



RHODES UNIVERSITY

Department of Education

RESEARCH PORTFOLIO

Presented in partial fulfillment for the requirement of the degree

MASTER OF EDUCATION

**(GENERAL EDUCATION THEORY AND
PRACTICE)**

STUDENT NAME : E. N. SHAANIKA

STUDENT NUMBER: 602 S 2912

**SUPERVISORS: U. VAN HARMELEN
W. HUGO**

Date: NOVEMBER 2005

1. Introduction

This study is a contextual analysis and evaluation of the Arts-in-Culture curriculum at Ongwediva College of Education. Arts-in-Culture is one of the core subjects in the Basic Education Teacher Diploma (BETD)'s Broad Curriculum. At colleges such as Ongwediva, Caprivi and Rundu, student teachers study Arts as a core subject, while at Windhoek College of Education it can be studied as either a major or a core subject.

In this study, I have raised some questions: Why is it that at Ongwediva College, the status of Arts-in-Culture is still low in comparison to other curriculum subjects like sciences and languages? Do student teachers and teacher educators fully understand how to assess the subject? Is the syllabus open for everyone? Is the learning environment conducive to offering the subject? Do the syllabus; learning environment, teacher educators and student teachers promote the goals of education for all?

This study first, gives the historical background of the subject. The background is of a diverse nature, namely African Indigenous Arts education, Black Arts education under the missionaries, Black Arts education under the South Africa Regime and Arts Education in the current Namibian reform dispensation. Second, the data collecting methodologies of this study are discussed. This includes how I collected information, who I contacted to collect this information, the tools I used to collect data, when and where I used them, why they were used and how they were used, the difficulties or problems I encountered and what I have learned about myself during the process. The third part of this study is the analysis of my findings from the participants interviewed and the fourth is how I have tried to link these different sections together. The last part of the paper is my conclusion.

Historical Perspectives

(a) African Indigenous Arts Education

Namibian Arts Education started long before the colonial era. African people had their own informal curriculum. Each Namibian ethnic group had its own indigenous system of promoting their cultural heritage, beliefs, behaviours, patterns, attitudes, values and skills from one generation to another. African children used to play, sing and dance during the night under the supervision of elder children. Some African

tribes founded crafts including textiles and weaving, metal working, carving, sculpting, painting, building, drumming, hair plaiting, pot making etc. Skills were transferred to the young people through observation and imitation. Children observed and imitated their elders during ceremonies, religious services, the coronation of chiefs, annual dances, and acrobatic displays of guilds and various age sets (Salio-Bao, 1991: 12-13). From the above mentioned facts it is clear that Arts-in-Culture was promoted in informal ways. One advantage was that in many instances the traditional African Arts were job-oriented; so many individuals were involved and integrated. Teaching and learning materials in the traditional societies were accessible, and children learned by doing (Salio-Bao, 1991: 14). The negative effect was that the cultural curriculum emphasis on craft and artefacts, promoted tribalism, racial discrimination and sexism because education was transferred according to tribe, racial groups and gender. For example, boys learned from their fathers while girls learned from their mothers. The other negative fact was the informal curriculum did not emphasize individuals' critical and creative thinking. This means that education did not allow a learner to think critically, make proper judgements, be innovative and work independently. It emphasizes collective commitments in the transmission of the heritage that permits the community to survive.

(b) Black Arts Education under the Missionaries

Namibian Arts education under mission education demoted cultural heritages, beliefs, behaviours, patterns, attitudes and values. Missionaries considered indigenous cultures and traditions as pagan (Auala, 1989: 64). Mission education emphasised Christianity. Even though the missionaries' education concentrated on Christianity, their curriculum also included music, handwork and craftwork (Cohen, 1994: 62) that were likely to fit their mission. The good thing then is that missionary education did serve to promote handwork amongst the Namibian ethnic groups. Many people were encouraged to do craftwork and their skills became well developed. However, in my opinion, African people acquired practical skills without understanding, because the missionary education was not intended to liberate the minds of indigenous people in terms of knowledge, understanding, critical thinking and creativity. The idea was not to let them develop their capacity for reasoning because they thought the recipients of this education might become critical about their teaching and their administration. Learners were not given theoretical information about the subject to broaden their knowledge and understanding. For instance many of our forefathers who had

experienced missionary education know how to construct buildings, make chairs and tables from the wood, but they know nothing about theory in this regard.

(c) Black Arts Education under South African Colonial Rule

During the colonial period, Arts-in-Culture as a subject was ignored and neglected. Inadequate funds were provided for Arts and craft for the African schools and the subject disappeared from African schools (Amukugo, 1993: 46). All that remained were handwork and needlework that were taught practically in schools as well as in teacher education programs, but the emphasis on the cultural and art dimensions were ignored. The various handwork subjects and needlework were also non-promotional and non-examination subjects (Hidengwa, 2000:4). These factors de-motivated the students/learners to study these subjects. Other features of pre-independence curricula included the following:

- ❖ Students were considered as individuals with nothing to offer to society.
- ❖ Teachers were considered the sole living and mobile encyclopaedias of knowledge.
- ❖ Students' practical skills were taught depending on their gender. For example, boys used to make huts, hats, carving arrows and knobkerries for hunting, while girls made baskets and clay-pots.
- ❖ There was no attempt to develop the learners' skills with the views to employments in these fields (Hidengwa, 2000:4).

During the colonial era, teacher education in this period offered Arts Education as a non-promotional subject especially in black teacher training programs such as the Lower Primary Teacher certificate (LPTC) and Primary Teacher Certificate (PTC) (Auala, 1989: 82). Pre-vocational subjects such as woodwork, needlework, metalwork and Arts and craft did not focus on equipping learners with the practical skills necessary for self-employment and or teachers to teach these subjects at level that would enable learners to acquire the skills necessary for employment. Their focus was essentially to prepare learners for the cheap market.

In the other three courses such as the Education Certificate Primary (ECP), National Education Certificate (NEC) and National Higher Education Certificate (NHEC),

student teachers had to choose one of the Arts-in-Culture components: Visual Arts, Drama/Music or Dance as non-promotion subjects. This was problematic because teachers needed to know and have experiences in all of the arts components in the current Namibian national Arts in Culture Curriculum. The National Primary Certificate (NPC) was introduced in 1991 on a temporary and experimental basis but was later phased out as my fellow teacher educators informed me. So historically, there has been little effort made to promote Arts in schools.

2. Methodology

The research was carried out at Ongwediva Teacher Training College, Oshana Region, in northern Namibia. Teacher educators and student teachers were chosen because they are participants in the curriculum so they have been directly working with the curriculum in terms of teaching and learning, decision-making and supervision. The main aims of this study were the following:

- To analyse and evaluate the Arts-in- Culture curriculum;
- To assess the participants' views about Arts-in-Culture;
- To know the learners, their educational and cultural backgrounds in which the Arts-in-Culture curriculum operates;
- To analyse and reflect upon the learning environment in which the curriculum is operated.

The curriculum was analysed through reviewing various documents that have to do with the teaching/learning of the arts. I read various documents such as the Syllabus for the Arts-in-Culture Core Subject in the BETD, BETD Broad Curriculum, the BETD Assessment Policy Document as well as Toward Education for all as guiding documents in our BETD course. I have also used different books by authors such as Cynthia Cohen (1994), Salia-Bao (1991) and Rehabeam Auala (1989). These authors gave information on the history of arts in Namibia.

I interviewed three third year students, one Arts-in-Culture teacher educator and the Head of the Department for Skills subjects. I used interviews in my study, because they can produce in-depth data. Interviews involve the gathering of data through verbal interaction between individuals.

Appointments were fixed with the respondents/participants. I also conducted informal discussions with my third year students (3A class). I selected third year students,

because they had useful experiences having been taught Arts-in-Culture for about two years and a few months at the time the study was conducted. Some of the students were also taught Arts-in-Culture during their School Based Studies (SBS). I gave them guided questions to look at as groups of six students and encouraged them to respond to them in terms of how they felt. These informal discussions with the class took about two periods, each of thirty minutes. After thirty minutes they shared their answers among themselves in their groups. After discussions, individuals from each group gave me their answers and I took notes include following- (see Appendix No)

Interview questions were focused on a larger number of issues (see Appendix No.1-6). They were focused on students' cultural and educational backgrounds regarding arts, on the aspects that threaten or contribute to the implementation of the Syllabus for the Arts-in-Culture Core Subject in the BETD programme at Ongwediva College of Education (OCE), how Arts-in-Culture contributes to the economical, educational and social developments in Namibia at large as well as to Ongwediva College of Education (OCE) in particular. I also asked them about the promotion of the goals of Education for All such as quality, equity, access and democracy in the Arts-in-Culture Curriculum and whether these are being practiced (see Appendix 1-6).

I have also used my personal teaching experiences in carrying out this study. These include my experiences of students' participation in the lessons, their strengths and weaknesses. I have also relied on my personal participation in the curriculum particularly on the aspects that make it easy or difficult to implement the curriculum.

The problems and difficulties I have encountered in carrying out this research or study mainly revolve around the fact that time has been a big problem. There was not enough time to talk to others during the normal working hours. During the morning hours between 7:30 –13:40 both teacher educators and student teachers are always very busy with lessons and in the afternoon from 14:00 –17:00 they are busy with extra-curricula activities such as meetings, sports etc.

3. Curriculum Analysis

The data analysed in this section was generated from the document analysis and the various interviews with my participants.

3.1. Curriculum Composition and Organisation

The Arts-in-Culture curriculum consists of three components namely Music and Dance, Drama and Visual Arts. The Arts-in-Culture subject is a part of the BETD's Broad Curriculum.

(a) The Position of Arts-in-Culture in the BETD Broad Curriculum

Arts-in-Culture, however, is a non- specialised course and is offered as a generalised program. The view in presenting this course is that Arts-in-Culture ought to be integrated across the curriculum to satisfy the creative and expressive needs of learners (Syllabus version, 2000, p, 5). This effectively means that the students are prevented from developing the necessary skills that could enable them to teach any of the Arts subjects offered in schools as promotional subjects as the course is too general. However, the term itself "Arts-in-Culture" has a broader connotation than the traditional arts subjects. The focus here ought to be the creating of a balance in developing the traditional art skills and understanding about the nature and role of the Arts in various cultural contexts in Namibia and elsewhere. At the college level despite the generalised focus the course does equip teachers to teach the existing Arts-in-Culture curriculum from grade 1-10.

In the current Namibian school curriculum Arts-in-Culture is provided from grade 1-10 as integrated subject, however, the problem arises were schools continue to implement the subject through the traditional approach of teaching the various Arts components as discrete subjects. Herein lies the first art dilemma: on the one hand Arts-in-Culture at the College level should provide teachers to teach Arts-in-Culture as integrated subjects as per the curriculum. However, at the schools, there are few Arts-in-Culture posts available either because the subject is ignored at schools or because it is taught through the traditional specialised approach. The focus at the college is that of integrating Arts-in-Culture across the curriculum. While this offers a number of positive benefits, this would nevertheless not help student teachers who would be interested in teaching the subjects as they are not meant to be taught, because of the situations in so many of the schools.

The real problem therefore in the current Namibian Curriculum is the ambivalent status of Arts-in-Culture in the schools. Current Policy for Arts-in-Culture advocates

the teaching of arts as promotional subjects from grade 1-12, unfortunately only few schools continue to implement this policy.

In line with other core subjects, the Arts-in-Culture is a course for all students, preparing them for their roles as teachers in the Namibian education system, however, this is problematic because some student teachers want to study it as a minor or a major subject so that they will be able to teach it as a promotional subject in schools, rather than as a general and non promotion subject. Most of the students do not feel comfortable studying Arts-in-Culture as a core subject, because the core subject lacks deep knowledge and understanding. Therefore, they are viewed in the same context as physical educational classes (see Appendix 1). Students feel that the approach marginalizes the Arts and that this is problematic as it makes the learners loose sight of the importance of Arts in their daily lives. Some of them will teach Arts as a promotional subject but at this college we do not go deeply enough to equip the students with the necessary knowledge, skills and experience that will allow them to present the subject in a broader context.

In the next section, this problem is highlighted in looking at the curriculum aims of Arts-in-Culture. What this section reveals is that while there is a great deal that is positive about the arts in culture programme as developed for teachers in training the real problem is that it does not sufficiently match the reality of the schools. The aims below reflect the roles of the subject in the school and college curricula.

(b) Aims of Arts-in-Culture Curriculum

The aims of Arts-in-Culture are expressed in Syllabus for Arts-in-Culture Core Subject in the Basic Education Teacher Diploma (2000:5) and Syllabus for Arts-in-Culture Grades 8-10 (2000:4) as to:

- ❖ Advance student teachers' knowledge of the ways in which the arts can influence;
- ❖ foster the values of culture, especially those of the Namibian people and others;
- ❖ develop students' ability to explore, express and create as well as to have an aesthetic appreciation;
- ❖ encourage appreciation of Arts for all student teachers;

- ❖ provide them with skills to present lessons in other subjects creatively, using elements from various arts components in order to satisfy the creative and expressive needs of their learners;
- ❖ expand learners imagination 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 and
- ❖ establish self-discipline, responsibility and co-operation as part of their behaviour.

The students who were interviewed about their view of the worth of the aims responded as follows:

- *They felt the aims correspond with the goals of Education for All.
- *They saw the aims to be in line with the ideas of learner-centred education that calls for students to be creative, initiative and innovative (Swartz et al 2001:250 – 251).
- *The aims of Arts-in-Culture are related to access since students' experiences are taken in to account.
- *Education starts from where the student teachers are, i.e. the understanding, skills and attitudes that they bring with them to the college studies.
- * It is also related to equity by providing individual attention especially to those students who are struggling in their studies.
- * Arts-in-Culture also aims at democracy by providing the rights and obligations of both students and teacher educators to be involved in the production of knowledge.
- * It broadens this involvement beyond the classroom into the community and aims to develop a college community of inquiry where sharing and cooperation are part of the institutional culture.
- *The curriculum ensures that student teachers are well equipped with basic skills, knowledge and attitudes.

The HOD and teacher educators interviewed endorsed the value of the curriculum aims as they felt that the aims emphasise students' ability to develop in line with the

idea of learner centred education.

(c) The content of Arts-in-Culture

The approach to teaching of Arts-in-Culture is in line with Bodner's (1986) views that knowledge is constructed in the mind of the learner, so in an Arts-in-Culture course, students are encouraged to make meaning of the course. Investigating, observing and discovering play major roles in this learning which is based on student-centred education within social constructivism. The Arts-in-Culture curriculum emphasises critical and creative thinking, analysis, active participation, collective work and democratic practise both in generating and developing knowledge in its implementation.

The course content is integrated with the methodology through Arts-in-Culture. Students are given enough opportunities to solve problems related to the curriculum for example create songs, stories, designing, casting, acting, rehearsing etc in order to equip themselves to cope with the teaching situation problems mechanisms/strategies, which they will be expected to teach. The curriculum is based on the needs of the student teachers as well as considering the environment and uniqueness of every individual. It appreciates the needs and interests of students. Democratically, students are allowed to choose activities which are worthwhile and which make them eager, curious and wanting to learn. Information and knowledge are negotiated by students and lecturer, not simply given to them (Dodd, 1990: 83). Students are taught to express themselves so that they can acquire autonomy in making independent judgements and choosing with confidence self-directions in discovery learning. The Arts-in-Culture curriculum emphasizes active participation in a learning situation by generating questions on topics. Students share ideas. Usually the majority of my students cover their syllabus, acquire better knowledge and pass their subject and this allows them to proceed to the next year. The philosophy in Arts-in Culture is based on the BETD philosophy of learner-centred education. The paragraph below gives brief practical examples on how BETD teaching applies to learner centred.

Arts-in-Culture consists of three components Visual Art & Craft, Music and Dance and Drama. In Arts-in-Culture, student teachers have been given opportunities to plan and develop their own themes according to the present situation indicated in the professional themes in the BETD Broad Curriculum (1998:8) and Syllabus for Arts-in

Culture, Core Subject in BETD (2000:7) such as:

- The overall development of knowledge, skills and attitudes of the student teachers;
- Planning for learning through themes, topics and lesson;
- Designing appropriate learning experiences;
- Organizing and managing learning environment appropriately;
- Communicating the concepts of the subject/ topic;
- Assessing, recording and reporting learning in the subject/topic;
- Evaluating the topic, teaching, learning and making improvements and
- Develop critical inquiry approach into one's own practice and context.

Student teachers decide on themes and break them in various sub topics for example the theme is dumping of babies and sub topics are: living in terror, raped girls and counseling, but they also relate their themes and topics to the syllabus themes/ topics. They are doing this under the supervision of the teacher educators. Once both teacher educators and student teachers are satisfied, they compose their own stories, related songs, creative dances; prepare scriptwriting in a form of a dialogue with proper cast of characters, design their own creative costumes, décor and props, and apply the knowledge they gain in Visual Art & Crafts. They are also rehearsing, evaluating, criticizing, advertising, performing, assessing etc. as the curriculum required them to develop knowledge on those content areas.

Teacher educators help student teachers to understand the meaning of Arts in their own culture and to be able to reflect this on their own product, and guide them through the basic knowledge of each art form and show the ability of self-style expression and combining all art forms together in each final production. All the three Arts-in-Culture teacher educators direct the student teachers on how to apply each art form and its values in filling any gaps they may encounter in their work for example, how to use the elements to compose, attract, adjust, create and solve aesthetic problems properly and successfully. Student teachers are encouraged to apply this knowledge on their own work when they come to integrate the art forms together in each final integrated stage performance, which contains all components. Through integrated teaching, student teachers have been guided to compose and create their own stories, songs, dance movements, self-made traditional musical instruments, apply make-up, design costumes and construct props and apply them on a stage.

The curriculum for the arts is judged to cover the needs of our student teachers to develop their own skills which are needed in their classroom situation when they go for practice-teaching, for instance designing visual teaching aids, teaching variations and stimulating interest, gaining confidence, ability to express and to cover learners needs. Student teachers need also to be competent to integrate Arts-in-Culture in their areas area of specialization. Through Arts-in-Culture, student teachers can develop skills in analysing, making judgement, decision-making, application, interpretation, expression and evaluation.

Through participation in the arts, student teachers develop skills to be confident in confronting a crowd of people, ability to express their own thoughts in their own different styles, ability to construct and create their own aesthetic art products. They also develop the ability to use body language to intensify the meaning of concepts, using techniques like puppets show in the classrooms to create variation in teaching, ability to create visual teaching aids and ability to explain with more clarity on chalkboard by using illustrations.

Through Arts-in-Culture, student teachers get to know their culture through involvement in practical production, research and investigation. The subject preserves the values of the culture how to teach their own learners about it and how we all belong to it. It also develops the attitudes to select which aspects are important in our cultures and to appreciate others cultures and their beliefs.

(d) Evaluation/assessment in the Arts-in-Culture curriculum

We use a continuous assessment approach (Syllabus for Arts-in-Culture Core Subject in the Basic Education Teacher Diploma, 2000:17). Continuous assessment provides explicit information as to what the individual students can and cannot do by measuring student teachers performance against well-defined criterion, rather than against the performance of others in the class. The emphasis on evaluation in the Arts-in-Culture curriculum of a diagnostic nature aimed at monitoring students' progress. Mistakes made by the students are not publicised to humiliate them, but are seen as helpful clues to find weak areas that are in need of remedial actions. Assessed tasks like creating of two-dimensional and three-dimensional objects of each student's performance are kept in the college files or portfolios. They are assessed through class tests, doing practical work in groups/individually or providing a written script on₁₁

topic (see Appendix 7).

(e) Grading criteria of Arts-in-Culture

According to the BETD Curriculum, “the core subjects should be graded as either complete or incomplete” (Broad Curriculum, 1998:21). This is a pass or a fail. This kind of grading criteria discourages student teachers and teacher educators from working hard, because no higher grades such as distinction or credit are awarded for effort one invests into the subject. “No proper recognition is given to hard working students. All students are graded complete or incomplete but some students are talented. It is worthwhile that these students be graded credit or distinction” (Appendix 4). Grading criteria do not contribute to or promote the goals of education such as quality. Students are therefore not working hard enough to produce quality work at the end of study. The system seems to unconsciously discourage working hard.

(f) Requirements

There are no pre-requirements related to entry into the subject Arts-in-Culture. Once the students have been admitted to the BETD program, automatically they meet the requirements to study Arts-in-Culture as a core subject, although they did not do the subject during the primary or secondary school studies. This means all students get access to study Arts-in-Culture as a core subject regardless of their unique educational backgrounds. This is good because every person gets a chance to acquire basic skills in arts. The students admitted to the college have all completed grade 12 with satisfactory grades. Entry requirements are 21 points at IGCSE or an equivalent level. Marginalized people e.g. Ovahimba and Ovadhimba may be exempted under reasonable situations.

(g) Time Allocation.

Rigid timetabling affects the effective implementation of Arts-in-Culture. In the Broad Curriculum (1998: 10) only about 5% of lesson time is allocated to the course for the whole academic year. There is only one double period of 80 minutes per week. Each teacher educator meets students once after every two weeks. According to my Skills Department Head, the time allocated is not enough for the students to acquire sufficient skills and knowledge. Nine periods for each class in a year is absolutely not enough (see Appendix 6). 3A students also agree that there is not

enough time (see Appendix 1).

I personally feel that the 5% which is 80 minutes per week (720 minutes per year) for Arts-in-Culture is very short. 80 minutes affects both quality and equity in the Arts-in-Culture curriculum. Within this time, teacher educators find it difficult to give proper support and guidance to student teachers, because most of them (students) are doing this subject for the first time.

My personal feelings about the BETD Curriculum as far as Arts-in-Culture is concerned the curriculum is worthwhile for the course. The content can unfold knowledge and skills of the students but my concern is the time allocated to the subject may in one way or another not allow students to acquire the needed competency. Nevertheless, both lecturers and students try their level best to get minimal achievement in the subject.

3.2 The Socio-Historical and Economic Analysis

As it is reflected in the introduction of this paper, the subject was taught with the intention to make people become practical craftsmen and women but ignored the theoretical part of it. While some who were talented in craftwork, the subject may have enhanced their ability to survive financially from their craftwork because some have become carpenters and some have upheld their talents of making for example baskets, pots etc, the reality is that these were in the minority. In this section, I want to focus on the feelings and opinions of my research participants toward the implementation of the arts curriculum today.

This section of the paper reflects the views of the research participants. Key question here involved responses to questions that included: how is the subject taught in schools and college and question relating to the social and community roles in Arts-in-Culture.

The areas discussed below show the close relationship between the development of arts in culture and the socio-political situation. The results also reveal the changes in the ways in which the links between curriculum and community are being seen as well as how the students at Ongwediva are taking the curriculum into the community.

(a) Pre-Independence

The Namibian education system was controlled by politicians for their own ends and purposes. Education policy was based on the interests of the colonial order. The education was then closely linked to the political situations or system of that time. The education philosophy was that of behaviourism (Ozman & Craver, 1986:176), teachers being authoritative figures. During the colonial South African rule, education was characterised by inequality, authoritarianism and racial discrimination. The schools were separated along racial lines such as schools for whites, coloureds and blacks. Various ethnic administration authorities managed their education. The second major controller of education in Namibia was the Examination Board set up by South Africa (Salio-Bao, 1991:24).

The Board prescribed syllabi, examination, books, teaching materials and certification to all levels of education. Syllabi came from the Cape Province of South Africa. The Curriculum Management Committee assumed the tasks of coordinating, initiating and guiding all curricular matters for the whole country and advising the Examination Board (Salio-Bao, 1991:24).

During the colonial era, the subjects of Arts were neglected and ignored especially in black education. The result of this practice is poor a background knowledge of the subjects and negative attitudes towards them. Most of our current students are a product of that past system so they carry these attitudes with them into their own teaching. Arts could not equip students with sufficient practical skills so that after their studies they could be involved in self-employment opportunities. The standard of arts in black schools was low. Students were not made aware of the importance of arts. Practical aspects in craft were taught in schools, but students received only basic skills in some subjects like drawing, painting, singing and weaving and in few three dimensional Arts like sculpture (see Appendices 1 ,2, 3 and 4). An effort was not made to promote arts and crafts for blacks. In my view, the subject was also taught according to gender, for example, boys were compelled to weave hats and girls weave baskets from palm leaves, whether they liked it or not. Education for non-whites was inadequately funded by South Africa, and further weakened their curricula, teaching and learning as Salio-Bao (1991:24) stated.

The curriculum failed to include parents and community. The students were not responsible for their own learning. Black teachers and students were not empowered for it was also about positivist ideas of learning. The education was based on apartheid and racism (Salio-Bao, 1991: 24).

Arts was poorly taught and not seriously considered. The subject was considered as a subject to kill time during school hours. The subjects as offered in schools did not gear them towards self-employment opportunities, for example, to establish their own studios of arts.

(b) Post-Independence

In this section my focus is on the question: How does the Arts-in-Culture curriculum contribute to the development in Namibia as well as at OCE? The Skills Department HOD emphasised that one of the main aims of the nation-wide Arts-in-Culture is to help teachers to know how to make or construct things on their own so that they should be able to prepare teaching and learning materials on their own after leaving the college. In the long run, as future teachers, they will be able to be real artists capable of producing quality art products. Artists are usually self-employed and produce art products for selling or export. By producing well-trained teachers or selling art products, expenditure is also being lessened (see Appendix 6). The materials we use as teacher educators and students are sometimes local materials particularly those for making collages, construction and modelling. In some cases students offer drama to the community and they charge the audience a small amount of money. The money collected can be used to buy some commercial materials needed in presenting course topics. So we have been involved in generating money. This usually helps the Ministry and the college to save money instead of buying expensive materials somewhere. Teaching and learning materials are accessible to all students irrespective of race, colour or sex.

According to the BETD's Broad Curriculum "basic education teachers will develop social responsibility towards students, colleagues, community and the nation as a whole". (BETD Broad Curriculum, 1998: 4) the syllabus for Arts-in-Culture Core Subject in the BETD (2000: 11) encourages group work. "The teacher should make sure that social interaction exists in his/her class in order for important social stimulation to take place. The teacher should offer each pupil an opportunity to

contact and develop meaningful social relationships with other pupils in his/her surroundings as well as to make contact with people and institutions outside the school ground. In the school there must be a strong emphasis on group work and every pupil should be offered an opportunity to participate as a member of a group” (Duminy, 1990: 40).

The Head of Skills Department (HOD) said that Arts in Culture teacher educators have to apply co-operative learning whereby each student gets a chance to contact others through discussions, debates, group work, telling stories, rehearsal etc. Students are bringing people to view their arts from different corners. Through drama and exhibitions they convey messages to others in the socialisation process. After dramatising or exhibiting, people discuss and share information about the drama and get ideas. The curriculum makes provision for sharing information and ideas. In some cases, teacher educators call for workshops with the community. Student teachers, teacher educators and community members explain what they have done. In some cases students produce quality art products. They exhibit their work. Themes are taken from their minor or major subject. Often the Departments are invited. Students explain their work and the work will be donated to each department for educational purposes.

According to one final year student, in some cases students used to go to the community and dramatize selected topics such as Malaria, HIV, the importance of education etc. After dramas they gave the audience a chance to ask questions. Together they discussed issues acted in the dramas. Students also used to organise dances/songs performances in the OCE main hall. They invited OCE community members and neighbouring schools for these performances. Visual Arts teacher educators invited the local artists to show their work and explain the importance of arts in education and society. After presentations, student teachers asked their questions. Sometimes, after presentations, they discussed certain issues concerning arts. One of my students indicated that the Art-in-Culture subjects develop student interactions with students from different cultures through discussing or telling stories of their cultures and dancing to singing different traditional songs together. Arts-in-Culture thus helps people of different cultures through activities such as traditional troupe dancer groups e.g. OCE dance group, to share their cultural experiences with one another. Depending on the above mentioned factors we realise that the

community shapes the individual, but the individual shapes the community as well (Prawat, 1991:740).

The HOD said that the Arts-in-Culture curriculum contributes to critical thinking among the students. Through critical thinking, students make their message clear by asking themselves some questions like what, how and why. The subject promotes self-expression e.g. body language, body gestures, songs, stories etc. Students express themselves by sending meaningful, well-constructed ideas and views to the audience. By doing so, the minds of the students become critical. Therefore, student teachers are empowered to think critically (see Appendix 6).

Through the Arts-in-Culture students inform, educate and entertain the audience of our entire college community (see Appendix 5). Students identify problems and needs within or outside the college. They compose songs, poems and stories and create visual materials about the problems. They display their visual work and explain to the audience. They sing songs and make plays about problems like HIV/AIDS, deforestation, pollution etc. In that way they are educating fellow students or other members of the community to be aware of identified problems (see Appendix 4).

Through the Arts-in-Culture curriculum, students acquire knowledge, skills and attitudes about how to create things using any materials, and how to create meaningful songs and stories to express their feelings and ideas in order to convey their message. They learn how to dramatise, compose songs and create modern and traditional dances in order to convey a message to an audience and attract their attention. (See Appendix 2). The view presented in this section when compared to the theoretical underpinning for Arts-in-Culture as developed in literature review corresponding well with the views of the research area

4. Analysis of the students

This section draws on data gathered in SITU and from the case study provided by three of the students. Approximately 900 students (293 third year students, 296 second year students and 307 first year students) study Arts-in-Culture. From the students' answers we can see that students are from different cultural backgrounds,

meaning that student teachers are multi-cultural, multi-lingual, multi-racial and multi-ethnic. Arts-in-Culture stakeholders such as the HOD, teacher educators, and curricula panel members must cultivate culture as a unifying and nation building force. Our concern is and should be to use arts positively, towards building a stable peaceful, prosperous and united Namibia for the present, but most importantly for future generations.

All students from different cultures, tribes, traditions and ethnic groups have access to the knowledge, skills and attitudes in Arts-in-Culture irrespective of their colour, religion and race. This subject is reserved for all BETD Namibian student teachers to equip them with the knowledge, skills, and attitudes they need for their holistic development as future teachers. Arts-in-Culture creates unity in diversity and mutual understanding (Policy on Arts-in-Culture of the Republic of Namibia, 2001:31). Curriculum panel members, the HOD and Art in Culture teacher educators ensure that all student teachers fully understand that the subject is open to everyone by practising clear syllabus aims, objectives, content and assessment.

(a) Cultural background

Some students are from the marginalized groups such as Ovahimba and Ovadhimba communities of the Kunene region and the San group of the Kongo area. There are also a few Herero, Kavango, Tswana, Caprivian and Nama/Damara students. The largest group dominating the student population is Owambo-speaking. This is an indication of national unity in diversity.

The Caprivian lady presented a lesson how her mother taught her to make and use traditional brooms, how to make pots out of clay and how to use them accordingly. She taught her how to knit using cotton. During her childhood she learned to make dolls out of collected pieces of cloth. She also learned how to sing and tell traditional stories. Her mother taught her how to behave as a woman by telling her what a woman should do and should not do and how to dress. After supper, she and other village girls used to sit in her grandmother's yard around a big fire and listen to traditional stories.

A Setswana student said that he learnt traditional dance, for example Maranyane,

traditional songs and costumes from his parents. An Oshiwambo speaking final year student made it clear that the Arts-in-Culture curriculum originated from culture, traditions and ethnic groups. According to his culture making clay pots and other containers is a duty for women. Women do this in a place called Onzimbogo (traditional mining). They also weave baskets with palm leaves. Drawing/sketching is very important for women to draw attractive and decorative things for their audience. They also design beautiful artistic baskets. Men make carved products such as knobkerries, arrows etc. and decorate them. They construct hats and huts. Culturally and traditionally there are various songs and dances. These songs are used at different events such as weddings, funerals, during work in the field and at births etc. After supper people sit around and parents tell them stories.

From the students' answers, it is clear that different cultures, traditions and ethnic groups have their own Arts-in-Culture focus. When teacher educators teach them, they have to keep this aspect in mind. Learners are not empty vessels; they have something to offer to the classes. Teachers develop learners knowledge, skills and attitudes with cultural backgrounds of their learners as points of departure. Teacher educators and student teachers say that Arts-in-Culture's hidden curriculum contributes and promotes Art in Culture's formal curriculum (see Appendix 1, 2, 3, 4, 5 and 6).

(b) Student's Educational backgrounds

Looking at the 3A class students, another three students from various classes and one teacher educator's answer, it is clear that previously Arts-in-Culture as a subject was not recognized, so the current Arts-in-Culture curriculum was hampered by the past. Some students did not have enough experience regarding these art subjects. Those who did had limited experience.

The 3A final year student teachers report that no one in the class studied Arts-in-Culture before. "Everyone studied one or two components" (see Appendix 1). Art-in-Culture was a non-promotional subject in schools. Students reported that they did not acquire enough knowledge, skills and attitudes because both teachers and learners did not care about the subject. Some of them did drawing only, some wove baskets and mats, some created baskets only and some were always singing. Some of the

students from 3A said that the contents are related to the teachers' interests and needs, because they often selected their own topics.

A Caprivian final year student said that she did not study Arts-in-Culture subjects. She only did music. They were always singing, but they were not aware that music is one of the components of Arts-in-Culture syllabus (see Appendix 2). The Setswana final year student responded that in his primary school he did music and visual arts. In music they were singing and in visual arts they were drawing and working with clay, but this was part and parcel of Arts-in-Culture. In his secondary school he did woodwork where he acquired carving techniques.

One male Oshiwambo speaking student said that he was not taught Arts as a subject but he did some aspects such as singing. They were always singing during the last periods. He thinks that it was not for arts purposes, but to relieve their boredom and pass the time. It was not guided by any teacher. The subject was less valued. He remembered his classmates in the higher grades at their former school making hats and baskets for raising school funds. Drama was done in English and Oshindonga language periods. Learners were selected by the teacher to act, but they were shy.

According to my experience some students have problems with the Arts-in-Culture curriculum because their background in the subject is poor. For example most of the students did not have Arts-in-Culture as a subject in their previous schooling. The HOD of the Skills Department supports my experience (see Appendix 6). He said that students who are doing Arts-in-Culture for the first time threaten the effective implementation of the Arts-in-Culture curriculum.

5. Analysis of the Learning Environment

Ongwediva College of Education is in an urban area (Ongwediva Town). It is a developing college in terms of modern facilities like electricity, purified water and other necessary services, but in terms of education it is underdeveloped. Arts-in-Culture aims to develop and promote skills, knowledge, and professional attitudes among the students. Teaching is based on democracy (Toward Education for All ,1993: 22 – 43).

Currently the course is not effectively implemented at OCE. This is due to the fact

that there are so many aspects threatening the effective implementation of the Syllabus for Arts-in-Culture Core Subject in BETD programme. These problems that make it difficult for effective implementation include overloading, lack of sufficient resources, amenities and facilities.

(a) Overloading

Overloading threatens the effective implementation of Arts-in-Culture. It also hampers our ability of reaching the goals of Education for All and the aims of the BETD Broad Curriculum. In my own teaching experience, I have to serve about 900 students at different limited timetable periods. I have 30 classes to teach with each class consisting of about 30 student teachers. Therefore, I have so many students that it becomes difficult to serve them all to the best of my ability. The other fact is that the time allocated to the Arts-in-Culture classes is not sufficient, so it is a problem of both time and overloading. The same applies to my fellow teacher educators who are offering other components of Arts-in-Culture. When compared to other teacher educators for other subjects, where no-one teaches more than four classes (that is approximately 120) the situation in the context of Arts- in-Culture is absurd. What are the consequences of these difficulties? Equity and quality goals of education are not achieved in the sense that providing special attention to individuals who may have experienced problems in their studies is impossible. For example in some cases, I identify 40 students per day who have different problems in specific topics, but because of the large number of students, I have failed to assist and support them.

(b) Amenities, facilities and resources

Lack of necessary amenities, facilities and resources such as paints, guitars, piano keyboards, posters, a well-equipped library, drums, video machines, theatrical lighting, sounds, curtains etc. hampers the effective implementation of the Arts-in-culture curriculum (see Appendices 1, 2, 3, 4, 5 and 6). Access to photocopy machines is also limited. This makes the situation difficult, especially if the teacher educators want to make copies for all students.

There is not enough financial support from government, the community and the college itself to buy teaching and learning materials, for instance musical instruments. Teacher educators usually want to take students on field trips in order for them to

explore and be exposed to different experiences or situations regarding arts. Visiting museums, national art galleries and theatres can be useful exposure for our students in coming to understand the importance of arts to human life. However no transport is provided for the trips. The Arts-in-Culture core curriculum aims to develop students' abilities to explore but this aim cannot be properly reached. Under such situations, equity and quality education is interrupted by the lack of resources, facilities and amenities.

There are no proper classrooms designed specifically for arts, for example visual art lessons. I usually use one room located within the college kitchen building, but the physical conditions and atmosphere of this room is not conducive to the teaching and learning process. The room is very dirty and dusty, without windows and proper doors. There is no fresh air in the room. Cleaners are not willing to clean the room. During the last two periods students as well as teacher educators may feel sleepy because the classroom becomes too hot. Furthermore some of the water taps and basins are blocked. In visual art classes, you cannot survive without water to wash your hands and other materials (see Appendices 1, 2, 3, 4, 5 and 6). We have to provide water on our own.

Music and dance lessons take place in the OCE main hall, which was designed for other official activities such as meetings. There are no chalkboards in the main hall. How can the teacher educator present the lessons without a chalkboard? Again, there is not a proper stage for performances and no curtains at all. Ongwediva College of Education has a nice new and big library, but there are not enough reference books. Most of the books are outdated and most of the bookshelves are empty (see Appendix 5). As a result of the above-mentioned factors student teachers and teacher educators are marginalized from access, equity and quality Arts-in-Culture education.

Even though a lack of amenities, facilities and resources hampers the effective implementation of the Arts-in-Culture curriculum, those amenities, facilities and resources that are available enable to programme to be offered. For example the environment is rich in local and natural resources to cover some topics such as sticks, grasses, leaves, and soil for collage; wood for carving, wares, boxes, tins for construction, and clay for modelling. We teacher educators usually do something, as Prawat (1991:752) recommends, to challenge the power arrangements when they

deny us access to the needed resources. Teacher educators are used to contacting the College of Arts and John Mwafangeyo Art Centre to borrow resources and facilities. These two centres are always ready to assist.

6. Synthesis

The experience can lead to building a future. The aspects that happened in the past inform the change and reform process. The previous teacher education programmes in Namibia entailed many limitations and weaknesses which need to be looked into with open eyes. Students need to be encouraged to become human beings who can construct knowledge in their own minds instead of being regarded as passive human beings who are empty-handed. The autocratic curriculum was rejected and a move to a democratic curriculum whereby students are counted as active human beings is being embraced. The new curriculum has managed to include various stakeholders such as the community etc. This was absent in the colonial curriculum as designers failed to include more educational stakeholders in education, especially parents and community.

The new Namibia education reforms must look into some aspects in conjunction with the needs and interests of the nation especially regarding Arts-in-Culture in the BETD Broad Curriculum. The time allocated to the subject Arts-in-Culture is limited, particularly now that there are more subject contents to be covered. The grading criteria are also another problem. Students can be awarded either ‘complete’ or ‘incomplete’ despite the level of one’s involvement efforts. The grading criteria are discouraging the students who want to learn, especially hardworking, highly committed, and dedicated students. The other is that the contents of Arts-in-Culture do not try to fill the gap between the knowledge gained in primary and that in secondary school. Arts-in-Culture as a core subject is taken for granted and is not considered worthwhile in the life of human beings. The subject is studied by everyone whether they are interested in it or not. These aspects stop the dreams identified in *Education for All* from being efficiently attained. Equity, quality, access and democracy goals of education are not then fully reached.

Just as happened in the colonial education curriculum, so the question of enough facilities, resources and amenities is not resolved in our newly adopted teacher

education system Teacher educators and students misunderstand and misinterpret the concept of student-centred education (SCE) both theoretically and practically. SCE is equivalent to group work with teacher educators acting as facilitators. Arts-in-Culture as a subject was neglected and ignored during the colonial era, but still after 12 years of independence, the subject has not moved forward.

7. Conclusion

Our ancestors were not wrong when they said, “You cannot reach far soon”. If someone makes a mistake, we never consider the right thing one did. When we look into our curriculum for weaknesses in education, we also need to talk about its strengths. I hope that the future of Namibia Education system lies in *Toward Education for All* and in Article 20 of the Constitution of Namibia. Theoretically, relevant adopted documents, policies, guidelines, theories and philosophies have laid the fundamentals of our teacher education curriculum, but it seems there are problems with implementation practically. Despite the work done since independence but still not enough has been achieved and this study has highlighted the road we need still to follow.

References

1. **Amukugo, E. M.** (1993). *Education and Politics in Namibia: Past Trends and Future Prospects* (1st ed). Windhoek: Gamsberg.
2. **Auala, R.K.** (1989). *Supervision for Educational Excellence*. Oniipa-Ondangwa: ELOC Printing Press.
3. **Bodner, G. (1986).** "Constructivism: a Theory of Knowledge. *Journal of Chemical Education*. 63. (10). pp 873-878.
4. **Cohen, C. (1994).** *Administering Education in Namibia: the Colonial Period to the Present*. Windhoek: Namibia Scientific Society.
5. **Dodd, W. A.** (1970). *The Teacher at Work*. Britain: Oxford University Press.
6. **Duminy, P.A., Dreyer, H.J, & Steyn, P.** (1990). *Education for the Student Teacher*. Cape Town: Maskew Miller Longman, Ltd.
7. **Hidengwa, M. S.** (2000). *Low Performance and Lack of Interest in Arts Education during Teaching and Learning Process in the Northern West Regions of Namibia*. University of Umeå, National Institute for Educational Development and Department of Education.
8. **Ministry of Basic Education and Culture.** (2000). *Arts in Culture Syllabus Grades 8-10*. Okahandja: NIED
9. **Ministry of Basic Education Sport and Culture.** (1998). *The Basic Education Teacher Diploma Broad Curriculum*. Okahandja: NIED.
10. **Ministry of Basic Education Sport and Culture.** (2001). *Policy on Arts and Culture of the Republic of Namibia*. Windhoek: MEC.
11. **Ministry of Basic Education, Sport and Culture and Ministry of Higher Education, Training and Employment Creation.** (2000). *Syllabus for Arts-in-Culture Core Subject in the Basic Education Teacher Diploma*. Okahandja: NIED.
12. **Ministry of Education and Culture.** (1993). *Towards Education for All: a Development Brief for Education, Culture and Training*. Windhoek: MEC.
13. **Ozman, M. & Craver, S.M.** (1986). *Behaviourism and Education. Philosophical Foundations of Education* (3rd ed.). Columbus: Merrill Publishing company.
14. **Prawat, R.** (1991). *Conversations with Self and Settings: A Framework for Thinking about Teacher Empowerment. American Education Research Journal* Winter. Vol. 28, N0.4.
15. **Salio-Bao, K.** (1991). *The Namibian Education System under the Colonialists*. Cape Town: Hodder & Stoughton Southern Africa.

16. **Swats, P., Zeichner, K. & Dahlström, L.** (2001). A Luta Continua: the Struggle Continues. In Zeichner, K & Dahlström, L (eds), *Democratic Teacher Education Reform in Africa: The Case of Namibia*. pp 250-256. Windhoek: Gamsberg Macmillan Publishers, Ltd.

Appendices

Appendix N0: 1

Students' answers

1. One lady is a Herero, four boys are Caprivians and twenty-four are Wambos. The four Caprivians are from the various tribes and speak various languages. They do not understand each other properly when they are talking local languages. Ovawambo students are also from various tribes and they have seven dialects. The students cultures are or more less the same.

2. Education background

None in the (whole) class has studied Arts-in-Culture before. Everyone studied one or two components. Schools were offered the subject as a non-promotional elective. Time allocated to the subject differed from school to school. Some schools had periods, which were 30 minutes, some 35, some 40 and some 45 minutes. Most had two periods per week while others had only one period per week. The students report that the time was not enough to acquire knowledge and skills.

3. Content

Students report that they did not acquire enough knowledge and skills because neither teachers nor learners cared about the subject. There was no proper guidance from teachers. Some of them did drawing only, some weaving baskets and mats, some creating objects from clay, (for example opts and some singing always) others sang. Some of the students report that the content was related to their interests and needs of the learners because they were selecting their own topic and making baskets and mats. The community members were invited to buy the baskets and mats at the end of each term.

4. Contribution of parents and community to the subject.

Mothers were providing needles to weave baskets. They also assisted girls to boil palm leaves in water. They taught them how to make clay pots and dolls. Parents were responsible for telling them traditional stories and teaching them various songs especially during the evening. Children watch their parents as well as community members when they danced especially during the various festivals e.g. Ovawambo men like Omupembe (kind of traditional dance).

5. Positive and negative in previous education

Positive: Learners learned from each other.

Negative: Some disciplines such as drawing, printing etc. were neglected. There was no syllabus for the subject at schools. Teachers were lacking proper skills, knowledge and attitudes in the subject. There was no reinforcement in the teaching programme. For example if a learner didn't know how to weave baskets, hats mats no one assisted him or her. The subject was not taken seriously.

Assignment and grading criteria. There was no assessment. It was just an extra activity and no grade was awarded.

Appendices

Appendix No: 1

Student's answers

1. One lady is a Herero, four boys are Caprivians and twenty-four are Wambos. The four Caprivians are from the various tribes and speak various languages. They do not understand each other properly when they are talking local languages. Ovawambo students are also from various tribes and they have seven dialects. The students' cultures are or more or less the same.

2. Education Background

No one in the (whole) class has studied Arts in Culture before. Everyone studies one or two components. Schools were offered the subject as a non-promotional elective. Time allocated to the subject was differed from school to school. Some schools had periods, which were 30 minutes, some 35, some 40 and some 45 minutes. Most had having two periods per week while others had only one period per week. The students report that the time was not enough to acquire knowledge and skills.

3. Content

Students report that they did not acquire enough knowledge and skills because neither teacher nor learners cared about the subject. There was no proper guidance from teachers. Some of them did drawing only, some weaving baskets and mats, some creating objects from clay, (for example pots and some singing always) others sang. Some of the students report that the content was related to their interests and needs of the learners because they were selecting their own topic and making baskets and mats. The community members were invited to buy the baskets and mats at the end of each term.

4. Contribution of parents and community to the subject.

Mothers were providing needles to weave baskets. They also assisted girls to boil palm leaves in water. They taught them how to make clay pots and dolls. Parents were responsible for telling them traditional stories and teaching them various songs especially during the evening. Children watch their parents as well as community members when they danced especially during the various festivals e.g. Ovawambo men like Omupembe (kind of traditional dance).

5. Positive and negative in previous education.

Positive: Learners learned from each other.

Negative: Some disciplines such as drawing, printing etc. were neglected. There was no syllabus for the subject at schools. Teachers were lacking proper skills, knowledge and attitudes in the subject. No reinforcement in the teaching programme. For example if a learner didn't know how to weave baskets, hats, mats no one assisted him or her. The subject was not taken seriously. Assignment and grading criteria. There was no assessment. It was just an extra activity and no grade was awarded.

6. Amenities, facilities and resources.

Some students say that there were not enough facilities amenities and resources. The teachers were responsible for providing teaching and learning materials. Some students say that there were not enough facilities and resources, but community had teaching and learning materials. For example, palm leaves to weave baskets and mats, clay for clay pots and wires construction were available.

7. Current Arts in Culture Education

Students had various answers. Some said that they were not familiar with some Arts elements. Some said they were not exposed to or able to explore the subject. That's why it is difficult for them to cope with the current situation. Some said that everything they are doing is new and it is difficult to cope with the current situation. Some said their historical background assist them a bit, because some of the disciplines they did them already from home and previous schools. Some have drawn, done construction and modelling.

8. Position of the subject

Most of the students said no, they did not feel comfortable to have Arts in Culture as a core subject, because they needed more information. Due to the limited time of 5% allocated to the subject, they did not acquire enough information. They graded according to what they deserved. Some said that the foundation laid by previous teachers is poor and that they need a strong foundation. They felt that the position of the subject, time allocated and grading criteria discouraged the teacher educators from giving them enough skills and information's. Some students said that they felt comfortable because they always mastered their tasks. According to some students, what they need only basic skills and knowledge so that they could know how to integrate the Arts Discipline to others subjects.

9. Time allocated

Some students said that eight minutes was not enough for both practical and theoretical work, because there is a need for enough time, clear explanations an opportunity to ask and respond to more questions. "We needed also enough time to complete our practical work under the supervision of teacher educators, because now we are completing our practical tasks without guidance from teacher educators. The result will be a poor product". There is not enough time especially during practical activities. It becomes difficult for teacher educators to diagnose problems within such a limited time.

According to student's views, sometimes they are given too much work within short time. Some students reported that 80 minutes are enough, because if we spend a lot of time on it, the subject will be boring especially to those who are not talented in arts. Two periods are enough.

10. Meeting time

Some students say that it is good for each Arts in Culture teacher educator to meet with students after two weeks, because there are three components of Arts visual art, drama, music and dance. Teacher educators have to give each other chances to meet with students. The subject is a non-promotional subject at school. After meeting the teacher educators always gave them a task/ assignment or practical work to do and the students need more time to finish the work. Some students feel that it is not good because of the long gap between meetings after two weeks, students may have forgotten what they have been taught previously.

11. Amenities, facilities and resources.

Most students said that there are not enough facilities, resources and amenities. They said that the environment is not really effective and conducive to learning from the following reasons: The classroom was not purposely built for art class. The classrooms are very small and dirty especially visual art and drama class. Music takes place in the main hall. There is no writing board. Sometimes students buy their own materials. The arrangements of chairs and desks in the main hall are not good. There are too many chairs. The office is very small and there is no theatre.

12. Content

Students report that there are too many topics in the syllabus. This is not good for them because they require producing more within a short period. The topics are related to the students' needs and interests, because in most cases they are requested to select their own topics according to their own interest.

Some students said that so many topics allocated in the syllabus but it is good, so that the students should require more skills and knowledge. Some students say that sometimes the topics are not related to the students' needs and interests. Sometimes students are not asked to select what they want to learn. That is why some of them are not interested to acquire skills. They take it as a waste of time. According to some students, they are satisfied with the subject content, because it accommodates a lot of useful information. Some of the students report that they are not satisfied with the subject content because it is too broad.

Most of the students reveal that they are not exposed to many and various things, because no one takes them out of the school to visit various places like the National Art Gallery, Museums or other important places.

13. Parents and community contribution

Some students said that parents and peer groups tell them traditional stories and sing songs. They watch what the people from the community do during the cultural festivals. Community member dramatise different things. They utilize different costumes, make-up from the community.

When making modelling, collage construction and use nature resources the community is rich in materials.

14. Integration of Arts in Culture with other subjects.

During the SBS and Microteaching Arts in Culture is integrated with other subjects to bring reality in to the classroom and to make the subject matter understandable to the learners. Students and teacher educators integrate art forms in their Major or Minor subjects during the lesson presentation. They integrate the art forms by creating interesting stories, composing songs and movement and creating visual art materials.

15. Grading Criteria

To be graded complete/ incomplete is not fair, because some students put more effort on the tasks / assignments. "Some did not put much effort on the projects. They did them as long as they I did something". Complete or incomplete not motivating the hard working students. Students suggest that the subject must be graded Distinction, credit, complete and incomplete to motivate and encourage them to study the subjects very hard. Some students are deserve to be graded Distinction.

16. Negative

It is not good to integrate people from multi-culture, Multi-ethnic groups, Multi-tribes, because it influences some learners. The majority students from one culture dominate the minority. Oshiwambo speakers are the majority at the college. They dominated other students from other cultures. When it comes to performances minority students, lose interest to act because the majority discourages them. Sometimes when they are in group work or group discussions, the minority students come up with their own ideas and views. The majority group will reject their ideas. These students feel inferior.

Some students, who belong to the regions e.g. deep life, feel offended, when it comes to traditional dances and music, and sometimes drama. It is against their religious belief. The curriculum encourages tribalism: through songs and dramas, which have a negative or bad message towards other ethnic tribes. This results in conflict and confusion among students from various cultures and tribes.

Availability of materials: Some of the performance is difficult to carry out or practice due to the limited resources. This is true especially if you want to dramatise old tradition stories. It will be difficult for students to collect costumes such as skins, stones, bones, traditional clothes etc.

There is too much work in too little time: Through physical practice too much energy and strength is required in construction, painting and modelling. To collect materials within two weeks and construct something is very difficult. Inappropriate classrooms: Classroom are not conducive to and not suitable for the subjects. Music takes place in the space without a writing board and with no proper stage with curtains. The space is too big. There is no storeroom to store the materials. The available materials are on the floor in the visual art classroom: There are no windows, pipes are blocking taps of water, which do not function properly, and it is too dusty.

Resources: There are no books, newspapers or magazines. In some cases teacher educators request them to get information from magazines or newspapers, but these material are scarce.

Negative

Advertising

Another example is women in business. This topic motivates them to be businesswomen, and at the end of the day, they will end up hating the teaching profession.

Dancing: Some of the students feel that dance is offence depending on their beliefs. Dance is a sin. Dance with masks develop and open the mind of audience.

Working in groups: Contributes to laziness because some students tend to be reluctant and not participate to part of the work.

Expression: Students find it difficult to express themselves clearly especially while they performing on the stage.

Social interaction: Through singing and dramatising students can share and discuss various learning capabilities, interests and emotions. Student can notice easily cultural difference in dancing styles, language uses and dressing.

Information: The Arts-in-Culture syllabus makes a provision of information. Through art discipline useful message or information is conveyed to the audience, which can lead to the improvement in people on daily lives for example dramatising is about TB, HIV, and criminal etc.

Physical fitness: The Arts- in -Cultural promotes physical fitness through dancing which means the health and body fitness of students will be boosted. Students apply skills and knowledge on other subject's e.g. human movement. Physical fitness helps their bodies to be able to move freely when they are performing various activities like netball, volleyball etc. at the same time promote body health through exercise.

Creativity: Arts- in -Culture develop creativity and critical thinking. Students think deeply so that they can come up with their own ideas and views and at the end of the day they have a productive concrete, useful and quality art product.

The syllabus makes a provision to student teachers to practise their cultural values, principles and customs. Through this practice, their cultural values and norms will be promoted and kept.

Through Art-in -Culture students developed self-confidence, self-expression, socialization and it also relieved stress. They developed habits to entertain their audience. Students are educating their audience on what happening around them and how to avoid it. Through Arts -in -Culture, student teachers are motivated to become aware about their environment and respect it. Arts- in -Culture promotes co-operation among the BETD students, good communication, critical thinking and reasoning at the same time you are educating, entertaining and making profit through performances. Art syllabus focus on communication through visual products, drama, music and dance. Views of the students are taken into account.

Rehearsing: It assists them to rectify the mistakes before the production. It prepares them for the final presentation.

Working in group: This helps student teachers to share ideas among themselves and developed the spirit of co-operation.

Constructing: Helps student teachers to develop critical thinking, creativity and self-confidence.

Writing: Assists storing the message for future references. It also assists to spread the message across the nation.

Assessing: Checks whether students have mastered what they have learned.

Appendix No: 2

1. Tell me about yourself.

Her historical back ground

She is a Caprivian lady who grew up with her grandmother at the village. She is an Oshilozi speaker. When she was young, her mother taught her how to make and use the traditional broom, washing plates made out of the wood, how to make pots out of clay and how to keep and use them accordingly. She taught her how to knitting using cotton. During her childhood, she learned to make a person out of maize plant leaves, designing a person out of collected pieces of cloth. She also learned how to sing and tell traditional stories. Her mother taught her how to behave as a woman by telling her a woman should do and should not to do and how to dress traditionally. Sometimes after supper she and her other village children, used to sit in her grandmother's yard around a big fire and listen to traditionally stories.

2. Tell me your educational background.

She started her primary school at Ngweze Primary School from grade 1-7. This is the time she stayed with her parents. When she started grade 8, her elder female cousin took her away from her parents and brought her to Rundu where she stayed. She started grade 8 –12. She was schooling grade 11-12 at Rundu Senior Secondary School. When she was schooling at Rundu she learned to speak Rukwangali, Portuguese as well as Afrikaans from friends. The Culture of the Kavango people is almost the same as the Caprivians. During her schooling time, she did not have Arts in Culture subjects. She was having Music. Always they were singing. After completing grade 12, she decided to study teacher training at Ongwediva College of Education because she wanted to know about Oshiwambo culture.

3. Briefly, explain aspects of arts in your culture and how these aspects are promoted through Arts in Culture core subject.

In their culture they create, things out of clay e.g. make clay pots, animals from clay and this promoted arts in culture in her education. They used to dance traditional songs and at the college, they do the same music and dance as a subject. They also dramatize traditional events in order to convey a message to the audience. Most of the thing they do in their culture promote their experience that they got from their culture and make it easier for them to learn at the educational level in colleges and schools. For example, dramatizing tradition events in role play where each person has a different cast/ role and this drama can be about how women must be responsible of taking care of her family, what are the results of being jealous of someone, all these their own problems.

4. Is Arts in Culture core subject (in the BETD) one of your subjects? How do you find the subject?

Yes, this subject is very interesting, because it promotes self-confidence by dramatizing, dancing and singing in front of people. This is very important to those who are trained as teachers, because you must have self-confidence to teach (eye – contact with your learners). This subject develops their creativity e.g. to create something which has meaning in real life situations. She uses it when she is teaching. It contributes to her knowledge and profession development.

5. What are the positive and negative aspects in Arts in Culture subject at your college? Explain.

Positive and Negative aspects

It is more practical. It is mostly a doing subject. They learn a lot in this subject e.g. manipulating puppets in drama to convey the message to the audience, creating by means of modelling, designing pictures on posters by applying arts elements and principles, learning different concepts of arts such as sculpture, printing etc. They can also express their feelings by means of songs, poem and movement.

In visual arts, they are lacking materials to create things like clay pots, costumes to wear while dancing traditional dances. Some students lack interest in the subject when it comes to designing or creating things. Some students don't like Arts in Culture due to the fact that they cannot act. They are shy to dramatise. It is also due to the fact that they have no knowledge and love of Art and they feel it is a waste of time.

Sometimes they feel that teacher educators do not really mark their work critically. As long as they did something, they get "complete". Classroom is old and uncomfortable e.g. Visual Arts classroom. Teaching and learning materials are not enough. Every time they go to the classes, they have to bring their materials such as brushes, papers that are not always available at shops. The evaluation system is not taken seriously. I have never seen the Rector at any Art class to monitor how students and teacher educators are doing.

6. What is your experience in Arts in Culture lesson? Give your opinions and suggestions on Arts in Culture lessons

She experienced that there is no completion in terms of students' performances. More teaching and learning materials are needed especially when creating things. The skills Department must have awards in order to encourage the students to put more effort in this subject. Some of the students know better or they are creative but they won't show it because they are not motivated. There is a need for students to feel comfortable.

7. How Arts in Culture promotes goals of education such as access, equity, quality and democracy?

Everybody has access to learn Arts in Culture. Students are doing the same activities in order to show equity among all students. In the classroom, students are free. They do their own work and each and everyone demonstrates what she/ he knows/ experiences. Students are free to express their feelings, ideas and emotions through singing, painting or acting. In Arts classes all the students are treated equally. Not as racial tribe or ethnic group.

All the students have to acquire the same skills, knowledge and attitudes. Everyone is free to demonstrate what she/he knows/ experiences. Student teachers and teacher educators are deciding together what should be done. Students having a choice of what should be done, for example, they come up with their own topic and dramatize at the front of the class to attract the attention of the audience.

8. Who is funding your Arts in Culture subject and how does it contribute to the economical, educational and social development at OCE as well as in Namibia?

The ministry of Education is funding the Arts in Culture subject. Arts in Culture contribute to economical development by selling products designed or created by the students in order for the College to gain some profit. They are selling products to community members.

Educational: Through Arts in Culture students acquire knowledge, skills and attitudes about how to create things using any materials, how to create meaningful song and stories to express their feelings and ideas in order to convey their message. They learn how to dramatise on their own, how to compose songs and how to create modern and traditional dances in order to convey there message to the audience and attract the attention of the audience. This is very important in the child's life, because it can be a career in the future and Namibia will have decreased poverty and numbers of unemployed.

Socially: This subject develops the student's interaction with different students from different culture through discussing or telling stories of different culture and dancing different traditional songs together. In Namibia, Arts in Culture developed socially by joining people of different cultures together and from traditional troupe dancer's group e.g. OCE dance group, sharing their cultural differences with one another.

Appendix No. 3

Answer for the one male student

1. Tell me about your self

He is a male, who speaks Setswana when he is at home.

From and after that he involved himself with NBC. He likes to dance, sing, write poems and compose songs. He has basic skills in playing guitar, keyboard and drums (both traditional and musical drums). He received these skills from parents and from attending some Arts workshops. He grew up with his parents. His father told him how to milk, hunt and how to make spears and use them.

2. Tell me your educational background.

He started his pre-primary at Dobra and after Pre-primary; he started his primary school from grade 1-7 at Epukiro Primary School. He went to a boarding school from grade 8-9 at Mokganedi Tlhabaneko Higher School and from there; he went for grade 10-12 at Ella du plessis High School. In his primary school, he studied subject English, Setwana, Music and Visual Arts, they were working with clay and drawing. At Ella du Plessis, he did woodwork where he experienced on carving technique.

3. Briefly explain aspects of arts in your culture and how these aspects are promoted through Arts in Culture.

Aspects of Arts in his culture that he has encountered within this Arts in Culture subjects are as follows:

Dance: traditional dances e.g. Maranyane in OCE he has come to realise that now he dance them with sense of proud and better understanding. Traditional dance have a message. Teacher educators send the students back to their environment to do research about their traditional dances. Members from their community explain to the meaning of dances. Through that way, the community teach them. Students present the information to others to convey the message with understanding.

Songs: Traditional songs, the same applies with singing the traditional songs. Other people have come to like what he sings, so now he sings with pride all the time.

Costumes: In OCE there is a shortage of their traditional costumes and make-up whenever students perform music and dance from different cultures there is shortage of costumes to show what is traditional worn. The students improvise costumes without appropriate materials.

4. Is Arts in Culture core subject (in the BETD) one of your subjects? How do you find the subject?

In some cases teacher educators don't apply learner-centred approach, but when it comes to practical art, they become interested making and designing, drawing etc. Some students lack interest and love for the subject and some student (are not exposed to) do not understand what they are doing and lose ground at the college. Once the students realise what they are doing the subject become interesting. If the teacher educator gives students, a chance to express what they know the subject matter becomes interesting.

5. What are the positive and negative aspects in Arts in Culture subject at your college? Explain.

Positive:

a) In most cases learning in the subject there is a link between where he/she comes from and the academic point of view.

Active participation of some student teachers, self-discovery, improvising, educators give them enough explanation by demonstrations. Students do their work on their own. When topics are related to the needs and interests of the students e.g. selecting topics according to their own choices, teacher educators and student teachers are creative. Students are assigned to do their own product from natural materials. Students create their own interesting, meaningful attractive and interesting products.

b) Progress is there within the subject.

c) Co- operation within three components of Arts is more visible. You can see the importance of all three subjects together.

Negative: Lecturers need more training not only in the subject but also in teaching methodology.

Not there are not enough materials or facilities. There are no music and dance materials. Music and dance is done in the main hall, Visual Arts classes take place in the room at the front of the kitchen with, no proper spaces e.g. Visual Art class is dirty, water pipes are blocked, and space is small when it comes to doing the practical work. The Visual Art class has a bad smell with no windows. Music and dance lessons are in the Main hall.

If the students presenting the lesson are just wasting time because, first, you must move the chairs because they are too many. There is no chalkboard to write main ideas. There is no proper space to paste posters. Drama classroom: There are many things lying on the tables as well as on the floor. The performance screen is very small e.g., when students are using shadow puppets. The class is not suitable for drama because there are no curtains and stage.

Teaching and learning materials: Some major teaching and learning materials are not available e.g. paints, posters, guitar, keyboard, traditional drums and proper dance floor.

Time: Less time is given to the subject Arts in Culture subject.

6. What is your experience in Arts in Culture lessons? Give your opinion and suggestions on Arts- in Culture lessons.

He experienced good and bad things such as bore dull in the class, when the teacher educator is giving theory. There is not enough less demonstration.

Concepts like rhythm and perspective are new to him and he doesn't know how to learn them. If you are not creative, you will not see the importance of local materials.

On the good side, he has learned to be a good art teacher. He learned how to make things from local and natural materials. To be a good art teacher you make things happen when you put your mind into action.

7. How Art-in – Culture promotes goals of education such as access, equity, quality and democracy?

Every time they are asked to come up with something from their different traditions (they bring them together) when they come together they experience the importance of their traditions they feel they talk about each other.

8. Who is funding your Arts- in –Culture subject and how does it contributes to the economical, educational and social development at OCE as well as in Namibia?

The government, Arts in Culture increase the level of understanding of each other's cultural background.

They integrate arts in Culture in teaching other subjects such as writing poems and teaching English.

Most of the projects that they constructed are from the materials from their environment such as wood, boxes, threads, wire etc. He thinks that this can help the ministry and OCE to save money instead of buying expensive materials.

Appendix No 4.

Answer for one male student.

1. He is a young man, born at Oponona Village about 50 km South of Oshakati in the Oshana Region. He is an Oshikwambi speaking person, grew up at Omege in Uukwambi district with his grandmother who gave him knowledge and recognition of his tradition.

He was cattle herder, as other boys have to do in the northern region. He is a Christian who respects the Namibian Constitution and all people.

2. Educational background.

Started school at Omege J.P.School 1986 –1989,
then continued at Ondjora Combined School 1990 –1995

Mweshipandeka Senior Secondary School 1996-1999

Ongwediva College of Education 2000 –2002
Courses: Languages (grade 8-10) and second option (grade 5-7)

3. Aspects in his culture promoted through Art in Culture Core Subjects.

Arts in culture play a big role in everybody's identity and integrity. Some traditional aspects are applied in the college such as carving modelling, drawing, dancing, singing and acting. Students shaping different things such as status of a person, cattle or anything of importance to him/her. Student moulding with newspapers because there is not enough clay. According to their tradition making clay pots and other containers is a phenomenon for woman. Woman does this in a place called Onzimbogo. They also weave baskets with palm leaves. At the college, they are making baskets and moulding irrespective sex. They are weaving with different materials such as threads, papers and different materials from the environment.

Drawing/ Designing: In his tradition drawing is very important woman draw attractive and decorative things for the Audience. There were also designing beautiful baskets. Men do design on carved products as knobkerries, arrows etc. At the college teacher educators give students skills that enable them to draw on different things such as papers, carved products and moulded product.

Construction: Men constructed hats and huts. Educational Teacher educators make them aware that they can construct with different local materials.

Music and dance: Culturally there are many traditional songs and dances. These songs and dances are used on different occasion such as weddings funerals, when people working in the fields, childbirth etc. men and visual objects together.

Story telling: After supper people sat around the fire and parents told them old stories.

4. Yes, They are selecting their own topics according to their own interest in dramatising. Different students have different views about their topics and they come up with an idea of how they are going to dramatize it. They focus on all the art components such as visual art, music, dance and drama. Sometimes topics are interesting an individual has a deep interest and is very keen and curious. According this general preparation, it the skills department should be accepted as very important and should play a crucial role in the culture. Even if it is first time to do Arts, he really likes the subject very much of demanding in terms of producing ideas. It helps him to understand other subjects better for example the topic “ Colour and light “ in physical science. This topic is now much clearer to him after he did colour and mixing in visual art.

5. Positive

All students are exposed to arts components, which adds to the general knowledge. Some Art students have never attended art classes even at lower level. In Visual Art-students will gain knowledge that will help them to improvise and draw proper teaching Aids. In drama, students learn to demonstrate what is happening this will enable them to be confident and demonstrate learning events in cases to their learners.

In music/dance –students will gain ability to express their feelings and express them freely. Arts in Culture include promoting their traditions and cultures, teaching ho to express one using songs, paintings, drawing and the life.

The subject is linked to other subjects. Different cultures are represented so this way students have a chance of be exposed and explore others cultures. Students integrate their cultural traits. In most cases, students use their own local materials because it is easier to get them. The college is a multi-cultural community, which sees, students of different ethnic ties performing bringing good social interaction, and knowing the Namibian cultures better. Through the assistance of Art in Culture teacher educators college cultural festival will happen and a cultural festival students see and know other tribes’ dress drama, songs etc. The subject encourages creativity and it is more practical. It gives people opportunities to learn from experiences.

Negative

The environment to teach Arts in Culture is not encouraging or promoting a good atmosphere. There are not enough teaching and learning materials such as paints to paint their practical work. This reduced the effectiveness of the subject. The arts classes are not encouraging the importance of the subject. The arts classes atmosphere in Arts classrooms e.g. no stage in drama classroom, no light, no window in visual art classroom.

The background of students: Students are not at the same level which in art content. This makes it difficult for the teacher educator to give the lesson to its best because if she/ he teaches the basic principles, intermediate students get bored. Art lectures meet students once a month, He find that affecting teaching and student’s interest. After two weeks, most of the students forget what they did last time. Time has a great impact to the subject.

No proper recognition is given to hardworking students like a good grade. All students are just graded complete. Some students are talented, it is worthwhile these students be graded credit or distinction.

6. Experiences in Arts in culture lesson.

It is interesting to him, because they are exposed to different interesting things like drawing, drama, dancing and singing. He developed positive attitudes towards Arts in Culture, using various things from the environment such as cheap materials. In most cases, topics are taken from various cultures. In most cases, students are given a chance to choose their own topics.

7. Goals of Education: Access, equity, quality, and democracy in Arts in Culture curriculum. Access: all the students have access to study arts. Arts in Culture makes education a reality by encouraging students to use resources from their environment. These resources are cheaper and more accessible. Education from within is promoted, for example, Students explore various cultures. All the students have access to use all the materials available in Arts classes without any constraints.

Equity: Arts in culture ensures that there should be an equal distribution of resources. It keeps balance different culture. It provides chances that facilities and materials for Arts in culture should be equally provided. All students are treated equally.

Quality: Inclusion of art aspects in the teaching of other subjects makes lessons interesting, meaningful, clear and effective. By motivating and encouraging expressions from various culture quality will be strengthened. If someone demonstrates his /her culture through Arts in Culture this will make his / her work more qualitative.

Democracy: Students are allowed to decide they want to be taught. They are not restricted to the teacher's view only. They are encouraged and motivated to come up with their own views and ideas. Students are not forced but they have their own choice. Arts in Culture ensure that there should be equal distribution of resources. It keeps a balance in different cultures. Every students is free to express or expose his /her talent in Art without any restriction.

Arts in Culture subjects contribute to the economical educational and social development at OCE as well as Namibia.

The Ministry of Higher Education Training and Employment Recreation.
Students and teacher Educators.

Economical:

Students and teacher educators save money by creating visual teaching and learning materials with their own hands and use the available local environment. Students produce quality Art products for sale. Through those objects designed by students, when they are sold, the college gets money to buy new materials. Through that way, the government is spared spending money to buy teaching and learning materials. Art products generate for the school.

The students organise drama or music and dance within the college or outside the college and the audience pays a little to see it. The money is used to pay transport when they are going to perform or to buy other needs in the college. Through this way, the subject saves the college itself and the Namibian Government.

Education: Students are taught to create quality products, which can be used as teaching and learning materials. Teacher educators encouraged student teachers to create attractive and interesting work. Drawing/ Printing or Painting maps, carved animals can be used in the classroom situation as visual teaching materials bringing the reality in to the classroom and making the lessons more understandable to the students.

Students identify problems/ needs within the college or outside the college. They compose songs, poems, and stories and create visual materials about the problems. They display their visual work and explain to the audience. They sing songs or make plays about the problems like HIV, deforestation, pollution, etc. In that way they are educating fellow students or other members of the community to be aware of identified problems.

The subjects itself teaches the students to think critically especially when they compose or create something from their own imagination or memory. They must think the what, why, how questions and answers. This helps the students to be creative thinkers and develop their mental power to be strong. Students learn best by doing, touching and smelling.

Social:

Students went to the community and dramatized about malaria, HIV, importance of education etc. After the drama they give the audience a chance to ask questions. Students hosting the exhibition, within or outside the college invited fellow students from various departments and community members. Members of the community and their fellow students asked questions, Art students responded to the questions. They discuss the work together. Students organise dances / songs to perform in the main hall. They invite OCE community members and neighbouring schools for performances. The visual Art Teacher Educators invites the local artists to explain the importance of Art in Education and society. Artists show their work. After a presentation, student teachers ask their questions. Sometimes after presentation, they discuss certain issue concerning Arts.

Appendix 5

Drama Teacher Educator

Questions and Answers

1. Tell me about yourself.

2. Tell me about your educational background.

He studies skills subjects from grade 1-2 at the College of Arts. He did applied design, theatre production, cinema, painting, sculpture, History of Arts and still life. He studied for 5 years from 1971 –1976. He did two components: Drama and Visual Art.

3. Does the Namibian Cultures contribute to their implementation of the syllabus for the Art in Culture core subject in BETD programme? Explain your answer.

Yes, the Teacher Educator asks the students to reflect to their Cultural' experiences and products, which they make. For example in Drama, they should suggest a variety prominent issue which are important according to their own self interpretation e.g. they suggest their own theme depending to their own interest like crime, HIV etc.

Student teachers dramatize important aspects of their cultures.

4. How are the different cultures in Namibia promoted in teaching Art in Culture core subject at your college?

Student teachers use the traditional costumes, traditional make-up and props. They have to portray reality in the classroom situation for example such as Namunganga, Chiefs. Students use traditional musical instruments such as the calabash and Marimba.

5. Do the Namibian societies contribute to the implementation of Syllabus for Arts in Culture core subject in BETD course? Motivate your answer.

Yes, students try to come together and combine together and come up with interesting productions from different societies. They are combining Multi-Cultural dance, Drama and Music. Student teachers come with different materials from different societies. In some cases skilled member from the community share ideas with our students through workshops. They have, for example, to portray Namunganga chiefs, realistically.

6. Who is funding student teachers in study Arts in Culture core subject and how does it contribute to the economical, educational and social development in Namibia as well as at Ongwediva College of Education?

Nobody funds them.

Economical: When teacher educators try to organize an artistic production, our students can gain little money. In some cases, they sell their visual product and move from one place to another performing and also earning money. At the same time, they inform, educate and entertain audiences in our society as well as at Ongwediva College of Education. They expose the community to different ideas, which create themselves.

7. Mention and explain aspects which threaten the effective implementation of the Syllabus for Arts in Culture in BETD course at OCE.

- (a) Assessment: "Complete" or "In-complete" grades do not motivate our students. Art materials such as theatrical equipments, lightning systems, sounds, curtains and props are not available. No proper musical instruments including African traditional instruments. Teacher Educators are meeting each class after three weeks of no proper space for art practice, no computers, no well-equipped library. Most of the books in the library are outdated.

Punctuality: Some student teachers are coming very late to the lesson.

Misbehaviours such as drugs abuse, thievery, cheating and copying others work, and lack of good communication between teacher educators and some student teachers interferes with effective the implementation of Syllabus for Arts in Culture in BETD and the teaching and learning process in the classroom.

8. Mention the positive factors, which contribute to the implementation of the Syllabus for Arts in Culture core subject in BETD program at your College.

Elaborate your answer.

Teachers are able to motivate students and to encourage them to reflect on their own personality and life experiences and on their own products. Students need to create their own products. Students need to create their own classroom situation while they are practicing teaching. They need to create maps, use puppets and make pictures on posters, for example.

9. How does the Syllabus for Arts in Culture core subject promote goals of education such as access, equity, quality and democracy?

Quality: It helps students to know and respect him in feelings, emotions and understanding. The quality for him /her according to democracy is that the students have freedom in arts to choose, nominate what he or she is interested to work in access and equity. The students learn how to work with different problems and how to go through them. They also learn to identify problems and ways how to solve them with their own products as individuals as well as in groups. In drama, they have to come together and compromise and suggest ideas.

Appendix no. 6

1. Skill Department HOD Answer

Questions and answers

1. Tell me about yourself

I am a male grown up with my parents at Okalongo Village. His hobby is sport and drawing. His parents teach him to look after cattle like other boys. He learned how to make construction e.g hats and craft from his father and peers. He knows how to make bows, arrows, and knobkerrie because he learnt this from the past.

2. Tell me about your educational background.

He attended primary school and secondary school at government schools. He was having the following subjects: Afrikaans, English, Oshindonga, History, and Biblical Studies etc. An Art was a non-promotional subject. They were having two periods per week. Every Wednesday during the last period, they were doing handwork, boys making hats and girls baskets from leaves. Sometimes learners were making things like modelling with wax or natural clay drawing on the ground. They were doing visual art, but they were not told what are doing. Music was always on Friday last period. Teachers told them to sing without guidance.

After senior secondary school, he went to Academy. Each department introduced its own subjects to the new intakes. The Visual Art Lecturer He decided to opt for arts and craft impressed him. It was difficult because most art terms were new, especially the first two terms. Theory was the most difficult part to him. The teaching was Afrikaans but the medium of instruction is English. The Question papers were also in Afrikaans and students should respond in English. He did his learning of visual Art in EDUCATIONAL DIPLOMA (PRIMARY).

3. Do the Namibian Cultures contribute to the implementation of the Syllabus for Art in Culture core subject in BETD programme? Motivate your answer.

According too him, there are some aspects in his culture, which are promoted through Arts in Culture Core subjects. Each ethnic group have their way to do their own things. Students are trying to do things at the National level. The Namibian Cultures are promoted in this way for example Caprivians have their own way to do moulding, constructing. When they perform, they share ideas and views with others. There is a provision of Namibian culture in Arts – in –Syllabus to be promoted for example some topics are similar to Namibian culture such as traditional dance/songs, moulding and construction.

4. How are the different cultures in Namibia promoted in teaching Art in Culture core subject at your college?

5. Do the Namibian societies contribute to the implementation of Syllabus for Arts in Culture core subject in BETD course? Motivate your answer.

Yes, the Namibian societies contribute to the implementation of Syllabus for Art in Culture core subjects. Teacher Educators send students to the different communities to do research to explore and be exposed to different things e.g. to investigate on traditional songs, wedding, stories etc. Students asked old people how it is done: the community members provided them with relevant information. Community members also lent students their costumes for performance. Now, the epidemic disease HIV (AIDS) threatens the Namibians societies. Students go to different societies and dramatized or ask for more information about prevention of this disease. The syllabus makes a provision for societies to be involved in education. Societies are also sources of information.

6. Who is funding student teachers to study Art in Culture core subject and how does it contribute to the economical, educational and social development in Namibia as well as at Ongwediva College of Education.

The Ministry of Higher Education, Training and Creation Employment.

Economical: Some of the materials used by the teacher educators and students are local materials, such as materials for making collage, construction and modelling. Expenses are thus restrained. In some cases, students go to the community and dramatize and the audience pay a little. The money used to buy some commercial materials needed in teaching some topics. Student teachers and teacher educators host exhibitions and sell their art products. This is also a way of generating money. Moneys are used to buy materials. Nation-wide our syllabus aims to train teachers and help them to know how to make or construct things on their own, so that they should be able to prepare teaching and learning materials on their own. In the long run, teachers should be able to produce quality art products as well as artists. They employ themselves and produce quality art products and import or sell them. Producing well-trained teachers or selling art products also cut expenditure.

Educational: The subject contributes to critical thinking of the students. Students express themselves. Through critical thinking, students make their message clear by asking themselves some questions like what, how and why? The subject promotes self-expression e.g. body language, body gesture etc. Students compose meaningful songs and stories. Students express themselves by sending the meaningful, well-constructed ideas and views to the audience. By doing so, the mind of the students becomes critical. Quality art products make the lesson understandable to the learners. Students are empowered to think critically.

Social: When students dramatise and exhibit, they are bringing people together. They pull people from “one corner to another corner”. Through dramatizing and exhibition, they convey message to others through the socialisation process. After dramatising or exhibiting people discuss and share information about the drama and get the ideas. In some cases, teacher educators call workshops with community. Student teacher, teacher educators and community members explain what they have done. In some cases students produce quality art products. They exhibit their work. Themes are taken from their minor or major subject. All the Departments were department for education purpose.

7. Mention and explain aspects, which threaten the effective implementation of the Syllabus for Arts in Culture in BETD course at OCE.

- a) Time allocated: Teacher educators meet students after two weeks. Time is not enough for the students to acquire sufficient skills and knowledge. Nine periods per year is not enough.
- b) Background: The students doing Art in Culture for the first time hamper the effective implementation of Art-in –Culture curriculum. Their background from previous schools affects the teaching and learning process. Like other subjects, Art-in-Culture has its own terminology such as Colograph, Linoleum, Styrofoam and Rhythm etc. It is difficult for the students who did not do Art before to understand it, because they have no background.
- c) Teaching and learning materials: No enough teaching and learning materials especially commercial materials such as tempera paint, guitar, drums etc.
- d) Some teacher educators do not have enough skills, knowledge, attitudes in subject content, because they did not also study the subject at higher level. They did not specialize in component they are teaching for example OCE teacher educator for Music. Caprivi and Rundu College of Education each have only one teacher educators, who teach all the components. Each person specialises only in one component. Each component needs expertise.
- e) Space: No proper and conducive spaces for example classrooms for Visual Art. Classrooms are not conducive, no proper door, no window. The classroom is very dirty. Music and dance classes are taking place in the main hall. The space is too big and no proper stage and curtains for performance.
- f) Amenities: Ongwediva College of Education has a nice big Library, but not enough books. Most of the books are outdated. Overhead projectors are not enough. No video machines. Students need video machine for drama.

8. Mention the positive factors, which contribute to the implementation of the Syllabus for Arts in Culture core subject in BETD program at your College.

Teacher educators who are familiar in components that they are teaching contributed very much to the implementation of Arts-in-Culture curriculum, because they are experts in their subject content.

Local materials make the subject to be successful. Majority of students come from our environment (Northern Region). Once the teacher educators send them to the fields to collect materials or do the research, they don't have problems, because they know the community.

9. How does the Syllabus for Arts in Culture core subject promote goals of education such access, equity, quality and democracy?

Democracy: The philosophy of the subject promotes democracy. Students have chance to choose their own topics according to their own interests and needs. The syllabus makes a provision of freedom for expression of feelings and ideas. They make decisions. They are doing what they want according to their own interests and needs.

Equity: It is not really exercise. Not enough materials. Not all students have access to materials.

Quality: Students are not getting enough knowledge, and attitudes, because of time. Long gaps between periods disturb quality education.

Access: All the students have access to acquire basic knowledge. They have also access to use all the materials available at the school.

4. Epistemological Foundation for Reform Process

RHODES UNIVERSITY

NAME : SHAANIKA EKNING NUUSIKU

STUDENT NO : 602S2912

DEGREE : MASTER OF EDUCATION

DEPARTMENT OF : EDUCATION

TUTORS : MS URSULA VAN HARMELEN
WAYNE HUGO

TITLE : A CRITICAL DISCUSSION OF THE
EPISTEMOLOGICAL BASES OF
BEHAVIOURISM AND CONSTRUCTIVISM.

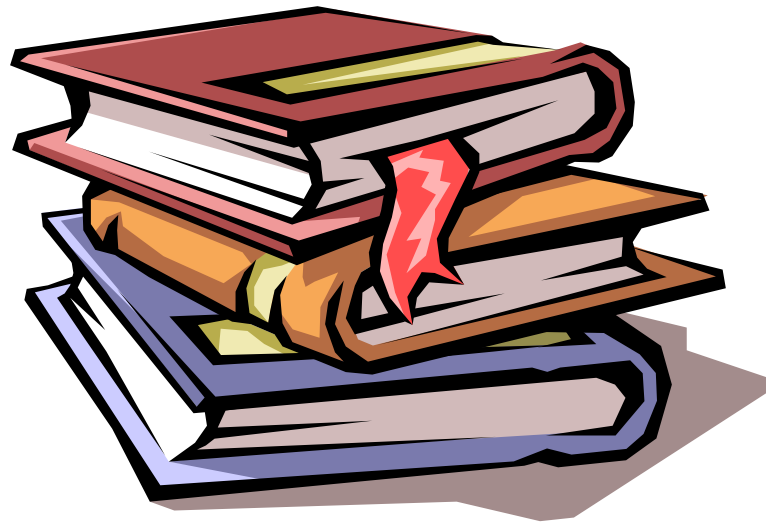


TABLE OF CONTENTS

Abstract	i
Introduction	1
Behaviorism	1
Behaviourism and its philosophical roots	1
Theory of knowledge in behaviourism	3
Behaviourism as a learning theory	4
Strength and weaknesses in behaviourism	5
Constructivism Epistemology	6
Theory of knowledge in Constructivism	7
Constructivism as a learning theory	9
Strength and weaknesses of Constructivism	12
Conclusion	13
References	15

Abstract

Theories of knowledge are concerned with what constitutes knowledge and what is considered to be worthwhile. For example, philosophers ask questions such as, “What knowledge is worthwhile?” While psychologists ask questions such as “How do we come to get knowledge?” “How does learning occur?” And what makes me say that I know?

Introduction

Behaviourists and constructivists advocate theories of knowledge from different perspectives, therefore influencing some directors of education, inspectors, principals, and teachers to engage in using behaviourism principles to design and form teaching and learning, while others actively believe in constructivist principles. Behaviourism emphasises a teacher-centred approach with teachers actively participating in the teaching process. Behaviourists laid the foundation for education based on behaviourist principles whereas constructivists raised concerns regarding the ideas of behaviourists with the aim of changing and developing the educational system. The emphasis of constructivism is on a learner-centred approach rather than a teacher-centred approach. This paper focuses on the epistemological bases that underpin the practices of both behaviourism and constructivism.

Behaviourism

Behaviourism and its philosophical roots

Behaviourism is a theoretical perspective based on the ideas of logical empiricism in which learning and behaviour are described and explained in terms of stimuli response relationships. Behaviourists believe that human behaviour can and should only be described according to scientific principles used in science. Behaviourism has grown through strong and widely held theories and doctrines given validity by science. Early behaviourists including B. Watson, Ivan Pavlov, T Edward Thorndike and various philosophers were influenced and shaped by it. Materialism, realism and empiricism are theoretical approaches influencing logical empiricism and then behaviourism.

Materialism is a theory that the world consists of matter. Materialists view humanity in terms of materials and the environmental control of human behaviour. Thomas Hobbes (1588-1679) compared the human body to a machine. Other people can control somebody who acts like a machine. S/he can be manipulated to work in any way. According to materialism's viewpoint, the human body is controlled by the external natural environment and its conditions. To them human beings are not beings above nature but they are a part of nature and are controlled by natural laws and regulations like other creatures. Materialists reject any non-material things

such as the mind or inner person and behaviourists used the ideas from Materialism that the “human body is material” and “behaviour is motion”. Elements of behaviourism are similar to some aspects of mechanistic materialism (Ozman & Craver, 1986: 166).

Realism is based on what exists as a fact or something that is real. Realists based their theory on the common sense belief that a real world exists. Behaviourists believe that what is real is what can be seen and touched. Behaviourism and realism both believe that there is no internal human reality hidden from scientific discovery. What is real is external, factual and observable, capable of being known (Ozman & Craver, 1986: 166). Like materialism, realism refers to the theory that whatever knowledge we receive through the senses is true because it reflects what is real. It is linked to materialism, which states that the world consists of real, tangible matter which can have an independent existence of its own and which can be discovered by direct scientific enquiry.

Empiricism has its origin mainly in the philosophical writings of Locke, Aquinas, and Hume. According to Locke and Aquinas, at birth the mind is an “empty cupboard” or ‘blank sheet’ on which nothing is written. The mind acquires knowledge and reason from experience. Hume believed that all that can be known is through data of the senses such as touch, hearing (Aspin, 1995: 24 – 25). Empiricism perceives that the source of knowledge is experience. To the empiricist knowledge is individual matter grounded in experience within the reality of the physical environment. Empiricism claims that the best way to acquire reliable knowledge is evidence obtained by direct experience. Observation and experimentation is something you can measure. Behaviourists share the empiricist belief that all knowledge is acquired through the senses and experience (Cohen, 2000:9).

The French philosopher, Auguste Comte was the initiator of Positivism. Positivism is a theoretical viewpoint that is related to Empiricism. Auguste Comte believed that genuine knowledge is based on senses and on experience and can be advanced by means of observation and experimentation. Analysis must be expressed in laws. The behaviourists involved the views of social scientists as analysis interpreters of their subject matter. They believe that science provides us with the clearest possible ideal knowledge (Aspin, 1995:27).

Logical empiricists address philosophical problems that include the connection of verifiability, meaning and truth, the establishment of the connection between knowledge, propositions and world (Aspin,1995:27). The behaviourists employ verification to the question of meaning and truth.

The logical empiricists stress the unification of science and its application to all enquiries including those concerning human beings, their nature, behaviours and relationship with the natural world that surrounds them. Empiricists believe that the study of human psychology should be informed by the sciences of zoology, geology and the medial sciences. Mathematics and statistics are the only proper basis for the development and articulation of cogent explanations and for reaching valid conclusions (Aspin, 1995: 28–31).

Theory of Knowledge in Behaviourism

The behaviourists regard the child's mind as a blank sheet of paper ready to be written upon by the environment. The child is born as blank sheet with no inherited tendency to behave one way or another (Krogh, 1994:3 & Omrod, 1995:35). External forces determine most of children's progress. Children's behaviours are shaped, moulded and maintained by forces outside of themselves. Human beings are largely products of their environments with heredity having little influence on their behaviour.

The mind is viewed as a “black box”, because it is possible to judge what stimulus goes in and what responses come out, but what happens in the box cannot be determined. What happens inside is to open speculation (Bodner, 1986). There is no credibility given to inner states such as joy, feeling, intention and choice as these inner states cannot be empirically observed and measured (van Harmelen, 1995). The behaviourists see a human being as a “puppet”.

Behaviourists argue that knowledge is gained as a result of experience. To the behaviourists knowledge exists externally to humans, therefore it is discovered through the use of sense organs. The behaviourists' arguments are similar to the biologists. Knowledge discovered in this way becomes truth when repeated observation and experimentation enables us to accurately predict what will happen.

Behaviourists believe that knowledge is delivered from the world through observation and experiment, because it is the best way of bringing about knowledge.

Behaviourism is regarded as absolutely objective, value and theory free because it focuses on outside and the adjudicator cannot state a stand outside the statement. This view of science was regarded by the behaviourists as the backbone of the scientific methodology in acquiring knowledge therefore Scientific methods exemplify that which can be measured, quantified and verified. Behaviourists argue that anything that cannot be measured quantified and verified is meaningless and irrelevant (van Harmelen, 1999).

Behaviourism as a Learning Theory

Behaviourists view the educational process as an “act of depositing with teachers viewed as providers of knowledge (Prawat, 1992:365). The teacher deposits knowledge into the minds of the learners. The teacher is considered the knowledgeable expert and learners are empty buckets and passive recipients who know nothing. This means that the teaching-learning situation is autocratic. The teacher is in charge and decides on learning content. H/she is the backbone and the catalyst in the teaching process.

Learning through behaviourist principles concentrates on the development of intellectual capability, this can be acquired through memorisation of facts, main principles and through logical reasoning. The behaviourist Ivan Pavlov proves that principle by using a single experimental technique to teach an animal to make novel responses using stimuli for example he presented meat (the stimulus) and dogs salivated (the responses that are an automatic reaction to a particular event in the environment). Reflex or unconditional or conditional behaviour is learned behaviour. In the experiment the dogs came to associate the presentation of meat with the ringing of bells. Even when the meat was not presented the dogs would continue to salivate. The dog's bodily responses are not based on something mental going on inside but on external circumstances and responses made on the basis of conditioning (Zindi, 1997:37). Education Core Text (p:6) states that it was noticed that over time when the bell was rung without meat being given to the dogs, the salivating was reduced. By reintroducing the meat together with the bell ringing, the rate of salivation increased

again. The dogs learned to respond to the external forces.

In the learning situation, the will of the teacher is imposed, often without explanation, either by force of personality or threat of sanctions. It is a system largely maintained by negative reinforcement (Zindi, 1997:39).

Strengths and Weakness in Behaviourism

In behaviourist education, teaching/learning is based on autocratic approaches and it is only a one-way communication with learners who are regarded as “empty minds”. Individuals acquire knowledge by listening to the teachers who are regarded as experts. Learners memorise what the teachers say. By rote memorization, some will remember what they have repeated many times, most will forget soon. Teachers who are regarded as knowledgeable dominate the learning process by determining what is to be learned and how it will be learned. Knowledge is transmitted through teacher-talk. The teaching or learning situation serves to silence learners. They do not have the freedom of the “what’s” and “how’s” of learning. They are treated as objects, forced to sit quietly and listen to the teacher unquestioningly. Knowledge is treated as an object and a commodity, which has already been prepared and can be handed over to learners. Learners are denied the opportunity to create/discover for themselves. There is no room for the development of skills, values, attitudes and creativity. Behaviourism focuses too much on the individual child, too little on social context and seriously underestimates the role of biological and genetic influence (Stenhouse,1995:86).

Behaviourism works with individualism and developing memory capacity. It also focuses on independent development, because every person depends, works and learns on his own. In behaviourism the emphasis is more on the teaching than the learning. Education is systematically organised on a macro and a micro level in easy to follow and ready-made recipes. Evaluation is objective and easy to apply. In this evaluation system a norm referenced procedure is also employed with the aim of separating the best learners from the lower achievers (Anderson,1991:23).

Constructivism Epistemology

Constructivism is currently one of the most influential challenges of behaviourism. Constructivism acknowledges that learners are actively involved in the knowledge construction process by using their existing knowledge to make sense of their experiences. It is the way of thinking that views learning as something where learners actively construct their own knowledge. Constructivists assume that knowledge is constructed in the mind of the learner (Bodner, 1986: 874, Shaw, 1992: 411). Radical, social and critical theorists are the key foundations of constructivism.

Ernst von Glaserfeld is one of the early contributors to *radical constructivism*. He has defined radical constructivism as “a theory of knowledge in which knowledge does not reflect an objective ontological reality but exclusively an ordering an organisation of a world constituted by our experience” (Selly, 1999:21). Glaserfeld argues that knowledge is personally constructed by individuals in an active way and that knowledge is subjective and a cognitive activity of making sense of experience (Ernest, 1993). Radical constructivism is the extremist side of individualism that assumes that an individual constructs his or her own knowledge.

Social constructivism is based on the work of educational philosopher John Dewey and educational psychologists Lev Vygotsky, Jean Piaget, Jerome Bruner and others. They argue that the child actively constructs knowledge and that this construction of knowledge happens in a social context. Bruner was influential in defining discovery learning. Omrod (1995: 442) defines discovery learning as “an approach to instruction through which learners interact with their environment by exploring and manipulating objects, wrestling with questions and controversies or performing experiments” Vygotsky developed his theories of thought and language and their social intervention by community and culture (Vygotsky, 1962). Piaget studied children’s’ thought processes by observing the children themselves. Piaget argues that children construct their own intelligence through active exploration of the environment (Krogh, 1994: 41).

Critical constructivism is based on both Radical and Social constructivism. According to Jurgen Habermas’viewpoint critical constructivists criticize the past theories of societies, they see empirical scientific knowledge as the only real

knowledge. It includes political, social and economical dimensions. The critical theorists argue that science and scientific practices cannot be independent of society, but are indeed parts of society as all scientific endeavours are socially and historically performed. For critical theorists truth goes beyond facts. Critical constructivists acquire values that are a part of knowledge. They are opposed to any theory, which excludes that component. Critical constructivism rejects unequal social stratification in our society based upon class such as poor, rich, middle/upper class (Taylor and Campbell – Williams, 1993)

Theory of Knowledge in Constructivism

The constructivists perceive that knowledge is constructed in the mind of the child (Bodner, 1986: 873). The mind of the child constructs knowledge by organising his or her experiences in terms of a pre-existing mental structure. The child tries to understand and looks at information or events of the world in order to made meanings. Hinchey (1998: 45) argues that knowledge is not something existing independently in the world, waiting for us to find it, instead knowledge comes into being only when a human being examines data and assigns meaning to it. Shaw (1992:411) supports this by saying knowledge does not exist outside of a person.

True knowledge exists when it is constructed within the mind through the senses by hearing, touching, tasting, smelling, reading, manipulating and observing. Constructivists believe that the data gathering stage is the beginning of knowledge construction. The constructivists however focus most strongly on cognition and on cognitive processes.

When knowledge is connected in the mind of the child she or he is in a position to make reasonable, thoughtful meaning of what they experience. This connection is non-physical, highly abstract, involving relationships, which are logical and analogical. Splitter (1991:98) states that all knowledge comes from experiences.

Constructivism assumes that all children can think in depth, albeit some more than others. This thinking brings about meaningful learning of basic concepts that are applicable and transferable. The basic concepts of critical thinking are being able to figure out problems, directing thinking to specific ways of solving problems, identifying the frames of references or underlying assumptions involved and

citing the evidence, data, reasons and their interpretations.

Van Harmelen (Education Core Text 3, p.7) makes it clear that “knowledge is contested, provisional and changing. This means that knowledge is not seen as unchanging truth, but something that is constantly changing and being reformed as we are gaining the insights into our world”. We need to see knowledge being content, context and situational specific. We think and work in different situations and different areas of learning. Contested knowledge assists to value different types of learning such as book knowledge, scientific knowledge, society knowledge etc.

Van Harmelen (Education Core Text 1, p.3) states that knowledge involves information, concepts, skills and attitudes. Knowledge implies a state of knowing. To have knowledge you must know something. To know something means you have more and deeper understanding. Again, knowledge is constructed by persons who depend on what is available to them at a particular time and place. This construction depends also on values and attitudes of a particular society at the time and place of its construction and on social interaction that are operational in society at the time of its construction (Van Harmelen, Education Core Text, p.4).

Knowledge is neither static nor fixed as truth, nor is it value free. It is the conceptualised terms of social values and political and economic conditions that prevail at the time of its construction. What we teach reflects particular interpretations of what constitutes knowledge. Therefore, knowledge cannot be separated from the questions of politics, economy and social conditions of a society at a particular time (Van Harmelen, Education Core Text 1, p.4).

The social constructivist acknowledges the role of language in knowledge construction, because language provides a powerful means of learning through the exchange of ideas and facts among persons (Richard, 1997:8). As a person masters community language, she/he can express thoughts and ideas with social partners and absorb the ideas of others into his or her thinking. One person learns about others through words and activities that they engage in together. The person discovers knowledge through activities on his or her own, on his or her own knowledge as constructed inter-subjectively or socially negotiated between significant others (Richard, 1997:8).

For critical theorists true knowledge goes beyond facts. They argue that values are a very important part of knowledge. They are opposed to any theory, which excludes the value component, and want to free people from the half-truth that knowledge is just scientific, empirical facts. Critical constructivists believe that knowledge is constructed by individuals and groups of the individual and the learners' previous knowledge constructions; beliefs and attitudes are considered in the knowledge construction process.

Constructivism as a Learning Theory

Constructivism acknowledges the child's previous skills, attitudes and ideas as a foundation for further learning (Dahlström & Zeichner, 2001: 55). The child tries to understand and look at information or events of the world in order to make meaning. Learning is viewed as a process of constructing meaningful representations by making sense of the experiential world. In this process learners' errors are seen in a positive light and as a means of gaining insight into how they are organising their experiential world.

Dewey, Piaget and Bruner emphasized the learner as a constructor of knowledge and the role of prior experience is to enrich the learning experience. Like Dewey, Piaget, Bruner and Vygotsky assumed a major role in co-creating constructivist learning. To them students bring their prior experience, beliefs and perceptions to their school, with new experience to construct knowledge and meaning (Lambert & Walker, 1995: 20 – 24). The constructivists emphasise that before children come to school, they are already equipped with many concrete things, which they have seen, heard, and touched from their environment. They come to school with a lot of experiences. They can be involved in abstract thinking, but they do not have enough knowledge to be able to enter the realm of abstract thinking. They need to build their abstract thinking skills as they learn progressively more about their worlds (Lambert & Walker, 1995).

Constructivism assumes that all children can think deeply, although some could think more than others. This thinking brings about meaningful learning of basic concepts that are applicable and transferable. The basic concepts of critical thinking are being

able to figure out problems, direct thinking to specific ways of solving problems, identify the frames of references of underlying assumptions involved and cite the evidence, data, reasons and their interpretations.

In constructivism, learners are allowed ample opportunities to solve problems related to their interests and developmental stages which prepare them to cope with everyday real life problems. Children are allowed to handle things, which evoke their interest and curiosity and this motivate them to know more. Laar (1987:4) stated that children must be exposed to a variety of learning experiences, which both reinforce and habituate knowledge and skills.

Constructivism makes provision for learners to handle routines and form their own concepts, acquiring new rules and facts through self-discovery without being told by the teachers. Through these ways, learners acquire new knowledge and new procedures of how to solve problems.

Real learning occurs when persons (learners) organise information themselves and put meaning to it. Learners are responsible for utilizing their time as a valuable resource. Learning is not restricted within the boundaries of the classrooms, but it can take place everywhere. Effective acquisition of knowledge gains ground through positive interaction with one's own environment. Learners will know more once they experience what is in the environment together with new knowledge of what they already know. The integration of new knowledge into the old experiences leads to full understanding (Richard, 1997:3).

Constructivism emphasizes creativity, higher-order thinking skills, deep understanding, critical analysis, active participating, collective work and democratic practices in generating, developing and implementing knowledge. Constructivism is based on experiences, needs and interests the learning of persons. Democratically, learners are allowed to choose activities, which are worthwhile and make them eager or curious to learn. "Information and knowledge are constructed by learners not given to them" (Dodd 1970: 83). There are degrees of self-expression and autonomy allowing learners to make independent judgements in learning. This helps them to create self-confidence and direction in what they do. Constructivism emphasizes active participation in learning by generating questions on the topic. It respects new

ideas. Practical consequences are the criteria of knowledge and meaning being collected by observation and controlled experimentation. Knowledge is always a modification of earlier experience. Exploration plays a role in order to acquire knowledge. There is no predetermined correct answer or response (Hinchey, 1998:48).

Constructivism requires interaction with other human beings. A group can discuss the problem, possible solutions and alternatives. They explain, clarify, elaborate, question, evaluate, justify, extend and argue. This implies that meanings are negotiated; ways to solve problems are explained and tried. The group comes to agree as to why and how the problem was solved. Human beings create a community of enquiry, accommodation to existing schemes occurs, enriching and expanding existing constructions. Learners share their findings and reasoning. They learn from each other (Shaw, 1992:412). In Van Harmelen (Education Core Text 3 p.3), Gergen (1995) views teachers as coordinators, resource advisors, tutors, coaches, transmitters of information, facilitators, scaffolders and co-learners.

Social constructivists see that the forces of nature do not automatically drive the process of understanding, but result from active cooperative enterprises of persons in relationship (Gergen, 1985: 267). Inquiry is invited into the historical and cultural basis of various forms of word construction. Understanding is of critical significance to social life. They are integrally connected with many other activities on which people engage. The description and explanation form integral parts of various patterns. Social constructivists believe that learning is socially constructed. Learners learn more in depth and with understanding when they are able to share ideas with others, engage in the dynamic and synergistic process of thinking together, consider other points of view and broaden their own perspectives (Lambert, 1995: 17). Social constructivists suggest a pedagogical emphasis on discussion, collaboration, negotiation and shared meanings. Von Glasersfeld (1995) argues that from the constructivist perspective learning is not a stimulus-response phenomenon. It requires self-regulation and the building of conceptual structures, thought, reflection and abstraction.

Strengths and Weaknesses of Constructivism

Constructivism focuses on learners' needs and interests to make meaningful, functional and reasonable sense of what is being learned and taught. Knowledge, findings and reasons are shared with one another through communication. Pre-existing knowledge is recognised and one can build more knowledge on what is constructed in the mind of the child, thus constructivist teachers design experiences that will give learners an opportunity to develop their own understanding of information at hand. Every person's understanding moves forward. Understanding is more important than recalling facts. Those are some of the strength in constructivism.

The strengths in constructivism depend also on its concern with what the learners can make with information rather than repeating the information. Learners talk more because they are the ones who must construct knowledge. Each person engages in developing an understanding of information. Each person is given an opportunity to learn and research by discovery. Information and knowledge is collected by talking with one another and working on projects involving interpersonal interactions. Each person explains his or her ideas, information, experiences and feelings with his or her own words that she or he knows to show understanding. Each individual's ideas and feelings are accepted as long as the majority of the society approves them.

Other strengths in a constructivist learning situation are that individuals acquire wide, broad knowledge, skills and attitudes through observation, experimentation, research and interaction with one another. There is room for deep critical thinking. Constructivism develops independent thinking and problem solving strategies. Individuals are involved in analysing, synthesizing, imagining, exploring, criticizing and creating understanding. I see constructivism as a strong theory, in terms of individual independence and community empowerment in the construction of knowledge. Constructivism regards the child as active and curious, striving to master knowledge and skills of the surrounding world.

There are some weaknesses to consider in constructivism. Teaching and learning in democratic situations of interaction with one another are time consuming and the result can be that less content is covered. Some misconceptions of the constructivist

perspective lead to poor outcomes for example; learners structure their own learning. Teachers allow learners to plan and manage the learning situation. In some cases learners air their views without proper coordination and guidance from their teachers. In some cases teachers become lazy because they misinterpret the learner-centred approach.

Conclusion

Through studying these two epistemologies I realize that behaviourist education is not the best theory of learning, because it purely encourages memorization and reproduction. Learners are not going beyond the given. Learners passively acquire the same knowledge that has been transmitted by the teachers without them questioning it. This indicates that critical thinking was not encouraged. Such learning is autocratic because learners here are receivers and teachers act as transmitters.

The constructivists' approach is worthwhile, because each individual is involved in the process of acquiring knowledge (Nyambe, 1996:2). Teachers and learners are actively participating in different teaching and learning activities such as debates, dialogue, workshops etc. Constructivism stresses progressive dialogue, conversation, arguments and justification between learners and teacher and among the learners themselves. Knowledge is socially constructed either individually or through collaborative learning. Learners practice critical questioning of the knowledge they are constructing.

The constructivists approach is most suitable and worthwhile in my professional context because learners' previous viewpoints or experiences, skills, attitudes and understanding are considered in the knowledge construction. Learners focus on knowledge building rather than reproduction. Problem solving, high order thinking skills and deep understanding are emphasized. Errors in the process provide the opportunity for insights into the construction. An exploration approach is favoured in order to encourage learners to seek knowledge independently and to manage the pursuit of their goals. Learners are provided with opportunities for apprenticeship in which there is an increasing complexity of tasks, skills and knowledge acquisition. Teachers play the role of guiding, coordinating, tutoring and coaching while learners are "sense makers". The constructivist theory promotes reflective thinking during the

teaching and learning process. However, effective implementation of this theory requires teachers to be dedicated and well informed.

References

1. **Aspin, D. N.** (1995). Logical Empiricism, Post-Empiricism and Educational. In P. Higgs (Ed.), *Metatheories in Philosophy of Education*.(pp.21-49). Johannesburg: Heinemann.
2. **Bodner, G. M.** (1986). "Constructivism: a Theory of Knowledge". *Journal of chemicals Education*, 63(10), 873-878.
3. **Cohen, L., Manion, L. & Morrison, K.** (2000). *Research Methods in Education*. Canada: Routledge Falmer.
4. **Dodd, W. A.** (1970). *The Teacher at Work*. Britain: Oxford University Press.
5. **Ernest, P.** (1993). *Putting the Social back into Constructivism*. PDME Pre-Conference Proceedings, University of Exeter, Broederstroom.
6. **Gergen, K. J.** (1985) The Social Constructionist Movement in Modern Psychology *American Psychologist*, pp. 267-274. Pennsylvania: Swarthmore College.
7. **Hinchey, P.** (1998). *Finding Freedom in the classroom: A Practical Introduction to critical Theory*. New York: Peter Lang.
8. **Krogh, S. L.** (1994). *Educating Youth Children*. United States of America: McGraw – Hill, Inc.
9. **Laar, P. et al.** (1987). *Effective teaching*. Oxford: West Minister College.
10. **Lambert, L.** (1995). *The Constructivist Leader*. New York: Teacher College Press.
11. **Nyambe, J.** (1996). *Learner – Centred Methods in the Basic Education Teacher Diploma Program: Practical Implications for Classroom Teaching*. (Discussion), Ongwediva College of Education.
12. **Omrod, J. E.** (1995). *Educations Psychology Principles and Applications*. United States of America: Schuster Company.
13. **Ozman, M. & Craver, S.M.** (1986). *Behaviourism and Education*. Philosophy Foundation of Education. (3rd ed.). Columbus: Merill Publishing Company.
14. **Prawat, R. S.** (1992). Teachers' Beliefs about Teaching and Learning: A Constructivist Perspective. *American Journal of Education*, 100(8),354-395 The University of Chicago.
15. **Richard, V.** (1997). *Constructivist Teacher Education*. London: The Falmer Press.

16. **Selly, N.** (1999). *The Art of Constructivist Teaching in the Primary School*. A Guide for Students and Teachers. London: David Fulton Publishers.
17. **Shaw, K.** (1992). Teacher Change as a Progression Transitional Images: A Chronology of a Developing Constructivist Teacher. *Journal for School Science and Mathematics*, 92(8), pp.411-416.
18. **Stenhouse, L.** (1975). *An Introduction to Curriculum Research and Development*. London: Heinemann.
19. **Splitter, L. J.** (1991). Critical Thinking: What, Why, When and How. *Journal of Educational Philosophy and Theory*, 23(1), pp.89 –108.
20. **Swart, P., Zeichner, K. & Dahlström, L.** (2001). A Luta Continua: The struggle continues. In Zeichner, K. & Dahlström, L. (Eds.), *Democratic Teacher Education in Africa: The case of Namibia* (pp. 248-256).
21. **Taylor, P.C.S. & Campbell–Williams, M.** (1993). *Critical Constructivism: Towards a Communicative Rationality in the Higher School Mathematics Classroom*: Annual meeting of the American Educational Research Association, Atlanta, Georgia.
22. **van Harmelen, U.** (1995). “Behaviourism, Empiricism and Education”. In Higgs, P. (Ed.), *Metatheories in Philosophy of Education*. pp 51-71.
23. **van Harmelen, U.** Education Core Text 1, Introduction to Education Theory and Practice. Linking Theory and Practice. BEd Programme: Namibia, Education Department. Rhodes University, Grahamstown.
24. **van Harmelen, U.** Education core text 2, Where we have come from. BEd Programme: Namibia, Education Department, and Rhodes University, Grahamstown.
25. **van Harmelen, U.** Education core text 3, Where we are going to: Learner centred education and the Namibia reform process. BEd Programme: Namibia, Education Department, Rhodes University, Grahamstown.
26. **von Glosersfeld, E.** (1995). A Constructivist approach to Teaching. In L. Steffe & J. Gale (Eds.), *Constructivism in Education*(pp. New Jersey: Lawrence Erlbaum Associates, Inc.
27. **Vygotsky, L.** (1962). *Thought and Language*. Cambridge: MA. MIT Press.
28. **Zindi, F., Peresuh, M. & Mpofu, E.** (1997). *Psychology for the classroom*. Zimbabwe: Modern Press Ltd.

5. Literature Review

CONTENTS

1. Introduction
2. My Educational Roles
3. Contextual Analysis and Curriculum Evaluation
4. Epistemological Foundation for Reform Process
5. Literature Review
6. Proposal
7. Research Paper
8. Reflection

RHODES UNIVERSITY

STUDENT NAME : Shaanika Ekning Nuusiku
STUDENT NUMBER : 602 S 2912
COURSE : Master of Education
DEPARTMENT : Education
TUTORS : Ursula Van Harmelen
Wayne Hugo

TOPIC: WHY TEACH ARTS IN CUTURE? – A CASE STUDY IN
ONGWEDIVA COLLEGE OF EDUCATION IN NAMIBIA
NORTHERN REGION, A LITERATURE REVIEW.



TABLE OF CONTENTS

1.	INTRODUCTION	1
2.	BLACK ARTS EDUCATION HISTORICAL PERSPECTIVE	1
3.	THE MEANING OF ARTS-IN-CULTURE	4
4.	NATURE AND ROLE OF ARTS-IN-CULTURE FORMAL	6
5.	THE THEORY INFORMING THE TEACHING/LEARNING OF ARTS-IN- CULTURE IN FORMAL EDUCATION	13
6.	THE CHALLENGES IN ARTS-IN-CULTURE EDUCATION	15
A)	THE GRADING CRITERIA	15
B)	TIME ALLOCATION	16
C)	BROAD CONTENT	16
D)	LACK OF TEACHING AND LEARNING MATERIALS	16
E)	LACK OF FORMAL TRAINING	18
F)	LACK OF SUBJECT KNOWLEDGE	18
G)	STUDENTS BEHAVIOURS AND ATTITUDES IN RELATION TO PROMOTING TEACHING ARTS-IN-CULTURE	19
7.	CONCLUSION: PROPOSAL FOR THE FUTURE OF TEACHING ARTS-IN-CULTURE	21
8.	REFERENCES	24

Why teach Arts-in-Culture? A case study in Ongwediva College of Education in Namibia Northern Region, a Literature Review.

1. Introduction

This study is a literature review mainly focusing on the question “Why should we teach the subject Arts-in-Culture, particularly in Ongwediva College of Education in the Northern Regions of Namibia?”. The study on which this review is based serves to search for answers to questions such as: Is the subject Arts-in-Culture really important like languages, mathematics, science and geography? If it is important like other subjects, why is its grading criteria low? What is the importance of Arts-in-Culture in teacher education? Do the student teachers clearly understand the roles of Arts? In particular what does this subject offer in terms of job opportunities? The student teachers and teacher educators, including myself often ask these questions.

This literature review will investigate and develop understanding regarding the importance of Arts -in-Culture in education, especially in teacher education. The reviewed literature focuses on the historical background of the subject, with emphasis more on culture and education, the meaning of Arts-in-Culture, the nature and roles of Arts-in-Culture in formal education, the theory informing the teaching/learning of Arts-in-Culture, challenges in Arts-in-Culture and the future of Arts- in-Culture. These sub-topics are selected and covered to add to my understanding of the selected problem “Why teach Arts-in-Culture?”

In this study I have used foreign literature, for example, from the United States of America and Botswana. This is because the libraries that I contacted in Namibia do not have enough Namibian resources about Arts in Education which is probably due to the fact that the subject was not recognised in the past. Only a few Namibian publications on Arts are available.

2. Black Arts Education Historical Perspective

Salio-Bao (1991:13-14) states that Namibian indigenous children used to play, sing and dance during the night under the supervision of elder children. Some

African crafts include clothing, weaving, smithing, carving, sculpturing, painting, drumming, hair plaiting and pot-making. Skills are transferred from forefathers and mothers to younger generations through observation and imitation (Auala 1989:63, Salio-Bao 1991:14 and Amukugo 1993:35-36). If the above is anything to go by, it is clear that our students, regardless of whether or not they study Arts-in-Culture in primary or secondary schools, they bring with them experiences, beliefs, behaviours, cultural heritage patterns, attitudes and perceptions from their cultures to the classroom which they blend with new experiences to construct knowledge and meaning (Lambert and Walker 1995:24).

According to Hidengwa (2000:55), the subject Arts-in-Culture was ignored and neglected under the previous education system in some parts of our country. Arts, craft and technology and needlework were non-promotional and non-examination subjects. Amukugo (1998:47) points out that Arts, craft, woodwork, metal work, needlework and basket-making were taught practically in schools as well as in teacher education. However, the theoretical aspect was neglected. Inadequate funds were provided to African people and this weakened their curricula. Students/learners were also discouraged to study the subject. Students were considered as individuals with nothing to offer to society while teachers were considered the sole living encyclopaedia of knowledge. In addition, students' practical skills were taught depending on one's gender Auala (1989:74). For example, boys used to make huts, hats, carving, arrows and knobkerries for hunting and girls produced baskets and clay pots.

Shaanika (2002:3) argues that the South African education system did not strive towards the mental and economic empowerment of black Namibians. Their education was not trying to create job opportunities and integrate arts within the modern economic sector. They were preparing Africans to be subservient.

In black teacher training programs such as the Lower Primary Teacher Certificate (LPTC), Primary Teacher Certificate (PTC) and Junior Secondary Teacher Certificate (JSTC), Arts education was a non-promotional subject (Auala 1989:82). Pre-vocational subjects such as woodwork, needlework, metal work and Arts and craft were not offered as school subjects to equip future teachers

with those practical skills necessary for self-employment. The curriculum did not encourage teacher educators and student teachers to realise and understand the importance of Arts in education and society.

In the other three courses, the Education Certificate Primary (ECP), National Education Certificate (NEC) and National higher Education Certificate (NHEC), student teachers had to choose one of the Arts-in-Culture components: Visual Arts, Drama, Music or Dance as non-promotional subjects (Hidengwa 2000:10).

The Constitution of the Republic of Namibia (1989:12), article 19 says: “Every person shall be entitled to enjoy, practice, profess maintain and promote any culture...” Therefore, the Pilot Curriculum Guide makes a provision for students to study Arts and Design as a school subject at IGCSE and HIGCSE levels. Namibia primary and senior secondary Pilot Curriculum in line with the Botswana National Standard for Arts Education (1994:7) that stipulates that all students deserve access to the rich education that Arts provide regardless of background, talents or disabilities. In my experience only a few schools in Namibia manage to offer the subject at IGCSE and HIGCSE levels to prepare Namibian children for admission to various institutions offering courses related to Arts in Namibia and outside.

Solomon (1996) argues that students need to understand the language of Arts so that they can express and communicate their ideas clearly. If a student did not study even one component of Arts in Senior Secondary School, that student will have difficulties understanding the language of Arts in their society or in the context of teacher education. Those who studied Arts at Senior Secondary Schools, even if it was a non-promotional subject; find it easier to understand the language of Arts in the teaching training courses. Although some of the senior secondary schools do not offer the subject and some of them offer it as a non-promotional subject, all students have access to study Arts-in-Culture on the Basic Education Teacher Diploma (BETD) course.

After independence, in 1993, the Ministry of Education and Culture introduced a three year, pre-service Basic Education Teacher Diploma (BETD) at its teacher training colleges in Windhoek College of Education (WCE), Ongwediva College of

Education (OCE), Rundu College of Education (RCE) and Caprivi College of Education (CCE) (Cohen 1994:197). Currently Arts-in-Culture is regarded as a core subject and non-promotional subject in OCE, RCE and CCE while at WCE some students study it as a major subject.

Various teacher educators from the above colleges define Arts-in-Culture in different ways by using different words and sentences, but they mean the same thing. This also applies to different authors who have written about the subject. The following section concentrates on how different authors have defined Arts-in-Culture.

3. The meaning of Arts-in-Culture

Russell (1989), Archer (1993), the National Standard for Arts Education (1994), Mills (1996) and the Namibian Syllabus for Arts-in-Culture Core Subject (2000) state that Arts include various art components/art forms referring to music, dance, drama, theatre and visual art. Arts-in-Culture as a subject area includes the totality of all activities in the arts.

Russell (1989:1) defines art as “a creative act or product of human beings”. While Janson (1995:16) defines arts as an aesthetic object. Aesthetic means beautiful, pleasurable, enjoyable, functional and satisfying. It is meant to be looked at and appreciated for its intrinsic value. It should have special and aesthetic qualities. An object / craftwork / artwork which was made /created with care, attention and dedication and which is unique can qualify as an art product. An art product should also be innovative and inventive. Cox and Hart (2002:51) explain that arts consist of tangible and intangible things. Tangible refers to physical objects that can be touched as visual man-made objects, whereas intangible refers to those things which we cannot actually touch like music, dance, storytelling etc. Art products are original, not a copy.

Art is regarded as a unique human ability to create something aesthetic, with the environment or personal fantasy as a starting point. Arts is something done /created and composed by individuals and resulting in something new,

decorative, functional, beautiful, pleasurable, etc, especially something previously non-existent. By viewing personal fantasy or the environment as a starting point, it implies that individual art starts from the artist's own environment, pre-existing experience and imagination. From this perspective, each person is a creative individual. Everyone is a creator, although our creative talents are different, some being more talented than others.

Cox and Hart (2002) emphasise the very close link between Arts and Culture. Art is the reflection of culture and culture is expressed through arts, for example, through drawing, song, storytelling, etc. An individual conveys his/her meaningful ideas and feelings depending on his/her cultural experiences. All art forms are mediums of cultural expression. Within culture there are art-based cultural elements such as behaviour patterns, beliefs system, and artefacts. Culture is made up of all things, such as the food that people eat, the tools they use, the clothes they wear, their myths, religions and languages. These cultural elements may be invented or borrowed, for example, eating habits, dress and tools.

Art and Culture are interdependent. They simply cannot exist without each other. Huntley (1993:1) defines Arts as "something around us all the time, something created by human beings" while Toward Education For All (1993:4) and Schech and Hagg (2000:21) see culture as the meanings, values and shared way of life of a particular group, not a fossil from the past but a vibrant, dynamic, constantly changing complex interaction.

The term culture was derived from a German word "Kulture". In Edward B. Taylor's view culture includes beliefs, arts, morals, laws, customs and other capabilities acquired by man as a member of the society (cited in Ezewu 1998:67). Based on the above arts and culture are part of our everyday life. Look at people's dress, buildings, tables and chairs, the way in which we eat, etc. All of that is art. One of the Namibian artists Ndasuunye Shikongeni (pers com) likes to say, "Arts is everything". His definition is echoed by Talabi (1979:21) who defines arts as part of our life, that is to say art is concerned with every aspect of human activity.

Although Arts and Culture are interdependent, they are different. Art is a creative activity performed by human beings to produce a unique, new, special, and non-existing object while culture is the way of living of a specific group. Art is a component in culture. A specific cultural group could create / produce aesthetic art products based on their culture.

4. Nature and Role of Arts-in-Culture in Formal Education.

The nature and role of Arts-in-Culture in formal education in Namibia, Botswana and America is nearly the same (Ministry of Education, Botswana 1992:xiii). Arts-in-Culture in America, Botswana and Namibian education is a core subject for all students. This means that all students must study the subject.

According to the Ministry of Education and Culture (1995: 150) like other African countries, Namibia is a country rich with cultural heritage. Therefore in Namibian educational institutions, especially the four colleges of teacher education, student teachers and their teacher educators are from various cultural backgrounds. Each ethnic group has its own culture whether from Ovahimbas, Ovazembas, San, Hereros, Kavangos, Tswanas, Caprivians and Nama/Damaras and others as well as the largest ethnic group that dominates the Ongwediva College student population, the Ovawambo. Toward Education For All (1993:4) and Article 19 of the Constitution of the Republic of Namibia (1989:12) stipulate that teaching Arts-in-Culture to all students is a commitment toward Education For All.

Cultural background influences the production of works of arts, for example, in Visual Arts if a teacher educator asks student teachers to draw or carve, each and every student comes up with something relating to their culture, but they integrate art elements and principles they have learned in art lessons. Ethnic culture and Arts-in-Culture education in teacher training, aims at developing students' ability to explore, express, create as well as aesthetic appreciation, encouraging appreciation of art for all Namibian people (Syllabus for Arts-in-Culture Core Subject 2000:5). Students are from various linguistic backgrounds and English is used as a medium of instruction with the aim to unite them. Students experience problems because English is their second language. To

overcome this problem during integrated performances, students are encouraged to rehearse and perform in English and their vernacular so that all students from various diverse cultures, social and ethnics groups have equal opportunities in schools (Reed and Bergemann 1995: 56).

Lowenfeld (1987:34) explains that arts are external and internal. This means arts are what we can see, hear, feel, touch and think. This is supported by Solomon (1996:12) who says that arts provide people with the means of expressing their unique observations and feelings about themselves and the world and of seeing connections between the work they do in art and the outside world. This means that through the arts the individual student expresses his/her thoughts, feelings, ideas and what he/she observes in the world.

Arts tell us about the world and society in which we live, for instance, the way we dress, eat, walk, etc. (Reed 1995:172). Student teachers have to become aware of arts so that they will be able to assist the younger generation to create productive artwork. Some of our students are not interested in studying arts, because of a lack of motivation, encouragement and understanding of the aim and role of arts in education. Clement (1995:1) reminds us that arts in education should principally be a vehicle through which students can express their ideas, feelings and emotions.

Hidengwa (2000:32) argues that Arts-in-Culture develops the ability for self-expression. In Arts-in-Culture student teachers use language, colour, shape, patterns sound and movement to make their thoughts, feelings and ideas meaningful, understandable and known to others. By so doing, other people can also share their feelings, thoughts and ideas.

Fisher (1994:7) stresses that Arts-in-Culture helps students to develop their creative abilities and critical thinking. Students' creativity is developed through knowledge and understanding of art and through opportunities to investigate and make their own art works. For instance, students look around themselves, make personal responses, create meaning and understanding and create their own art works. This is an indication that Arts-in-Culture encourage students to use their

own judgement, which is essential when making aesthetic decisions. From Fisher's point of view arts develop students ability to explore, express and create as well as their aesthetic appreciation.

Students who have some understanding of the principles and the disciplines of art forms will find it easier to react and to discuss art works, and this generates interest and provides encouragement to their own creative effort (Rowswell 1983:141). Solomon (1996:18) emphasizes that teacher educators should encourage students to discover and develop the creativity within them.

Fisher (1994:7) states that Arts can develop skills across the curriculum. Fisher is supported by Rowswell (1983:139) who says that arts are used as unique ingredients that add to the curriculum. The Namibian Syllabus for Arts-in-Culture Core subject in the BETD (2000:3) states that the subject encourages an appreciation of Arts for all student teachers and provides them with skills to do lessons in other subjects with creative approaches, using elements from various art components in order to satisfy the creative and expressive needs. Rowswell (1983:138-139) points out that Arts is used in conjunction with other subjects or topics derived in other subject areas such as language, mathematics, science etc. Based on Fisher and Rowswell's views, Arts is used as an ingredient to add to the curriculum that is unique. It means that Arts is used as an educational tool in its own right by integrating it in other subjects. Therefore arts should be used to enrich teaching and learning in other subjects as recommended by Fisher (1994:7).

The role of Arts-in-Culture in teacher education is clearly stated by the Syllabus for Arts-in-Culture Core Subject in the BETD (2000:3-5) emphasising that it will strike a balance between the basic subject knowledge and the development of basic skills. Arts acts as a support subject to integrate and enrich as many subject areas across the Curriculum. It plays a supportive role to all subjects by preparing students with a knowledge about education theories, developing necessary language skills and equip students with the information skills they need. Arts-in-Culture contribute to the professional development of student teachers enabling them to be responsible citizens and assets to the community at large. Arts

develops the values of each individual and enhances further the personal and social growth and expression of each individual, as well as culture appreciation, both within the Namibian and World contexts. The Arts provide an ideal base for learner-centred education. Arts also encourage a holistic view of learners as feeling, thinking and doing individuals.

Viljoen (1992:115) points out that Arts provide students with opportunities to gain necessary skills involved in the creation, use and manipulation of materials. For example, in Arts-in-Culture lessons teacher educators should be assisting student teachers to create teaching and learning materials relating to their minor or major subjects. For instance, they construct/draw traditional houses. These could be used in history lessons. They also construct and draw various animals for use in environmental studies or biology, respectively.

According to Hidengwa (2000:32) through Arts education a student teacher can gain skills of judgement in terms of analysing, interpreting and getting solutions to problems. By having this capacity, the artistic behaviour will guide the students to understand the difference between realistic and developmental models. The tendency to generalise objects is reduced and realism increased when they are drawing. Arts-in-Culture activities develop the student's understanding of academic subject areas, especially social studies and are used as important resources in teaching other subject areas. Therefore the Syllabus for Arts-in-Culture Core Subject in the BETD (2000:3) makes a provision for student teachers to study art so that they acquire basic knowledge, skills and attitudes needed for different subject areas. Although the Basic Education Teacher Diploma (BETD) curriculum and syllabus make this provision, some student teachers do not see and understand how art activities are related to other academic subject areas. To them arts is a non-essential subject as mentioned by Rowsell (1983:138).

Russell (1989:2) and Archer (1993:7) argue that arts give students pleasure. Arts convey messages that move deeply and alert the audience to new insights. It should be enjoyable in deeper and more satisfying ways. Pleasure is needed especially in theatre to stimulate the most intense reaction in its audience.

Solomon (1996:12) emphasises this argument by saying that arts broaden the capacity for love and beauty. It is clear that creative experience stimulates and develops students' imaginations and power of observation.

Arts-in-Culture play a vital role in formal education, because its products (artworks) represent the real objects in the classroom teaching situation, where we find students and teacher educators imitating the real objects (Archer 1993:7). For instance, students observe something and imitate it. They should bring reality in the classroom through imitation. Viljoen (1992:105) maintains that Arts-in-Culture develops awareness in teacher educators and student teachers, about environment, a sensitivity to design, a desire to work with materials and create tangible records of observation and thoughts. Through art classes, teacher educators, student teachers, teachers and learners learn to observe and preserve their environment and nature. They become aware of all things around them, and come to understand their environment.

The Namibian Constitution, Article 19, entitles every person to practice, enjoy, profess, maintain and promote any culture and therefore student teachers develop social and cultural awareness within the college and outside of the college through practicing art forms. Arts-in-Culture subjects help students to preserve our cultural heritage. Students preserve cultural heritage through role playing, dramatizing, carving, clay pots-making, dancing, singing etc. They use Arts-in-Culture subjects to commemorate ancestors and enforce customary norms left by ancestors through art forms e.g. traditional weddings.

Arts-in-Culture student teachers and teacher educators should be committed to a policy of cultivating culture as a unifying nation-building force (Toward Education for All (1993:46). For example students from various cultures share various stories, proverbs, riddles, myths and legends together and dramatize them. They share various cultural experiences and join them together to have one unifying cultural experience. This is an indication that Arts-in-Culture education cultivates cultural and national unity. It instils the spirit of national unity among the students and develops feelings that they are one nation. If we agree with this proposition, it is clear then that Arts-in-Culture helps us to confront problems of tribalism and

racial discrimination. According to Toward Education for All (1993:47) Arts Education is placed in the curriculum for Colleges and Schools so that cultural and arts values in the context of the whole of Namibia can be reactivated and promoted to a large extent, and by doing so the government policy on education could be promoted.

In Namibia, as in other countries such as United State of America, arts assist students to gain powerful understanding of human experiences both past and present (National Standard for Arts Education 1994:6). They learn to adopt and respect other ways of life. Hidengwa (2000:30) supports this by saying that in arts people can express themselves through composing songs, stories and make drawings that can tell the situation in which those people are living in. Songs, stories, drawings, etc, can also tell about feelings, understanding and knowledge of the designer about the situation in which he/she was at a particular time. Arts-in-Culture reveal cultural traits, so the emphasis should be on how we do it and how others do it or have done it for us. Talabi (1979:4) emphasizes that arts reflect the past and contemporary life, and foretells prospects for the future. It could therefore be argued that arts develop cultural heritage.

The writer supports Talabi (1979:4) who stresses the issue of moral development. By teaching and learning Arts-in-Culture, student teachers developed spiritual involvement and this is the essence of Arts-in-Culture education, seeking the highest development of the creative spirit for every student rather than turning the classroom into holy ground. Arts-in-Culture education teaches satisfaction in the self, thus eliminating greed, envy and disregard for others. It also discourages self-destructive attitudes and behaviours e.g. disrespect of adults in schools as well as in community at large. Students dramatize, compose songs, and create pictures on creation. Thus they developed the spirit of creation. In group work selfless attitudes are encouraged and respect for the leader of the group promoted.

Toward Education for All (1993:47) and Clement (1995:19) recommend that Arts-in-Culture should promote international and national cultural exchange. The exchange of student teachers and teacher educators give students experiences

of various cultures and art products produced by various people such as artists, art student teachers, art teacher educator etc. Arts-in-Culture stakeholders in Namibia, for example, teacher educators, student teachers, principals, teachers etc. should encourage and promote international and national contact through exchange programs, and in doing so they will promote arts and culture in and beyond Namibia. For example, Namibia's four colleges set up various exchange programs with some other countries such as Norway, Denmark and within themselves. The exchange programs contribute to human culture and international and national understanding.

Archer (1993:24) believes that arts give enlightenment to teachers and student teachers. Human survival demands continuous acquisition of knowledge. Through Arts we find new experiences and a wider view of our lives, satisfying and gratifying. Such knowledge and exposure substantially increases our understanding.

Wachowiak and Clements (1993:3) argue that Arts are an international language which through organised contents, communicates some of its meaning without using words. Barnes (2002:9) advocates the idea of communication when he says that as student teachers create dances, music, theatrical production and visual art works, they learn how to express themselves and how to communicate without words with others. This means that in Arts education students communicate their feelings, emotions and ideas to their audiences.

Arts-in-Culture education plays a vital role in developing better-educated human beings, citizens who will value life. Wachowiak (1993:7). Therefore, in the Arts-in-Culture classrooms, all the rationale for education can be addressed: academic excellence, cognitive development, social adaptation, and social change and personal growth. Arts education helps students to develop both their intellectual capabilities and their capacities to express their thoughts, moods, feelings and ideas. Barnes (2002:3) points out that Arts-in-Culture education encourages students to visualise in their minds' eye whatever might be, as well as what was and is. This means that students learn to make comparisons between the

abstract and concrete, what they visualise in their mind and what they end up with.

Wachowiak (1993) and Barnes (2002) agree that Arts-in-Culture education helps students to develop self-esteem, self-discipline, co-operation, self-motivation, self-confidence, self-reliance, innovation and the creativity necessary for success in life. This shows that in Arts-in-Culture, students learn to be responsible and decisive. For instance, when one student asks questions in Arts-in-Culture classes, other students respond with other questions. So students get chances to solve problems with little help from arts teacher educators. This helps student teachers to substitute the image of teacher educators as knower. The student teachers becomes the knower themselves Solomon (1996:13). It also provokes students' thinking and stimulates curiosity through practicing, demonstrating and displaying arts products.

Solomon (1996:13) and Hidengwa (2000:33) argue that Arts-in-Culture develops the feeling of appreciation. By teaching Arts, students teachers learn to appreciate other's art products by giving advice and honestly pointing out the strong and weaker parts of the work. They learn to accept criticism and develop a feeling of trust/pride of what they are, what their culture and traditions, what others' culture and what their country is. These makes them understand, respect and appreciate other's culture and their art product.

5.The Theory Informing the Teaching/Learning of Arts-in-Culture in Formal Education

The teaching/learning is based on the BETD philosophy of learner-centred education and the dominant framework of constructivism that emphasizes critical and creative thinking, analysis, active participation, collective work and democratic practices in generating development (BETD Broad Curriculum 1998:4). The constructivist domain of knowledge is composed of different forms of its own, specifically radical, social and critical. In Arts-in-Culture classes student teachers construct their own knowledge. Bodner says that "knowledge is constructed in the mind of learner" (1986:874). Students are allowed to form and

structure the world both as it fits their own individual experiences as they perceive/see it.

Various authors such as Taylor (1991:123-124), Hurwitz (1991:39-54), Mills (1996:55,64-69) and Barnes (2002:13-16) describe how individual learners acquire knowledge: through investigating, observing, discovering, researching and playing a major role. These disciplines are based on student-to-student and student-centred education within social constructivism as expected by the Syllabus for Arts-in-Culture Core Subject (2000) and BETD Broad Curriculum (1998). Students are allowed opportunities to solve problems related to their interests and needs.

Teaching/learning in Namibia is based on the work of educational philosopher John Dewey and educational psychologists Lev Vygotsky, Jean Piaget, Jerome Bruner and others. They argue that the child actively constructs knowledge and that this construction of knowledge happens in a social context. This means that the real key to seeking knowledge lies more in students' active interaction and engagement with one another and with what is learned. They share experiences. Students' previous skills, attitudes, experience and ideas should be recognised as the first step into learning recommended by the BETD Broad Curriculum (1998). They should plan and organise information on their own. Reed and Bergman (1995:72) report that students run the group discussions, role-play, simulation, fieldwork and independent study.

It is suggested that a variety of ways to learn should be employed such as inquiry, simulation, values clarifications and brainstorming (BETD 1998). Students should be allowed to choose activities, which are worthwhile and which will make them eager or curious to learn. For example, during integrated performance students are allowed to select their own themes such as traditional marriages, arranged AIDS awareness, teenage pregnancy, alcohol abuses, prostitution and any other themes of social relevance. They should organise and prepare their integrated performance by composing stories, songs, movements, drawings, paintings, make-ups and costumes. They must portray real situations like acting as

traditional leaders. Student teachers should be active instead of being passive participants. The emphasis is on self-constructed knowledge.

Teaching/ learning is also in line with key critical constructivist ideas described by (Taylor-William 1993:3). He argues that a critical approach attaches great significance to openness and critique. Communication is central to the construction of knowledge so both sides of teachers and students must be open to one another by promoting the spirit of mutual understanding, respect and trust. Taylor and the BETD Broad Curriculum (1998) recommend the development of mutual understanding, respect and trust. Critical constructivists and The Constitution of the Republic of Namibia reject unequal stratification in our society based upon social classes such as poor, rich middle/upper class. This should also be practiced and demonstrated in Arts-in-Culture classrooms.

There are some things that threaten the effective teaching/learning of the subjects. The next section will throw more light on these.

6. The challenges in Arts-in-Culture Education

The grading criteria, time allocation, broad contents lack of teaching and learning materials, wrong placement and lack of specialized art teachers, teacher educators and students' behaviours and attitudes towards the subjects are some of the factors which threaten the effective teaching process of the subject.

a) The Grading Criteria

According to BETD Broad Curriculum (1998:21) "the core subject should be either complete or incomplete". This is pass or fail. The syllabus for Arts-in-Culture Core Subjects in the BETD (2000:18) recommends that complete/incomplete should be used by Arts-in-Culture. The low grading criteria discourages student teachers and teacher educators from working very hard.

b)Time Allocation

Rigid timetabling affects the effective teaching process. Rowsell (1983:143) agrees that if the timetable is too crowded and time is not available for more arts. In the BETD Broad Curriculum (1998:10) and Ministry of Education, Botswana (1992:21) only 5% of lesson time is allocated to the course for the whole academic year. Midbjer (1991:55) and Ministry of Education, Botswana (1992:21) make it clear that Arts is taught in two double, eighty minutes, periods a week. This is what is happening also in Ongwediva College of Education. Teacher educators and student teachers complained that these eighty minutes are not advisable, because they are not long enough to allow for students work time. It is clear that the time allocated to arts is too short. Midbjer (1991:55) points out that the limited time results in students completing their work in their own time and this does not allow teacher educators to provide special encouragement or support everyone, especially slow students. I support the suggestion of the Ministry of Education, Botswana (1992:21) that as with any other subject, Arts should be allocated one to two hours per week of study time, which should be under the supervision of the Arts teacher in the art classroom. This allows for most students to work and complete activities under the supervision of the teacher educators.

c) Broad content

The content is too broad and not likely to produce specific knowledge or provide a systematic approach to gain knowledge. There are too many topics in the syllabus to be covered within a limited time. This result in poor performance, because students have not had the opportunity to acquire enough information from teacher educators or among themselves Midbjer (1991:54).

d) Lack of teaching and learning materials

The creation of a conducive, pleasant and good teaching-learning environment in Arts depends on the place in which Arts education is taking place.

According to the Ministry of Education, Botswana (1992:22) teaching/learning materials can serve as a catalyst to stimulate creative ideas. They stimulate creative thinking so that the student should be able to come up with creative ideas, stories, songs/objects. For example, art teacher educators should teach and use for display, natural and human objects, cultural artefacts like small carvings and decorated gourds, original artwork from students or professional artists, photographs of the environment, and teacher made charts, etc. as a stimulus.

Necessary teaching/learning materials are needed such as paints, guitars, pianos, harps, posters, well equipped libraries, drums, video machines, theatre lightings, curtains, special arts classes for effective teaching and learning arts education (Ministry of Education, Botswana 1992; 10-22, and Reed 1995:94). The lack of teaching/learning materials badly affects the Arts-in-Culture teaching/learning process, especially in an institution operating without photocopy and printing machines like OCE.

The Ministry of Education, Botswana (1992:21-22) suggests that the art classroom should be well equipped and organised to stimulate the teaching environment and stimulate students to work freely and creatively. For example, a source of water will be needed for some activities and for cleaning-up. An indoor or outdoor sink, a nearby outdoor water tap should be used, and large bench tables with tools should be provided for arts classes.

Even though the lack of artificial teaching/learning materials is hampering the teaching/learning of Arts-in-Culture, available man-made objects and natural materials should be used to make the subjects successful as suggested by Midbjer (1991:55) and the Ministry of Education, Botswana (1992:10). Man-made objects and natural materials should be collected in classrooms for students to look at, touch, talk about and use for teaching and learning activities. Examples of such materials are sticks, grasses, leaves, soil for collage, recycled materials for paper mache', scrap materials for sculpture. The use of man-made and natural materials in the teaching process is likely to assist student teachers to understand the role of the nature in education.

e) Lack of Formal Training

Rowswell (1983:139) argues that some teachers do the job badly because of a general lack of cohesion in teaching the subjects. Some of the authors like Mills (1996:140-141) suggest, that arts teachers should study only one form of arts such as music/visual art/drama/dance, because each form is a field of study on its own.

To Mills (1996) becoming a specialised practising arts teacher takes several years of progressive study, skills and knowledge, but the philosophy of BETD goes against Mills's suggestion. According to the BETD philosophy all the BETD students should study all the components with the aim to equip the with knowledge, skills and attitudes they need for their holistic development as teachers (Syllabus for Arts-in-Culture Core Subject in the BETD 2000:2). The BETD philosophers believe that specializing in one component is a problem especially for those who find themselves teaching Arts-in-Culture alone. Therefore the BETD Syllabus for Arts-in-Culture Core Subjects recommends that all the Arts components be taught to all student teachers so that they will acquire the right attitudes, and sufficient knowledge and skills in Arts-in-Culture subjects as required by Towards Education for All (1993).

f) Lack of Subject Knowledge

According to Rowswell (1983:139) and Hidengwa (2000:14) some new students did not study Arts-in-Culture before, therefore their background is poor. These students, with no previous experience of the subject, find it very difficult, especially when it comes to the concepts of Arts. The writer agrees with Rowswell (1983:139) when he suggests that teacher educators should give students familiar topics or they should select their own familiar topics to help them get around this problem.

g) Students' behaviours and attitudes in relation to promoting teaching Arts in Culture.

In Ongwediva Arts-in-Culture classes, just as in other classes, some students create a democratic, conclusive and pleasant classroom atmosphere by displaying favourable behaviours and attitudes toward the subjects, but some demonstrate disruptive and destructive behaviour and attitudes that disturb classroom teaching and planned activities. There are some destructive misbehaviours detected in USA, that also occur in Namibian classrooms, especially in Arts-in-Culture subjects. For instance, students' late-coming for lessons, cheating and copying class tests, talking out of turn, students screaming at the teacher, hindering/hitting their classmates during lectures, unnecessary noise, work avoidance, and getting out of seat without permission, etc. (Omrod 1995:530-532, Charlton and David 1997:7).

The Ministry of Education, Botswana (1992:21) reports that art supplies and products are expensive and attractive and will disappear quickly. This is also a serious problem in art classes in OCE. Sometimes the college management provides money for buying materials but students steal them. The BETD Assessment Policy (2000:13-14) attempts to put an end to misbehaviour. As a case in point, if students are more than 5 minutes late for classes, teacher educators have the right to exclude such students from lessons or to mark them absent.

In some cases the teacher educators use body language like eye contact to stop misbehaviour or move close to the misbehaving student to talk about his/her behaviour. For serious misbehaviour teacher educators refer misbehaving students to the Assessment and Promotion Committee (APC) for further investigation.

It has been observed that in Ongwediva College some student teachers have developed negative and positive attitudes towards arts. This is consonant with what Lowenfeld and Brittain (1987:433-436) say that at higher institutions some students develop positive attitudes towards arts in the sense that they understand the aims, contents and the roles of the subject in education as well as in the community. Some students, on the other hand, feel that arts are no longer a part of their lives and are not essential in their teaching training. They feel that Arts-in-Culture does not cater to their needs and interests. They do not see the role of Arts-in-Culture. These feelings result in a lack of interest and poor performance in the Arts-in-Culture subject.

Several factors seem to have contributed to the negative attitude toward Arts-in-Culture in the Namibian context. These are (a) the low status granted to the subject in question relative to other subjects in the BETD curriculum, (b) the fact that in few primary and secondary schools Arts-in-Culture is a non-promotional subject which is not even taught in most schools and (c) its low grading, that is, complete/ incomplete (Hidengwa 2000:9 and Syllabus for Arts-in-Culture Core Subject in the BETD 2000:18).

The standard of Arts-in-Culture in BETD as a core subject (BETD Broad Curriculum 1998:21) and non-promotional subjects in a few primary and secondary schools, and low grading complete/incomplete contribute also to the development of negative attitudes towards Arts-in-Culture. Student teachers feel that they are studying the subject for the sake of getting a teaching diploma and these feelings lead some students not to produce quality art product (Shaanika 2002;8).

One final challenge must be mentioned and that is that principals and regional officers do not give the necessary, support, information, insight and motivation that is needed to develop creative thinking and an awareness of the importance of Arts Education (Presidential Commission on Education, Culture and Training 2000:10).

7. Conclusion: Proposals for the Future of Teaching Arts-in-Culture

The future of Arts-in-Culture will be bright if the present constraints are taken into consideration by the government in conjunctions with Arts-in-Culture stakeholders such as colleges, traditional authorities, artists, private sectors, and international partners etc (Policy on Arts and Culture of the Republic of Namibia 2001:5-9).

Hidengwa (2000) suggests that some aspects need to be looked into during the reform process like the value of different school subjects in the Broad Curriculum. He feels that the content of the Namibia School Broad Curriculum does not try to fill the gap between knowledge gained in schools, and the knowledge that is gained at the college. Therefore the content of Arts should be revised. He proposes that education reform should deal with the part of the non-promotional subject and try to address the negative attitudes toward non-promotional subjects.

The Presidential Commission on Education, Culture and Training (2000:10) and the Policy on Arts and Culture of the Republic of Namibia (2001:17) suggest various points such as advisory teachers should be appointed in all six educational regional offices to keep regular contact with policy making bodies and help to formulate policies to the best interest of Arts education in schools and colleges. S/he should keep an eye on the arts of other countries and endeavour to project the Arts of his/her own country by organizing participation in international seminars, festivals and exhibition. All qualified teachers in each region should be identified and placed in arts posts. Principals should be made aware of the importance of Arts-in-Culture education. The writer supports these suggestions, because principals who understand the role of Arts-in-Culture, will be in a position to convince the whole school (teachers and learners) to understand. Moreover some learners will be core student teachers once they complete their basic education.

The Presidential Commission on Education Culture and Training (2000) also suggests that education officers should ensure that Arts periods are utilized as such in accordance with the new curriculum. Teacher upgrading courses should

be introduced because the non-specialist teacher educators have no place for refreshing their ideas and techniques. They need an opportunity to keep pace with new discoveries in materials and techniques. This was also suggested in Nigeria (Talabi1979:2). Both the Ministry of Education, Botswana (1992:21) and the Namibia Presidential Commission on Education, Culture and Training (2000:10) are of the view that more time should be allocated to Arts-in-Culture study time to allow students to work under the supervision of the Arts teacher in the classroom.

Midbjer (1991:55) states that those available man-made and natural materials should be used in practical arts. This is recommended by the BETD Broad Curriculum (1998) which states that teacher educators and student teachers should use natural resources as an alternative or supplement to ready-made study material and thus develop their own and students' creativity. This means that the available facilities, materials and equipment should be used in practical arts (Presidential Commission on Education, Culture and Training 2000:10). Towards Education for All (1993:48) recommend the upgrading and expansion of the materials increase our efforts to promote culture in the countryside.

The writer supports the suggestion of Toward Education for All (1993:49) that Arts components should be put in one room when we categorise or organise departments in our schools/colleges, because a story teller is a singer, a musician is also a dancer. This means drama, music and dance and visual arts are one subject, and therefore should be allocated one classroom.

The Policy on Arts and Culture of the Republic of Namibia (2001:17) states clearly that specialized art teachers will be employed at schools/colleges to support the implementation of Arts subjects in the curriculum. This is a clear indication that the subject should be taught by a person who has enough skills, knowledge and the right attitudes toward Arts as expected by the BETD Broad Curriculum (1998). The contents should be used in cross-curricular teaching (Policy in Arts and Culture of the Republic of Namibia 2001:5). Teacher educators should integrate the subject contents in other subjects in order to provide student

teachers with skills to present lessons in other subjects as expected by the BETD Syllabus for Arts-in-Culture (2000:5).

A school Arts programme and its administration should be established to help the efficient supervision of a sound Arts programme in the Namibian education system. For example, The appointment of subject advisers, senior inspectors of Arts, inspectors of arts, and specialist art teachers. This was also suggested in Nigeria (Talabi 1979:5-7) and will perhaps also apply in the Namibian context.

Cited References

1. **Acher, S.M.** (1993). *Theatre Its Art and Craft*. (3rd ed). United States of America: Collegiate Press.
2. **Amukugo, E.M.** (1998). *Educational and Politics in Namibia: Past Trends and Future Prospects*. Windhoek: Gamsberg Macmillan Publishers (Pty) Ltd.
3. **Assessment and Promotion Committee.** (2000). Ongwediva College of Education *BETD Assessment Policy*. Ongwediva College of Education.
4. **Auala, R.K.** (1989). *Supervision for Educational Excellence*. Oniipa-Ondangwa: Eloc Printing Press.
5. **Barnes, R.** (2002). *Teaching Art to Young Children 4-9*. USA and Canada: Routledge Falmer.
6. **Bodner, G.** (1986). "Constructivism: a Theory of Knowledge". *Journal of Chemicals Education*. 63. (10). pp873-878.
7. **Charlton, T. & David, K.** (1997). *Managing Misbehaviour in School*. USA and Canada: Routledge.
8. **Clement, R.** (1995). *The Art Teacher's Handbook*. (2nd ed). England: Stanley Thorns Publishers Ltd.
9. **Cohen, C.** (1994). *Administering Education in Namibia: the colonial period to present*. Windhoek, Namibia Scientific Society.
10. **Cox, F. & Hart, Y.** (2002). *Successful Studies in Arts and Culture*. United Kingdom: Oxford University Press.
11. **Ezewu, E.** (1998). *Sociology of Education*. Nigeria: Longman Nigeria Limited.
12. **Fisher, R.** (1994). *Active Art*. United Kingdom: Simon & Schuster Publishing Ltd.
13. **Government of the Republic of Namibia.** (2000). *Presidential Commission on Education, Culture and Training Report*. Volume 3. Annex 2. Windhoek, Gamsberg Macmillan Publishers (Pty) Ltd.
14. **Hidengwa, M. S.** (2000). *A Co-operative Approach to Increase Interest in Art and Crafts*. In Dahlstrom, L. (ed). *Namibia Educators Research Their own Practice*, Critical Practitioner Inquiry in Namibia, p55-60, Okahandja, NIED.
15. **Hidengwa, M. H.** (2000). *Low Performance and Lack of Interest in Arts Education during Teaching and Learning Process in the North West Region of Namibia*. University of Umeå, National Institute for Educational Development and Department of Education.

16. **Huntley, M.** (1993). *Art in Outline 1*. United Kingdom: Oxford University Press.
17. **Hurwitz, A. & Day, M.** (1991). *Children and Their Art: Method for the Elementary School*. (5th ed). United State of America: Hart Brace Jovanovich INC.
18. **Janson, H. W.** (1995). *History of Arts*. (5th ed). New York: Simon & Schuster Publishing.
19. **Lambert, L.** (1995). *The Constructivist Leader*. New York: Teacher College Press.
20. **Lowenfeld, V. & Brittain, L.W.** (1987). *Creative and Mental Growth*. (8th ed). New York: Macmillan Publishing Company.
21. **Midbjer, A.** (1991). *Art-The Challenging to Integrate Using an Investigative Method*. University of Umeå, Department of Education.
22. **Mills, J.** (1996). *Music in the Primary School*. United Kingdom: Cambridge University Press.
23. **Ministry of Basic Education, Sport and Culture.** (1998). *The Basic Education Teacher Diploma Broad Curriculum*. Okahandja: NIED.
24. **Ministry of Basic Education, Sport and Culture & Ministry of Higher Education, Training and Employment Creation.** (2000). *Syllabus for Arts-in-Culture Core Subject in the Basic Teacher Diploma*. Okahandja: NIED.
25. **Ministry of Basic Education and Culture.** (1998). *Pilot Curriculum Guide for Formal Senior Secondary Education*. Okahandja: NIED.
26. **Ministry of Basic Education Sport Culture.** (2001). *Policy on Arts and Culture of the Republic of Namibia*. Windhoek: MEC.
27. **Ministry of Education and Culture.** (1993). *Toward Education for All: a Development Brief for Education, Culture and Training*. Windhoek: MEC.
28. **Ministry of Education, Botswana.** (1992). *Art. a Curriculum for the Junior Secondary School of Botswana, Teacher 's Handbook*. Botswana: Macmillan Botswana Publishing Co (Pty) Ltd.
29. **Ministry of Information and Broadcasting.** (1989). *The Constitution of the Republic of Namibia*. Windhoek: Ministry of Information and Broadcasting.
30. **National Standard for Arts Education.** (1994). *Dance, Music, Theatre, Visual Arts: What Every Young American should Know and be Able to Do in the Arts*. USA: Bruce O. Boston of Wordsmith, Inc.

31. **Omrod, J.E.** (1995). *Educational Psychology, Principles and Applications*. United States of America: Schuster Company.
32. **Reed, A.J.S., & Bergeman, V. E.** (1995). *In the classroom: An Introduction to Education*. (2nd ed). United States of America: Dushkin Publishing Group, Inc.
33. **Reed, W.** (1995). *The World of the Arts*. United States of America: Standard Educational Corporation.
34. **Rowswell, G.** (1983). *Teaching Arts in Primary Schools*. London: Evans Brothers Limited.
35. **Russell, S. P.** (1989). *Art in the world*. USA: Holt, Rine Hart and Winston, Inc.
36. **Salio-Bao, K.** (1991). *The Namibian Education System under the Colonialists*. Cape Town: Hodder & Stoughton Southern Africa.
37. **Schech, S. & Haggis, J.** (2000) *Culture and Development: A Critical Development Introduction*. Great Britain: Blackwell Publishers Ltd.
38. **Shaanika, E. N.** (2002). A Contextual Analysis and Evaluation of Arts in Culture Curriculum in Ongwediva College of Education. Rhodes University: Department of Education unpublished.
39. **Solomon, L.** (1996). *Khula Udweba: A Handbook about Teaching Art to Children*. South Africa: Nolwazi Educational Publishers (Pty) Ltd.
40. **Talabi, G.** (1979). *Art teaching in African Schools*. Ibadan Heinemann Educational Books (Nig) Ltd.
41. **Taylor, P. C. S. & Campbell-Williams, M.** (1993). *Critical Constructivism: Toward a Communicative Rationality in the Higher School Mathematics Classroom: Annual meeting of the American Educational Research Association*, Atlanta, Georgia.
42. **Taylor, R.** (1991). *Educating for Art: Critical Responses and Development*. Hong Kong: Longman Group Limited.
43. **Viljoen, H. D.** (1992). *Art & Craft I: ACS1100 Study Guide*. University of Namibia, Department of Fine Arts.
44. **Wachowiak, F. & Clements, R.** (1993). *Emphasis Art. A Qualitative Art Program for Elementary and Middle Schools*. (5th ed). New York: Harper Collins College Publishers.

6. Proposal

**RHODES UNIVERSITY
DEPARTEMENT OF EDUCATION**

Research Proposal

Presented in partial fulfilment of the requirements for the degree
MASTER OF EDUCATION

**Candidate: Shaanika Ekning Nuusiku
NO.6020S2912**

**SUPERVISE: U. VAN HARMELEN
W. HUGO**

PROVISIONAL TITLE:
**Why Teach Arts-in-Culture? A Case Study in Selected
Ongwediva Schools, Oshana Region, Northern Namibia.**

1. Field of Research

Arts-in-Culture

Why Teach Arts-in-Culture? A Case Study in Selected Ongwediva schools, Oshana Region, Northern Namibia.

2. Context of the study

During the colonial era, Arts-in-Culture was neglected and ignored. Arts education was a non-promotional subject especially in black education (Auala, 1989:82). Pre-vocation subjects such as woodwork, needlework, metal work and arts and craft were not offered as school subject to equip future learners with practical skills necessary for self employment. Thus the curriculum was not job oriented. The curriculum did not encourage the teachers and learners/students to realise the importance of Arts in education and society.

In teacher training courses such as the Education Certificate Primary (ECP), National Education Certificate (NEC) and National Higher Education Certificate (NHEC) students had to choose one of the Arts-in-Culture components among the following namely visual arts, drama, music and dance as non-promotional subjects. With the National Primary Certificate (NPC) introduced in 1991 on a temporary and experimental basis, the standards of Arts were still not levelled above the level of non-promotion subject.

In 1993 the Basic Education Teacher Diploma (BETD) was introduced as a reform programme. All student teachers at all four Colleges of Teacher Education national wide got access to study Arts-in-Culture. At three Colleges of education such as Ongwediva, Rundu and Caprivi Arts-in-Culture is offered as a core and compulsory subject to all students being prepared for the roles of teachers in the Namibia Education System. The compulsory nature raises the question as to why these colleges are not offering Arts-in-Culture as either a major or minor or area of specialisation. However, at the 4th College of Education (Windhoek) students can take these subjects as their specialization.

The Policy on Arts and Culture of the Republic of Namibia (2001:11) stipulates that Arts and Culture must be part of all levels of education. The policy gives the Department of Formal Education and NIED the supervisory of ensuring that all the Primary and Junior Secondary Schools implement Arts subject as a compulsory subject as stipulated in the Curriculum for Basic Education. Currently only a few primary and Secondary Schools are offering Arts as a promotional or non-promotional subject.

At schools, there is no document to guide teachers and learners in assessment and grading. It is also stipulated clearly in the Syllabus for Arts-in-Culture Core Subject in the Basic Education Teacher Diploma (BETD) (2000:18) and BETD Assessment Policy (2000:4) that Arts-in-Culture should be graded either complete or incomplete only. This raises queries among some educational stakeholders like principals, teachers, learners, student teachers and teacher educators including myself. Question: “Why is Arts-in-Culture not graded distinction and credit like other subjects? Why is it that at Ongwediva schools, the standard of teaching Arts is still low in comparison to other subjects like Sciences and Languages? Is the subject important in education and to our Namibian society like other subjects? Do the educational stakeholders clearly understand the significance of Arts-in-Culture in our education and to our societal lives?” If not, what can be the best ways of raising that critical awareness? These are some of the questions that have given birth to this study.

Personally, I am eager to see high and quality Arts-in-Culture level in Education presented at a level that contributes to the cultural/ social, economical, and political development of this country. But how can all this be done? This study therefore aims to begin to search for the answer to these questions regarding the present levels and roles of Arts-in-Culture in Ongwediva schools programmes. I envisage that this study, will help to provide deeper insights in examining the theoretical frameworks that guide the position and roles of these subject groupings, and how these subjects can be used by various Ministries, Educational Institutions and other players in the Arts-in-Culture in Namibia.

3. Research Goals

The main goals of this study is to:

- a. Investigate and analyse the attitudes and perceptions of the selected stakeholders about the teaching and learning Arts-in-Culture at selected Ongwediva schools.
- b. Explore opinions regarding the importance of Arts-in-Culture in education.
- c. To explore the implementation of Arts-in-Culture in selected schools and to investigate the views of principals, art teachers and senior educational officers in the selected region.

4. Research methodology

In collecting the data, a case study method is used to obtain in depth information (Keeves, 1990:49). A case study method is appropriate for the researcher, because it provides an opportunity for one aspect of the problem (Why teach Arts-in-Culture in Ongwediva Schools?) to be studied in some depth within a limited time scale (Bell, 2001). It allows the researcher to probe deeply and to analyse interactions between the factors that explain the situation, study changes that take place or growth that occurs Best & Kahn (1993). The data gathering tools that will be used in the study include interviews and a document analysis to solicit deeper and quality information on the world of Arts-in-Culture subjects.

The data will be analysed in a qualitative way. This means that information will be processed in the form of words rather than numbers as explained by Mcmillan and Schumacher (2001:41). The study will provide detailed narrative description, analysis and interpretation of the phenomena. Data will be organised and grouped categorically, systematically, logically and clearly according to the raised contents or themes as is required by our College Guidelines on Critical Inquiry (1998:6). I will therefore organise, identify, select and categorise the data according to the contents or themes in viewing the importance of Arts-in-Culture in Education, and on the attitudes of the teachers and principals have bear towards the subjects and policies on Arts and Culture

Policy etc. In analysis the data segments, grouping each data into topical categories with the purpose of identifying similarities and distinctions amongst the categories to discover patterns, will be the key. In this research, study analysis will begin as soon as the first set of data is gathered and will run parallel to data collection, because each activity informs and drives the other activity as recommended by McMillan and Schumacher (1993:479). I will follow up on the interviewees and respondents to review the data drawn from them. The purpose is to make sure I accurately reflect what they said. Data interpretation will take place during each data collection occurrence.

Appointments for interviews will be fixed with six art teachers, three principals and senior educational advisory officer. These people are chosen, because they have been participants in education affairs, particularly in terms of implementing the curriculum as supervising curriculum implementation and being involved in decision-making regarding the teaching and learning situations.

Interview provide direct interaction between the individual respondents and the researcher. During the interview process, follow up questions was arise for clarification. The respondents can pose questions when they do not seem to understand and the interviewer can also extend questions to get extra information (McMillan and Schumacher, 1993).

I will investigate various documents on Arts-in-Culture that provide information on the position of these subjects in teacher education and also documents on curriculum development regarding the placement of the subjects in the basic education schools. A range of documents can provide information that is relevant to the issues and problems under investigation as argued by Elliot (1991b) as cited in Lotz (1996). The reasons for reading, these documents is to get the background of what is already known and exists in Arts in Culture. It also serves the purpose of understanding what other researchers thought about the subject in the past, and the present. I will also read and investigate documents on the curriculum for Arts-in-Culture, Arts-in-Culture Policy, Ministry of Basic and Higher Education Policy on Arts-in-Culture implementation and how it is perceived in schools and teacher education. The other aspect is how the assessment is done in these subjects.

I will protect and respect the right of participants by taking privacy, anonymity and confidentiality into consideration as is mentioned and described by McMillan and Schumacher (1993:399) as well as by Cohen and Manion (1996:365-367). I will therefore, negotiate with the participants so that they understand the roles and positions they have in the research process. I will explain the purpose of carrying out this research to the respondents before data collection starts. I will also share the content of the research by holding close discussions with co-participants before the final draft is compiled to ensure that the information I received from them is correct and reliable.

Scheduled Dates

1. Approaches all the participants: Negotiate research process, content and purposes with chosen participants, their respective roles, obligations, and benefits in the research. Arrange and fix the interview dates.

24 May 2004

2. Interviews with principals and arts teachers.

1-30 June 2004

3. Interviewing senior educational advisory officer.

2 July 2004

References

1. Auala, R. K. (1989). *Supervision for Educational Excellence*. Oniipa-Ondangwa: Elock Printing Press.
2. Assessment Promotion Committee. (2000). *BETD Assessment Policy*. Ongwediva: Ongwediva College of Education.
3. Bell, J. (2001). *Doing Research Project: A guide for first time researchers in Educational and Social Science*. (3rd edition). Philadelphia: Open University Press.
4. Best, J. W. & Kahn, J. V. (1993). *Research in Education*. (7th edition). Chicago: Simon & Schuster Inc.
5. Cohen, L. & Manion, L. (1996). *Research Methods in Education*. (4th edition). New York: Routledge.
6. Keeves, J. P. (1990). *Education Research, Methodology and Measurement: An International Handbook*. Being: Pergamon.
7. Lotz, H. B. (1996). The Development of Environmental Resource Materials for Junior Primary Education through Teacher participation: The Cases of We Care Primary project (pp-77-110). Unpublished D. ED. Dissertation University of Stellenbosch, Stellenbosch.
8. McMillan, J. H. & Schumacher, S. (1993). *Research in Education: A Conceptual Introduction*. (3rd edition). New York: HarperCollins College.
9. McMillan, J. H. & Schumacher, S. (2001). *Research in Education: A Conceptual Introduction*. (5th edition). New York: Addison Wesley.
10. Ministry of Basic Education, Sport and Culture and Ministry of Higher Education, Training and Employment Creation. (2000). *Syllabus for Arts-in-Culture Core Subject in the Basic Teacher Diploma*. Okahandja: NIED.
11. Ministry of Basic Education, Sport and Culture. (2001). *Policy on Arts and Culture of the Republic of Namibia*. Windhoek: MEC.

7. Research Paper

RHODES UNIVERSITY

DEPARTMENT OF EDUCATION

RESEARCH STUDY

Presented in partial fulfilment of the requirement for the degree

MASTER OF EDUCATION

(GENERAL EDUCATION THEORY AND PRACTICE)

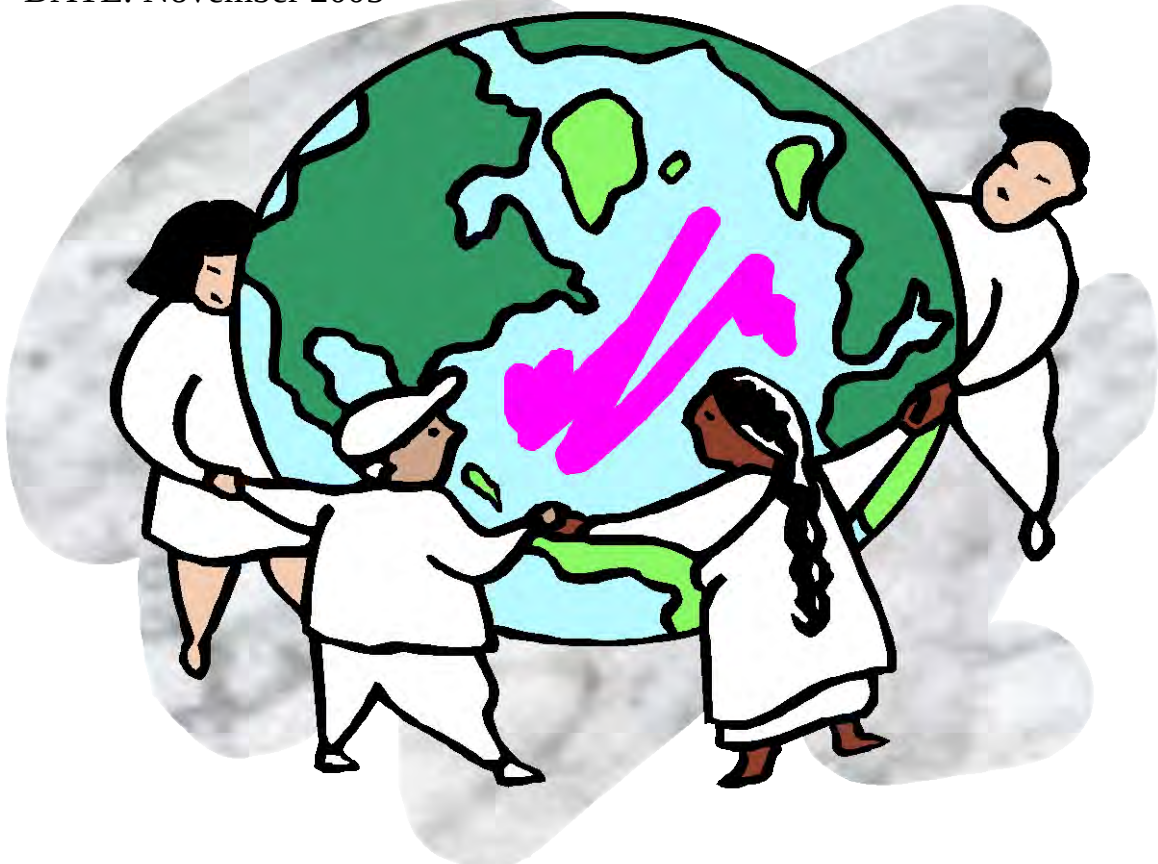
STUDENT NAME : E. N. SHAANIKA

STUDENT NUMBER : 602 S 2912

SUPERVISORS : U VAN HARMELEN
W HUGO

**TITLE: Why Teach Arts in Culture? – A Case Study in
Selected Ongwediva Schools, Oshana Region, Northern
Namibia.**

DATE: November 2005



ABSTRACT

Arts-in-Culture in education, which ought to be a supporting subject for all the other subjects in the curriculum, has not been given the status and respect it deserves in the Basic Education, particularly at Ongwediva Schools. It seems that some education stakeholders such as teachers, principals and learners do not understand or realize the importance of Arts-in-Culture in education. It is in this kind of context that this qualitative study was conducted. A variety of research techniques appropriate to the nature of qualitative studies were employed to search for the answer to the question- “Why should we teach Arts-in-Culture at Ongwediva Schools in Namibia’s northern region?”

Qualitative studies are more concerned with gaining a deep understanding of participants’ experiences, perceptions and perspectives (Hoberg 1999:27; Maykut and Morehouse 1999:5; McMillan & Schumacher 2001:15) on the roles, position and concerns regarding Arts in Culture in education. The main goals of the study were therefore to analytically investigate individuals of Ongwediva school principals and teachers’ experiences and attitudes toward the functions and status of the art subjects in teacher education and recommend ways to elevate the status of Arts-in-Culture. The perspectives of the research participants are critical in influencing the policy-makers, curriculum designers as well as other significant stakeholders in teacher education. This study therefore attempts to highlight the perceptions of Ongwediva schools community regarding the practical significance of teaching Arts-in-Culture subjects at Ongwediva schools and its significance or lack of it in the whole school curriculum.

1. Introduction

ACRONYMS USED IN THIS STUDY

AiC : Arts-in-Culture

AT : Art Teacher

BETD : Basic Education Teacher Diploma

P : Principal

NIED : National Institute for Educational Development

SEAO : Senior Education Advisory Officer

Table of Contents

Abstract	i
Acronyms	ii
1. Introduction	1
2. The Theory Informing the Teaching/Learning of Arts-in-Culture in Formal Education	4
3. Research Methodology	5
4. Discuss of Research Content	7
4.1. Curriculum Implementers: Did they Receive Formal Training in Teaching Subjects	7
4.2. How Teachers Cope with the Practical Presentation of Arts Subjects	9
4.3. The Meaning of Arts-in-Culture in Education	11
4.4. The Aims of Arts-in-Culture in Education	12
4.5. Why should Arts subjects be a Part of Our School Curriculum? The Importance of Arts in Education	13
4.6. Challenges Facing the Teaching of Arts-in-Culture	16
a) The Position of Arts subjects in the School Curriculum	16
b) Time Allocation in Schools' Timetable	17
c) Funding, Resources, Facilities and other Amenities	18
d) Assessment and Grading Approach in the Arts Subjects	19
e) Ignorance and Negligence of the Arts Subjects	20
4.7. Arts-in-Culture in the Context of Educational Reform Process	21
4.8. Participants' recommendations	21
5. Critical Analysis of the Research Findings	23
5.1. The Importance of Arts-in-Culture in Education	23
5.2. Reasons for the Poor Implementation of Arts-in-Culture Curriculum in Schools	24
a) Participants' Level of Formal Training and its Impacts	24
b) Time Allocation	25
c) Lack of Facilities, Resources and Amenities	25
d) Marginalization and Negligence in Arts-in-Culture	25
5.3. The Current Status of Arts-in-Culture and its Implications for future	26

6. Recommendations	27
7. Conclusion	27
8. References	29
9. Appendices	

APPENDICES

APPENDIX 1

Question 1

Why teach Arts-in-Culture? -A case Study at Ongwediva selected Schools, Northern Namibia

Guiding questions for Arts teachers

1. Background

- a) Do you have any background in Arts-in-Culture?
- b) Is that background adequate to teach the subject?
- c) Which Arts in Culture component(s) did you study in the following level and where did you study it? Was it a promotional/non- promotional/major/minor/core/specialised subject?
 - c) Primary level
 - i) Secondary level
 - ii) College level
 - iii) University level
 - e) What did you study in Arts-in-Culture at you Primary, Secondary, College University level?
- e) Do you feel that the college training provided you with adequate preparation to teach Arts-in-Culture? In which components?
- f) Do you still remember how many minutes were allocated to the subject/component? Can you give your comments on time.
- g) Was the time allocated to the subject/component enough for the learners/students to acquire enough knowledge and skills?
- h) How do you feel about your Arts-in-Culture educational background?
- i) Are you teaching all Arts in culture components? If no, which Arts component(s) are you teaching? For how many years have you taught Arts component(s)?
- j) Do you like and are you interested in teaching Arts in Culture(s)? Why?
- k) What do you see as the differences between traditional Arts subjects and Arts-in-Culture?

2. Meaning of Arts-in-Culture

- a) Can you define the following terms

- i) Arts
- ii) Culture

- b) Can you explain for me the meaning of Arts-in-Culture in education?
- c) Can you tell me how do you know the meaning of Arts in culture in education/why you do not know?

3. Aims of Arts in culture in education

- a) What do you think could be the aims of Arts in education?
- b) Do the Arts in Culture teachers and learners achieve the above mentioned aims?
- c) Are the aims stated and explained clearly in the Syllabus for Arts and other relevant documents for Arts?

4. Importance of Arts-in-Culture in education

- a) Do you think that Arts in Culture is important in education (school)? If yes/no, can you give me reasons for your opinion.
- b) Could you expand more on what you see as the value of Arts-in-Culture in school and society ?
- c) What do you think are the chief reasons for curriculum designers accommodated Arts-in-Culture in education (schools)?
- d) Do you see and feel that in your school arts are important? Could you mention and explain aspects that lead you to see and feel the importance of Arts in education?
- e) Can you tell me whether the principal, HOD and other teachers who are not teaching Arts are aware of the importance of the Arts-in-Culture subject in your school and society? If yes, give examples that indicate that they are aware. If no, how do you assist them to know and understand the importance of Arts-in-Culture?
- f) According to your observation as an Art teacher can you tell me whether the learners know and understand the importance of Arts-in-Culture in education and society?

If no, explain why? If yes, how do they know?

- g) Are the other school community members like institutional workers and parents involved in teaching Arts-in-Culture? Is it possible to tell me how your school involved them and why?
- h) Can you brief me shortly on your expectations of what the learners will achieve in Arts-in-Culture in education?
- i) According to your personal views, what do you think are the reasons for the subject continuing to be ignored and neglected compared with other subjects?
- j) Is the importance of Arts stated and explained clearly in the Pilot curriculum and Syllabus?
- k) Have you ever seen the teachers who are not teaching Arts integrating arts in other subject lessons? Please give me examples.

5. Understanding

- a) What competencies are you teaching?
- b) How do you teach them?
- c) Can you tell me how you assist your learners to acquire the required competencies?
- d) Do you have understanding in the subject content?
- e) Do the learners understand the subject content?
- f) Could you mention the evidence that indicates that they understand the subject content?
- g) Should the subject continue to be taught in schools? Please, could you give me your personal comments.

6. Skills

- a) What are your chief interests skills and in the area of Arts-in-Culture?
- b) What skill(s) are you teaching? Do you know, why?
- c) What skill(s) do you want your learners to acquire?
- d) Which skill(s) do the learners like most in Arts-in-Culture? Please, can you give me reasons.

- e) What do your learners enjoy most? Why?
- f) Can you explain for me what you assess in Arts?
- g) Can you tell me how do you do your assessment?
- h) What do you think about the assessment for Arts-in-Culture?

7. Systematic

- a) Can you tell me which art component(s) the school offers?
- b) Brief me please on how is Art in Culture is organised at your school?
- c) How many grades are there at your school? How many grades are having Arts subjects?
- d) Can you tell me the number of Arts teachers at your school?
- e) What component(s) are they teaching?
- f) Are they trained to teach Arts-in-Culture?
- g) Do you mind telling me briefly about the situation of Arts-in-Culture at your school?
- h) Does the school have enough facilities, resources and amenities to offer the subject?
- j) Do the available facilities, resources and equipment encourage the presentation of the subject?
- k) How does the school get the Arts-in-Culture equipment and materials?
- i) What facilities, resources and equipments does the school have?
- l) What do you see and think about the position of Arts-in-Culture at your school?
- m) Do you feel that the position of Arts in Culture encourage learners to take the subject seriously?
- n) What makes Arts unique compared with any other subject like Maths, Science etc.?
- o) According to the Arts and Culture Policy of the Republic of Namibia, Arts must be taught from grade 1-12 as a promotional and compulsory subject, but in schools the subject is offered as a non-promotional. Give your own feelings and opinion about this.

- p) Do you think that the time allocated to the subject enough is to allow the teachers and learners to reach the lesson objectives? Can you give reasons why?
- q) How does the time affect allocation teaching Arts-in-Culture?
- r) How many learners are there in each class? Do you managing to teach that number of learners?
- s) Are the problems caused by aspects of skill, system, understanding a combination of all?
- t) Are you aware of any teachers at your school integrating Arts-in-Culture in their subjects ?
- v) Do you feel that teaching Arts is successful at your school? Why?

8. Strengths and Weaknesses

- a) Mention and explain factors which contribute positively to the teaching of Arts-in-Culture at your school?
 - b) Mention and explain factors challenging the effective atmosphere of teaching Arts in Culture at your school?
 - c) How can the above mentioned challenges be overcome?
9. How does the reform process contribute to the effective teaching of Arts-in-Culture in teacher education?
10. Can you brief me shortly about how the school and Namibia at large benefit from the teaching of Arts-in-Culture?
11. Can you make suggestion about what should be done to uplift and improve teaching of the Arts-in-Culture subject?
12. Do you have anything to say on teaching Arts-in-Culture?

APPENDIX 2

QUESTION 2

Guiding question for School Principals

1. Background

a) Which Arts-in-Culture component(s) did you study in the following levels and where did you study it? Was it a promotional/non – promotional/major/minor/core/specialised subject?

- i) Primary level
- ii) Secondary level
- iii) College level
- iv) University level

b) Why did you study it at that position? Do you think that is the right position for the subject?

c) Do you still remember how many minutes were allocated to the subject/component? Can you give your own comments on the time allocation.

d) Do you still remember things that you did in arts at Primary, Secondary, College and University level? How did you create them?

e) Do you think that the college training provided adequate preparation for teachers to teach the subject in the future?

f) How your Arts educational background assist and support you to supervise the subject at your school?

g) What do you see as the differences between traditional arts and Arts-in-Culture curriculum?

2. Meaning of Art-in-Culture

a) Can you define the following terms:

- i) Art
- ii) Culture

b) How do you know these definitions?

c) Can you explain for me the meaning of Arts-in-Culture in education?

d) Tell me please how do you know the meaning of Arts in Culture in education / Why you do not know?

3. Aims of Art-in-Culture

- a) What do you think could be the aims of Arts-in-Culture in education?
- b) How do know the aims of Arts-in-Culture in education?
- c) Do you think that Arts teachers and learners achieve the educational aims, Do the Arts-in-Culture learners and teachers achieve the aims of Arts-in-culture” Give the evidence?
- d) Are the aims stated and explained clearly in the Syllabus, and other relevant documents for Arts-in-Culture? .

4. Importance of Arts-in-Culture in education

- a) Is the Arts-in-Culture subject important in education/schools? If yes/no, why?
- b) Could you expand more on what you see as the importance of Arts-in-Culture in education/school and society and as something that can be integrated across the curriculum?
- c) What do you think are the chief reasons for curriculum designers including Arts-in-Culture in education (schools)?
- d) Can you mention and explain for me the evidence that makes you to see and feel the importance of art-in-Culture in your school.
- e) Can you tell me whether teachers and learners understand the importance of Arts-in-Culture in education?
- f) How are the community members like parents, teachers who are not teaching the subject and institutional workers involved in the role of Arts in education?
- g) According to your observation is the subject taught adequately at your school?
- h) What are your expectations from the Arts teachers and learners?
- i) According to your personal views, what do you think are the reasons for the Arts continuing to be ignored and neglected in schools?
- j) Is the importance of Arts-in-Culture stated and explained clearly in the Pilot Curriculum and Syllabus for Arts?
- k) Give your own views on the importance of Arts in education?
- m) What makes Arts unique compared with other subjects like Maths, Science?

5. Understanding

- a) What are the competencies teachers teach in Arts in Culture?

- b) Do the teachers have understanding in the subject they are teaching?
- c) Do the learners have understanding in the subject they are learning?
- d) Could you give me evidence that indicates that they understand / do not understand.
- e) Should the subject continue to be taught in schools? If yes/no, Could you give reasons for your answer.

6. Skills

- a) Do the art teachers have skills in all Arts in Culture are there components like Visual Art and Craft, Drama ,Music and Dance?
- b) Which skill(s)are they teaching?
- c) Which skill(s) do the learners like most in Arts in Culture? Why?
- d) Which skill(s)do you want the learners to acquire? Why?

7. Systematic

- a) How many teachers for Arts-in-Culture are there at your school?
- b) Is it possible to tell me what academic and professional qualifications they have?
- c) Are they trained to teach all Arts-in-Culture components?
- d) In which component(s) are they trained?
- e) Are they teaching their trained component(s)? If no, give reasons.
- f)Do you think that the colleges provided adequate preparation for teachers to teach the subject?
- g) What do you think is the most important component in Arts-in-Culture? Why?
- h) Which facilities, resources, and amenities do you have in your school for Arts-in-Culture? Are they enough?
- i) Do the available facilities, resources and equipment encourage the presentation of the subject?
- j) How does the school get the Arts-in-Culture materials and equipment?
- k) Do you think that the position of Arts-in-Culture encourages learners and teachers to take the subject seriously? Give your personal views on the position?
- k) According to the Arts and Culture Policy of the Republic of Namibia, Arts must be taught from grade 1-12 as a promotional and compulsory subject, but in schools the subject is offered as a non-promotional subject. Give your own feelings and opinions on this statement.

- l) How many periods for Arts per week in each class timetable and how many minutes allocated to each period?
- m) Do you think that the time allocated to the subject allows teachers and learner to achieve the educational aims and objectives?
- n) How does the time allocation affect teaching Arts-in-Culture?
- o) How many art classrooms are there at your school and how many learners in each arts classroom? Do the teachers manage to assist all the learners within given time? If yes/no, give reasons.
- p) Is it a problem of skills/system/understanding/a combination of all?

8. Strengths and weaknesses

- a) Mention and explain strengths in teaching Arts?
 - b) Mention and explain challenges to be overcome, in teaching Arts-in-Culture.
 - c) How can the above mentioned challenges solved at your school?
9. How does the reform process contribute to teaching of Arts-in-Culture at your school?
 10. How do school and Namibia at large benefit from teaching of Art-in-Culture?
 11. What should be done to uplift and improve the teaching of Arts subject?
 12. Do you have anything to say related to Arts-in Culture.

APPENDIX3
QUESTION 3

Guiding questions for Senior Educational Advisory Officer

1. Background

- a) Which Arts-in-Culture component(s) did you study in the following levels and where did you study it? Was it a components (s) promotion/no-promotional/major/minor/core subject/specialised subject?
- i) Primary
 - ii) Secondary
 - iii) College
 - iv) University
- b) Why did you study it at that position? Give your feelings about the position.
- c) Was the time allocated to the Arts-in-Culture subject/component(s) enough for the learners/students to acquire enough knowledge and skills? How many minutes? Give your opinions about the time.
- d) Did you specialise in Drama/Visual Art and Craft/Music/ Dance/both/non of them at the College/University? Why?
- e) What did study in Drama/Visual Art/Music/Dance at Primary, Secondary, College and University?
- f) Do you feel that your educational background built a strong foundation in Arts-in-Culture?
- g) How do you feel about your Arts-in-Culture educational background?
- h) What do you see as the differences between Traditional Arts subjects and Arts-in-Culture curriculum?
- i) How did your Arts-in-Culture educational background assist and support you to supervise the subject ?

2. Meaning of Arts-in-Culture

- a) Can you define the following terms:
- i) Arts
 - ii) Culture

- b) How do you know these definitions?
- c) Can you explain the meaning of Arts-in-Culture in education?
- d) Tell me please how do you know the meaning of Arts-in-Culture in education/ why you do not know.

3. Aims of Arts-in-Culture in education

- a) What do you think could be the aims of Arts-in-Culture in education?
- b) How do you them? If no, why?
- c) Do you think that the schools achieved their educational aims and objectives in Arts? If yes/no, why?

4. Importance of Arts-in-Culture in education

- a) Is the subject important in teachers and learners education?
- b) Could you expand more on what you see as the importance of Arts-in-Culture in education, community and as something can be integrate across the curriculum.
- c) What do you think are the chief reasons for curriculum designers includes Arts-in-Culture in teachers and learners` education?
- d) How do see and feel the importance of Arts-in-Culture in education?
- e) What are your personal thinking, views and opinions on the roles of Arts-in-Culture in education?
- f) Do the Arts in culture teacher educators and learners see and realise the importance of Arts-in-Culture in education? If yes/no, explain.
- g) According to your experiences, is the subject taught adequately in schools? If yes/no, why?
- h) What are your expectations from principals, teachers and learners in Arts-in-Culture in education?
- i) According to your experience, what do you think are the reasons for the Arts-in-culture to be ignored and neglected in schools?
- j) Is the importance of Arts-in-Culture stated and explained clearly in the Broad Curriculum and Syllabi for Arts?

5. Understanding

- a) What are the competencies teachers teaching in Arts-in-Culture subject?
- b) Do you have understanding in the subject Arts?

c) According to your observation, do the teachers and learners have understanding in Arts? Explain.

d) Do the educational inspectors and principals understand the role of Arts in education?

e) Should the subject continue to be taught in schools? Could you give reasons for answer.?

6. Skills

a) Do the Arts-in-Culture teachers have enough skills in teaching Arts-in-Culture component(s)?

c) Which skill(s) are they teaching?

b) Which skill(s) do you want the learners to acquire? Why?

7. Systematic

a) Are there many primary and secondary schools that are offering Arts as a promotional subject and non promotional subject?

b) How many schools are offering Arts as promotional and non-promotional?

c) If they are few schools, explain why?

d) If only few schools are offering Arts as a non-promotional, why are the teacher educators in the College teaching all students Arts-in-Culture as a compulsory subject?

e) How does the primary and secondary education prepare learners to study Arts-in-Culture at College especially those who want to follow Arts-in-Culture teaching career?

f) Do you have Arts-in-Culture administrators such as advisory teachers, senior inspectors, Arts teachers etc in your region? If no, explain why?

g) What are the reasons for having Arts-in-Culture subject in BETD Course as well in Basic Education schools, if there no administrators in Basic Education to supervise the subject?

h) How does the government of the Republic of Namibia support and assist in teaching Arts-in-Culture?

i) According to your observation and experience, do the regional inspectors and principals know and understand the aims, meaning and importance of Arts in Culture in education?

j) Would you tell me about the situation of Arts-in-Culture in your region.

k) What makes Arts-in-Culture unique compared with other subjects?

8. How does the reform process contribute to the effective teaching of Arts-in-Culture in Primary, secondary and college education?

9. Mention and explain strengths and weaknesses in teaching arts at your school. How did the weaknesses relief?

10. What should be done to improve the teaching of Arts-in-Culture in Primary, secondary and teacher education?

11. Do you have anything to say related to Arts-in-Culture?

APPENDIX 4

8. 2001 TIME ALLOCATION
(Pilot Curriculum Guide for Formal Basic Education)

AREA OF LEARNING	GRADE 1			GRADE 2			GRADE 3			GRADE 4		
	SUBJECT	P	%T	SUBJECT	P	%T	SUBJECT	P	%T	SUBJECT	P	%T
LINGUISTIC AND LITERARY	English	4	12.9	English	6	16.6	English	6	16.6	English	7	17.9
	Another Language	7	22.6	Another Language	9	25.1	Another Language	6	16.6	Another Language	6	15.3
	Handwriting	3	9.7	Handwriting	3	8.3	Handwriting	2	5.5	Basic Info. Science Handwriting	1	2.5
MATHEMATICAL	Mathematics	7	22.6	Mathematics	8	22.6	Mathematics	8	22.2	Mathematics	7	17.9
NATURAL SCIENTIFIC SOCIAL AND ECONOMIC	Environmental Studies (Natural Science; Health Nutrition; Environmental Awareness; Civics; History; Geography)	3	9.7	Environmental Studies (Natural Science; Health Nutrition; Environmental Awareness; Civics; History; Geography; Economics)	3	8.3	Environmental Studies (Natural Science; Health Nutrition; Environmental Awareness; Civics; History; Geography; Economics)	5	13.8	Natural Science, & Health Education: (Natural Science, Health & Nutrition Environmental Awareness) Social Studies (Civics; History, Geography, Economics)	4	10.2
	Arts (Music; Dance; Drama; Art)	3	9.7	Arts (Music; Dance; Drama; Art)	3	8.3	Arts (Music; Dance; Drama; Art)	3	8.3	Arts (Music; Dance; Drama; Art)	2	5.1
	Religious Education Assembly	2	6.4	Religious Education Assembly	2	5.6	Religious Education Assembly	2	5.5	Religious Education Assembly	2	5.1
PHYSICAL	Physical Education and Health Awareness	2	5.6	Physical Education and Health Awareness	2	5.6	Physical Education and Health Awareness	2	5.5	Physical Education and Health Awareness	2	5.1
TECHNOLOGICAL							Craft and Technology	2	5.5	Craft and Technology	2	5.1
TOTAL	20 hrs 40 mins	31	100	24 hrs	36	100	24 hrs	36	100	26 hrs	39	100
CO-CURRICULAR ACTIVITIES	1. School sport			4. Activities promoting the ethos of the school								
	2. Cultural activities			5. Educational tours								
	3. Involvement of community			6. Other								

AREA OF LEARNING	GRADES 5-7			AREA OF LEARNING	GRADES 8-10		
	SUBJECT	P	%T		SUBJECT	P	%T
LINGUISTIC AND LITERARY	English	6	15.4	LINGUISTIC AND LITERARY	English	6	15
	Another Language	6	15.4		Another Language	6	15
	Basic Information Science	1	2.5		Basic Information Science	1	2.5
MATHEMATICAL	Mathematics	8	21	MATHEMATICAL	Mathematics	5	12.5
NATURAL SCIENTIFIC	Natural Science and Health Education (Health Education and Environmental Awareness)	5	12.8	NATURAL SCIENTIFIC	Life Science	4	10
	Social Studies (History; Civics; Geography; Economics) (Guidance in Grade 7)	5	12.8		Physical Sciences	4	10
	Arts (Music; Dance; Drama; Art)	4	12.8		Geography History	3	7.5
PHYSICAL	Physical Education and Health Awareness	2	5	PHYSICAL	Physical Education	1	2.5
TECHNOLOGICAL	Options: One of: 1. Craft + Technology 2. Home Ecology (Needlework, Clothing + Home Science) 3. Elementary Agriculture	3	7.7	TECHNOLOGICAL	Pre-Vocational Option I or Pre-Vocational Option I	4	10
						4	10
TOTAL	26 hrs	39	100	TOTAL	26 hrs 40 mins	40	100
CO-CURRICULAR ACTIVITIES	1. School sport			CO-CURRICULAR ACTIVITIES	1. School sport		
	2. Cultural activities				2. Cultural activities		
	3. Involvement of community				3. Involvement of community		
	4. Activities promoting the ethos of the school				4. Activities promoting the ethos of the school		
	5. Educational tours				5. Educational tours		
	6. Other				6. Other		

P=PERIODS

%T = TIME

APPENDIX 5

Time Tables

Teacher's time table

Time table for grade 2 (Shapwa Primary School)

Period	Time	Monday	Tuesday	Wednesday	Thursday	Friday
1	7:15 8:00	Assembly	Assembly	Assembly	Assembly	Assembly
2	8: 00 8:40	Mathematics	Physical Education	English	Literacy	Mathematics
3	8: 40 9: 20	Mathematics	Mathematics	Oshikwanyama	Mathematics	Mathematics
4	9:20 10:00	English	Environment	Mathematics	Mathematics	English
		B	R	E	A	K
5	10:00 10:20	Oshikwanyama	English	Environment	English	Literacy
6	11:00 11:40	Oshikwanyama	Literacy	Hand writing	English	Literacy
7	11:40 12:20	Hand Writing	Oshikwanyama	Religious	Physical Education	Environment
		B	R	E	A	K
8	12:30 11:10	Art Drawing	Art Music	Art Dance	Hand Writing	Oshikwanyama

Time table for grade 8, 9 and 10 (Ongwediva S. P)

Period	Time	Monday	Tuesday	Wednesday	Thursday	Friday
1	8: 00 8: 40	Oshindonga Grade6	Oshindonga Grade 10B	Oshindonga Grade B	Oshindonga Grade 9D	Art Grade 8C
2	8: 40 9: 20	Social Studies Grade 6	Art Grade 8B	Oshindonga Grade 9C	Art Grade 9c	
3	9: 20 10:00	Oshindonga Grade 9A	Oshindonga Grade 9A	Social Studies Grade 6	Oshindonga Grade 9C	Social Studies Grade6
4	10: 00 10: 40	Oshindonga Grade 10C		Oshindonga Grade 9D	Oshindonga Grade 9A	Oshindonga Grade 10B
		B	R	E	A	K
5	10: 30 11: 10	Oshindonga Grade 9C		Art Grade 10C	Social Studies Grade 6	Oshindonga Grade 10c
6	11: 10 11: 50	Basic Information Grade 9A	Art Grade 9D	Oshindonga Grade 9A		Oshindonga Grade9C
		B	R	E	A	K
7	12: 00 12: 40	Oshindonga Grade 9B	Oshindonga Grade 9B	Oshindonga Grade 10B	Oshindonga Grade 10B	Art Grade 10B
8	12: 40 13: 20	Oshindonga Grade 9B	Social Studies Grade 6	Oshindonga Grade 10C	Oshindonga Grade10C	Oshindonga Grade 9B

Time table for grade 6 and 7 (Charles Anderson Primary School)

Period	Time	Monday	Tuesday	Wednesday	Thursday	Friday
1	7:30 8:10	Assembly	English Grade 6B	English Grade 6B	Social Studies Grade 7B	English Grade 6B
2	8: 10 8: 50	English Grade 7a	English Grade 6B	English Grade 6A	Social Studies Grade 7A	Social Studies Grade 7B
3	8: 50 9: 30	English Grade 7B	English Grade 7A	Social Studies Grade 7A	English Grade 6A	Social Studies Grade 7A
	9: 30 9: 50	B	R	E	A	K
4	9: 50 10: 30	Social Studies Grade 7A	English Grade 7B	English Grade 7A	English Grade 6A	English Grade 7A
5	10: 30 11: 10	English Grade 6B	English Grade 6A	English Grade 7A	Art Grade 7 B	English Grade 7B
6	11:10 11: 50	English Grade 6A	Social Studies Grade 7B	English Grade 7B	English Grade 7B	
		B	R	E	A	K
7	12: 00 12: 40	Social Studies Grade 7B	Social Studies Grade 7A	English Grade 7B	English Grade 7A	English Grade 6A
8	12: 40 13: 20	Art Grade 7A	Art Grade 7A	Social Studies Grade 7A	English Grade 6B	Art Grade 7B

APPENDIX 6

LESSON PLAN

General Information

Teacher's name:	Amon Ndeitwa	Duration:	40 minutes
School:	Charles Anderson Primary School	Dates:	27.01.2004
Subject:	Visual Art	Class Size:	25 learners
Theme:	Two-Dimensional Picture	Grade:	7
Topic:	Collage		

Lesson Objectives

By the end of the lesson, learners should be able to:

- Define the term collage.
- To mention the roles of collage.
- Explain collage making.
- Design two-dimensional pictures pasting natural textured materials.

Educational Aims

To make learners aware that the natural materials also create beautiful pictures.
Learners should be able to realize the importance of waste and natural materials.

Teaching and learning materials

Boxes, wood glue, scissors natural materials and pencils.

Introduction

Teacher's Activity	Learners' Activity
Teacher displays two dimensional- pictures like drawing with pencils, printing and collage on the chalkboard and asks the following questions. 1. Which materials are used to compose these pictures? 2. What is the message to the audience? 3. What do you called techniques for each composition?	Learners look for displayed pictures carefully to answer questions.
Teacher tells the learners to listen because at the end of the lesson they are expected to know the definition of main terms of the lesson, mention the role for picture made with textured natural materials and to design a two-dimensional composition created with textured natural materials.	Learners listen attentively.
Teacher asks the learners questions about the last lesson. What did we discuss last time?	Learners highlight previous lesson' s key points

Main Part

Teacher's Activities	Learners' Activities
Step 1: Teacher displays prepared collage pictures on the wall and asks questions based on pictures one by one. a) Mention the materials used to create these compositions. b) Explain how the designers create the pictures. c) What are these techniques called? Teacher writes all the given answers on the chalkboard and later cleans all the answers and leave the word collage on the chalkboard. He underlines the word collage.	Learners answer questions
Step 2: Teacher requested learners to sit in 5 groups of 5 learners. He explains that each group must have a chairperson and secretary. 5 minutes should be used for discussion about the following questions written on the chalkboard. a) What is the meaning of the term collage? b) Mention the roles of two-dimensional collage pictures.	Learners discuss in groups and the secretary writes answers.
Step 3: Teacher asks them to give feedback. Teacher listens and makes comments to group's answer.	Each group's secretary reports back to the class.
Step 4: Teacher explains and asks questions for the meaning of the term collage, historical development of collage and composing two-dimensional collage by pasting natural materials. Chances for questions are open to the learners	Learners listen and answer questions asked by the teacher.
Step 5: Teacher demonstrates and experiments on how to design a picture by using different natural textured materials through pasting. Teacher gives learners a chance to ask their questions.	Learners watching, listening and asks questions.
Step 6: Teacher asks questions. What did we do so far? Are you all clear with what we have discussed?	Learners highlight the main points of the lesson.

Conclusion

Teacher's Activities	Learners' Activities
Evaluation Step 1: Teacher asks learners the following questions: 1. Define the term collage. 2. What is the role of collage composition? 3. Explain how collage composition is created.	Learners answer questions.
Step 2: Homework Teacher distribute homework papers to the learners. Teacher explains the homework and gives learners a chance to ask questions about the homework.	Learners listen and follow the explanation.

APPENDIX 7

ART TASK

Teacher : Amon Ndeitwa
Subject : Visual Art
Grade : 7
Topic : Collage
P/Project No : 1
Date : 28 January 2004

Collage is a pictorial composition created out of different textured materials such as papers, textiles, wood, seeds etc., pasted on a suitable surface like stiff card or canvas.

Materials: Boxes, wood glue, scissors, natural materials and pencil.

1. Select your own topic. Collect variety of interesting materials such as seeds, grasses, barks, soils, sticks, stones etc. from the environment. Select materials with different colours, textures and shapes. Colour of the materials must be contrast to one another.
2. Collect the boxes, cut them in pieces of A3 size and paste these pieces together with wood glue to construct thick, strong and well decorated frame. Double pieces of boxes together three to six times to construct a strong frame.
3. Draw a composition on a frame with a pencil. Carefully paste the materials on frame. Pay attention to the combination of art elements.
4. Hang the collage.

Due Date 10 February 2004

Grading Criteria	Complete	Incomplete
A) Particulars		
Are the personal details written properly?		
B) Materials Are the required materials pasted properly? Is the frame constructed and decorated well? Is the frame tidy, neat and clean?		
C) Theme Does the selected theme conveying a meaningful message to audience?		
D) Content Shape: Positive and negative shapes are created to show illusion of space and depth. Space: Interesting positive and negative spaces are created. Texture: The composition consists various textures. Colour: Colours of the materials are contrasting to each other to create visual harmony.		
General Comments:		

Date.....

Signature.....

1.Introduction

This portfolio consists of the following parts:

The first section introduces the roles of the researcher in education. The second is a contextual analysis and evaluation of Arts-in-Culture Curriculum in Ongwediva College of education. This is mainly a descriptive analysis on how Arts-in-Culture is implemented in teacher education. The African Historical Art Education Perspectives are described according to various authors' perspectives and on the researcher's experiences to give readers a clear picture about Art Education in the past. Curriculum analysis consists of the position of Arts-in-Culture in Basic Education Teacher Diploma Curriculum, aims of Arts-in-Culture Curriculum, content, evaluation, grading criteria, requirements and time allocated for teaching. The socio-historical and economical analysis, the analysis of students based on their cultural and educational background and the analysis of the learning environment concerning is provided as the context in which the BETD curriculum operates. This paper intended to form a foundation for the research paper of the portfolio.

The third paper is an the epistemological foundation for reform process. This is an analysis of theories underpinning the worldwide education reform including Namibia. The paper is about the dominant views of knowledge such as behaviourism and constructivism. It also offers explanation of what is knowledge, how is knowledge constructed and acquired in education. This paper assists me to understand knowledge as a vital theoretical domain and compare and contrast the behaviourist and constructivist schools of knowledge and how these can inform our educational practices.

The fourth paper is a literature review that presents the Arts Education historical perspectives of Arts-in-Culture education. The paper introduces some important terms and concepts relevant to Arts-in-Culture. The paper also explains the nature and roles of Arts-in-Culture in formal education. Variety of views related to the theory informing teaching/learning of Arts-in-Culture in formal education are explored to provide clarification relating to teaching of Arts. In this paper challenges in Arts-in-Culture education are explained and proposals for the future improvements of teaching Arts-in-Culture are described.

The fifth paper is the research proposal or research plan that paves the way to the main paper, the research paper. The research paper is mainly formulated in a question form “Arts-in-Culture is neglected and ignored in schools, why should Arts-in-Culture be taught in schools?” The study gives a brief overview of school curriculum for Arts-in-Culture and Arts Education. It describes the theory informing teaching/learning Arts-in-Culture. It also investigates and analyses the roles played by arts and the challenges facing the teaching of subject. This study includes participants’ suggestions which will be used to improve teaching and learning Arts in our education schools.

The final section is a reflection of my professional development as a result of engaging in the research processes of the portfolio. There are many factors that have influenced my professional development as a result of the program.

APPENDIX 8

Visual Art production made of natural materials and produced by the teacher



APPENDIX 9

Visual Art products improvised by Shapwa Primary School learners made of natural and waste materials



APPENDIX9

VISUAL Art product improvised by Ongwediva Combined learners made of natural and waste materials



APPENDIX 10

Art learners at Shapwa Primary School, in tradition costumes entertain audience with traditional songs during visual art exhibition



APPENDIX 11

Charles Anderson learners doing rehearsal for the upcoming cultural festival week at their school



APPENDIX 12

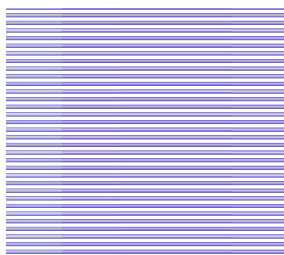
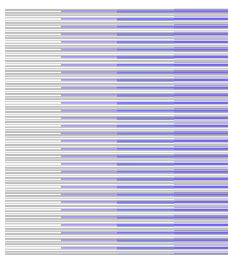
Charles Anderson's art learners in action performing various traditional dances and songs at their annual cultural festival event 2004



8. Reflection

RHODES UNIVERSITY
Dept. of Education

- Student Name: Shaanika Ekning Nuusiku
- Student No : 602 S 2912
- Supervisor: U. Van Harmelen
W. Hugo
- Date: November 2006
- Reflection on the MED GETP course



Reflection on the MED GETP course

In this final section I have made an effort to reflect on some key professional skills I have gained from the program and research process. The research section focuses on how I understand a course portfolio, skills that emerged from the portfolio development, research management as well as skills I have gained and challenges I have overcome.

Various people have defined portfolios depending on the context and the way in which it would be used. Murphy & Smith (as quoted in NEEC 2003:1 Course Material) regard the portfolio as a set of artefacts that represent a range of decisions, while Dickson & Durfee (as cited in NEEC 2003:1 Course Material) regard it as a record of each student's personal journey and a testament of growth. However, I regard the portfolio as a document consisting of the valuable experiences learned in a particular course of study. In this context, the portfolio can be seen as a record that represents the level of learning in a particular course of study in terms of academic or professional growth and development. It is a tool for assessment and is a purposeful collection of student's work that has been chosen with the purpose of demonstrating competence, skills and accomplishment in one or more areas. It is a process of reflecting back on what one has done and asking what, why and how learning has taken place. A portfolio should contain a wide range of information collected across a variety of learning contexts, content areas and forms of communication. I also include self-evaluation as an essential part of the portfolio in the context of this course of study.

The purposes of this research portfolio is:

- To allow me to reflect on my academic and professional development during this two year course and to reflect on what I know and how I know it.
- To provide my supervisors with a meaningful picture of my academic and professional growth and development as a reflective practitioner.
- To demonstrate my development as a researcher within the context of my work.

The course portfolio includes the research papers that formed an integral part of the course. These papers were both informed by my professional context and in turn informed it. Thus the portfolio includes a contextual analysis, an epistemological analysis, a literature review, a research proposal and a research paper.

Through constructing the portfolio I discovered that the rights of the students are recognised, because I was allowed to create my portfolio depending on my own creativity, organisation and abilities. I was not restricted to specific rules for constructing a portfolio. I was involved in decision making about how to organise my portfolio. I was also involved in discussions about judging criteria to be used to assess it. It was more than one-way communication, because it involved tutors, student and colleagues. Through the whole process tutors were reading, scaffolding and guiding whenever drafts were handed to them. Guidance and assistance on how to produce a better final draft were given by tutors through discussions until the paper reached the satisfactory stage. The process involved work and re-working. Because of discussions, writing and re-writing the paper, my writing and reading skills were improved. This was done to refine the paper and aimed to construct a better academic paper. Constructing a portfolio is an on-going process, because it changes continuously.

Throughout the course, I used my portfolio to show evidence of self-development, self-confidence and self-discovery of my progress. I also used my portfolio to assess and reflect on my own progress. This assisted me to look where I had weaknesses and strengths in my work and compare with previous piece of work to see how they changes. This process developed my capacity of looking where I came from and where I am going. It also allowed me to highlight the strengths and weaknesses during my study for planning my professional growth and improving my practice. It is clear that my portfolio demonstrates my competence and shows the breadth of personal experience since I began up to completing my MED GETP course.

Before the course I was not aware of the importance of portfolio. Therefore, I was not aware of the disadvantages involved in scattered teaching and learning materials in classroom and storeroom. Through compiling the research portfolio I realise the importance of keeping records and protecting the written documents from dirt and loss.

I have gained skills from managing various research projects that I have conducted during this course. These skills assisted me to be a better curriculum developer, teacher educator and curriculum implementer. I acquired knowledge, skills and experience on how to organise and supervise small scale classroom or subject-based research and how to select

research methodology, tools and respondents. Currently, I am better able to plan, organise, develop, and write small-scale research in education especially in my area of specialization.

Before the research studies I had a belief that Arts-in-Culture education was perfect because it is based on learner-centred approach. Through research I realized that there are also some weaknesses such as, group work, democracy and subject content need to be revised. Again, although I am a teacher educator and curriculum developer, I was not aware that teacher educators are also part of the reform process. I used to pass the blame onto the government instead of doing something to ameliorate the situation. The process provided me with an opportunity to assume responsibility for my own learning/ teaching and became more independent.

Studying and researching my subject curriculum made me know how to relate my own teaching situation nationally and internationally. I acquired information that teaching Arts in Namibian colleges share some success and problems with some international countries like Botswana, South-Africa and America. This helped me to place my increasing professional frustrations in a better perspective.

The whole research process was enriched with a wide range of reading a considerable number of given handouts. It also involved reading various textbooks, policies, documents, academic papers written by various authors and articles. More reading goes parallel with more writing. More reading and writing promoted critical and deep thinking and offered divergent points of views on issues of educational significance.

More reading and writing developed my vocabulary. During the research process I met various academic terminology. Most terms were used differently, depending upon the author and the kind of research conducted. This caused confusion in my research program. Although there was a lot of confusion, the situation forced me to use dictionaries and encyclopaedias to make better choices of the terms or sentence suitable to my research papers.

Through reading and writing I learnt also to relate other ideas from various resources and to contextualise these with my own ideas or with my own situation.. Currently I can stand

by the points and describe them in detail using a critical and logical approach. The research process put me in a position to recognize that a good writer should look back on what, why and how learning has taken place and how learning should be improved.

The research studies allowed me to explore and acquire knowledge within a deep understanding of the theoretical and practical frameworks informing teaching and learning in Namibia. This understanding shaped my professional beliefs. My professional practice has been informed by social constructivism, the epistemology that the Namibia education system is following. Knowledge to me is now a social product rather than personal. I agree with Prawat (1991) that teachers should be provided with alternative theoretical frameworks for thinking about teaching/learning contexts and this is exactly what research has done for me. This research empowered me to create the opportunity for development in the classroom. The whole research process changed me to be independent and problem-solver. During compiling all the research papers I was selecting, planning, and organising the reference materials and main ideas to be written on my own with the assistance of tutors and fellow students.

There were some challenges through the process of writing research projects. Writing a research paper was not easy due to the fact that I was a nervous researcher. The journey I travelled in selecting and organising a research topic, collecting data, analysing data and writing the final research paper was thorny and I knew that it was going to be “blood, sweat and tears,” but I expected not to panic but to be calm.

During the writing of the literature review and main research paper, getting relevant resources challenged the process because Northern and Central (Windhoek) libraries had not enough resources like textbooks for arts. When I got resources from individuals, it was also difficult to select and organise relevant information to my study. Writing the literature review before a research proposal was a big challenge, because it created serious confusion in my mind. I felt that some sections related more on teaching Arts-in-Culture in teacher education that is higher education while the research topic investigated and analysed Arts-in-Culture in schools and that is basic education.

Data analysis was also a challenge. I started my case studies with too limited knowledge and ideas about how the data to be analysed. I was not well informed about several stages

in analysing the data as they are mentioned and described by authors such as Cohen, Manion & Morrison (2000: 282-284). In the Bachelor of Education program, the first course that I have completed at the University of Namibia did not equip me with enough knowledge and skills about how to analyse the data. However, the research session at Grahamstown campus offered me better knowledge, skills, and experience regarding data analysis, but the time was too short to acquire enough knowledge. However, the efforts done during this session made me to feel confident with data analysis although I am a beginner.

Last but not least, in conclusion I must say the course has been worthwhile for personal, academic and professional development unlike some courses which favour political ideologies and certificate production without considering quality education. Hopefully I will be an agent of change in my teaching and at Ongwediva College of Education. The course opened my eyes to the broad perspectives related to my area of specialization. It also shaped my understanding of constructivist theory that underpins the Namibia education system including the teaching of the Arts-in-Culture subject. The course revealed aspects and issues that have emerged from the study. To me as an Arts-in-Culture teacher educator and curriculum developer facing daily and new educational ideologies and theories, the course was critical and reflective. Therefore, I am saying the course was a challenge but it prepared the participants to preserve the educational theories and ideologies.

References

Cohen, L.& Manion, L & Morrison, L.(2000). **Research Methods in Education**. (5th edition). New York: Routledge Falmer.

Namibia Environmental Education Certificate Course (NEEC) (2003). What is a Portfolio? NEEC Course Material, Seen Project, NIED, Okahandja.

Prawat, R. S. (1991). **Conversations With Self and Setting**: A Framework For Thinking About Teacher Empowerment. American Educational Research Journal, Vol.28, No. 4, pp737-757.

2. My Educational Roles

2. My Educational Roles

Between 1972-1983, I attended my basic education through the Bantu Education System. This education system was fragmented. Teachers were regarded as encyclopaedias of information. Corporal punishment was the best method to maintain disciplines at schools. Autocratic rules were practiced at schools as well as at houses. Democracy was an unknown entity and rights of the learners were not spoken of. Sharing of information, knowledge, skills and experiences was prohibited because it was regarded as stealing. Community and parental involvement in education was not considered. Inequality and disparities in the education sector was the norm in Namibian especially. In 1983 I completed my high school at Ongwediva Higher School.

After standard 10, today grade 12, I joined Ongandjera State Hospital staff as a clerical assistant in 1984. Early 1985 I joined Oshakati State Hospital staff members as a student nurse. The previous Namibian Education system did not direct the learners to choose careers properly. Therefore, some learners changed their careers several times especially after standard 10.

In 1986 I left nursing school and joined Etunda Combined School as an unqualified teacher until 1988. From 1989-1992 I completed my Education Diploma (Primary) course at the University of Namibia (UNAM). In 1993 I completed a Higher Education Diploma (Primary) at UNAM. I taught as a qualified teacher at Shikongo Iipinge Senior Secondary School in the Omusati Region from 1994 till 1995. In 1996 I registered as a student for the Bachelor of Education course at UNAM and was employed as a part time Visual Art teacher at John Mwafangeyo Art Centre. I re-joined Shikongo Iipinge Senior Secondary from 1997 and in the same year I completed my Bachelor of Education (PG). I taught at Shikongo until 1998.

In 1999 I transferred to Ongwediva College of Education as a Visual Arts Teacher for year 1-3 student teachers. I currently have almost 900 student teachers for whom I am responsible. I am member of the Arts-in-Culture Curriculum Panel Committee responsible for evaluating and revising the syllabuses for Basic and Higher education phases to ensure that they are in the line with the current teaching approaches as prescribed by the Ministry of Basic and Higher education. I am responsible to organising and facilitating Visual Art

workshops with community members, art teachers and art learners. The workshops are designed to share knowledge, skills and experiences in the context of art and culture. Arts-in-Culture curriculum Panel members are selected college teacher educators and school art teachers who are expected to co-ordinate the subject between Colleges/schools and NIED. These members also hold workshops with teacher educators or teachers at their schools/college, circuit, or cluster level.

The Policy on Arts and Culture of the Republic of Namibia (2001) empowered NIED to ensure that all the school levels (phases) implemented the compulsory arts subjects. The Pilot Curriculum Guide for Formal Basic Education (1996) and Basic Education Teacher Diploma Broad Curriculum (1998) stated it that Arts must be a compulsory subject. Toward Education for All (1993) highlights that Arts and Culture subjects should be taught to enhance the Namibian identity through cultural expression. The Policy on Arts and Culture places further emphasis on the fact that Arts and Culture content should be used in cross-curricula teaching to ensure that learners acquire many skills and self confidence through exploring their own creative abilities. It also recommends that art subjects should make up part of the curriculum to enrich the extra-curricula programme of a school. According to the above mentioned national documents, arts subjects are at the heart of nation building, development and democratisation.

Although the national documents highlight the importance of teaching and learning of the Arts and Culture subject, some teachers and learners, teacher educators and student teachers in Ongwediva Schools and Ongwediva College of Education, Oshana Region, Northern Namibia feel that Arts-in-Culture is ignored and neglected in education. While others ask: Why should Arts-in-Culture be taught in schools? The nature of this question triggered my intention to study, analyse and evaluate the importance and causes of ignorance and negligence of Arts-in-Culture in education. I want also to have a broad understanding of this national concern so that I will be able to share the information that I gain in this study with my student teachers, colleagues and other Arts-in-Culture Curriculum members as experts in the subject. Therefore, my research topic concentrates on the question “Why Teach Arts-in-Culture?”

3. Contextual Analysis and Curriculum Evaluation

RHODES UNIVERSITY

NAME : Shaanika Ekning Nuusiku
COURSE : Master of Education
DEPARTMENT : Education

STUDENT NUMBER : 602 S 2912

TITLE : A CONTEXTUAL ANALYSIS AND EVALUATION OF ARTS
IN CULTURE CURRICULUM IN ONGWEDIYA COLLEGE
OF EDUCATION

TUTOR : Mrs. U Van Harmelen



<u>Table of Content</u>	Page
1. Introduction	1
Historical perspective	2
• African Indigenous Art Education	2
• Black Arts Education under missionaries	2
• Black Arts Education under South Africa colonial Rule	3
2. Methodology	4
3. Analysis	6
3.1 Curriculum Analysis	6
a) The Position of Arts in Culture in the BETD Curriculum	6
b) Requirements	7
c) Aims of Arts in Culture Curriculum	7
d) Time Allocation	8
e) The content of Arts – in – Culture	8
f) Evaluation of Arts in Culture Curriculum	9
g) Grading Criteria of Arts in Culture	10
3.2 The Social-Historical and Economical Analysis	10
a) Pre-Independence	10
b) Post-Independence	12
3.3 Analysis of students	15
a) Cultural background	16
b) Students education background	17
c) Punctuality	18
d) Students' behaviour	19
3.4 Analysis of the learning environment	19
a) Overloading	19
b) Amenities, facilities and resources	20
4. Synthesis	21
5. Conclusion	23
6. References	25
7. Appendixes	26