this question, but the next one is do you think that the teachers are adequately trained in the art subjects?

SA: Definitely not. Not all of them. Most of them, no. That is a... I think, unfortunately in all our practical subjects, that is a big, big, big problem.

I: Why do you think the teachers are not trained adequately?

SA: Because our problem is not in...at schools, our problem starts where you go for training as a teacher. At the colleges, at the varsities... that is where the problem lies.

I: Do you feel it is a problem that principals introduce... or appoint teachers to teach these subjects, that are not trained? Or why? Because they don't have the human resources available?

SA: One of our problems also, when you want at your school Arts and the teachers that applies for the jobs, you need to look for the teacher that has a Visual Arts training or background, plus whatever you want. So, when you as the SMT or principal wants Visual Arts at the school, you need to appoint the person that can manage that subject. You...

I: Principals don't always take Arts into consideration when appointing teachers.

SA: No, they don't. They don't take that into consideration.

I: Rather Maths and Science...

SA: Rather Maths and Science and then, yes, we will make that teacher a Visual Arts teacher, but it doesn't work like that.

I: Then (do you have) any opinions surrounding the new CAPS curriculum and the possible challenges that teachers face?

SA: Our CAPS curriculum is a specialised curriculum and when you look into the CAPS, it is written for a specialist. It is not a generalist, because why the generalist at the end of the day is supposed to teach all the subjects when we had OBE. But CAPS, it's specific, because there is content specifics, there is pace-setters that tell you what you must teach. But if I tell you a specific... we call the diction of the subject – you don't understand the diction of the subject you are actually going to struggle. That is a gap. Because we need to be... I think that CAPS must be a little bit more specific and all the textbooks do not give that all specific content to adhere to the subject.

I: So, you also feel that the teachers use textbook to teach instead of the CAPS document?

SA: The teachers teach... a lot of teachers. The teachers... when I get to the schools they teach the textbook and I always tell them your departure is the CAPS document and then your textbook will be your support, because your activities are in the textbooks and not in one textbook, and on the internet. So, your CAPS is your departure of your planning.

I: So, again, you think it comes to that the teachers are not trained – they use the textbook as it is because they don't have the knowledge?

SA: Exactly

I: To use their own ideas to elaborate on the...

SA: Yes, and because the CAPS document is not so specific in the sense of... it gives you specific content, but it does not go into depth...

I: How to teach...

SA: ...how to teach it. The teacher teaches the textbook because they are not trained.

I: Then do you feel this is a problem because Grade 7 is the first year that the Arts subjects actually have a theory component, because in Grades 4, 5 and 6 it was only practical?

SA: Practical.

I: Then Grade 7 comes and they start with the theory and then they get to Grade 8 and they didn't have the subject in Grade 7. They missed, basically, their first year of theory. So, you also see that that might be a problem for the Grade 8 teachers.

SA: You are...you are... you, you have a point that I actually missed now. You are right, because the child didn't do then in Grade 7, the Visual Arts, the child is going to do it in Grade 8. The child missed out on a year, but, remember, in Grades 4, 5 and 6, the teacher must speak the language, the diction, they must talk... The elements must be on the walls, it must be part of their word wall. But yes, they lose out, because 'in depth' for Grade 7 is going to be lost.

I: Do you think the content and theory and the diction that they learn in Grade 4, 5 and 6 will be enough for them...

SA: No.

I: ...in Grade 8 if they missed it in Grade 7?

SA: It's not enough, but they will know about the elements, but skill in, for example, how to do the drawing, how to do, say, the different... far point and perspective, ja. That type of things, because they need to... Remember we repeat it all the time. It is drawing all the time, we speak the elements all the time, but not necessarily we do the far point and the...whatever... close point or nearest point.

I: Almost finished. How, according to you, can we improve the Visual Arts education in the senior phase, especially in the high schools where they have learners from different primary schools?

SA: How can we improve the Visual Arts? We have to improve our teachers. Because our teachers are, like I said... If the teachers are not developed, we cannot improve the learners.

I: Do you feel that the workshops that are offered to the teachers are adequate? If they go to the... actually attend all the workshops, is it adequate to train them?

SA: I think the specialists that train the Visual Arts workshops and, like I said, I take Frank Joubert, because that is the one that we all always go to, and there is one here in Stellenbosch also – a high school here, also near the district office, next to it – that is also a good one to go to. But they do a good job when they train, but not all our teachers are by means and can afford, because it's far – it's like... I don't know where, but it's very far. I don't know if it's Mowbray, but it's very far. I do every time, when I get from them an advert that they have this, then I send it to all my teachers, but remember it's an invitation and the teachers also have their personal lives and they... it's on a weekend. So the specialists that want to improve will go, like I said. But the teachers that are not specialists are not going to make an effort.

I: Do you feel that teachers should actually be required to go to some of these workshops?

SA: Yes, they have to, because if they are the Visual Arts teachers at the schools, they need to develop themselves and that is why I send them all the time the invites.

I: So, the CAPS training that we received last year and the year before that, you don't think that is adequate or enough to train the teachers that are not specialist teachers?

SA: That was not enough, because remember that was only the document, so we climbed into the document. Yes, one given example, but you can do that every week – you can do the document every week and it's still not enough. So you as the teacher must develop yourself every day – it's life long learning in all the subjects.

I: Any general comments or information you would like to share or add?

SA: I just think that ... I think the practical subjects, at this stage, regarding the CAPS has a challenge and, my point of view is we need specialists in all the subjects that are practical and I think if our department and our over- ... well if they really look at our subjects differently – how important it is to use the right brain with the left brain – the Maths and the language will improve. And they always go look for teaching more language...more Maths...different ways of doing it, but they forget that you must really start off with how to use your body, how to draw, how to crawl, imagination. From that right brain it is problem-solving and that leaves them with the left brain. If they look at that and start with your morning activities in the gym. Because I mean when the doctors start, they go to the gym – isn't it? Look at that – you use your body, you use your brain, you use your creativity. At the end of the day all of that...that language person must use the creative brain when they do the essay. The Maths person – they must use creativity in problem-solving doing Maths that comes from your physical part – their right brain. So, we are actually the most important people – Arts, Physical Education and Life Skills.

I: Do you mind if I contact you in the future with any questions?

SA: Well I'm the only one here – I don't know for how long, but definitely I will be there for you.

I: Thank you very much. That is all from my side.

SA: Thank you.

I: Unless there is anything you would like to add?

SA: Nothing. I just want to say that the universities must really wake up. They need to... Ja, or the colleges. I think Boland College – they do their part that concerns the practical and I think CPUT also with the teachers, but the other universities really need to wake up regarding our practical subjects.

ADDENDUM E

Analysis of Interview Transcript: Participant A

Transcript A Analysis

Notes	Transcription of Interview	Codes
	I: Baie dankie dat u bereid is om deel te neem aan hierdie ondersoek. Dankie, dat u tyd ingeruim het om die onderhoud te voer. Hierdie is 'n semi-gestruktureerde onderhoud, en u kan dus uitbrei op enige van die vrae of enige iets anders. Okei? Nommer 1 - Brei uit oor die konteks van die skool, die grootte, die area waarin dit geleë is, ensovoorts.	
	E: Uhm, 350 kinders, daar is 360 in die hele skool...	Context
	I: Vanaf graad 8 tot matriek? Dit is 'n sportskool.	
	E: Graad 8 tot matriek. Dit is 'n sportskool, so die meerderheid van hulle doen nie Visuele kuns nie. Hulle het Visuele kuns net in Graad 8 en 9, maar nie in Graad 10, 11 en 12 nie. But I took the children that I thought was good in art, or those that I thought would like to have an occupation in art and I took them to the art centre and I got them writing their aptitude tests...	Context – Sport school
	I: At the Tygerberg centre?	
	E: Yes, so I got them to take an aptitude test so that they can see if they qualify and to see if their parents will pay extra money. So those children will do it as an additional subject. But it is a sport school in Kuilsriver in Nooiensfontein Road, 350 – 360 kinders, die meerderheid bly in die koshuis. Daar is leerders wat by die huis bly, maar die meerderheid bly op die koshuis.	Context
	I: Okay, watter agtergrond of opleiding het u in die Visuele kunste?	
	E: I studied fashion design straight after school, then at technicon I majored in garment construction, so klere maak en in patronen en technical drawings en sulke goed. And we got to work with different colours, do merchandising, so what fabric and colours is for what season, and stuff like that... And after school, I did... but I didn't do in matric, I did it in school. I did art as a sixth subject from grade 8 to matric and then I did art as a seventh subject, an additional art subject, which was painting and drawing. So, I studied art painting from grade 8 to matric, and art drawing from 10 to matric I did it as a seventh subject. I finished school in 2004 and then after that I said I did Visual Art for theory and literature in first year as an elective and I had to do it in final year as a... I did theatre production and theatre and then we did the art subject that goes with that. So that's it.	Own education and training – highly qualified (Specialist teacher)
	I: So, the degree that you studied in was in fashion?	
	E: My first one was fashion, the second one I majored in languages, theatre in education and production. So, the production includes the visual aspects of all productions, so radio production, filming and video production and so on.	Qualifications
	I: Interesting	

	E: Absolutely, since it had nothing to do with teaching.	
	I. Die volgende vraag is nou basies dieselfde. Watter opleiding het u t.o.v. kuns, maar ek dink ons het dit reeds beantwoord. So, watter opleiding het u ontvang t.o.v. die nuwe CAPS kurrikulum? Enige training?	
	E: I go to the workshops at the art centre...	
	I: The Tygerberg centre? Not at MEED?	
	E: No, Tygerberg art Centre. So Francoisnette Swart let me know when the workshops are and when the children come in, I will attend workshops with the children... I sit in it as well. So, I get that. Then they send me all the CAPS details because I am the only art teacher at the school, so I get the stuff from the principal that MEED would send to him and he forwards it to me so I get the CAPS, so I get the CAPS info from MEED and the practical workshops at the art centre.	CAPS Resources from MEED & Art centre Only art teacher at school
	I: So, regarding the CAPS, were you in any CAPS training sessions that you had to attend where they explain how the document works?	
	E: Yes, oh yes, I had to go for that for the primary school...the primary sector, and then I had to do it for the high school.	CAPS document training No CAPS practical training
	I: Is u vertroud met die nuwe kurrikulum en eie vermoëns om vak aan te bied?	
	E: I like it, but I don't have any confidence in it, because I don't think that it helps the kids that don't like art at all, but I also don't think it helps the kids that really, really brilliant at it either. I think it is just too broad and they think they don't have to study— it is a joke subject. So, I don't think that CAPS is making it as examinable as it should be, so that I can see... especially for the children that aren't getting the Biology and the Life Science, that are brilliant in art and their masks could be amazing, but there is no room for it, so after grade 8 and 9, even if you don't do Visual Arts and you want to be an architect or a designer and your school does dance and music, there is no way that you are going to do it, and in Grade 10, they won't accept you into grade 10 without a portfolio. So, you are mess up until matric and then you get to Grade 12 without a portfolio, so you are just getting by by grace or luck. So, I don't think it is strong enough or examinable enough for them, because I still think they can be creative as possible. But when I was at school it was hard and the theory was difficult, but I liked it because the practical was there, so don't think it is there for school that don't have grade 10 art. I don't think it is good enough for those who don't have grade 10.	Lack of confidence CAPS too broad & not examinable Lack of seriousness for subject Disadvantage to learners
	I: And do you feel that the courses that was offered to you to train you in the CAPS document itself, was that adequate?	

	E: Yes, it was fine, but I also think that I am bias though because I have prior knowledge of it.	Training adequate (specialist)
	I: So, do you think that someone without a background in art might not find it adequate?	
	E: No, I don't know to be honest. But for me it was fine, because I could put my other stuff with it to realize this is how you put it together now. At a workshop a lady was asking questions and I was thinking 'jy kon dit self uitgewerk het', but it wasn't that simple as that, want sy het nie geweet nie. So, she asked 'How do you mark this?' And I thought 'but you know how to mark this', but she didn't, and I realized that if I didn't have my background I might possibly be in the same boat as her, because last year, the Creative Arts teacher that was with me, she had no art knowledge, nothing. So, I had to set up everything and she didn't even know how to mark it. So, if I look at her it is definitely not good enough.	Training inadequate for non-specialists
	I: Now the question comes up that why was she asked to teach art if she didn't have any knowledge?	
	E: Because that is how it worked. Hulle wou 'n slimkop daar gehad het en toe gooи hulle haar daar in, maar ek was darem daar But the school could see that it was detrimental to the subject. So, I don't know if it was a good idea, because now I teach everything. But I like it that way and if I have struggles, I phone the art centre.	Non-specialists teaching arts Support from Art centre
	I: This is now just for grade 8 and 9?	
	E: Yes, just grade 8 and 9.	
	I: So which Creative Arts subjects do your school offer?	
	E: So, we have Visual Arts and Dance. Those are the two that we have, so I teach the Grade 8 English and Afrikaans Visual Arts and Dance and grade 9 English and Afrikaans Visual Arts and Dance.	School offers Dance & VA
	I: So, you teach eight classes basically?	
	E: Yes, daar's 6-klasse eintlik, een Afrikaans en 2 Engels per graad, so dis ses klasse, times two.	
	I: So julle bied glad nie musiek en drama aan nie?	
	E: Nee, maar omdat hulle weet dat ek drama gedoen het, sit ek soms drama in ons danse. I put it together, so I do it like that since we have many learners that are interested in drama. So, I take them to productions because I do theatre, so they come to my productions or I take them to a friend's production. So, there are different theatres, the Artscape or the Galloway theatre in the Waterfont, that call me to say that they have this opening for the kids.	Incorporates drama where possible
	I: So, if they apply for Drama grade 10, will they accept it as Drama that they had?	

	E: No, only Dance. So you have to go to Cedar house to do grade 10 drama or something like that, but because our school is a sport school I wasn't allowed to change Dance to Drama, because Dance is also like a sport and our school is funded predominantly by the Department of Culture and Sport, they need to have Dance at the school.	Dance requirement for sport school
	I: The next question is why did the school choose those Art Subjects? So, the Dance I understand...because it is a sport school, but why the Visual Arts?	
	E: The sir before my, I think one of his electives were Visual Arts, before I got to the school.	VA chosen due to human resources
	I: When did you start at the school?	
	E: This is my second year. So I was with him in Dance, I did the Dance and he did the Visual Arts with the one lady that they just put there since he needed help, because he was an English major as well – he had a lot of subjects. He got a post as principal at one of the Cape Colleges and all of his Creative subjects went to me.	Non- specialist teacher
	I: So just because he was there and they had the human resources for the Visual arts, they chose this subject in the first place?	
	E: Yes, and the Dance included since it in a sport school.	
	I: And you have the physical resources as well for both the art subjects?	
	E: Yes, ek het 'n hengse groot klas...	
	I: ..Vir 'n dans lokaal?	
	E: Nee, dis vir die Visuele kuns en 'n bitter groot stoorkamer met al die verwe. The only problem was that I only came when he left. I couldn't and order the things for me, since we are different, so I use what he didn't use yet. But I don't think of it as a disadvantage. I also have my own paint stuff and I also bring my own things. So, if there was a teacher that didn't have the things that I did, they might be at a disadvantage for this year. However, I think next year I am allowed to take or order, and the school doesn't cut my knees off when they say 'Ons het nie dit nie so jy kan nie dit doen nie', so as ek iets koop dan gee ek dit na die bursar toe en dan betaal hulle my terug. So, it works like that. We have a dance studio at school, and we use the dance studio for Dance. A proper dance studio with the floors and the mirrors. So, we have a proper Dance studio and my class is the art room. We don't have easels – that is my biggest challenge, but I don't think I need to ask for easels, because it is only for grade 8 and 9. But what I did was, they gave me one of the labs, so it looks like a big, white lab, so I put my class in a 'U', so I teach like that because I teach languages as well – I teach English and Afrikaans as well. So, they sit like this, but on the side, they have the lab tables, the big, long tables. So, I put big white and black paper on the sides in rolls en dan sit ek die kwassies en die paint en alles daar so hulle verf aan die kant van die klas,	Sufficient materials and physical resources

	so daar is nog genoeg loop spasie en dan sit hulle daar. So, as ons theory doen dan sit hulle so en kyk na my as ek verduidelik en terwyl ek in die middel staan en ek wys jou en as hulle moet verf dan draai hulle net om. So, I move around and tell them to keep the paints and so on, it is fine.	
	I: Okay. Volgende een - Is u bewus van hierdie gaping wat kan ontstaan in van die leerders se voorkennis a.g.v. kunskeuse vakke wat nie ooreenstem tussen skole nie?	
	E: Yes, it is very evident. You can see it in their marks. You can see it on the first day of school and the first day of the subject. They show they're excited and say 'Oh, we did this last year ... Oh, I know this...and the colour wheel...' And some of them are just sitting there in silent, because they don't know what the hell I'm talking about. They rather just look around and they are nodding, but I know that there is nothing going on there yet, because they don't understand. There is a big gap, especially between the kids that know art and the ones that need help. The drawback is the ones who don't have background knowledge can often be the ones that are so, so good. It is to their detriment, because how much more or better could they have been if they had all that knowledge that all the other kids have. That base year – it is a whole year, so they don't have that foundation, so then I have to fix that in the first three weeks of school, because then I am going to talk to you about stenciling and all you know is a stencil is a physical stencil, the paint on the stencil... making it... then it is a bit difficult. But other than that – there is a big gap. You can see it clearly.	Aware of possible gap in knowledge Gap very noticeable Gap is very big To disadvantage of learner – no foundation in subject Have to 'fix' gap
	I: I think I already asked number 9, but it says, do you experience or is this gap noticeable. Nommer 10 is watter differensiasie pas u toe in die klas om die gaping the probeer oorbrug? En wanneer ook?	
	E: I think, because I did LSEN, so teaching kids with different learning barriers, so we did it with art and I use to do the mathematics with art and we used to paint like that, and I try to do it with our kids and I'm very weird, so I'll stand on tables and I'll walk around. So, I want to make them feel comfortable as possible first and I tell them it is a relaxing subject you can study for. So, I also tell them what I... that they need to ask me questions. What do I know about what? Because if they see that she does now what she is talking about then they'll sort of trust her to tell her 'I don't know. Please teach me'. Because I am scared of those learners that are overwhelmed and that are too ashamed to say that they didn't do that at my school. So what we do in the first lesson, I always tell them what I did, because the children don't care about teachers, but they like to hear that you studied fashion – the girls like that you study fashion, and they realize when you tell them.... 'You know what? I sort of studied fashion'... I don't make it seem as if I did it. I just say, 'I sort of did it' and they will say 'Oh, you did you do clothing? Oh, did you do this and that?' And they're interested and ask, 'What did you do here?' So, we work on that	Experience in LSEN & differentiation Differentiation: - Make them feel comfortable - Ask questions - Create confidence in teacher - Don't separate learners

	<p>and if you do that then they will easily tell me 'You know I didn't do this in school.' Maybe not all of them, but the louder ones and the more vocal ones. So, what we do is I don't separate them, and I'll walk around each one and I never say 'This one is better than this', or' Sinethemba, you didn't do this'. I'll go to them and say 'Oh my gosh, this is so much better than last time. You are doing so well'. And they will say 'No, it looks the same'. I'll say 'I promise you, it's so different' and I'll let the class do it, and somehow when they have independent cheerleaders from children that they possibly don't even get along with, they don't mind where they stand. So, in class I tell them 'Stand, find your place' and now you are already standing next to your buddy so then already you are fine. I'll never ask them once 'Is this the group that hasn't done art?' I'll rather say something like 'I assume you all know what I am talking about? If you don't, we'll go through it again and if you do it is fine, I am just recapping for those that forgot.' So, I'll make them think that they're all right.</p>	<ul style="list-style-type: none"> - Build own confidence & praise - Recap content with all learners
	I: So, you don't do any extra classes or extra activities?	
	E: After school, because extra activities mean.... CAPS doesn't allow us to do extra activities, because there is no extra time. I don't like CAPS. Sometimes it's too content heavy, so there is no time for critical thinking, especially for a visual subject. So, I am there in break times and there is supervision times when they must go to another teacher because someone is absent, but I allow them to come and paint with me.	CAPS too content heavy Limited time Work during breaks
	I: Can anyone come and paint with you or do you make an effort to catch up with those learners who missed the grade 7 year?	
	E: I had assembly...I mean an assignment due for today, so I know who is a bit slow. So, what I'll do is I'll say 'Charné, do you have supervision today?' And then she'll say yes, and I'll say, 'Don't you want to come to me to finish... or so that we can recap this quickly?' And then the others will say 'Can we also come? Can we also come?' And I'll say 'Yes, all of us can do it.' So that the child doesn't think it's just you now. Or I'll say, 'You did so well this term, don't you want to come and do it again and we'll see how much better you can get.' So, I never... I know how much the parents and the school they came from... I don't want you to feel that your school is now less than 'your' school because you were in this school. So, I can see who didn't do it and then I'll say 'Didn't you do this last year?' And they be like 'No', and I'll say 'Oh okay, let's do this' and after school they come.	Focuses on learners with gap in prior knowledge, but all learners welcome
	I: So, you won't target that group?	
	E: No, I just include them all. The classes aren't that big. My biggest class is 31, the other one is 27 and the other grade 8s are 19. So, with the 19 one, we never need extra time and half of them didn't do art, because we have a lot of double periods. With the 19 I teach English and Dance.	
	I: So, it is sufficient time to recap topics?	

	E: Yes, because I see them four times a day – every day.	Sufficient time to recap
	I: Is there a certain time in the year you feel that they have caught up now?	
	E: Normally by June I can see, with the theory especially, because they are writing exams. Then if they say 'Ek kan nie dit verstaan nie', then I'll write there 'We will have a meeting later all of us'. Then I'll write a little note on your page, then I'll meet you on this day. If I haven't written, then we'll meet this day. So, they will never realize the difference. They'll just see that the stronger ones go on a different day then I'll do like a random thing that they'll do in grade 9s.	Learners with gap mostly caught up by June Subtly differentiates
	I: So, you do like enrichment exercises with them?	
	E: Yes, and they know it, and with the weaker ones I'll catch up work.	Enrichment with stronger learners
	I: And that's after school?	
	E: We can't do it after school. We do it in free periods of break time, because after school they all have sport.	Limited time Work during breaks Challenge – limited time due to extra-curricular program
	I: Of course, because it is a sport school. Okay, is enige suksesse ervaar ten opsigte van die beplande differensiasie? Werk dit? Kom jy agter dat hulle vang vinnig genoeg op?	
	E: This year, or this term now...the grade 8s....The grade 9s are all solid now. All of them. They are all the same.	
	I: So, you use the grade 8 year to catch up and by grade 9....	

	E: This is the grade 9, all the English and Afrikaans, they handed in their assignments now and you could see that you were either lazy and you chose not to do it and you wrote a letter saying 'I chose not to do it', but the ones that did it, it was good. Ag, it wasn't just any old... it was proper stuff that I put down into it - I didn't have a weak one. Apart from the 'I'm not going to do it', which was 5 out of the 31, 27 and 23 children. So, the rest of them were brilliant. And in grade 8 there were two boys that I was a bit concerned about, because I know that they didn't do anything, and the one presented it... they had to do a hat ... and he presented it with the planning, and I was so surprised, want daai beplanning was soos voltooide beplanning, soos proper, it wasn't just random rubbish that they filled in like on a normal line page. He put it in the portfolio, he made the hat. The other boys did it with line paper, so I know for a fact you probably did it in the period before this and he cello-taped it, because they didn't follow the brief, but he did the weaving, he did the dripping technique. And I mean this is a boy that looked at me with blank eyes and he presented it. And he was the only boy whose work looked like the girls' work, because the girls like this stuff. And the girls said, 'Oh my gosh, you are actually the best boy here'. And I said, 'You are'... and I laughed and said, 'It is brilliant, it's lovely'. And he laughed and we took photos. Oh, what I do after every assignment – I take a photo with my phone and then I print it in colour, and I put it on the wall next to your work. So that the ones that aren't very pleased with their work, or only did two minutes, worth of work – it sort of convicts you, because next time you'll be like 'I don't want to see my face on the wall with rubbish like that', so you make them work. And the other one says 'Miss, are you going to take the picture off because I have a new project?' and I'll say yes and then they'll work harder. So, there's a big, big difference.	Some successes experienced with differentiation Can take up to a year to bridge the gap
	I: So, you feel that your differentiation techniques at this moment is effective?	
	E: I hope so.	Uncertain whether differentiation is effective
	I: They feel like catching up...or do you feel ... those who... actually, only those who want to.	
	E: Only those that want to. If they don't want to then it is actually not great.	
	I: It is always like that. Wat, volgens u, is die moontlike redes vir hierdie suksesse?	
	E: My children say that I look like a gypsy, so they say that everything I do is arty. But I think my class feel very comfortable with me. I don't swear at them, so I think the fact that they come from schools where teachers	Successes because learners feel comfortable

	are very aggressive and very tired, because you can't say they are aggressive just because...the teachers are tired.	
	I: So, they feel comfortable enough to come to you and ask...	
	E: In my stoorkamer – hulle kom huil. Hulle sê niks nie, maar hulle wil net in die stoorkamer sit en hulle wil net rus. So, I think that the fact that my class is very calm allows them to work better, so other than that....	Successes - Calm class and trusting environment
	I: They want to prove themselves to you....	
	E: I think it is also because I tell them they don't have to. I said 'If you get into trouble with me today'... and I have it on my board as well... 'I'm not going to remember it tomorrow.' So, if you are in trouble today, I am not going to treat you like I did tomorrow, because it's done. Tomorrow we start new. Because I've done it like that the first time and they get shocked and they thought that she actually meant what she said. I'll be like 'Hi there. How are you?' and they'll think 'What the hell...'. They think I'm schizophrenic, but I honestly think that if you give them enough scope to try again tomorrow. There are children that try and try and then they miss deadlines and they think 'Ag! Ek gaan nie eers meer probeer nie. Ek het klaar nul gekry'. Then they will work like that throughout the term. So, I think because we have a fresh start every day. The class isn't perfect, but because they know that I can just work through these bad days – tomorrow I'll just come fetch. They are working well like that, but other than that it is a crazy class.	Successes because learners are allowed to make mistakes – no grudges
	I: Het u enige uitdagings ervaar t.o.v. differensiasie wat ontstaan? Is it challenging to sit with that class?	
	E: It is difficult, it is extremely difficult, because some of them speak Xhosa, and I don't speak isiXhosa. We have one Xhosa teacher that teaches from grade 8 to matric, and half of our school is isiXhosa, so that is difficult – to explain everything, because I teach English and Afrikaans – that is it. I don't have anything else that they can do. But the isiXhosa kids I taught English to last year, so it makes it easier for me to know them. This year's isiXhosa kids I only teach the two subjects to, it is the Afrikaans children that I teach English to. So, my challenge is the isiXhosa kids that can't really explain to me why they're irritated, why they are agitated with themselves. Hulle kan dit nie regkry nie, maar hulle kan dit ook nie in Engels vir my verduidelik nie. So that makes it very ... want dan gee hulle moed op. Toe sê ek vir hulle....	Challenging to have class with different abilities Challenge – language barrier (isiXhosa learners)
	I: Is dit nou die kinders wat nie die vorige jaar kuns gehad het nie?	
	E: Hulle word baie benadeel ja, want hulle is goed in hulle sport. So, I can make WP and SA, but I can't even draw this damn picture. So that is difficult with the sport kids, because all of them had to be province, or northerns or SA. So, I can play the sport, but I can't even draw the picture.	Challenge – gap creates feelings of

	So how stupid must I be? Because it looks like that and you show them, you know what...you are a SA player... so this is easy. So, you need to know your kids like that.	failure / inadequacy NB to know your learners
	I: Maar spesifieк nou die kinders wat die kennis het van die vorige jaar of nie die kennis het van die vorige jaar nie ... ten opsigte van dit is daar enige spesifieke challenges?	
	E: The basic stuff, like the colour wheel. This is major – they didn't know that. They struggle with like the primaries. So, I ask, 'What did you do in Life Skills?' Just that is difficult. And mixing paint... even mixing paint. Knowing water paint or the powder paint or acrylic paint, knowing that there are different brushes, knowing that you take water and you mix it in the palette – and they didn't know what the palette was. I needed to show them how to mix it in a palette. Even the children that did painting in grade 7, I think they used that egg holder stuff, so they didn't use the palettes. You had to start from that. So, the physical utensils that we use, the materials that we use – they didn't know anything about that and then they get uncomfortable.	Learners who experiences gap don't have basic knowledge and skills
	I: And do you have enough time to differentiate effectively?	
	E: Well so far, I haven't gotten behind schedule, we have repeat lessons. With Visual arts... With the Dance I am struggling, but with Visual Arts I didn't have any problem catching up... So, with that it's a problem, because they don't know, and its junk. Because they can't go home and paint there and practice. The nice thing is they come to me and say, 'We are going to come in break to paint', so I have to stay in for breaks, but it's fine. Other than that, they are okay.	Time is adequate for differentiation Challenge – skills cannot be practiced at home Work during breaks
	I: Gee jy enige notas of iets vir hulle om die graad 7 werk te recap, soos die art elements of so iets?	
	E: I do – my own notes from grade 7. So, I put it together with the Grade 8.	
	I: Maar jy gee dit vir almal?	
	E: No, I do – its general notes I give to everyone, because sometimes they forget the grade 7 work in any case.	Differentiation – hand out notes to all learners
	I: Ja, hulle verloor soms hulle breine so bietjie or die vakansie heeltemal.	
	E: So, they forget, so I always do it in general. So, I take my own art stuff and I take the CAPS stuff and stuff from the workshops and I'll put it together. So, I do that to help the learners.	

	I: Is daar enige uitdagings ervaar ten opsigte van differensiasie waarvoor daar nie voorsiening gemaak is nie? Met ander woorde daar is iets wat jy glad nie verwag het gaan gebeur nie as gevolg van dit – soos 'n kind wat heeltemal niks kennis het nie, of soos jy het glad nie geweet hoe om 'n situasie te benader ten opsigte van differensiasie nie?	
	E: I think I only had ... 'I can't draw'. Those ones. It's a handful that says, 'I can't draw'. So, because I told myself I can't draw, I'm not going to bother trying. 'I can't draw this; I won't be able to do this' ... I didn't even see the brief yet. I just can't draw.	Challenge – some learners refuse to try
	I: Maar dit is nie noodwendig spesifiek die kinders wat dit nie in graad 7 gehad het nie?	
	E: No, that is just in general. But then things like weaving, that has nothing to do with painting – then they do well in that. So, one of the boys that didn't do art is brilliant with his hands – he happily made the weaving that he does, but the dripping – he couldn't even lift the page to do dripping. So, for him, I specifically tell him, we are not going to paint today. Guess what, today we are going to do something that you will be brilliant at. Then he asks what we are going to do, and I explain 'Don't you like working with your hands? Oh my gosh, I think you can do this'. And he'll say 'Oooh', so I'm probably convincing him he is going to do it. But those who say, 'I can't draw', I make it like a special thing to say, 'Today we are not drawing, you are learning something else'. So, they don't fail the subject, they just don't like the drawing aspect of the subject. But they know that there is, other parts of the subject that doesn't have to do with drawing. So, they are okay, but I just need to make it very clear in the first four weeks of school, so it is just that that is a problem.	Differentiation-different activities for different level learners
	I: Ek dink nommer 16 het on ook klaar beantwoord. Dit is watter fisiese hulpbronne is beskikbaar vanaf die skool en onderwysdepartement? Julle kry net vir Dans subsidies?	
	E: Not even yet. They applied for the subsidy and they needed Dance, so I don't know how far they are with getting money, but I applied when I started the full-on Visual Arts alone. I also asked them to apply for Drama and they said they couldn't, because of the sport aspect.	
	I: En vir Visuele kuns? Kry julle enige iets van die departement af?	
	E: No. I make a list of what I need, like the normal teacher do with their textbooks and resources.	
	I: En in julle skool het julle 'n budget net vir kuns?	
	E: Every subject gets a budget, but every subject needs to wait to get the budget confirmed.	School supplies resources – nothing from MEED
	I: Is dit vir elke jaar?	

	E: Yes, every year. But I don't think they give us enough seriousness, want dit is 'n sport skool en dis nou maar net kuns. But that is a struggle that only I have, I mean, it is a personal struggle.	Challenge – Art not taken serious enough at school
	I: Watter menslike hulpbronne en ondersteuning is beskikbaar vanaf die skool en onderwysdepartement? Soos is daar subject advisors?	
	E: Wel, Francoisnette Swart helps me a lot, from the Tygerberg Art Centre. The principal sends me everything from MEED, but I think she physically helps me a lot, because I told her that I am the only one at our school and she offered me some of her teacher to help me moderate myself and mark my stuff at the end of the year. So that alone is going to be a big help in December. She said she will moderate my exam papers so that we can lift it to a standard where the kids can do things at varsity and at the Art Centre. I have a lot of things and ideas that are still in design, so they help me with different aspects of it, like I did graffiti and I asked them to show me how to do the CD cover. I have worked on a lot of programs before, so I ask them which program works best for the CD cover, then I made an example on the program and then I showed the kids. So whatever project I do with them is, I first make my example at home first, and bring them my example to show this is not an impossible project that you must do. So that they can see the idea and what is expected of them. So, the paintings that I make at home I bring them to school and then they can see 'Oh my gosh, she can also do it'.	Support – personal support from art centre, circulars from MEED Creates visual aids & examples at home
	I: Do you do any painting of your own at home just for fun or is all the art you do at home for school?	
	E: No, I do at it home. Like now I'm doing a family portrait and it is A0. I can't draw it on a wall at home, so I put it on my board. So, when they draw and doing their sketching, I'll also be doing my sketching and we are all like a happy family.	
	I: So, your school part of Metropol East Education?	
	E: We are on the same premises.	
	I: Yes, I know. And the subject advisor from there?	
	E: Our principal deals with her.	
	I: So, you don't deal with her directly and get any individual support directly from her?	
	E: No, but maybe I should actually.	No direct communication from subject advisor
	I: She was here yesterday. En sy is baie oulik. She is also for LO, so sy is baie in die Dans in.	
	E: Oh, is she the LO lady? I saw her for LO yesterday.	
	I: Sy's die Creative Arts en LO subjects' advisor.	

	E: Want die LO juffrou het vir my gesê daar's 'n onderwyser wat hulle gevra het oor die Kreatiewe Kunste, of die Visuele Kunste ook. En toe het sy nommer gevra en toe stuur die LO juffrou my goed ook deur en sê toe 'But I hope you don't mind'. So dit moet seker sy wees.	
	I: Sy bedien albei die vakke ja.	
	E: Okay dis awesome. Other than that, all the stuff from ... well I was at the Art Centre, so ja.	Personal support from art centre,
	I: So, you get more support from the Tygerberg Art Centre than from the MEED District office?	
	E: Yes, but I think... the principal...hy stuur goedjies vir my, so some things I must study myself.	Receives circulars from MEED
	I: Want daar is geen ander onderwysers wat die vak aanbied as jy nie?	
	E: No, it's just me.	
	I: Is beskikbare fisiese hulpbronne voldoende wat julle het by die skool? Are the resources sufficient? Especially regarding Visual Arts?	
	E: Not really. I would like other textbooks. But because they gave me the subject so late...	Physical resources not always adequate
	I: What textbooks are you using?	
	E: Die Skeppende Kuns... Uhm. I want the Platinum one. The one we have is not nice. It is not user-friendly. I was too late to ask for my one... the one I wanted, because they already purchased it at the beginning of the year. So, all of it was done. I have to use what he used, but I use all my old files and notes. So, I use that yes.	New textbooks
	I: And the other materials and the rooms you have?	
	E: No, that's fine. It is just the written materials that is a problem. The theory is too little to make them understand more, so I get additional stuff.	Physical resources are fine, but not written resources
	I: Yes, because they are trying to teach us that we (as teachers) shouldn't teach the textbooks, we must teach the art.	
	E: Yes, but other than that, all the physical equipment I have, other than easels that I would really love, is fine.	
	I: Het julle nie van hierdie banke of tafels wat in easels verander nie? Jy hak net die hak uit en flip om oor om die banke in easels te verander. Dit werk baie lekker, want dis plat tafels en mens flip hom oor in 'n easel in.	
	E: My only challenge is the easels; I would really like easels. But I came from Settlers, so I was quite spoiled with my easels. In the art class you could even stand behind the easel.	

	I: Did Settlers offer art or did the learners do classes at the Tygerberg Centre?	
	E: No Settlers offered Art as a seventh subject, extra subject and school subject. And she was one of the matric markers for Art at the time. So, she was very involved and our exhibitions and things... I think I had a very, very good art in high school situation. I think that's why I feel so bad for our kids, because I had an easel. So that is the only junk part – they manage with what they have, but I don't like just coping. But other than that, the kids said they're fine and they said they like it.	Own education and training
	I: And the human resources? Do you feel that is sufficient?	
	E: No, I think that personally our school could be a bit more interested, but I think now that I...	Challenge – school not interested enough In Visual Arts
	I: Do you mean you want another teacher to teach the subject with you at your school?	
	E: No, I think I'm fine alone. I like doing it alone. The only problem is that; I don't think the teacher before me was as ... Like my grade 9's said 'Juffrou, ons het nooit gedoen wat julle nou met die graad 8's doen nie. Ons het nooit dit gedoen nie. Hoekom het ons nie dit gedoen nie? Where they had to make something from recyclable materials. And I thought 'Why make a plakkaat, as jy soos kan ontwerp en klere kan maak en dan het ons soos 'n modeparade. So, I took a double and I moved the chairs like this, and I made a ramp, so they modeled their clothing and we took photos and they did so, so well. But the grade 9's just ignored it, because they didn't have them last year. So, I think the school sees that I'm doing... I'm saying I'm going to the Art Centre for this, or I'm taking them for an extra subject, or I'll take them to a production, that they are giving me more scope now, or at least an acknowledgement for the subject. But I honestly think that I am going to have to push it more and more.	Strength – does extra things
	I: But if you say you don't think the human resources are enough, what do you feel you need? What support do you feel you need and from where do you need it?	
	E: I would appreciate going to advisory meetings.	Need – advisory meetings and support
	I: Like you need a subject advisor to guide you?	
	E: So, when I teach Afrikaans, I know who to call, I know who to e-mail and I know what is happening, where my H.O.D. just sends me the e-mails for Creative Arts. Where my languages are solid, I've seen the administrators,	Need – Creative Arts advisor more involved

	I've seen the advisors hoeveel keer vir die Engels en Afrikaans, ek weet wat aangaan.	
	I: Especially because you are one the same premises...	
	E: Ja, sy is soos net daar, maar die ding is dis ons al twee. Ek moes ook, maar omdat ek so gemaklik by die Kuns Sentrum voel...	Personal support from art centre
	I: Ja, hulle vervul daai 'need' op die oomblik vir jou.	
	E: En hulle doen ook CAPS, so as hulle goed so is en ek sien myne is nie so nie, dan weet ek okay.	
	I: So, you feel that from the department's side you can get a bit more support?	
	E: Probably, yes. And I think that the school told me too late that I would be teaching it. I knew I was teaching it, but I didn't know that I'll be teaching it alone, and they only told me that when we started with school. So that puts you at a disadvantage, because I could've gotten whatever I needed beforehand. But other than that, I feel that the school is coming around now, they allowed me to come here now, so they're becoming more like 'Let this arty girl do what she must do.' So, whenever people come with arts and they say 'Felix, your subject is whatever' ... They are acknowledging that the subject matters now. So, I'm not getting everything that I would like, but I am not getting nothing. Getting more than I got last year.	Need – more support from MEED Need – better communication from school for better preparation Strength – School acknowledges subject more
	I: Wat, sou u voorstel, kan die onderrig van Skeppende Kuns in die intermediaire-fase verbeter? How can we improve the Intermediate phase to support the senior phase?	
	E: I think they need to fix... I don't know how they're going to fix it, but I think Grade 7 is different from 8. Grade 7 is a different school.	
	I: And grade 7 is so different from grade 4 to 6 as well...	
	E: It is completely different. Grade 7 is so alone, and it is that bridge, from grade 7 to 8. The teachers don't know each other so they cannot speak to each other - I can't speak to all the grade 7 teachers. So that is not going to work. So it is that different school situation that I feel is the biggest problem.	Challenge – Gr.7 & 8 educators cannot speak to each other.
	I: Do you feel the foundation that we give of teach them in grade 4 to 6 must improve in case they miss that grade 7 year.	
	E: Especially in Grade 6, because that 7 might not be enough and in grade 8 I am basically fixing that for the whole first term... first term basically, because it is not that long. In the first term we don't have so much theory time and you can't do the theory if you are doing the practical, so they are going to be behind anyway. By June you are like 'Okay', but that first term is a struggle every time.	Suggestion - Improve Gr.6 content Challenge – catching up in first term.

	I: So, you feel there must be a bigger focus in the theory from the Intermediate phase already?	
	E: In Grade 6 they must at least know something, the basics, the art elements and so on. Not even a lot, just that foundation. We can fix the other stuff. There is enough time to follow what you need to do, hopefully. But it is also the children that you don't know if you are going to finish the painting now and some of them are going to finish it in two weeks, because they are all different.	Suggestion - Improve Gr.6 content Challenge – learners work at different speeds.
	I: Yes, you get those perfectionists.	
	E: I have this one Grade 9 – Oh my gosh he is brilliant, but he takes yonder years to finish. So, I think that is my challenge.	
	I: Het u enige algemene opmerkings wat u graag wil deel?	
	E: This is a bleddie good thesis and I am glad... it's good someone is looking into it.	
	I: So, as ek klaar is, kan mense dit darem gebruik?	
	E: No, I was so glad. You should print this, and people can use it. I think this is a 'not-spoken-about' challenge and they think it doesn't matter.	This challenge not spoken about enough.
	I: And it is a real challenge that you confronted with in the class? You do experience it?	
	E: Because it is not Mathematics or English or Afrikaans, they think it doesn't matter. But it does matter, especially for those children that want to become architects.	Challenge – subject don't get same focus as Maths or languages
	I: I spoke to the subject advisor and she said that none of the teachers mentioned that they experience this in the class.	
	E: But no one has asked. They won't bring up an issue, especially in a subject that won't matter if you fail, because you can't fail the year. So, if it is LO, even if people think that it is a waste of time, if they fail it, they fail. Like the English and Afrikaans people – they are on it. I am moderated left, right and center. But because it is Visual Arts, the questions aren't asked with regards to the barriers and things like that, because it doesn't matter.	Subject don't get enough focus Subject does not matter Educators reluctant to speak up about VA challenges
	I: I think some teacher are maybe too scared to say they are experiencing these barriers, because they might seem inadequate	
	E: Yes, because how could you not be coping with Visual Arts, when you have English and Afrikaans to teach. I haven't mentioned by Visual Arts subject struggles, because I teach English and Afrikaans.	Educators reluctant to speak up about VA challenges

	I: And there is no one at your school you can share your same challenges with.	
	E: Who am I going to speak to in any case? So, it's fine.	
	I: Then lastly, do you mind that if I have any follow up questions that I can contact you?	
	E: That's fine. You have my e-mail, you have my Whatsapp, you know where my school is, I know where your school is. It's fine.	
	I: Then thank you very much, I really appreciate it	
	E: No, it's fine.	

ADDENDUM F

Analysis of Interview Transcript: Participant B

Transcript B Analysis

Notes	Transcription of Interview	Codes
	I: Baie dankie dat u bereid is om deel te neem aan hierdie ondersoek. Dankie, dat u tyd ingeruim het om die onderhoud te voer. Hierdie is 'n semi-gestruktureerde onderhoud, en u kan dus uitbrei op enige van die vrae of enige iets anders. Nommer 1 - Brei uit oor die konteks van die skool. Dit gaan basies oor die grootte van die skool, waar is hy geleë en so aan.. .	
	E: So ons is in Boston, Bellville en ons is net so oor 'n duisend leerders. Ons het so ongeveer 60 onderwysers, so dis lekker, want ons het kleiner klassies. As jy met mense gesels wat by 'n skool is wat nie so groot hoeveelheid beheerliggaam poste het nie, dan kry jy miskien 'n skool wat 30 onderwysers het vir dieselfde size skool wat ons het, so hulle sal dit dan obviously anders hanteer. Ons kan dalk beter die gap hanteer omdat ons kleiner klasse het. Ja, so ek dink dis nogal iets	Context Strength – smaller classes
	I: Het u 'n agtergrond in die kunste/kuns onderrig? U eie kuns opleiding?	
	E: Ja, ek het Visuele Kuns geswot by die Universiteit van Stellenbosch, voorgraads en my M daar gedoen. En geen onderwys kwalifikasie nie.	Own education and training – highly qualified in Art - No education qualification
	I: En op skool? Het u kuns gehad?	
	E: Ja, ek het skilderkuns gehad.	Own education
	I: En hoe lank is u al 'n kuns onderwyseres?	
	E: 10 jaar. So ek het al gegee, wat was dit in die ou dae? Kuns en Kultuur Graad 7, 8 en 9.	Experience
	I: So, u het by 'n laerskool ook skool gegee?	
	E: Wel, toe ek begin het, was ek by Curro in Durbanville en hulle hoërskool het begin by 7. So ek het toe 7, 8 en 9 gehad en ek het kuns gegee toe ek hiernatoe kom. Hoe dit hier gewerk het voor Skeppende Kunste, was dat hulle kon kies tussen Dans en... Ag, tussen Musiek en Drama en Kuns.	
	I: So daar was nie Dans nie?	
	E: So jy kon kies of jy vat een van daai of jy neem Kuns en Kultuur.	
	I: Van graad 8 af?	
	E: Ja, van graad 8 af. So, die leerders wat ernstig was oor een van die vakke het dit geneem in graad 8 en 9 en die wat nie into die Kunste is nie het Kuns en Kultuur geneem.	
	I: Ja, want hulle moet mos 'n kunsvak hê.	

	E: Ja. So, dan het hulle soortvan 'n algemene oorsig oor die kunste hanteer op 'n baie oppervlakkige basis gedoen, so ietsie van alles, maar soos wat ons hulle in die kunsklas gekry het, kon ons in redelik diepte met hulle werk, want dan was dit 'n vol vak, so toe ons oorgaan na hierdie nuwe besigheid toe, CAPS, toe het dit eintlik beteken dat ons nou ons prakties omtrent halveer en ons teorie omtrent halveer.	Change from OBE to CAPS
	I: Want hulle fokus nie nou meer op een vak nie maar op twee.	
	E: Ja, want dis nou net die helfte van 'n vol vak. So vir ons ons prakties en ons teorie, moes ons baie erg afwater.	Content reduced for CAPS
	I: Want julle het hulle twee ure gesien en nou sien julle hulle net een uur 'n week, want die ander uur is nou vir die ander vak.	
	E: Ja. So, dis nogal erg en soos sê maar hulle het 'n 100 punt vraestel in die eksamen geskryf, nou is dit 'n 50 punt, want die teorie is minder om oor te skryf. En om jou 'n idee te gee in ons klasse, min of meer, dis nou nie volgens presiese getalle uitgewerk nie, maar nou min of meer dubbeld die hoeveelheid kunsleerders as wat ons gehad het voorheen, toe ons net kuns as vak gehad het. En as 'n mens kyk na die projekte wat jy inkry, dan is daar darem 'n paar vrottes.	Content reduced for CAPS Quality of learners' work
	I: Want hulle stel nie rērig belang nie, maar hulle moet dit mos nou maar doen.	
	E: Ja, maar as 'n mens nou na jou projekte vat en jy sny die onderste helfte af, dan sit jy eintlik met 'n lekker sterke groep. So dit is nou nogal 'n probleem, want nou kan jy mos dink jou klas dinamika verander oor heeltemal, want nou is daar leerders wat hou van die vak – wat ernstig is daaroor en hulle skep 'n sekere werkatmosfeer wanneer hulle saam is. Som mix nou die lot in wat net wil joke en speel en nie omgee wat ook al hulle ingee nie. Hulle worry nie daaroor nie, hulle gaan in elk geval los die vak – hulle het rērig nie 'n saak daarmee nie.	Lack of interest in some learners – creates difficult dynamics in class
	I: Ja, maar hulle moet dit vat.	
	E: Ja, so hulle beïnvloed natuurlik daai hele werksomgewing. So vir ons is dit baie van 'n challenge. Dis wonderlike dat kinders wat andersins nie die vak dalk sou gekies het nie daaraan blootgestel word en ontdek dat hulle eintlik daarvan hou.	Challenge – lack of interest created difficult working environment Strength – exposure to art for all learners.
	I: Maar jy gaan maar altyd jou paar het wat net sê 'I can't draw. I don't want to'.	

	E: Ja, hulle worry nie. Nee, hulle joke maar net. En dan wat ook gebeur is vir ons moet nou in die helfte van die tyd 'n seker level opbou vir dit wat ons wil hê in graad 10, 11 en 12. So, die vlak waarop hulle is wanneer hulle nou in graad 10 begin met kuns is dit nie wat dit was in die verlede nie. So dit is 'n hele knock-on effect. So jy dalk die gap tussen laerskool en hoërskool, maar buiten vir daai gap is daar klomp ander implikasies wat die hele stelsel, tot aan die einde, beïnvloed.	Limited time – less than previously - Cannot reach same level
	I: En gee jy ooit ekstra klasse in die middae, byvoorbeeld, die dokument sê mos eintlik dat jy moet eintlik 'n uur ekstra elke week gee, maar niemand doen dit nie. Ja, so dis soos 'n voorstel, dis nie regtig 'n verpligting nie. Hy stel jou twee ure Skeppende kunste voor, wat jou een uur vir die een vorm en die ander uur vir die ander vorm en dan na skool...	
	E: Is dit per week?	
	I: Per week ja, het jy mos 'n uur per kunsform.	
	E: Ons het 'n 8-dag siklus, so dis moeilik om nou so daaroor te dink.	8-day cycle timetable
	I: En dan na skool, stel hulle voor, dat jy ook moet ekstra klas gee, omdat die tyd juis so beperk is. 'n Uur is eintlik te min per week.	
	E: Ja, maar wat help dit jy skryf 'n kurrikulum vir skool wat nie inpas in skool nie?	Curriculum content heavy
	I: Ja nee, dis verskriklik, ek weet.	
	E: Ja, want as hulle enigsins iets ekstra moet hê, dan daai tyd gaan in ander goed in, soos Wiskunde. En die kinders is in die middae besig met sport en kultuur en so aan.	Challenge – Additional Maths preference over Arts Limited time due to extra-curricular program
	I: Ja, die kinders se programme is baie besig – veral in die hoërskool. Miskien kan mens in die laerskool dit nog indruk, maar in die hoërskool....	
	E: Baie, baie, ja. En die skool bied ook so ontsettend baie aan vir na skool, omdat hulle moet kan kompeteer met ander skole. Hoe meer jou skool aanbied, hoe meer aantreklik is dit en hoe meer leerders kan jy trek, hoe meer personeel kan jy hê.	Limited time due to extra-curricular program
	I: Maar hoe besiger is jou leerders ook.	
	E: Ja, dis eintlik totaal crazy, maar mens moet ja. Dis so half in die siklus.	
	I: Nommer drie het ons nou reds beantwoord. Nommer vier - watter opleiding het u t.o.v. die nuwe CAPS kurrikulum ontvang? Het julle ooit vir CAPS training gegaan en hoe om die dokument aan te bied?	

	E: Ja, ja ons het dit gekry.	CAPS document training
	I: Het dit die dokument verduidelik of was dit 'n prakties of het hulle verduidelik hoe die nuwe kurrikulum werk?	
	E: Nee, dit was hoe dit werk, maar ek dink daar was geleenthede vir prakties. Maar wat ek opgetel het by daai besigheid was dat daar nie rērig opleiding nodig is vir mense soos ons nie, want ons het net aanhou net die kuns komponent gee – dit is ons spesialiteits vak. So ons kon maar net aangaan, ons moet dit net so bietjie afwater om in die CAPS riglyne te pas. Ons moet net gaan kyk het na wat haal ons uit en hoe kan ons aanpas tot die minder tyd. Terwyl daar klomp onderwysers was wat skielik moes vakke gee wat hulle nie enige opleiding voor het nie. Soos hulle is dalk die kunsonderwyser by die skool, maar nou moet hulle skielik Kuns en Drama gee. So ek dink op daardie stadium het dit opgesplit in onderwysers wat ekstra hulp nodig gehad het en onderwysers wat fine was.	CAPS document and practical training CAPS training unnecessary for specialists. Content reduced for CAPS Non-specialists required to teach art – given more support
	I: So het julle nog net daai aanvanklike opleiding ontvang toe hulle die nuwe kurrikulum bloot... of vrygestel het? En nog nie rērig weer daarna nie?	
	E: Ja. Nog nie weer nie. En ek voel ook nie dis regtig nodig nie.	Only initial training – was sufficient
	I: Is u vertroud met die nuwe kurrikulum en om die vak aan te bied? So, dis nie regtig moeilike of challenging vir u om dit aan te bied nie?	
	E: Ja, ek is vertroud. Nee, dis oraait.	Has confidence in own abilities
	I: En u is vertroud in u vermoëns om dit aan te bied, want u het die opleiding gehad.	
	E: Ja, en ons het die handboek gekry, maar die handboek is ook baie wyd.	Textbooks very broad
	I: Watter handboek gebruik julle? Of watter handboek het julle gekry?	
	E: Ons gebruik dit nie rērig nie. Laat ek gou kyk hier. Ons het gekry hierdie. Ons gebruik maar 'n paar, maar dit lê maar net daar. Ons het hierdie gebruik vir die graad 9s en die graad 8s.	Limited use of textbooks
	I: Okay, die Headstart boeke.	
	E: Maar hierso is 'n paar oulike projekte in.	

	I: So julle gebruik dit meer vir idees as wat julle die handboek teach, maar hulle sê mos jy moenie rērig die handboek teach nie. Jy moet dit net gebruik vir idees.	
	E: Ja. Dit is net vir idees.	
	I: Dis meer vir mense wat glad nie kunskennis het nie – om vir hulle riglyne te gee.	Textbooks for novice teachers
	E: Maar ek moet nogal sê daar is baie oulike goeters hierin, maar ja ons pas dit maar aan, want ons weet waarnatoe ons hulle wil vat in graad 10.	
	I: Het hulle van graad 10 tot 12 ook Kuns by die skool? Hulle gaan nie na die kuns sentrum toe of iets nie?	
	E: Daar is 'n opsie vir 'n ekstra vak buite by die kunssentrum, maar ons gee Ontwerp en Kuns.	
	I: So, watter Skeppende kunste vakke bied u skool aan vir graad 8 spesifiek?	
	E: Ons doen al vier – Drama, Dans, Musiek en Kuns. En by die Musiek byvoorbeeld, het hulle actually dit so bietjie gesplit. Daar is leerders wat dit net deel as Skeppende Kunste en neem, maar dan het hulle ook leerders wat voluit Musiek neem sodat kan Unisa eksamens doen, want jy kan nie dit doen net so nie.	School offers all four components: Dance, Music Drama & VA
	I: By daai vraag, die kinders wat van graad 7 af kom, sê hulle het Musiek en Drama by hulle laerskole gehad, moet hulle dan Musiek en Drama neem by die hoërskool of kan hulle kies? Kies hulle dan vakke?	
	E: Nee, ons vra nijs van dit nie. Ons het nie 'n clue wat hulle gedoen het in die laerskool nie.	
	I: So julle bied al vier aan en hulle kan kies watter twee hulle basies wil doen?	
	E: Ja en meeste van hulle bly by wat hulle gekies het aan die begin van graad 8. Hier en daar is daar enetjie wat skuif.	Learners choose 2 components
	I: Soos wat besluit ek wil nie meer die Musiek doen nie, ek gaan eerder die Kuns doen?	
	E: Ja	
	I: Is u bewus van hierdie gaping wat kan ontstaan in van die leerders se voorkennis a.g.v. kunskeuse vakke wat nie ooreenstem tussen skole nie? Kom julle agter daar is 'n agterstand wanneer hulle na die hoërskole toe kom?	
	E: Ek voel nie ek let op daarna nie, want ek weet nie rērig wat om te verwag van die laerskole nie. Ons begin so van scratch af amper dat vir ons dit nie opvallend is nie.	Gap not noticeable Recap basics with all learners
	I: So julle cover al die basis maar weer van die begin af?	

	E: Ja, eintlik, maar ons doen nie goed soos die kleurwiel of so nie.	Recap most basics with all learners
	I: Ja, want dit behoort hulle darem in Graad 4, 5 en 6 wat hulle moet doen.	
	E: Ja, want as ons hulle vra oor die kleurwiel dan sê hulle 'Oh net nie weer die kleurwiel nie' en mens kom agter hulle het dit definitief gedoen.	
	I: So, al het hulle die graad 7 kuns jaar gemis, het hulle darem al in graad 4 al begin met die kleurwiel, tot graad 6, so daai heeltemal basics het hulle darem.	
	E: Ek het dit nog nooit agtergekom dat van hulle dalk 'n jaar agter kan wees nie, want ons begin amper weer van vooraf met 'hoe hou jy 'n potlood vas', die totally basics.	Gap not noticeable
	I: So, you assume all of them knows basically nothing anyway.	
	E: Ja, en in fact dis partykeer makliker om klas te gee as wat daar 'n juffrou in die laerskool iets op 'n baie spesifieke manier by hulle vasgelê het en dan is dit so half moeilik om dit weer te ontleer. So, ek het nog nie daai as 'n probleem gesien nie, maar al baggage wat ek al ooit gevoel het hulle van die laerskool, is dit voel vir my in die laerskool kry hulle baie maklik punte vir 'n mooi prentjie en dan in kan hulle nie verstaan dat hulle nou net 70% kry of 80% vir 'n tekening kry, want gewoonlik was hulle goed 90% of 100%.	Gap not noticeable
	I: Ek gee darem nooit vir my kinders so maklik nie. Om 75% in my klas te kry, die graad 7s, is moeilik. Dis baie moeilik.	Primary schools award marks too easily
	E: Maar daar is laerskole wat ek dink nie krities daarna kyk as 'n kunswerk nie. Maar as dit mooi lyk is dit goed.	
	I: Maar dis die mense wat nie die regte opleiding het nie en nie weet waarna om te kyk nie.	
	E: Ek dink nogal van al die goed wat 'n groot krisis is wat ek ondervind as ek met mense gesels is die absolute wanhoop en selfs die frustrasies van die onderwysers wat nie opgelei is in kuns nie. Vir ons is dit eintlik lekker. Dis hoekom ons ook voel dat daardie opleiding voldoende was en dat dit nie nodig was vir nog nog opleiding nie. Dit is mos ons vakgebied en ons kan ook ons eie dinge uitdink.	Non-specialist teachers experience frustration and despair Confidence in own abilities.
	I: Kuns is ook gereeld die vak wat ... Jy gee nou eintlik Wiskunde, maar jy't te min periodes so jy moet nou sommer die kuns ook maar gee en vir daai persoon is dit....	
	E: Ja en dit was vir my nogal skokkend dat in daai vergadering, daar was 'n klomp onderwysers wat nogal paniekerig was. Dit was vir my die ergste en ek het hulle so jammer gekry, want hulle sê hulle het geen agtergrond in kuns nie.	Non-specialist teachers required to teach art. Created panick

	I: En dis hoekom hulle so sukkel om dit te assesseer.	
	E: Ja, dis presies die probleem.	Non-specialist teachers don't know how to assess.
	I: Maar hulle het ook vir ons aangeraai, dat sê nou jy wil 'n prent assesseer, gaan die rubriek nou spesifiek sê 'Gebruik van lyn'. Jy wou hê hy moes reguit lyne en geboë lyne trek. Het hy dit gedoen? Maar dis ook weer so rigied dat dit weer die kreatiwiteit 'n bietjie wegvat daar.	
	E: Ja, verseker.	
	I: So vir 'n kuns mens is dit maklik. Ek love dit ook om die kuns te assesseer.	
	E: Ja, ons ook. Jy kry mos later 'n gevoel. Jy het daai feeling.	
	I: Ja, jy weet mos wat jy wou gehad het en wat jy vir hulle probeer verduidelik het.	
	E: Ja, en mens kan nie altyd die kuns so ... ja dit is 'n moeilike vak vir iemand wat ... dis nie hulle vakgebied nie om dit aan te bied, want miskien by 'n ander vak kan jy... As dit nou, ek is dalk verkeerd, maar sê maar dis Geskiedenis – daar is die inhoud. Die feite is of reg of verkeerd. En ek sê glad nie dat ek sal kan Wiskunde gee nie, maar as dit die formule is en jy verstaan hoe die formules werk dan kan jy dit volg en wanneer jy dit merk dan weet jy nou dis reg of verkeerd. En ek wil nie nou 'n aannname maak nie, maar met kuns het jy maar 'n ander... jy moet 'n aanvoeling hê daarvoor.	Challenge for non-specialist teachers Teachers must have <i>feeling</i> for subject.
	I: Nommer 7 is maar net wat is die rasional vir die twee vak keuses gekies, maar julle bied al vier aan, want julle het die mannekrag en die physical resources basies om dit te aanbied, so julle hoef nie te gekies het nie.	
	E: Ja.	
	I: Nommer 8 is, is u bewus van die gaping wat kan ontstaan? Want toe ek by 'n kursus was, het ek hierdie vraag gevra vir die persoon wat dit aangebied het gevra, 'Sê nou die laerskole en hoërskole bied verskillende vakke aan, dan gaan die helfte van die kinders daar sit sonder die vorige jaar se kennis'... Toe het die helfte van die onderwysers gesê dat hulle het nog nooit so daaraan gedink nie. So, dis nie rôrig iets waarmee jy voel jy is gekonfronteer mee in jou klas nie?	
	E: Nee en ek voel dit is maar goed wat mens kan aanleer en inoefen, enige een kan fiks word en enige een kan teken fiks word, maar dit is baie moeilik om daai goed aan te leer en teken fiks te word as jy so min tyd het.	Gap not noticeable Limited time
	I: Ja, dit is baie beperkte tyd. Het u ervaar dat daar leerders in u klas is by wie die kennis ontbreek en wat dus ekstra ondersteuning benodig het? Jy sê jy het dit nie rôrig ervaar dat...	

	E: Nee, ek het nog nooit gevoel dat 'Oh, nee die laerskole'... Nee.	Gap not noticeable
	I: Baie van die kinders kies seker maar dieselfde vakke wat ooreenstem, maar voel jy daar is kinders wat ekstra ondersteuning nodig het? Of is dit nou maar net kinders wat, soos jy gesê het, 'Ek wil dit nie doen nie', maar hulle sal dit met die ekstra aanmoediging doen, maar dit het niks te doen met die laerskool wat nie die vak aangebied het nie?	
	E: Nee, en in ons klasse, soos ek sê, ons het meeste van die tyd bietjie kleiner klasse, so daar is tyd om almal te help en die wat ekstra hulp nodig het, is fine en die wat net nie 'n saak het nie hulle gaan maar net.	Gap not noticeable Smaller class sizes – additional assistance
	I: Hoeveel is min of meer in 'n klas?	
	E: Ag, kom ons sê, as gevolg van ons periodes werk dit nou bietjie vreemd uit. Daar is soms onder 20 in 'n klas, maar maksimum so 30. So dit is... die 30 klasse is baie vol, maar kom ons sê so gemiddeld 25 of 28.	Class sizes
	I: Okay. Hoe oorbrug julle hierdie gaping? Jy het eintlik net nou gesê van julle begin maar eintlik basies van vooraf in die nuwe jaar asof die kinders niks weet nie dan maak julle maar seker die kinders hou by van die begin af.	
	E: Ja en as jy met die basiese goed werk, die leerders wat al meer gevorderd is, gaan in elk geval net meer gevorderde goed doen met die basiese skills. En die wat dit vir die eerste keer leer gaan dit vir die eerste keer leer. So... ja.	Start with basics
	I: Enige suksesse is ervaar ten opsigte van die beplande differensiasie? So werk hierdie van vooraf begin? Julle metode van seker maak die kinders is op dieselfde vlak?	
	E: Ja, ek vind as ek dit moet vergelyk. Die kinders wat aangelê is vir die vak en wat werk in die vak wat... dis hulle ding. Ons kry dieselfde resultate by hulle as wat ons voorheen gekry het. En die helfte by wie ons nie die resultate by kry nie, kan mens maar sien is die wat eintlik in die vorige stelsel of kurrikulum, sou hulle Kuns en Kultuur geneem het. Ja en... ja. Die enigste ding is net omdat dit halwe vakke is, gaan die kinders wat aangelê is vir die vak, gaan nie soveel ontwikkel soos wat hulle sou nie, maar vir die hoeveelheid tyd is dit dieselfde tipe ja.	Differentiation mostly effective CAPS does not allow for same level of development
	I: Voel jy dat hulle nou in die nuwe kurrikulum, dat hulle is nie reg vir graad 10 nie, omdat die vak half afgewater moes word?	

	E: Hulle is reg, maar hulle kon meer reg gewees het. Die sterk kinders! Hulle sort of hit the ground running, maar dit is die ding met CAPS - die sterk kinders kan okay wees en is fine in CAPS, maar die middel kindertjies die vrottetjies val dan maar in elk geval uit. Die middel kinders is maar...ja. Dis baie op hulle self aangewese, dink ek, as hulle survive. Maar ek het nog nie dat ek pertinent kon sien 'Oh hel, hier is 'n enorme krisis nie'. Ek het nou een dogtertjie wat nou van 'n skool af gekom het waar ek kon sien sy het nog nooit kuns gehad nie, geen agtergrond nie, en ook nie eers 'n aanvoeling nie, toe het ek nou dat sy met kokis begin werk, soos leer inkleur met kokis en ek kom agter di maak haar so gerus. Dis amper vir haar 'n 'safe' space en dit laat haar meer dink en met die pen en shading met kokis – een lagie of twee lagies is donkerder as een lagie, toe kom daar iets half meer interessant soos pop art uit. So aan die einde van die dag kan mens sien watter kinders sukkel verskriklik en dan werk jy met hulle en dan sal jy sê ons maak pop art.	CAPS – good for strong & average learners, weak learners struggle. Differentiation-different activities for different level learners
	I: So jy sal in 'n klas verskillende aktiwiteite in een klas doen omdat jy sien van die kinders is 'n bietjie agter?	
	E: Ja, net om weer by te kom. Soos sê nou maar die skilder in kwartaal 1 in Visuele Kuns gaan ons heeltemal basic, want almal begin dan weer op dieselfde plek. So, ek weet nie hoe om te sê nie, teoreties gesproke moet daar 'n krisis wees, maar ek ervar dit nie as so erg nie.	Start with basics Term 1. Theoretically gap should be noticeable but is not.
	I: Ek bly, want ander mense met wie ek gepraat het, het gesê dis vir hulle verskriklik erg. Hulle sien daai gap so duidelik, so ek is bly as....	
	E: Ek dink ook ons is baie aanpasbaar.	Be adaptable
	I: Maar omdat julle al vier vakke aanbied het die kinders amper die opsie om daarmee aan te gaan.	
	E: Ja en ons is geneig dat as ons sien iets werk nie vir die klas nie, dan verander ons dit. Ek weet nie ek dink nogal as 'n mens geneig is om 'Dis my plan en dis die plan wat ek gaan volg maak nie saak wat nie', dan kan dit problematies raak.	Adaptable
	I: Ja, kunsmense is darem oor die algemeen nie so wit en swart nie.	
	E: Ja, soos ek gesê het ek sien die kind... oh dis die resep wat ek volg met die klas, maar die kind, dit werk nie vir haar nie, dan probeer mens maar iets anders.	Differentiation-different strategies for different learners
	I: Sal julle haar dan anders assesseer ook? So doen sy iets anders waarvoor sy punte sal kry as die res... of?	

	E: Nee, nee, dit sal ma net 'n oefeninkie wees. Hulle doen nogsteeds dieselfde projek, maar haar benadering sal 'n bietjie anders wees, of haar interpretasie van die projek.	Differentiation-different strategies for different learners, same assessment
	I: Het u enige uitdagings met die kinders ervaar t.o.v. differensiasie?	
	E: Ag nee, wat. Nie rērig nie. Dis meer die kinders wat net nie wil nie wat 'n groter uitdaging is, maar verder nie rērig nie.	No challenges experienced – only learners who don't want to try.
	I: Okay dan, watter fisiese hulpbronne is beskikbaar vanaf die skool en onderwysdepartement?	
	E: Ag, ons het handboeke en ons het 'n klaskamer en ons het die internet.	Physical resources
	I: Het julle 'n lokaal vir elke kunsvorm, sy eie lokaal?	
	E: Ja. Skeppende Kunste.... ag, Dans het 'n danslokaal met houtvloere en spieëls, Musiek – ons het musieklokale met instrumente. Die Drama is great – hulle het 'n verhoog in hulle klaskamer en vir Kuns het ons hierdie twee kunsklasse.	Adequate space & resources for all 4 components
	I: En die materiale wat julle gebruik, koop julle dit maar self aan basies?	
	E: Ja, ons gee maar vir hulle die materiale. Hulle het nie nodig om enige materiale te bring nie.	
	I: Kry julle enige hulpbronne van die departement af, behalwe die handboeke? Niks hulpbronne of fisiese...	
	E: Nee, ons kry maar net die handboeke.	Department supplies textbooks
	I: Gee hulle dalk 'n bedrag geld vir die materiale?	
	E: Nee, die skool gee dit. Ons het 'n budget vir elke vak wat die skool gee. Ek kan nie sê watter deel van daai budget is beheerliggaam geld en watter is dalk van die departement af nie. Ag, ons voel nooit ons het te min of tekorte nie.	School supplies resources
	I: Ja, met die kuns is dit soms makliker, want jy kan ook sommer recycled materiale vat en sê 'Kom ons plak dit vas... ' en so aan. Watter menslike hulpbronne en ondersteuning is beskikbaar vanaf die skool en onderwysdepartement? Soos, is al julle mense hier opgelei en...?	
	E: Ja.	Trained teachers
	I: Soos die Drama mense is opgelei is Drama en die Musiek mense het opleiding in Musiek?	

	E: Ja, ons is almal onderwysers wat daardie vak geswot het. Soos die Dans juffrou, ek dink nie sy het 'n onderwys kwalifikasie nie, maar sy het in Dans. Die Drama onderwysers, ek dink hulle het Onderwys kwalifikasies ook, maar hulle het Drama geswot. So ons is lucky, want ons is baie spesialiste.	Strength – specialist teachers
	I: En watter menslike hulpbronne vanaf die departement? Soos is die vakadviseurs hier om te help en raad te gee?	
	E: Ja, ag ons... Is daar ander vakadviseurs vir Skeppende Kunste as vir Kuns?	Uncertain about presence of subject advisor
	I: Ja, onthou met CAPS sal daar 'n vakadviseur wees vir Skeppende Kunste tot en met Graad 9 en dan vanaf Graad 10 en op behoort daar 'n ander vakadviseur te wees. So ek sien julle kommunikeer nie regtig baie met hulle nie en het nie veel te doen met hulle nie?	
	E: Nee, nee, maar ons het nog nooit 'n probleem gehad nie.	No contact with subject advisor
	I: Maar hulle kom besoek mos partykeer die skole en kom gee raad. Soos nou die dag was die vakadviseur by ons skool om te kyk hoe dinge gaan en om raad te gee.	
	E: Ons het nog nie rērig met 'n Skeppende Kunste vakadviseur kontak gehad nie. Ek dink dit is dalk Anina Lundie?	No contact with subject advisor
	I: Ek weet sy is een van die skrywers van die CAPS dokument.	
	E: Ja, sy was nooit ... ja, ek dink nie daar was 'n CAPS Skeppende Kunste vakadviseur, maar toe het sy ingestaan. Hulle het toe die pos geadverteer, lank gelede, maar ek weet nie eers wie was aangestel nie.	No contact with subject advisor
	I: So julle het nie regtig baie kontak nie? Soos ons vakadviseur kom partykeer skool toe en kyk wat ons doen en gee raad en sê 'Verander dalk die projekte...'	
	E: Vir Skeppende Kunste?	
	I: Ja en veral die Visuele Kunste.	
	E: Ja, ons Visuele Kuns en Ontwerp persoon sien ons baie, ons sien vir haar gereeld, maar ons het nie rērig iemand spesifiek vir graad 8 en 9 nie.	No contact with subject advisor for. Gr.8 & 9
	I: So, is dit meer vir graad 10 tot 12 wat sy kom?	
	E: Ja, ja. Maar sy verwys ook nou en dan na die kleintjies en dan sal sy sê 'Daar is nou 'n kompetisie' en daai tipe goed.	
	I: En die ander mense by die skool, soos die skoolhoof en so, is hy baie.... Want baie hoofde so fokus is meer op Wiskunde, Engels, tale... Hoe is die ander mense teenoor die kunste by die skool?	
	E: Weet jy, ons het nou 'n nuwe skoolhoof vanaf die einde van verlede jaar. So ons moet nou maar nog kyk hoe hy is, maar sovēr het ons nog nie enige probleem gehad nie.	New principal – level of support

		still to be established
	I: Maar soos by ander skole is daar sommer gesê ons moet Wiskunde inhaal, dan wil hulle sommer 'n kuns periode vat. E: Nee, hulle doen dit glad nie.	
	I: Okay, so kuns is darem 'n prioriteit by die skool?	
	E: Nee, hulle doen nie dit met ons nie en hulle gee vir ons maar redelik ... Dis ons hoekie en ons besluit oor ons hoekie. En ons ... ja, hulle meng nie in nie.	Arts seems like priority at school. Teachers left to do their own thing.
	I: Is beskikbare fisiese hulpbronne voldoende en maklik bekombaar? Julle voel julle het alles wat julle nodig het?	
	E: Ja, ons het alles.	Sufficient materials and supplies
	I: En die menslike hulpbronne? Dalk net die graad 8 en 9 vakadviseur?	
	E: Dalk.	Need – Perhaps Creative Arts advisor Gr. 8 & 9 more involved
	I: Ek dink hulle gaan ook dalk eerder na skole toe waar mense nie so vertroud is om die vak aan te bied nie.	
	E: Ja, ag nee. Dis soms goed as hulle nie by die skool hoof te wees nie, want hulle weet ons doen ons ding en ons doen dit reg. Ons het nie rērig die hulp nodig...	Assistance not required Confidence in own abilities
	I: Dis reg. Jy kan dit sê.	
	E: Ja, ons het nie rērig die hulp nodig nie. Ons is fine en gaan goed aan.	Confidence in own abilities
	I: Neem julle deel aan die Eisteddfod?	
	E: Ja.	
	I: Watter een?	
	E: Die Tygerberg Eisteddfod.	
	I: Ja, ons neem ook daar deel. Daar kan mens ook 'n goeie idee kry of jy darem weet wat jy doen. Jy kan mooi vergelyk met ander skole.	
	E: Ja, ag, ek dink ook omdat 'n mens... omdat ons vir die junior en die senior klas gee...	
	I: Gee jy vir Graad 8 tot matriek?	

	E: Ja, dan ook... dis mos 'n pad. As jy sien waarmee jy op die ou einde sit mee in matriek en jy het al 'n hele paar jaar se matrieks gehad en daai terugvoering van die vakadviseur, dan weet jy mos jy is op die regte pad. Dan kan jy met redelike confidence sê ons werk is reg, want ons weet teen die tyd... Ons het al 'n paar vanaf graad 8 tot graad 12 geneem en het gesien dit werk.	Good feedback from Gr.10 – 12 subject advisor Confidence in own abilities
	I: Jy weet wat jy wil hê, so jy weet waar om te begin. Ek dink as 'n mens net begin, of soos nog net 'n jaar gee, dan moet jy nog alles by 'n ander persoon leer en oorneem. So julle kan ook sien julle kompeteer goed met ander skole?	
	E: Ja, dit tel regtig baie dat mens dit so reg deur kan gee – vanaf graad 8 tot 12.	
	I: Wat, sou u voorstel, kan die onderrig van Skeppende Kuns in die intermediêre-fase verbeter? Met ander woorde in Graad 4, 5 en 6? Dink julle hulle kry genoeg kuns onderrig wanneer hulle nog so klein is, sodat wanneer hulle by julle kom, hulle reeds weet wat hulle moet doen. En veral vir die wat die graad 7 jaar gaan mis, dink jy wat hulle in graad 4 tot 6 doen, is genoeg om by graad 8 aan te sluit?	
	E: Ek dink, dis nou net my opinie – ek nou nie seker wat presies eintlik daar aangaan nie. Ek dink as daar 'n liefde vir kuns gekweek word in daai tyd, oorskry dit enige tegniek wat hulle in daai tyd sal leer. So ek dink dat om 'n kind 'n liefde te gee vir kuns en dat hulle met vrymoedigheid kan kuns maak en om die waarde van kuns te sien. Dit is vir my baie belangriker as wat hulle weet wat is warm en koue kleure, of enige teken tegniek of skilder of niks nie. Hulle hoef nie eers te weet wat is die verskil tussen 'n potlood en verf nie, maar hulle moet die liefde en belangstelling hê, want dan kan jy werk met daai kinders en hulle het die vrymoedigheid om te werk – hulle hou nie terug nie.	Gr.4 – 6 a love and interest for Art should be developed – more important than technique & knowledge
	I: Het u enige algemene opmerkings wat u graag wil deel ten opsigte van die kuns of die kurrikulum of iets? Julle doen teorie ook, van graad 8 af, volle teorie?	
	E: Ja en hulle doen eksamen oor die teorie en prakties. Ja, maar die eerste kwartaal doen hulle net prakties wat geassesseer word, tweede kwartaal is prakties en teorie, derde kwartaal is weer prakties en so aan.	Exams include practical and theory
	I: Ja, ons werk ook so van graad 7 af.	
	E: Dis baie lekker om nie in die eerste kwartaal en die derde kwartaal nie vraestelle te merk nie, maar in elk geval is die werk so min dat om daai 50 punt vraestelletjie te vra in die eksamen, moet ons maar daai bietjie teorie indruk.	Good that there is little theory in 1 st term
	I: Okay. Ek dink dis al van my kant af. As ek enige opvolg vrae het of enige iets, gaan jy omgee as ek jou kontak?	
	E: Ja, definitief. Stuur vir my 'n Whatsapp.	
	I: Daarsy. Dis dit. Baie dankie vir jou tyd. Ek waardeer dit rôrig baie.	

	E: Dis 'n plesier.	
--	--------------------	--

ADDENDUM G

Analysis of Interview Transcript: Participant C

Transcript C Analysis

Notes	Transcription of Interview	Codes
	I: Baie dankie dat u bereid is om deel te neem aan hierdie ondersoek. Dankie, dat u tyd ingeruim het om die onderhoud te voer. Hierdie is 'n semi-gestruktureerde onderhoud, en u kan dus uitbrei op enige van die vrae of enige iets anders. Okay? Nommer 1 - Brei 'n bietjie uit oor die konteks van die skool, soos die grootte, die area en so aan.	
	E: Ons skool is in Kuilsrivier naby Bellville. Ons het ongeveer 900 leerders in die skool en dit is 'n Afrikaans en Engelsmedium skool.	Context
	I: Het u self 'n agtergrond in die kunste/kuns onderrig? Het u in hierdie rigting studeer?	
	E: Ek het 'n agtergrond in die kunste. Op skool het ek kuns as 'n sewende vak geneem, skilderkuns - ek het nog altyd belang gestel in kuns. Ek het my B.Ed graad gedoen by die Universiteit van Stellenbosch en daar het ons 'n opsie gehad om Skolkuns as 'n addisionele vak te neem. Alhoewel dit nie regtig deel uitgemaak het van die kwalifikasie of selfs op jou akademiese geskiedenis verskyn nie, is dit steeds 'n kursus wat deur die universiteit aangebied is. Dit is in die B.Ed gebou aangebied deur die universiteit dosent. So ek het die School Art kursus in my derde jaar gedoen en in my vierde jaar het ek die Advanced School Art gedoen. So my eintlike kwalifikasie is B.Ed, maar hierdie kursus het ek sommer ekstra by gedoen.	Own education and training – highly qualified (Specialist teacher)
	I: Nommer 2 is watter opleiding het u ten opsigte van kuns, maar ek dink ons het hom nou reeds beantwoord. So, watter opleiding het u ten opsigte van die nuwe CAPS kurrikulum ontvang? Is u vir enige kursusse oor die nuwe beleid?	
	E: Ja. Die toe CAPS geïmplementeer was, is ons verplig om na die training te gaan wat deur MEED aangebied is. Daar was twee of drie sessies gewees waarnatoe ons moes gaan.	CAPS training
	I: Was hierdie praktiese kuns sessies of het hulle die beleid en hoe dit werk verduidelik?	
	E: Die eerste een waarnatoe ons gegaan het, was net 'n teoretiese verduideliking van hoe die nuwe beleid werk. Hulle het deur die CAPS boekie met ons gewerk en ook die... Wat is daai ander dokument met al die P's? Iets soos die NPPPN?	CAPS document training
	I: Ja, die NPPPN – die National Protocol pertaining... ja so iets.	
	E: Ja, daai een. So hulle het dit met ons deurgegaan en verduidelik hoe als nou gaan werk en dat ons handboeke kry en so aan. Daai sessie was die jaar voordat dit... uhm die CAPS geïmplementeer was in die seniorfase. Toe ons nou wel op die CAPS is in... in 2014 dink ek, toe mos ons aan die begin van daai jaar vir nog opleiding gaan en dit was meer prakties. Ons het sit en prentjies teken en so aan.	CAPS document and practical training
	I: So voel u dat hierdie sessies die moeite werd was?	

	E: Ja, wel die eerste een wat die nuwe kurrikulum verduidelik het, was definitief nodig. Mens moet mos tog verstaan hoe die nuwe goed gaan werk en so aan, maar die ander was so half onnodig. Om in die middae te gaan sit en prentjies teken, voel vir my, is net eintlik 'n mors van tyd. Veral vir ons wat mos weet wat aangaan.	CAPS document training valuable, practical training waste of time for specialists. Has confidence
	I: So voel u u is nou vertroud met die nuwe kurrikulum en u eie vermoëns om vak aan te bied?	
	E: Ja. Definitief. Ek gee darem al 'n rukkie kuns so ek voel ek weet wat ek doen. En ja – die CAPS is darem maklik om te verstaan en ons het mos nou die opleiding gehad, so ek voel ek is redelik vertroud met die inhoud en.... ja.	Has confidence in own abilities
	I: Okay. Dis goed so. So watter Skeppende Kunste bied u skool aan?	
	E: Ons het Kuns, of Visuele Kuns en ook Drama. Ons het musiek ook, maar nie vir 'n hele klas nie. Daar is onderwysers wat privaat lesse aanbied, maar dis nie dieselfde nie. Daai is geprivatiseerd. So dan Kuns en Drama, ja.	School offers Drama & VA
	I: Wat is die skool se rationaal vir die keuse van die betrokke kunsvakke wat aangebied word? Hoekom het hulle hierdie vakke gekies?	
	E: Ag, dit gaan maar seker oor watter onderwysers hier was daai tyd en wie die vakke kon onderrig. Ek was hier, is die kuns persoon en ons het 'n kunsklas en so aan, so obviously was kuns een van die opsies. Ons musiek mense is mos almal geprivatiseerde mense, soos wat ek gesê het, so hulle is nie beskikbaar vir musiek gee nie en nie sommer enige persoon kan eintlik musiek gee nie. Ons het ook nie rērig plek of mense vir dans nie, so ons het Drama gekies omdat die ander juffrou ook darem so bietjie van Drama weet. Ek dink sy het ook êrens Drama ekstra in haar kursus gedoen of iets. So ons onderwysers wat hier is... ja, is seker hoekom ons huis Kuns en Drama gekies het.	Subjects chosen due to human resources
	I: Ja, dit maak sin. Is u bewus van hierdie gaping wat kan ontstaan in van die leerders se voorkennis as gevolg van die kunskeuse vakke wat nie ooreenstem tussen die laerskole en hoërskole nie?	
	E: Ja, uhm... ja ek moet sê ek is bewus daarvan. Ek was aanvanklik nie, maar oor die jare het ek ook al gewonder hoekom van die kinders so agter voel. So, dis eintlik vir my baie lekker en interessant om met jou te praat en ek is bly iemand kyk so bietjie hierna, want dit is beslis nogal 'n probleem op die oomblik. Daar is definitief leerders wat 'agter' die ander leerders is. En ek het al vir van hulle gevra watter vakke hulle in die laerskool gehad het en daar is maar 'n paar wat sukkel omdat hulle nie kuns in die laerskool gehad het nie...of ten minste nie in graad 7 nie.	Aware of possible gap in knowledge Gap very noticeable

	I: Is dit elke jaar 'n probleem en is daar baie kinders wat sukkel as gevolg van...	
	E: Ag, daar is mos maar elke jaar in elk geval 'n paartjies wat gaan sukkel – jy het mos maar jou manne wat net nie wil kuns doen nie of nou maar nie regtig aangelê is vir die vak nie. So, ja elke keer is daar maar 'n probleem, maar ek kan nou nie regtig met heeltemal sekerheid sê dis as gevolg van hulle kuns op laerskool nie.	Gap in knowledge noticeable, not necessarily due to primary school subject choices
	I: En is dit 'n opvallende...	
	E: Oh, en ek vra aan die begin van elke jaar vir die kinders wat nie kuns verlede jaar gehad het nie en dit is maar baie min. Ek weet ook nou al teen die tyd min of meer wakker laerskole dit nie het nie. En dit lyk my die meeste laerskole kies gewoonlik kuns as een van hulle elec... of kunsvakke. So, dis eintlik baie min... net so paartjies in die klasse ja. Maar die manne sit beslis in jou klas en mens kan sien hulle weet maar nie altyd so lekker wat aangaan nie.	Most primary schools offer visual arts, but learners with gap in knowledge is present.
	I: Het u ervaar dat daar leerders in u klas is by wie die kennis ontbreek en wat dus ekstra ondersteuning benodig het?	
	E: Ja, verseker. Daar is vir my 'n redelike duidelike gap tussen my sterk leerders en my swak kinders... en 'n paar van hulle kom uit laerskole wat nou... wat nie kuns gegee het nie, maar ek dink ook baie van die 'swakkes', as ek hulle so mag noem, is ook net die wat nie lus is vir dit, of wat dalk net nie regtig 'n belangstelling het nie. Ek kan nie sê dis definitief oor hulle laerskool nie.... maar dit speel beslis 'n rol...dink ek. As hulle agter kom hulle weet minder as die reg van die leerders, daal hulle belangstelling ook.	Gap very noticeable, not necessarily due to primary school subject choices Learner interest Lack of interest due to gap.
	I: Ja, mens kry altyd die paar wat nou net die belangstel nie. Dit is seker maar 'n uitdaging op sy eie.	
	E: Ja nee, om liefde vir die vak the ontwikkel raak deesdae ook al hoe moeiliker en moeilicker.	Challenge – developing a love for the subject
	I: En het... of moes u enige differensiasie toe pas om hierdie gaping te oorbrug in die klas?	

	E: Ja, ek probeer maar die arme bloedjies wat sukkel so bietjie ekstra hulp te gee, maar daar is ook nie altyd tyd nie, né. Ek sien hierdie kinders, of eerder elke klas, net een keer 'n week vir 'n uur en ons het BAIE inhoud om met hulle te cover. Daar is nie altyd tyd om met hulle op te vang nie, maar ek probeer maar so aan die heel begin van die jaar om maar net weer deur al die basics te gaan en ek begin heel van vooraf, maar ek het nie tyd om vir te lank daarby stil te staan nie. So, die eerste week of twee gaan ek vinnig weer deur terminologie en die kuns elemente en so aan en laat hulle ook net ietsie teken of so – om darem 'n praktiese komponent ook te doen, maar daarna moet ons met die graad 8 werk wegspring.	Differentiation: - Additional assistance -Recap basics with all learners CAPS content heavy Limited time
	I: So jy begin van vooraf met al die leerders, nie net met die wat nie kuns in die laerskool gehad het nie.	
	E: Nee, ek doen dit maar met almal. En ek tik die notas en so ook vir hulle uit en hoop maar hulle gaan weer op hulle eie tyd daar deur. Ek dink nie dit gebeur altyd nie though. Ai. Ja, dis eintlik seker maar 'n mors van tyd, né.	Differentiation - Recap content with all learners – hand out notes to all learners
	I: Ja, dit voel soms so. Die wat dit wel gebruik is nie die wat dit eers regtig nodig het nie.	
	I: Ja, né. Voel jy ook soms so? Maar mens kan ook nie rērig met 'n kind werk wat net nie WIL leer of werk nie. Dis seker maar 'n algemene uitdaging van die onderwys.	Challenge – some learners don't want to try
	E: Ja, nee verseker. Ons voel maar elke dag so, maar voel jy darem dit werk, wat jy doen. Voel jy jou differensiasie is suksesvol?	
	E: Ag, soos ek nou gesê het, die kinders wat WIL werk en hou van kuns sal ek sê, ja ek voel dit werk met hulle. Die bietjie recap aan die begin van die jaar gee die kinders 'n kans om ten minste 'n bietjie op te vang. En die kinders wat dit wel verlede jaar gehad het, dit refresh darem hulle memories ook net so bietjie, maar wat ek ook doen, wat ek nog nie gesê het nie en wat ek voel ook soms werk, is ek vra 'n sterk kind om 'n swak kind te help. Hulle help graag hulle maatjies. En die kinders is ook soms meer vrymoedig om hulp van 'n maatjie te kry as om nou hulle hande op te steek en voor die klas te sê hulle weet nie wat aangaan nie...	Differentiation effective if learner wants to achieve Buddy system Challenge – gap creates feelings of uncertainty
	I: Ja, hulle is maar bang hulle word gespot en so aan en...	
	E: Ja, presies. So, die maatjie help hulle gewoonlik darem om ook op te vang. Omdat kuns nogsteeds 'n praktiese vak is, is daar darem nie SO baie teorie om in te haal nie.	VA practical subject – limited theory

	I: Ja, nee, ek stem rērig saam. Daai is 'n baie goeie idee – die buddy-system. So jy voel darem jy is suksesvol en so...?	
	E: Ja, ek dink darem so. Of laat ek eerder sê ek hoop so. Die kinders lyk oraait hier teen die einde van die eerste kwartaal.	Uncertain whether differentiation is effective Learners with gap mostly caught up by 2 nd term.
	I: So jy neem die hele eerste kwartaal of eintlik net daai eerste twee weke omwerk in te haal en...	
	E: Nee, eintlik net die eerste twee weke, soms 'n bietjie langer, maar mens moet aangaan met die graad 8 werk. Daar is individuele leerders wat nog sukkel of hulp nodig het, maar hier teen die einde van kwartaal een voel ek die meeste weet darem nou wat aangaan.	Learners mostly caught up by 2 nd term.
	I: En daai leerders wat nogsteeds nie opgevang het nie?	
	E: Ja, dis ma moeilik, né. Ag, soms vra ek vir een of twee van hulle om on pouses in te werk – die wat stadig werk, maar dit gebeur maar min. En dis ook enige leerder – die wat afwesig is of baie stadig werk – nie net die wat laas jaar geskip het nie.	Challenge – some learners still not caught up Work during breaks
	I: En na skool? Gee jy soms klas na skool? Want in die CAPS dokument stel hulle voordat daar ekstra tyd na skool gebruik word vir kuns.	
	E: Rērig? Ekt nie eers geweet dit staan daar nie. Daar is nie regtig tyd na skool nie. Ek sou graag wou, maar die kinders het sport, ek het sport en ander verpligte. Die tyd is maar min jong, maar aan die einde van die kwartaal, as die leerders besig is met hulle groot praktiese kwartaal projekte, dan kom ek soms in 'n pouse of na skool vir so paar minute dat die kinders net kan inwerk.	Challenge – limited time due to extra-curricular program Work during breaks
	I: Ja, ek voel ook baie dat die tyd mens altyd inhaal, maar ek is bly dat u darem redelik suksesse ervaar. Dan, enige uitdagings met differensiasie wat u ervaar?	
	E: Soos ek nou net gesê het – tyd. Daar is nooit genoeg tyd om als te doen nie. Daar is soveel prakties en teorie en goed wat ons met die kinders moet doen dat daar nooit tyd is om stil te staan by iets as die kinders sukkel nie. Ek druk klaar 'n bietjie hersiening en so aan in en dit maak my tyd in die kwartaal net nog minder. Dis verskriklik. En dan natuurlik die kinders wat net mooi niks WIL doen nie. Jy kan doen wat jy wil – hulle wil net nie of sê 'Mam, I can't draw'. Ja...	Challenge – limited time, some learners refuse to try

	I: En wat dink jy is die redes hiervoor?	
	E: Hoe bedoel jy?	
	I: Soos hoekom ervaar jy dat jy differensiasie nie werk nie?	
	E: Wel, soos ek gesê het, die tyd is te min. En dan die ander ding is, wat ek dink baie belangrik is, is dat van die kinders het nie 'n liefde vir die vak nie en kan nie verstaan hoekom hulle die vak moet neem nie. Dit maak hulle moeilik in die klas. Ek sit helfte van die tyd en sukkel met die moeilike kinders en die arme oulikes, wat so hou van kuns, lei in die proses.	Challenge – limited time, No love for subject developed
	I: Is daar enige uitdagings ervaar ten opsigte van differensiasie waarvoor daar nie voorsiening gemaak is nie?	
	E: Ag, nee wat. Nie sovôr wat ek kon agtergekom het nie. Dis maar net 'n paartjies wat nie meer die basics ken nie.	
	I: Watter fisiese hulpbronne is beskikbaar vanaf die skool en onderwysdepartement, soos watter geriewe en materiale en so aan het julle?	
	E: Ons het 'n kuns... 'n ten volle toegeruste kunsklas by die skool met die kuns banke en al. Ons het ook al die nodige materiale soos die kwaste en palette. Dit was als al by die skool toe ek daar aangekom het. Ons het ook al die materiale wat ons benodig... en 'n vol kins stoer.	Sufficient materials and physical resources
	I: Koop julle dit aan met skool geld of departements- of staatsgeld?	
	E: Uhm... Om eerlike te wees is ek nie 100% seker nie, maar ek dink dis meestal maar beheerliggaam geld. Ons kry 'n budget vir kuns elke jaar waaruit ons ons aankope kan doen – wat meer as genoeg is vir dit wat ons benodig, maar ek gaan jok as ek met sekerheid sê waar die geld vandaan kom. So vir die kuns het ons als – ons het mos die handboeke ook gekry vanaf die departement ja. En ons gebruik maar die skoolsaal meestal as ons Drama doen... Ek dink die juffrou gee die Drama teorie in die klas, maar as dit nou by soos die opvoerings en so kom gebruik hulle sommer die saal. Verder is ek nie seker oor wat hulle als by die Drama gebruik nie.	School mostly supplies resources – nothing from MEED
	I: En menslike hulpbronne en ondersteuning? Is dit beskikbaar vanaf die skool en onderwysdepartement?	
	E: Ja, ek voel ons het die mense wat ons kort. Ons het opgevoeders, of eerder opgeleide Kuns en Drama onderwysers wat weet wat hulle doen dit.	Adequate specialist teachers
	I: En die ander mense by die skool, soos die skoolhoof en so? Is hulle darem ondersteunend?	
	E: Ja, hy laat ons maar ons ding doen. Die ander mense meng nie te veel hier met die Kuns en so nie. Partykeer probeer van die ander onderwysers van my kuns periodes 'steel' omdat dit nou mos maar net kuns is en dis mos nie vir almal 'n belangrike vak nie, so die kinders is baie keer laat vir kuns. Dis soms 'n kopseer vir my. Ons sien die kinders klaar so min. As jy een les met 'n klas mis is jy letterlik soos 'n week agter. Soos	Supportive staff Challenge – Art not taken serious enough at school

	van my klasse het klas gemis omdat ek hulle net op Maandae sien en daar was Maandae vakansiedae – dit was 'n kopseer gewees om met daai arme kinders op te vang. Hulle mis so baie werk, so nee. As hulle Kuns het, moet hulle maar in die Kunsklas wees – hulle mis te veel andersins. Maar anders as dit het ek nie rērig probleme in die gebied nie.	Limited time
	I: En vanaf die departement... die vakadviseurs... Kry julle ondersteuning van hulle af?	
	E: Ja, die vakadviseur was al by die skool om na ons goedjies te kom kyk, maar ek dink nog net een of twee keer vanaf ek by die skool is. Sy was einde verlede jaar hier gewees wat ek onthou.	Support from MEED – visits from subject advisor
	I: En kom bied sy hulp aan of kom check sy net of die skool se goed, soos assessorings en so reg is?	
	E: Ag, sy het ons goed, soos ons lêers en so deurgegaan, maar sy het ook 'n bietjie raad aangebied. Ek weet sy het laas vir ons gesê om ons rubrieks te verander waarmee ons die kuns werke assesseer om seker te maak ons spesifiseer onder elke liewe afdeling... uhm ... soos waarna ons kyk of fokus, maar sy was nie by ons in die kunsklas of het na die kunswerke rērig gekyk nie. Ek onthou dat sy nogal min tyd, of dat sy haastig was, want sy het gesê dat daar nog skole is waarnatoe sy nog moet gaan, maar dit pla my nie. Ek is bly hulle is nie baie by die skole nie. Ek weet mos darem wat ek doen en ek dink ons gaan goed aan.	MEED – visits from subject advisor Subject Advisor limited time Confidence in teaching abilities
	I: Okay, dis goed so. So julle weet darem dat sy daar is en sy kom help...	
	E: Ja, nee dis 'n baie oulike vrouwtjie. Ek het ook haar e-pos so ek weet ek kan haar vra as ek sal sukkel met iets. Sy laat weet my ook as daar training en kursusse en so is soms.	Open communication with subject advisor
	I: Okay, dis great. En woon jy hierdie ander kursusse by?	
	E: Ag, ek wens soms ek kan meer gaan, maar mens het nie altyd die tyd nie. Ek gaan ook eerder na die Tygerberg Kuns sentrum se Kuns kursusse toe – dis baie lekker kursusse daai, praktiese goed wat mens doen.	Limited time to attend courses
	I: Ja, ek hou ook van hulle kursusse. Ek was ook al by 'n paar. Dan, is die fisiese hulpbronne voldoende en maklik bekombaar?	
	E: Ja, dis definitief voldoende en genoeg. Ek kan nie dink dat ons al ooit rērig tekorte of iets gehad het nie. Ek het 'n kuns stoortjie hier wat darem redelik gestock is.	Strength – sufficient materials and supplies
	I: En die menslike hulpbronne? Voel jy dis genoeg en dat jy genoeg ondersteuning kry?	
	E: Ja, wat. Ek voel darem of ons goed aangaan en dat ek my goed van my taak kwyt. Natuurlik is dit soms challenging en so, maar dis mos maar hoe die onderwys gaan. Maar almal prober mekaar darem help en	Strength – supportive staff

	ondersteun hier – ons het 'n baie goeie personeel. Al ken hulle nie die kunste so goed nie. Maar dis okay, want ek voel ek weet darem wat ek doen.	
	I: So jy voel jy't nie so baie ondersteuning nodig nie, omdat jy vertroud is met die vak en dit al 'n tydjie ook gee.	
	E: Ja.	Confidence in abilities
	I: En onderwysers wat nie vertroud is met die vak nie? Soos dikwels word 'n tale mens sommer gevra om ook Kuns te gee omdat daar nie onderwysers is om die vak te gee nie.	
	E: Ja, nee dis rellig 'n probleem daai. Ek kan nie dink hoe iemand sonder die kennis en ondervinding Kuns kan gee nie. Dis nogal 'n... hoe noem mens dit... 'n expert gebied.	Arts – expert or specialist subject
	I: 'n Spesialis vak.	
	E: Ja, dis 'n spesialis vak.	
	I: So, is die ondersteuning voldoende vir hulle... of vir die wat nie spesialiste is nie?	
	E: Ondersteuning? Van waar of nou?	
	I: Ek bedoel as jy nou nie 'n spesialis was nie, sou die ondersteuning van die departement en skool voldoende wees?	
	E: Weet jy wat, ek kan nie rellig sê nie maar ek dink nie so nie. Dalk werk die departement meer saam met die mense wat hulle weet meer hulp kort? Ek weet nie? Maar as ek nie die kennis en die vertroue gehad het soos wat ek het nie, weet ek darem nie so mooi nie. Dan dink ek ek sou definitief meer ondersteuning en raad gekort het.	Novice teachers require more support
	I: En dan, wat sou u voorstel, kan die onderrig van Skeppende Kuns in die intermediêre-fase verbeter, met ander woorde in Graad 4 tot 6? Veral omdat daar leerders is wat moontlik nie meer kuns het in Graad 7 nie?	
	E: Uhm... ek dink hulle moet vroeër met die teorie begin. Ek dink in die Intermediêre fase doen hulle verskriklik baie prakties – wat wel baie belangrik is, maar die teorie wat hulle doen, is so effentjies en ek dink nie altyd dit is genoeg nie. Die ander ding is dat hulle dalk meet tyd aan die kunste moet gee. Ek voel regtig dat die tyd te min is by ons hier in die hoëskool, ek weet nie hoe die laerskole daaroor voel nie. Ons kort meer tyd dat ons nie altyd so deur als hoef te rush nie.	Suggestion – More theory in Gr.4-6 content More time allocated to the Arts
	I: Ja, beslis. Ek stem saam. Ons doen meestal prakties met die intermediêre leerders – hulle word glad nie op die teorie geassesseer nie. So daai is dalk 'n goeie idee – om hulle program van assessering te verander om teorie ook in te sluit. En dan het u dalk enige algemene opmerkings wat u graag wil deel?	

<p>E: Ek dink net ons doen die kinders 'n onreg aan deur hulle so rond te gooi tussen die vakke. Hulle begin net een bemeester in die laerskool en nou moet hulle sommer 'n ander een neem in die hoërskool – en hulle het glad nie eers 'n sê in die storie nie. Dis nie regverdig aan hulle nie en ek weet nie hoe die mense gedink het toe hulle hierdie besluit geneem het nie. Van die kinders sukkel al klaar akademies en dan moet hulle nog 'n jaar se werk ook opvang van graad 7? Nee, ek weet nie. Ek hoop eintlik hulle verander dit binnekort, want dit stres nie net die kinders uit nie, maar ook ons as onderwysers. En soos ek gesê het daar is net nie genoeg tyd om dit als te doen nie. Veral met al die administrasie wat deesdae vir elke kind gedoen moet word in die klas. Dit voel vir my soms of daar net papierwerk ingevul word en opcatch werk gedoen word en dit doen afbreuk aan die werklike onderrig tyd in die klas. Ag, maar ons cope seker maar. Dis nie altyd so bad nie.</p>	Learners have no say in school Arts choices Unfair to struggling child to catch up a year's work Causes stress with educators and learners Limited time
<p>I: Okay. Ek dink dis al. Sal jy omgee as ek jou dalk kontak met enige opvolg vra?</p>	
<p>E: Ja, enige tyd. Jy kan maar net bel. Ek sal help as ek kan.</p>	
<p>I: Jy het klaar baie gehelp en ek waardeer dit regtig baie. Baie dankie vir jou tyd en insette.</p>	

ADDENDUM H

Analysis of Interview Transcript: Participant D

Transcript of Subject Advisor Analysis

Notes	Transcription of Interview	Codes
	INTERVIEWER (C. ROELOFSE): Okay. Baie dankie dat u tyd ingeruim het om met my te praat. Hierdie is 'n semi-gestruktureerde onderhou en u kan dus uitbrei om enige vrae wat ek vra. Okay. Van nou af gaan ek Engels praat. So, what is your specific job description at the department?	
	INTERVIEWEE (SUBJECT ADVISOR): I'm responsible for Life Skills, which includes Physical Education, Creative Arts and Personal and Social Well-being. I'm also involved with Life Orientation, which is also Physical Education and the topics which is part of PSW. Then I'm also doing Creative Arts (Dance, Music, Drama, Visual Arts) in the Senior phase, (Grades) 7, 8 and 9.	Responsibilities and subjects served Grades
	I: Thank you. Do you have any background in the Arts Education, personally?	
	S.A.: Yes, I've studied at Stellenbosch, 2 years, dance music drama visual arts. And when I was younger, I've done music and I've done dancing. So, I have a background of the arts.	Own education, background
	I: And any specific background regarding Visual arts? Any training?	
	S.A.: Visual arts, I was trained at Stellenbosch and then obviously your courses that you do outside the art centers and that. So, we did get a very good lecturer at Stellenbosch doing the Visual Arts.	Own education, courses
	I: Okay thank you. Did you receive any training for subject advisor regarding arts education and the new CAPS curriculum?	
	S.A.: Yes, I train the teachers from the beginning for the CAPS documents in all the subjects: The Life skills, the Creative Arts and Life Orientation. So, I was part of training the teachers.	Responsibilities and training of educators CAPS document Subjects
	I: And did YOU receive any training...	
	S.A.: Yes	
	I:as subject advisor from the department?	
	S.A.: No, only the document we... All the subject advisors were trained in the document at national. All the provinces were there at Birchwood. So, we got training from the CAPS document. Yes, definitely.	Subject Advisor training
	I: And do you think that this training was sufficient and effective and was it enough. So, do you feel confident in using that document?	
	S.A.: Uhm, I don't think it was so effective, but because I think it was too little for us. But as a person that knows the subject, for me it was sufficient. But if other subject advisors were not trained in it, then I don't think it was really sufficient.	Effectiveness of training Confidence in abilities
	I: Okay, so if you don't have the necessary....	

	S.A.: The background...	
	I: Ja, the necessary background or,	
	S.A.: Ja, ja, I think it was so....	
	I: ...then you think they might not struggle...	
	S.A.: ...because if you are not really a specialist and you don't know what's going on, then you won't be able to know really am I really equipped or in depth of how to implement how to teach it then it's not really sufficient. But there were training sessions afterwards for district, or the provinces into the districts into the schools, but yes, in the beginning I don't think it was so sufficient enough from top down.	Specialist teachers Effectiveness of training
	I: How many schools are you responsible for or do you assist?	
	S.A.: Hundred and four schools.	Responsibilities, Schools
	I: Is that primary and secondary or high schools?	
	S.A.: That is intermediate/senior phase.	Responsibilities, Phase
	I: From grade 4 up to 9?	
	S.A.: Yes.	
	I: Are there any more subject advisors in this district office for those specific subjects or are you the only one responsible?	
	S.A.: I am the only subject advisor responsible for all the school with this specialty subject.	Amount of advisors, Support available
	I: Are you and the department aware of the gap that can exist in the prior knowledge of the learners because of a possible mismatch between their primary and secondary school subject art choices. That there can be a gap in their prior knowledge when they go to the high school, because they did not have the training in the primary school and now, they have to take the subject in the high school.	
	S.A.: I think that Anina Lundie Joubert, she is the SCP, the Senior Curriculum Planner for the Arts, she is aware of that, but not necessarily the people at district itself. The people at the schools who are responsible for the subjects, they are aware of that, the teacher giving the subject, but not necessarily the principal for example or the district itself, because we do not have really specialists, another subject advisor in the senior phase that is working really into the high schools. Okay?	Curriculum planner Awareness of gap in prior knowledge
	I: Do you offer any support to teachers to assist them in the challenge of bridging this specific gap in the learners' prior knowledge?	

	S.A.: Yes, I do. I give a lot of workshops. And then also it depends on themselves to go to the workshops, I think the Frank Joubert Art Centre. Is that one in Cape Town? Yes. There's a lot of Visual Arts workshops there. So, I give them a lot of advertisements regarding that for going to the workshops. I also give them material, like booklets, DVD's. Try and to assist, because there is too little specialists in the Visual Arts, but I don't think that is sufficient, because it is not all the teachers that goes to the workshops. If they have a passion they will go, if not, they are not going to go.	Support offered Workshops Materials Lack of specialists Attendance
	I: Do these workshops... do they focus on that specific bridging gap in prior knowledge or is it just teaching art skills?	
	S.A.: It is teaching art skills.	Content of workshops
	I: So, they don't focus on bridging this gap that may occur?	
	S.A.: No.	Content of workshops
	I: So, are there any workshops that is focusing on that at the moment?	
	S.A.: At the moment, no. Just to say, remember you want the differentiation in teaching, right, in the different skills? And again, like I said, it must be a specialist to identify that gap.	Content of workshops, Specialist teachers
	I: Yes.	
	S.A.: And if a specialist can do that, that teacher will plan differentiation activities in the classroom. So, the arts people that give the workshops only teach you skill, right, teaching the skill, the elements in art different. Because they will know how to do the methodology and break the skills down, so the teacher must take that knowledge and see how they can implement it in the classroom, but a specialized teacher will do that.	Content of workshops, Specialist teachers
	I: Yes, I agree. Do the department plan any support regarding the challenge? From the department's side are there any specific support that you actually give the teachers. Not just workshops or skills that you teach. Are there any specific assistance that you offer the schools, specific things you offer the schools regarding this?	
	S.A.: You see, we only gave them, like I said, material, like this arts kit, like this intermediate phase/senior phase toolkit that we gave them and materials, like how to do certain elements. But I feel, because I'm the only one that is doing the arts, the creative arts, it is very difficult to get always to all the schools to see what problems they experience. So, we give to all the schools materials, but it doesn't mean that they all have that specific problem. So, at this stage I feel, giving attention as a specialist doing all art forms is too little and unfortunately, I am one person.	Support offered to teachers Struggles - Lack of time - Only subject advisor

	I: So, you feel there need to be more people?	
	S.A.: Yes, more people at the department for a specific... Because a specialized... I'll say, one person for the arts...	Needs Amount of advisors, Support available
	I: Not necessarily for dance, drama separately?	
	I: At least.	
	S.A.: Or you have your Like Skills person in the Intermediate phase/ Senior phase, then you have your Arts person in the senior phase.	Needs
	I: Performing and Visual?	
	S.A.: Seven, eight and nine or performing and visual, ja.	
	I: Okay, did you as a subject advisor receive any special training how to assist teachers regarding this specific challenge, because it wasn't really something that the department are really aware of? I don't see that they specifically trained you in how to assist the teachers.	
	S.A.: They couldn't. The department could not have trained me, because they do not have people to train me.	Support available
	I: You are the specialist.	
	S.A.: I'm the specialist, so we get our training for like going to the guys at the Frank Joubert Art Centre to also to develop ourselves. At this stage I am frustrated, because I am a Phys. Ed specialist also and I do not get any training from my Head of Department. So, yes, it is a problem and that is why I feel that more specialists must be trained at varsities and at this stage I think that it is not taking place.	Frustrations Lack of specialists
	I: Do you predict or experience any other challenges regarding differentiation than the department did not plan for or did not foresee, since you are the only one from the department? Are there any challenges that you see that no one planned for?	
	S.A.: Challenges in the sense that our teachers, they will always say they don't have equipment, but because they are not the specialist, they do not know how to work with waste material. And if you are an arts person you can make from something that is waste materials, to recycle. You process it into something different. So processing, if I've done technology also, so I know how to do processing also. So, if you are a creative arts person, especially in any art form, you can be creative. Taking from the known to the unknown	Challenges experienced by teachers Lack of specialists
	I: Do you utilize things...	
	S.A.: And utilize things you do have available. It not like necessary that you must have the paint, or you must have the crayons, or you must have all the material. You can make from like, for example, my people will say 'We don't have clay.' Then I will say use dough or use flour.	Creating materials for novice educators
	I: You make your own dough.	

	S.A.: Make your own dough. You see you must be creative. If you don't have powder paint, take your... What do you call it that you write on the board with?	Creating materials for novice educators
	I: Chalk.	
	S.A.: Chalk fine – make it fine and it becomes your paint and you add your water and your sunlight liquid and that becomes your paint. But not all the teachers can think that, because they didn't do that. So, you can't expect them to have. Yes, again, it comes back to your specialists.	Creating materials for novice educators
	I: What human resources are available to the educators from the district department?	
	S.A.: It is only me.	Only subject advisor
	I: The only human resource available?	
	S.A.: I'm the only human resource available.	Only subject advisor
	I: And then what physical resources are available to the educators from the department?	
	S.A.: Physical in the sense of?	
	I: Anything. It can be infrastructure; it can be materials provided.	
	S.A.: Well, like I said, we must, like our SCP, she gets money funding for the material that comes from them, the head office. We don't give material from the district, but from Head office Anina Lundie Joubert do get funds to give DVDs for the art forms, like she gave now for dancing again video clips and DVD's and like I said the arts kit that she got to the schools. So basically yes, not too much. I mean you are supposed to a little bit more, but also where they ask schools to order from the, what do you call it? The norms and standards, then the school must look at their budget and then each year they must order, for example, if they look at textbooks now, the following year they need to look at, say material for whatever subject. So, they do have to budget for each subject – what they need...	Support – Materials & aids School funds Visual Arts
	I: From the schools' side?	
	S.A.: From the schools' side...	
	I: And then can they apply...?	
	S.A.: ...and they apply for them. So, they can, THEY – It depends on them. They have to order at school level.	
	I: Have you experienced this problem yet? Are there any teachers or schools that mentioned that they are struggling with learners in the class with different backgrounds because of the different schools or has no one brought it under your attention yet?	

	<p>S.A.: No one mentioned that because, I think for them it is 'I am just a teacher teaching the subject'. So, also the children at the specific school needs to go to, for example, a focus school. So, no not really, because I, like I said, I feel that again the specialized teacher is going to pick it up and if they're going to put, they prepare the learner for an art school or for like the EGD, going into drawings and stuff. But no one really came to me and shared with me that that it a problem. They will only say that they struggle with learners, for example, that cannot draw, but they don't really worry about that, because I think their level of methodology also is not always up to standard when it comes to the real, real visual arts imagery and drawings and stuff.</p>	<p>Schools did not report gaps in knowledge</p> <p>Specialist teachers – can deal with problem.</p>
	<p>I: Okay, do you feel that the support offered by the department itself is sufficient and effective, and that you are able to successfully assist teachers with what you have?</p>	
	<p>S.A.: I don't think it's effective, it's not always effective, because I don't get to all the schools. So, when I get to schools, yes, the few schools I get to. Remember I need to cover 104 schools over the year. But that means I do not get to them, for example, in time before I see them in clusters, we can get moderation, looking at the papers. But in the classroom, itself, I teach, but I don't always get into the classroom to ALL the schools. That is my problem – to see where the gaps are because you get teachers that are brilliant with teaching the visual arts, showing them the comparisons, for example, of two different imageries, pictures, portraits, drawings, and then they use the white boards. And then you get to schools where they don't have that or can't do that, so there's a differentiation in teaching methodologies and teachers also. So now we can't expect to get it from the learner to be, say, creative because the teacher doesn't know how to teach really the subject. So, you can see our big problem is our teachers at the end of the day.</p>	<p>Support to schools ineffective</p> <p>Only subject advisor</p> <p>Amount of advisors,</p> <p>Support available</p> <p>Lack of time</p> <p>Lack of specialist teachers</p>
	<p>I: What factors should schools consider when they are choosing the Creative Arts subjects that they will offer?</p>	
	<p>S.A.: I feel when it comes to Art, I always tell my teachers, 'If you are not a specialist, don't take a chance to just go and take a subject like Visual Arts or Music, for example. If you did not study in that, try to go for the other two art forms, because you can go study and develop yourself into that, but if you are a school... It's not about drawing a 'stokmannetjie' or go and take a 'inkleurboek' and give the child a colouring book. It goes about you as the teacher must know, because it is very technical and I always tell them it links with your technology, with your subject. What is that 3D subjects at school? Drawings man. Technical skills. That is if you are even the technology teacher I feel, if you have skilled teacher in that, I would also say you can do the arts at school, the Visual arts. But if you are not really a person that knows the</p>	<p>Choosing CA subject – are specialists available</p>

	three dimensions, the depth of 3D, of how to see the picture, then I feel do not take a chance to try and teach this subject.	
	I: So, you feel the human resources available at the school are more important than the physical resources available to the school when choosing?	
	S.A.: Yes, because a human resource become creative and then that teacher will know how to use from something, or nothing into something. But the human resource must be the first, the start, your departure before you go to the physical.	Skilled teachers
	I: I think we have already answered this question, but the next one is do you think that the teachers are adequately trained in the art subjects?	
	S.A.: Definitely not. Not all of them. Most of them, no. That is a thing, unfortunately in all our practical subjects, that is a big, big, big problem.	Educators not adequately trained.
	I: Why do you think the teachers are not trained adequately?	
	S.A.: Because our problem is not in or at schools, our problem starts where you go for training as a teacher. At the colleges, at the varsities – that is where the problem lies.	Educators not adequately trained at tertiary institutions.
	I: Do you feel it is a problem that principals introduce or appoint teachers to teach these subjects, that are not trained? Or why? Because they don't have the human resources available?	
	S.A.: One of our problems also, when you want at your school Arts and the teachers that applies for the jobs, you need to look for the teacher that has a Visual arts training or background plus whatever you want. So, when you as the SMT or principal wants Visual arts at the school, you need to appoint the person that can manage that subject.	Unqualified educators appointed in arts
	I: Principals don't always take arts into consideration when appointing teachers.	
	S.A.: No, they don't. They don't take that into consideration.	
	I: Rather Maths and Science...	
	S.A.: Rather Maths and Science and then yes, we will make that teacher a Visual arts teacher, but it doesn't work like that.	
	I: Then (do you have) any opinions surrounding the new CAPS curriculum and the possible challenges that teacher face?	

	S.A.: Our CAPS curriculum is a specialized curriculum and when you look into the CAPS it is written for a specialist. It is not a generalist, because why the generalist at the end of the day is supposed to teach all the subjects when we had OBE. But CAPS, it's specific, because there are content specifics, there is pace-setters that tell you what you must teach. But if I tell you a specif... we call the diction of the subject – you don't understand the diction of the subject you are actually going to struggle. That is a gap. Because we need to be, I think that CAPS must be a little bit more specific and all the textbooks do not give that all specific content to adhere to the subject.	CAPS curriculum Specialized for specialists Must be more specific
	I: So, you also feel that the teachers use textbook to teach instead of the CAPS document?	
	S.A.: The teachers, when I get to the schools, they teach the textbook and I always tell them your departure is the CAPS document and then your textbook will be your support, because your activities are in the textbooks and not in one textbook, and on the internet. So, your CAPS is your departure of your planning.	CAPS document
	I: So again, you think it comes to that the teachers are not trained so they use the textbook as it is because they don't have the knowledge?	
	S.A.: Exactly	
	I: To use their own ideas to elaborate on the...	
	S.A.: Yes, and because the CAPS document is not so specific in the sense of... it gives you specific content, but it does not go into depth...	CAPS document
	I: How to teach...	
	S.A.: ...how to teach it. The teacher teaches the textbook because they are not trained.	Untrained educators
	I: Then do you feel this is a problem because grade 7 is the first year that the arts subjects actually have a theory component, because in grades 4, 5 and 6 it was only practical?	
	S.A.: Practical.	
	I: Then grade 7 comes and they start with the theory and then they get to grade 8 and they didn't have the subject in grade 7. They missed, basically, their first year of theory. So, you also see that that might be a problem for the grade 8 teachers.	
	S.A.: (Pausing) You have a point that I actually missed now. You are right, because the child didn't do then in grade 7, the Visual arts, the child is going to do it in grade 8. The child missed out on a year, but, remember, in grades 4, 5 and 6, the teacher must speak the language, the diction, they must talk. The elements must be on the walls, it must be part of their word wall. But yes, they lose out, because 'in depth' for grade 7 is going to be lost.	Realizes problem of subject matter. Teach the language G.4-6
	I: Do you think the content and theory and the diction that they learn in grade 4, 5 and 6 will be enough for them...	

	S.A.: No.	
	I: ...in grade 8 if they missed it in grade 7?	
	S.A.: It's not enough, but they will know about the elements, but skill in, for example, how to do the drawing, how to do, say, the different far point and perspective, ja. That type of things, because they need to... Remember we repeat it all the time. It is drawing all the time, we speak the elements all the time, but not necessarily we do the far point and the close point or nearest point.	Gr.4-6 language & skills insufficient for Gr.8
	I: Almost finished. How, according to you, can we improve the Visual arts education in the senior phase, especially in the high schools where they have learners from different primary schools?	
	S.A.: How can we improve the Visual arts? We have to improve our teachers. Because our teachers are, like I said, if the teachers are not developed, we cannot improve the learners.	Solution – Improve teachers
	I: Do you feel that the workshops that are offered to the teachers are adequate? If they go to the... actually attend all the workshops, is it adequate to train them?	
	S.A.: I think the specialists that train the Visual arts workshops and like I said, I take Frank Joubert, because that is the one that we all always go to, and there is one here in Stellenbosch also – a high school here, also near the district office, next to it – that is also a good one to go to. But they do a good job when they train, but not all our teachers are by means and can afford, because it's far – it's like I don't know where, but it's very far. I don't know if it's Mowbray, but it's very far. I do every time, when I get from them an advert that they have this, then I sent it to all my teachers but remember it's an invitation and the teachers also have their personal lives and it's on a weekend. So, the specialists that want to improve will go, like I said. But the teachers that are not specialists are not going to make an effort.	Workshops sufficient Accessibility a problem Mostly specialists attend
	I: Do you feel that teachers should actually be required to go to some of these workshops?	
	S.A.: Yes, they have to, because if they are the Visual arts teachers at the schools, they need to develop themselves and that is why I send them all the time the invites.	VA educators should be required to attend workshops
	I: So, the CAPS training that we received last year and the year before that, you don't think that is adequate or enough to train the teachers that are not specialist teachers?	
	S.A.: That was not enough, because remember that was only the document, so we climbed into the document. Yes, one given example, but you can do that every week – you can do the document every week	CAPS training not enough

	and t's still not enough. So, you as the teacher must develop yourself every day – it's lifelong learning in all the subjects.	Self-development as arts educator
	I: Any general comments or information you would like to share or add?	
	S.A.: I just think that the practical subjects, at this stage, regarding the CAPS has a challenge and my point of view is we need specialists in all the subjects that are practical, and I think if our department and our... Well, if they really look at our subjects differently – how important it is to use the right brain with the left brain – the Maths and the language will improve. And they always go look for teaching more language, more Maths, different ways of doing it, but they forget that you must really start off with how to use your body, how to draw, how to crawl, imagination. From that right brain it is problem-solving and that leaves them with the left brain. If they look at that and start with your morning activities in the gym. Because I mean when the doctors start, they go to the gym, isn't it? Look at that – you use your body, you use your brain, you use your creativity. At the end of the day all of that, that language person must use the creative brain when they do the essay. The Maths person – they must use creativity in problem-solving doing Maths that comes from your physical part – their right brain. So, we are actually the most important people – Arts, Physical Education and Life Skills.	Need for specialists Arts, PE and LS very important – develops creativity, problem-solving
	I: Do you mind if I contact you in the future with any questions?	
	S.A.: Well I'm the only one here. I don't know for how long, but definitely I will be there for you.	Uncertainty – staying on at job.
	I: Thank you very much. That is all from my side.	
	S.A.: Thank you.	
	I: Unless there is anything you would like to add?	
	S.A.: Nothing. I just want to say that the universities must really wake up. They need to... Ja, or the colleges. I think Boland College – they do their part that concerns the practical and I think CPUT also with the teachers, but the other universities really need to wake up regarding our practical subjects.	Tertiary facilities role in training

ADDENDUM I

Interview Schedules and Questions

INTERVIEWS WITH EDUCATOR PARTICIPANTS

Date of interview: _____

Interview with educator _____

INTRODUCTION

Thank you for your willingness to participate in this investigation. Thank you for taking the time to participate in the interview. This is a semi-structured interview, so you can elaborate on any of the questions.

INTERVIEW QUESTIONS

(i) Educators' school context and training

1. Discuss the context of the school: size, area, etc.
2. Do you have a background in art / art teaching?
3. What training do you have regarding Visual Arts?
4. What training do you have regarding the CAPS curriculum?
5. Are you familiar with the new curriculum and do you have confidence in your own abilities to teach the subject?
6. Which Creative Arts subjects do your school offer?
7. What is the school's rationale for the choice of the Art subjects offered?

(ii) Gap in learners' prior knowledge and differentiation

8. Are you aware of this gap that may arise in the prior knowledge of learners, due to the mismatch of Art subjects between the primary and secondary school?
9. Did you experience that there are learners in your class who lack this knowledge and therefore need extra support?
10. What differentiation techniques did you use to bridge this gap?
11. What successes have been experienced regarding the planned differentiation?

12. What, in your opinion, are the possible reasons for these successes?
13. Did you experience any challenges regarding differentiation?
14. What, in your opinion, are the possible reasons for these challenges?
15. Are there any challenges with regard to differentiation for which no provision has been made?

(iii) Available resources

16. What physical resources are available from the school and education department?
17. What human resources and support are available from the school and education department?
18. Are available physical resources sufficient and easily accessible?
19. Are available human resources sufficient and easily accessible?

(iv) Suggestions and general comments:

20. What, according to you, could improve the teaching of Creative Arts in the intermediate phase?
21. Do you have any general comments that you would like to share?

THANK YOU VERY MUCH

INTERVIEW WITH SUBJECT ADVISOR

Date of interview: July 2016

Interview with subject advisor

INTRODUCTION

Thank you for your willingness to participate in this investigation. Thank you for taking the time to interview. This is a semi-structured interview, so you can elaborate on any of the questions.

INTERVIEW QUESTIONS

(i) Background questions for subject advisor:

1. Do you have a background in the Arts or Arts education?
2. If you do, what is your background in Visual Arts?
3. What training did subject advisors receive regarding art education and the CAPS curriculum.
4. How many schools do you serve or support?
5. Are there any other subject advisors in this district office to help you support Arts education in schools?

(ii) Departmental Support:

6. Is the department aware of this gap that may arise in the learners' prior knowledge due to Creative Arts subjects that do not match between primary schools and secondary schools?
7. Has any provision been made to support Visual Arts educators with the challenge in their classrooms to bridge this gap in prior knowledge?
8. How did the department intend to support schools with this challenge?
9. Have you, as subject advisor, received any training or instructions on how to support educators in relation to this particular challenge?
10. Do you have any challenges regarding differentiation for which there is no provision?

(iii) Available resources

11. What human resources and support are available to teachers from the education department?
12. What physical resources and support are available to teachers from the education department?
13. Are there any schools that have brought this problem under your attention and asked your assistance and support regarding planning?
14. Do you feel that the support provided by the department to educators is sufficient and effective?

(iv) Suggestions and general comments:

15. What factors should schools consider when choosing their two art forms?
16. Do you have any opinions regarding the new curriculum and challenges of differentiation arising from it?
17. What, in your opinion, could improve the teaching of Visual Arts in the senior phase?
18. Do you have any general comments you would like to share?

THANK YOU VERY MUCH

ADDENDUM J

Consent form for Participants to Participate in Research



UNIVERSITEIT•STELLENBOSCH•UNIVERSITY
jou kennisvennoot • your knowledge partner

**STELLENBOSCH UNIVERSITY
CONSENT TO PARTICIPATE IN RESEARCH**

Differentiation in the senior phase Visual Arts classroom: the challenges of a new curriculum.

You are asked to participate in a research study conducted by M's. Ceri Roelofse, from the Curriculum studies department at Stellenbosch University. The results of the study will contribute to a thesis. You were selected as a possible participant in this study since you are a Visual Arts educator within the senior phase.

1. PURPOSE OF THE STUDY

The main purpose of the study is to determine how Grade 8 Visual Arts educators are planning for differentiation in their classrooms, with the implementation of the new CAPS curriculum.

2. PROCEDURES

If you volunteer to participate in this study, we would ask you to do the following things:

Participate in one semi-structured interview, where you share your perceptions regarding differentiation in Visual Arts, including any challenges one might experience with the implementation of the CAPS curriculum, strategies to bridge a gap in prior knowledge, and the impact of the gap in prior knowledge on your instruction.

3. POTENTIAL RISKS AND DISCOMFORTS

I foresee no potential risks or discomfort with the participation in this study.

4. POTENTIAL BENEFITS TO SUBJECTS AND/OR TO SOCIETY

To develop a better idea of successful differentiation and instruction strategies regarding Visual Arts in the senior phase, and to develop methods to support learners, who might experience a gap in prior knowledge due to policy and curriculum changes, more effectively.

5. PAYMENT FOR PARTICIPATION

Participants will receive no payment or compensation.

6. CONFIDENTIALITY

Any information that is obtained in connection with this study and that can be identified with you will remain confidential and will be disclosed only with your permission or as required by law. Confidentiality will be maintained by means of the following:

The recordings on the dictaphone and the transcripts will be safely kept at the researcher's private home during the research and data processing stages. The recordings will not be shared with any third party and the content of the recordings will be kept confidential. The interviews will take place in my professional capacity and participants will not be discussed with each other.

The recordings will be destroyed, and the transcripts will be handed to my supervisor to be stored once the study has been completed.

After the findings of the study have been processed the participants will be informed. All participants and institutions contributing to this study will remain anonymous at all times.

7. PARTICIPATION AND WITHDRAWAL

You can choose whether to be in this study or not. If you volunteer to be in this study, you may withdraw at any time without consequences of any kind. You may also refuse to answer any questions you don't want to answer and still remain in the study. The investigator may withdraw you from this research if circumstances arise which warrant doing so. The participants has the right to review the recordings made during the interview, as well as the transcripts.

8. IDENTIFICATION OF INVESTIGATORS

If you have any questions or concerns about the research, please feel free to contact:

C. Roelofse
Cell: 084 6187 434
E-mail: ceri.roelofse@gmail.com

9. RIGHTS OF RESEARCH SUBJECTS

You may withdraw your consent at any time and discontinue participation without penalty. You are not waiving any legal claims, rights or remedies because of your participation in this research study. If you have questions regarding your rights as a research subject, contact Ms Maléne Fouché [mfouche@sun.ac.za; 021 808 4622] at the Division for Research Development.

SIGNATURE OF RESEARCH SUBJECT OR LEGAL REPRESENTATIVE

The information above was described to me, [*name of educator or subject advisor*] by Ceri Roelofse in English and I am in command of this language or it was satisfactorily translated to me. I was given the opportunity to ask questions and these questions were answered to my satisfaction.

I hereby consent voluntarily to participate in this study. I have been given a copy of this form.

Name of Subject/Participant

N/A

Name of Legal Representative (if applicable)

N/A

Signature of Subject/Participant or Legal Representative

Date

SIGNATURE OF INVESTIGATOR

I declare that I explained the information given in this document to _____ [*name of the educator or subject advisor.*] [He/she] was encouraged and given ample time to ask me any questions. This conversation was conducted in English and no translator was used.

Signature of Investigator

Date

ADDENDUM K
WCED Research Application Form



Directorate: Research

Audrey.wynngaard2@pgwc.gov.za

tel: +27 021 467 9272

Fax: 0865902282

Private Bag x9114, Cape Town, 8000

wced.wcape.gov.za

APPLICATION TO CONDUCT RESEARCH IN PUBLIC SCHOOLS WITHIN THE WESTERN CAPE

Note

- This application has been designed with students in mind.
- If a question does not apply to you indicate with a N/A
- The information is stored in our database to keep track of all studies that have been conducted on the WCED. It is therefore important to provide as much information as is possible

1 APPLICANT INFORMATION

1.1 Personal Details		
1.1.1	Title (Prof / Dr / Mr/ Mrs/Ms)	Ms.
1.1.2	Surname	Roelofse
1.1.3	Name (s)	Ceri
1.1.4	Student Number (If applicable)	14799871

1.2 Contact Details		
1.2.1	Postal Address	Crati 1, Bella Rosa Durban Road Rosenpark

		Bellville 7530
1.2.2	Telephone number	n/a
1.2.3	Cell number	084 618 7434
1.2.4	Fax number	021 949 9539
1.2.5	E-mail Address	ceri.roelofse@gmail.com
1.2.6	Year of registration	2015
1.2.7	Year of completion	2018

2 DETAILS OF THE STUDY

2.1 Details of the degree or project		
2.1.1	Name of the institution	Stellenbosch University
2.1.2	Degree / Qualification registered for	M.Ed
2.1.3	Faculty and Discipline / Area of study	Education: Curriculum Studies
2.1.4	Name of Supervisor / Promoter / Project leader	Prof. A.E. Carl
2.1.5	Telephone number of Supervisor / Promoter	-
2.1.6	E-mail address of Supervisor / Promoter	aec2@sun.ac.za

2.1.7	Title of the study
--------------	---------------------------

Differentiation in the senior phase Visual Arts classroom: the challenges of a new curriculum.

2.1.8	What is the research question, aim and objectives of the study?
--------------	--

Purpose of the study and problem statement

The National Curriculum and Assessment Policy Statement (CAPS) (Department of Basic Education, 2011) is a single, comprehensive, complete policy document, which replaced the previous National Curriculum Statement (Department of Basic Education, 2002). It is progressive in nature and learners are expected to have a certain level of knowledge and skills before being promoted to the next Grade. However, in Creative Arts in the senior phase, subject choices were narrowed to only two Arts subjects. The four art components, namely music, dance, drama and Visual Arts, are not currently taught at the same time as before. Schools are now required to choose which two art components will be offered.

The senior phase of General Education and Training covers learners' primary and high school careers. The possibility arises that there may be a mismatch between the subject choices of a learner's primary and secondary schools in terms of Creative Arts. This can lead to potential challenges of differentiation in Grade 8 Creative Arts classrooms as teachers can have learners from a variety of primary schools - and therefore different foundations - in the same class. A break in continuity causes potential problems for teachers who will require differentiation.

The purpose of this research is to investigate how Visual Arts teachers in the senior phase intend to provide for differentiation in the classroom with the implementation of the new CAPS curriculum. A literature study will be done to justify the study and to investigate whether similar studies have been done in South Africa or other parts of the world. After that, it is planned to conduct interviews with three Visual Arts teachers in the senior phase, as well as a Creative Arts subject adviser. The purpose is to gain insight into what strategies teachers develop to effectively bridge the potential gap that can arise with learners with the transition from primary to high schools, as well as what methods they use to effectively support the learners involved. The gap in prior knowledge is not due to the curriculum content, but rather because of the new guidelines regarding the combination of art subjects in different primary and secondary schools. As part of

this study, I intend to also investigate the planning made by teachers for this differentiation - in other words, the level of preparation for this potential problem in their classroom - and how teachers experience and handle the differentiation .

Research question

How do senior phase Visual Arts teachers handle the potential challenges of differentiation in the classroom with regard to learners with a gap in prior knowledge as a result of the new curriculum requirements?

Sub-questions:

- What is the nature of the challenges experienced by high school teachers in terms of learners' preparation in different primary schools?
- What teaching approaches and strategies do teachers use to handle the potential gap in prior knowledge in learners?
- What impact does the gap in prior knowledge have on educator's teaching strategies?
- Which strategies for differentiation do teachers use to bridge the gap in prior knowledge?

2.1.9	Name (s) of education institutions (schools)
	[REDACTED]
	[REDACTED]
	[REDACTED]

2.1.10	Research period in education institutions (Schools)	
2.1.11	Start date	June 2017
2.1.12	End date	September 2017

ADDENDUM L
WCED Research Approval Letter

\



**Western Cape
Government**

Education

Directorate: Research

Audrey.wyngaard@westerncape.gov.za

tel: +27 021 467 9272

Fax: 0865902282

Private Bag x9114, Cape Town, 8000

wced.wcape.gov.za

REFERENCE: 20170913-4875

ENQUIRIES: Dr A T Wyngaard

Ms Ceri Roelofse
Crati 1 Bella Rosa
Durban Road
Rosenpark
Bellville
7530

Dear Ms Ceri Roelofse

**RESEARCH PROPOSAL: DIFFERENTIATION IN THE SENIOR PHASE VISUAL ARTS CLASSROOM:
THE CHALLENGES OF A NEW CURRICULUM**

Your application to conduct the above-mentioned research in schools in the Western Cape has been approved subject to the following conditions:

1. Principals, educators and learners are under no obligation to assist you in your investigation.
2. Principals, educators, learners and schools should not be identifiable in any way from the results of the investigation.
3. You make all the arrangements concerning your investigation.
4. Educators' programmes are not to be interrupted.
5. The Study is to be conducted from **01 June 2017 till 29 September 2017**
6. No research can be conducted during the fourth term as schools are preparing and finalizing syllabi for examinations (October to December).
7. Should you wish to extend the period of your survey, please contact Dr A.T Wyngaard at the contact numbers above quoting the reference number?
8. A photocopy of this letter is submitted to the principal where the intended research is to be conducted.
9. Your research will be limited to the list of schools as forwarded to the Western Cape Education Department.
10. A brief summary of the content, findings and recommendations is provided to the Director: Research Services.
11. The Department receives a copy of the completed report/dissertation/thesis addressed to:

The Director: Research Services

**Western Cape Education Department
Private Bag X9114
CAPE TOWN
8000**

We wish you success in your research.

Kind regards.

Signed: Dr Audrey T Wyngaard

Directorate: Research

DATE: 14 September 2017

Lower Parliament Street, Cape Town, 8001

tel: +27 21 467 9272 fax: 0865902282

Safe Schools: 0800 45 46 47

Private Bag X9114, Cape Town, 8000

Employment and salary enquiries: 0861 92 33 22

www.westerncape.gov.za

ADDENDUM M
Ethics Committee Application Form



UNIVERSITEIT·STELLENBOSCH·UNIVERSITY
jou kennisvennoot · your knowledge partner

RESEARCH ETHICS COMMITTEE: HUMAN RESEARCH (HUMANIORA)

ETHICS COMMITTEE APPLICATION FORM

**Application to the University of Stellenbosch RESEARCH ETHICS COMMITTEE:
HUMAN RESEARCH (HUMANIORA)
for clearance of new/revised research projects**

This application must be typed or written in capitals

Name: Prof/Dr/Mr/Ms: MS. CERI ROELOFSE

Position/Professional Status: TEACHER

Affiliation: Research Programme/Institution / Department:
WCED – EXCELSIOR PRIMARY SCHOOL

Please indicate (✓) if you are a registered student at SU?

YES	✓
NO	

If yes, for which degree/programme are you registered? M.ED

Please specify the relevant Department at SU:

EDUCATION – CURRICULUM STUDIES

Who is your supervisor? PROF. A. E. CARL

Your telephone and extension no. Cell: 084 618 7434

Fax: 021 949 9539 Code: 021 no. 9 484 797 (work)

Email: ceri.roelofse@gmail.com

Title of research project: (*Do not use abbreviations*)

**DIFFERENTIATION IN THE SENIOR PHASE VISUAL ARTS CLASSROOM:
THE CHALLENGES OF A NEW CURRICULUM**

Where will the research be carried out?

**THE RESEARCH WILL BE CARRIED OUT IN HIGH SCHOOLS IN THE
NORTHERN SUBURBS OF CAPE TOWN.**

All the following sections must be completed (Please tick all relevant boxes where applicable)

1. FUNDING OF THE RESEARCH:

All financial expenses will be paid by the researcher.

2. PURPOSE OF THE RESEARCH:

The purpose of the study is to conduct research on how Grade 8 Visual Arts teachers plan to prepare for differentiation in their classrooms with the introduction of the new CAPS curriculum.

3. AIMS AND OBJECTIVES OF THE RESEARCH: (*Please list objectives*)

- for teachers to be aware of the gap that exists because of schools' subject choices
- to determine if provision for differentiation has been made
- to determine support available from school and department
- to gather first class information regarding the practical challenges and successes of differentiation experienced by secondary school teachers

4. SUMMARY OF THE RESEARCH

An interpretivist approach to research will be followed to conduct this research. The research will take the two-pronged approach of a literature study and interviews with a Visual Arts subject advisor and three Grade 8 Visual Arts teachers. A literature study will be completed to provide a theoretical framework to set up interview schedules and for the decoding and analysis of transcripts from the interviews. It is also necessary to develop a better understanding of the subject.

Semi-structured interviews will be conducted with Grade 8 Visual Arts teachers from three diverse schools in the surrounding suburbs of Cape Town. A subject advisor will also be interviewed to determine the readiness of the department and the support available to teachers. The interviews will be recorded on a dictaphone and notes will be taken during the interviews. These respondents have been chosen since they will be the ones that will be faced with the specific challenges of changes in the policy documents and its effective implementation. Inductive codes will be used to analyse the data from the interviews.

PROSPECTED SCHEDULE:

Activity	Deadline
Hand in Project proposal	August 2014
Literature study and ethical clearance	October 2014
Interview with subject advisor	November 2014
Preliminary data-analysis and further literature study	February 2015
Interviews with Visual Arts teachers	April 2015
Data analysis and reporting	July 2015
Hand in final thesis	October 2015

5. NATURE AND REQUIREMENTS OF THE RESEARCH

5.1 How should the research be characterized (*Please tick ALL appropriate boxes*)

5.1.1 Personal and social information collected directly from participants/subjects	<input checked="" type="checkbox"/>
5.1.2 Participants/subjects to undergo physical examination	<input type="checkbox"/>
5.1.3 Participants/subjects to undergo psychometric testing	<input type="checkbox"/>
5.1.4 Identifiable information to be collected about people from available records	<input type="checkbox"/>
5.1.5 Anonymous information to be collected from available records	<input type="checkbox"/>
5.1.6 Literature, documents or archival material to be collected on individuals/groups	<input type="checkbox"/>

5.2 Participant/Subject Information Sheet attached? (*for written and verbal consent*)

YES	<input checked="" type="checkbox"/>
NO	<input type="checkbox"/>

5.3 Informed Consent form attached? (*for written consent*)

YES	<input checked="" type="checkbox"/>
NO	<input type="checkbox"/>

5.3.1 If informed consent is not necessary, please state why:

N/A

NB: If a questionnaire, interview schedule or observation schedule/framework for ethnographic study will be used in the research, it must be attached. The application cannot be considered if these documents are not included.

5.4 Will you be using any of the above-mentioned measurement instruments in the research?

YES	<input checked="" type="checkbox"/>
NO	<input type="checkbox"/>

6 PARTICIPANTS/SUBJECTS IN THE STUDY

6.1 If humans are being studied, state where they are selected:

From secondary schools in the northern suburbs of Cape Town

6.2 Please mark (✓) the appropriate boxes:

Participants/subjects will:	YES	NO
be asked to volunteer		
be selected	✗	

6.2.1 State how the participants/subjects will be selected, and/or who will be asked to volunteer:

Grade 8 Visual Arts teachers in the vicinity of the northern suburbs of Cape Town and Khayelitsha were asked to participate in the study. They were chosen since they are the individuals that will most likely be confronted with the specific research problem. The schools asked to participate in the study were chosen since they are easily accessible by the researcher.

6.2.2. Please mark (✓) the appropriate boxes:

Participants/subjects are:	YES	NO
Will SU student, alumni of staff data be used in this research		✓
Will interviews be conducted with SU student, alumni of staff		✓
Will questionnaires be used and distributed on SU campuses		✓
Will electronic questionnaires be placed on the SU website?		✓

6.3 Are the participants/subjects subordinate to the person doing the recruiting?

YES	
NO	✓

6.3.1 If yes, justify the selection of subordinate participants / subjects:

N/A

6.4 Will control participants/subjects be used?

YES	<input type="checkbox"/>
NO	✓

6.4.1 If yes, explain how they will be selected:

N/A

6.5 What records, if any, will be used, and how will they be accessed? Have you obtained formal permission to use these records?

No records will be used in this study.

6.6. What is the age range of the participants/subjects in the study?

Between 25 – 60 (employed teachers)

6.6.1. Was consent from guardians/parents obtained for participants/subjects 17 years and younger? N/A

YES	<input type="checkbox"/>
NO	<input type="checkbox"/>

If YES, please attach the appropriate forms.

6.6.2 If NO, please state why:

N/A

6.6 Will participation or non-participation disadvantage the participants/subjects in any way?

YES	
NO	✓

6.7.1 If yes, explain in what way:

N/A

6.8 Will the research benefit the participants/subjects in any direct way?

YES	
NO	✓

6.8.1 If yes, please explain in what way:

N/A

7. PROCEDURES

7.1 Mark research procedure(s) that will be used:

Literature	✓
Documentary	
Personal records	
Interviews	✓
Survey	
Participant observation	
Other (please specify)	

7.2 How will the data be stored to keep it safe and prevent unauthorized access? What happens to the data on completion of the research?

All information gathered will be recorded on a dictaphone and will be transcribed. All recordings, transcripts and information obtained will be safely stored in the researcher's private home. All electronic information will be stored on the researcher's personal computer with no public access. The computer is password protected. All recordings will be destroyed on completion of the study.

7.3 If an interview form/schedule; questionnaire or observation schedule/framework will be used, is it attached?

YES	✓
NO	

7.4 Risks of the procedure(s): Participants/subjects will/may suffer:

No risk	✓
Discomfort	
Pain	
Possible complications	
Persecution	
Stigmatization	
Negative labeling	
Other (please specify)	

7.4.1 If you have checked any of the above except "no risk", please provide details:

N/A

8. RESEARCH PERIOD

(a) When will the research commence:

November 2014

(b) Over what approximate time period will the research be conducted:

November 2014 – July 2016

9. GENERAL

9.1 Has permission of relevant authority/ies been obtained?

YES	✓
NO	

9.1.1 If yes, state name/s of authority/ies:

Western Cape Department of Basic Education

9.2 Confidentiality: How will confidentiality be maintained to ensure that participants/subjects/patients/controls are not identifiable to persons not involved in the research:

Participants will sign consent forms for participation in the study. No personal information is required or will be used for the purpose of the study. No opinions or personal views will be traceable to the participants. All participants and their institutions will be kept anonymous. Code names will be given to participants and institutions to protect their identity.

9.3 Results: To whom will results be made available, and how will the findings be reported to the research participants?

After completion of the study all participants and authorities will receive a copy of the thesis, such as teachers and subject advisors. WCED will also receive a copy of the completed research.

9.4 There will be financial costs to:

participant/subject	
institution	
Other (please specify)	

N/A. No financial costs required.

9.4.1 Explain any box marked YES:

N/A

9.5 Research proposal/protocol attached:

YES	<input checked="" type="checkbox"/>
NO	

9.6 Any other information which may be of value to the Committee should be provided here:

Date:

Applicant's signature

15-04-2016



Who will supervise the project?

Name: Prof. A.E. Carl

Programme/Institution/Department: _____

Date: _____

Signature: _____

**Director/Head/Research Coordinator of Department/Institute in which study
is conducted:**

**I declare that this research proposal has been approved by the relevant
Department or Faculty and that it complies with acceptable scientific research
standards.**

Name: _____

Date: _____

Signature: _____

ADDENDUM N

Permission Letter from Stellenbosch University



UNIVERSITEIT-STELLENBOSCH-UNIVERSITY
jou kennisvennoot • your knowledge partner

Approval Notice

New Application

17-May-2016

Roelofse, Ceri C

Proposal #: DESC/Roelofse/May2016/1

Title: Differensiasie in die seniorfase Visuele Kunste klaskamer: die uitdagings van 'n nuwe kurrikulum

Dear Miss Ceri Roelofse,

Your **New Application** received on **18-Apr-2016**, was reviewed

Please note the following information about your approved research proposal:

Proposal Approval Period: **10-May-2016 -09-May-2017**

Please take note of the general Investigator Responsibilities attached to this letter. You may commence with your research after complying fully with these guidelines.

Please remember to use your **proposal number (DESC/Roelofse/May2016/1)** on any documents or correspondence with the REC concerning your research proposal.

Please note that the REC has the prerogative and authority to ask further questions, seek additional information, require further modifications, or monitor the conduct of your research and the consent process.

Also note that a progress report should be submitted to the Committee before the approval period has expired if a continuation is required. The Committee will then consider the continuation of the project for a further year (if necessary).

This committee abides by the ethical norms and principles for research, established by the Declaration of Helsinki and the Guidelines for Ethical Research: Principles Structures and Processes 2004 (Department of Health). Annually a number of projects may be selected randomly for an external audit.

National Health Research Ethics Committee (NHREC) registration number REC-050411-032.

We wish you the best as you conduct your research.

If you have any questions or need further help, please contact the REC office at 218089183.

Included Documents:

WCED Research application form
Interview schedules
Participant Information sheet
DESC response to ethics clearance_2.pdf
Consent form
DESC checklist form
REC application form
Consent form_AFR
DESC response to ethics clearance.pdf
Research proposal.docx

Sincerely,

Clarissa Graham
REC Coordinator
Research Ethics Committee: Human Research (Humanities)