A CASE STUDY INVESTIGATING CREATIVE TEACHING STRATEGIES INSPIRED BY WALDORF EDUCATION AT A PUBLIC HIGH SCHOOL IN THE WESTERN CAPE

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THE ABSTRACT

As a Visual Arts and Design educator, with eight years of public school teaching experience of engaging with and implementing the CAPS curriculum, I noticed how often learners struggled with the theory component of the two subjects, Visual Arts and Design. It became evident that some learners favoured the practical component of the two subjects and saw the theory component as wearisome and/or trivial. As an educator, I wanted to find other teaching approaches focused on more creative and effective teaching as well as empowering my learners to become more motivated and excited about their own learning. After finding inspiration in Rudolf Steiner's philosophy of Waldorf education, I decided to embark on a research project that would implement Waldorf's teaching strategies in my classroom at a public high school.

This research explored creative teaching strategies used in Waldorf schools and the possible incorporation of these teaching strategies, such as the 'Main Lesson Book' strategy, in a public high school in the Western Cape, South Africa. The aim of this study was to identify elements of the Waldorf education system which could be used to improve teaching methods at public high schools in order to enhance the learning experience and success of learners with different learning styles and needs, whilst staying within the CAPS framework.

The theoretical point of departure for this study was the Curriculum Assessment Policy Statements (CAPS) and the Waldorf education system. Rudolf Steiner, the founder of Waldorf education, was the main theorist for this study. Further research was done on theorists such as Dewey, Vygotsky, Piaget and Freire to identify the similarities and differences between their philosophies to CAPS and Steiner's philosophies on education.

A qualitative case study was conducted with an interpretive approach. A purposive sample of eighteen learners, between the ages of fifteen and sixteen, was used for this study. The main source of data collection was the learners' theory lesson books, a questionnaire based on their experience creating 'Main Lesson Books' for Visual Arts theory and my own reflections and observations as a teacher.

Inductive content analysis was used to examine the qualitative data collected in order to clarify how the learners experienced the process. Approval for this research project was given by all relevant parties and it was treated ethically. An inductive content analysis was used to determine the main themes for this research study. A possible risk to the validity of the qualitative research might exist due to the fact that I am not a trained Waldorf teacher and that I purely applied the strategies I researched and observed whilst observing the Waldorf teachers during a school visit.

The findings of the case study revealed that after implementing the Waldorf teaching strategies, there was an improvement in learners' attitude towards learning and the theory component in Visual Arts. The teaching strategies followed during this project proved to have a positive affect on the majority of the participating learners and they benefited from this experience. Through the process it became evident that it was possible to use Waldorf-inspired teaching strategies in a public high school if the strategies are adapted to fit within the CAPS framework and the public school lesson structures.

OPSOMMING

As 'n Visuele Kunste en Ontwerp onderwyseres, met agt jaar ondervinding by 'n publieke skool en die gebruik en implementering van die KABV, het ek opgelet hoe leerders gereeld met die teorie aspek van die twee vakgebiede Visuele Kunste en Ontwerp sukkel. Dit was duidelik dat die praktiese deel van die vakke voorkeur by leerders geniet het terwyl die teorie as vervelig en/of as onbelangrik beskou is. As 'n opvoeder wou ek verdere onderrigtegnieke bestudeer wat meer op kreatiewe en effektiewe onderrig gemik is en ook my onderrigtegnieke aanpas om my leerders te help om meer gemotiveerd en opgewonde oor hul leerondervinding te wees. Nadat ek inspirasie in Rudolf Steiner se filosofie oor Waldorf-opvoeding gevind het, het ek besluit om 'n navorsingsprojek aan te pak waarin ek Waldorf se onderrigtegnieke in my klaskamer kon implimenteer.

Hierdie navorsing het kreatiewe onderrigtegnieke, soos Steiner se 'Hooflesboek', bestudeer wat by Waldorf skole gebruik word asook die moontlike gebruik daarvan by publieke hoërskool in die Wes-Kaap, Suid-Afrika. Die doel van hierdie navorsingsprojek was om elemente van die Waldorf-opvoedkundigesisteem te identifiseer wat gebruik kan word om die onderrigtegnieke en leerondervindings in publieke skole te verbeter en die sukses van leerders, met verskillende leerstyle en behoeftes, te verbeter, maar steeds binne die raamwerk van die KABV te bly.

Die teoretiese basis van hierdie studie was die Kurrikulum- en assesseringsbeleidsverklaring (KABV) en die Waldorf-opvoeding stelsel. Rudolf Steiner, die stigter van Waldorf-opvoeding, was die hoofteoretikus van die studie. Verdere navorsing is gedoen oor die werke van Dewey, Vygotsky, Piaget en Freire om die ooreenkomste en verskille tussen hul filosofië en dié van die KABV en Steiner se filosofië oor opvoeding vas te stel.

'n Kwalitatiewe gevallestudie is gedoen met 'n interpratiewe benadering. 'n Doelgerigte proefgroep van agtien leerders, tussen die ouderdomme van vyftien en sestien, is vir die studie gebruik. Die hoofinligtingsbronne was die leerders se teorielesboeke so wel as 'n vraelys gebaseer op hul ondervindings gedurende die skepping van hul 'Hooflesboeke' vir die teorie van Visuele Kunste en my eie refleksies en waarnemings as 'n onderwyseres.

Induktiewe inhoudsanalise is gebruik om die kwalitatiewe data wat ingesamel is te bestudeer en duidelikheid oor die leerders se ondervinding van die proses te verkry. Goedkeuring vir hierdie navorsing is deur al die betrokke partye gegee en dit is op 'n etiese manier hanteer. 'n Induktiewe inhoudsanalise is gebruik om die hooftemas vir hierdie navorsingsprojek te bepaal. Die geldigheid van die kwalitatiewe navorsing kan moontlik bevraagteken word weens die feit dat ek nie 'n opgeleide Waldorf-onderwyseres is nie end at ek bloot die nagevorste en

waargeneemde strategië gebruik het wat ek gedurende my besoek aan die Waldorf-skool waargeneem het.

Die bevindings van die gevallestudie dui aan dat daar 'n verbetering was in leerders se houding teenoor die leer- en teorie-afdeling van Visuele Kunste na die implimentering van die Waldorf-onderrigtegnieke. Die onderrigtegnieke wat gedurende hierdie navorsingsprojek gebruik is, het getoon dat dit 'n positiewe invloed op die meerderheid van die deelnemende leerders gehad het. Gedurende hierdie proses het dit duidelik geword dat dit moontlik is om die Waldorf geïnspireerde onderrigtegnieke in publieke skole te gebruik as die tegnieke aangepas word om binne die raamwerk van die KABV en publieke skool se lesuitleg te pas.

ACKNOWLEDGEMENTS

CONTENTS

LIST OF TABLES

LIST OF ILLUSTRATIONS

CHAPTER 1

ORIENTATION TO THE RESEARCH

1.1   INTRODUCTION TO THE RESEARCH

The research involved an exploration of the nature of creative teaching strategies used in Waldorf schools and how these teaching strategies, and specifically the Main Lesson Book strategy, could be incorporated in a public high school in the Western Cape, South Africa. Numerous studies of Waldorf schools have been conducted in the United States of America and compared to the American Education system, but the American system is very different from the South African Education system (Nordlung 2013, Rosenbloom 2013).

Carrie Nordlung (2013) did an intensive study to investigate if it is possible to incorporate the seamlessly arts-infused curriculum of the Waldorf approach into public schools in the United States. Through her study she established that the philosophies and cultural structures unique to Waldorf education cannot be replicated in an American public school (Nordlung 2013: 1). With that said, she elaborated that, by reflecting on the Waldorf pedagogy, educators may implement in their own unique school settings Waldorf-inspired approaches to learning which encompass greater opportunities for creative performance from educators and children (Nordlung 2013: 2).

In my thesis I investigated the Curriculum Assessment Policy Statements (CAPS) which is implemented in public schools in South Africa as well as Rudolf Steiner's education philosophy which shaped Waldorf education. I identified specific strategies of the Waldorf education system which could be used in my own teaching environment to improve teaching methods at a public school. The study was done to determine if the chosen strategies will enhance the learning experience and success of learners with different learning styles and needs in the art classroom, whilst staying within the CAPS framework.

Through my research I found that there was a lack of rigorous research on the impact of Waldorf school education on learning and achievement as well as little research which systematically compares Waldorf and mainstream schools in South Africa. Because of this, I used the CAPS and Waldorf education principles as a guideline and compared it to my own experience teaching at a mainstream conventional high school in the Western Cape, South Africa.

1.2   BACKGROUND

As a high school learner, I often became distracted and daydreamed during lessons when a teacher taught in a traditional lecture style. At times I was even asked to leave the class when I doodled in my textbooks during lessons. However, doodling helped me to concentrate, especially when the teacher only read from the textbook and did not use other teaching materials such as visuals (i.e. overhead projections) or demonstrations such as displaying live specimens in biology. I always knew that I was a visual learner and often had to see, hear and physically participate to focus, process and retain the information. As I grew older I learnt techniques to improve my study skills and focus more in class when teachers did not meet my learning style requirements. During university I realised that I have to write, draw or even rephrase what was said during lectures to ensure I truly understood the topics or concepts discussed.

Through my Visual Art studies and completing an honours degree in Illustration, I discovered that I had a love for teaching and I wanted to be able to prepare art learners better, if they wanted to pursue a career in art. I started my journey by completing a Post Graduate Certificate in Education (PGCE) and discovered that there were many different teaching strategies which could have been helpful to me as a learner. Consequently, my teaching career goal became to use a range of teaching strategies to include all those learners who struggle, like I did, and who also use more than one style of learning to be able to engage in a classroom.

Other problems I encountered during my teaching practical is that there were teachers who are not motivated or creative when it comes to teaching; and at times do not even realise how they are excluding learners from engaging and participating in their lessons. I saw how learners struggled in classes where the teacher did not cater for all learning styles, or prohibited learners from writing or doodling during a lesson. I found this to be common with art and design learners, who often use drawing as a learning aid.

After teaching Visual Arts and Design for the last 8 years, I noticed how learners often struggle with the theory component and it became evident that some learners favoured the practical component over the theory section of Visual Arts and Design. The difficult aspect was to find ways to be creative with lessons, specifically when doing theory lessons, and ways to include all learners in a classroom with many learners.

Through my own curiosity to find strategies to be a more creative and effective teacher, I came across Waldorf education. I became fascinated by Steiner's philosophy on education and how art plays such an essential role in learning. Amongst other Waldorf teaching strategies I included the Main Lesson Book strategy in my own classroom and in this research I specifically

investigated the reaction of learners to this strategy. I have learned much about the teaching strategies used by schools like Waldorf, together with other theories on creative teaching and experiential learning and applied those strategies with my own innovative ideas in my classroom.

1.3 RESEARCH QUESTIONS, AIMS AND OBJECTIVES

1.3.1 Research Questions

Given the arguments above, the main research question in this study was formulated as: "What are the reactions of learners to the incorporation of the Waldorf Main Lesson Book strategy in my art education curriculum? "

The sub-questions were:

a. How does Waldorf's approach to education affect the teaching and learning process in the art classroom?
b. What do these reactions reveal about the public school teaching approaches and strategies?

1.3.2 Study aims

The aim of this study was to identify strategies of the Waldorf education system that can be used to improve teaching methods at public high schools and to enhance the learning experience and success of learners with different learning styles and needs in the art classroom, within the CAPS framework.

1.3.3 Objectives

(a) To identify the reactions of learners to the incorporation of the Waldorf Main Lesson Book strategy in the art education methods.

(b) To establish the affect of Waldorf approaches to education on the teaching and learning process in the art classroom.

(c) To establish what the reactions revealed about the public high school teaching approaches and strategies.

1.4 OVERVIEW OF THE RESEARCH METHODOLOGY

A case study was conducted to explore how creative teaching strategies, such as the Waldorf inspired Main Lesson Books, could be implemented in a public high school with many diverse learners. An interpretive approach was followed in this research study and the nature of this study was qualitative. Records of the semi-structured interviews and online questionnaires

with three Waldorf teachers were used to gain insight into the Waldorf strategies, which was applied in the classroom. A purposive sample of eighteen learners, aged between fifteen and sixteen, was used for this study. The main source of data collection was the learners' theory lesson books together with a questionnaire on their experience creating 'Main Lesson Books' for Visual Arts theory. My own reflections and observations were also documented on how I observed the learners' attitude towards working with the 'Main Lesson Books'. Other strategies, such as storytelling and incorporating a holistic approach to teaching, were also applied in the classroom.

Inductive content analysis was used to examine the qualitative data collected in order to clarify how the learners experienced the process. At the end of the term the learners completed a questionnaire through which they could reflect on their experience of using Main Lesson Books for their theory lessons. Approval for this research project was given by all relevant parties and it was, to the best of my ability, treated ethically.

An inductive content analysis was used to determine the main themes for this research study. The main themes were the learner's attitude towards learning, interactive learning, visual imagery enhanced learning, transforming theory books into Main Lesson Books, experiential learning, classroom environment, role of the teacher, holistic learning, learner-teacher relationships
 and lastly the problems that surfaced during the study.

1.5 BOUNDARIES AND LIMITATIONS OF THE STUDY

A possible threat to the validity of the qualitative research might lie in the fact that I am not a trained Waldorf educator and I purely applied the strategies I researched and observed whilst observing the Waldorf teachers during my Waldorf school visit. I have read extensively on the Waldorf education system but, because I only spent one day at the Waldorf School, my understanding of the practical application of the theory is limited.

There were time constraints to fully implementing the Waldorf strategies in the curriculum as I also had to follow the CAPS curriculum which gives clear guidelines of the work which needs to be covered as well as the assessment requirements for each term. Time was always a problem as the school is busy with back-to-back lessons during the day, following extra-mural activities and sport after school. Thus, the schedule does not leave a lot of time for extra activities or informal learning.

1.6 STRUCTURES OF THE THESIS

Chapter 1: Orientation to the research

In this chapter, the introduction provides the background and motivation for the study. It includes the research questions, the aim and objectives of the study and a brief overview of the research methodology which was used.

Chapter 2: Theoretical perspectives

This chapter introduces the theoretical perspectives, which informs this research. The two main theoretical perspectives of this study is the Curriculum Assessment Policy Statements (CAPS) and the Waldorf education system. The chapter starts with an introduction to the South African public education system's curriculum, focussing on the requirements set out by the Department of Basic Education in the Curriculum Assessment Policy Statements (CAPS). This is followed by an overview of the Waldorf education system and the main theorist and founder of the Waldorf Schools, Rudolf Steiner. Other prominent theorists in education pedagogy, such as Dewey, Vygotsky, Piaget and Freire, are also discussed in order to identify the similarities and differences between their philosophies and those of CAPS and Steiner's impact on education.

Chapter 3: Methodology

The project and research methods used in this case study are described in chapter 3. It includes the details pertaining to the participants, data collection, data analysis procedures and the ethical implications of the study.

Chapter 4: Findings and discussion of the empirical investigation

The research project and the findings of the empirical investigation are discussed in this chapter. The data will be used to identify the Waldorf education teaching strategies which could be used to improve the learning experiences of learners in a public school, whilst following the CAPS framework. The research question will be unpacked in this chapter as well as the results of the questionnaire answered by the learners at the end of the term.

Chapter 5: Conclusions and implications

The results of the questionnaire and the observations by the teacher are summarised in chapter 5 and possible implications of the study are evaluated.

CHAPTER 2

THEORETICAL PERSPECTIVES

2.1   INTRODUCTION

This research study explores what happens when Waldorf teaching strategies to art education are implemented in a public high school, and if it could be used in practice, specifically in a Visual Art or Design classroom. In this chapter the theoretical perspectives from which this research is conducted is discussed. Firstly, I will give an overview of the South African public education system's curriculum, focussing on the requirements set out by the Department of Basic Education in the Curriculum Assessment Policy Statements (CAPS). Secondly, I will give an overview of the Waldorf education system and the main theorist and founder of the Waldorf Schools, Rudolf Steiner. Throughout this chapter I will refer to other prominent theorists in education pedagogy, such as Dewey, Vygotsky, Piaget and Freire, to identify the similarities and differences between their philosophies and CAPS and Steiner's philosophies on education.

2.2   CURRICULUM ASSESSMENT POLICY STATEMENTS (CAPS)

The Curriculum Assessment Policy Statements also known as the CAPS document is a single, comprehensive and concise policy document that is followed by most public schools in South Africa. This curriculum was introduced after the Department of Basic Education (DBE) had appointed a panel of experts to investigate the nature of current challenges and to replace the National Curriculum Statement (NCS) (Mbatha 2016). This curriculum aimed at replacing NCS in order to improve the quality of teaching and learning. The document was created in order for teachers to have a clear understanding of the topics that should be covered in each subject (Department of Basic Education 2011).

The policy is content-based and ensures that teachers teach according to weekly teaching plans, which guides them through the term's work. CAPS (Department of Basic Education 2011) breaks down each subject into teaching weeks and outlines the weekly topics that need to be covered. The CAPS document gives clear guidance in terms of pacing and progression and it also gives clear guidance of assessment requirements (Department of Education 2017). The main aim of CAPS is to lessen the administrative burden on teachers and ensure consistency and guidance for teachers when teaching. The teaching and learning of the subjects have specific aims, required skills development, focus of content areas and weighting of content areas (Caldwell 2019). In the next few paragraphs I will discuss the aims, purposes, principles and requirements of CAPS for Visual Arts as well as the role of the teacher and lastly other theorists whose views on education links to the expectation of CAPS.

2.2.1   Aims of CAPS

The National Curriculum Statements for Grades R to Grade 12 aims to develop learners that are able to identify and solve problems and make decisions using critical and creative thinking (Department of Basic Education 2011). The learners need to work effectively as individuals and with others as members of a team. They must be able to organise and manage themselves and their activities responsibly and effectively.

CAPS (2011) focuses on teaching learners the skills to collect, analyse, organise and critically evaluate information. These skills include visual literacy skills to communicate effectively using visual and symbolic systems and/or languages. Learners develop the skills to become responsible members of society who consider the environment and those around them (Department of Basic Education 2011).

According to the CAPS document the policy aims to give expression to the knowledge, skills and values worth learning in South African schools (Department of Basic Education 2011). This curriculum aims to ensure that children acquire and apply knowledge and skills in ways that are meaningful to their own lives. In this regard, the curriculum promotes knowledge in local contexts, while being sensitive to global imperatives.

2.2.2   The purpose of CAPS

The purpose of CAPS (2011) is to equip learners, irrespective of their socio-economic background, race, gender, physical ability or intellectual ability, with the knowledge, skills and values necessary for self-fulfilment and meaningful participation in society as citizens of a free country (Department of Basic Education 2011). All learners have the right to have access to higher education and are taught the skills and competency to transition from an education institution to the workplace.

2.2.3   The Principles of CAPS

In the CAPS (2011) document it refers to the following seven principles:
- Social transformation
- Active and critical learning
- Progression
- High knowledge and high skills
- Human rights, inclusivity, environmental and social justice
- Valuing indigenous knowledge systems
- Credibility, quality and efficiency

(Adopted from *Department of Basic Education* 2011, P.4)

The first principle of CAPS is to ensure social transformation. For social transformation to take place the educational imbalances of the past should be addressed and equal educational opportunities should be provided for all sectors of the population. An active and critical approach to learning is encouraged. Learners are encouraged to develop critical thinking skills, rather than rote learning and blindly accepting all information as the truth. The development of skills is prioritised so that the minimum standards of knowledge and skills are set at a high, but achievable standard in all subjects. In each subject and grade the content and context progresses from simple to more complex concepts. The principles and practices of social and environmental justice, together with human rights and inclusivity, are infused in the curriculum as it is defined in the Constitution of the Republic of South Africa. The CAPS document is sensitive to issues of diversity such as poverty, inequality, race, gender, language, age, disability as well as other factors (Department of Basic Education 2011).

The rich history and heritage of South Africa is acknowledged as an important contributor to nurturing the values contained in the Constitution. Through this, indigenous knowledge systems are acknowledged and incorporated into the curriculum. The National Curriculum strives to provide an education which is comparable in quality, breadth and depth to those of other countries.

2.2.4 CAPS' Requirements of the teacher

It is expected of the teacher to actively involve the learners and no longer see themselves as the main bearer of knowledge, but more as the gateway to discovering knowledge. CAPS ensures that learners acquire and apply knowledge, values and skills in ways that are meaningful to their own lives. CAPS requires the teacher to design classroom activities which promote opportunities for learners to relate to their subject as well as the broader social goal of promoting human rights, environmental justice and social justice (Department of Basic Education 2011).

Teachers need to take specific issues into account such as poverty, language, disability, etc., which can hinder learning and influence learners' daily lives and incorporate these topics into the lessons. Teachers are encouraged to explore these issues in ways that relate to their subjects and create a safe space for learners to address these issues. For example, through Visual Arts, students look at how artists address social issues. They then analyse and discuss these issues and form their own opinions. Learners also get the opportunity to address these issues in their own art practise and discuss this during Art theory sessions. The principles that guide CAPS are not new and has been evident in other educational theories, especially in socio-cultural, constructivist and critical theories. Some of these theories and theorists will be discussed in the next section of this chapter.

2.2.5   CAPS and socio-cultural, constructivist and critical theories

The three theories that can be interpreted in the main theoretical context of CAPS and applied to the South African model are Constructivism, Socio-Cultural theory and Critical theory (Mbatha 2016). In the following section these theories will be explained and linked to theorists whose theoretical perspectives correlate with the CAPS document. The following theorists, John Dewey, Lev Vygotsky and Paulo Freire's theoretical perspectives correlates with the principles and requirements of the CAPS document and will be discussed further.

According to Doolittle (1999), Constructivism is a theory of learning that has its roots in both philosophy and psychology. Constructivism is based on the premise that we all construct our own perspective of the world, based on individual experiences and internal knowledge. Learning is based on how the individual interprets and creates the meaning of his or her experiences. Knowledge is constructed by the learner and, since everyone has a different set of experiences and perceptions, learning is unique and different for each person. Constructivist theorists believe that learning is a process where individuals construct new ideas or concepts based on prior knowledge and/or experience. Each of us generates our own mental models, which we use to make sense of our experiences. We resolve conflicts between ideas and reflect on theoretical explanations (Doolittle 1999). Learning, therefore, is simply the process of adjusting our mental models to accommodate our new experiences.

Constructivism suggests that learners create knowledge as they attempt to understand their experiences, thus the process of understanding and finding a solution becomes the act of creating knowledge (Siemens 2013: 3). According to the constructivist theory, Learners take on an active role to attempt to create meaning and knowledge. Learners often select and pursue their own learning.

John Dewey's educational theories (Dewey 1933 as in Aubrey and Riley 2016) correlate with the constructivist perspective, especially radical and social constructivism which has similar views to education as seen in the CAPS document.

Radical constructivism views knowledge as an adaptive process, and recognises that a learner has his/her own thoughts, and internalises knowledge in his/her individual reality. Radical constructivism also recognises social interactions as a source of knowledge.

Social Constructivism is based on the social nature of knowledge and the belief that knowledge is the result of social interaction and language usage, and thus a shared, rather than an individual, experience. In addition, social interaction always occurs within a socio-cultural context, resulting in knowledge that is bound to a specific time and place. A central belief of most learning theories is that learning occurs inside a person. Even social

9

constructivist views, which hold that learning is a socially enacted process, promote the principality of the individual (and his/her physical presence) in learning (Siemens 2013: 3).

John Dewey was an American philosopher, psychologist, and educational reformer whose ideas have been influential in education and social reform. Dewey (1933) challenged more traditional notions by focusing on practical life experiences and social interaction rather than the more traditional manner of instruction and rote learning, which was evident in traditional schooling.

For Dewey the individual was the centre of the learning process. He promoted the idea of learning by doing and experimenting rather than it being a passive experience (Dewey 1933 in Aubrey and Riley 2016). The learner is seen as the centre to the education process and an active participant in a socially interactive environment which celebrates experimentation and encourages learners to make sense of the world.

The aim of the child-centred pedagogy would be to enable learners to engage in learning and to prepare them to be active members of society. Learners need to actively discover knowledge and learn procedural skills, rather than remembering facts and figures passively. The Social Constructivist philosophy is evident in the role of the learner as 'actor' and not 'spectator' (Aubrey and Riley 2016). The CAPS document makes it a requirement for all teachers to use child centred teaching methods, which is similar to Dewey's interpretation of the child centred approach.

The social constructivist theorist Lev Vygotsky's views also correlates with the CAPS principles. Vygotsky's theory states that knowledge is co-constructed and that individuals learn from one another. It is called a social constructivist theory because in Vygotsky's opinion the learner must be engaged in the learning process. Vygotsky's ideas (Vygotsky 1978) are firmly based on social constructivism as well as the social-cultural perspective. Social constructivism stresses the importance of both culture and the environment so that we can make sense of the world we live in. Part of the planning for classroom tasks for CAPS is that the teacher needs to keep in mind that each learner brings their own experiences into a classroom and shares their experiences with the rest of the class. It is therefore expected that the teacher takes an active role in understanding and getting to know each individual learner.

Vygotsky believed that children's own social and cultural background will shape the way they think and develop and thus allow them to adjust and grow (Aubrey and Riley 2016: 48). He argues that the mental 'action' of a person can only be understood by going beyond the individual and examining their social and cultural background. The individual person's social background plays a crucial role in their construction of knowledge, which is shaped by their

upbringing and culture. This is like the constructivist view that social interaction and the environment create and shape knowledge.

The teacher provides a means for learners to apply already existing skills to acquire new knowledge. In CAPS, the latter allows for construction of social reality as expected in the unpacking of the content. Success of learning and co-operative working between learners, all depends on the way the teacher talks, sets up the classroom, moves and structures tasks. The classroom needs to be a place where teachers create an environment in which the learners can feel encouraged and be able to express and explore their thoughts, feelings and emotions.

The Brazilian educator and philosopher Paulo Freire, was a leading advocate of critical pedagogy and developed the problem-posing method. The essence of the problem-posing method is also evident in the CAPS documentation, as well as the emphasis on learners to develop critical thinking skills. Through Freire's problem-posing education it is possible to connect with learners on different levels and create an environment where ideas and thoughts can be shared and all are seen and respected as equals (Freire 1972 in Audrey and Riley 2016). Freire's aim was to create a critical and liberating problem-posing education, not just a teacher teaching passive learners, but a type of education where dialogues and discussions can take place in a space of mutual respect and where exchange of thoughts can take place.

Freire believed that oppression was legitimised through the banking concept of education (Freire 1972 in Audrey and Riley 2016). The banking concept is that the oppressor has the power over what is taught to the oppressed. Learners are seen as passive receivers of information and they need to memorise and regurgitate what they are taught (Freire 1972 in Audrey and Riley 2016). It is important that both learners and teachers see that social and political reality is not fixed, but that it can be changed and transformed. The CAPS document was designed and correlated by non-governmental organizations (NGOs), politicians, parents and teachers and their contributions were all added to the document before it was finalised (Mbatha 2016).

Through CAPS learners get the opportunity to become critical thinkers and are able to have the freedom to learn about what interests them as well as to understand why they learn it. This enables learners to make informed decisions about their learning as well as have control over their education. According to CAPS (2011) learners need to be actively involved in the classroom and they should be able to "collect, analyse, organise and critically evaluate information". By applying Freire's problem-posing strategy, learners will be able to engage with the teacher and learner dynamic would start to change. They will communicate on mutual

grounds, or as Freire refers to it, a horizontal relationship and not the authoritarian teacher teaching the passive learner.

Freire (1970) emphasises the importance of these discussions and dialogue between the teacher and learner within a classroom (Freire 1970 in Johnson & Morris 2010:70). Freire based his practices on cogent theoretical ideas, which were closely connected with his practical actions. This was referred to as his pedagogical praxis. For Freire (1970) praxis was a way to be proactive against oppression rather than sitting back and criticise, which to him was the same as passive acceptance of inequality. The importance of praxis was that teachers reflected on and theorised their actions as well as practised what they preached, which was for Freire a dynamic example of teachers seeking practical wisdom (Freire 1970 in Aubrey and Riley 2016: 131).

When the teacher and learners discuss these problems it creates a space where the learners become active in dialogue, creating their own opinions instead of just being passive listeners. Learners are challenged to resolve issues that are important to them. CAPS encourages critical dialogue about educational issues which affect society.

Problem-posing education encourages creativity as well as true reflection and action, which is needed to transform the world (Aubrey and Riley 2016: 133). Learners are encouraged to tap into their own historical and cultural background so that the content they study are relevant to them and their community. Natural curiosity is promoted by Freire as he believed curiosity and the use of critical readings are core to dialogic teaching (Aubrey and Riley 2016). The teacher must thus continue to prompt and pose questions or problems, which spark the curiosity of the learner to want to learn more or uncover the knowledge to solve the problem.

Now that we have a clearer understanding of the aims, principles and requirements of the Curriculum Assessment Policy Statements (Department of Basic Education 2011), which guides public school education, I will look at Waldorf education and specifically Steiner's philosophy on education as an alternative philosophy.

2.3   THE WALDORF EDUCATION

The first Waldorf school was founded in 1919 in Stuttgart, Germany. It started as a school for the children of workers in the Waldorf-Astoria cigarette factory. The founder of the school, Rudolf Steiner (1861 – 1925), an Austrian philosopher, scientist and educationist, wanted to create a school which was open to all children, regardless of their social and economic background. It was important that the school offered a twelve-year curriculum and should be nondenominational in religious orientation (Uhrmacher 1995: 383). Waldorf education is unique as it includes an arts-based curriculum which is adapted to each learner's

developmental growth. The schools are governed by the teachers and the organisation is devoted to sustaining a sense of community (Uhrmacher 1995).

Steiner wanted to move away from the dominant paradigm that education was simply a process of transmitting and receiving information. He considered creativity as central to the educational process, as well as understanding the human being as a complex individual with a unique destiny (Rosenbloom 2013). Imagination, the Arts, creative thinking, hand-skills and a sensitive relationship to nature features very strongly in a developmental curriculum from pre-school to Grade 12.

Creativity awakens curiosity, enthusiasm, the wish to discover and to work together with others. It integrates head, heart and hands, making all learning meaningful and enjoyable (Rawson 2015). Additionally, creative education caters for learners with different learning styles and needs. Today there are numerous Waldorf schools around the world. In South Africa there are currently 25 pre-schools, 18 primary schools and 5 high schools across different communities which are shaped by multi-cultural societies. For my study, I visited one of the Waldorf schools based in the Western Cape and observed classroom interaction and conducted interviews with the Art teachers.

The typical scene in a Waldorf school are the artistic blackboard drawings done by the teacher. Main Lesson Books are used to serve as journals or visual diaries for all subjects, not just for creative subjects, instead of textbooks. Daily singing and dancing and interactive lessons are done outside in nature where learners do hands-on work and where they learn by doing (Friedlaender, Beckham, Zheng and Darling-Hammond 2015). At Waldorf schools they follow a developmentally appropriate curriculum which is comparable to Piaget's (1969) pre-operational to concrete cognition stage, but differs to a certain extent. Piaget believed that most children make a developmental transition around age seven, whereas Waldorf's founder, Rudolf Steiner, determined that children transition closer to age nine (Rocky 2015). The Waldorf curriculum is adjusted to fit the progress of each individual learner. Steiner designed the school's curriculum based on his belief that children progress through three sequential stages of development, namely: willing, feeling, and thinking (Nordlung 2013: 3). This will be elaborated on when discussing Piaget's philosophies.

Learners are given time to use their bodies during each of the three recess periods and during gym class; eurythmy and main lesson movements are used to develop body, kinaesthetic and spatial learning. Eurythmy is not a dance, but a highly refined movement art of gestures which nourishes the learner's sense of well-being and aids other learning areas by strengthening expressive capacities, improving balance, coordination, concentration, rhythm, and awareness of patterns (Roseway Waldorf School). Collaborative classwork and free play

13

allows the learners to develop inter- and intrapersonal intelligence. Special subjects, like gardening, allow science curriculum to occur in a meaningful, naturalistic environment. Learners develop layers of important skills, which cannot necessarily be tested, and Waldorf educators foster deeper learning that pays off in the long term.

Waldorf Schools' early academic learning differs from public school learning on two philosophical aspects: the importance of standardised testing and the idea that learning is linear and cumulative. In public schools, and according to CAPS, testing is essential to determine the child's progress. Public schooling also believes that learning happens on a linear incline and learners ascend in measured time (Department of Basic Education 2011). Waldorf educators believe testing has its place in older grades as a benchmark for certain learning levels, but they also feel it cannot be used as a measure of early intelligence (Friedlaender *et al.* 2015). Waldorf schools promote childrens' explorations, open-ended play and problem solving, thus encouraging parents to limit the use of technology, e.g. television, cell phones and computer access.

Despite the growing popularity of Waldorf schools and numerous positive articles about the revolutionary schooling system, there are still many who criticise the controversial methods and consider it a little "out there" or refers to it as "hippie" schooling (Mamacos 2017). Technology, specifically cell phones play a massive role in Generation Z learners (a generation that is global, social, visual and technological). According to Quillen (2018), Generation Z is the first group born after the internet was created and they became teenagers during the age of mobile devices. Digital tools have always been integrated into their lives and their learning tools are available and on-demand (Quillen 2018). They are technologically savvy and this impacts their way of learning and communicating. Waldorf schools, however, steer away from the use of technology in the classroom, whereas public schools are very positive to incorporate technology into the classroom and encourage e-learning as another type of teaching and learning tool. To get a better understanding of Waldorf education, it is important to delve further into Steiner's philosophy and the reasoning behind his theories.

2.3.1   Steiner's philosophy

"Waldorf education is not a pedagogical system but an art – the art of awakening what is actually there within the human being." - Rudolf Steiner (Waldorf education 2019)

The Steiner's Waldorf education system is globally known as being a combination of anthroposophical, experiential, creative and cognitive oriented activities, which mainly focus on the comprehensive integration of intellectual, rational and artistic human evolution of a learner (Stanciu 2017).

Rudolf Steiner's philosophy is to provide an unhurried and creative learning environment where children can find joy in learning and experience the richness of childhood, rather than early specialisation or academic pressure. The curriculum itself is a flexible set of pedagogical guidelines founded on Steiner's principles, which takes the whole child into account. It gives equal attention to the physical, emotional, intellectual, cultural and spiritual needs of each learner and is designed to work in harmony with the different phases of the child's development (van Alpen, P. and van Alpen, C. 2000). The core subjects of the curriculum are taught in thematic blocks and all lessons include a balance of artistic, practical and intellectual content. In a Waldorf classroom it is normal to have a mixture of learners with different learning abilities.

"Life as a whole is a unity, and we must not only consider the child, but the whole of life; we must look at the whole human being." — Rudolf Steiner, The Kingdom of Childhood (Waldorf education 2019)

Steiner's educational theories are aimed at all children irrespective of academic ability, class, ethnicity or religion. The focus of the education takes into account the needs of the whole child – academic, physical, emotional and spiritual. The different phases of child development steer the curriculum as to what will be taught and when. Steiner believed that artistic activity and the development of the imagination is essential for learning to take place (Steiner Waldorf Education 2019). The aim of the Steiner approach is to help a child to develop a love of learning and an enthusiasm for school. The results are thus that learners have a strong sense of self and diverse capabilities which enable them to become socially, economically, politically and environmentally responsible citizens. According to Steiner, Steiner's schools have a reputation for producing well-rounded and balanced human beings who are able to cope with the demands of a fast-changing and uncertain world (Waldorf education 2019).

2.3.2   Steiner's three phases of development

Steiner's education relies on human progress that endorses the significance of the sensorial and body language of the individual and the far-reaching important role in developing new learning skills (Stanciu 2017). Waldorf education is more than a simple procurement of information and austere academic curricula or competitive testing. There are three stages of learning in the Waldorf education system which is created by a formative approach of a child's growth: pre-school and kindergarten, elementary education (primary school) and secondary education (high school). Steiner suggested that children evolve through three stages: Stage one - from birth to age seven, stage two - from age seven to fourteen and stage three – from puberty to twenty-one (Uhrmacher 389).

The early childhood education focuses its attention on the hands-on activities and creative play which nurtures and conserves the child's deep, innate pure attitude, character and beliefs (Stanciu 2017: 32). The focus is on empirical education, allowing children to attain and use information by participating in activities that are based on imaginative play. Free play with hand crafting such as sketching or carving, story-telling and practical tasks such as cooking, cleaning or even gardening are part of the regular classroom routine. These activities teach children how to do things for themselves rather than being taught about how to do them. Steiner and Vygotsky had similar views regarding language and using creative learning tools to learn. Steiner (2019) also exposed learners to foreign languages at an early age to match their first language acquisition (Nordlund 2013). Similar to Vygotsky's theories, Steiner places a strong emphasis on play, fairy tales and fantasy to stimulate learning. Learning tools tend to be made of natural materials like wood and/or cloth and the layout of the schools emphasise an airy, open and 'naturalistic' environment (Nordlund 2013).

Vygotsky discusses the variety of cultural tools children must experience to help them achieve new learning through problem-solving and interaction with others. Tools such as language, speech, stories and artworks, to mention only a few, can be used to help children to learn and solve problems. The importance of speech and play is also vital elements for a child's intellectual development. The linguistic skills of a child are not merely a function of language, but helps a child to develop their thinking and learning skills, seeing that speech is the most important mediating device in human behaviour, according to Vygotsky (Aubrey and Riley 2016: 50). During the elementary education phase (primary school) children are prone to establish artistic expression through elements such as motion, colour and rhythm. They learn how to express themselves through these mediums and use it as a way of constructing an efficient perception of the world and to learn to connect with it (Stanciu 2017). Stories and poetry become a big component to awaken the child's imagination.

In the secondary education phase (high school) the focus moves towards the individual and their unique consciousness while acquiring critical reasoning and empathic understanding of what is true, based on each individual's personal experience, thinking and judgement (van Alpen, P. and van Alpen, C. 2000). The overall aim is to enable learners to discover and explore their own individuality and personality while having the freedom of thinking through their journey venturing into the world. During this phase the last traits before joining the world are built, shifting from the emphasis of developing will and feeling to developing thinking. By this stage, learners are expected to have the level of maturity and self-awareness to understand abstract material and reach conclusions using their own judgement (Stanciu 2017).

2.3.3   The Waldorf curriculum (The yellow book)

There are many curricula that embody Waldorf characteristics, including the *Yellow Book* or the *Educational Tasks and Content of the Steiner Waldorf Curriculum* (Rawson, M. and Richter, T. 2003). Previous Waldorf curricula were based on the collated statements of Steiner and compiled by Karl Stockmeyer and Caroline von Heydebrand. There was however never a clear curriculum compiled as it differs for each teacher, for each child and in each context. The teacher follows basic guidelines, but structures the curriculum according to each child's development. For Steiner the role of the teacher is crucial to spiritually connect with the learners and then evaluate their learning and developmental needs (Steiner 2004a). The teacher therefore has to continuously review and evaluate their teaching and the pupil's learning (Rawson 2015).

Instead of delivering prescribed outcomes, a Waldorf curriculum enables general, integrated and holistic learning and development. According to Rawson, the curriculum "describes experiences, activities, themes, story material and phenomena that can provide children with learning contexts in which they can form and shape themselves, school their abilities, cultivate their feelings, define and redefine their relationship to the world and others and above all, to develop new ideas" (Rawson 2015:3). The Waldorf curriculum avoids detailed outcomes as each learner's development determines their own individual outcomes, not a standard outcome for each grade (Friedlaender *et al.* 2015). Learners do, however, know what is expected of them and the teacher knows what their pupils should and can achieve as a minimum requirement. The role of the teacher is also to guide the learners to reach their learning potential and identifies which skills they require to do so. Waldorf education does not encourage a competitive environment, instead learners are encouraged to better themselves and achieve their own outcomes, which adds real value and meaning to their education and lives. All the subjects, projects and practical tasks created by Waldorf schools enable learners to develop themselves in holistic ways, focusing on the head, hands and heart (Rawson 2015). The curriculum applies to every child, regardless of his or her abilities, interests, strengths and weaknesses or social background, as it is moulded to fit each individual's needs.

2.3.4   Waldorf classroom environment

The classroom setup is transformed into a warming home filled with toy-tools and trinkets usually made from very natural-sourced materials that can contribute to daily imaginative play (Steiner 2004a). Organic materials are often used to reconnect with nature and move away from mass produced items that resembles the dehumanization of the industrialised era (Stanciu 2017). Steiner created the schools for children whose parents worked in the factories and often had to work in poor conditions, thus the school and classroom environment catered

for children's aesthetic needs and reinforced their identification with nature. The learning environment is an important component of the Waldorf vision to create spaces where learners can expand their learning to the next stage based on inner and intrinsic motivation.

Lev Vygotsky's theory on the zone of proximal development (Aubrey and Riley 2016) shared similarities with Steiner's educational views. Vygotsky's 'zone of proximal development' refers to the concept that relates to the difference between what a child can achieve when working on their own and what a child can achieve when guided by a skilled individual (Vygotsky 1978).

The role of the teacher is to mediate this developmental learning process which includes the content of the curriculum, research material, tools and an optimal learning environment. Rawson (2015) describes the structure of the Waldorf curriculum as a structured, scaffolded pathway of development through all the subjects and activities and through the way the learning is organised.

2.3.5   Waldorf teaching methods

Waldorf teaching methods are designed to preserve creative interpretation, self-reliant reasoning, moral discernment, elegant and precise written and oral skills, and the capability to work together productively to be successful in a global community that is constantly changing (Stanciu 2017). The main focus of the system is the analysis of the teaching content and methods to the pupil's learning process correlated with the stages of his mental development regarded in childhood and adolescence. The lessons are devised to target the prevalence of inner freedom and independence.

There are many similarities between Steiner and Piaget's developmental theories. Piaget's main focus is how children think and learn. He believed that children's interaction with their environment is the key factor to generate learning, and that their curiosity would drive their own learning (Piaget 1969 in Aubrey and Riley 2016). Steiner's theories also link with the Social constructivist perspective of Piaget (1969) and Kolb (1984), where they agreed that knowledge was constructed through interaction with others and with the environment.

Kolb (Kolb 1984 as in Aubrey and Riley 2016) developed the Experiential Learning Theory and the Learning Style Inventory. He saw learning as a process whereby knowledge is created through the transformation of experience. These concrete experiences were then transformed into abstract conceptualisations through the processes of reflective observation and active experimentation. Therefore, Kolb stated that people learn best when they are engaged in first-hand experience and then they reflect on the experience and learn by doing so (Aubrey and Riley 2016: 158). According to Dewey (1933) and Piaget (1969), the role of the teacher is to

be the facilitator, who encourages and challenges a learner's curiosity and motivates them intellectually (Aubrey and Riley 2016: 6).

2.3.6 Role of the Waldorf teacher

Teachers are devoted to create an inner excitement when it comes to learning. Waldorf education does not use quantitative testing, academic ranking and compensations to further stimulate learning. Learners' motivation to learn comes from within and is encouraged by the teacher (Stanciu 2017). The main goal is to encourage children to develop the ability to integrate free thinking into their daily lives, to mentally absorb information rather than memorize isolated facts, to be willing to take risks and to ultimately become leaders with refined ethical and cultivated moral guidance, who take action and are determined to work for what they want to achieve (Stanciu 2017).

The teacher becomes a role model that children will naturally want to follow, as they support and cherish the curiosity, imagination and creativity of the child (Steiner 1997). Steiner's theory emphasised the need for teachers to always support independent thinking and to conserve the role of great mentor without affecting the child's own assessment of authority and inquiry (Steiner 2004b). Teachers are encouraged to explore new ideas and to allow the learners to explore these ideas further. This encourages true learning and not merely memorising information to pass an examination. Both Piaget and Steiner's view on education were child-centred and thus children are encouraged to take learning into their own hands, as opposed to being directed or prompted by a teacher. Children take responsibility for making choices about what they will learn and explore. Teachers listen for cues and watch interests develop in order to create an appropriate curriculum for each individual. The CAPS document also encourages child-centred learning similar to Piaget and Steiner's views, however the Waldorf education takes it a step further by not just using set textbooks, but allowing learners to create their own books which are tailored to fit their own learning style. By creating and using these books, learners take responsibility for their own learning.

2.3.7 Main Lesson Books and textbooks

In Waldorf education all basic content is addressed through the Main Lesson, and the subject is presented for several weeks during which learners prepare a high quality product called the Main Lesson Book (van Alpen, P. and van Alpen, C. 2000). The pages are decorated with drawings in coloured pencil inspired by the topic of the lesson. Each learner's Main Lesson Book is done in their own way. Children will first draw from memory and then later their drawings will become more observational (Richard 1980). The purpose of a Main Lesson Book is to replace a textbook and worksheets and allow learners to create their own notes and incorporate the Arts into the learning process.

Steiner was motivated to create a method that was alive and engaging rather than abstract and dull (Steiner 1996). Steiner strived to set out and create a method of learning for his school that would bring about both social and economic renewal in a country that had been devastated by war.

Steiner's mission was to develop a new and enlivening method. He visited schools across Europe to observe. His conclusion was that the typical teaching method was mostly lecture and note-taking and that the lessons were very abstract (Miller 2020). And so, the Waldorf method was born to bring the learning alive and combat abstraction. Over the past 99 years the method, the style, content and the method for creating Main Lesson Books has evolved. It is, however, still common practice for learners to create their own notebooks by taking notes and illustrating those notes while listening to lectures.

Specialist teachers lead the learners through a rich and varied array of main lesson studies ranging from thermodynamics to Shakespeare, from trigonometry to the history of the modern world. The Main Lesson Books are filled with essays and observations which become increasingly sophisticated as learners develop. Steiner encouraged adding even more drawings to these books which serve as a record of a learner's learning. Mary Caroline Richards (1980), who was the author of *Towards Wholeness: Rudolf Steiner Education in America*, testified that children who work artistically are more careful of their handwriting and more eager to make a beautiful book of their own. The Main Lesson Books teach learners ownership of their work and gives them a sense of pride in what they do.

The actual directive that Steiner gave to those very first Waldorf teachers was no textbooks and no tests (Miller 2020). By creating these Main Lesson Books, learners learn important writing and independent thinking skills. Waldorf education rarely uses standardized textbooks as Steiner education reassures the individual variations regarding each learner's pace of learning with the sole expectation that a child will absorb a concept or acquire a skill when he or she is up to it (Stanciu 2017).

2.4   WALDORF EDUCATION AND PUBLIC EDUCATION (CAPS)

As I am applying Waldorf teaching strategies in a public school environment, it is important to look at similarities and differences between these two education systems. I will firstly give an overview of Rawson's Waldorf essentials and secondly make a comparison between a Waldorf High School and a conventional public school, such as the high school where I teach. Rawson is a Waldorf trained teacher and taught at Waldorf schools in England and Germany. He is the author of several books on Waldorf education. Rawson's Waldorf Essentials as listed in "The Educational Tasks and Content of the Steiner Waldorf Curriculum" can be seen in table 2.1 below.

Waldorf essentials according to Rawson (2015)
The Waldorf view of learning and development includes: • an understanding of the basic processes of holistic learning; • the recognition that learning means the transformation of the whole person as embodied in mind (soul) and spirit; • seeing learning as an on-going process of constructing identity across changing situations and relationships; recognition of the importance of self-formation in social contexts, often referred to as social learning. • teaching that supports healthy processes of learning and development by ensuring that learners develop a sense of coherence based on the pupils' regularly having the feeling that what they are asked to engage with, is basically comprehensible, manageable and meaningful;
• using artistic, aesthetic and interdisciplinary processes in learning; • learning in and through the world, which means starting from where we are, moving from the tangible to the intangible, going from the phenomenon to the meaning, recognizing the actual situation as symptomatic of more complex processes; • providing the same amount of time and resources for practical craft activities, artistic work, projects and academic learning.
Teaching:
• enables and supports the self-activity of the learner; • uses narrative and living pictures at all levels to convey complexity; • is skilled artistry; • is based on 'reading' the child and cultivating pedagogical tact, the ability to act meaningfully in the pedagogical moment.
Pedagogy:
• recognizes that pupils have a need and a right to formative feedback that they can understand and that helps them take the next step; • requires teachers to be able to identify the needs of their learners and know how to address them; • requires the abilities of critical self-observation in and the self-development of the teacher since the personality of the teacher is an educational factor in its own right; • means offering the pupils moral guidance through example.
Educational practice:
• is based on inquiry by the practitioners; • is based on open discourse among practitioners and between institutions; • is based on collegial accountability in any given school.
The key principles of Waldorf school governance are:
• collegial leadership (which by definition is non-hierarchical and distributed); • educational leadership that is based on knowing and working with the children (and their parents), a shared vision of the educational principles and the developmental good of the school; • a commitment by each person to personal and spiritual development, as spirit of service and mutual support.

Table 2.1 Waldorf essentials according to Rawson (Rawson 2015).

Furthermore, I created a table, seen in figure 2.2, which compares Waldorf education to conventional public schooling to help one truly understand the differences between the two schooling approaches.

A comparison between Waldorf High School and conventional public school

EARLY CHILDHOOD	
WALDORF EDUCATION	**CAPS - CONVENTIONAL PUBLIC SCHOOLING**
There is no formal teaching in Waldorf early childhood development programmes. Childhood is honoured and protected. (Michael Mount Waldorf School 2020)	Children are taught and assessed at ever-younger ages (Michael Mount Waldorf School 2020).
LESSON STRUCTURE	
The first two hours of each day form a Main Lesson period in which one subject is taught for 3 to 5 weeks at a time. This allows for an in-depth exploration of the subject – usually from multiple perspectives (Michael Mount Waldorf School 2020). This holistic approach grants a wider and deeper appreciation of the subject matter (particularly in the high school) than is catered for by syllabi geared only toward examinations (Caldwell 2016).	Most lessons are of the same length (45 or 50 minutes) to fit the timetable. Different subjects are taught in rapid succession throughout the day.
PLAN OF DAY	
Work that is intellectually demanding is performed early in the morning when learners are fresh. Art, music, language and craft lessons follow in late morning and early afternoon (Michael Mount Waldorf School 2020). Using art, movement, music and more, each Main Lesson is carefully and rhythmically structured so that learners have to listen, work independently, participate and think at different times (Michael Mount Waldorf School 2020).	Timetables are planned to suit the school system and teacher availability. Learners' needs may or may not be considered. Frequently, lessons are experienced in random order with little awareness of the child's changing receptivity during the day (Michael Mount Waldorf School 2020). The focus is mostly on learning through cognitive processes. There is limited relief from the pressure for intellectual performance. 'Art' lessons are separated from conceptual learning (Michael Mount Waldorf School 2020).
CURRICULUM	
The Waldorf curriculum enables general, integrated and holistic learning and development. Each child's progress determines their learning outcome (Rawson 2015).	Follows the CAPS document with prescribed outcomes (Department of Basic Education 2011).

TEACHERS	
Waldorf teachers endeavour to stay with one class from Class 1 to 7. School becomes like a second family, with deep bonds forged between learners and teachers, as well as between learners. In High School a class guardian takes over from the class teacher and stays with the same class until they finish the last stage (Avison et al. 2014).	A new teacher is introduced to the class every year, except for choice subjects, for which learners normally stay with the teacher from Grade 10-12.
THE ARTS	
Art, music, storytelling, drama, handwork and crafts are not considered luxuries, but as fundamental to human growth and development (Michael Mount Waldorf School 2020).	The arts are often considered optional extras. Some schools do not offer Visual Arts or Design as a subject.
ELECTRONIC MEDIA	
According to Rawson (2015) learning involves much more than the mere conveyance of information, thus young children do not use computers at Waldorf schools until High School. In Waldorf schools children are required to master basic skills before they are exposed to computers from Class 7 onwards. Waldorf educators also discourage the use of any electronic media until after primary school. At the Rudolf Steiner School technology is gradually introduced in a meaningful curriculum, and both media and technology are fully integrated into the high school program to prepare students for college and beyond (Rudolf Steiner school: New York 2020).	Electronic media is regarded as a fundamental means of instruction, despite growing evidence that early exposure to electronic content, even when designed with education in mind, has long lasting, and most often, undesirable effects (Rawson 2015).
HOMEWORK	
There is no homework until the learners are developmentally ready for it. Daily homework begins in earnest in Class 5, but the build-up is gradual (Michael Mount Waldorf School 2020).	Though there is a raging debate about the value of homework, it is still assigned from the moment most children start school (Michael Mount Waldorf School 2020).
COMPETITION	
Learning in a Waldorf environment is non-competitive. Learners learn to enquire out of their own curiosity and for their own delight: not to impress a teacher, parent or their	Competition in every area of school is the norm.

23

peers. The learners are encouraged to better themselves (Michael Mount Waldorf School 2020).	
TEXTBOOKS	
There are no textbooks in the first five years. Waldorf children create their own "text" books by recording what they learn during the year. Printed textbooks, which cover all mandated subject material, are introduced in the higher classes, though learners continue to create books that reflect their understanding of each subject under consideration (Michael Mount Waldorf School 2020).	Specific textbooks are prescribed for CAPS. A lack of textbooks is often blamed for the poor performance of learners, yet, even with textbooks, many South African learners perform poorly (Michael Mount Waldorf School 2020).
TESTING AND EXAMINATIONS	
Waldorf educators hesitate to categorize children and don't applaud only those who achieve academically. Children do not write exams in primary school. As the unique qualities of each child can be observed and described, but not always measured, the development of young learners is closely monitored and assessed by the class teacher and in-depth, individual observational reports are issued at the end of each year. In the middle and high schools, learners complete tests to assess their comprehension and progress. Detailed academic reports are issued twice annually from Class 8 onwards. Learners follow the Waldorf curriculum from Kinder garden to Matric learners. Grade 13 learners then write the NSC examinations set by the Department of Basic Education (Michael Mount Waldorf School 2020).	Learners are tested and graded from the first to the last year of school. Matric learners (Grade 12 learners) write the NSC examinations set by the Department of Basic Education (Department of Basic Education. (2011).
FAILURES	
No child 'fails' during primary school. Holding back a child for a year – a truly rare occasion at Waldorf schools – is not considered a failure. Waldorf teachers are trained to try and bring the child's whole being into balance and to make sure that the curriculum is appropriate for the psychological, physical, artistic, social, practical and academic readiness of the particular child (Michael Mount Waldorf School 2020). A weakness in one area will usually be balanced by strengths in another area. Children who	Children who fail the requirements of CAPS and the examinations throughout the year are invariably required to repeat the year (Department of Basic Education. (2011).

| struggle to keep up with their class are given additional support on the recommendation of the class teacher (Rawson 2015). | |

Table 2.2 A comparison between Waldorf High school and conventional school.

2.5   SYNTHESIS

In this chapter the theoretical perspectives from which this research study was conducted was discussed. The South African public education system's curriculum was explored focussing on the aims, principles and requirements set out by the Department of Basic Education in the Curriculum Assessment Policy Statements (CAPS), after which a further investigation on Waldorf education and the main theorist, Rudolf Steiner, the founder of the Waldorf Schools, was explored. Throughout this chapter, other prominent theorists in education pedagogy such as Dewey, Vygotsky, Piaget and Freire were identified and similarities between their philosophies to CAPS and Steiner's philosophies on education was explored. It is evident that there are numerous similarities and differences between the two education systems. The way the curriculum is implemented by the teachers, schools as well as well as the school's structure is also different and could have an effect on implementing Waldorf teaching strategies in a Visual Arts or Design classroom in a public high school.

CHAPTER 3

METHODOLOGY

3.1   INTRODUCTION

In this chapter I will discuss the methodology used to conduct my research study. I will firstly discuss the design of the study and elaborate on the approach I followed to explore creative teaching strategies used in Waldorf education and then how I implemented aspects of their teaching strategies into a public high school environment. Secondly I will discuss the details of the participants and how data was sampled and collected. Lastly, I will discuss how I analysed the data and aimed to keep it ethical, valid and trustworthy.

3.2 CONTEXT

I teach at an affluent public high school in the Northern Suburbs of Cape Town, Western Cape. It is the only primarily English medium school in the area, apart from private schools. The learners I teach vary from the ages 13 to 18 years old and the classes are diverse in race, culture and religion. The majority of the learners are white and then smaller minorities of Coloured, Black, Indian and Asian learners also attend the school. The school strives to be inclusive of various religions, and the majority of the learners are Christian or Muslim. As we are the primary English medium public high school in our area, we often attract learners from other countries as well as exchange students. This makes our classes highly diverse with multicultural learners, who are not just from South Africa, but from all over the world. They all come from different social, political and economic backgrounds and some struggle with learning, language or physical disabilities that need to be catered for. Classes consist of learners who come from affluent families and then there are learners who struggle to afford their daily food. Some of these learners come from the Children's Home close to the school and some learners must often apply for grants to cover their school fees and stationery.

Other challenges I find in my classroom is to find the time to connect with my learners and to create a productive, dynamic classroom with such a diverse group of learners with various learning needs. At times it feels that teachers are not trained to deal with the diverse groups of learners and their psychological needs. When I studied PGCE (Post Graduate Certificate in Education), that teaches skills about classroom management skills, education and philosophy about the curriculum, I realised that theoretical learning can never really prepare a teacher for the day they have to walk into a classroom and stand in front of thirty completely different individuals, each requiring the teacher's guidance and support for their individual needs.

Time is limited and every second needs to be used to either work through the curriculum, prepare for tests or finish practical tasks. Throughout all of this, teachers bear the responsibility to be a role model for learners as well as guide them to be good citizens, as that is what is expected when practising good citizenship. Classes must be inclusive of all learners and the teacher needs to constantly be aware of the different learners' histories so as not to offend any religion, race or culture. For a teacher to create an all-inclusive classroom for diverse and multicultural learners, the teacher must stay updated with all relevant teacher information. It is strenuous and requires innovation and creativity, but it is possible to cope with the chaos and the diverse learners if a balance is reached. The goal is still to make a difference in a child's life, even if it is just one. The time you do have with your learners are vital, therefore every conversation, task and interaction are opportunities to teach the values of good citizenship such as respect, empathy and kindness. If every act is performed with those important values, the good influences will be payed forward.   As a teacher I would like to use different teaching strategies for my project to include such a diverse group of learners in the classroom.

3.3   RESEARCH STUDY

For this research study I explored how creative teaching strategies, which are used in Waldorf education, can be implemented in a public high school with many diverse learners in a class. The main Waldorf-inspired strategy that was implemented in my classroom was to turn the learners' theory books into interactive books similar to the Main Lesson Books Waldorf learners create for their subjects. The aim was that these books become visually exciting sourcebooks similar to how learners would work in their Visual Diaries for their practical projects. The learners were encouraged to incorporate writing, drawing, doodling and visual images into their daily routine when working in their theory books. The students were briefed in advance that they would not be assessed on the creative effort of their books and that they could work in any way that suited their learning style. I chose this topic to encourage learners to engage more positively with the theory component of the Visual Arts curriculum. Other strategies like storytelling were used in the class to give the learners context to the history of the artworks that they were studying. The following recurring themes emerged and will be discussed later in the chapter: the learners' attitude towards learning, their response to interactive and experiential learning, transformation of theory book into Main Lesson Books, the classroom environment, the role of the teacher, development of critical citizenship skills and the problems that surfaced by incorporating these strategies in a public school system.

The study started after I visited the Waldorf High School in Constantia, Western Cape, for a day and observed the art teachers during their lessons. I observed different classes and focused on how the teachers incorporated art as a learning tool into their subjects. After

observing the classes, I conducted a semi-structured interview with three teachers to establish which significant Waldorf teaching strategies could be effective in a public high school. Semi-structured interviews contain the components of both structured and unstructured interviews. In a semi-structured interview, the questions are frequently more general in their frame of reference from questions typically found in a structured interview schedule and the interviewer can change the sequence of the questions as well as add new questions (Bryman 2012: 716). In the semi-structured interviews, I conducted, I asked the same questions as in the online questionnaire. Additional questions were asked during the interviews to clarify and/or further expand on certain issues. At the end of my visit, I sent an online questionnaire, which was made on Google Forms, to the three teachers I observed and interviewed at the school. The information I gathered from the observations, semi-structured interviews and the questionnaire, determined how I continued with the study and how I could incorporate the teaching strategies I observed, in my own classroom. During my visit to the Waldorf school in Constantia, I was introduced to the Waldorf Main Lesson Books, which learners created themselves instead of using textbooks. Each learner created their own book and used that book as their resource material for the specific subject. These books were filled with information of their experiences and what they have learned throughout the year on that specific subject. For a better understanding of the Main Lesson Books see the section on Steiner in the Theoretical Perspective chapter.

3.4 DESIGN OF STUDY

3.4.1 Research approach

This research is a qualitative study within an interpretive paradigm. The aim of such a paradigm is to provide insight into individual experiences of particular phenomena. Such an approach to research is characterised by a concern for the individual and can thus have special value for investing complex and sensitive issues. To retain the integrity of the phenomena being investigated, effort is made to "get inside the person and understand from within" (Cohen, Manion & Morrison 2011:17). It is important to note that the researcher is, however, not absent from the narrative in an interpretive approach. The researcher continuously reflects personal views of the phenomena being studied and can consequently not be isolated from the phenomena investigated. Creswell and Miller explains the qualitative approach as one in which the inquirer of knowledge makes claims based on constructivists perspectives (Creswell & Miller 1997).

3.4.2 Research design

Case study research is aimed at gaining in-depth insight into a "single in a bounded system" as defined by Creswell (cited in Cohen, Manion & Morrison 2011:289). Phenomena are

investigated in relation to its surrounding context as researchers are aware that the context in which a study is conducted also has an impact on the phenomena in question (Cohen et al. 2011: 289). This kind of research design was thus perfectly suited to this research, as its main aim was to explore how creative teaching strategies, such as Main Lesson Books, which are used in Waldorf education, could be implemented in a public high school with many and diverse learners per class.

Eighteen Grade 10 learners participated in the Visual Arts theory project which was conducted over a period of six weeks during a third term (9 July – 13 Aug 2019). Two of the four Visual Arts lessons in a week were theory lessons and each lesson was approximately 45 minutes long. In total we had twelve lessons in six weeks. Case studies recognise the multiple variables and implications operating in a single case and can thus illustrate how ideas and abstract principles fit together (Cohen et al 2011: 289). Case studies favour 'analytical' rather than 'statistical' generalisation which might help researchers understand other similar phenomena or situations (Cohen et al 2011: 294).

3.5   SAMPLING OF DATA

A purposive sampling (also known as judgment, selective or subjective sampling), which is a sampling technique in which the researcher relies on his or her own judgment when choosing members to participate in the study, was used. Purposive sampling is a non-probability sampling method and it occurs when "elements selected for the sample are chosen by the judgment of the researcher" (Business Research Methodology 2020). A purposive sample of eighteen learners, aged between fifteen and sixteen, from the high school in the Western Cape where I currently teach, participated in this study. In this case I knew the specific class and was interested to explore how the particular learners' learning could develop through incorporating the use of 'Main Lesson Books', similar to those used at Waldorf schools. All the learners were Grade 10 Visual Arts learners, which were more manageable to work with and it was also their first year of doing Visual Arts as a core subject.

The sample consisted of eighteen English-medium learners from a combination of different racial groups and genders. There were thirteen female and five male learners. According to previous population group classifications the majority of the learners (fourteen in total) were white, one was black, and three learners were classified as coloured. The majority of the learners were South African citizens, however there were three learners from three other nationalities: French, Bulgarian and Irish. Codes have been allocated to each participant to protect their identity and maintain their privacy. These codes represent their home language, racial group, nationality, gender and a randomly allocated number (see Table 3.1).

Code	Home language	Race	Nationality	Gender
EWSF1	English	White	South African	Female
EWIF1	English	White	Ireland	Female
EWSM1	English	White	South African	Male
EWSF2	English	White	South African	Female
EWSF3	English	White	South African	Female
FWFF1	French/ English	White	French	Female
EWSF4	English	White	South African	Female
ECSF1	English	Coloured	South African	Female
EWSF5	English	White	South African	Female
EWSF6	English	White	South African	Female
BWBF1	Bulgarian/English	White	Bulgarian	Female
EWSM2	English	White	South African	Male
EWSF7	English	White	South African	Female
ECSM1	English	Coloured	South African	Male
ECSM2	English	Coloured	South African	Male
EWSM3	English	White	South African	Male
EWSF8	English	White	South African	Female
ZBSF1	Zulu/ English	Black	South African	Female

Table 3.1 Coding for Participants

The learners' theory lesson books and a questionnaire on their experience creating Main Lesson Books for Visual Arts theory were the main source of data for the case study. My own observations and reflections, based on the learner's progress, are also documented.

3.6   DATA COLLECTION METHOD

Records were kept of all the observations and research processes, including: observation notes from the Waldorf school visit, voice recordings of informal interviews with Waldorf teachers, a record of all the participants as well as the questionnaires filled in by the Waldorf teachers after the school visits. On the 6th of May 2019, I conducted a semi-structured interview with three Waldorf teachers in the Visual Arts classroom during my school visit at the Waldorf High School in Constantia. The semi- structured interview lasted approximately an hour and included all three teachers. After the school visit I also sent the teachers an online questionnaire with the same questions that we discussed in the interview. The completed questionnaires were returned electronically on Google Forms. Since I created a questionnaire with the same questions as the semi-structured interview for the Waldorf teachers, I felt that it was not necessary to transcribe the interviews, unless the topics discussed were not in the

questionnaire. In those cases, I transcribed the necessary information and e-mailed it to them to ensure that all the information was correct, therefore doing a "Member check".

The main data was generated through learners' participation in creating a Main Lesson Book for Visual Arts theory focusing on the Renaissance period. Each learner received their own blank 'Main Lesson Book', similar to those used at the Waldorf schools. They used these books throughout the term to document and summarise all the theory information covered about the Renaissance. Other Waldorf strategies were used during the theory lessons, such as storytelling, incorporating drawing as a learning tool, incorporating visual images for all the new chapters or themes being discussed and also the role of the teacher as the facilitator of learning in the classroom. The learners wrote their Visual Arts theory test on Monday, 12 August 2019, after which they received a questionnaire to reflect on their experience in using the Main Lesson Books for theory work. They reflected on whether they felt it helped them to understand and learn the content better.

Table 3.2 below gives a short description of the content completed for each week with the date and duration of the lesson.

	Specific tasks for theory	Date	Duration
3.6.1	Learners created a cover for their Main Lesson Book for theory. Introduction to the Medieval and Renaissance period.	Week 1 9-13 July 2019	1h 30min
3.6.2	Byzantine Art – Visual analysis of Ivory Empress, the mosaics of San Vitale, Empress Theodora and attendants. Stained glass windows.	Week 2 15-19 July 2019	1h 30min
3.6.3	Romanesque Art: Cathedrals Sculpture and Bayeux tapestry Draw the cross vaults, pointed arches and flying buttress.	Week 3 22-26 July 2019	1h 30min
3.6.4	Gothic Art – Hunchback of Notre Dame storytelling to learn about Gothic era and architecture. Learners draw gargoyles in theory books. Introduction to Renaissance Practical: Starting with Practical task that ties in with the Renaissance.	Week 4 29 July -2 August 2019	1h 30min
3.6.5	Early Renaissance – Discuss and analyse three Renaissance artworks in groups and give feedback to class.	Week 5 5-9 August 2019	1h 30min
3.6.6	Grade 10 Visual Arts test – 12 August Questionnaire and reflection on 'Main Lesson Books'.	Week 6 12-16 August 2019	1h 30min

Table 3.2 Lesson content, date and duration of each lesson per week.

3.7   DATA ANALYSIS

An inductive content analysis (Creswell 2005) was used to examine the qualitative data collection in order to clarify how the learners experienced the use of their 'Main Lesson Books' in the classroom for their theory lessons. Inductive content analysis is the process during which data is analysed by categorising data into emerging concepts. The data, which consisted of observations and reflections as well as a questionnaire gathered from the learners, was closely studied and then sorted into themes. Creswell's (2008) steps range from the initial exploring of the data through to the organising of the data. This process is defined by Creswell (2008) as "the process of segmenting and labelling text to form descriptions and broad themes in the data". Creswell (2008) explains the coding process in Figure 3.3 as developing from:

- Read through all your data.
- Create segments
- Group segments into smaller groups – create codes
- Reduce codes
- Codes reduce to 5-7 themes

In this research study the data was divided into various sub-themes and then reduced to 9 main themes. These themes are further discussed in Chapter 4.
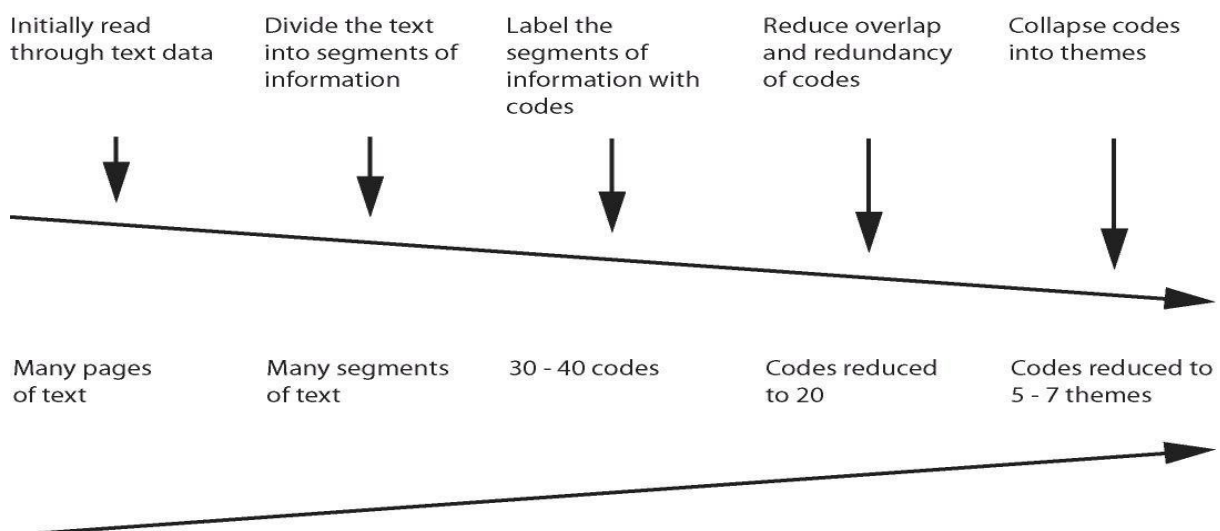

Figure 3.3 Coding process in qualitative research (Creswell 2005:238)

3.8   ETHICAL CONSIDERATIONS

Approval for this research project was given by the Visual Arts Department of Stellenbosch University's Ethics Committee. The headmaster and management of the school where the research was conducted gave their permission and endorsed the project. The participants and

their parents completed and signed a consent form. The learners who participated were briefed as to the aims and objectives of the study as well as of the activities that formed part of the research. The learners reflected on the process throughout the term and could edit anything they wrote down during the course of the project. All information was ethically treated to the best of my ability and copied onto my laptop. An additional copy was stored on an external hard drive as a backup. The laptop and hard drive were always kept in a safe and secure place. All interviews with the teachers took place in the art room at the Waldorf school. The names of the participants were not used, only codes. The information provided by my colleagues and the learners was kept confidential. Confessions that could harm the reputation of any of the learners or teachers were not shared.

3.9   VALIDITY AND TRUSTWORTHINESS

For the research and data to be valid and trustworthy the findings must be credible, consistent and applicable in other contexts. The findings should be confirmed to be neutral so that the findings of the study are shaped by the respondents and not by my own bias, motivation or interest. A possible threat to the validity of the qualitative research might be that I am not a trained Waldorf teacher and I purely applied the strategies I researched and observed whilst observing the Waldorf teachers during the Waldorf school visit.

3.10   SYNTHESIS

The methodology that was used during the study was identified as an interpretive approach to qualitative case study design. Inductive content analysis was chosen as the appropriate analytical procedure for this study. The research methods were described and it included the details of the participants who took part in the study, data collection, data analysis procedures and the ethical implications of the study.

CHAPTER 4

FINDINGS AND DISCUSSION OF THE EMPIRICAL INVESTIGATION

4.1   INTRODUCTION

In this chapter I will elaborate on my research project and discuss the findings of the empirical investigation. The data was used to identify which Waldorf education teaching strategies could be used by public high school educators to improve learning experiences and successful education of learners in public high schools, within the CAPS framework. This study was guided by three questions: Firstly, how did the learners in my art class react to the implementation of the Waldorf Main Lesson Book strategy? Secondly, how did the Waldorf approaches to education affect the teaching and learning process in the art classroom? Lastly, what did these reactions reveal about the public high school teaching approaches and strategies? These were the questions posed for my investigation, and the case study took place at a public high school and a Waldorf High School in the Western Cape.

4.2   PRESENTATION OF FINDINGS

4.2.1   Application of Waldorf strategies in the classroom

The main focus of the Waldorf system is the analysis of the teaching content and methods to the learner's learning process which correlates with the stages of his or her mental development regarded in childhood and adolescence. The lessons were devised to target the prevalence of inner freedom and independence. The following Waldorf teaching strategies were used during the lessons for this research:

- Holistic teaching and learning approach
- Using a Main Lesson Book approach for the theory books
- Including more visuals and stories in the theory lessons
- Using artistic, aesthetic and interdisciplinary processes in learning
- Encouraging learners to draw in their theory books as part of the learning process
- Encouraging class discussion and peer learning
- Interactive lessons so that learners are physically active and move their bodies while learning
- Enabling and supporting learners to become independent as well as catering for different learning styles within the classroom

These strategies are similar to Rawson's (2015) Waldorf essentials discussed in table 2.1 in Chapter 2.

Steiner suggested that children evolve through three stages. The first stage is from birth to age seven, the second stage is from age seven to fourteen and the third stage is from puberty to twenty-one. The learners who were part of my study fitted into the third stage, but I also applied some of the strategies from the second stage. Since these learners had never followed the Waldorf education process they could benefit from strategies used in the early stages. Steiner characterised the second stage as the time of feeling, which corresponds with the rhythmic system – the heart and the lungs. During this stage, learners required teaching through vivid pictures, images and rhythm, because these awaken the forces of feeling.

For this case study it was important to incorporate the important Steiner fundamental aspects of thinking, feeling and doing into the lessons. For Steiner, lessons should be taught imaginatively (thinking), so that learners can engage with connection and motivation (feeling) and so that they can learn and do by promoting practical and artistic activities.

For every theory lesson each learner received colour images of the artworks or visual references that linked to the art movements/eras we discussed during that lesson. Whenever they started a new topic they had to create a heading, paste in the images and then write and draw next to or around the image to engage with the material given. As the artwork or image was discussed, learners had to draw arrows to the specific areas and add important notes about the image. Time was also spent on the layout of the pages and the font of the text to suit the topic discussed. For example, when the learners started with the Renaissance era, they were encouraged to use a font significant to the Renaissance era. In figure 4.1 below is an example of EWSF8's first two pages of her theory book.
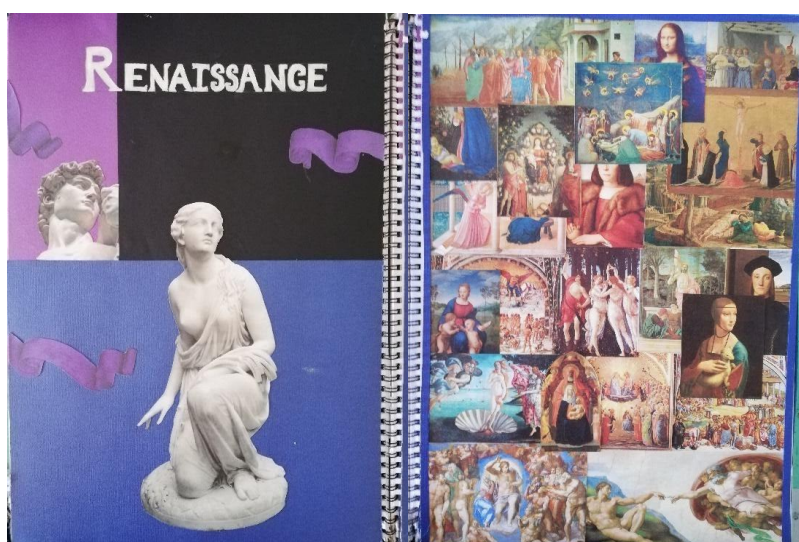

Figure 4.1 EWSF8's theory book cover page

Steiner emphasised the importance of storytelling since the stories, legends and mythologies were endowed with feeling. Steiner spoke about the importance of finding stories for telling

and retelling that have a "free and narrative style" (Miller 2020). Steiner felt that storytelling created the foundation for speech and then for writing. Since the Waldorf curriculum is delivered through stories and presentations of new material by the teacher, the importance of finding the right stories and resources is clear. Steiner also spoke about the "imaginative process of creating" our own stories for our children. With storytelling, knowledge is passed on through narrative rather than direct instruction. During the lessons, stories about the artists and their work were told to enable learners to get a better understanding of who the artist was and the important role they played in the art world.

During the third stage, thinking and judgement are the key aspects of this phase of development. During this stage, learners were encouraged to form their own opinions. The role of the teacher is vital during this stage. The teacher needs to help the learners form a strong foundation of understanding before they start to make their own assumptions, which is not supported by substantial knowledge and comprehension. Therefore, it is very important that the teacher creates a clear and detailed context for the learners to base their opinions on, especially when they start with new work. Through using images, stories or actual objects, a teacher can help the learner create a good understanding of the era or art movement discussed and create a good visual landscape or context for the learners to base their ideas or arguments on.

The objective was for learners to transform their theory books into visual sourcebooks, similar to the books they made for their practical work. They could draw and write their own notes and conduct their own research, thus their books become their own textbook for theory, which is similar to the Main Lesson Books learners make in Waldorf schools. Through this, the theory books or 'Main Lesson books' were more personal to each learner and the book also became more interactive. The goal was for each learner to develop their own way of working and chose a method that suited their learning style. Some learners preferred to draw more and others preferred to write and use printed images.
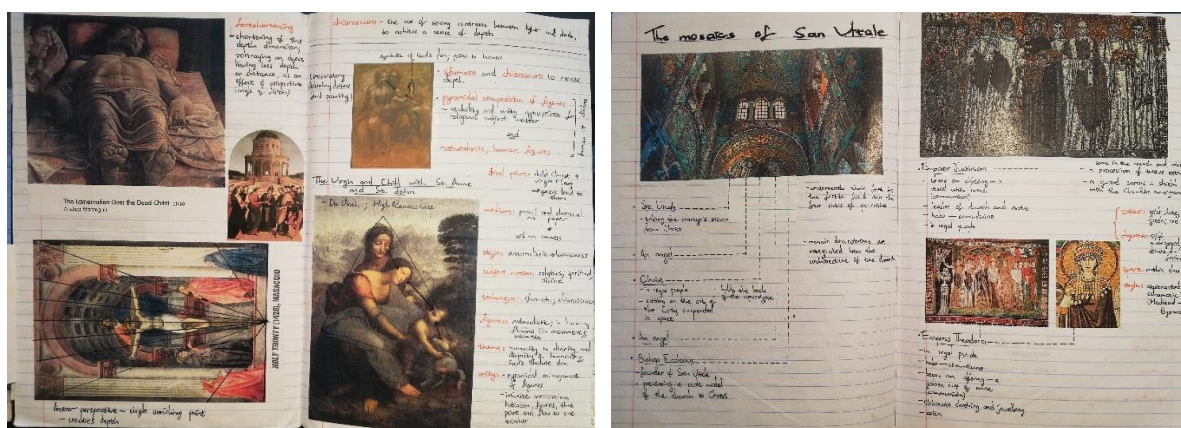

Figure 4.2 Example of EWSM1's theory book

Learners received printed images that complemented and helped explain the theory. They were also encouraged to draw their own images that suited the context. For example, while analysing Gothic Architecture, learners had to do research on gargoyles and then draw their own interpretation of a gargoyle in their theory books. Through this they learnt about Gothic sculpture and also stylistic characteristics of Gothic architecture.
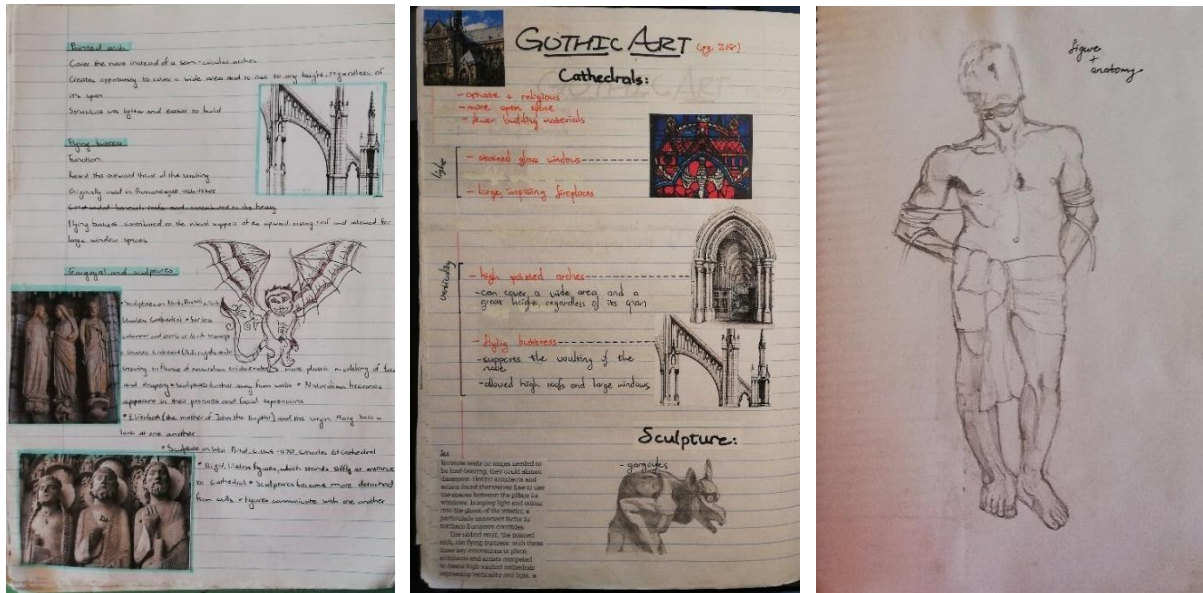

Figure 4.3 Examples of gargoyle and sculpture drawings

Waldorf education focuses on learning by doing, thus most lessons have a hands-on element in which learners are actively doing or discussing the work. These activities, where learners worked outside and were actively moving their bodies, relates to the gestures in movements learners make as part of the essential features of Waldorf education's subject, Eurythmy. Interactive lessons outside were conducted so that learners could do hands-on work. An implementation of interactive outside lessons was, for example, when learners were covering the Renaissance section of the syllabus. Learners went outside and had to draw parts of the school building to learn more about perspective and centralisation, which are key elements in Renaissance Art. For another task, learners worked in groups and replicated one of the artworks they learnt about during the lesson. Each learner received chalk and they had to redraw the artwork to scale on the pavement outside the school building. Photos of these outside activities can be seen in Figure 4.4 below.

Figure 4.4 Outside activities

Since the art of the middle ages are rich in mythological and religious subject matter, it also created the opportunity to tell stories and encourage the learners to do their own research on their favourite artworks and tell the class about their findings. This section tied in well with the learners' practical project for the term.
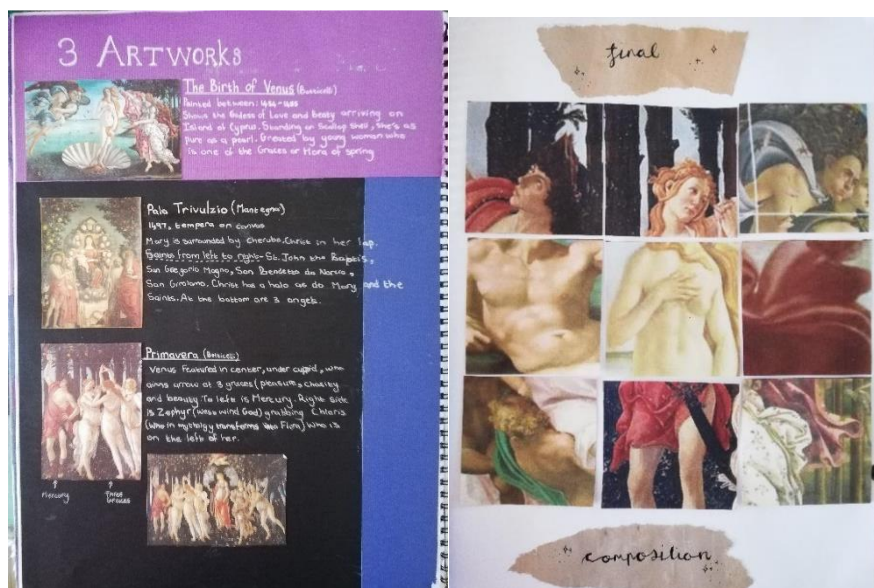

Figure 4.5 Research on the three artworks and composition

For the practical project the learners had to choose three artworks from a list of Renaissance artists and artworks. After they chose the three artworks, they created a drawing where they divided the three artworks into nine blocks and then rearranged the blocks, from the three different artworks, to create a new artwork (Figure 4.5). For the final artwork they had to redraw the new composition where each block flowed into the next, focussing on the details and different textures (Figure 4.6). Part of the preparation for the practical was to do research on the chosen three artworks and then discuss the subject matter and theme in their practical visual diary. This tied in well with the theory work, as they learned more about the stories, subject matter and themes of the Renaissance artworks and the theory as well as drawing the characteristics of Renaissance art.

Figure 4.6 Renaissance drawing project

Through this process the theory and practical became a unit and was no longer seen as two separate 'subjects', which was often the case. During this study different themes emerged. I will now explain the themes and then present and discuss the data by referring to the theories of Steiner and the other theorists whose work was discussed in Chapter 3. In the following reflections, subsequent to the questionnaire, the learners gave valuable feedback on the process and how they experienced the new way of teaching and learning.

4.2.2 Learners' reflection on questionnaire

The learners' reflections on their experience during the term's theory lessons were evaluated through a questionnaire which was given to them at the end of the term. In this questionnaire, the eighteen learners reflected on their experiences over the last few weeks of theory lessons in which the Waldorf-inspired teaching strategies were introduced. In table 4.1 below the results of the questionnaire can be seen.

Table 4.1 Learners reflection on questionnaire

The following questions were asked in the questionnaire:

1. Did you find the theory lesson enjoyable in the way it was presented this term?
2. Did you find the theory lessons more engaging and did you want to learn more about the specific topic this term? Please elaborate on your answer.
3. Do you prefer a more traditional teaching approach where the teacher stands in front of the class and teaches, while the learners listen passively OR do you prefer an interactive class where you can participate and discuss topics during the lesson?

4. Do you think the extra pictures you received during the theory lessons helped you to understand and learn better? Motivate why.

5. Do you think turning your theory book into a visual diary where you can incorporate drawings, images and writing helps you to remember the work? Please elaborate why.

6. Would you ever consider using a visual diary in other subjects instead of a normal writing book so that you can draw and write when taking notes?

7. Does drawing or doodling help you to concentrate in class?

8. Do you enjoy lessons where teachers use creative teaching strategies such as hands-on activities, like when you go outside to draw on the pavement with chalk? Please elaborate on your answer.

9. What did you enjoy the most about the theory lessons this term?

10. What can the teacher change to make the lessons more enjoyable?

Most of the questions the learners were required to answer yes or no, with a few requiring some motivation for their answers. The learners' general response towards the new teaching strategies which were incorporated into the classroom was positive. The questionnaire captured valuable feedback from the learners, as well as giving insight into how the learners preferred to learn, what they enjoyed and what they would have liked to be different. Several themes also emerged from the results of the questionnaire and will now be discussed in detail with my own reflections and observations included in the discussion.

4.2.3 Attitude towards learning

The attitude towards learning was assessed through the answers to the first two questions in the questionnaire. The observations of the learners during the lessons and how they interacted and responded in the classroom also added to this assessment. The first two questions in the questionnaire were whether the learners found the theory lessons enjoyable and more engaging and if it made them want to learn more about the specific topic. Fourteen of the eighteen learners answered yes, three replied yes and no and one learner said no. A few of the responses for Question 2 were are follows:

EWSM3 explained: "the approach to theory this term was much more interesting and enjoyable." ECSM1 said: "the way the lessons were presented drew me in to learn more". For FWFF1 the topics were important and interesting to learn. EWSF1 said: "I liked learning about the Renaissance, especially about the meanings of the paintings and sculptures". EWSF6 expressed that she loved the pictures that were used in the lessons. EWSM1 felt that he would have liked the content to be taught in a more chronological, and therefore more logical way, but that the Renaissance was a very rich and engaging movement and he enjoyed to learn

about it. EWSF8 found this topic interesting, but admitted to being a bit lazy to look deeper into the work.

EWSF2 was not that interested in this terms' topic and that is why she was not so eager to engage during the lessons. EWIF1 noted that even though she had reference pictures, she struggled to link them to the notes and this made them ineffective.

By looking at the responses, the learners found the lessons more engaging and enjoyable and they were interested to learn more about the Renaissance topic. The three learners who were less positive about the theory lessons were the learners who admitted that it took effort to keep up with the process and two the learners said that they were too lazy to engage and participate in the lessons. They struggled to put the effort in and to be prepared and organised for each lesson. This indicates that effort must be made by the learner to ensure successful learning and they need to cultivate self-motivation towards learning. According to the Waldorf approach, the learners should be viewed holistically and therefore I cannot dismiss learners' rejection of the approach as just 'laziness'. There may be many other parts of the learners' lives that could hinder their performance within this new teaching style. One possibility could be that these three learners perhaps struggled to adapt to a new way of working and therefore rather than admit to struggling, indicated that they were too lazy to put in the required effort. 'Lazy' or apathetic learners require motivation to learn and to take part in discussions and activities in order to benefit.

Waldorf education encourages learners to take their learning into their own hands as opposed to being directed or prompted by the teacher. Therefore, the participating learners had to become accustomed to the new approach to learning and it might take more time for some learners to become self-motivated. By comparison, the learners at Waldorf schools would have developed this intrinsic motivation to learning from an early age.

4.2.4   Interactive learning

Similar to Steiner and Dewey, I tried to challenge the traditional way of teaching by encouraging more social interaction in the classroom, where learners could discuss more of the topics amongst themselves during the lessons and then give feedback to the rest of the class. The learners also participated in more activities where they had to work together to find information or complete a physical activity together instead of just receiving all the information from the teacher. Dewey promoted the idea of learning by doing and experimenting instead of it being a passive experience.

The third question that was posed to the learners was what type of teaching approach they preferred? An option was given between a traditional teaching approach where the teacher

stands in front of the class and teaches while the learners passively listens or an interactive class where they could participate and discuss topics during the lesson. Thirteen of the learners preferred the more interactive lessons and expressed that they enjoyed the more social aspect of learning, which made learning more fun, enjoyable and memorable. They felt like they learnt more from each other through the discussions in the class and they also had the opportunity to see different people's viewpoints and learn from their experiences through the interaction with each other. EWSF4 said that she preferred to interact with the class, because it helped her to remember the work. She also elaborated that she learned from others' interpretations of the artworks.

EWSF1 and EWSM3 emphasised that the interactive lessons suited their learning style and that it caters for a variety of learners, not just those who learn through an auditory teaching style. EWSF1 wrote: "I preferred an interactive class, because I learn more when I am physically doing something". She also said, "When I learn passively, I forget 40% of what we learnt in that lesson, unless there are interesting videos we watch". EWSM3 said that he preferred an interactive class as it helps visual and kinetic learners as opposed to just auditory learning.

Three of the learners answered that they preferred to have a combination of traditional classes and interactive classes, so there needs to be a balance. EWSF8 preferred interactive classes, because she felt that it was more memorable, but she liked the more traditional teaching style as well because it helped her with taking down notes to study from. The interactive lessons helped her to remember the information, but the traditional lessons helped her to create study notes. EWSM1 commented that he preferred a combination of the two. He explained: "the class needs someone to command their attention and ensure they learn the correct information, but at the same time, it is important that everyone in the class can question and discuss the content, not just with the teacher, but also with each other". ECSF1 said that the learners should always interact and discuss the topics in class and the teacher should always teach and explain the topic as well. This shows that the teacher must still play an active role in the class to guide the learners' discussions in order to ensure that they stay on track and gather the correct information. In this way, the teacher becomes the facilitator of learning in the classroom.

EWSM2 and ECSM1 were the two learners who wrote that they preferred the traditional teaching style. Both these learners also mentioned in the questionnaire that they preferred to receive the information from the teacher instead of doing their own research as they felt it was too much effort to find it themselves and liked to receive the information verbally.

Child centred learning and the teacher that becomes the facilitator in the classroom are essential aspects of Waldorf education. By incorporating more interactive lessons, learners started accumulating the knowledge for themselves through their own research, analysing artworks and interaction with others. This helped them to become the centre of the learning process. The role of the teacher started to change to not being the sole provider of information anymore, but rather each learner had a role to play to become part of the learning process and to learn from each other.

4.2.5 Visual imagery enhanced learning

Steiner incorporated vivid imagery with rhythm during the second stage of the three stages of development to awaken the forces of feeling. The artworks and images were seen as tools to help children learn problem solving-skills and seen as important for a child's intellectual development. When I visited the Waldorf school, the classrooms and the learners' Main Lesson Books were filled with visual imagery, through either printed pictures or images drawn by the learners or even the teachers. For this case study the learners were given printed pictures that linked to each topic or artwork which were discussed during the lessons. For the fourth question the learners had to reflect on whether the pictures they received helped them understand and improve their learning. Fifteen of the learners responded that they felt that the pictures helped them to study and remember the work.

EWSF1 answered yes, because she felt that she had the pictures with her and it helped her to see all the details of the artwork. She also elaborated that it was nice to have a visual representation in her book, because it helped her to study. Similarly, EWSM1 also said that as an art student it is valuable to tie information to visual stimuli, and it helped him to study. EWSF5 mentioned that as a visual learner she remembered things better because of the pictures.

EWSF6 expressed that the pictures made her book look nice and this made it more enjoyable to learn from. This comment was quite interesting, as it was evident that the learners who started to enjoy the process would spend extra time to decorate their books, even though they knew that their books were not assessed on creativity. The extra creative effort gave them a sense of pride similar, the way they feel about their practical visual diaries.

Although the majority of the learners felt that the pictures had a positive impact on their understanding of the work and helped them with the learning process, it was also evident that the limited time in the class had a negative impact. The process only worked if the learners participated and kept pace with the teacher. The consequences of them falling behind were that their notes did not fit with the images and the learners got confused or became overwhelmed with all the information and pictures. Some of the learners felt that there were

too many images handed out at a time and they did not have enough time in class to organise the materials and thus they fell behind. Three of the learners felt that the pictures did not help them. EWIF1 said that the notes she made did not fit the pictures and that there were too many pictures at a time. EWSM2 felt that it was too much work to paste the pictures in and he would have preferred to refer to the pictures in the textbook. EWSM2's response shows that some learners do prefer to be passive learners and receive the information from the teacher and do not necessarily want to find the information themselves. This also shows that there is still a need for textbooks. EWSF7 complained that she kept losing the pictures or did not know where they went in the book. EWSM1 felt that the images could have been distributed in a more organised way. He expressed concern that not all the images, which were handed out in class, were discussed and he felt that many of the learners did not know what information to draw from certain images. This shows that I, as the teacher, must make sure to still guide the learners to ensure that they understand the visual references and not just leave them to draw their own conclusions.

In Visual Art classes I often try to expose the learners to as many visual examples as possible so that the learners can get a better understanding of the artist or the art movement, but it is evident that learners should not be bombarded with too much information at a time and when time is limited, the focus should be on quality over quantity. This means that the teacher should rather choose two or three good examples and discuss in detail, instead of giving too many examples and not fostering a clear understanding. Through the observation during the lessons learners seemed to enjoy working in a more interactive way by pasting in the pictures and then discussing and annotating the pictures. It did become clear however, that when learners started to fall behind, it became difficult for them to catch up. There was not enough time to catch up during the lessons and this caused learners to fall even more behind or for me to rush through the work to make sure all the necessary work was covered. At Waldorf schools the main lessons are 2 hours long, which gives ample time for interactive lessons and for the teacher to have one-on-one sessions with each learner, whereas the 45 minute lessons at my school is not always sufficient. For this teaching strategy to work, the learners all take responsibility for keeping their books up to date and organised and be able to work at the pace of the lessons or make the time to complete the work at home.

4.2.6 Transforming theory books into Main Lesson Books

Waldorf Main Lesson Books are used to record learners' learning by creating their own notes and incorporating the arts, such as drawing, as part of the learning process. In the Waldorf approach, children create their own book of what they learn during each 3 to 6-week main lesson block. During this case study I asked the learners to create their own main lesson book

for the theory lessons for a term. The purpose of a Main Lesson Book was to replace a textbook and worksheets. Using the Main Lesson Books was the main Waldorf approach that I used during the theory lessons to bring learning alive and to become less abstract, similar to how Steiner used the Main Lesson Books. During the theory lessons learners were encouraged to create their own notebooks by taking notes and illustrating those notes while listening to the information given by the teacher and the discussion in class with the other learners. Steiner encouraged adding even more drawings to these books, which serves as a record of a learner's learning.

In the questionnaire the learners were asked if it helped them to remember their work when they turned their theory books into a visual diary, which was similar to the Waldorf-inspired Main Lesson Book. Sixteen of the learners answered yes and reiterated that combining the drawings and images with the writing helped them to remember the work and it made theory more engaging and fun. The learners expressed that they liked that they could incorporate creativity with their theory.

EWSF1 said: "It helped me to remember the work and at the same time I can be creative". EWSF1 and ECSF1 both agreed that they remembered work better and it helped them to study when there was colour and drawings creatively displayed in their books. EWSF5 and EWSF6 wrote that they struggled to study when their notes were just in writing and in long paragraphs or essay form as they enjoyed working in a more creative and visually stimulating way. EWSM1 explained: "I enjoyed the drawing and images as I am a visual learner, but it is important that learners do not just doodle without purpose. The drawings need to fit with the notes and that it must be relevant to the topic, otherwise it might just cause confusion".

EWIF1 said that she remembered her drawings when she was writing her test and it helped her to remember the information she studied which linked with the drawing. She was however concerned that there was not always enough time during lessons to complete the drawings and that the teacher was moving too fast. Similarly, EWSF7 said that the concept to transform the theory book into a visual theory book was really good, but when the teacher taught at a faster pace, she couldn't organise the pictures and notes in time and became confused. EWSM3 added to the concern regarding time by saying that due to time limits he ended up leaving important information out.

The two learners who responded to the question regarding turning their theory books into visual diaries said that the process takes too much time. ECM1 said that he would spend too much time on the drawing because he wanted it to look pretty, whereas EWSM2 just said that he was just lazy. When looking at EWSM2's other answers for the questionnaire, he does indicate whether he prefers a more traditional approach to learning in which he is a passive

learner and receives the information from the teacher without interacting or engaging in the lessons.

The learners enjoyed the more creative approach to working in their theory books and expressed that they liked to add drawings, pictures and colour to their notes, as it helped them to remember their work and to study. For some, the Main Lesson Books became their own personal reference book which was tailored to their learning needs. Figure 4.2, figure 4.3 and figure 4.5 are an examples of how students tailored their books to work in a way that suited their learning style.

In conclusion, the new creative approach to make the theory books more interactive and similar to Waldorf-inspired Main Lesson Books worked well. The Main Lesson Book strategy taught the learners ownership of their work and gave them a sense of pride. It was, however, clear that this interactive process was more time consuming and at times the pace was too fast, which caused some learners to fall behind or get confused. Lastly, it was also evident that their theory books could not replace their textbooks, as there was still a need for a textbook. Textbooks helped to give an overview of the history and detailed information about each topic and the Main Lesson Books served more as the learners summaries and their own notes about the art movements than the 'main' textbook.

4.2.7   Experiential learning

Other creative teaching strategies were incorporated, such as hands-on activities where learners physically made or drew something and used their whole body to move around to create the artwork. This linked to Steiner's unique subject of gesture movements, named Eurythmy. Learners were encouraged to draw and doodle in their books and thirteen of the learners said that the drawing helped them to concentrate in class. Two of the learners said that normally when they start doodling they become distracted or bored, which meant that their drawings weren't always relevant. Learners had to move and use their whole bodies when they did drawing activities outside. These types of activities encouraged learners to practice their communication and social skills to work with others to reach a common goal. Through these activities the learners developed vital skills without even being aware of it.

In question 8 the learners were asked if they enjoyed lessons in which they did hands-on activities, like when they went outside to draw on the pavement. Fourteen of the learners said yes and four of the learners responded no. EWSM1 explained: "I enjoyed practising certain art techniques and characteristics of known artworks; instead of merely being 'told' what the art was about, we were 'shown' what it was like and actively made it".

EWSF8 said that when they had lessons where they did something new and creative, it was more memorable and enjoyable and it helped her to understand the topic better. When she was doing it herself and not just reading about it, she enjoyed the process more. Interestingly, a few of the learners did not realise that the activities are not always about what you have to do, like draw a picture with chalk on the ground, but more about the interaction with the other learners, working as a team, being respectful and helping others. These important life skills cannot always be taught, but situations can be created where they can be practised. EWSM1 felt that although it was fun, it distracted him from the process of learning since teenagers have a short attention span and would rather talk and joke around, than sit and learn. He also said that when he did activities outside he would often just fool around and not learn anything.

By looking at the responses there was definitely a positive reaction to these hands-on lessons, but the learners must be carefully guided through the process so that they do not get distracted. This could cause them to easily become over stimulated as they worked in a new environment and did something that was not part of their normal routine.

4.2.8   Classroom environment

Steiner emphasised that children learn through their interaction with their environment and that the classroom environment must encourage learning. Therefore, I focused on creating a classroom atmosphere where the learners would feel comfortable as well as stimulated to learn through their environment. The layout of the class was rearranged for the learners to sit in groups, but still open so that I could move through the tables to speak to each learner individually. I created an art movement timeline with posters of artworks and artists on the wall at the back of the class. It was important that the learners were comfortable to interact and engage with each other and myself and that they could feel that they were in a safe space to voice their opinions. In question 9 the learners were asked what they enjoyed most about the theory lessons this term. The main points that surfaced was that the learners enjoyed the class discussions, being creative by being able to draw in their theory lessons and making their books more visual, watching videos as well as documentaries and doing outdoor activities.

EWSF8 said: "I enjoyed it when we worked together and discussed the artworks in a group as well as making notes at the same time". EWSM1 commented that he "enjoyed it when the class all talks and gives their opinions, because it is interesting to hear their side and opinion". ECSM1 wrote: "the fact that there were more visuals kept me intrigued compared to other subjects, so I remembered the work better". ECSM1 also said: "I feel comfortable speaking to and discussing freely with Ma'am. The art class has a relaxed environment and I feel it helps with learning". EWSF1 said that she specifically enjoyed "going outside, listening to nature and drawing 'Guernica' on the pavement with chalk and learning about the artwork

47

outside". She enjoyed watching documentaries about artists and their work and making sketches in her workbook. She said that she enjoyed learning about new things.

Steiner and Vygotsky mentioned the importance of speech and play and that speech teaches linguistic skills and is a vital element to a child's intellectual development. It was evident that the class discussions helped learners to use art terminology more comfortably as well as see other peoples' points of view. The Waldorf approach encourages diversity and multiculturalism, as the learners are exposed to the history of different cultures and traditions, which builds tolerance and acceptance. By having more open discussions in the classroom, the learners became more tolerant through sharing similar experiences. Learners practised critical thinking by analysing artworks, artists and art movements as well as interacting with a diverse group of peers during lessons.

The learners addressed social and religious issues by practising their critical thinking skills when they analysed artworks and discussed artists and art movements in the class. Learners got the opportunity to address specific issues in their own artworks as well as discuss them during the art theory lessons. The classroom environment became a safe space for learners to comfortably have an active dialogue with each other and the teacher.

Through class observations it was evident that learners started to learn from each other and work together when they did group activities. They became responsible for their own learning and showed pride in their work because of the effort they put into making their books more aesthetically pleasing. Learners became more interested in the subject matter due to the creative teaching strategies and they wanted to learn more and became excited about the process.

4.2.9   Role of the teacher

Steiner encouraged teachers to foster what is artistic in the child, as the artistic element strengthens the will. This is the core of the Waldorf hands-on approach to learning. CAPS and Waldorf education encourages learner centred teaching and learning, which places the power of learning in the learners' hands and the teacher acts as the facilitator of learning. In my classroom I focused on being the facilitator as well as acting as a mentor and a role model, as expected of the Waldorf Educators. I incorporated different aspects from Waldorf education in my classroom to encourage learners to develop the ability to integrate free thinking, to take risks, experiment and explore in the classroom. With all new activities I kept the learners curious about what we are doing and this made them excited and interested in the lesson. Instead of telling the learners what we were doing in the lesson, we would unpack it as the lesson progressed. Learners would get to class and then the tables would be arranged in a different way to fit a specific activity or they would collect some stationary and then go outside

to continue the lesson. An example of an outdoor lesson would be when students learnt about frottage or to make a rubbing of different surfaces to create different textures. The class would take a page and a pencil and find as many different surfaces or textures and make rubbings of them. These rubbings would then be added into their book as examples of different textures. Sometimes, for theory, the students would be split into groups to create posters or make notes on different artworks or artists and then give feedback to the rest of the class. These activities made the lessons different and more exciting for the learners which kept them interested and curious to learn more. According to Rawson (2015), part of the essentials of being a Waldorf teacher is to enable and support the self-activity of the learner. The Main Lesson Books were a great way for learners to take ownership of their work and take learning into their own hands.

At Waldorf schools there are often beautiful chalk drawings on the, blackboards done by the teachers, which portrays their skilled artistry. I incorporated this aspect by demonstrating techniques or sharing my own artworks with the learners in the classroom. Sharing these skills was also a way to connect with the learners, as they enjoyed the lessons where we would all sit together and draw. These lessons gave me the opportunity to get to know the learners on a more personal level and also assess their strengths and weaknesses. I could then identify their needs and then find ways to address them. This made it possible to give them formative feedback to help the learners' progress. During the process of applying these different teaching strategies, it became clear that the teacher must constantly guide and steer the conversations and also keep the learners on track so they do not get distracted and become too comfortable in the more social environment.

According to Waldorf education the teacher follows the curriculum, but structures the curriculum according to each learner's development. Unfortunately, this was not really possible in the CAPS framework, due to the set time frames to complete the set work. The difficulty working with learners who learn at different paces is that those who learn and work fast have to wait for those who need more time and struggle to keep up. Controlling the teaching pace was a challenge as I also had to work against the limited time, which was always running out too fast. This caused me to carry on with a lesson even though not all the learners completed the specific section. If I had to wait we would not have been able to cover the work set out in the curriculum. The result was that finding the right pace was a problem and became a constant struggle.

4.2.10 Holistic learning and learner-teacher relationships

Holistic learning focusses on all aspects of the learner's personality – the intellect, emotions, imagination and body, for more effective and comprehensive learning. At Waldorf schools all

the subjects tie in to focus on the whole child. All projects in Waldorf education are created to enable learners to develop themselves in a holistic way where they focus on the head, hand and heart. The school is structured in a way to allow time for teachers to have one-on-one time with each individual learner. More contact time means that the teacher can structure the curriculum according to each learner and tailor it to their needs, in contrast to CAPS, which follows a set curriculum. In a public school setting there is not really time to focus on each individual child in depth during a lesson. If learners need more help, teachers need to work with them after school hours. CAPS does not leave much time for the learners who fall behind and struggle to keep up with the set pace and weekly planning. CAPS has a prescribed outcome, whereas the Waldorf curriculum enables general, integrated and holistic learning and development, and thus each child determines their own outcome.

Holistic teaching was one of the strategies I tried to incorporate into my class to build better relationships with my learners and to get to know them better. In Waldorf education it is essential for teachers to spend time with their learners and know what they need from a physical, emotional, cultural and spiritual perspective. Waldorf teachers stay with their learners throughout their high school career. At my school we teach different classes in Grade 8 and Grade 9, and then when the learners make their subject choices in Grade 10, they normally stay with the same teacher for that subject until Grade 12. For Steiner the role of the teacher is crucial to spiritually connect and evaluate the learner' learning development. The problem in a public high school where you have a big number of learners is that it is difficult to connect to each learner, and you sometimes only realise that there is a problem when you start marking their books or tests.

4.2.11 Problems that surfaced

The most prominent issue that surfaced was the issue of time, or rather the lack thereof. On a normal school day, the lessons are approximately 45-minute long. This is the length of each lesson, so it includes the time learners move between classes, which leaves about 35min of teaching time after the learners have arrived in class and settled at their tables. Once a week the practical subjects have one double lesson of 1 hour and 30 minutes, but these lessons are normally reserved for practical sessions. At our school we have two 20-25 minute breaks in between lessons. The time to prepare and plan for each lesson must also be taken into account, as innovative lessons proved to be more time consuming and extra time had to be set aside to ensure the classroom was organised and ready in advance. At Waldorf schools the first two hours of each day form a Main Lesson period in which one subject is taught for 3 to 5 weeks at a time. This allows for an in-depth exploration of the subject. This holistic approach grants a wider and deeper appreciation of the subject matter, whereas at a public school with shorter

lessons, it is difficult to go in-depth into the subject matter as you have to move through the work faster to cover all the essential information that is required by CAPS.

The last question in the learners' Questionnaire was: What could the teacher change to make the lessons more enjoyable? The majority of learners wanted more time to have class discussions and felt a need to go into more depth when discussing a topic.

EWSF8 said: "I would like more hands-on activities, like we did this term, but also continue with using notes and having discussions in the class". EWSM3 wrote that, "we could have more open discussions about real issues and topics relating to art".

EWSF6 expressed that I (the teacher) should "allow more group activities, were we can make more friends or build on relationships. I like going outside and moving around". EWSF6's comment showed the importance of the social aspect of learning and how learners crave the social interaction and important role it plays in the classroom. EWSF3 emphasised that she wanted to do more hands-on activities in class, but that I (the teacher) needed to move slower through the work and slide-shows.

The innovative lessons often took more time as it was different to the learners' normal routine and therefore more time was set aside to explain the process and what was expected of the learners during that lesson. I found that the learners became frazzled and a bit anxious if I asked them to work faster and this took away the positive experience of the new process, as they felt rushed and became disorganised. It was important to expose the learners to a lot of visual images to help them gain a better understanding of the Renaissance era and the visual characteristics of the artworks and the architecture. For each theory lesson, they received printed pictures which they had to cut out and paste in their book. However, some learners did mention that they felt overwhelmed and became confused by the amount of images they received.

EWIF1 mentioned that there was not enough time and that the teacher moved too fast. Due to the time constraints I could not spend enough time on each picture so that the learners could understand how it fitted in with the topic, so they started to paste it in the wrong place or added incorrect information. The limited time meant that some of the topics could only be discussed briefly and not in depth, which caused confusion. Learners also mentioned that the pace was too fast in some of the lessons and they did not always have enough time to organise the pictures and paste it in their books before we could officially start the lesson and discussions. This, in effect, caused learners to become disorganised and lose the pictures. As this process was new to them, they became more talkative about the pictures and this unfortunately also caused the learners to take longer, as it created a more social environment where they could discuss the pictures before the lesson even started. Throughout the process

I realised this was taking up too much time, so I started to give the pictures to the learners in advance to cut out, but those who were not as responsible lost or misplaced the images.

The CAPS document prescribes a clear guidance in terms of pacing and progression, but it does not consider that learners' work at a different pace and progress at different speeds. This is a problem because the teacher must try to keep up with the CAPS week-by-week planning, which means that some learners might be able to keep up with the pace but others might be left behind. Within the Waldorf education system, the focus is on the child and their individual development, so the lessons and lesson times are structured in such a way so as to give all the learners the opportunity to progress and develop at their own learning pace. Learners are not pushed to keep up with a generic learning pace, as is expected from the CAPS system in a public high school. The CAPS system and the public high school structure, in effect, hinders the effectiveness of implementing creative teaching strategies into the class, as the strict guidelines set out in the document give little time for alternative learning opportunities.

On paper CAPS and Waldorf education have similar views on child centred learning and the role of the teacher to shift from being the main source of knowledge to becoming the facilitator in the classroom, to create an environment where learners can interact with each other and gain knowledge, values and skills that are meaningful to their own lives and that of others. However, it seems that the Waldorf school structure is designed to accommodate this type of learning as it allows the time and space for these interactions to take place. At public high schools, like the one where I teach, it seems as if the curriculum kept changing to address the issues in the education system, but the structure of the school itself stayed very traditional, for example, the classroom layouts, the timetables and the time allocated to each subject. School Management needs to change their traditional ways of managing, interpreting and implementing CAPS in order to make it successful.

4.3   SYNTHESIS OF THEMES

The Waldorf teaching strategies followed at a public high school during this study proved to have positive influences on the majority of the learners who participated. The majority of the learners found the lessons more engaging and enjoyable and they became more interested in the theory topics. The Main Lesson Book approach, with more visuals and drawings, proved to help the learners with the learning process and aided their memory when they had to study for a test. Through the process it became evident that it was possible to create interactive lessons and for the teacher to take the role of a facilitator in the classroom, however the lessons should be carefully planned and the learners must be organised and self-motivated to make the lessons enjoyable and constructive. The results of the learners' turning their theory books into more visual interactive books, similar to Waldorf Main Lesson Books, was that the

learners started to take ownership of their learning and showed pride in creating creative and aesthetically pleasing theory books. The learners expressed that they enjoyed the class discussions, being creative by drawing in their theory books, watching documentaries and participating in outdoor activities.

Although it was clear that the study showed positive reactions from the learners, there were also challenges which hindered the study. The preparation and planning for innovative theory lessons proved to be very time consuming and the classroom had to be prepared in advance in order for the lessons to run smoothly. The CAPS system and the school's structure challenged the effectiveness of implementing the Waldorf strategies. The CAPS guidelines and assessments restricted the freedom of teaching in alternative ways due to strict time frames and a set pace. This resulted in lessons being rushed and learners falling behind as they could not keep up.

CHAPTER 5

CONCLUSIONS AND IMPLICATIONS

5.1   INTRODUCTION

An investigation was done to determine what happens when Waldorf approaches to art education is implemented in a public high school, and if it could practically be used in a Visual Art or Design classroom. This research topic was chosen to encourage learners to engage better with the theory component of the Visual Arts curriculum in a public high school. The data was used to identify which Waldorf education teaching strategies could be used by public high school educators to improve learning experiences and lead to the successful education of learners in public high schools, whilst staying within the framework of the public school education system. The first research question of the study was to determine what the reactions of learners were when the Waldorf Main Lesson Book strategy was incorporated into my art education curriculum. Secondly, the research established how Waldorf's approaches to education affected the teaching and learning process in the art classroom. The last question was aimed at revealing what the learners' reactions were to public school teaching approaches and strategies through the use of a questionnaire.

A case study was conducted at a public high school to explore how creative teaching strategies, such as Waldorf-inspired Main Lesson Books, could be implemented in classrooms with a high number of learners and with diverse learners. An interpretive approach was followed in this research study and the nature of this study was qualitative. Eighteen Grade 10 learners participated in this case study and their answers to a questionnaire was the main source of data used for the study. The conclusion drawn from the findings and implications of the study will be discussed in the next section of this chapter by referring to the research questions which was posed for this study.

5.2   CONCLUSIONS DRAWN FROM THE FINDINGS AND IMPLICATIONS

Conclusions drawn from the first research question - What are the reactions of learners to the incorporation of the Waldorf Main Lesson Book strategy into my art education curriculum?

Generally, the learners' reactions were positive regarding the creative teaching strategies that were applied in the classroom, especially the creative and visual approach towards the theory books that were similar to the Waldorf Main Lesson Books. Sixteen out of the eighteen learners enjoyed the new process and wanted to continue to work in the new way in their theory books. Sixteen out of the eighteen learners preferred the interactive lessons or a combination of interactive and traditional style lessons when compared to only traditional style

teaching. Fifteen learners said that the new approach helped them to understand the work better, they retained the information better and found studying more enjoyable. Waldorf approaches can definitely be implemented in a public high school, but will need to be tailored to the needs of the learners in the class as well as the school's general learning program. By doing so, all learners can benefit and their learning experience can be enhanced. Due to the different natures of the class structure and lesson times between public and Waldorf schools, the strategies should be incorporated gradually so that the new approach becomes part of the school's everyday routine. This will help learners to adjust to the new way of working in the class and not waste time figuring out what to do or what is expected.

The conclusions drawn from the second research question - How does Waldorf's approach to education affect the teaching and learning process in the art classroom?

The Main Lesson Book concept of creating theory books which are more visual, with pictures, drawings and writing, was a successful strategy to improve the learning experience within the framework of public high school education. Learners managed to make these books their own, with their own notes and summaries. They tailored their books to their own learning style. Learners who, for example, preferred to draw and use visual images with their writing, filled their books with drawings and pictures, and those who preferred to work in a more traditional way of learning structured their books with personal notes and summaries. Each learner started to work in a way that suited their learning style best. I aimed to follow a holistic teaching approach to develop the whole child and cater for their physical, emotional, cultural and spiritual needs. The holistic approach helped to build a better teacher-learner relationship. This created a safe and relaxed environment for the learners to have open discussions and learn from each other. It was possible to incorporate interactive lessons in which learners were physically active and could move their bodies while learning.

The objective of this study firstly to incorporate the Waldorf Main lesson Book strategy into my art education curriculum and to identify the learner's reactions. Secondly, how did the Waldorf approaches to education affect the teaching and learning process in the art classroom?

The Waldorf strategies affected the teaching and learning process in the art class in the following ways: Learners started to participate more during lessons and became more eager to learn about the theory component whilst, during previous lessons, they were more passive. It was evident that learners became more eager to learn and gained a sense of pride because of the effort they put into their theory books, similar to how they felt about their visual diaries.

The conclusion drawn from the last research question - What did the learners' reactions reveal about the public school teaching approaches and strategies when they answered the questionnaire?

The learners' reactions towards the Waldorf teaching strategies and CAPS also revealed that there were challenges related to implementing the strategies at a public high school. The public high school lesson structure differs from the Waldorf structure, where lessons are longer and the number of learners per class are smaller. It is easier to incorporate interactive lessons at Waldorf schools as there is more time available. The CAPS guidelines (2011) and assessments limit the time that could be spent on creative lessons during which learners can work outside or lessons that do not follow the traditional lesson structure.

5.3   CONTRIBUTION OF THE STUDY

The learners who participated in this study were exposed to new creative teaching strategies that enhanced their learning experience. The learners became more curious and enthusiastic about learning, specifically towards the theory component of the Visual Arts subject.

Educators in disciplines other than Visual Arts can also benefit from the outcomes of this study if they apply it to their subjects. Another benefit of incorporating aspects of the Waldorf approach into a public high school is that it exposes learners to creative teaching approaches and it allows them the opportunity to experience this approach without paying the high fees required at private institutions, such as Waldorf schools (Rosenbloom 2013: 46). The Waldorf approach encourages diversity and multiculturalism, as the learners are exposed to the history of different cultures and traditions, which builds tolerance and acceptance. If we develop an understanding and feeling for other cultures through celebrating their stories and rich heritage, we will also start to understand and appreciate our differences (Rosenbloom 2013: 46). Values such as respect and empathy form part of the foundation for good citizenship.

The advantage of instilling these good values and using creative teaching techniques is that it encourages dialogue between learners and teachers. In return this might help learners to become critical citizens and leave school to have a positive impact on the community. Waldorf education builds important capabilities in children, enlivens their imagination, creates curiosity and interest in the world and builds deep respect for themselves, their peers and everyone they encounter (Rosenbloom 2013:46). These are characteristics that I would like to instil in my own learners and I believe that this study will also educate and inspire me to be a more effective educator.

5.4   CONCLUSION

In conclusion, this study showed that it was possible to incorporate Waldorf teaching strategies into a Visual Arts class within the CAPS framework. The study proved to have positive influences on the majority of learners who participated and it enhanced their learning experience. The results of the learners turning their theory books into more visual interactive

books, similar to Waldorf Main Lesson Books, were that the learners started to take ownership of their learning and showed pride in creating creative and aesthetically pleasing theory books. The study also highlighted the barriers created by CAPS and the public high school lesson, structure which limits and restricts the implementation of creative teaching strategies due to the strict guidance of pace, workload and assessment requirements. Further research can be done on interlinking the theory and practice in the CAPS system as well as help school managers design strategies to determine solutions for transforming the 'traditional school system' into a system that allows the implementation of CAPS and other creative teaching strategies more successfully.

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