

RHODES UNIVERSITY

DEPARTMENT OF EDUCATION

**INVESTIGATING TEACHER'S PERCEPTIONS ABOUT THE VALUE AND
IMPLEMENTATION OF ARTS AT THE LOWER PRIMARY PHASE:
A CASE STUDY IN SELECTED SCHOOLS IN NAMIBIA.**

Submitted in partial fulfilment of the requirements for the degree of

**MASTER OF EDUCATION
(General Education Theory & Practice)**

**by
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ABSTRACT

This study was conducted in order to investigate teachers' perceptions about the value and implementation of Arts in the Lower Primary Phase. The study adopted a qualitative approach and seeks to investigate (a) teachers' perceptions of the role and value of Arts at the Lower Primary Phase (b) the issues and problems teachers have in teaching Arts as a separate subject at the Lower Primary Phase (c) the opportunities for incorporating Arts with other subjects and with the cross-curricular issues. The data was gathered by using interviews, class observations and document analysis.

The study focused on six teachers in two Schools in the Caprivi education region of the Republic of Namibia. The findings of the study revealed that Arts stimulates the learner's imagination and creativity. The teachers felt that by encouraging learners to explore their creativity through Arts we maintain the practice of the Arts through drawing, carving, modelling and music.

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Last, I owe a special thanks to my beloved wife Ngwende and my two children Chombo and Sizimbo, for their moral support, love and patience during the entire period of my study.

DECLARATION

I, **Stanley Chombo Chombo** hereby declare that the work contained in this thesis is my own work and that it has not been submitted for any degree or examination at any other university.

Signed:  Date: 30 March 2009

ACRONYMS USED IN THIS STUDY

- BETD – Basic Education Teacher Diploma
- B.TECH – Bachelor of Technology in Education
- DVD – Digital Versatile Disc / Digital Video Disc
- HIV / AIDS – Human Immunodeficiency Virus / Acquired Immune Deficiency Syndrome
- HIGCSE – Higher International General Certificate for Secondary Education
- HOD – Head of Department
- MBESC – Ministry of Basic Education, Sport and Culture
- MEC – Ministry of Education and Culture
- MOE – Ministry of Education
- NHE – National Housing Enterprise
- NIED – National Institute for Educational Development
- OLG – Open Learning Group
- SBS – School Based Studies
- UNESCO – United Nations Educational, Scientific and Cultural Organization

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*Pencil, ink marks and
highlighting ruin books
for other readers.*

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CHAPTER 1

AN OVERVIEW OF THE STUDY

Arts are an essential part of public education. From dance and music to drama and the visual Arts, the Arts give children a unique means of expression, capturing their passions and emotions, and allowing them to explore new ideas, subject matter, and cultures. They bring us joy in every aspect of our lives. Arts not only enhance learners' understanding of the world around them, but it also broadens their perspective on traditional academics. The Arts give us the creativity to express ourselves, while challenging our intellect. They integrate life and learning for all learners and are integral in the development of the whole person (Joseph, 2002, unpagged)

1.1 INTRODUCTION

The aim of this study was to investigate teachers' perceptions about the value and implementation of Arts at the Lower Primary Phase. In introducing this study, the first section of this chapter provides an overview of the research sites. The second section focuses on the research context; the third section describes the research questions and research goals. I conclude with an outline of the study as a whole.

1.2 RESEARCH SITES

The study was conducted in two schools in the Caprivi region. The schools are located within the town of Katima Mulilo in Namibia (see fig. 1). To ensure confidentiality and anonymity during the whole research process, each school was given a pseudonym. The first school where I held a focus group discussion with the five Lower Primary teachers was Wooden Combined School. The school opened in the early 1960's and it is one of the oldest schools in the town of Katima Mulilo, in the Caprivi region. It has two grade 1 classes, one class for grade 2, one class for grade 3 and one class for grade 4. At Wooden Combined School, English is the medium of instruction at the Lower Primary Phase and Silozi (a local language) is studied as a subject at this phase level. The lessons for Arts

from my place of work. A further reason is that they are College support schools for school based studies (SBS) where our student teachers do their practice teaching.

1.3 CONTEXT OF THE STUDY

Arts or Arts in Culture is defined as an interdisciplinary subject combining culture with visual and performing arts and crafts (Namibia. Ministry of Education [MOE], 2006).

There are essentially two contentions pertaining to the importance of Arts as a subject in formal education. The first includes:

- The enjoyment that comes from experiences in the Arts to the development of learners as social beings. Huntley's (1992) argument that; "Art is something that everyone can enjoy", emphasizes its universal appeal (p. 1).

The Arts are seen to foster group expression, critical and innovative thinking and to provide participatory and experiential learning opportunities across the school curriculum (United Nations Educational, Scientific and Cultural Organization [UNESCO], 2001).

The Arts are viewed as able to develop creativity, a capacity that is not only an aspect of arts practice, but one that forms the performance of any task in any field requiring originality, innovation, imagination and improvisation (UNESCO, 2001). In addition, learning in the Arts benefits students and the learning process as it engages students' interest and enthusiasm, and encourages students to actively participate in the classroom (UNESCO, 2005).

The second claim focus on the social and psychological development of the learner.

- According to Jameson as cited in Jenkins (1986, p. 14), "Art is language first". This means that "for children, art can be a means whereby they reconstruct and assimilate the experiences they have had" (Barnes, 1987, p. 1). What might have been an "incomplete inner vision" can become clear enough for them to give meaning to what they encounter and can help to build up concepts of themselves in relation to the world (Barnes, 1987, p. 1).

"Arts promote the balanced growth, socialisation and development of the creative ability of a learner" (Namibia. MOE, 2005, p. 119). This means that the subject area is a means

through which the process of unfolding, stimulating and capturing the learner's imagination and self-expression takes place. Through this subject area it is claimed that learners explore their inner selves, their environment, and make discoveries about communication through arts media (Namibia. MOE, 2005).

The purpose of this study was to investigate teachers' perceptions about the value and implementation of Arts at the Lower Primary Phase. This is simply indicated as "Arts" (Grade 1-4 and 5-7), while the subject at Junior Secondary Phase is "Arts in Culture" (Grade 8-10). All these phases include the disciplines of literature (the art of writing), visual arts and design (the arts of painting, sculpture, photography, video, crafts, architecture, landscape and interior design, product and graphic design), performing arts (dance, music, opera and musical theatre, drama), and media arts (film, television, radio) (Namibia. Ministry of Basic Education Sport and Culture [MBESC], 2001a). These Arts components are viewed as essential areas of learning for the all round development of the learner and the development of culture in Namibia, and therefore the content of learning should mirror the arts in society (Namibia. MBESC, 2001b).

My interest in the Arts arises from the facts that I majored in this subject in my Diploma in Education at the University of Namibia. Furthermore, I teach Arts in Culture for the Basic Education Teacher Diploma (BETD) at Caprivi College of Education. I am also a member of the Arts curriculum panel for colleges of education at the National Institute for Educational Development.

My interest in this topic was sparked off by statements from the 1999 Presidential Commission on Education, Culture and Training, on Arts and Culture in Schools and Higher Education which indicate that "most school principals and teachers are not teaching the Arts subjects that are compulsory for all learners" (Namibia. Presidential Commission on Education, Culture and Training, 1999, p. 209). There is also a tendency for optional Arts subjects to disappear from the curriculum as principals find it difficult to allocate a teacher for a subject that might not attract a full class of learners. Talented Arts teacher sometimes opt to leave the teaching profession as they find that they have to

teach other subjects (Namibia. Presidential Commission on Education, Culture and Training, 1999, p. 209).

These statements reveal that there is concern about the status of the Arts in the current school situation in Namibia. By embarking on this study, I hoped to identify approaches and strategies that would lead to the broader inclusion of the Arts within the curriculum. The hope is that the study may provide ideas for the inclusion of Arts into other subjects and with cross-curricular issues in situations where it is not possible to have a fully qualified teacher. I hope that this study will change the perception of teachers and principals who are neglecting to teach this subject in the Lower Primary Phase curriculum.

I chose to investigate the teaching of Arts at Lower Primary Phase level because while Arts is allocated three periods per week and is implemented as a compulsory school subject, it is also expected to permeate all the learning areas of this phase. The Lower Primary Phase therefore presents considerable opportunity to introduce learners to many aspects of the Arts and to stimulate their interest in the Arts. I feel that the foundation should be laid for the personal and social developmental objectives identified as particular strengths of exposure to the Arts in the Lower Primary Phase. My hope is that this study will serve to provide me with insights that will increase the effectiveness of the pre-service programme that my colleagues and I offer to our Lower Primary student teachers.

1.4 RESEARCH QUESTIONS

The goals of this research were twofold; the first one was to investigate selected teachers' perceptions and their implementation of the Arts at the Lower Primary Phase. The second one was to identify opportunities for incorporating Arts with other subjects and cross-curricular issues and to explore the problems and challenges teachers face in realizing these opportunities. In order to achieve these goals, my focus was on the following three research questions:

- What are teachers' perceptions of the role and value of Arts at the Lower Primary Phase?
- What are the issues and problems teachers have in teaching Arts as a separate subject at the Lower Primary Phase?
- What are the opportunities for incorporating Arts with other subjects and with the cross-curricular issues?

1.5 STRUCTURE OF THE THESIS

The thesis is divided into six chapters and is structured as follows:

Chapter one introduces this study by providing an overview of the research site. The second section focuses on the research context; the third section describes the research questions and research goals. I conclude this section with an outline of the study as a whole.

Chapter two critically analyzes and reviews the literature that shaped and informed this research. I begin by providing an overview of what comprises the subject Arts and the four major forms it encompasses in the Lower Primary Phase level. I then present the aims of Arts and an analysis of the perceived value of Arts in the Lower Primary Phase level by looking at international and national perspectives.

Chapter three critically analyses the research design and methodology employed in the study. It also describes the data collection methods such as interviews, class observations and document analysis to investigate teachers' perceptions about the value and implementation of Arts at the Lower Primary Phase.

Chapter four presents the findings derived from the data collection methods. The data was divided into patterns and categories. This chapter aims at responding to my three research questions.

Chapter five discusses the research finding from chapter four by providing an interpretation and meaning of the findings. The analysis in this chapter is informed by the literature examined in chapter two.

I conclude with chapter six by reflecting on the purpose of the study.

CHAPTER 2

LITERATURE REVIEW

2.1 INTRODUCTION

This chapter frames and critically analyses the relevant literature for my study. I begin this chapter by giving an overview of what is encompassed in the subject Arts and its four major forms in the Lower Primary Phase level. I then present the aims of Arts and an analysis of the perceived value of Arts in the Lower Primary Phase level by looking at international and national perspectives. My argument in this section concerns the value of Arts in the Lower Primary Phase level and promotes the fact that “Art is something that everyone can enjoy” (Huntley, 1992, p. 1).

This is followed by a discussion of the different teaching strategies that teachers can use when teaching Arts to learners. These strategies include: talk and interaction, prepared outlines, patterns, assigned topics and group work. I then move on to the link or integration of Arts with other subjects and cross-curricular issues such as HIV and AIDS education, environmental education, population education and human rights and democracy education. I also discuss the problems and challenges in teaching Arts and the possible solutions to these problems.

Finally, I present a discussion of the resources that Arts teachers can use in teaching Arts, and the assessment and evaluation of Arts activities or tasks.

2.2 AN OVERVIEW OF ARTS

In this section I start by giving a brief overview of what comprises Arts in the Namibian curriculum. In the Namibian education policy, Arts or Arts in Culture is defined as an interdisciplinary subject combining culture with visual and performing Arts and crafts

(Namibia. MOE, 2006). It is a compulsory and non-examinable subject in Grades 1-4 (Namibia. MOE, 2006).

The structure of the Arts curriculum in Namibia is as follows:

Grades	Visual Art	General Arts	Performing Arts
11 - 12	Art and Design (H)IGCSE		
8 - 10	Visual Art	Arts-in-Culture	Integrated Performing Arts
5 - 7		Arts	
1 - 4		Arts	

The subject is indicated simply as “Arts” in Grade 1-4 and 5-7, while at Junior Secondary Phase level the subject is “Arts in Culture” (Grade 8-10) and at Senior Secondary Phase level the subject is “Art and Design” (Grade 11 and 12) i.e. Higher International General Certificate for Secondary Education (HIGCSE). In all these phases, Arts in Culture includes the disciplines of literature (the art of writing), visual arts and design (the art of painting, sculpture, photography, video, crafts, architecture, landscape and interior design, product and graphic design), performing arts (dance, music, opera and musical theatre, drama), and media arts (film, television, radio) (Namibia. MBESC, 2001a).

All these disciplines serve as a means for individual and collective creativity and expression through performance, execution, presentation, exhibition, transmission and study (Namibia.1999, p. 207). These Arts components are viewed as essential areas of learning for the all round development of the learner and the development of culture in Namibia, and the understanding therefore is that the content of learning should mirror the Arts in society (Namibia. MBESC, 2001b).

2.3 THE FOUR MAJOR FORMS OF ARTS

2.3.1 Dance

According to Johnston, Bahr and Bloomfield (1997) dance is rhythmic and expressive body movement, usually coordinated into patterns and adapted to musical accompaniment. They argue that dance may be structured and formal, or unstructured and freestyle and is an expression of both art and culture (Johnston, et al., 1997). This form of Arts is the least established and the oldest form of the Arts that reflects man's age-old need to communicate joy or grief by using his body as the immediate instrument at his disposal (Johnston, et al., 1997). According to Cox and Hart, (n.d., p. 8), there are five reasons for including dance in education. These are:

- A way of expressing emotions and creativity
- Part of a group's expression of who they are
- Connected with music and traditions of a particular society
- A form of entertainment – both for those watching and those taking part
- Linked to religion and rituals, festivals and celebrations

2.3.2 Drama

According to Johnston, et al. (1997, p. 378) drama is a "kind of literature intended to be performed 'acted' before an audience". Zeeman and King (2002) added to this saying that drama is a word borrowed from the ancient Greek and it means "to do". They argue that drama is a part of that range of activities that seek to explain the attempts of human beings to live their life (Zeeman & King, 2002). They continue to say that drama can be presented anywhere that people gather to watch, and the event created by this gathering can be called a theatre (Zeeman & King, 2002). While Taylor and Andrews (1993) argue that this form of Arts promotes the personal growth of learners through creative self-expression. They argue that drama can enliven teaching and learning in all areas of the curriculum (Taylor & Andrews, 1993). Cox and Hart (n.d.) identified some topics that

Lower Primary teachers can use to present a drama lesson, for example when acting out their morning ritual they can:

- Think about how they get ready for school each morning and write down everything they do
- Find a partner. Show each other (act out) the sequence of actions that they follow as they get ready for school. When acting out this, it is important that they show their partners what they do each morning, and not tell them, so they do not use words

Bolton as cited in Hargreaves (1989, p. 130) provides us with criteria for managing skills in drama that learners should be able to:

- Listen to instructions and carry them out accurately
- Comprehend the main idea in simple items of information or explanation given orally
- Listen actively, in order to be able to ask questions, make comments and respond in other relevant ways to what they had heard
- Speak sufficiently clearly and audibly to be understood
- Discuss constructively with other children
- Ask relevant questions
- Describe what they have observed
- Express their feelings to other children

The criteria for drama can also include making appropriate use of eye contact, gesture, facial expression, pause, tempo and intonation (Bolton as cited in Hargreaves, 1989, p. 130).

2.3.3 Visual Arts

According to Taylor and Andrews (1993) Visual Arts are the most securely established of the Arts disciplines and have been taught for many years in all schools, for example in Lower Primary schools they are very often taught in association with craft. Cox and Hart (n.d.) add to this saying that Visual Arts is usually eye-catching occurring in many forms such as a huge sculpture, a beautiful clay pot, a shocking poster, or a colourfully-painted

piece of fabric. “Visual Arts can be beautiful, experimental, fun, happy, decorative, strange, disturbing, peaceful, intricate, ugly, distorted, or sad” (Cox & Hart, n.d. p. 5), they can arouse our emotions and make us think about the world around us, and the part we play in it. According to Robinson (1989, p. 51) the curriculum in Visual Arts should enable learners to:

- Experiment with different media – watercolour, crayon, paper, cloth, clay etc.
- Explore different techniques, tools and modes of manipulation in each - modelling, brush-work etc.
- Understand the basic ideas of, for example, tone, colour, texture and contrast, and eventually, of more complicated ideas of, for example, balance, focus and proportion.
- Begin to respond to a variety of styles and forms of visual art, including differences between cultural forms (e.g. Western, Oriental, African) and between historical periods (e.g. primitive, ancient, mediaeval, modern).
- Develop an awareness of design – the relationships between materials, forms and functions of objects and constructions.
- Develop powers of observation and description.

2.3.4 Music

According to Johnston et al. (1997) music is the most important and expressive human activity in all cultures around the world. They state that music, effectively coupled with words in chants and songs, and vocal music, is an important accompaniment to worship, work, recreation, and a broad spectrum of other activities (Johnston, et al., 1997). A major advantage of music is that it can reflect and enhance human moods, emotions, and activities, even though it cannot communicate specific ideas or thoughts without the help of words (Johnston, et al., 1997). According to Robinson (1989, p. 51) the curriculum of music should enable learners to:

- Experiment with, and develop skills in, producing sounds with: the voice, a variety of musical instruments and other means of sound production
- Work in a variety of groupings, large and small, using all of these

- Discriminate and use timbre, pitch, intensity, rhythm and duration, with increasing accuracy
- Use conventional and accepted musical forms and styles as well as experimenting with others
- Begin to respond to a variety of styles and forms of composition – Western and non-Western – and to appreciate their use and appropriateness in different situations
- Develop individual interests and abilities in making and appreciating music

All these four major areas or forms of Arts are worked with progressively throughout the Lower Primary Phase (Namibia. MOE, 2005). The syllabus further states that it is important to sustain and develop the learners' interest in expressing themselves through these four major forms of Arts (Namibia. MOE, 2005).

2.4 THE AIMS OF ARTS

The Lower Primary Phase syllabus for Arts (Namibia. MOE, 2005) promotes the following aims for learners:

- Enable the learners to contribute to the development of culture in Namibia.
- Promote wider inter-cultural understanding.
- Expand their imagination and creativity through finding solutions to stimulating situations, individually and in groups.
- Use visual and performing arts as a medium to facilitate self-growth and social understanding.
- Discover the joy of self-expression, confidence and communication with others through the arts.
- Appreciate the diversity of their cultural heritage as Namibian citizens.
- Establish and maintain a cultural identity which also complements their individuality.
- Establish self-discipline, responsibility and cooperation as part of their behaviour.

According to Lancaster (1990, p. 15, 16), there are seven reasons why teachers should teach Arts at primary level, these include to:

- Develop the children's knowledge of materials by allowing them to experiment freely and to encourage them to use materials sensibly in making art

- Ensure that children learn a range of pertinent practical skills so that they develop an expertise in using both materials and equipment correctly
- Provide children with opportunities to express themselves in emotional terms through their art experiences
- Give children opportunities in their art experiences to study and record – by means of thoughtful analytical work – both man-made and natural phenomena
- Involve in experiencing and learning an artistic visual grammar, partly through points 3 and 4, and also through specific studies in using the elements of art, so that their expertise in the application of visual perception and in communicating visually is increased
- Involve pupils in project work embracing other areas of the curriculum in which art is an active component
- Provide opportunities for studies of an art historical and cultural nature so that children develop appreciation skills associated with the examination of works of arts and the achievements of artists, crafts persons, architects and designer.

The teacher should ensure that during the Lower Primary Phase nearly all learners are able to achieve more than a minimum level of the aims mentioned above (Namibia. MOE, 2005). The Lower Primary Phase syllabus (Namibia. MOE, 2005) further states that learners who just manage to achieve the minimum aims should be given support through using adapted materials, flexible approaches, assistance from peers and individual attention by the teacher.

2.5 THE VALUE OF ARTS IN THE LOWER PRIMARY EDUCATION

2.5.1 The international perspective

The incorporation of the arts into school curricula, especially in the Lower Primary Phase continues to have considerable support and a variety of claims are made to support its role in schools. These vary from the enjoyment that comes from experiences in the Arts to the development of learners as social beings.

Huntley's argument that; "Art is something that everyone can enjoy", emphasizes its universal appeal (1992, p. 1). According to Jenkins, (1986, p. 24) "much joy comes from an awareness and aliveness to beauty, in every object as well as in art forms". He further states that "and what joy and delight can accompany creating something that never existed before! This can offer real meaning to existence" (Jenkins, 1986, p. 24). Huntley

(1992, p. 1) further states that Arts is “not for the rich few, and it’s not for especially talented people but it is for everyone”.

The second claim focuses more directly on the complementary role the Arts play in the cognitive development of the child. The Arts are seen to “foster group expression, critical and innovative thinking and to provide participatory and experiential learning opportunities across the school curriculum” UNESCO, 2001, p. 9). Furthermore, the Arts are viewed as being able to “develop creativity, a capacity that is not only an aspect of arts practice, but one that forms the performance of any task in any field requiring originality, innovation, imagination and improvisation” (UNESCO, 2001, p. 9-10). In addition, learning in the arts is viewed as beneficial for students and the learning process as it engages students’ interest and enthusiasm, and encourages students to actively participate in the classroom (UNESCO, 2005).

The third set of claims focuses on the social and psychological development of the learner. According to Jameson as cited in Jenkins (1986, p. 14), “Art is language first”. This means that “for children, Art can be a means whereby they reconstruct and assimilate the experiences they have had” (Barnes, 1987, p. 1). Their verbal ability may be limited, but they can express sophisticated concepts and complex ideas through drawing and painting (Jenkins, 1986). What might have been an “incomplete inner vision” can become clear enough for them to give meaning to what they encounter and can help to build up concepts of themselves in relation to the world (Barnes, 1987, p. 1).

Fourth, the Arts also have a historic role in the struggle for social justice, equity, democratic values and human rights, in the struggle of historically marginalized communities and in the affirmation of heritage and history (UNESCO, 2001, p. 9). In these times of globalization, the Arts promote the recognition and value of different cultures and diversity. The contribution of the Arts to understanding across cultures is seen as vital in the promotion of personal and national identities. The claim that they help us rediscover a cultural heritage that has sometimes been forgotten and contribute to the establishment of a common culture and help reinforce the dynamics of social integration,

based upon the interdependency and mutual benefits of artistic expression (UNESCO, 2001, p. 9).

The fifth set of claims focuses on the emotional value that Arts provides to the learners. According to Jenkins (1986, p. 15) “Art is a great safety valve to drain off tensions and feelings that might pile up and become destructive to oneself and others”. This means that if a learner studies Arts, they can develop an attitude of being able to turn these destructive feelings and tensions into creative channels that will help and protect them from emotional overload (Jenkins, 1986).

Finally, Arts is important to the children at the Lower Primary Phase because it helps to induct them into their oral tradition, for example stories, songs, simple poems, riddles, nursery rhymes and games (UNESCO, 2001).

I construct my analysis of teachers’ perceptions about the value of Arts at the Lower Primary Phase on the points I mention above.

2.5.2 The national perspective

The education policy documents such as *Toward Education for All*, the *Arts Policy*, the *Curriculum Guide for the Lower Primary Phase: Grades 1-4* (Syllabus for Lower Primary Phase) and the *Curriculum for Basic Education* reflect the national perspective on the value of Arts in the Lower Primary Phase.

2.5.2.1 Education policy “Toward Education for All”

The education policy document (Namibia. MEC, 1993) states that our children learn about family and community and more generally about how societies are organized in school. It states that in order to respect and deepen our cultural awareness the curriculum needs to incorporate a sense family and community in learning and teaching (Namibia. MEC, 1993). The policy continues to state that our education system should draw on the

practices of all of our people as models. Our curriculum and material should include images that reflect the diversity of our country, and that our teaching should, at every level respect not only the customs but also the ideas and the ways of knowing of everyone (Namibia. MEC, 1993). It further says that our cultural challenge in Namibia is to recognize the values embedded in our everyday activities and to make sure they become everyone's values (Namibia. MEC, 1993). The education policy document (Namibia. MEC, 1993) argues that in order to enrich our national culture requires that we all take pride in our diversity and that we all need to honour all our ancestors, restoring the voice to those whom our recent history has silenced.

2.5.2.2 Arts policy

According to the Arts policy document (Namibia. MBESC, 2001b) Arts and Culture must be part of all levels of education ensuring that values and ethics are taught. The policy document argues that aesthetics should not be confined to the elite unless we wish to create conditions for vandalism and other forces of alienation in our society (Namibia. MBESC, 2001b). The document states that the Department of Formal Education and the National Institute for Educational Development (NIED) should ensure that all primary and secondary schools implement the compulsory arts subject as stipulated in the curriculum for basic education. It goes on to suggest that advisory services should be provided and subject panels should be requested to investigate the feasibility of making Arts and Culture promotional subjects (Namibia. MBESC, 2001b). The Arts policy continues to states that competitions between schools, such as in drama and other arts, should be encouraged, especially with support from the private sector and that those learners with special talents should be provided with opportunities for the further development of their skills, through a variety of strategies (Namibia. MBESC, 2001b). Provision should be made for the employment of specialized arts teachers at schools in each region, to support the implementation of arts subjects in the curriculum (Namibia. MBESC, 2001b, p. 17).

Namibia. MBESC, (2001a, p. 28) states that the "main aim in providing Arts education is to ensure cultural literacy for all learners". This means that the learners discover and

develop their own expressive abilities, and learn how to understand cultural expression in their local environment, in the nation and in the world at large. “In order to discover where a learner’s expressive potential lies, the policy emphasizes the need for all learners to have some experience of the major forms of cultural expression throughout their basic education” (Namibia, MBESC, 2001a, p. 28).

2.5.2.3 Curriculum for the Lower Primary Phase: Grade 1-4 (The Arts Syllabus)

The Arts syllabus for the Lower Primary Phase (Namibia. MOE, 2005) aims at introducing the basic concepts of the arts without losing sight of the interconnectedness of activities across the curriculum. This syllabus further emphasises outcomes aimed at developing a spirit of enquiry and experimentation, fostering skills of observation and creativity, and reinforcing work in other areas of the curriculum (Namibia. MOE, 2005). The Lower Primary Phase therefore presents considerable opportunities to introduce learners to many aspects of the Arts and to stimulate their interest in various aspects of the Arts. This phase, therefore, ought to be laying the foundation for the personal and social developmental objectives identified as particular strengths of exposure to the Arts (Namibia. MOE, 2005).

The belief expressed is that: “Arts promote the balanced growth, socialisation and development of the creative ability of a learner” (Namibia. MOE, 2005, p. 119). This implies that Arts is viewed as a means through which the process of unfolding, stimulating and capturing the learner’s imagination and self-expression takes place. Through this subject area it is claimed that learners explore their inner selves, their environment, and make discoveries about communication through arts media (Namibia. MOE, 2005).

2.5.2.4 The curriculum for Basic Education

Arts at Lower Primary Phase level are seen to be important not only for the opportunity to engage learners' natural ways of learning and creativity, but also to start enriching their means of communication by developing literacies other than reading and writing. They should also be able to interpret and express their ideas and feelings about themselves and the world around them (Namibia. MOE, 2007, p. 17).

2.6 TEACHING STRATEGIES FOR ARTS

According to Clement (1986) teachers need to provide children with a rich variety of visual and personal experience in support of their learning programme at school. Role play, mime, dramatization and artwork are used as part of learner-centered teaching methods in other subjects (Namibia. MOE, 2005, p. 120). Developing the learners' skills in these areas in arts will help improve their learning when they apply them to other subjects and thus enhance learning across the curriculum (Namibia. MOE, 2005, p. 120). Clement (1986); Jenkins (1986); Namibia. MEC (1995) identifies various teaching strategies that a teacher can use to focus children's attention and these include: talk and interaction, prepared outlines, patterns, assigned topics and group work.

2.6.1 Talk and interaction

Clement (1986, p. 55) suggests that the most important teaching strategy that any teacher can use is that of enquiring through talk, whether through exposition, questioning, discussion or interaction. This strategy is appropriate especially at the Lower Primary Phase level where good class teachers who have had very little experience or training in Arts are able to generate work of considerable quality through their ability to focus children's observation and perception through good talk in support of their observation (Clement, 1986).

2.6.2 Prepared outlines

This teaching strategy will require learners to colour inside the lines that someone else drew, as with colouring books or workbooks (Jenkins, 1986).

2.6.3 Patterns

These are shapes drawn or cut by another person (teacher) or the learners themselves which they have to duplicate or assemble, as directed (Jenkins, 1986). The main advantage of this technique is that materials can be tried out and moved around before being stuck down (Barnes, 1987). Scissor cutting skills are just as important as tearing paper, and awareness of shape can be encouraged by cutting repeated units. For example, “children can cut shapes which represent fish scales, or feathers and carefully use them as units to build up their own designs of fishes or birds” (Barnes, 1987, p. 131). This strategy of teaching Arts will help learners by comparing the effect of sticking dark paper shapes over light ones, or light over dark (Barnes, 1987).

2.6.4 Assigned topics

A general topic and materials to be used are given to learners by the teacher. The child can express and organize the topic in his or her own way (Jenkins, 1986).

2.6.5 Group work

Group work is a teaching strategy that uses interactions between learners as part of the learning process (Namibia. MEC, 1995). The policy states that when using group work, the teacher has to distribute responsibility for learning among learners. These statements find support in the policy document Namibia. MOE, (2005, p. 121) that “learners can work together as a group, or they can work in pairs or individually within a group to solve a problem or discover a solution”. The document states that the learners may look

to the teacher for help and information, but they can also seek help or information from each other (Namibia. MEC, 1995).

2.7 ARTS AND OTHER SUBJECTS, INCLUDING CROSS-CURRICULAR ISSUES

2.7.1 Linking Arts with other subjects

“As a subject, Arts is within the aesthetic area of learning in the curriculum, but has thematic and methodological links to other subjects across the curriculum” (Namibia. MOE, 2005, p. 119). It is crucial not to neglect the Arts and, if they integrate with other subjects, the objectives and competencies should be clearly stated in the lesson plan (Namibia. MOE, 2004). If this foundation is not properly laid, learners could develop serious problems in other subjects (Namibia. MOE, 2004, p. 31).

According to (Clement, 1986) different subject disciplines can be related either through their working methods and processes, through their common content, or because they share common purposes in the education of children. He argues that although the working methods used in the teaching of Arts and other subjects are very different to each other, there is significant overlap of content so that in all subjects there is a dependence upon the study of work made by artists, crafts workers and designers (Clement, 1986). He adds that there is ample opportunity for the use of interplay between Arts and Language in the teaching of Arts (Clement, 1986), for example in making images, children are communicating their observations, ideas and feelings in response to different kinds of experience. In writing a story or a poem, learners will use the language for similar purposes (Clement, 1986). These examples indicate that there are many opportunities for linking and complementing work between Arts and Language at the Lower Primary Phase (Clement, 1986).

2.7.2 Linking Arts with cross-curricular issues

Adding to the link of Arts and other subjects are cross-curricular issues such as environment education, human rights and democracy education, population education and HIV and AIDS education which are viewed as the main challenges faced by Namibian society and should be concerns that all learners become acquainted with in all subject areas (Namibia. MOE, 2005, p. 119). The national policy guide for Lower Primary (Namibia. MOE, 2004) states that cross-curricular themes concern aspects of life which are important throughout life and which should be considered at all stages of learning and beyond and that they contribute to the formation of attitudes and values, may inspire socialising and link school and society. It continues that the cross-curricular themes may be dealt with through topic work or as part of different subjects throughout the year or they may be dealt with as ‘blocks’ set aside for the purpose, or link up with projects (Namibia. MOE, 2004). The policy document recommends that aspects of the theme be part of the work planning of different subjects so that the learners understand their interrelatedness (Namibia. MOE, 2004).

The HIV and AIDS pandemic with widespread illness and death is another cross-curricular issue where the Arts can help learners to deal with difficult reactions and feelings, and to gradually work through these to build empathy with the victims, self-confidence, assertiveness, and hope for themselves and support for others (Namibia. MOE, 2005, p. 119).

The table below shows how Arts and the cross-curricular issues can be linked: (Namibia. MOE, 2005, p. 120).

Cross-Curricular Issue	Environmental Studies	Language	Mathematics	Arts	Religious & Moral Education
Environmental Education	Natural Environment: Impact of human behaviour on water, plants,	Talking, listening to and reading stories, creative writing	Data handling: Picture graphs, consumption of water per	Collage, using materials from the environment, visual art,	Stories about the creation and environmental values education

	weather	about the environment	week	songs and drama about the environment	
HIV and AIDS Education	Caring for our environment: Healthy eating, health services, behaviour towards and care for relatives / friends / neighbours	Talking, listening to and reading stories, creative writing about health, caring, illness, death	Data handling: Pictographs Time; Money	Drawing, painting, songs, drama about HIV and AIDS and about one's own feelings about it	Stories about care, comfort and health of sick people; the value of life and the individual
Population Education	Impact of settlements on the environment	Talking, listening to and reading stories, creative writing about families	Data handling: Picture graphs – boys and girls in the class/family	Population issues expressed through drawing, music drama	Customs, beliefs, and values
Human Rights and Democracy Education	Culture: Customs and religious ceremonies. Traditional stories, the right to shelter, clean water & environment, food and education	The right to one's own language; talking, listening to and reading stories, and writing in one's own language	Data handling: Picture graphs	Visual art, songs, music, drama about human rights, children's rights, rights of the girl child, expressing oneself freely	The right to freedom of religion

2.8 PROBLEMS AND CHALLENGES IN TEACHING ARTS

According to Robinson (1989) there are many practical problems confronting the teaching of Arts in schools. The first problem that he mentions is the lack of resources and the long established attitudes towards the Arts that deprives them of an equitable share of these resources (Robinson, 1989). The second problem is the “lack of confidence

among teachers, combined with or resulting from a feeling that they themselves are not artistic” (Robinson, 1989, p. 56). He argues that if teachers themselves have little experience, low expectations and even less confidence in the Arts, these will continue to be passed on to children (Robinson, 1989). Finally he states that the optional Arts subjects are also tending to disappear from the curriculum as principals find it difficult to allocate a teacher for a subject that might not attract a full class of learners (Robinson, 1989). This has been supported by (Namibia, 1999. Presidential Commission on Education, Culture and Training) which states that most school principals and teachers are not teaching the arts subjects that are compulsory for all learners and that talented arts teachers opt to leave the teaching profession.

2.9 POSSIBLE SOLUTIONS TO THE PROBLEMS AND CHALLENGES IN TEACHING ARTS

Robinson (1989, p. 57) identifies three possible solutions to the problems and challenges of teaching Arts at Lower Primary Phase level, and these include:

- The inclusion of a compulsory Arts element in all initial training courses for Primary school teachers
- The appointment of teachers with specialist Arts training in the Primary schools
- The development of school-based in-service training in the Arts

2.10 PLANNING FOR ARTS ACTIVITIES IN A CLASSROOM

According to Lancaster (1990, p. 18), “Primary classrooms are often far from ideal places in which Art activities may be initiated, especially as we normally associate the practicing of all forms of artistic work with studios and workshops in which materials and special facilities contribute to a creative atmosphere”. He argues that it is important that teachers plan sensibly for every Arts activity in which their learners engage and that this planning should involve looking at the suitability of a particular Arts activity for a child’s age, stage of development, the type of clothing to be worn and the number of learners to be involved for a specific Arts activity (Lancaster, 1990). In teaching Arts, teachers must

ensure that children are provided with a variety of interesting materials or resources such as, in visual Arts it is recommended that the following resources be supplied (UNESCO, 2001):

- Paper (various types and colours)
- Cards (a range of types and colours)
- Painting materials e.g. brushes, paints and palettes
- Drawing materials e.g. pencils, crayons, charcoal, chalks. Pastels, etc.
- Printing materials e.g. printing inks and rubber covered rollers
- Model-making materials such as constructional materials, carving materials, modeling materials and weaving materials

In music the following materials are suggested (UNESCO, 2001, p. 43-44).

- Drums made of wood, Gourds, Jembe drums and West African hourglass-shaped tension drum
- Percussion instruments e.g. clap sticks, bells, rattles, mbira, xylophones, etc.
- String instruments such as the Harps
- Wind instruments such as Trumpets made of animal horns.

Equipment, infrastructure and materials for drama and dance include the following (UNESCO, 2001, p. 30).

- Exploration of resources from local environment
- Makeshift equipment
- Community centre for dance and drama classes
- Rehearsal gear
- Props

While it is agreed that specific materials required for Arts should be budgeted for by the schools, it is also agreed that every effort should be made by the teachers to support its implementation. To this end creative exploration of waste, recycled and other alternative materials should be systematized (UNESCO, 2001, p. 28). Clement (1986, p. 55) argues that the “Art teacher who fills his classroom with interesting collections of natural and man-made things, good photographs and reproductions of works of art, and who directs

the children's attention towards the environment that surrounds the school, is more than half way towards ensuring that the children have sufficient to feed the mind's eye".

2.11 ARTS ASSESSMENT

2.11.1 Definition of assessment

Harlen, Gipps, Broadfoot and Nuttall (1994) define assessment as the process of gathering, interpreting, recording and using information about pupils' responses to an educational task. While Butt, Lambert and Telfer as cited in Wilmot (2003) define it as an art in which quality judgements about performance are made, rather than a science that can be objectively applied.

2.11.2 Assessment in Arts at the Lower Primary Phase

According to Robinson (1989, p. 82) "although assessment and evaluation have different purposes they are obviously linked". He argues that the primary function of assessment in Arts is to provide information about pupils' abilities and levels of attainment (Robinson, 1989). According to Butt et al. as cited in Wilmot (2003) assessment helps teachers and parents to understand more about the about learners progress in their learning and helps to guide compensatory teaching. It also helps the teachers to evaluate the teaching and learning process in order to adapt methods and materials to the individual progress and needs of each learner to continually improve the working atmosphere and achievements of the class (Namibia. MOE, 2005). In the Lower Primary Phase assessment includes informal less structured and more structured continuous assessment (Namibia. MOE, 2005).

Less structured Assessment

Less structured assessment is identified as follows by Namibian education policy:

Observing a learner's performance for assessment purposes as we teach and record what we see (according to the 5-point scale). The whole child will be observed in all learning activities. It could also be during group work where you observe specific things your learners say or do. A worksheet is very useful and can be presented either on the chalkboard or on a prepared piece of paper. Worksheets are used to reinforce something the learner has learned, not to teach it (Namibia. MOE, 2004, p. 12).

More structured Assessment

This assessment according to the policy:

Means setting up assessment situations/quizzes periodically. An assessment situation is an activity the teacher organises and plans in order to assess the learners and give them marks on the 5-point scale (Namibia. MOE, 2004, p. 12).

Continuous assessment is considered the most important type of assessment for following the learner's progress and giving feedback on an ongoing basis. In Arts assessment that is more informal is used through practical tasks, observational techniques, informal questioning, discussion and peer assessment (Namibia. MOE, 2005). When assessing learners in Arts, their participation, involvement and contributions to group work must be taken into account. All arts components are assessed once each term (Namibia. MOE, 2004, p. 14). It is therefore important for the teacher when assessing learners' products to look for honesty, spontaneity, freshness of vision, originality and sensitivity (Namibia. MOE, 2005). The following rubric is an example of a more structured continuous assessment with the levels of grading the Arts teacher can use when assessing learners at Lower Primary Phase:

- A: The learner is outstanding and has achieved all the competencies exceptionally well.
- B: The learner has achieved all the competencies very well.
- C: The learner has achieved all the competencies satisfactorily.
- D: The learner has achieved most of the basic competencies.
- E: The learner has achieved only a few of the basic competencies.

Points, ranging from 5=A to 1=E, should be used to average out marks and then converted into letter grades (Namibia. MOE, 2005, p. 121-122).

Further suggestions include that the process of learning is assessed as well as the product. In terms of including products in the assessment what is of primary importance is that the learner has gained from the experience and that the art experience plays a role in the development of the whole child. Assessment must also take into account the learners' development. The level of competency of learners in similar tasks should increase grade by grade according to their level of developmental maturity (Namibia. MOE, 2005, p. 121).

2.12 CONCLUSION

The teaching of Arts should be one of the priorities in Namibia. My hope is that this study will serve to provide me with insights that will increase the effectiveness of the Lower Primary Phase teachers and the Basic Education Teacher Diploma (BETD) student teachers specialising in the Lower Primary Phase. In the next chapter I will discuss the research methodology that I used in my research.

CHAPTER 3

METHODOLOGY

3.1 INTRODUCTION

This chapter critically frames and analyses the research methodology that I used to conduct my research. My research questions were as follows:

- What are teachers' perceptions of the role and value of Arts at the Lower Primary Phase?
- What are the issues and problems teachers have in teaching Arts as a separate subject at the Lower Primary Phase?
- What are the opportunities for incorporating Arts with other subjects and with the cross-curricular issues?

In order to answer these research questions I used a qualitative case study approach which is described and analysed in this chapter. The chapter is structured as follows:

- Research orientation (Paradigm)
- Research approach
- Selection of the sample
- Data collection instruments
- Data analysis
- Validity
- Research ethics
- Research issues, problems and limitations
- Conclusion

3.2 RESEARCH ORIENTATION (PARADIGM)

My research was located within the interpretive paradigm. This research paradigm seeks to understand the meaning which people give to their own social interactions

(Southwood, Carstens & Brauteseth, 2004). My research was a learning experience that involved a dialogue between me as a researcher and that which I was trying to understand (Scott & Usher, 1996). My task as a researcher in using the interpretive paradigm was to focus on understanding the situation of the topic being studied, because this was my primary emphasis (Connole, 1998). I decided to locate my study in this paradigm because “it assumes that all human action is meaningful and hence has to be interpreted and understood within the context of social practice” (Scott & Usher, 1996, p. 18). By interpretation, I mean that I was to search for perspectives on the situation being studied and also for theoretical understanding. Since I was interested in finding out the value that teachers attach to Arts, the interpretive paradigm was a useful tool in my research.

3.3 RESEARCH APPROACH

The specific method of the research was a qualitative case study. Hammersley as cited in Hitchcock and Hughes (1995, p. 317) defined a case study as a collection of detailed, relatively unstructured information from a range of sources about a particular individual, group, or institution, usually including the accounts of the subjects themselves. Bell (1987, p. 6) argued that a case study approach is particularly appropriate for individual researchers because it gives an opportunity for one aspect of a problem to be studied in some depth within a limited time scale. The advantage of using a case study approach in the context of a qualitative research focus was that it linked closely with the interpretive orientation. A case study tells a story of the situation being studied in a language that both a layman and practitioner could understand (McKernan, 1996). A case study approach is also rich in description, interpretation, explanation and narrative of the situation being studied and it works more for understanding than for rigorous scientific measurement, prediction and control of settings, respondents and actions (McKernan, 1996).

Hitchcock and Hughes (1995, p. 317) identified the characteristics of a case study as:

- A concern with the rich and vivid description of events within the case
- A chronological narrative of events within the case
- An internal debate between the description of events and the analysis of events

- A focus upon particular individual actors or groups of actors and their perceptions
- A focus upon particular events within the case
- The integral involvement of the researcher in the case
- A way of presenting the case which is able to capture the richness of the situation

These characteristics guided the research design I adopted for this study.

3.4 SELECTION OF THE SAMPLE

In my research I worked with Lower Primary teachers from two different schools within the town of Katima Mulilo, in the Caprivi region. The first sample group consisted of five teachers who currently teach in the Lower Primary Phase at Wooden Combined School and these five teachers formed a focus group in which I explored their views on the teaching of Arts and the possibilities offered for the development of the Arts across the curriculum. The second group consisted of two teachers; one of them (Ellis) was also part of the focus group discussion as she teaches at Wooden Combined School. Rachel was from NHE Primary School and did not form part of the focus group discussion.

The two schools were chosen for convenience in terms of distance and because they are College support schools during school based studies (SBS) for our student teachers.

3.5 DATA COLLECTION INSTRUMENTS

Small scale research projects such as this, which are located in a qualitative case study, are seen as being inherently subjective and because of the nature of the research the results are not generalisable. To increase validity, I used multiple data collection. In this study I used the following data collection methods: Interviews, observations, focus group discussions and document analysis.

3.5.1 Interviews

One of the most effective modes of gathering data in an inquiry is through the interview method. Allison, O'Sullivan, Owen, Rice, Rothwell, and Saunders (1996), defined

interviews as face to face situations in which the researcher sets out to elicit information or opinions from a subject. I chose to use this method because it has the advantage of “allowing the interviewer to probe areas of interest as they arise during the interview” (McKernan, 1996, p. 128). I specifically used semi-structured interviews because in this type of interview “the interviewer has certain questions he or she asks of all interviewees, but also allows the respondent to raise issues and questions as the interview progresses” (McKernan, 1996, p. 129). I conducted these semi structured interviews with the two selected Lower Primary teachers who worked closely with me before I observed their classes. I also had a focus group discussion with five Lower Primary teachers from Wooden Combined School, in order to explore their views about possible ways to integrate Arts in other subjects and in the cross-curricula issues/themes. The five Lower Primary teachers who were part of my focus group discussion teach from Grades 1 to 4. This group was comprised of two grade 1 teachers, one grade 2 teacher, one grade 3 teacher and one grade 4 teacher. According to McKernan (1996, p. 166), “studies have shown that in adult life a person is at least three times more likely to exchange meaningful information with others by speaking than by writing”. All the interviews and the focus group discussion were conducted in English. I tape recorded the interviews with the two teachers who I observed in their classes and video recorded the focus group discussion.

When I did my pilot interview with one Lower Primary teacher who teaches at a rural school I had eight structured question that I used, but I made some adjustments to the questions based on the responses that she gave. During the data collection period I had to refine the questions that I used during the pilot interviews and I added a further eight questions to make up sixteen (16) questions which I used in my final data collection, (see appendix 1).

3.5.2 Class observations

Observation “is the observation and recording of events or circumstances in which the researcher is present” (Allison, et al. 1996, p. 26). I observed three lessons of each of the

two selected teachers from the two different schools. I used an observation method because “it is a technique that can often reveal characteristics of groups or individuals which would have been impossible to discover by other means” (Bell, 1987, p. 88). I video recorded all six of the classroom observations in order to cover everything that was happening in class and for easier transcription purposes.

The aim of classroom observations was for me to confirm that what the two teachers were saying in the interviews compared to what they did in the classroom situation. There were no field notes taken since I was doing the video coverage myself and therefore captured everything that happened in the classroom.

3.5.3 Document analysis

Document analysis provided me with the secondary sources of data that I needed. Document analysis refers to various procedures involved in analysing and interpreting data generated from the examination of documents and records relevant to a particular situation (Southwood, Carstens & Brauteseth, 2004). The documents that I used were mainly written texts which related to the situation being studied (Hitchcock & Hughes, 1995). These documents included learners’ work, teachers’ daily lesson preparations and the Curriculum guide for the Lower Primary Phase: Grades 1-4.

I had to obtain permission from the school authorities and the teachers concerned in order to access and analyse these documents. Johnson as cited in Bell (1987, p. 53) states that, “this may be frustrating, but documentary analysis of educational files and records can prove to be an extremely valuable source of data”.

3.6 DATA ANALYSIS

I transcribed and analysed my data using qualitative data analysis. This process “involves discovering and deriving patterns in the data, looking for general orientations in the data and, in short, trying to sort out what the data are about, why and what kinds of things

might be said about them” (Hitchcock & Hughes, 1995, p. 295). I transcribed the two interviews and the six class observations that I conducted with the two teachers from the two different schools (see appendix 12 & 13). I also transcribed the focus group discussion that I conducted with the five Lower primary teachers at Wooden Combined School. I then identified categories to classify all the data that I had collected. The categories that I identified were guided by my research questions.

I went on to analyse the documents that I felt could give me the necessary information according to the categories that I had already identified when I was transcribing the interviews, class observations and the focus group discussion. The documents that I analysed included:

- Teachers’ daily lesson plans, see appendix 2
- Learners’ work
- Curriculum guide for the Lower Primary Phase: Grades 1-4

After classifying the information that I had collected according to categories, I then wrote case records for each of the two teachers and for the focus group discussion (see appendix 11).

3.7 VALIDITY

To increase validity in my research, I used multiple data collection: interviews, class observations, focus group discussions and document analysis. Before I conducted my focus group discussion and my interviews with the teachers, I told them that they were to use any language that they were comfortable with during the process. They all finally agreed that they were comfortable with English during the interviews and the focus group discussion.

The class observations that I had with Rachel a Lower Primary teacher at NHE Primary School were observed in mother tongue but they were later translated into English. I then took the transcribed and translated lessons back to Rachel for her to read through and confirm that they were an accurate representation of the lessons.

The focus group transcription was also shown to the five teachers at Wooden Combined School. The same situation applied to the two teachers who worked closely with me in my research.

Finally, I used direct quotations from these teachers where appropriate in presenting my data. I also used italics for these direct quotations.

3.8 RESEARCH ETHICS

I ensured that I followed all the necessary ethical procedures as outlined by Hitchcock and Hughes (1995, p. 51) which included:

- To explain as clearly as possible the aims, objectives, and methods of the research to all the parties involved.
- If using confidential documents ensure that anonymity is maintained by eliminating any kinds of material or information that could lead others to identify the subject or subjects involved.

Considering these ethical rules, I wrote letters to the principals and teachers (see appendix 3 and 4) I worked with, explaining the purpose of my research, and their rights during the whole research process. I attached consent forms (see appendix 5) to the letters that I wrote to the six teachers which they had to sign when they agreed to be interviewed, to be part of the focus group discussion and for me to observe their classes. According to McKernan (1996, p. 241) a researcher “must be honest, fair and, of course, truthful at all times”.

During the process of seeking permission from the two school principals and the six teachers who formed part of my focus group discussion and class observations, I assured them of confidentiality and anonymity during the whole research process. To ensure that this agreement was adhered to, I assured them all that their names and that of their schools were not going to be mentioned in the final research report and that pseudonyms were going to be used during the process. The school where Rachel was teaching I gave the name of NHE Primary School and the school where I had the focus group discussion

with the five Lower Primary teachers and where Ellis was teaching I gave the name of Wooden Combined School.

Before conducting the interviews and the focus group discussion with these Lower Primary teachers, I informed them about the method that I was going to use to collect this data. I negotiated with them to video record the focus group discussion and to tape record the interviews with Rachel and Ellis the two teachers who participated most closely with me.

3.9 RESEARCH LIMITATIONS

I feel that the primary limitation of this study was the time constraints imposed by the nature of a half thesis. Other possible limitations are those that are seen to be inherent in a small-scale case study.

3.10 RESEARCH ISSUES AND PROBLEMS

I had to personally use the video camera during the six class observations because the two teachers that I observed were not comfortable for me to use another person to cover the class observation while I took the field notes.

I initially planned to have a focus group discussion where both teachers whose classes I observed would participate. Only the teacher from Wooden Combined School was, however, able to attend the focus group discussion. The other teacher from NHE Primary School could not attend because she said that she could not leave her learners unattended because the focus group discussion took place during working hours.

The teacher at NHE Primary School taught her three lessons in Silozi (Mother tongue instruction for Caprivi Region). I then had to translate the three lessons into English after I had transcribed these lessons. During this process of translating into English, I might have missed the original meanings of words from mother tongue (Silozi).

The two teachers whose classes I observed were not comfortable with the stimulated recall that I wanted to conduct after the class observations. This could have helped me to better clarify issues or problems of interest that arose during their lesson presentations.

3.11 CONCLUSION

This chapter explained in detail what I did during the whole process of my research. I started in this chapter by explaining the research orientation (Paradigm) and research approach that I adopted for my research. I then went on to explain the sample, data collection instruments, data analysis, validity, research ethics and last I explained the research issues, problems and limitations of my research study. In the next chapter I explain how the data was presented.

CHAPTER 4

DATA PRESENTATION

4.1 INTRODUCTION

In this chapter, I report on my findings from the semi structured interviews, focus group discussion, class observations and document analysis. The sub-sections for this chapter have been guided by my research questions which are: What are teachers' perceptions of the role and value of Arts at the Lower Primary Phase? What are the issues and problems teachers have in teaching Arts as a separate subject at the Lower Primary Phase? What are the opportunities for incorporating Arts with other subjects and with the cross-curricular issues? The framework of this chapter is as follows:

- The profiles of the schools and the teachers
- The value of Arts at the Lower Primary Phase
- The incorporation of cross-curricular issues in Arts
- The incorporation of Arts with other subjects
- The teaching strategies in Arts
- Problems and challenges in teaching Arts at the Lower Primary Phase
- Solutions to these problems and challenges
- The assessment of Arts at the Lower Primary Phase level

4.2 THE PROFILES OF THE SCHOOLS AND THE TEACHERS

This section provides a contextual analysis of the two schools, five teachers who formed part of the focus group discussion and one teacher from NHE Primary School who did not form part of the focus group discussion, but who worked closely with me in my study. As indicated in Chapter three, to ensure confidentiality and anonymity during the whole research process, each school and each teacher was given a pseudonym.

- The first school where Ellis taught and where I held a focus group discussion with the five Lower Primary teachers was Wooden Combined School. This was opened in the early 1960's and it is one of the oldest Schools in the town of Katima Mulilo, in the Caprivi region. It has two grade 1 classes, one class for grade 2, one class for grade 3 and one class for grade 4. At Wooden Combined School, English is the medium of instruction at the Lower Primary Phase and Silozi (a local language) is taken as a subject at this phase level.
- The second school where Rachel taught was NHE Primary School which was opened in the year 2006 and it is a new school within the town of Katima Mulilo, in the Caprivi region. It has fourteen Lower Primary classes of which four classes were for grade 1, four classes were for grade 2, three classes were for grade 3 and three classes for grade four. Despite being a new school it has no electricity supply which places a number of constraints on the range of resources that are easily accessible,

The professional details of the six Lower Primary teachers are as follows:

- Rachel started teaching at NHE Primary School in 2006 when the school opened for the first time. She was teaching one of the grade 3 classes. She obtained her Basic Education Teacher Diploma (BETD) in 2005 at Caprivi College of Education. The total number of learners in Rachel's classroom was 47, of which twenty were boys and twenty seven were girls. This is the teacher that I interviewed and observed her three Arts lessons.
- Ellis was a grade 3 teacher at Wooden Combined School and she has 17 years teaching experience. For the past 17 years she has been teaching at the Lower Primary Phase Level. She has a Bachelor of Technology in Education Degree (B.Tech). This is the second teacher that I interviewed, observed her classes and with whom I conducted a stimulated recall interview. The lessons for Arts that I observed for this teacher were each 35 minutes long. There were a total of 39

learners in her classroom. Ellis also formed part of the focus group discussion conducted at Wooden Combined School.

- Molly was a grade 1 teacher and she has been teaching at Wooden Combined School for 5 years. She started teaching grade 1 this year (2008). For the past four years she has been teaching grade 5. She has a Higher Education Diploma which she obtained through the Open Learning Group Namibia (OLG). Molly only formed part of the focus group discussion conducted at Wooden Combined School.
- Aline was a grade 4 teacher and she has been teaching at Wooden Combined School for 7 years. She has been teaching at the Lower Primary for 13 years and she has a Basic Education Teacher Diploma (BETD). Aline also formed part of the focus group discussion conducted at Wooden Combined School.
- Rose was a grade 2 teacher and she has been teaching at Wooden Combined School for the past 17 years at the Lower Primary Phase level. She has a Basic Education Teacher Diploma (BETD). Rose was one of the focus group discussion conducted at Wooden Combined School.
- Karen was a grade 1 teacher at Wooden Combined School. She has 11 years teaching experience and she has been teaching grade 1 at this School for seven years. She has a Bachelor of Education (Honours) Degree. Karen was also one of the focus group discussion conducted at Wooden Combined School.

These teachers are generalists and teach across the curriculum as they are Lower Primary teachers.

4.3 THE VALUE OF ARTS AT THE LOWER PRIMARY PHASE

In this section I present my findings of the responses of teachers on their understanding of the value of Arts at the Lower Primary Phase. The data for this section was generated from the initial semi structured interviews, focus group discussion, class observations and document analysis.

4.3.1 Rachel's understanding of the value of Arts at the Lower Primary Phase

When asked about the value of teaching Arts at the Lower Primary Phase, Rachel responded by saying that Arts supports and enhances the skills needed in other subjects for example, curriculum guide promotes the following aims for Arts:

- *It enables the learners to contribute to the development of the culture in Namibia*
- *It promotes a wider intercultural understanding*
- *It stimulates the learner imagination and creativity and*
- *The last one, it encourages learners to self expression confidence and communication with others*

In the three lessons I observed, Rachel demonstrated the values she ascribed to Arts. In two of the three lessons I observed she started the lesson with songs that gave meaning to the topic. In the first lesson, the topic was miming and the song below was sung at the start of the lesson.

Silozi

Lubone mo lubinela, inge lipizi za mwanheñi ×2.

Mubinelo wa luna inge lipizi za mwanheñi ×2.

Piyoo, piyoo

1, 2 lwanefuka, 3, 4 lwanefuka, 5, 6 lwanefuka, 7, 8 lwanefuka, 9, 10 lwanefuka.

English

See how we dance, we dance like Zebras ×2.

Our dance is like Zebras ×2.

Piyoo, piyoo

1, 2 we are bending, 3,4 we are bending, 5, 6 we are bending, 7, 8 we are bending, 9, 10 we are bending

When singing this song, the selected learners were dancing in front of the classroom demonstrating how the Zebra dances.

Rachel brought some teaching aids that were used to clarify what she meant by miming for example, she brought drawings that showed the faces of people when they are happy, sad or angry. In this lesson she was also able to incorporate drawing to enhance the topic.

She then gave homework to learners saying "*in our next lesson for Arts tomorrow or the day after tomorrow, I want you to find out the way other birds and animal like Monkeys cry, do you understand? Ask your parents how a zebra cries (sounds)*".

When Rachel taught the topic on Patterns she demonstrated the importance of Arts in the context of culture in her introduction when she said that:

Silozi

Topic: Patterns/Shapes.

Mapeteni ki lika ze sebeliswa haiba kuli batu ba swanisa. Cwale u bata ku bonahaza siswaniso seo bunde, kapa u swanisa kwana, kapa mane u I bupile ka mazoho a hao, cwale nako ye u bata ku I bonisa bunde fande, ku I beya bukabali.

English

Topic: Patterns/Shapes.

Patterns are commonly used especially when people are drawing. This can be done by drawing a calabash or modelling it using your own hands or making it look beautiful outside by putting Patterns.

Rachel's lesson plans focused on objectives and basic competencies for Arts that matched the curriculum guide for the Lower Primary Phase grades 1-4. The way she structured and developed the topics she taught revealed her awareness of the importance given to Arts in this phase in the curriculum and her lessons demonstrated her views about the value of this area.

4.3.2 Ellis's understanding of the value of Arts at the Lower Primary Phase

When I asked Ellis about the value of Arts at the Lower Primary she responded by saying that *"Arts to my Lower Primary Phase learners is where I identify those who can do well in different components like drama, music and Visual Arts"*. She said that in Arts lessons she gets to know her learners very well. Ellis went on to say that in Arts learners build on the foundation of developing skills which will help them throughout their lives. She continued to say that even their talents are identified when they are still at the primary phase so, *"it is easier for them to realize what they are going to do when they reach adulthood"*. She gave the example of when the learners were busy with a singing lesson and they were asked to improvise a dance she could see that most of her learners were able to imitate what they see on television from the Namibian artists. She added that learners were able to perform songs made popular by Namibian artists.

When Ellis was teaching about weaving in one of the three lessons that I observed, she gave an example in the introduction of the lesson that demonstrated the importance of Arts in our daily lives by saying that; *"Without chairs we could sit on the floor. Without chairs it could be difficult for us to write in the classroom. We could not manage to write unless if we could use our knees to kneel down"*. She said that if learners finish school and they don't get a job, then they can help themselves by weaving baskets or traditional mats.

4.3.3 Aline, Rose, Karen and Molly on the value of Arts from the Focus Group Discussion

When asked about the value of teaching Arts at the Lower Primary Phase level, four of the five teachers who formed part of my focus group discussion each identified a particular benefit of Arts. Aline indicated that Arts always motivates her learners in many ways. The first way Aline cited was that if learners come to school and they are not in the mood for learning, once they start singing or dancing in the Arts lessons, they are always motivated. She went on to say that if a learner is not feeling well or maybe the parent is

sick at home, once the learners are in the Arts lesson they will forget those issues and come back to class motivated by other people who are dancing and singing. The second example that Aline cited was how Arts becomes enjoyable when they are involved in constructing objects from various materials which not only helps to motivate learners but in turn motivates the teacher. Aline continued saying that the teacher is motivated by participating learners and that Arts discourages absenteeism in her class.

Aline went on to say that she has observed that Arts in the Lower Primary is valued *“the same as Mathematics, English, Environment Studies and like anyone of those special subjects. From grade 1, learners start learning Mathematics and Natural Science up to grade 12. Those learners once they complete their school they will become doctors, pilots or get any job because of these subjects”*. Aline said that the same situation applies to Arts. She elaborated on this saying *“from grade 1 doing Arts, is where we get those creative people in drawing, carving and modeling, at last those learners can become artists in singing, drawing and earns a living”*. She referred to the many Namibians who earn their living through Art. To continue motivating the value of Arts at the Lower Primary, Aline gave another example that one morning she came in another teacher’s class and she was jokingly singing a song from a DVD that she normally watches at home and she was singing *“Kulenyani, Kulenyani ni ka ku mpulaya, wa kataza, wa siyeza, ki musali wa ka”*. *“You see those people, that group of Kulenyani “Culture Spears” they are getting their lives on doing that, which is part of Arts”*. She indicated that the Culture Spears group is well received and that nearly every home has a DVD of this group, thus revealing the possibilities there are to follow a career in the Arts.

Rose said that Arts is very important because it enhances and develops thinking. She said that when a child is given a task in Arts to work on, that child will have to think before doing that task.

Karen said that *“you will find that Arts helps our learners to be innovative and creative, especially when you give them something to draw. It also helps most of our learners to socialize if they work in groups because they learn from one another”*. She went on to

explain what she meant by creative by giving an example that *“if we are on a certain theme like modelling or creating, we sometimes send learners to bring bottle tops, wires and cutters that can be used to create wire cars, and these can be used to demonstrate the means of transport to others in a class”*. Karen said that sometimes she does not always tell them what is needed in the lesson but learners just come up with the different materials in class to be used when they are busy creating such an object.

Molly said that Arts can help learners who are not talented in other subjects. She continued to say that Arts is vital for everyone and especially young learners. She gave an example saying *“I still remember last term, one of my learners in class won a first prize of N\$100.00 in a drawing competition that was initiated by a private school whereby 5 schools were competing”*.

Three of the teachers shared the same understanding of the value of Arts at the Lower Primary Phase by saying that Arts stimulates the learner’s imagination and creativity. They felt that by encouraging learners to explore their creativity through Arts we maintain the practice of the arts through drawing, carving, modeling and music. Though they shared this same understanding, they again cited different values of Arts at the Lower Primary Phase such as:

- *It enables the learners to contribute to the development of the culture in Namibia*
- *It promotes a wider intercultural understanding*
- *It encourages learners to self expression, self confidence and communication with other*
- *“Arts to my Lower Primary Phase learners is where I identify those who can do well in different components like drama, music and visual Arts”*
- *Arts is whereby learners build on the foundation of developing skills and things which will help them even when they grow*

4.4 THE INCORPORATION OF ARTS WITH OTHER SUBJECTS

In this section I report on my findings of how these teachers incorporate Arts with other subjects at the Lower Primary Phase. The data from this section was primarily from the initial semi-structured interviews and focus group discussion.

4.4.1 Rachel's responses on the incorporation of Arts with other subjects

When responding to the question of how she normally incorporates Arts when teaching other subjects Rachel responded by giving an example that in Mathematics when she was dealing with traffic lights she focused on the shapes of the traffic lights. She said that she incorporated the topic on traffic lights by focusing on their different colours when she was dealing with the topic on the colour wheel. In English she said that she incorporated Arts through role play, singing songs and drama.

4.4.2 Ellis responses on the incorporation of Arts with other subjects

When responding to the question of how she normally incorporates Arts when teaching other subjects Ellis gave an example of when she was teaching the theme of "My Family". She said that she incorporated Arts where she instructed her learners to draw family members in their Mathematics lessons and after drawing family members in their Mathematics lesson she asked them if they could count how many people in each family so that they can draw up a bar graph for the family. She said that through drawing they were emphasizing the skills of Arts. She also described how she was teaching about colour, when learners were making pie charts of the types of food they like. When doing this she saw that her learners were able to identify colours of bananas, apples and other types of food. She said that her learners were enhancing the skills of recognizing and identifying colours which they were developed in Arts.

4.4.3 Ellis, Molly, Karen and Aline responses on the incorporation of Arts with other subjects

Ellis in the focus group discussion responded by giving an example in English where she tells learners stories, after telling the story, other learners can retell that story and later dramatise it. When responding to this question Molly said that in Mathematics learners draw shapes and in that way she is incorporating Arts in Mathematics.

Karen gave an example in Environmental Studies where she said *“I can incorporate Arts in the theme of culture whereby I divide learners in groups to perform different songs according to their tribal groups where they belong, in that way when learners are busy dancing and singing songs I am incorporating Arts with Environmental Studies on the theme of culture”*.

Aline supported Karen by saying that she normally incorporates Arts in English where she encourages her learners to tell stories about their families while others are listening to what those learner do with their families. She gave another example of Mathematics where they draw bar graphs, picture graphs of their families and they can also count members of their families. Karen concluded by giving an example in Religious and Moral Education where learners have to tell religious stories to their friends.

The examples cited by the teachers showed that they do incorporate Arts with other subjects. Four of the teachers interviewed indicated that they incorporated Arts when they teach Mathematics. Other examples revealed how they incorporated Arts with subjects such as English, Environmental Studies and Religious and Moral Education. From these findings the teachers realized that there are opportunities in the Lower Primary Phase curriculum to incorporate Arts with the other subjects.

4.5 THE INCORPORATION OF CROSS-CURRICULAR ISSUES IN ARTS

In this section I report on my findings of how these teachers incorporate cross-curricular issues in the teaching of Arts at the Lower Primary Phase. The data from this section was generated by the initial semi-structured interviews, focus group discussion and class observations.

4.5.1 Rachel's responses on the incorporation of cross curricular issues in Arts

When responding to the question of how she normally incorporates the cross-curricular issues in Arts, Rachel answered this question by saying that it is possible to dramatise issues in cross-curricular themes citing the following example *"for HIV and AIDS education, let me say you teach them about the health providers, you can let learners act out a drama: one learner can take the role of a patient who is suffering from HIV and AIDS, another learner can be a mother, the other one a father and a health provider"*.

4.5.2 Ellis's responses on the incorporation of cross-curricular issues in Arts

When responding to the question of how she normally incorporates the cross curricular issues in Arts, Ellis answered this question by giving an example of how she uses stories to teach about HIV and AIDS saying that; *"when I am teaching about health of the people, I teach learners about disease which make people sick. So when I am busy teaching this topic to learners I tell them a short story in Arts about a certain person who died from the HIV and AIDS virus and I teach them precautions of what they should do regarding this virus. For example I teach them that they should not touch the blood of someone who is injured with their own hands"*. She added that people die in our country because of not taking these precautions. She said that she informed her learners during the story that even when someone was injured in the play ground at school they should not touch their friend's blood but they should report to the teacher. On the issue of environmental education, she said that *"we can plan a programme whereby we teach learners that in the Arts period we need to have a clean environment. So they can draw up a programme whereby they try to clean their class and the school surrounding so that they understand that a clean environment is a safe environment"*.

On the incorporation of cross-curricular issues in Arts, when Ellis was dealing with stories as part of the themes and topics of Arts about the story of Nekoto she concluded the lesson by emphasizing the importance of water and she said *"Now today, we talked about Nekoto. You know that water is life, we cannot stay without water. Without water,*

everyone who is on earth could die, whether plants, animals, birds and human being. So we must make sure that if we are having water we must keep it clean. We shouldn't play in the rivers to pollute our water".

She also incorporated Environmental Education when she taught the topic on weaving by saying that long ago our grandmothers and our grandfathers used to weave objects in their daily lives. She said *"In order to survive and to get money to help their families, they took time, the whole day collecting some objects or natural resources in the forest which they used when weaving"*.

4.5.3 Molly and Karen's responses on the incorporation of cross-curricular issues in Arts

When Molly in the focus group discussion was asked about how she normally incorporates cross-curricular issues when she is teaching Arts at the Lower Primary, she responded by giving this example, *"I can incorporate HIV and AIDS when I am teaching my learners to dramatise, as Arts is having four skills. So after dramatizing, I can assign my learners to come up with drawings of people suffering from HIV and AIDS and how these people can be helped"*. She said that in drawing, creative learners can end up drawing a patient and someone who is helping that patient.

Karen supported Molly by giving the following example that *"I can incorporate HIV and AIDS education in Arts whereby I ask learners to say their feelings about this disease and then I can tell learners to draw the types of food which they think is healthy and should be given to people who are suffering from this dreadful disease"*. On the incorporation of environmental education in Arts Karen said that she sometimes tells her learners to draw the things which were made by God and those that are made by people.

HIV and AIDS and Environmental Education were two cross-curricular issues that came out strongly when teachers were interviewed and during class observations. These two cross-curricular issues are mostly incorporated in the teaching of Arts at the Lower

Primary Phase either using drama, but as indicated could also be included in lessons on drawing.

4.6 THE TEACHING STRATEGIES IN ARTS

In this section I present my findings on the different teaching strategies that these teachers used in teaching Arts at the Lower Primary Phase. The data in this section was generated from interviews, class observations and the focus group discussion. The table below indicates the strategies generated from these data collecting tools.

Table 1: Strategies mentioned by the teachers

Strategies	Rachel	Ellis	Aline	Rose
Strategy 1: Group work	✓	✓	✓	✓
Strategy 2: Telling stories	✓	✓		
Strategy 3: Singing songs	✓	✓	✓	
Strategy 4: Drawing	✓	✓		
Strategy 5: Role play and dramatisation	✓	✓	✓	
Strategy 6: Questioning and answer method	✓	✓		
Strategy 7: Using learning support materials	✓	✓		
Strategy 8: Individual work	✓	✓	✓	
Strategy 9: Demonstration	✓	✓		
Strategy 10: Homework				✓

4.6.1 Rachel's use of teaching strategies

When responding to the question of methods which she normally use when teaching Arts Rachel said that she used methods like questions and answering. She added to this saying that *“group work is there, but it needs a teacher to help them”*. She also said that *“learners are given different tasks to discuss in groups, later or afterwards they will be given a chance to give feedback to the whole class”*.

During the class observations, Rachel used the following teaching strategies in her lessons:

Strategy 1: Telling stories

In Lesson 3, the lesson plan indicated that the teacher was to tell a story about colours in the introduction of her lesson. This she did as follows:

“I will tell you a short story. There were three friends and they were all ladies. The three ladies had different names. The name of the first lady was...” She then wrote their names on the chalkboard.

The first lady was Red

The second lady was Yellow

The third one was Blue.

The three ladies were very good friends. One day, Yellow invited Blue and Red to visit her at her place. The first one to go and visit Yellow was Blue.

Strategy 2: Singing songs

In Lesson 1 and 2, the lesson plan indicated that the learners would sing songs in the introduction while she invited other learners to dance to the songs in front of the class.

We are in Arts. I do not know who can lead us in our song which says “See how we dance, we dance like Zebras”. I also want a few learners who can dance for us because we cannot dance all of us.

While the Zebra song was sung a group of learners performed an improvised dance depicting the Zebras.

Strategy 3: Drawing

The learners’ work books indicated that learners have drawn pictures of road safety and patterns (see appendix 8 and 6). During the class observations she told learners to:

Think about your grandmother’s calabash, stand up and come in front and draw the Pattern that was used on it.

You can draw the calabash or just draw the Pattern that is on the calabash. Show us the Pattern that is on your grandmother’s calabash.



We will not just draw anything, but we will draw a Pattern that I will draw here. Let us say that this is your paper. We will draw a very simple Pattern. Each one will draw the same Pattern on the papers that I will give you. I will give you papers. Take out your papers on the desks, I will give you papers. When you get your papers that I will give you, draw a very simple Pattern on it.

You will draw these small boxes on your paper and they should be straight. When you finish drawing, I will give you some colouring pencils or crayons. We will draw the same Pattern all of us. Do you understand?

Copy the Pattern that I will put on the chalkboard, we must copy the same Pattern all of us. The Pattern we are going to draw is the "V" shaped Pattern but the "V" has to face down (see appendix 6).

Strategy 5: Questioning and answer method

Asking questions about colours was another teaching strategy that she indicated in her lesson plan. Rachel used different questioning strategies in her lessons including the following:

Where do you always see Patterns?

Where do you always see decorations?

Who likes the Red Colour?

What Colours are not obtained by mixing other Colours together?

What colour do you see?

Who did not obtain the Green colour when they mixed the two (Blue and Yellow) colours?

All of us we obtained the Green colour?

Strategy 6: Using learning support materials

Although Rachel indicated that she used learning support materials in Arts the only materials observed were the drawings she used in the lesson on mime

Strategy 7: Group work

Group work was indicated as a teaching strategy on the lesson plans and it was used during the lesson presentation when learners were discussing colours and miming the acts of animals and people.

Strategy 8: Individual work

Learners worked on creating patterns as individuals. When the teacher was teaching about mime she invited individual learners to demonstrate or mime to their friends.

Sinvula! Stand in front and show your friends how the face of a happy person looks like. Show them how your face will look like when you are happy.

Sinvula! "Mimes" shows the face of a happy person to other learners.

Another one should mime someone who is angry, to be very angry.

Strategy 9: Demonstration

When Rachel was teaching about the colour wheel, she used demonstration in her presentation by telling learners that:

Look here! In block number four you have to paint that colour that you were saying that it is Purple. The colour we obtained when we mixed Blue and Red. The colour you were saying that it is Purple, it is Violet. Paint Violet in block number four. Paint the numbers that are in the blocks.

Our colour wheel should look like this when we have finished (see appendix 7).

Strategy 10: Role play and dramatisation

During one of the lessons that I observed, Rachel chose learners to mime how the faces of people look like in different situations. For example she said:

"This one will mime for us how a Lion roar, the other one will mime how a cow bellows".

Can you mime for us how an elephant eats!

4.6.2 Teaching strategies used by Ellis

During the interview, Ellis stated that she normally uses various strategies when teaching and the following were also observed in the three lessons with her:

Strategy 1: Group work

When responding to the question of strategies which she normally uses when teaching Arts Ellis said that whenever she teaches learners Arts she often introduces the lesson having groups sing, tell a story or do role play. She also uses groups when they need to construct something. She gave the example of when learners were making cars they worked in a group in order to complete the tasks within the given time...

She said: "*when we started with group work in the beginning it was a bit of a problem but now learners have tried to understand even the rules of working with groups*". She said that whenever she gives group work to learners, some of the learners want to dominate others, so she makes sure that in each group everyone should participate. Ellis said that she always make sure that the learners constantly swap roles each time she does group work

Strategy 2: Telling stories

The first strategy that she used was telling a story in the introduction of her first lesson about Nekoto, the daughter of Nauwandjoba. This story was told in the village of Oshari, near Okongo. It was told by Olivia Shiwila, a 73 year old woman, to Betty Hango.

Strategy 3: Singing songs

She then went on to teach learners the song about Nekoto which is sung as follows:

*Nekoto, Nekoto la Nauwandjoba
Ame onde uya okuteka
Nekoto, Nekoto la Nauwandjoba
Ame onde uya okuteka*

This was an Oshiwambo song, but if it is in English we could sing it Like this:

*Nekoto of Nauwandjoba
Goodness I have come to fetch water
Nekoto of Nauwandjoba
Goodness I have come to fetch water*

Ellis concluded her lesson one by leading learners to sing this song:

*The more we are together, together, together.
The more we are together, the happier are ×2
Your friends are my friends*

Strategy 4: Drawing

Another teaching strategy Ellis used was drawing and she told learners that “*now you are going to draw map of the story. Each and everyone should follow the, what we talked about the story of Nekoto*”. She then chose five learners one after another to retell the story of Nekoto using their drawings about the story of Nekoto.

Strategy 5: Role play and dramatisation

Ellis also chose learners to dramatise the story of Nekoto.

Strategy 6: Questioning and answer method

Other strategies involved questioning the learners during the lesson and at the end of the lesson and these are some of the questions that she used:

What was the name of the girl? ×2, Candy!
Nekoto, and Nekoto was a daughter to!
Who told the story? ×2, Yes, Robbins!
Who told the story ×2, Yes, Aggy.
An old woman, was having how many years? Yes!
Do you always like stories from your grandmothers?

Who will finish the mate?
What is Andy doing? Yes, Candy!
Do you like it?
Now if you are finished with your mat, what are you going to use it? Where are you going to take it?
What kind of objects you need to make a card loam? Vicky!

4.6.3 Teaching strategies identified by Aline and Rose in the focus group discussion

When responding to the question of methods which she normally uses when teaching Arts Aline in the focus group discussion said that different teaching methods are included in Arts. She then cited group work as useful in teaching Arts. She went on mention other teaching methods like role play, singing and dancing in groups, in pairs and individually.

Rose responded to the same question by saying that Arts involves a lot of teaching methods like giving homework to learners to go and work at home with the help of their parents or family members. If it is during class time she said that learners can be given a topic that allows them to work together in groups.

Most of the teaching strategies which were cited by these teachers during the interviews and used during class observation were the same such as: group work, telling stories, singing songs, drawing, questioning and answer, using learning support materials, individual work and demonstration. The use of homework as a teaching strategy was mentioned by one teacher.

4.7 PROBLEMS AND CHALLENGES IN TEACHING ARTS AT THE LOWER PRIMARY PHASE

In this section I present my findings of problems and challenges encountered by these teachers in teaching Arts at the Lower Primary Phase. The data presented in this section was primarily from the initial semi-structured interviews and focus group discussions.

4.7.1 Problems and challenges encountered by Rachel

When responding to the question of problems and challenges in teaching Arts at Lower Primary, Rachel said that *“the first one is I lack knowledge on how to teach arts in Lower Primary and another problem that I encountered in Lower Primary is lack of materials, we don’t have materials to use in Arts”*. She cited examples of materials like *“bottles of powered paint and other clays, chart and other things from the ministry, we, I don’t have them”*. She then went further to say that at NHE Primary School fourteen classes for Lower Primary had to share one bottle of powered paint and two paint brushes.

Another problem that Rachel cited was the lack of facilitators, and subject heads for Arts who can help teachers who have problems in Arts. She said that Heads of Departments who were responsible for Arts did not observe teachers in Arts at Lower Primary Phase.

4.7.2 Problems and challenges encountered by Ellis

When responding to the question of problems and challenges in teaching Arts at Lower Primary, Ellis said that the problem which they have is just the lack of materials. She said that *“sometimes you find that we try to teach a certain topic and then we are running short of materials but we sometimes improvise for example since we were concentrating on wire, learners themselves fetched wires at home and then they brought them to school”*. She also said that they are not provided with learners’ books or a teachers’ guide to follow when they are presenting a lesson in Arts.

4.7.3 Problems and challenges encountered by Ellis, Aline, Karen and Rose from the focus group discussion

When responding to this question in the focus group discussion Ellis said that there were many challenges. She said that the first challenge has to do with the teaching materials like textbooks. She said that Arts textbooks are only found in grade 5 where it is taken as a non promotional subject.

Aline supported Ellis in the focus group discussion by saying that they do not have teaching materials for Arts and when they write letters to ask parents to buy materials for their children: *“for example to buy wool, you cannot get wool from all learner because other parents will not buy the wool for their children”*.

Karen supported Aline’s comments about the lack of materials and went on to say because the learners are very young it takes time for them to finish a certain project or article in Arts; *“unless you try to push them”*.

The other problem that was identified by Rose was the lack or shortage of in-service workshops to help Arts teachers to develop the subject.

From the findings above it seemed that most of the problems faced by these teachers were the same. They all mentioned problems such as:

- Lack of knowledge in teaching Arts
- Lack of teaching materials for Arts
- There is no education officer for Arts
- Lack or shortage of workshops for Arts

4.8 SOLUTIONS TO THESE PROBLEMS AND CHALLENGES

In this section I report on my findings of the solutions to the problems and challenges in teaching Arts at the Lower Primary Phase. The data from this section was primarily from the initial semi structured interviews and focus group discussion.

4.8.1 Solutions to these problems and challenges: Rachel

When responding to the solutions to the problems and challenges in teaching Arts at the Lower Primary Phase, Rachel said that she normally asks her colleagues who have knowledge of a particular topic how to present it in the class. She continued to say that she sometimes visits the public library and the teachers' resource centre where there are books on Arts. For powdered paint she said that they sometimes use chalk when colouring. Rachel went on to say that they need workshops on Arts training for facilitators for this subject and also that the school management should support the Lower Primary teachers more.

4.8.2 Solutions to these problems and challenges: Ellis

Ellis responded that the regional office should employ an education officer for Arts so that whenever teachers have problems at school there is someone they can go to in the regional office who can help them to teach Arts in an effective way.

In the context of the lack of materials she often seeks help from the parents, and said some of the parents will respond and try to give the materials to their learners and some

will not. She further said that *“because we are working with young learners you find that those who will respond and try to give the materials to their learner obviously they will share the materials with others so that at the end of a lesson each one has tried to make something which he can present to the teacher”*.

4.8.3 Solutions to these problems and challenges: Ellis and Aline from the focus group discussion

When responding to the solutions of the problems and challenges in teaching Arts at the Lower Primary Phase, Ellis in the focus group discussion said that *“we just improvise with local materials which we collect by sending learners to pick from their surrounding environment or to ask their parents to buy materials for them”*.

Aline added to this saying that *“we have to buy materials to be used for practical activities in Arts lessons. These materials include paint, paint brushes and containers for mixing paint. Luckily our learners are initiative in the sense that they always help each other by sharing materials which are bought to them by their parents”*.

The common solutions to the problems and challenges of teaching Arts at the Lower Primary Phase which were cited and supported by all teachers interviewed were:

- Visits to the public library and the teachers' resource centre
- Workshops for Arts
- Regional office to employ an education officer for Arts
- Improvise with local materials
- Schools to buy Arts materials
- Learners to share the available materials

4.9 ASSESSMENT OF ARTS AT THE LOWER PRIMARY PHASE LEVEL

I begin this section by reporting on the assessment strategies used by these teachers at the Lower Primary Phase. The data was once again generated by all the data collecting tools used

4.9.1 Assessment according to Rachel

When asked about the way she normally assesses learners in Arts, Rachel responded by saying that *"like in drawing that one is simple, you just give them, you just draw something on the chalkboard then they have to copy that thing that you have drawn on the chalkboard, then you will see how the learners can copy, some they can do and some can fail to do in Lower Primary"*.

She said that in a term she always assesses learners five times in Arts. She went on to say that she has a record book and another class list where she assess every activity that learners do in Arts and at the end of the term she takes just the major assessment.

In lesson one Rachel indicated in her lesson plan that assessment was to be based on miming from individual learners while she was busy teaching and this was implemented in class. In lesson two she indicated that assessment was to be based on learners creating patterns as individuals and this was also implemented in class. Finally in lesson three her lesson plan indicated that she was going to assess learners in visual Arts and in groups and she did this as learners were working on their colour wheels.

4.9.2 Assessment according to Ellis

When asked about the way she normally assesses learners in Arts, Ellis responded by saying that she always assessed learners five times. According to her the first assessment concentrates on responsibility that is, how learners take care of materials which they use for the Arts period. So she allocates the marks on a five point scale. She said that when learners are busy working with those materials she has to move from one group to the

other checking whether they are taking care of those things they are using, how they mix the paint, how they are taking care of the paint brushes and other materials which will be needed. She said that *"when you are busy checking, observing them, you assess them on a five point scale; you allocate marks to each individual child according to how you have observed them"*. When it comes to the component of singing and dance she said that learners are sometimes divided into groups and then they are given time to go outside to prepare dances they present to the whole class. She said that even if learners are in groups, you will concentrate on assessing them individually for example, *"how are they working in that group? Who is leading the group? Who is very active in that group? Who are those who are shy? So even when you are assessing them in a group you will still find those who are able and not able to master the skills you want them to do"*. When it comes to the other component of Arts that is Drama, she answered by giving an example that *"on drama like this next week they will present a drama on road safety so I tell them a story about road safety then we identify the characters on the chalkboard, then I ask them take different characters or volunteer and then I will divide the whole class into groups and then they start presenting their drama"*. She said that learners will dramatise the story which they were taught and she could see that they were also putting in their own efforts and thoughts. They present the drama the way they always see the real events or what happened on the road.

Ellis finally said that Lower Primary learners do not write examinations *"we just set a quiz maybe for 10 marks on the skills that they learnt or maybe you want to ask them on the primary and secondary colours, so the test which they are going to write on a 10 point scale is what we put it as a more structured assessment"*.

Ellis assessed her learners during and at the end of the lesson when she taught the three lessons I observed by asking them questions as individuals and as a whole class these included:

*What was the name of the girl? ×2, Candy!
Nekoto was a daughter to!
Who told the story? ×2, Yes, Robbins!*

*Who told the story ×2, Yes, Aggy.
Who can tell us what monsters are?
An old woman, was having how many years? Yes!
Do you always like stories from your grandmothers?*

*What is Andy doing? Yes, Candy!
Do you like it?
What kind of objects you need to make a card loam? Vicky!*

Ellis gave practical tasks to learners during her lesson presentation as a form of assessment:

“Now you are going to draw map of the story. Each and everyone of you should follow what we talked about the story of Nekoto”. Take your pencils please! Now start drawing the story of Nekoto, the village where Nekoto lived, the ponds and the omakishi.

“You are going to make a placemat. Now! Help your mother to make a very nice placemat so that after you finish making your own placemat you give it to her so that she can use it to serve tea”.

4.9.3 Assessment according to Ellis and Aline from the focus group discussion

When asked about the way she normally assesses learners in Arts, Ellis in the focus group discussion responded by saying that *“according to the assessment, Arts is assessed like other subjects that are offered in the Lower Primary”*. She continued on to say that she always assesses learners on a five point scale like A, B, C, D and E. She said that it depended on the particular learner whom she was assessing. For example some of the learners achieve the basic competencies at once when she is teaching them and that particular learner will be awarded 5 points or she will be awarded 4 points. She said that other learners take time to achieve the basic competencies and the teacher has to come in and help until that particular learner has achieved the basic competencies. Ellis said that she does not always give tests to her learners in the Lower Primary Phase but she uses more structured assessment and less structured assessment. Less structured assessment is done orally through class work and quizzes.

Aline in the focus group discussion added to Ellis’s comments by saying that a mixture of verbal and writing assessment done during the teaching process is less structured

assessment. This means that the teacher is teaching and asking questions at the same time. More structured assessment comes at the end of the topic or theme, when you assess what learners have done by writing. She gave an example in music when she teaches singing. She needs to assess whether learners sing according to conducted groups by keeping rhythm, are they keeping their tempo. Their pitch is also assessed when they are busy singing. When assessing using the more structured assessment, Aline said that *“We have a topic about colours where learners have to be familiar or aware of primary and secondary colours and the outcome of mixing two primary colours together.”*

4.10 CONCLUSION

In this chapter I reported on my findings of teachers’ perceptions about the value and implementation of Arts at the Lower primary Phase Level. Guided by my research questions I was able to report my finding under the following sub headings:

- The profiles of the schools and the teachers
- The Value of Arts at the Lower Primary Phase
- The incorporation of cross curricular issues in Arts
- The incorporation of Arts with other subjects
- The teaching strategies in Arts
- Problems and challenges in teaching Arts at the Lower Primary Phase
- Solutions to these problems and challenges
- The assessment of Arts at the Lower Primary Phase Level

These headings were guided by the key indicators from my literature review chapter. In the next chapter, I discuss and analyse the findings from chapter four.

CHAPTER 5

DATA ANALYSIS

5.1 INTRODUCTION

The rationale for this chapter is to interpret my findings presented in chapter four and to use the findings to make meaning of and respond to the research questions. I will assess from the findings how closely teachers views on Arts mirror the Namibian policy and how well they understand the broader implications of Arts in the curriculum. I will then draw on the relevant literature explored in chapter two to aid my interpretation or analysis for this chapter. The framework of this chapter is therefore as follows:

- The role of Arts in the Lower Primary
- The implementation of Arts in the Lower Primary
- The challenges and issues faced by teachers in implementing Arts
- Solutions to these challenges and issues in implementing Arts
- Teachers' assessment of Arts

5.2 THE ROLE OF ARTS IN THE LOWER PRIMARY

The purpose of this section is to examine and analyse the understanding of the teachers of the value of Arts at the Lower Primary Phase. In chapter two I refer to the aims promoted by the Lower Primary Phase syllabus for Arts and in the curriculum guide for Namibian schools (Namibia. MOE, 2005; Taylor & Andrews, 1993). These are to expand learners' imagination and creativity through finding solutions to stimulating situations, individually and in groups. The three teachers I interviewed shared the same understanding of the value of Arts at the Lower Primary Phase by saying that Arts stimulates the learner's imagination and creativity. They said that it is through Arts that we get creative people in drawing, carving and modelling. They went on to say that Arts helps learners to be innovative, and become creative, especially when they are given

drawing tasks. Given the understanding of these teachers of the value of Arts at the Lower Primary Phase, the syllabus further emphasises outcomes aimed at developing a spirit of enquiry and experimentation, fostering skills of observation and creativity, and reinforcing work in other areas of the curriculum (Namibia. MOE, 2005). As indicated in chapter two, Arts is viewed as able to “develop creativity, a capacity that is not only an aspect of Arts practice, but one that forms the performance of any task in any field requiring originality, innovation, imagination and improvisation” (UNESCO, 2001, p. 9-10).

The second role of Arts according to the responses of the teachers and the evidence I obtained through class observations, revealed that learners actively participated in Arts lessons. For example, learners participated through singing songs, dancing and group activities. This helps learners to socialize especially if they work in groups because they learn from one another. This aspect of Arts has been supported by the UNESCO (2005) document that states that learning in the Arts is viewed as beneficial for learners and the learning process as it engages learners’ interest and enthusiasm, and encourages learners to actively participate in the classroom.

The third role as stated by Rachel was that Arts “enables the learners to contribute to the development of the culture in Namibia”. As indicated in chapter two, this means that the learners discover and develop their own expressive abilities, and learn how to understand cultural expression in their local environment, in the nation and in the world at large (Namibia. MOE, 2005; Namibia, MBESC, 2001). The songs sung by learners during the lessons displayed the diverse cultures of Namibia. For example, songs sung were in English, Silozi and Oshiwambo. The education policy document (Namibia. MEC, 1993), encourages teachers to develop a sense of cultural belonging which requires that notions of family and community must be incorporated in learning and teaching. (Namibia. MOE, 2005; UNESCO, 2001; Namibia. MEC, 1993) argue that in order to enrich our national culture we should all take pride in our diversity and honour our ancestors..

The fourth role was that Arts is important to the children at the Lower Primary Phase because it helps to induct them into their oral tradition, for example stories, songs, simple poems, riddles, nursery rhymes and games (UNESCO, 2001). The two teachers that I observed, started their lessons with telling learners stories and by singing a song in the introduction or conclusion of the lessons. Telling stories and singing songs is part of the Lower Primary Phase syllabus and it is stated that learners can “perform songs in their mother tongue, other Namibian languages, English and from neighbouring countries” (Namibia. MOE, 2005, p.125).

The fifth benefit of Arts that Aline cited was that, “if learners are making art works out of any materials, Arts becomes enjoyable and learners are motivated, which in turn motivates the teacher”. As indicated in chapter two, Huntley’s argument that; “Art is something that everyone can enjoy”, emphasizes its universal appeal (1992, p. 1). The teachers I interviewed said that Arts is enjoyable to learners when they are involved in constructing objects out of various materials because it motivates them. (Namibia. MOE, 2005; Jenkins, 1986) argue that “much joy comes from an awareness and aliveness to beauty, in every object as well as in art forms” and “what joy and delight can accompany creating something that never existed before. This can offer real meaning to existence” (Jenkins, 1986, p. 24).

The last benefit of Arts as cited by these teachers during interviews was that Arts helps learners to build on the foundation of developing skills that will help them throughout their lives. The policy set out in (Namibia. MOE, 2005) as well as Lancaster (1990) states that in order to ensure that children learn a range of pertinent practical skills so that they develop an expertise in using both materials and equipment correctly they have to be involved in experiencing and learning an artistic visual grammar and also through specific studies in using the elements of Arts. This aspect was mentioned by the teachers as a benefit but was not implemented in the Lower Primary Phase due to lack of teaching and learning materials for Arts in their schools.

5.3 THE IMPLEMENTATION OF ARTS IN THE LOWER PRIMARY

I begin this section by analyzing how the four major forms of Arts were implemented; this is followed by an analysis of the teaching strategies that they used and lastly I present an analysis of how they incorporated Arts with cross-curricular issues and other subjects within the Lower Primary Phase curriculum.

5.3.1 The four major forms of Arts

In this sub section I present an analysis of how the four major forms of Arts were implemented by these teachers, namely dance, drama, visual arts and music.

5.3.1.1 Dance

As outlined in chapter two by Cox and Hart (n.d., p. 8) they are five purposes of dance in education and these included:

- A way of expressing emotions and creativity
- Part of a group's expression of who they are
- Connected with music and traditions of a particular society
- A form of entertainment – both for those watching and those taking part
- Linked to religion and rituals, festivals and celebrations

The teachers that I observed had an understanding of how to implement the first four purposes in their classrooms. Though I feel that the teachers implemented these purposes rather randomly, For example the learners were asked to perform the dance of the Omakishi (Monsters) without any background material. The learners devised a dance when they were told to dramatise the story of Nekoto that was interesting as it symbolized the real dance of the Omakishi which showed the creativeness of the learners.

The last purpose links to religion and rituals, festivals and celebrations. My observations showed that teachers had a limited understanding of how to implement this purpose in

their classrooms. I feel that the teachers lacked the knowledge to teach dance at this phase level as can be seen under the problems and challenges faced by these teachers.

5.3.1.2 Drama

In chapter two, Taylor and Andrews (1993) argue that drama enlivens teaching and learning in all areas of the curriculum. In the lessons where these teachers used learners to dramatise a particular situation, these lessons were interesting in the sense that other learners could watch and listen attentively. Bolton as cited in Hargreaves (1989, p. 130) states that while learners are performing a drama, others should “listen actively, so as to be able to ask questions, make comments and respond in other relevant ways to what they had heard”.

The teachers guided learners on what to do during the drama before they started acting so that they would not be confused. They also chose a few learners to take up different roles within the drama. This strategy adopted by the teachers showed that they knew how to implement drama at this phase level, in terms of their ability to enliven the lesson.

5.3.1.3 Visual Arts

Although the teachers teach Visual Arts it was done in a very limited way due to a lack of materials. As indicated in chapter two, Robinson (1989) states that one of the aims of Visual Arts is to explore different techniques, tools and modes of manipulation in all sub disciplines of this form. This aim was not achieved in any meaningful way. For example, when learners carried out a practical activity on a colour wheel only a few brushes were available and the teacher struggled to get powdered paint for this activity. The lack of material hampers the achievement of all the other aims of Visual Arts as stated by Robinson (1989) in chapter two. I did find that the development of objects using ideas based on crafts was better developed and in the case of constructing the wire cars and in other crafts, teachers did reveal a degree of resourcefulness.

5.3.1.4 Music

According to Robinson (1989, p. 51) the curriculum of music should enable learners to:

- Experiment with, and develop skills in, producing sounds with the voice, a variety of musical instruments and other means of sound production
- Work in a variety of groupings, large and small, using all of these
- Discriminate and use timbre, pitch, intensity, rhythm and duration, with increasing accuracy
- Use conventional and accepted musical forms and styles as well as experimenting with others
- Begin to respond to a variety of styles and forms of composition – Western and non-Western – and to appreciate their use and appropriateness in different situations
- Develop individual interests and abilities in making and appreciating music

The first five aims of music as stated by Robinson (1989, p. 51) were not well implemented by teachers because they lacked teaching and learning materials for music. Lancaster (1990, p. 15-16) suggests that if teachers are to teach Arts at the Lower Primary Phase they should be able to “develop the children’s knowledge of materials by allowing them to experiment freely and to encourage them to use materials sensibly in making Art”. The teachers do not achieve these aims because they do not have musical instruments to help them to teach music in this way. The only musical instrument used by learners to sing was their voices which falls short of the statement by Robinson (1989, p. 51) that learners should be able to experiment with, and develop skills in, producing sounds with the voice, a variety of musical instruments and other means of sound production.

Adding to the problem of materials was that these teachers did not have sufficient knowledge on how to make the best use of music in their lessons at the Lower Primary Phase. These teachers had not had opportunities to attend workshops on music where they could be trained how to “discriminate and use timbre, pitch, intensity, rhythm and

duration, with increasing accuracy” (Robinson, 1989, p. 51). These problems hampered the implementation of music at this phase level.

Despite these problems, these teachers were able to teach music to learners. They taught learners to perform songs in their mother tongue, other Namibian languages such as Oshiwambo, English and from neighbouring countries (Namibia. MOE, 2005). They were able to develop individual interests and abilities in making and appreciating music by asking willing learners to lead others in singing these songs.

5.3.2 Teaching strategies

Most of the teaching strategies that were cited by these teachers during the interviews and used during class observation were the same such as: group work, telling stories, singing songs, drawing, questioning and answer, using learning support materials, individual work and demonstration. In chapter two, I discussed five teaching strategies that teachers can use to focus learners’ attention, but it is only group work among the five strategies which was evident in both interviews and class observations that I conducted.

Strategy 1: Group work

Both teachers that I observed used this strategy and two of the teachers mention it during the focus group discussion. They said that learners are given different tasks to discuss in groups, then later or afterwards they will be given chance to give feedback to the whole class. From the interviews and class observations conducted, it was evident that teachers knew how to implement this strategy. They said that whenever they give group work to learners, some of the learners always want to dominate others, so they made sure that in each group everyone participated. Another example that was given was that when the learners draw if three learners are busy drawing the pictures, the other ones participate by colouring the pictures, while the others give feedback to the whole class about what they learnt in their group.

Group work is a teaching strategy that uses interactions between learners as part of the learning process (Namibia. MEC, 1995). The policy states that when using group work, the teacher have to distribute responsibility for learning among learners. From the evidence collected, it is clear that these teachers understood how to implement this strategy according to the policy.

Strategy 2: Telling stories

Though this strategy was not discussed in chapter two, it is one of the teaching strategies commonly used by the two teachers that I worked with in my study. Telling stories according to UNESCO (2001, p. 17) is “the main focus that should be integrated into children’s learning process at the Lower Primary Phase, with children being encouraged to act out parts of the stories”. For example, one of the teachers while teaching learners about the topic of story (plot) she said that I am going to tell you a story about Nekoto, the daughter of Nauwandjoba. This story is told in the village of Oshari, near Okongo. After the teacher had told the learners this story, she chose five learners to retell the story to other learners in class using drawings about the map of the story of Nekoto.

Telling stories to learners is part of the themes and topics in the curriculum guide for the Lower Primary Phase: Grades 1-4 syllabus (Namibia. MOE, 2005, p. 126) under the learning objectives states that learners should “develop an awareness of how the story (plot) structures a drama”. These teachers have an understanding of how to implement this teaching strategy required by the curriculum guide.

Strategy 3: Singing songs

This teaching strategy was not discussed in chapter two, but it is used by the two teachers I observed. They often started and ended lessons by making learners sing songs to introduce the lesson with another song at the end. Singing songs was a topic in the curriculum guide for the Lower Primary Phase: Grades 1-4 (Namibia. MOE, 2005, p.

125) which stated that learners could “perform songs and song games together in their mother tongue, other Namibian languages, English, and from neighbouring countries”.

The songs sung by learners during the class observations were relevant to what the approaches in the curriculum guide for the Lower Primary Phase: Grades 1-4 required. The learners’ work books in Rachel’s class also indicate that learners had written the National Anthem (see appendix 8). This indicated that these teachers had an understanding on how to implement this teaching strategy and recognize its value.

Strategy 4: Drawing

Drawing was used by the two teachers that I observed. For example, during one of the class observations, Ellis told her learners to draw the map of the story of Nekoto that she told them. After drawing the map she chose five learners one after the other to retell the story of Nekoto using their drawings about the map of the story of Nekoto.

Though Rachel has done little drawing work with the learners, the learners’ work books indicated that learners have drawn pictures of road safety and patterns (see appendix 8 and 6). This was an indication that the teachers were attempting to implement this teaching strategy in their classroom.

Strategy 5: Role play and dramatisation

The Arts policy states that “competitions between schools, such as in drama and other arts, should be encouraged, especially with support from the private sector and that those learners with special talents should be provided with opportunities for further development of their skills, through a variety of strategies” (Namibia. MBESC, 2001, p. 17). Ellis seemed to know how to implement this teaching strategy in her class. For example, she chose learners to dramatise the story of Nekoto to others saying: “*now we are singing the song for the Omakishi, now we will see what Nekoto will do. Now because*

the Omakishi will be busy dancing, now Nekoto will draw water from the pond, now she will go home”.

Rachel chose learners to mime how the faces of people look according to their mood during the lessons that I observed. Role play and dramatisation is an important teaching strategy in the Lower Primary Phase whereby learners can “present group planned mime, role plays, dramas and puppet theatre with characterization and structure” (Namibia. MOE, 2005, p. 126).

Strategy 6: Questioning and answer method

A questioning and answer method was a common teaching strategy used by the two teachers that I observed. Questions were asked during the introduction, in the middle of the lesson while teaching and during the conclusion of the lesson. Most of the questions asked were closed questions and did not require learners to think critically. For example: *Where do you always see Patterns? What was the name of the girl? ×2, Candy!*

Though the two teachers asked questions they did not consider the different questioning strategies that could have required the learners to think critically.

Strategy 7: Using learning support materials

According to Clement (1986, p. 55) an “Art teacher who fills his classroom with interesting collections of natural and man-made things, good photographs and reproductions of works of art, and who directs the children’s attention towards the environment that surrounds the school, is more than half way towards ensuring that the children have sufficient to feed the mind’s eye”. This teaching strategy was used by Rachel where in one of the lessons she taught she brought pictures of people showing the different moods in which people tend to find themselves such as happy, sad and angry. I felt, however, that teachers could have made greater use of displays, especially of cultural artefacts and crafts that are easily available in these communities.

Ellis also brought a number of teaching aids when she taught the story of Nekoto. She brought a bucket of water, a cup and a traditional costume to class that she used to clarify some aspects of the story.

Strategy 8: Individual work

Both the teachers I observed including Aline from the focus group discussion implemented this teaching strategy. One of Rachel's lesson plans indicated that learners were going to work on creating patterns as individuals and this was done as planned. She also invited individual learners to demonstrate or mime to their friends when she taught the topic on miming. Ellis told learners to draw the map of the story of Nekoto as individuals. Though they were a number of problems encountered by the teachers in using this teaching strategy, it worked out well for all the two teachers observed.

Strategy 9: Demonstration

The two teachers who worked with me in my study used demonstrations in some of the lessons that I observed. For example, when Rachel was teaching about the colour wheel, she used this method in her presentation by telling learners that: "Our colour wheel should look like this when we have finished". The lesson plan also indicated that Rachel would invite individual learners to be demonstrating or mime to others.

Ellis demonstrated what learners were supposed to do when teaching learners about making a card loom. While learners were working on their card loom, she also continued to work on hers. Although this strategy was not discussed in chapter two, the two teachers seemed to know how to implement it in their classrooms. This teaching strategy was effective because learners could observe from what the teacher was doing and continued to work on their practical activities.

5.3.3 Incorporation with other subjects

In chapter two I mention that, “Arts is within the aesthetic area of learning in the curriculum, but has thematic and methodological links to other subjects across the curriculum” (Namibia. MOE, 2005, p. 119). The examples cited by the teachers showed that they did incorporate Arts with other subjects. Four of the six teachers interviewed cited that they incorporated Arts when they taught Mathematics, others cited examples of how they incorporated Arts with subjects such as English, Environmental Studies and Religious and Moral education. This was supported by Clement (1986) who argued that different subject disciplines can be related either through their working methods and processes, through their common content, or because they share common purposes in the education of children. He argues that although the working methods used in the teaching of Arts and other subjects are very different to each other, there is significant overlap of content so that in all subjects there is a dependence upon the study of work made by artists, crafters and designers (Clement, 1986). He further argues that there are many opportunities for the use of interplay between Arts and language in the teaching of Arts (Clement, 1986).

From the findings, it was evident that these teachers are aware of opportunities in the Lower Primary Phase curriculum to incorporate Arts with other subjects and are willing to try to implement this approach.

5.3.4 Incorporation with cross-curricular issues

Cross-curricular themes concern aspects of life, which are important throughout life and which should be implemented throughout the learning process and beyond and that they contribute to the formation of attitudes and values, may inspire socialising and link school and society. During the interviews conducted with the teachers, they revealed that they were aware of these cross-curricular themes and their importance. For example, HIV and AIDS and environmental education were two cross-curricular issues that came out

strongly. Ellis, when teaching about the story of Nekoto concluded the lesson by emphasized the importance of water, that water is life.

These cross-curricular issues are referred to while other issues such as human rights and democracy and population education were neither fore-grounded in the interviews nor incorporated during the actual teaching of these two teachers. The focus on HIV and AIDS and environmental education themes is understood and implemented by both teachers. Given the particular phase being taught by the teachers in this case study topics related to human rights and democracy education and population education are perhaps beyond the current scope of these teachers.

5.4 THE CHALLENGES AND ISSUES FACED BY TEACHERS IN IMPLEMENTING ARTS

From the findings in chapter four, it seemed that most of the problems faced by these teachers were the same. They all mentioned problems such as:

- Lack of knowledge in teaching Arts
- Lack of teaching and learning materials for Arts
- There is no education officer for Arts
- Lack or shortage of workshops for Arts

5.4.1 Lack of knowledge in teaching Arts

Many teachers in this study did not mention this problem in teaching Arts at the Lower Primary Phase. In the Basic Education Teacher Diploma (BETD), Arts is a compulsory subject but it was surprising to learn that Rachel who went through the BETD programme said that she lacked the knowledge to teach Arts. As discussed in chapter two, I feel that Rachel and other teachers lacked confidence in teaching Arts, and this may well be “combined with or resulting from a feeling that they themselves are not artistic” (Robinson, 1989, p. 56).

5.4.2 Lack of teaching and learning materials for Arts

The problem of lack of teaching and learning materials seemed to be a big problem to all teachers that I observed and interviewed. For example, Rachel cited an example of materials like “bottles of powered paint, clay, chart and other things for Arts, I don’t have them”. She then went further to say that at NHE Primary School fourteen classes for Lower Primary, shared one bottle of a powered paint and two paint brushes.

Ellis said that the problem they have is just the materials. She said “sometimes you find that we try to teach a certain topic and then we are running short of materials”. She also said that they are not provided with learners’ book or teachers’ guide so that you can see the steps to follow when they are presenting a lesson in Arts.

Aline supported Ellis in the focus group discussion by saying that they do not have teaching materials for Arts and when they write letters to ask parents to buy materials for their children, for example to buy wool, not all parents are able to buy the wool for their children.

Karen supported Aline’s comments by saying that they have difficulties in accessing appropriate materials.

5.4.3 There is no education officer for Arts

Another problem revealed in the study by these teachers was the lack of facilitators and subject heads for Arts who can help teachers who experience problems in their teaching. They said that the management and the Head of Department (HOD) who was responsible for Arts did not observe teachers in Arts at Lower Primary Phase.

5.4.4 Lack or shortage of workshops for Arts

One of the problems mentioned by Rose was the lack or shortage of in-service programmes to promote Arts and ensure that teachers really know how to implement Arts.

5.5 SOLUTIONS TO THESE CHALLENGES AND ISSUES IN TEACHING ARTS

The common solutions to the problems and challenges of teaching Arts at the Lower Primary Phase that were cited and supported by all teachers interviewed were:

5.5.1 Visits to the public library and the teachers' resource centre

This study revealed that one of the solutions to the problems and challenges in teaching Arts was that these teachers use the public library and the teachers' resource centre where there are books on how to teach Arts.

5.5.2 Workshops for Arts teachers

According to Robinson (1989, p. 57) quoted in chapter two, one of the solutions to the problems and challenges in teaching Arts is "the development of school-based in-service training in the Arts". One of the teachers who worked closely with me in my study supported this saying that they need workshops for teaching Arts, training for facilitators for this subject and that the school management should support the Lower Primary teachers.

5.5.3 Regional office to employ an education officer for Arts

As indicated in chapter two, this problem appears in the Arts Policy (Namibia. MBESC, 2001, p. 17) which states that "the Department of Formal Education and the National Institute for Educational Development (NIED) should ensure that all primary and secondary schools implement the compulsory Arts subject as stipulated in the curriculum for basic education and that advisory services should be provided, subject panels should be requested to investigate the feasibility of making arts and culture subjects promotional subjects". Ellis said that the regional office should, if possible, employ an education officer for Arts so that when teachers have problems at school there is someone they can go to in the regional office who will help them to teach Arts in an effective way.

5.5.4 Improvise with local materials

Teachers interviewed indicated that they improvise when teaching Arts, for example if there was a shortage of powdered paint they grind coloured chalks when colouring or painting. These teachers indicated that they also improvise with local materials that learners could collect around their local environment. This situation was evident during the class observations where I could see teachers and learners using local materials during the practical activities done in class.

5.5.5 Learners to share the available materials

The teachers came up with a solution to the problem of materials by asking the parents for help. Though some of the parents did not respond, some responded by buying materials for their children. They said that because they are working with young learners you find that they will share the materials.

5.6 TEACHERS' ASSESSMENT OF ARTS

Two forms of assessment came out strongly from the teachers I interviewed and these were evident during the class observations. The two forms of assessment revealed in my study were:

- informal less structured assessment
- more structured continuous assessment

Though these teachers did not attend workshops and had no education officer for Arts, they could interpret and implement the two forms of assessment in their classrooms. This was possible because Arts is assessed like any other subject in the Lower Primary Phase curriculum. For example, Ellis explained how she used the informal less structured assessment by saying that *"immediately when learners were busy working with materials during practical activities, she moved from one group to the other checking whether they are taking care of those materials, how well they mixed the paint, how they were taking*

care of the paint brushes and all the things which will be needed". She said that "immediately when she was busy checking and observing learners in class, she assessed each learner on a five point scale". As indicated and discussed in chapter two, these teachers have an understanding of informal less structured assessment which "means observing a learner's performance for assessment purposes as we teach and record what we see according to the 5-point scale" (Namibia. MOE, 2004, p. 12).

As explained in chapter two, more structured continuous assessment "means setting up assessment situations/quizzes periodically. An assessment situation is an activity the teacher organises and plans in order to assess the learners and give them marks on the 5-point scale" (Namibia. MOE, 2004, p. 12). When explaining how they used this form of assessment, one of the teachers said that Lower Primary learners do not write an examination at the end of the term. She said that as teachers they just set quizzes maybe for 10 marks on the skills that learners learnt and this is what they record as more structured assessment.

As explained in the questioning and answer teaching strategy, I found out that most of the questions asked were closed questions and did not require learners to think critically. For example: *Where do you always see Patterns? What was the name of the girl?* Though these teachers asked questions during the lessons as a form of assessment, they did not consider the different questioning strategies that could have made learners think critically. I feel that this situation existed because the teachers had never attended workshops for Arts and that the principals and HOD's responsible for this subject had never visited these teachers in Arts lessons.

5.7 CONCLUSION

In reviewing the findings obtained from this case study in relation to the official report that triggered this study on the status of Arts education in Namibia outlined in chapter one, what I found to be particularly noteworthy is:

- The extent to which the participating teachers were aware of the value and benefits of Arts education at the Lower Primary Phase level
- The degree of willingness revealed to incorporate Arts in a meaningful way
- The extent to which they attempted to include different dimensions of Arts in their teaching
- Their obvious commitment to this area of teaching and learning and their own enjoyment of the subject

Given that these teachers are teaching young learners in less than ideal circumstances, I feel that they deserve recognition for what they are trying to achieve. I feel that they also truly deserve the sort of support they need to increase the scope of their endeavours and to achieve the aims of Arts, particularly at this crucial stage of the learners' development.

CHAPTER 6

CONCLUSION

6.1 INTRODUCTION

This chapter concludes the study. In the first section of this chapter, I reflect on the purpose of the study. In the second section, I provide a critical overview of the study by looking at the research design and process and the main findings of the research. Finally, I focus on insights about the research process as well as lessons learnt from the findings.

6.2 PURPOSE OF THE STUDY

As I indicated in chapter one, the purpose of this study was to investigate teachers' perceptions about the value and implementation of Arts at the Lower Primary Phase. Given the focus on the Arts in the Namibian education reform policy alongside the reported neglect of the subject in some schools, I believe that this study has been valuable in providing a series of insights into Arts implementation at the Lower Primary Phase level that may help the teaching of the subject.

My research into this topic was triggered by statements from the 1999 Presidential Commission on Education, Culture and Training, on Arts and Culture in Schools and Higher Education which indicate that "most school principals and teachers are not teaching the arts subjects that are compulsory for all learners" (Namibia. 1999. Presidential Commission on Education, Culture and Training, p. 209). Optional arts subjects are also disappearing from the curriculum as principals find it difficult to allocate a teacher for a subject that might not attract a full class of learners. Talented arts teachers are leaving the teaching profession as they find they have to teach other subjects (Namibia. 1999. Presidential Commission on Education, Culture and Training, p. 209).

I chose to investigate the teaching of Arts at Lower Primary Phase level because while Arts is allocated three periods per week and is implemented as a compulsory school subject, it is also expected to permeate all the learning areas of this phase. The Lower Primary Phase therefore presents considerable opportunities to introduce learners to many aspects of the Arts and to stimulate their interest in various aspects of the Arts. Further to this, this phase ought to be laying the foundation for the personal and social developmental objectives identified as particular strengths of exposure to the Arts. I believe that this study has provided valuable insights into the teaching of Arts in the Lower Primary Phase. As will be seen from the lessons that I have learned from the study I believe that the insights gained from this small scale research project will serve to increase the effectiveness of the pre-service programme my colleagues and I offer to our Lower Primary student teachers.

6.3 REFLECTION ON THE RESEARCH PROCESS

As indicated in chapter three, I adopted an interpretive orientation for this qualitative case study. The selected research design and approach helped me to shape the success of this study. Placing my research within the interpretive orientation facilitated the collection, analysis and interpretation of the data in a manner that helped me to address my research questions in a meaningful way.

In my study, I used three methods to collect the data. These included interviews, classroom observations and document analysis. Each one of these data collection methods played a significant role in this study. For example interviews, allowed me to probe areas of interest as they arose during the interviews. I specifically used semi-structured interviews because this type of interview allowed the respondent to raise issues and questions as the interview progressed. I had a focus group discussion with five Lower Primary teachers where I managed to get rich data because this approach encouraged teachers to interact freely during this discussion. Classroom observations allowed me to confirm what the two teachers who worked closely with me in the study were saying in the interviews compared to what they did in the classroom situation. Document analysis

helped me to understand the situation that I was studying. The documents I analysed included learners' work, teacher's daily lesson preparations and the Curriculum guide for the Lower Primary Phase: Grades 1-4.

Though I encountered some difficulties in the process of data collection, on reflection I feel that I managed to collect rich and valuable data. This was enhanced by the willingness of the participants in my study.

6.4 MAIN FINDINGS

Reflecting on my research questions, this study provided me with a number of useful answers and insights as well as raising other questions.

- The first finding revealed in the study is that I found the teachers' awareness of the role and value of Arts education at the Lower Primary level to be a particularly positive aspect of the study. As indicated in chapter five, the common and important value cited by these teachers during interviews was that Arts at the Lower Primary Phase stimulates the learner's imagination and creativity
- Second, the degree of willingness revealed to incorporate Arts in a meaningful way. The study showed that there were opportunities for these teachers to incorporate Arts with other subjects because it has thematic and methodological links to other subjects across the curriculum. The results from the study also showed that these teachers incorporated Arts with cross-curricular issues
- The third finding revealed in the study is the extent to which these teachers attempted to include different dimensions of Arts in their teaching
- Last, was their obvious commitment to this area of teaching and learning and their own enjoyment of the subject.

These findings revealed a sound foundation in Arts teaching in the Lower Primary classes I observed, but that a considerable degree of additional support is needed for this key learning area to be developed as it ought to be and could be.

On the question of what issues and problems teachers have in teaching Arts as a separate subject in the Lower Primary Phase, dealt with in chapter five, the study revealed a number of issues and problems such as:

- Lack of knowledge in teaching Arts
- Lack of teaching and learning materials for Arts
- There is no education officer for Arts
- Lack or shortage of workshops for Arts

These issues and problems are making it difficult to implement Arts at the Lower Primary Phase level at the two schools. The findings from this study revealed that for effective implementation of this subject at this Phase level the following is needed:

- Visits to the public library and the teachers' resource centre
- Workshops for Arts
- An education officer for Arts located in the Regional Office
- Additional support in learning to improvise with local materials
- Schools to budget for Arts materials
- Learners to share the available materials

6.5 LESSONS LEARNT

6.5.1 The research process

During this research process, I learnt a number of lessons. The rich data that I obtained from the focus group discussion provided a good starting point for my research because it gave me all sorts of ideas that I could build on and develop. I also learnt that the focus group discussion encouraged the five teachers to share ideas and common concerns. My

data would have been much poorer if I had only interacted with Ellis, one of the teachers that I closely worked with in this study.

This focus group discussion also enabled me to have a good relationship with Ellis. When I went into her class for observations, I realized that she did not feel threatened by my presence. I feel that she developed confidence in me during the focus group discussion and realized I was not an inspector coming to check her work, but a person that that wanted to learn and share ideas with her. I therefore recommend the use of a focus group discussion for research.

6.5.2 Results from the findings

I have learnt from this study that these six Lower Primary teachers were interested in, and had the courage to teach Arts at the Lower Primary Phase despite the fact that they were hampered by the unavailability of Arts materials at their schools and their lack of a deep understanding of the theory and ideas underpinning the subject.

This group of Lower Primary teachers claims that they have no skills but they are willing to implement Arts at this phase level and are actually doing some impressive work given their situation and circumstances.

The fact that there is no evidence that these teachers are given support from the HODs, principals and the regional education office shows that their work is not recognised and they are not supported in the teaching of the Arts at the Lower Primary Phase level.

One of the six Lower Primary teachers in my study one was a BETD graduate. I was surprised to hear from her that she lacked the knowledge on how to teach Arts to learners. In the BETD, Arts in Culture is core subject at all colleges of education from year 1 to year 3. This means that Arts in Culture is a compulsory subject done by all students at the Colleges. This response by this teacher will also help me to better prepare my BETD students in Arts in Culture in future.

6.6 RESEARCH LIMITATIONS

As indicated in chapter three, my research had some limitations due to the sample size and length of observation which means the results are not generalisable. My findings from this study exclusively refer to the six teachers that participated in this research.

6.7 RECOMMENDATIONS FOR FURTHER STUDIES

Given what has emerged from the study and the whole issue of negativity about the implementation of the Arts in schools, I feel it would be valuable to expand this study to other Lower Primary schools in other areas of the Republic of Namibia. The question is whether we are being fair to say that teachers are not teaching the Arts subjects that are compulsory to all learners.

I recommend that a similar study is conducted at the Upper Primary Phase. It is here that one lays the foundation of the Arts. This in turn could lead to a fostering of a love for the Arts in learners in the secondary school which will be beneficial throughout their lives.

6.8 CONCLUSION

This study examined the role that Arts plays in the development of learners and particularly its place in the development of the young learner in the Lower Primary Phase. The research revealed that while this role is recognised by the current Namibian Education policy there continues to be gap between policy and practice. The results of this study, however, indicate that the problem is less one of teachers' unwillingness to implement Arts, but rather that the issues identified by previous reports relating to the status of the Arts is fundamentally systemic in nature. If this area of human development is to achieve its goals then these results indicate the need for greater support at all levels of education provision, not least in relation to pre-and in-service programmes.

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Appendix 1

Rhodes University

Education Department

MEd (GETP)

Major Interview Questions

1. For how long have you been teaching Arts at the Lower Primary Phase?
2. Do you enjoy teaching Arts to Lower Primary learners? Why?
3. Do you think that this subject is important for learners at the Lower Primary Phase? Why?
4. Do you think Arts should be part of the Lower Primary curriculum? Why?
5. Are you happy that Arts is taught 2 times a week in grades 1&2 and three times a week in grades 3&4?
6. Would you want more periods added?
7. If you were to rank Arts and other subject from 1-5 where would you rank it? Why?
8. How do you normally incorporate the cross-curricular issues/themes when teaching Arts? Give an example?
9. How do you incorporate Arts when you are teaching other subjects? Give example?
10. Do you think that the incorporation of Arts with other subjects is a good idea? Why?
11. Could you explain to me the methods you do always use to teach Arts in your classroom? Are these methods effective? Why?
12. Could you explain to me the problems and challenges you face when teaching Arts in your classroom?
13. How do you normally solve these problems and challenges in you classroom?
14. How do you normally assess your learners in Arts? Give example?
15. How many times do you assess learners in a term in Arts? Why?
16. What are your general comments about the teaching of Arts at Lower Primary Phase Level?

Appendix 2: Rachel's lesson preparation

#00

LOWER PRIMARY: WEEKLY LESSON PREPARATION

Subject: Arts Grade: 3B
 Theme: The Social Environment Date: 19-23/05/06
 Topic: Infrastructure & Communications
 Sub-Topic: Traffic Safety
 Lesson Objectives: Discover the potential of colour
 Basic Competency: Explain their choices of colours

Day 1

Teacher Activity	Learner Activity	Materials	Assessment
Introduction			
- Tell a story about colours	- listen to the story about colours	clb	visual art
- Ask questions about the colours he know	- will answer the questions	crayons	(Colours)
- Explain primary & secondary colours	- listen & discuss	papers	
- Experiment with primary & secondary colors with crayons	- Experiment in groups primary & secondary colours		

Day 2

Teacher Activity	Learner Activity	Materials	Assessment
Introduction			
- Introduce to sing a song	- will sing a song		
- Discover & recreate bright & subdued colours in nature & materials	- Discover & recreate bright & subdued colours in nature & materials	crayons clothes	
- warm & cool colours	- materials warm/cool		

Day 3

Teacher Activity	Learner Activity	Materials	Assessment
Introduction			

Appendix 3: Letter to the principals

P.O. Box 617
Ngweze
Namibia
12 May 2008

The Principal
Wooden Combined School

Dear Sir/Madam

RE: Request to conduct research at your School

I am a part time Master of Education (General Education Theory and Practice) Degree student with Rhodes University, Grahamstown in the Republic of South Africa (Student Number: 605C5349). I am currently in my second and final year of study, and I am requesting permission to use your school from 19 May – 6 June 2008 as one of my research site for the research report that I am required to write.

The aim of my research is to investigate the teachers' perception about the value and implementation of Arts at the Lower Primary Phase. If I am allowed to conduct my research at your school:

- I will have a focus group discussion with four Lower Primary teachers (teaching Grade 1-4)
- I will observe three Arts lessons for one of the selected Lower Primary teachers who will form part of my focus group discussion and have a post discussion (stimulated recall) after observation
- The interviews, observations and post discussions (stimulated recall) shall be recorded by video camera and tape recorder for easier access to information for transcription process.

The school and teachers concerned are assured of anonymity in the final research report, and the transcription shall be returned to the teachers involved to proofread and make final comments.

Should you have any questions or concerns about this request, contact me at 0812119802 or 066 254288 (home) or 066 253422 (work).

Attached, is a permission letter from the Permanent Secretary of the Ministry of Education and from Rhodes University.

Thanking you in advance for your cooperation.

Yours Sincerely

Stanley Chombo Chombo

Appendix 4: Letter to the teachers

P.O. Box 617

Ngweze

Namibia

12 May 2008

To: _____

Dear _____

RE: Request to conduct research at your School

I am a part time Master of Education (General Education Theory and Practice) Degree student with Rhodes University, Grahamstown in the Republic of South Africa (Student Number: 605C5349). I am currently in my second and final year of study, and I am requesting permission to use your school from 19 May – 6 June 2008 as one of my research site for the research report that I am required to write.

The aim of my research is to investigate the teachers' perception about the value and implementation of Arts at the Lower Primary Phase. If I am allowed to conduct my research at your school:

- I will have a focus group discussion with four Lower Primary teachers (teaching Grade 1-4)
- I will observe three Arts lessons for one of the selected Lower Primary teachers who will form part of my focus group discussion and have a post discussion (stimulated recall) after observation
- The interviews, observations and post discussions (stimulated recall) shall be recorded by video camera and tape recorder for easier access to information for transcription process.

I will be expected to answer the following questions or issues:

- The importance / role or value of Arts at the Lower Primary Phase Level
- The incorporation of cross-curricular issues in Arts
- Assessment in Arts
- Teaching strategies in Arts, etc.

The school and teachers concerned are assured of anonymity in the final research report, and the transcription shall be returned to the teachers involved to proofread and make final comments.

For any questions or concerns about this request, contact me at 0812119802 or 066 254288 (home) or 066 253422 (work).

Attached, is a permission letter from the Permanent Secretary of the Ministry of Education and from Rhodes University.

Should you grant me permission to observe your classes, be part of the Four Lower Primary focus group to be interviewed and have a post discussion (stimulated recall), please sign the attached consent form.

Thanking you in advance for your cooperation.

Yours Sincerely

Stanley Chombo Chombo

Appendix 5

CONSENT FORM

Mr Stanley Chombo Chombo is hereby granted permission to interview me, observe my classes for a week and thereafter a stimulated recall interview will be conducted. I am aware that the interviews, class observations and post discussions (stimulated recall) will be recorded, and that transcripts will be made of the interview and that extracts from these may be used in the final report. I have also been assured of anonymity and that of the school.

Signed: _____ Date: _____

Appendix 6: Pattern drawn by a learner in Grade 3



Appendix 7: Colour Wheel painted by a group of six grade 3 learners



Appendix 8

National Anthem

Road safety drawings

<p>Namibia land of the brave. Freedom fight we have won Glory to their bravery. Whose blood waters our freedom. We give our love and loyalty. Together in unity. Contrasting beautiful Namibia, Namibia our country. Beloved land of savannahs. Hold high the banner of liberty. Namibia our country. Namibia motherland. We love thee.</p>	<p>17 Llatqmanijzo</p> <p>Kyavani sa bui keto famukwakwa</p> <p>pumpi</p> <p>helmet</p> <p>njinda</p>
---	--

Appendix 9: Permission letter to conduct research from Rhodes University



RHODES UNIVERSITY

Grahamstown • 6140 • South Africa

EDUCATION DEPARTMENT

PO Box 94 • Tel: (046) 603 8383/8393 • Fax: (046) 622 8028 • e-mail: p.ngalo@ru.ac.za

TO WHOM IT CONCERNS

The bearer of this letter, **Stanley Chombo Chombo** is registered as a Masters of Education student at the above institution.

The research requirements of the degree necessitate the student's involvement in schools and other education institutions, where the student will need to interview educators and to do classroom observation.

We respectfully request that you will grant him the necessary permission to have the access to institution he need. The student is bound by and aware of the ethical policy regarding research and will abide by the principles of confidentiality regarding the publication of results.

Ursula van Harmelen
Senior Lecturer
Education Department
Rhodes University

+27 46603 8383

11 April, 2008

Tel: (046) 603 8111 • Fax: (046) 622 5049 • e-mail: registrar@ru.ac.za

Appendix 10: Permission letter from the Permanent Secretary



REPUBLIC OF NAMIBIA

MINISTRY OF EDUCATION

PROGRAMMES AND QUALITY ASSURANCE

Tel: 264 61 2933200

Fax: 264 61 2933922

E-mail: mshimbo@mec.gov.na

Enquiries: MN Shimhopileni

Private Bag 13186

Windhoek

NAMIBIA

9 April 2008

File: 1171/1

Chombo Stanley Chombo

P. O. Box 617

Ngweze

Katima Mulilo

Dear Sir

SUBJECT: PERMISSION TO DO EDUCATIONAL RESEARCH

Your letter requesting permission to do research as part of the post-graduate studies for a Masters of Education Degree, through the Rhodes University, Grahamstown, South Africa, has reference.

Kindly be informed that the Ministry of Education recognises your effort and the possible contribution your research initiative can make towards successful curriculum implementation for education in a broader sense.

This letter grants you permission to do the required work in terms of consultations, interviews and other related interactions at both school and regional office levels.

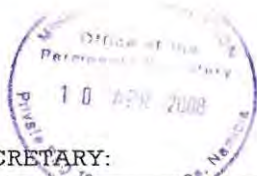
Kindly note that the Ministry of Education would expect from you to deposit copies of you published work in the respective libraries and resource centres. Also ensure that your research activities do not interfere with normal school programmes.

Best wishes for success in your academic endeavour.

Yours faithfully

I V Ankama

PERMANENT SECRETARY:



Appendix 11: Case Record for the focus group discussion with five Lower Primary teacher at Wooden Combined School.

Date: 19 May 2008

Time: 12H40 – 13H26

1. INTRODUCTION

In this case record, I am reporting on my findings from the focus group discussion which I conducted with five Lower Primary teachers from Wooden Combined School. The framework work of the case record is as follows:

- The profile of the school and the teacher
- The Value of Arts at the Lower Primary Phase
- The incorporation of cross-curricular issues in Arts
- The incorporation of Arts with other subjects
- The teaching strategies in Arts
- Problems and challenges in teaching Arts at the Lower Primary Phase
- Solutions to these problems and challenges
- The assessment of Arts at the Lower Primary Phase Level

2. THE PROFILE OF THE SCHOOL AND THE TEACHERS

- The first school where Ellis taught and where I held a focus group discussion with the five Lower Primary teachers was Wooden Combined School. This was opened in the early 1960's and it is one of the oldest Schools in the town of Katima Mulilo, in the Caprivi region. It has two grade 1 classes, one class for grade 2, one class for grade 3 and one class for grade 4. At Wooden Combined School, English is the medium of instruction at the Lower Primary Phase and Silozi (a local language) is taken as a subject at this phase level.

The professional details of the five Lower Primary teachers are as follows:

- Ellis was a grade 3 teacher at Wooden Combined School and she has 17 years teaching experience. For the past 17 years she has been teaching at the Lower Primary Phase Level. She has a Bachelor of Technology in Education Degree (B.Tech). This is the second teacher that I interviewed, observed her classes and with whom I conducted a stimulated recall interview. The lessons for Arts that I observed for this teacher were each 35 minutes long each period. There were a total of 39 learners in her classroom. Ellis also formed part of the focus group discussion conducted at Wooden Combined School.
- Molly was a grade 1 teacher and she has been teaching at Wooden Combined School for 5 years. She started teaching grade 1 this year (2008). For the past four years she has been teaching grade 5. She has a Higher Education Diploma which she obtained through the Open Learning Group Namibia (OLG). Molly only formed part of the focus group discussion conducted at Wooden Combined School.
- Aline was a grade 4 teacher and she has been teaching at Wooden Combined School for 7 years. She has been teaching at the Lower Primary for 13 years and she has a Basic Education Teacher Diploma (BETD). Aline also formed part of the focus group discussion conducted at Wooden Combined School.
- Rose was a grade 2 teacher and she has been teaching at Wooden Combined School for the past 17 years at the Lower Primary Phase level. She has a Basic Education Teacher Diploma (BETD). Rose was one of the focus group discussion conducted at Wooden Combined School.
- Karen was a grade 1 teacher at Wooden Combined School. She has 11 years teaching experience and she has been teaching grade 1 at this School for seven

years. She has a Bachelor of Education (Honours) Degree. Karen was also one of the focus group discussion conducted at Wooden Combined School.

These teachers are generalists and teach across the curriculum as they are Lower Primary teachers.

3. FINDINGS FROM THE FOCUS GROUP DISCUSSION

3.1 The value of Arts at the Lower Primary Phase

When asked about the value of teaching Arts at the Lower Primary Phase level, the five teachers who formed part of my focus group discussion each identified a particular benefit of Arts. Aline indicated that Arts always motivates her learners in many ways. The first way that Alice cited was that if learners come to school and they are not in the mood of learning somehow, as long as they are in Arts, and that Arts is a combination of many components like singing. Once learners start singing, dancing in the Arts lessons, they are always motivated even if they were not in the mood of learning. If a learner is not feeling well or maybe the parent is sick at home, once the learners are in Arts lesson they will forget those issues and come back in class motivated by other people who are dancing, singing.

The second benefit of Arts that Aline cited was that, if learners are making items out of the materials, Arts became enjoyable and they are motivated which in turn motivates the teacher. Alice continued on to say that seemingly or always the teacher is motivated by participating learners and that Arts discourages absenteeism her class because learners always like very much to come and participate in Arts lessons.

Aline went on to say that she has observed that Arts in the Lower Primary is same like Mathematics, like English, like Environment Studies, like anyone of those special subjects because from Lower Primary from grade 1, learners start learning Mathematics, and Natural Science going up to grade 12. That learner will become a doctor or a pilot or whatsoever from those subjects. Aline said that the same situation applies to Arts that is,

from Arts if a learner is not well up in Mathematics or is not well up in other subjects Arts will have to promote such type of people. She cited an example that “from grade 1 doing Arts, is where we get those creative people, someone is creative in drawing, someone can be creative in carving, someone can be creative in modeling, at last he becomes an artist in singing, an artist in drawing, an artist in making many things, earns a living”. She then went on to rate Arts as number one Arts in comparison with other subjects saying that many people are just earning their living only through Art. To continue motivating the value of Arts at the Lower Primary, Alice gave another example that one morning she came in another teacher’s class and she was jokingly singing a song from one DVD that she normally watch at her home and she was singing “Kulenyani Kulenyani, Kulenyani ni ka ku mpulaya, wa kataza, wa siyeza, ki musali wa ka”. “You see those people, that group of Kulenyani “Culture Spears” They are getting their lives on doing that, which is part of Arts”. She then continued to say that, that group of Cultural Spears are well motivated and that nearly each and every home they are having that DVD. People are very much interested to buy that DVD and the group gets a lot of money out of that.

Rose said that Arts is very important because it creates thinking. She gave an example that when a child is given a task in Arts to work on, that child will have to think before doing that task.

Karen said that Arts at the Lower Primary phase “you will find that Arts helps our learners to be innovative, and became creative, especially when you give them something to draw, and it also help most of our learners to socialize especially if they work in groups, they learn from one another”. She went on to explain what she meant by creative by giving an example that “if we are on a certain theme, like modeling or creating we always send those learners just to bring for example if I want them to create something which can be used for transport. Then you find that those learners will come with bottle tops, wires and cutters, and then we start creating a car out of wires so that they can demonstrate it as a means of transport to others in a class”. Karen said that sometimes she

does not always tell them what else is needed in the lesson but learners just come up with those different materials in class to be used when they are busy creating such an object.

Molly said that Arts can promote other learners who are not talented in other subjects. She continued to say that Arts is vital for everyone and especially kids. She gave an example that “I still remember, last term, one of my learners in my class won first prize, competing with 5 schools, he won N\$100.00, a small boy, in drawing competition, it was initiated by a private school”.

3.2 The incorporation of cross-curricular issues in Arts

When Molly was asked about how she normally incorporates the cross-curricular issues when she is teaching Arts at the Lower Primary, she responded by giving an example that “HIV and AIDS, I might teach it telling my learner to play, dramatise as Arts is having four skills of or 5 skills. So after dramatizing, I can also assign my learners to draw, let me say to draw how those people who are suffering from HIV and AIDS can be helped”. She said that if it is drawing, creative learners can end up drawing a patient and someone who is helping that patient.

Karen supported Molly by giving an example that “HIV and AIDS education, I can incorporate it in Arts whereby I ask my learners to say their feelings about this disease and then I can also tell my learners to draw the types of food which they think is health and should be given to people who are suffering with this dreadful disease”. On the incorporation of environmental education in Arts Karen said that she sometimes tells her learners to draw the things which were made by God and those that are made by people. She then said that immediately when learners are busy drawing those things they are looking at the issue of environmental education and that they are able to identify which ones are made by God and which ones were made by people.

3.3 The incorporation of Arts with other subjects

When responding to the question of how she normally incorporate Arts in the teaching of other subjects Molly said that in Mathematics learners do always draw shapes and in that way she is incorporating Arts in Mathematics.

Karen gave an example in Environmental Studies whereby she said “I can incorporate Arts in the theme of culture whereby I divide learners in groups to perform different songs or dance songs according to their groups where they belong, and then in that way when learners are busy dancing singing songs in Environmental Studies on the theme of culture”.

Aline supported Karen by saying that normally incorporate Arts in English whereby she can tell her learners to tell stories about their families while others are listening to what those learner do with their families. She gave another example of Mathematics whereby they can make data handling, bar graphs, picture graphs of their families and they can also count members of their families. She added on to say that in Arts they come to draw the members of their families, pictures, they also make stories, do they remember the songs they use at home, they sing with their families and they sing that in class. Karen concluded by giving an example in Religious and Moral where learners have to tell stories, “Do they usually go to church with their family members? Do they attend churches? Do they read the Bibles at home? That is incorporating Arts with other subjects”.

Ellis responded by giving an example in English where learners can tell learners stories, after telling the story, other learners can retell that story and later dramitise it.

3.4 The teaching Strategies in Arts

When responding to the question of methods which she normally use when teaching Arts Aline said that different teaching methods are included in Arts. She then cited group work as very much useful in teaching Arts. She went on mention other teaching methods like role plays, singing and dancing in groups, in pairs and individually.

Rose responded to the same question by saying that Arts involves a lot of teaching methods like giving homeworks to learners to go and work at home with the help of their parents or family members. If it is during class time she said that learners can be given a topic that allows them to work together in groups.

3.5 Problems and Challenges in teaching Arts at the Lower Primary Phase

When responding to the question of problems and challenges in teaching Arts at Lower Primary, Ellis said that there were many challenges. She said that the first challenge has to do with the teaching materials like textbooks. She said that Arts textbooks are only found in grade 5 where it is taken as a non-promotional subject.

Aline supported Ellis by saying that they do not have teaching materials for Arts and when they write letters to ask parents to buy materials for their children, for example to buy wool, you cannot get wool from all learners because other parents will not buy the wool for their children.

Karen added on Alice's comments by saying that we have a problem of materials and then she went on to say that another thing is that our learners are still young. She said that it takes time for them to finish a certain project or article in Arts unless you try to push them.

The other problem that was identified by Rose was the lack or shortage of workshop so that they can further promote Arts and that teachers can really know how to handle it.

3.6 Solutions to these problems and Challenges

When responding to the solutions of the problems and challenges in teaching Arts at the Lower Primary phase, Ellis said that "we just improvise for the local materials which we have and just gather those materials in by using learners to send them home and collect and even buying from our pockets, so we teach the topic".

Aline added on to say that "those materials for mixing things we have to buy and they are expensive, you cannot, we just leave them behind without buying them. Kids themselves

they don't have a problem. They are initiative, they help each other. You will just get that if the three here in this group have some, they leave some leftovers for others”.

3.7 The assessment in Arts at the Lower Primary Phase Level

When asked about the way she normally assess learners in Arts, Ellis responded by saying that “according to the assessment, Arts is assessed as same like other subjects that are done in the Lower Primary”. She continued on to say that she always assess learners on a five point scale like A, B, C, D and E. She said that it depend from that particular learner which she is assessing. For example some of the learners achieve the basic competencies at once when you are teaching them and that particular learner will be awarded 5 points or she will be awarded 4 points. She said that other learners they take time to achieve the basic competencies and the teacher have to come in and help until that particular learner has achieved the basic competencies. Ellis said that she does not always give tests to her learners in the Lower Primary Phase but she uses more structured assessment and less structured assessment, whereby the less structured assessment is done orally or even classworks or a quizz etc.

Aline added on to say that a mixture of verbally and writing that it is less structured assessment which is done during teaching. This means that you are teaching and you are asking questions. For more structured assessment she said that this comes at the end of the topic or theme then you assess everything by writing. She gave an example in music whereby she is teaching singing that she do assess whether learners sing according to conducted groups, keeping their rhythm, are they keeping their tempo. Their pitch is also assessed during and when they are busy singing. When assessing using the more structured assessment, Aline said that “we usually do that Visual Arts on drawing that they are writing and colours. We have a topic about colours where they have to be familiar, aware of primary colours, secondary colours and when a secondary and a primary colour mix it brings what colour”.

End of case record for focus group discussion

Appendix 12: Transcription of class observation 1 for Ellis from Wooden Combined School, Friday, 30 May 2008, Grade 3 teacher.

Subject: Arts

Theme: Social environment

Topic: Economic Activities

Sub topic: Our resources: Water

Time: 11H30 – 12H05

Lesson Objectives: At the end of the lesson learners will be able to dramatise their own story and know the importance of water

Basic Competency: Explain their choice of media and modeling

Keys

T = Teacher

L = Learner

L's = Learners

L	Coughing!
T	Can you all stand up class?
L's	All learners stand up.
T	Teacher leads learners into singing a song. Learners join in singing the song The more we are together, together, together. The more we are together, the happier are ×2.
T	Please, are you prepared to sing the song?
L's	Noise is heard in class.
T	Please, are you prepared to sing the song?
L's	No!
T	Is it your first time! Please you are making noise with the chair. " <i>Pointing one learner</i> ". Is it your first time to sing this song?
L's	No!
T+L	Teacher again leads learners into singing the same song and learners join her in

	singing.
	<i>The more we are together, together, together.</i> <i>The more we are together, the happier are</i> ×2 <i>Your friends are my friends</i> <i>My friends are my friends</i>
T	Thank you very much! <i>"Claps her hands and learners join in clapping their hands"</i> Sit down <i>"Referring to learners"</i> .
L's	Learners sit down.
T	It's time for Arts! Thank you, before we start ee, who can give us three primary colours? The three primary colours which you know? <i>"Pointing one learner"</i> .
L	Red <i>"Girl"</i> .
T	Red.
T	Hosea!
L	Green.
T	Green.
T	Points at one learner.
L	Purple.
T	Purple.
T	Yes! Pointing a learner.
L	Blue.
T	Blue! How many colours do we have now? They are almost four colours. I said three primary colours.
T	Yes <i>"Pointing a learner"</i> .
L	Yellow.
T	Yellow! Yes! <i>"Pointing a learner"</i> .
L	Orange.
T	Orange! Laughs! Yes! <i>"Pointing a learner"</i> .
L	Red.
T	Ee, Those colours, if you say a colour, then you must write it on the chalkboard.
T	Yes! <i>"Points a learner"</i> .

L	Green!
T	Green! Go and write Green on the chalkboard.
L	Learner stands up “rise” and takes a chalk from the teacher to go and write Green on chalkboard. <i>“Learner writes green properly on the chalkboard”</i> .
L’s	Other learners applaud him and continue to raise their hands to mention the second colour.
T	Another colour! Danielson!
L	Red.
T	Read! Who will write Red for us?
L’s	Learners raise their hands up.
T	Gives a chalk to one learner “boy”.
L	Learner does not know how to write Red on the chalkboard. He writes: “Shrt”
T	Who can come and write Red for us, who can come and help? Thank you very much for trying Michael, sit down. Yes Steyn!
L	Steyn <i>“Takes a chalk and writes Red correctly on the chalkboard”</i> , other learners applaud Sylvester.
T	Another colour? Lucky!
L	Orange.
T	Go and write orange on the chalkboard.
L	Lucky takes a chalk and writes Orange on the chalkboard <i>“Writes it wrongly for the first time”</i> .
T	Harry up! <i>“Referring to Lucky who is writing Orange on the chalkboard”</i> .
T	Is that Orange? Orange!
L’s	No.
L	Lucky rectifies the “U” and put an “N” and gets orange right. <i>“Other learners applaud”</i> .
T	I asked about three primary colours. <i>“Teachers moves to go and write the three primary colours on the chalkboard”</i> . They are: Red, Blue and Yellow.
L’s	Learners read louder the colours as the teacher writes them on the chalkboard.
T	Teacher finishes writing the three primary colours and read them louder as

	learners follow her in reading. They are three primary colours. Now if you mix them, the three primary colours, when you mix them, you get a secondary colour. You will get a what?
L's	A secondary colour " <i>All learners answer aloud</i> ".
T	A Secondary colour. For example if you mix Red + Blue = Purple × 2, You get what?
L's	Purple.
T	You get purple! Now these two colours " <i>Pointing at them on the chalkboard</i> ", when you mix them, " <i>Points on the chalkboard</i> ", when you mix them, you get purple.
L's	Purple " <i>Learners follow the teacher as she reads purple on the chalkboard</i> ".
T	This purple is a secondary colour. Is a what?
L's	A secondary colour " <i>Learners reads aloud</i> ".
T	Now, we are not talking about the colours but the, the, let us go to our topic, " <i>Rubs the chalkboard</i> ". You listen very attentively, because I am going to tell you a story about the, the, ee, about Nekoto, the daughter of Nauwandjoba. This story was told in the village of Oshari " <i>Learners moves around and make noise with their chairs</i> ".
T	Near Okongo. It was told by Olivia Shiwila, a 73 years old woman, to Betty Hango. It is a story about Nekoto. A story about what?
L's	Nekoto " <i>All learners read aloud the title of the story</i> ".
T	You know, we talked about water. We talked about what?
L's	Water " <i>All learners</i> ".
T	What did we say about water? What did we talk about water?
L's	Silence.
T	Yes " <i>Pointing one leaner</i> ".
L	Fails to give a response.
T	What did we say about water? What did we talk about water?
L	Water is life.
T	Water is life " <i>Learners join the teacher aloud</i> ", Without water, what are we

	going to do?
L's	Learners raise their hands.
T	Yes! " <i>Pointing one learner</i> ".
L	We die.
T	Without water we die, without water we do what?
L's	We die " <i>All learners aloud</i> ".
T	Our animals, our plants, they need water to survive, now, listen very attentively why Nekoto today we are talking about her. The Northern part of our country has many ponds. Has how many ponds?
L's	Many ponds " <i>All learners</i> ".
T	Teacher draws ponds on the chalkboard " <i>With water lilies in them</i> ". The Northern part of our country has many water ponds. But among those water ponds, you will find that if it is a dry season, they dry up $\times 2$. But they was only one pond which was having..., this is, this pond " <i>Goes to a bucket were they is water in and show learners what she means</i> ", was having clear cool water. " <i>You see, this is very clean water, teacher is taking water from the bucket and showing it to learners</i> ", this pond they lived Monsters, they lived what?
L's	Monsters!
T	They lived Monsters. Have you seen a Monster?
L's	No!
T	Not Yet!
L's	Yes.
T	You didn't even here the..., your grandmother talking about Monsters?
L's	Yes.
T	You heard.
L's	Yes.
T	Or even your teacher talked about monsters?
L's	Yes.
T	Who can tell us what monsters are? The monsters!
L's	Learners raise their hands.

T	Yes, Mercy!
L	Mercy responds " <i>Monsters are Omakishi</i> ".
T	The Omakishi, The what?
L's	The Omakishi " <i>All learners</i> ".
T	They are like animals?
L's	No!
T	How do they look like? Aa!
L's	Scarely.
T	They are very scarely ×2
T	Can you play with the Omakishi?
L's	No!
T	So, now because this, all ponds which are found in the Northern part of our country they dried out. They is no water in here " <i>Pointing at the ponds she drew on the chalk board</i> ", the water in the dry season they become mud. They become what?
L's	Mud " <i>All learned</i> ".
T	So, can you drink that water?
L's	No!
T	Can you?
L's	No!
T	And these ponds which were dry they were far away. What class?
L's	Far away.
T	Very far, unless to take time to go to those ponds. So the whole day you will be walking caring your clay pot to go and fetch water. So now, they decided, what can we do? Because they water which is there is dry. They is no water and we need water to use in our homes. We need water to wash our clothes. So now they people there were stranded. Here on this pond, they was Omakishi " <i>Teacher pointing at the pond which was near to the village</i> ". The Monsters! You said that Monsters are scarely.
T	The teacher takes learners to demonstrate a drama. Chooses boys to surround the

	table were the bucket of clean water is. Monster are there <i>"Pointing at the table were the boys are now surrounding"</i> . Boys and Girls they want to fetch water. They went to fetch what?
L's	Water!
T	The people in this village where Nekoto was staying has to move and fetch water where the Omakishi lived. If they are ten of them, they will go and fetch water and these monsters, they will catch them. They will do what?
L's	Catch them!
T	They will catch them and eat them. So now people were afraid to even approach this pond <i>"Pointing at the pond which was close to Nekoto's village"</i> . Then they was a girl called Nekoto, a girl called who?
L's	Nekoto.
T	Nekoto was a very clever girl, was a what?
L's	A very clever girl.
T	Omakishi! Can you give us your sound!
L's	Omakishi! HUUUUU
T	So now, the girls and boys who went there to go and fetch water has to say eehii, what can we do? Even the Induna was, even the elderly people in the village, they were afraid to approach this pond to fetch water. Girls and boys could just walk a long distance <i>"demonstrates"</i> going to fetch water to other ponds, but those ponds they were mud, the water was not clean. The water was?
L's	Not clean.
T	The water was dirty. So used to that dirty water, they just carry the water which is dirty to come and use in their homes. Now Nekoto made a plan. She made a plan. We want to use water and clean water for our life. Then Nekoto tried to make ee, a very beautiful skirt. <i>"The teacher show learners a skirt made up of a sack and bottle top"</i> . A very beautiful skirt and make something which will make ee, sound when she is walking <i>"demonstrates the sound"</i> . And these things Nekoto has to put them around her neck <i>"Things made up of bottle tops and joined by a string"</i> . Some earrings and also to the angles. Now she decided,

	I think now I made my plan, I have done what?
L's	My plan.
T	<p>My plan, so Nekoto has to put on these things. Nekoto started and Nekoto is preparing a song, now we are going to sing that song of Nekoto, you listen to the song, you listen!</p> <p><i>Nekoto, Nekoto la Nauwandjoba</i> <i>Ame onde uya okuteka</i> <i>Nekoto, Nekoto la Nauwandjoba</i> <i>Ame onde uya okuteka</i></p> <p>This was an Oshiwambo song, but if it is in English we could sing it Like this: <i>Nekoto of Nauwandjoba</i> <i>Goodness I have come to fetch water</i> <i>Nekoto of Nauwandjoba</i> <i>Goodness I have come to fetch water</i></p>
T	Now can you all stand up? Now you must dance when you are singing the song.
T+L's	<p><i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame ode uya okuteka</i> <i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame onde uya okuteka</i></p>
T	Please can you do some actions, the way Nekoto was doing as she was moving to the water pond. Can we start?
T + L's	<p><i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame ode uya okuteka</i> <i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame onde uya okuteka</i></p>
T	Thank you very much you can sit down. That was the song which Nekoto sang. Now, these omakishi they like too much dancing. They like too much what?
L's	Dancing!
T	Dancing! While Nekoto was dressed nicely and putting on the jewelleries on her hands etc. Now she went there while the Omakishi, with ther clay pot. Now ee,

	Nekoto is singing, then these Omakishi they listen to the melody. They listen to the what?
L's	Melody!
T	Also these Omakishi started to join dancing. Please Omakishi can you stand up, <i>"Referring to the boys hidden and surrounding the table where they is a bucket of clean water"</i> , dance! Nekoto, Nekoto <i>"Learners in the class wants to join in sing and the teacher tells them not"</i> No, these are Omakishi and Nekoto. Please, Nekoto can you come <i>"Takes one girl to play the role of Nekoto"</i> . Now we are singing the song for the Omakishi, now we will see what Nekoto will do, listen! You will see what Nekoto will do. Now because the Omakishi will be busy dancing, now Nekoto will draw water from the pond, now she will go home. Wait <i>"Referring to the girl playing the role of Nekoto"</i> . There is your clay pot.
T+	Sing the song:
L's	<i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame ode uya okuteka</i> <i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame onde uya okuteka</i>
L's	While the learners and the teacher are busy singing the song, the Omakishi are dancing and Nekoto draws the water from the bucket "pond" and go home.
T	Thank you very much, now Nekoto arrived home safely. The Omakishi didn't harm her, why because she made a what?
L's	A plan!
T	Now the mother asked Nekoto, Nekoto! Where did you get this clean cool water? Nekoto said I fetched it from that pond where they are Omakishi or Monsters. Now they said that Nekoto is a clever girl, Nekoto is a what?
L's	A clever girl.
T	Nekoto is a clever girl, now please Omakishi can you take your sits. <i>"The four boys who were playing the role of Omakishi go and sit down"</i> .
T	Keep quiet please! Now you are going to draw map of the story. Each and everyone should follow the, what we talked about the story of Nekoto. <i>"Teacher</i>

	<i>gives plain A3 papers to the learners, individually to draw the map of the story of Nekoto</i> ”.
T	Take your pencils please!
L's	Learners start taking out their pencils, <i>“Noise is heard in class”</i> .
T	Continues to give papers to individual learners, <i>“Please can I see those who didn't get papers?”</i>
L's	No learner is raising a hand.
T	Now start drawing the story of Nekoto, the village where Nekoto lived, the ponds, the omakishi and you must show with lines.
T	When are you starting, I am giving you 10 minutes only, 10 minutes.
L	One boy asks the teacher what they are doing.
T	You are drawing pictures, don't write the date, and don't draw a big home because the paper is small. I said 10 minutes only ×2.
L's	Start drawing the map of the story of Nekoto.
T	I want to see who will finish first.
L's	Continue drawing the map of the story of Nekoto individually on the papers that the teacher gave them.
T	Imagine, that time Nekoto was living in that village they were no houses like these houses that we are living in. They were no zink houses, they were thatched houses.
L's	Learners continue working on their map to draw the story of Nekoto individually for 10 minutes.
T	Don't forget to draw Nekoto.
L's	Learners continue working on their map to draw the story of Nekoto individually for 10 minutes. Quietness in class while learners continue working on drawing the map of the story of Nekoto individually.
T	You must colour your pictures and also show the way to the pond. Lucky is about to finish, a clever girl like Nekoto.
L's	Continue working on their drawings individually while quietness is heard in class <i>“10 minutes”</i> .

T	Please don't copy to your friend, you heard the story, and also Sylvester is about to finish.
L's	Continue working on their drawings individually while quietness is heard in class "10 minutes".
T	The one who is going to finish first will retell the story. Hurry up, Hurry up!
L's	Continue working on their drawings individually while quietness is heard in class "10 minutes".
T	Nekoto is not a boy, she is a girl " <i>Teacher continues moving around the class to see what learners are doing</i> ".
L's	Continue working on their drawings individually while quietness is heard in class "10 minutes".
T	Only 2 minutes please ×6.
L's	Learners a finalizing their drawing.
T	Teacher moves around and see what learners have done. Tells learners to stop drawing and listen.
L's	Learners a finalizing their drawing.
T	Put down your pencils " <i>The teacher chooses 5 learners, 2 boys and 3 girls to go in front and show their drawings to other learners and to retell what they have drawn about Nekoto story</i> ".
L's	Five Learners show their drawing to other learners in class.
T	I said stop please ×2 " <i>Referring to other learners who are still working on their drawings about the map of the story of Nekoto</i> ". Teacher tells the five learners one after other to retell the story of Nekoto using their drawings about the map of Nekoto.
L's	One after the other, the five learners retells the story of Nekoto using their drawing.
L's	Other learners applaud them individually when they finish retelling the story of Nekoto using their drawings.
T	Thank you very much, you are clever girls and boys for grade 3 aa, you are so clever, who else can finish the story? Another one, a volunteer!

L's	No learners are willing to finish the story by retelling it.
T	Listen! What was the name of the girl? ×2, Candy!
L	Cindy! Nekoto.
T	Nekoto, and Nekoto was a daughter to!
L	Nauwandjoba.
T	Who told the story? ×2, Yes, Robbins!
L	Nekoto, "Low voice".
T	Nekoto is the one who told the story?
T	Who told the story ×2, Yes, Aggy.
L	An old woman.
T	An old woman, was having how many years? Yes " <i>Pointing one learner</i> ".
L	73.
T	73 years. Do you always like stories from your grandmothers?
L	Yes.
T	Do you always like stories from your grandmothers?
L	Yes.
T	Now today, we talked about Nekoto and you know that water is life, you cannot stay without water ×2. Without water, everyone who is on earth could die. Whether they are plants, animals or birds and human being we are going to die. So we must make sure that if we are having water we must keep it clean. We shouldn't play in the rivers to waste our water. Can you all stand up please?
T+L	<i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame Onde uya okuteka</i> <i>Nekoto, Nekoto La Nauwandjoba</i> <i>Ame onde uya okuteka</i>
T	Thank you very much you can sit down. This is the end of our lesson.

END OF CLASS OBSERVATION 1

Appendix 13: Transcription of interview with Rachel: Teacher at NHE Primary School, Monday, 19 May 2008, 08H00 – 08H30.

Keys

I = Interviewer

T = Teacher being interviewed

I	EE, thank you very much again madam, ee, for giving me this opportunity to interview you in this research based at the Lower primary, ee, my first question to you madam is “how long have you been teaching Arts at the Lower primary phase”?
T	I have been teaching Arts for 3 years, from 2006 up to date.
I	EE, thanks you, ee, do you enjoy teaching Arts at the Lower primary phase level?
T	No!
I	Why don't you enjoy teaching Arts?
T	My problem in teaching Arts: The first one is I lack knowledge on how to teach arts in Lower Primary and another problem that I encountered in Lower Primary is lack of materials we don't have materials to use in Arts.
I	Ok, ee, so this brings me to the second question now, don't you see that Arts is important at the Lower Primary Phase?
T	EE, according to my own observation, Arts is important in the lower primary education.
I	EE!
T	Because if you teach Arts in lower primary starting from 6 years the learners needs to get more skills in arts while in Lower Primary years.
I	Is they any importance that you see in teaching arts at the Lower Primary, apart from skills which learners get, is they an other important that you see?
T	I don't know.
I	You don't know.
T	Apart from that of gaining skills.
I	OK! Do you think arts should be part of the Lower Primary phase curriculum? Like any other subject?

T	Yes, I think so!
I	Why do you think so?
T	<p>Lower Primary ee, Arts should be part of the Lower Primary curriculum because it supports and enhance the skills needed in other subjects for example, curriculum guide promotes the following aims:</p> <ol style="list-style-type: none"> 1. It enables the learners to contribute to the development of the culture in Namibia. 2. It promotes a wider intercultural understanding. 3. It stimulates the learner imagination and creativity and 4. The last one, it encourages learners to self expression confidence and communication with others.
I	OK! Madam, you talked of promoting cultures in Namibia ee, how does Arts promote culture in Namibia, can you just give me an example?
T	An example is in music!
I	OK!
T	Yes, sometimes learners, like this term, they were competing at Benjamin Bebi Primary School, they were showing, like tribe, they were showing their culture and according and to their tribes.
I	OK! So don't you see that this is one of the important of teaching Arts to Lower Primary learners?
T	I think that is the importance.
I	OK! Ee, According to the national policy guide for Lower Primary, it indicates that Arts should times a week..., two times in grades 1 and 2 and three times in grades 3 and 4...
T	Yes!
I	Are you happy with the way it is allocated time or do you need some extra period to be allocated to Arts?
T	The time allocation for Arts, me I am not happy because that is why maybe I lack the knowledge because you find Arts twice in a week.
I	Uu!

T	Uu! Yes, then I was suggesting that they should add more periods for example maybe on Tuesday and on Friday to double the period even four times in a week.
I	Uu, OK!
I	Ee! Why do you think that the period should be doubled, is it that they is to much work that you normally carry out with your learners or why, why do you think that this should be doubled?
T	It should be doubled because sometimes you take learners outside the have to do work outside. Let me say you tell them to go and collect clay. Then they need more time outside, even in the classroom to do other thinks.
I	Ok! So you feel that more time should be added to Arts?
T	Yes, the Ministry should look upon this issue.
I	Thank you very much madam for those nice responses, ee, I am moving on to my other question ee, if you where to rank Arts with these other subjects, Mathematics, Environmental Studies, whatever, that you teach at Lower Primary, where would you rank Arts? It is at position number 1 as an important subject or position number 5 as a less important subject? Where would you rank it?
T	I would rank it at number 5.
I	Why would you rank it at number 5?
T	The reason why, because it is just taught once and for example, let me give an example, if you happen to make more research that class observation, you will find that during Arts teachers will divert from teaching Arts and put another subject let me say Silozi or Maths, they just leave that subject.
I	OK! Then how do you normally incorporate Arts when you are teaching other subjects like maybe Environmental Studies, how do you incorporate Arts? Or in Mathematics, how do you normally incorporate Arts or you don't incorporate Arts at all with this other subjects.
T	No we used to incorporate Arts, for example in Maths we are dealing with the Robots, if I incorporate with Math, teaching the robots, then in Arts I will be teaching the colour or the shapes, the shape is in Mathematics but if I go to Arts then the robots are having colour, then you ask them what colour, what shape is the robot,

	then they will tell you that the robot is in a shape of ... that is the incorporation of Arts and Maths. In English then we can incorporate Arts in role play, singing songs and drama.
I	OK!
T	Yes.
I	What about when, teaching the cross-curricular themes, do you normally incorporate Arts or do you normally incorporate these cross-curricular issues into Arts? Cross-curricula issue I am talking about population education, environmental education, human rights and democracy, those themes do you normally incorporate them when you are teaching Arts?
T	Can you repeat your question?
I	My question is do you normally incorporate cross-curricular issue when you are teaching Arts, the cross-curricular issues that I am referring to here are things like environmental education, human rights and democracy, HIV and AIDS, these themes should be taught across the curriculum, so do you normally incorporate them when teaching Arts?
T	Let me say for that for that one, for cross-curricular incorporating them with arts with those things that you have mentioned. For HIV and AIDS maybe in upper primary, in Lower Primary, that one is difficult for us to do. What we use to do their maybe is just drawing, painting, songs and drama that we use to do.
I	OK!
T	Yes.
I	OK! Based on the themes of HIV and AIDS.
T	Yes, like the drama, for example you can for grade 1, let me say for environmental studies, let me say you teach them about the health provider then you can tell them to find someone who is suffering from HIV and AIDS a mother and a father and a health provider. They maybe they can try, but unless if you show them how to do it.
I	This brings me to my next question now. In your class how, what strategies or what methods do you normally use when you are teaching Arts in you class?
T	I use the methods like questions and answering methods

I	OK!
T	Yes! Because for Lower Primary, group work is very difficult unless if you use answering and questions...
I	OK!
T	“Continues” Eni, because they are still young.
I	OK! You don’t use things like group work.
T	Group work is there, but it needs a teacher to help them!
I	OK!
T	Yes.
I	My other question madam is, how effective is this questions and answer that you normally use, is it very effective to those young learners?
T	The discussion method?
I	Eee, and the question and answer methods, is it very effective, do you see that learners they do understand if you use that method?
T	They understand, because learners will be given different tasks to discuss in groups, then later or afterwards they will be given chance to give feedback.
I	OK!
T	Yes, to the whole class.
I	Ee! What problems or challenges do you normally face teaching Arts at the Lower Primary, especially in your class? What are those problems that you are seeing?
T	Uu, the problems are many, like as I have mentioned earlier, one is we don’t have materials.
I	OK!
T	Yes, number 2 for example material like bottles of powered paint and other clay thing, chart and other things from the ministry, we, I don’t have them, we let me say here at NHE Primary School, maybe it is 12 classes for Lower Primary, we just share one bottle.
I	OK! Of?
T	Of a powered paint.
I	OK!

T	Yes, even those brushes if we are painting, let me say the ..., starting from grade 1 up to grade 4 at the same time you are teaching Arts, it will be difficult for you to go and take the paint brush to use.
I	OK!
T	Unless you take 2 for the whole class for 40 learners it is impossible.
I	OK! You mentioned one; it is the materials that you have a problem on.
T	Ahaa!
I	Is there any other problem that you have?
T	Another problem is why we lack the knowledge and we don't have facilitators for Arts and also we don't have subject heads for Arts.
I	OK!
T	Who can help teachers who are having problems in Arts.
I	OK!
T	Yes.
I	Ee! Coming to the problem of materials.
T	Ehee
I	How do you normally solve the problem of material say you don't have paint brushes or any material and you are to present a lesson, how do you solve those problems?
T	Coughing ... That one, let me say I have a problem in teaching that particular topic in Arts, I will ask my colleagues maybe who is having a knowledge on that topic, how to present it in the class.
I	OK!
T	Continues "No 2", is going to the library there, the public library and the teachers resource centre you find more book about Arts, and another thing is, let me say for powered paint we can use chalks.
I	OK!
T	Yes, for improvisation, we can use chalks in colour.
I	OK!
T	Yes, or coloured pencils
I	OK! What do you mean by improvisation? Madam

T	Improvisation let me say you don't have the, paint then you can take the chalks then we just grind them to make the power that we use for coloring.
I	So, what do you think can be the solution of this issue of lack of workshops for Lower Primary teachers in teaching Arts, what do you think, what idea do you have to solve these issue?
T	Ahaa.
I	and workshops, you are saying you need more workshops
T	Yes, we need workshops, workshops should be done and also the ministry should conduct more workshops on Arts as I have said already and also they must train other teachers to become facilitators for this subject and also the school management should also support the teachers.
I	OK! Now my other question is, how do you normally assess Arts in your classroom? There are activities which you have given to your learners or maybe there is a topic that you are presenting and you are assessing them, how do you normally assess them?
T	For how many times?
I	Ee, say for example, how do you assess them do you give them tests to write or do they write an examination in Arts, how do you normally do it, assessing each and every individual learner?
T	In arts
I	Uuu!
T	Let me say in music x 2 you just check how each learner is performing. Like in drawing that one is simple, you just give them, you just draw something on the chalkboard then they have to copy that thing that you have drawn on the chalkboard, then you will see how the learners can copy, some they can do and some can fail to do in Lower Primary.
I	OK! So does it mean that you asses every component of Arts, like visual arts you assess it, music you asses, drama you assess and dance you assess or you assess only once in a term?
T	No! Not once in a term, in a term we assess 5 times.

I	OK!
T	Yes, on the record book there is dance, drawing, there is ... and what, I have forgotten is that one, they are almost 5.
I	OK!
T	Uuu!
I	So each one of these you assessing ...
T	Yes.
I	In a Term ...
T	In a term because it is just taught twice
I	OK!
T	Uuu, that is why we used to assess
I	So each one of those components which are appearing on your mark schedule are assessed once in a term?
T	Yes. Let me say, we do like this, we have got a record book, but we have got another class list where we assess every activity that we do in Arts.
I	OK!
T	Continues ... and at the end of the term you take just the major one.
I	OK!
T	Yes.
I	Ee, thank you very much madam for that nice ee, ee, answers. Ee my last question or comment that I have for you is, do you have any general comments on the teaching of Arts at the Lower Primary Phase level? Any general comment where maybe you are not happy where you are happy, whatever, in general.
T	I am not happy, according to Arts. Let me say that the management itself or the HOD who is responsible for Arts, even if she is observing, she will not observe a teacher in Arts.
I	OK!
T	Continues... she will just observe a teacher in English, Silozi or Environmental, but in Arts, Physical Education and Religious they won't do that.
I	OK!

T	Maybe that is why we teacher we neglect Arts.
I	OK!
T	Uuu!
I	Thank you very much madam for giving me these nice responses on my questions.
T	Thanks!

End of interviews!!

