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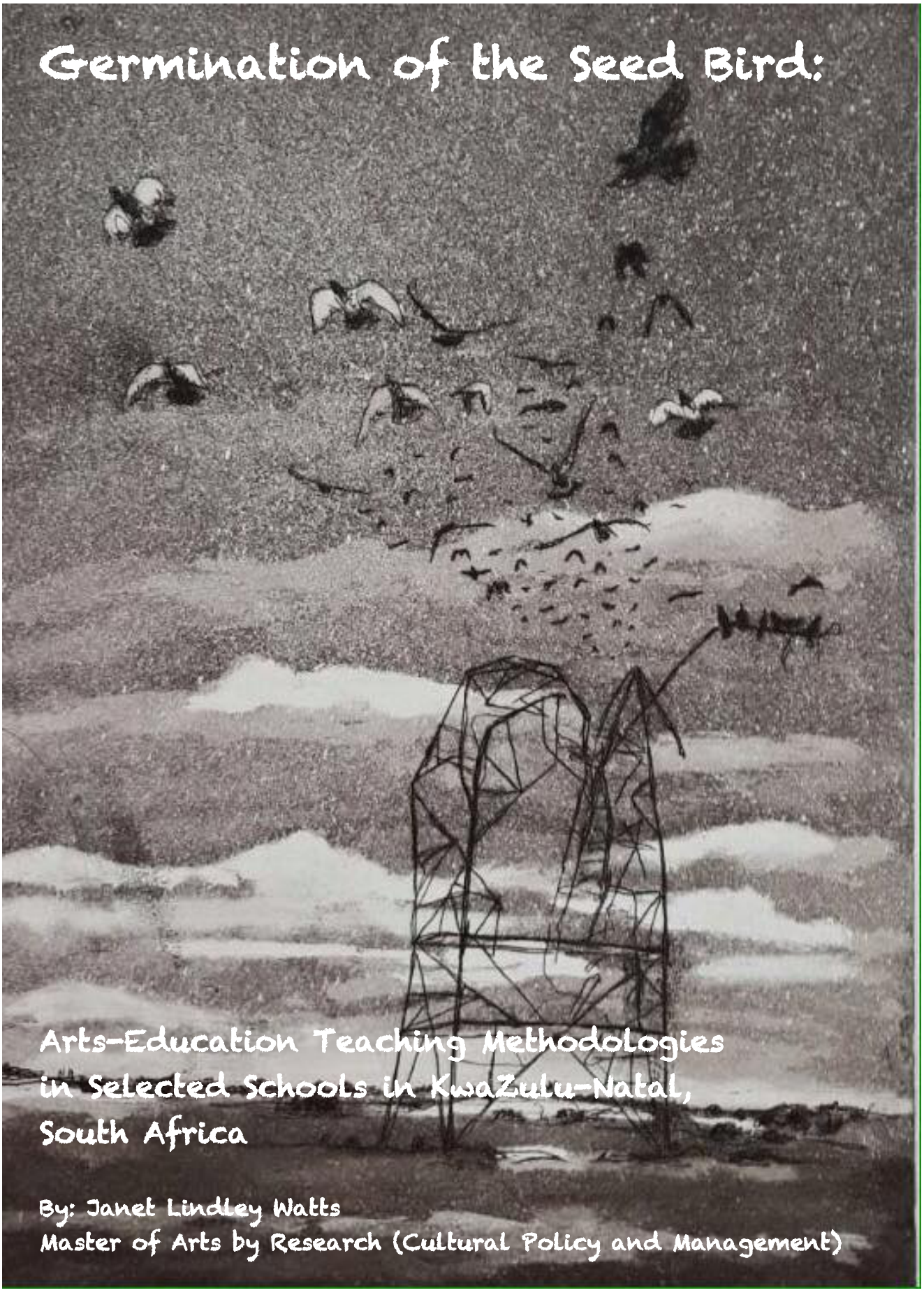
Germination of the seed bird :arts-education teaching methodologies in selected schools in KwaZulu-Natal, South Africa

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2019

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Germination of the Seed Bird:
Arts-Education Teaching Methodologies in Selected Schools in KwaZulu-Natal, South Africa
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Master of Arts by Research (Cultural Policy and Management)

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15 March 2019

Completed as the requirement of a Master of Arts by Research through the Department of Cultural Policy and Management
Wits School of the Arts
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Cover illustration by Themba Khumalo
Charcoal, 2015
Set yourself free and fly

Declaration

I declare that this study is my own original work. Where use is made of the work of others it is indicated and acknowledged by means of complete references. It is submitted for the degree of Master of Arts at the University of the Witwatersrand, Johannesburg, South Africa. It has not been submitted before for any other degree or examination in any other university.

All photographs used in this dissertation were taken with written permission from teachers, students and parents as per the requirements of the Ethics Committee Clearance Certificate, Protocol Number H17/02/30, granted on 17 February 2017.



Janet Lindley Watts

28 August 2019

Acknowledgements

Thank you to David Andrew and Avril Joffe for the insightful and thought-provoking conversations that honed and shaped my thoughts and words throughout this process. It was a wonderful, equitable learning experience and a very real privilege to have been able to share it with you both. It is through your guidance that this dissertation came into being; a document that is the beginnings of an exploration of a life's work, aided and inspired by those who have joined me for all or various bits of it.

There are far too many to mention here, but I guess it all began with my parents, who allowed me to be whoever I wanted to be, which was a boy called Philip for a while; they sighed and packed away my dresses. This was in 1969 in Stellenbosch, South Africa, where my father was the minister of the local Presbyterian church. They introduced me to the concept of an equableness of all.

My brother, David, joined me when I was only 15 months old and has been there beside me ever since, encouraging, empowering and always loving. It was through him that I commenced the terribly beautiful Creative Voices part of my journey that ultimately led me here. I would like to thank him and every other artist of whatever medium, whether teacher, learner, colleague, family or friend, who empowered and walked beside me before, during or ever since that illuminating and life-changing stage. One of them is David Andrew. He gently assured me that my dreams of disrupting the order of the sensible present were not only possible, but essential. It was he who gave me the courage and space, during somewhat difficult times, to begin to understand the potential value my journey might have for something beyond myself. It was this belief that finally gave me the courage to write it all down in the hope that it may, in some small way, join a pathway to some new present that could free this world of the tyrannies of power and control.

To Tim Andrew who, joining me in the later part of my journey, made it all make sense somehow. Thank you my love.

And thank you forever to my children, Robin, Nicholas and Christopher, for the wisdom, love and joy you have brought to my life. I do all I do for the children, all children, but these children make it real. It is through their explorations of the world that I have learned, that I still learn, what is true and what is important. If I were ever to question the fact of an equal intelligence it would be because of them. They are far, far wiser than I.

Janet Lindley Watts
March 2019

Germination of the Seed Bird:
Arts-Education Teaching Methodologies in Selected Schools in KwaZulu-Natal, South Africa

Abstract

This research project argues for the implementation of teaching methodologies that originate from a point of equality and democracy. I situate my research within two schools that participated in the structured arts education Kickstarter project that has been implemented since January 2015 by the South African chapter of the International Association of Theatre for Children and Young People (ASSITEJ South Africa) in the provinces of KwaZulu-Natal and the Free State.

The aim of this research was to establish the nature of the change in the teaching methodologies implemented in the classroom as a result of the knowledge gained through the teachers' participation in ASSITEJ SA's arts-teaching methodology programme. I focussed on the methodologies that the teachers used to mediate or deliver the Creative Arts curriculum to their learners with special attention being paid to how they were able to elicit engagement and input from the learners.

A detailed exploration of the writing and thinking of Jacque Rancière and Maxine Greene afforded me the opportunity to investigate the human mechanics of, and predilections for, learning and how these manifest themselves in the child and, furthermore, how they could be encouraged and optimised throughout the life of that child.

I start from Rancière's assumption that an equal intelligence is possible; each individual has something to say and this offering deserves the respect and dignity of a response. I acknowledge both that this process of giving and receiving is relevant and able to be nurtured given the right environment, and that it is of importance to attempt to rethink the role of the school in this process, given its historical, present and future context of teaching and learning.

What this research asks is: If South African teachers are introduced to a methodology that allows them to imagine the idea that there are indeed positive alternatives to their often difficult current reality, can they implement those alternatives within the educational system of sometime glaring inequities within which they are working? I explore this system in detail to substantiate my findings, and propose what the role of present educational institutions and individuals and future generations of learners may be in realising the implementation of similar emancipatory methodologies of teaching and learning.

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Dodobird

The dodobird, seated
sensed that it didn't know it,
that it didn't fly and didn't fly,
but gave out flight orders
and kept explaining wing by wing
what would happen in the atmosphere:
it made pronouncements about feathers,
revealed the sky and its currents.

The dodobird was born seated.

This sad featherless bird
grew up seated and never had
wings or songs or flight.

But the dictator dictated.

It dictated the air, hope,
the sums of coming and going.

And if the matter at hand was lofty,
the dodobird was born above,
it pointed out the skyways,
it would ascend sometime,
but it was now concerned
with numbers, properties,
best not fly now:
"Meanwhile, you may fly."
The ferocious dodobird
sits down on its fangs
and spies on others flying:
"Not one bee will fly here
unless I so decree."

And thus the dodobird flies
but does not fly from his chair.

Pablo Neruda

Chapter 1: On seeds and how they germinate

Iris Murdoch proposed in her novel *The Sea, The Sea* that in theatre we experience "a factitious present (that) contains its own secret limits and conclusions" (1978: 36). This "factitious present" with its "secret limits and conclusions" could also be used to describe the reality of a school classroom. A teacher (the performer) presents a set of facts (a script) to an audience (the learners). Theatre is one aspect of an entire realm of arts which contains powerful mediums of considered communication and expression. Through these we can explore our role and purpose within a particular societal reality and the world at large. My research explores the potentiality of arts-education teaching methodologies to offer a counter argument to the "limits and conclusions" (ibid) of the prescribed scripts of many South African educational environments.

A detailed exploration of the writing and thinking of Jacque Rancière and Maxine Greene afforded me the opportunity to investigate the human mechanics of, and predilections for, learning and how these manifest themselves in the child, and, furthermore, how they could be encouraged and optimised throughout the life of that child. This led me onwards to decipher how it is, therefore, that they propose we should be teaching these children. Inherent to my focus on these two philosophers – one French and one Northern American – is an assumption that the basic and essential principles of the capacity for human learning are universal and timeless and can therefore be examined and explored as such in writings that may or may not take our unique South African situation into account. That said, there is value in drawing upon historical experiences that are similar to the current South African one in which I situated my research, because certain nuances and intricacies can be lost in the emotion and sometime chaos of the present. For such perspectives, I draw upon the valuable insights that Paolo Freire and Julius Nyerere provide into education (or learning) systems that have evolved or been constructed during the abolishment of an oppressive regime.

But the voices of the South African present are vital, and add an imperative relevance to my research. Throughout the process of my research, therefore, I remain cognisant of the realities of South African teachers and learners situated within a 21st century schooling context that is hugely influenced by both historical and existing political and cultural agendas. I contextualise historical and international writings, philosophies and histories, drawn principally from the work of Greene and Rancière, within the current socio-political reality of the specific schools I focussed my research upon by exploring and presenting the ideas, concepts and geographical and historical contextualisation of David Andrew, Salim Vally, Enver Motala, Neville Alexander, Pam Christie, Cynthia Kros and other locally situated contributors to this field of study. It is through these various lenses that I examine how the South African educational context was formed and what the possibilities are for it to emerge from a "stultifying" reality to one of creativity and "emancipation" (Rancière 1991: 13).

My focus on arts education, rather than any other learning area within our current system of education, was not arbitrary. I believe, as expressed by Jacques Rancière in his ground-breaking and often controversial books about the nature of learning, *The Ignorant Schoolmaster* and *The Emancipated Spectator,* that the "words and images, stories and performances" (2009: 23) that we find in all art forms have the potential to "change something of the world we live in" (ibid); to rethink or change those prescribed scripts. The translator of *The Ignorant Schoolmaster,* Kristin Ross, proposes in the foreword that the "very act of story telling, an act that presumes in its interlocutor an equality of intelligence rather than an inequality of knowledge, posits equality, just as the act of explication posits inequality" (Ross in Rancière 1991: xxii). Just as Maxine Greene describes in her exploration of creativity, education, autonomy and freedom detailed in her book, *Releasing the Imagination*, my experience has led me to assume that participatory encounters with all art forms make us "aware of ourselves as questioners, as meaning makers, as persons engaged in constructing and reconstructing realities with those around us" (Greene 1995: 130), and that hopefully, through the implementation of quality arts education, we may open the doors to these possibilities for the learners trapped within the four walls and prescribed scripts of our classrooms.

In order for human beings to achieve their full and holistic potential in this world, they need what Arjo Klamer proposes as "the ability to realise a meaningful life over and beyond its economic and social dimensions" (Klamer 2004). He refers to this extended dimension as society's "cultural capital" (ibid). My research, which journeys through a brief and exploratory interrogation of the value of arts education per se in schools, assumes the potentiality that the considered application of arts-education methodologies under investigation in South African schools could have for the development of the individual beyond the confines and expectations of the current schooling system; to access and build on their cultural capital. Because I chose this particular lens through which to view arts and education, this research project is situated within the Cultural Policy and Management Department of the Wits School of the Arts. If, through the findings of my research, something may be discovered that can inform how things might be different within institutions of teaching and learning, I would like it to be examined within a department that could take this forward. I would like to propose that it be considered an active project that could inform decision makers and the policies that govern such institutions.

1.1 What do I hope to achieve through this exploration of seeds and how they germinate?

The aim of this research was to establish the nature of the change in the teaching methodologies implemented in the classroom as a result of the knowledge gained through the teacher's participation in an arts-teaching methodology programme. I focussed on the methodologies that

the teachers used to mediate or deliver the creative arts curriculum to their learners, with special attention being paid to how they were able to elicit engagement and input from the learners. In doing this, I explored the potentiality of these arts-education teaching methodologies to expand upon the current "limits and conclusions" (Murdoch 1978: 36) of the prescribed scripts of many South African educational environments. In Jacques Rancière's *The Emancipated Spectator,* he proposes that "an emancipated community is a community of narrators and translators" (2009: 22). He interrogates the aforementioned "prescribed scripts" of our classrooms through an examination of the methodologies of "Brecht's epic theatre and Artraud's theatre of cruelty" (2009: 4) and proposes that teachers should, like Brecht and Artraud, be striving to create a classroom of "emancipated spectators". Rancière says that these playwrights:

> intend to teach their spectators ways of ceasing to be spectators and becoming agents of collective practice. According to the Brechtian paradigm, theatrical mediation makes them conscious of the social situation that gives rise to it and desirous of acting in order to transform it. According to Artraud's logic, it makes them abandon their position as spectators: rather than being placed in front of a spectacle, they are surrounded by the performance, drawn into the circle of action that restores their collective energy (2009: 4 – 5).

He further proposes that "in both cases, theatre is presented as mediation striving for its own abolition" (ibid). Could the fear of this "abolition" of the need for instruction be the possible reason for these existing "limits and conclusions" that Murdoch describes (Murdoch 1978: 36)? Precisely why they exist, and why it is vital they be eliminated, are further explored in Chapters 2 and 3 of my dissertation. I also interrogate and explore why there has been a tendency not to fundamentally change, but merely to alter the accepted models of teaching and learning in the educational environments of South Africa, despite their flaws being inherently understood. Are we not prepared to accept a world of "emancipated spectators"?

1.2 Thoughts on germination

Due to the nature of my chosen area of study and the limitations prescribed by this type of research project, the voice of the child is largely absent in my written work. My research is centred around the teacher; but in essence it all hinges on the reality, ability, potential and perspective of the child. An empathetic engagement with what is set out below necessitates that the voice of the child be continuously and ephemerally present in the mind of the reader. I would therefore like to begin by recounting a short dialogue overheard between a mother and her child.

Child: Mom, what do you do every day when you're not at home?
Mom: I am an art teacher.

Child: What does an art teacher do?
Mom: I teach people how to draw.
Child: Why, do they forget?

Greene is "convinced that much of education as we know it is an education in forgetfulness. Distracting the young from their own perceived landscapes and shapes, we teachers insist on the givenness of predetermined explanatory frames" (Greene 1995: 73).

All children who are fortunate enough to be born both mentally and physically sound and with sufficient and equitable access to suitable food and nutrition from conception to maturity have one and the same ability to acquire the skills necessary to grow and develop as functional human beings. They all learn how to roll over, sit up, stand, walk and even talk without being able to understand instructions on how to do these things. They would all appear to be born with the ability to learn. Greene describes how we are "cast into the world as embodied beings trying to understand" (1998: 73) and that because "we have the capacity to configure what lies around us, we bring patterns and structures into existence in the landscape" (ibid). This ability is what Rancière describes as an equality of intelligence (Rancière 2009: 1). He describes this ability as something that enables one to "learn by oneself and without a master explicator … propelled by one's own desire or by the constraint of the situation" (1991: 11). The discovery and growth of this intelligence is dependent on an effective nurturing within the intelligent being of a will to learn; a will to move from a place of ignorance to one of knowledge (ibid). He stresses that there is "no hierarchy of intellectual capacity. Emancipation is becoming conscious of this equality of nature" (1991: 27). How this intelligence is nurtured from birth and on into the life of a young person is therefore vital and, for the most part, this responsibility is left in the hands of the schoolteacher.

Do we take this innate ability or intelligence into account in our current schooling system, or do we, like the well-intentioned art teacher, assume our learners have lost this ability or have no innate intelligence and try to get them to relearn what they already know? If so, why? We also have to ask the question: Is the average teacher equipped to facilitate the process of learning? If not, why? Is it because the political and economic reality does not welcome the idea of an equal intelligence? Does our school system actively and knowingly perpetuate the idea of unequal intelligence? If so, again, why?

1.3 The roots of my research

I situated my research within the structured arts education Kickstarter project that has been implemented by the South African chapter of the International Association of Theatre for Children and Young People (ASSITEJ SA) in the provinces of KwaZulu-Natal and the Free State since January

2015. I was a co-founder of ASSITEJ SA in November 2007, and remain a member of their board to this day. The current director, Yvette Hardie, and I conceived of and created the Kickstarter project, funded by Rand Merchant Bank (RMB), which uses the Creative Voices arts education teaching methodology to empower creative arts teachers and local artist facilitators in specific schools within these two provinces.

The Creative Voices programme, which I managed from 2003 to 2007, was established in 1999 through funding provided by the Donald Gordon Foundation to address the shortage of skilled Arts and Culture teachers in South African schools during a time of tumultuous change and reconfiguration of the national education system. It was set up in partnership with the Royal Opera House, Covent Garden, London and the National School of the Arts in Braamfontein, Johannesburg. The goal of the programme was to enable primary school Arts and Culture teachers to introduce music, dance, drama and visual arts to their learners through the facilitation of democratic, student-led and process-driven classroom sessions. The teachers attended workshops facilitated by specialists in the Creative Voices methodology and were then mentored through the process of implementing the content of those workshops within their own classrooms. Although the workshops were curriculum based in order to ensure that they did not increase the workload of the teachers, they introduced a methodology not commonly in practice in the majority of our South African schools.

The Creative Voices programme was based on the "Write an Opera" (WaO) course which originated in the USA in the 1980s and included the disciplines of music, drama and visual art. The WaO course facilitated young people through a carefully crafted, democratic process which enabled them to write their own original operas. It was designed to be a non-threatening and inclusive way of introducing opera to young children. In order for this to be achieved, the methodology had to be such that the creativity and originality of the child was never questioned, imposed upon or compromised. It had to be assumed from the outset that each child was perfectly capable of contributing positively towards the design and composition of an original opera. According to Paul Reeve, former Head of Education at the Royal Opera House, Covent Garden, London, this model was adopted by the education programme at that institution in the early 1990s and was implemented in primary schools as an arts-enrichment course for teachers (Reeve 2015). The focus shifted slightly from being an introduction to opera to a methodology of teaching music, drama and visual art in the classroom through the creation of original operas.

When it was brought to South Africa through the collaborative efforts of the Royal Opera House, London, the Donald Gordon Foundation, South Africa, and the National School of the Arts, Johannesburg, the material was adjusted to suit the South African National Curriculum Statement (NCS) Outcomes Based Arts and Culture curriculum from Grades 4 to 9 and a dance component was added to ensure it met all the needs of the Arts and Culture teachers. This programme

provided a valuable service to thousands of appreciative teachers throughout South Africa from 1999 to 2010 and created an inclusive and innovative teaching methodology that has since been shared with many other South African NGOs and training institutions. This process took into consideration that the teachers may have no formal or informal training in any of these arts disciplines at all.

Through my experience of managing Creative Voices, I was introduced to a way of teaching and learning that enabled learners to explore and discover their world through the guidance of facilitators skilled in process-driven and inclusive arts education methodologies. It strove to empower both teacher and learner at every step. The teachers and facilitators involved also discovered that the arts education methodologies implemented during this process provided useful strategies for communicating across differences, engaging and persisting in spite of frustration and difficulty, and envisioning and creating innovative solutions to the challenges of a shared project. Two programmes with similar philosophies and methodologies that were established in Johannesburg during that time, and continue to run today, were the Imbali Visual Literacy Project[1] and the Curriculum Development Project (CDP)[2]. Another teaching and learning programme running in Johannesburg at the time was the Advanced Certificate in Education (ACE), Arts and Culture, offered through the University of the Witwatersrand and the two aforementioned NGOs. The work of all these programmes has the potential to provide valuable experiential knowledge to build on as the education community of South Africa seeks to recreate professional practice, reimagine issues of teaching and learning, and hold itself to new standards of shared accountability.

It was my experience during this time, and it still is today, that the methodology described above was not commonly used in the classroom. Even after extensive input through a series of workshops, which the teachers thoroughly enjoyed and fully appreciated, they often struggled to change their traditional methodologies once back in that classroom. In order to understand the reasons for this phenomenon I turned my attention to the history of our schooling system. I discovered that the experience of current South African teachers has been influenced and determined by a rich and complex contextual history and, as will be further discussed in Chapter 2, by the implementation of programmes designed to suit other geographical, political and cultural

[1] The Imbali Visual Literacy Project, situated in The Bus Factory, Newtown, South Africa, was created as a project of Women For Peace in 1988, when it became clear from the results of a children's national art competition that children who had little or no access to art at school showed extremely poor perceptual skills. This work still continues. However, in the past ten years, Imbali has in addition responded directly the urgent need to confront poverty through the introduction of a skills training programme.

[2] The Curriculum Development Project Trust (CDP) was initiated in 1989 to design relevant, innovative and progressive teaching methodologies and curriculum for the creative arts in South Africa. The overarching goal of the CDP is to improve the quality of the early learning years for young children. All CDP Early Childhood Development initiatives are driven through the continuity of learning through the creative arts.

contexts. I became convinced that if schools are to remain the principle route to guide the young inhabitants of this world to become active and able citizens, the methodologies that teachers implement in the classroom have to be critically analysed and assessed to determine exactly how best this may be done.

For the purposes of my research I focussed on the continued work of the Creative Voices programme as implemented by ASSITEJ SA through their Kickstarter project. My research project examined the teaching methodologies of teachers of two schools that participated in this programme. The research focussed on monitoring and recording the teaching methodologies implemented by the teachers who participated in the Kickstarter arts education programme over a two-year period and the impact, if any, that this programme had on their classroom practice. Through interviews and direct observation of both the workshop and classroom situation, I studied how the teachers chose to impart information and ideas to their learners, and what steps they took to ensure the learners' participation and engagement with the activities and information that were introduced during their creative arts lessons. In other words, did the inclusion of the arts education methodologies (learned during the ASSITEJ SA intervention) in their teaching repertoire have an impact on their pedagogical choices when preparing and implementing their creative arts lessons? These lessons included music, dance, drama and visual art components. Further research will be needed to determine the impact, if any, on the quality of the learning experience for the learner.

Chapter 2: The origins of the Seed Bird

In this chapter I dig deep into the past to find out why our schools are structured the way they are. I have researched ideas that could explain how this structure came into being, and why our education system does not appear to be successfully servicing the majority of our young South Africans, or indeed young people across the world. In order to contextualise my research (conducted in state-run South African schools), a preliminary exploration, however brief, into the history of teaching and learning was required, with particular emphasis on the effects this evolution has had on our South African schooling system.

The first body of literature I explored was therefore on South African education, which is contextualised by a global educational history. Through this body of literature I examined the germination of ideas amongst a number of South African thinkers. But this is not only a current or local issue, it is a universal one and needs universal and historical perspectives to be fully understood. I have therefore situated my research within a broader framework by highlighting particular historical moments to provide a relevant context for the teaching and learning that happens in South Africa today. This is a selective history, focusing primarily on what is pertinent to the current South African educational context through exploring the journey of formal education, moving from its origins through to its emergence in South Africa, and its role during colonial rule and into the first twenty years of democracy.

2.1 Who designed the Seed Bird?

Today, compulsory government-sponsored public education is a global phenomenon. The concept of school – the physical and ideological foundation supporting most education systems throughout the world – has remained unchanged for more than a century. We have become so accustomed to our modern definition of school that it is difficult to imagine any alternative, or to remember that education did not always occur in this way. But, like anything else, the way that our education system is implemented is largely due to how and why it was built and designed.

Sometimes referred to as "the father of American public education", Horace Mann's legacy in our global education system is immense. The, now almost ubiquitous, traditional classroom layout of teacher in front of rows of desks all facing him/her was formalised by Mann as a result of what he observed in the first schools he visited in Prussia in the 1840s. During his lifetime, Mann envisioned, designed and marshalled a government-funded school system that would go on to define how we think of school today, 160 years after his death.

Mann was born in the early 1800s in the US state of Massachusetts. At that time, Massachusetts could boast a public-school system going back to 1647. Yet during Mann's own lifetime, the quality

of education in a typical district school had deteriorated considerably. “Dilapidated in appearance, inept and shiftless in the service it rendered, it remained open about two months each year”, Greene reported (1965: 13). An ambitious businessman and political hopeful, Mann recognised that the system, mostly consisting of one-roomed school houses for children of all ages, was outdated, and set out to improve upon it. To do so, he sought inspiration.

In the 1840s, like other American educators and politicians before him, Mann travelled to Europe to study and observe the diverse scholastic systems in place there. He found the Prussian teaching seminaries, established by the Pestalozzians, of particular interest. Pestalozzianism was inspired by the theory of Johann Pestalozzi, a Swiss man who started his work in the mid 18th century with youngsters orphaned during the Napoleonic wars. Pestalozzi’s system was designed to “create an atmosphere in which they could grow” and he asked that “love be expressed in his graded classrooms, where the children’s age was to determine what was to be taught and how” (Greene 1965: 37). By the end of the Napoleonic era Pestalozzi was known in Europe for his “object lessons, his teacher-training programmes, his break with Old Regime formalism and artificiality” (ibid).

This was the basis of the methodology implemented when state-sponsored schooling was first established by King Frederick William I in Prussia in the late 18th century. Frederick William's educational vision, however, did not espouse the ideals of personal growth and love that formed the basis of the Pestalozzian philosophy; he rather saw the model of the public school as a means of unifying a fledgling Prussian state into a uniform whole (Meshchaninov 2012: 2). The schools were “explicitly designed for the purpose of consolidating imperial power" (ibid). Further developed by his son, King Frederick the Great, this version of the phenomenon of the *volsschulen*, or public school, was explicitly designed for the purpose of consolidating imperial power. As expressed by Thomas Alexander (1918) in his historic study of the Prussian Educational system:

> The Prussian citizen cannot be free to do and act for himself; that the Prussian is to a large measure enslaved through the medium of his school; that his learning instead of making him his own master forges the chain by which he is held in servitude; that the whole scheme of the Prussian elementary school education is shaped with the express purpose of making ninety-nine out of every one hundred citizens subservient . . . The elementary schools of Prussia have been fashioned so as to make spiritual and intellectual slaves of the lower classes (Preface, n.p. *The Prussian-Industrial History of Public Schooling*, Yehudi Meshchaninov, The New American Academy April, 2012). [3]

[3] Although the extreme language used to describe the state of Prussia here would be in part due to the attitudes towards Prussia of the allied countries at the end of World War I, the point of the quote remains valid.

Mann found that Prussian students were familiar with some educational realities that might seem normal now but were uncommon, if not unheard of, in other places at that time:

- Students sat in desks arranged in rows, designed to keep them paying attention to whoever sat at the front of the room.
- Students were broken up by age groups and kept in those same groups throughout their entire education.
- All students were expected to learn at the same pace, from a curriculum designed by the government.
- Rote learning was valued more than original thought.
- School was mandatory for all children of a certain age, regardless of social class.
- All Prussians were mandated to spend a significant portion of their youth in these government-controlled institutions, and their parents could be arrested for refusing to allow them to attend.

This was the educational model that Horace Mann recommended be adopted by the United States in 1843. Upon his return from abroad, Mann produced his seventh in a series of Annual Reports on Education, in which he advocated for America's adoption of the Prussian system, with age-based sorting, uniform classroom designs, and mandatory attendance policies. His recommendations were well intended: mandatory education would keep children off the streets and out of the increasingly industrialised work force, allowing parents time during the day to fill the increasing number of jobs. This educational methodology was seen as an opportunity for economic upliftment; a standardised national curriculum would feed in to a stronger, more unified university system for those who succeeded within the school system.

An added improvement was that, according to Mann's observations, the respect commanded by Prussian teachers was so strong that they seldom, if ever, used corporal punishment in schools, which was then a widespread practice in the States. Greene reports that "discipline was coldly enforced, sometimes with the aid of cruel punishment" (1965: 52). She places this methodology in the context of Nathaniel Hawthorne's *The Scarlet Letter,* published in 1850, which describes the punitive Puritan environment within which the newly arrived citizens of America explored how to impose moral law in this sparsely populated and sprawling country. Mann's description of the "beautiful relations of harmony and affection between teachers and students", and the "sweet and humanising influences" which seemed to prevail in the Pestalozzian schools would seem to offer a move towards a more inclusive and tolerant approach to the education of children within this very conservative and oppressive society (Greene 1965: 52).

In his seventh report Mann acknowledged that "the whole plan of education in Prussia, as being not only designed to produce, but as actually producing, a spirit of blind acquiescence to arbitrary power... [was] a system of education adapted to enslave and not to enfranchise the human mind" (cited in Meshchaninov 2012: 2–3). Mann insisted, however, that this would not be the case in any future applications of the Prussian system. He argued that America's adoption of the Prussian

system would result in the exact opposite, for “if a moral power over the understanding and affections of the people may be turned to evil, may it not also be employed for the highest good?” (cited in Meshchaninov 2012: 3). With this belief firmly in mind, Mann dangerously concludes that if education is a weapon strong enough to enslave minds, it is strong enough to free those same minds.

This report angered schoolmasters in Boston in particular, who saw it as a “direct attack on the Massachusetts schools" (Greene 1965: 52). Their public dissent encouraged support for Mann’s argument because many saw it as the potential “European reform” of these schools. This was perceived by his supporters to be a positive opportunity, as the average school of the time was not an ideal situation for learning, particularly in the cities where there were often “hundreds of children in ungraded rooms” with one or two teachers who could imagine no alternative to “rote learning, oral recitation, and the use of the ferrule” (Greene 1965: 52). The Lancastrian schools in New York, where there were often thousands of children and one teacher in a large hall, were no better and were particularly automatized. Greene describes how “monitors policed the room, carried out punishments, reported wrongdoings, carried messages and instructions from the teacher to the deputies assigned to each chartered and numbered row” (1965: 92). It was hoped that public schools, as Horace Mann promised, would “equalise the conditions of men” (Mann 1848: 87). He was convinced that:

> In a social and political sense, it is a free school system. It knows no distinction of rich or poor, of bond or free, or between those who, in the imperfect light of this world, are seeking, through different avenues, to reach the gate of heaven. Without money and without price, it throws open its doors, and spreads the table of its bounty for all the children of the State. Like the sun it shines, not only upon the good, but upon the evil, that they may become good; and like the rain, its blessings descend, not only upon the just, but upon the unjust, that their injustice may depart from them and be known no more (Mann 1964: 111-112).

Greene’s response to this declaration is that “to take that for granted as an empirical fact is to screen out the inequities, the contradictions, and the unanswered questions that must be confronted if schooling is ever to be effectively transformed” (Greene 1978: 117). It must be borne in mind that Mann did not consider the equality of those who were then slaves or women. At the time, women teachers were seldom hired to teach the older children, or to deal with more than the introduction to elementary literacy. The positions of principals were given to men, who were “responsible for the curriculum, for discipline, for the moral regimen the teachers were to carry out, and even for the ways the classrooms were arranged” (Greene 1978: 228). Greene concludes that although Mann proposed that education could stop the tendency to “the domination of capital and the servility of labour” (1988: 33), it was a specific type of education, disinterested in

the emancipation of slaves and women and focussed on building the “kind of intelligence needed for the maintenance of republican government” (ibid).

Despite deep misgivings given voice by liberals such as Horace Greely, Albert Brisbane and Henry James Senior (Greene 1965: 93), Mann and his followers eventually succeeded. By 1900, a national, government-sponsored school system was established in America: a committee of university presidents and educators was established to decide the subjects that would or would not be included in school curricula; all students were to learn these subjects at the same pace; rote memorisation and regular assessment became standard. Attendance of these schools was made mandatory, and those who failed to comply would be punished or jailed.

Soon enough this educational model, propelled by the United States of America and eventually most other European powerhouses, not only spread throughout the world, but also erased or overshadowed most alternative forms of schooling. In his original report Mann had made it clear that it was the responsibility of educators to enrich and empower young people and their intellects, not to control or restrict them. But as this system gradually took hold in the world at large, I explore how it came to be used more and more to serve the agendas of those that were in power; how it often became an excellent means of controlling people, and more harrowingly, of controlling any population that an empire wished to colonise or dominate.

2.2 Why not Liberate the Seed Bird?

In any society where the majority have to be oppressed in order for a minority to rule, the education system would have had to be carefully controlled in order for the rulers to maintain their power. The interests of the oppressors necessarily lie in "changing the consciousness of the oppressed, not the situation which oppresses them" (de Beauvoir 1963: 34), for the more the oppressed can be led to adapt to that situation, the more easily they can be dominated.

In such societies the “attitudes and practices, which mirror oppressive society as a whole” (Freire 1993: 73) are necessarily active in all classrooms. These would have to be places, as Freire describes, where:

- the teacher teaches and the students are taught;
- the teacher knows everything and the students know nothing;
- the teacher thinks and the students are thought about;
- the teacher talks and the students listen meekly;
- the teacher disciplines and the students are disciplined;
- the teacher chooses and enforces his choice, and the students comply;
- the teacher acts and the students have the illusion of acting through the action of the teacher;

- the teacher chooses the program content, and the students (who were not consulted) adapt to it;
- the teacher confuses the authority of knowledge with his or her own professional authority, which she and he sets in opposition to the freedom of the students;
- the teacher is the Subject of the learning process, while the pupils are mere objects (ibid).

This scenario is typical of a classroom that implements a "banking methodology of teaching" (Freire 1993: 72). Freire explains that in this scenario:

> Education … becomes an act of depositing, in which the students are the depositories and the teacher is the depositor. Instead of communicating, the teacher issues communiques and makes deposits which the students patiently receive, memorize, and repeat. This is the "banking" concept of education, in which the scope of action allowed to the students extends only as far as receiving, filing, and storing the deposits. They do, it is true, have the opportunity to become collectors or cataloguers of the things they store. But in the last analysis, it is the people themselves who are filed away through the lack of creativity, transformation, and knowledge in this (at best) misguided system. For apart from inquiry, apart from the praxis, individuals cannot be truly human. Knowledge emerges only through invention and re-invention, through the restless, impatient, continuing, hopeful inquiry human beings pursue in the world, with the world, and with each other (1993: 72).

An example of how authority meted out this system of control during apartheid rule in South Africa (1948–1994) is explicit in the Seed Bird activity referred to in the title of my dissertation. This activity was introduced as part of what David Andrew describes in his doctoral thesis as "the implementation of the especially damaging programme masquerading under the name of 'Basic Techniques', but in reality yet another state sponsored attempt to demean and erode the indigenous cultures of South Africa and to stultify imagination and creativity" (2011: 90). Andrew quotes Lucy Alexander as stating that this programme "can only be described as Verwoerdian in conception (a training for 'hewers of wood' and washers of dishes)" (1994: 18 cited in Andrew 2011: 90).

As part of this programme, gradually introduced to all South African primary schools under the jurisdiction of the then Department of Education and Training (DET) during the late eighties and early nineties, schools received packages from the DET which contained activities with very specific instructions which were to be implemented during these classes. For the Seed Bird activity all children would receive an A4 picture of the outline of a bird. The bird was divided into labelled sections and was accompanied by sealed packets of various types of seeds and a key (see illustration on p 24. Specific seed types were to be glued to allocated sections of the bird as per the key provided. If this was done correctly all the children of South Africa would create an

identical flock of perfect, pre-determined birds and receive their full marks and possibly a gold star. This exercise alone illustrates how the South African education system exacerbated the extremely problematic potentials of the globally accepted educational model to stultify and oppress creativity of thought and action.

The Creative Voices model of teacher training, utilised by the ASSITEJ SA Kickstarter project at the heart of this research, has taken the findings of Paulo Freire's banking theory (1993: 72) into account and incorporates the philosophy of Jacques Rancière's emancipatory exploration into the possibilities of teaching and learning. Rancière argues that there can be "no intelligence where there is aggregation, the binding of one mind to another. There is intelligence where each person acts, tells what he is doing, and gives the means of verifying the reality of his action" (1991: 32).

This acting, telling and verifying cannot happen within a system that supports an activity such as the Seed Bird. Indeed, it is actively suppressing these activities vital to the development of a thinking, autonomous being. Autonomy, as Greene proposes, "signifies a sense of personal agency; it carries with it a conviction of moral responsibility" (1978: 248). The Creative Voices methodology takes on the mantle of "moral responsibility" by promoting autonomy of thought. It is a clear move away from the "Seed Bird" methodology and strives to empower both teacher and learner at every step.

The Seed Bird type of educational methodology introduces the child to the "hierarchical world of intelligence" that, according to Rancière, results in the child devoting "his intelligence to the work of grieving: to understanding, that is to say, to understanding that he doesn't understand unless he is explained to" (Rancière 1991: 8). In such a classroom, the teacher is "vigilant and patient. He will see that the child isn't following him; he will put him back on track by explaining things again. And thus the child acquires a new intelligence, that of the master's explications. Later he can be an explicator in turn. He possesses the equipment. But he will perfect it: he will be a man of progress" (ibid).

It is convenient for the leaders of a society that requires its members to remain suppressed to encourage teachers to succumb to this oppression of autonomy for, as Greene emphasises, the process of ensuring the "kinds of social conditions that provoke and sustain autonomy demands the most critical consciousness of the forces that seduce people into acquiescence and mindlessness" (Greene 1978: 248). Have the teachers that now operate in our new South African democracy been encouraged or shown in any way how to develop this "critical consciousness"? If, as Greene proposes, that "only a teacher who is present to herself or himself, who has achieved some personal autonomy, can take the risks required to move others to choose themselves" (1978: 249), it is imperative that this be done.

According to a Centre for Development and Enterprise (CDE) research project, in 2013 about 60% of the teachers currently working in South African schools were between the ages of 40 and 49, which means that they were learners during the apartheid era. 20% of the current workforce had also not undergone any form of formal training (*Teachers in South Africa, Supply and Demand 2013–2025.* Executive Summary. 2015: 6). These are problematic realities within schools that are trying to take their methodologies into a new era, but never has this been as critically in need of intervention as it is right now.

Education is at a moment of both opportunity and urgency. The ability of South African educators to make necessary improvements in public education has everything to do with whether South African society will be able to address the critical and pressing issues of democracy, economy, environment, interdependence and cohesion that we face as a global community. Unless South African schools actively implement an alternative to the old "Seed Bird" style of instruction, the majority of learners are not going to be able to take their rightful places as thinkers and change-makers in the dynamic world in which they live.


6 speckled sugar beans
7 rice
8 brown lentils
9 popcorn
10 kidney beans
CONTENTS
NEWSPRINT UNUSED 600 X 800 MM 1
MATCH — SINGLE, STANDARD 1
WOODEN DOWEL — HALF ROUND 2
SEEDS: RED LENTILS — 30 G 1
POPPY SEED — 1 G 1
SUNFLOWER SEEDS — 10 G 1
SAGO - 5 G 1
GREEN SPLIT PEAS — 20 G 1
SPECKLED SUGAR BEANS — 60 G 1
RICE — 60 G 1
BROWN LENTILS — 60 G 1
POPCORN — 10 G 1
KIDNEY BEANS — 15 G 1
BLACK TURTLE BEANS — EACH 2
SEED CODES WITH NUMBERS 1
STENCIL PICTURE OF BIRD 1
MODULE
NO. 6
BIRD OF SEEDS
S.S.A.
the future is in your hands

2.3 In which the exotic and indigenous debate begins

It is deeply embedded in the colonial tradition to assume the coloniser is superior on every level to the colonised. Andrew illustrates this with a quote by Jadocus Hondius who described the local natives encountered by the Dutch colonisers in 1652 as having "everything in common with dumb cattle barring their humanity ... handicapped in their speech, clucking like turkey cocks" (cited in Andrew 2001: 79). Even if the colonisers assume differently, it would not be in their interests as rulers to allow the colonised an opportunity to reach their full potential as human beings. Either way, the colonised need to be trained to assume their role within the newly defined society that asserts the superiority of their newly acquired rulers at every level and in every aspect of that society.

The formal idea of school was first introduced in South Africa at a time when it was fraught with a plethora of colonial agendas all fighting for supremacy over a nation of geographically, culturally and socio-economically divided people. In the early days of colonialism the majority of schools were situated in the Cape and run by the church. The first school, established in 1658, was designed for slaves, who were mostly adults. On 17 April 1658 Van Riebeeck, Governor of the Cape, wrote in his diary: "Began holding school for young slaves. To stimulate the slaves to attention while at school, and to induce them to learn the Christian prayers, they were promised each a glass of brandy and two inches of tobacco when they finished their task" (Horrell 1970: 3 adapted).

In 1663 a second school was opened. This school was attended by twelve white children, four slaves and one Khoi. These first schools were not segregated along the lines of colour, but not many indigenous South African people attended school and when they did they learned mainly about religion and received some basic reading, writing and arithmetic training. When the British took over the rule of the Cape from the Dutch in 1815, a more formal system was gradually introduced, but generally speaking most indigenous African people still did not receive much in the way of formal education, and they were not granted equal economic and political rights.

These early colonial institutions did not take into account that up till that point in history, education had been a part of daily life for indigenous South African people. Children learned through experience and this informal education did not end at a certain age. Life-long learning was firmly entrenched within the fabric of these societies and information was passed on from generation to generation through initiation ceremonies, rituals, songs, poems and stories (Christie 1985: 30).

In 1903, once the Boers were defeated in the South African War, the four states in South Africa were united into a single British colony, the Union of South Africa. The British administration took

over education in the Transvaal and the Orange Free State. Compulsory free public schooling was introduced for whites only and conducted along the British tradition of state-run schools whose focus was the education of young men, and less importantly young women, to be good British citizens living within a British colony. Mishka Wazar, currently a student at Rhodes University, writes in her emotive article, "Decolonisation Must Begin at Schools", written for *The Daily Vox* on 20 February 2019:

> My school [Pretoria High School for Girls] was founded by Lord Alfred Milner, a colonial administrator who ... established eight English-medium high schools in South Africa to further his agenda of British imperialism. The schools were literally created to educate British boys to continue the process of colonisation, and educate the British wives who would bear their children and ensure the legacy of the empire. These schools are: Pretoria High School for Girls and Pretoria Boys High School, Jeppe High School for Boys and Jeppe High School for Girls, King Edward VII School and Johannesburg Girls' High School and The High School for Boys and The High School for Girls in Potchefstroom. They were called the Milner schools, and till today have the reputation of being "good" schools, with high pass-rates and good discipline. But they are also the legacy of colonialism, of education systems designed to strengthen the imperialist system that took over this country and subjected its native population to subjugation (Wazar 2019).

These schools were founded between 1899 and 1905 by Lord Alfred Milner, a British statesman and colonial administrator who played an influential leadership role in the formulation of foreign and domestic policy from the mid-1890s to the early 1920s in an attempt to anglicise a country ravaged by the Anglo-Boer war (Chisholm 1991: 476-477). It is therefore clear that long before the apartheid system was formally adopted in 1948 there was a tradition of segregated and unequal education in South Africa. It is also important to note that opposition groups have historically been able to influence educational policy in South Africa. The strength and relevance of this phenomenon is not to be negated. It came into play when the Afrikaners realised their goal of implementing Christian National Education (CNE) in 1948; one of the principal instruments of apartheid (Christie: 1985) with the Seed Bird philosophy of education at its core. The philosophy of CNE resulted in the conception and implementation of what came to be known as Bantu Education, which was famously and dramatically called into question during the Soweto Uprising of 1976. It was, in turn, these uprisings that "set off the series of tremors that eventually caused the implosion of the apartheid state" (Alexander 2011: 311).

The Bantu Education Act, enacted in 1953 and in effect from 1 January 1954, formed the cornerstone of apartheid policy. Mahmood Mamdani argues in *Citizen and Subject: The Legacy of Late Colonialism*, that the Bantu Education Act which, "while supposedly making provision for development of ethnically distinct institutions, in actual fact aimed to drastically curtail the

educational opportunities of the black population" (cited in: Emma Wolukau-Wanambwa 2014: 117). It was in fact designed, as stated by Hendrik Verwoerd, the then minister of native affairs and later prime minister – to ensure that

> native education should be controlled in such a way that it should be in accord with the policy of the state… If the native in South Africa today in any kind of school is being taught to expect that he will live his adult life under a policy of equal rights, he is making a big mistake... There is no place for him in the European community above the level of certain forms of labor" (Oliphant and Roome cited in Andrew 2011: 81).

This inequality of educational opportunities was designed to suppress potentiality, designed to create "inequality in the manifestations of intelligence" (Rancière 1991: 27).

Kros maintains that Bantu Education was an inferior education system designed to prevent any emancipation of consciousness and enforce non-white South Africans to accept a subservient position in society. She demonstrates through her work that it "contributed significantly to the ways in which apartheid was conceived and elaborated upon" (Kros 2012: 9). This legacy of deeply entrenched educational inequality was the reality within which the new South African regime had to operate at the dawn of its democracy in 1994.

2.4 An attempt at post-colonial germination

When South Africa was democratised in 1994, an inherent understanding of the role that the arts play in assisting to ensure the integrity, strength and success of any society was powerfully demonstrated by it being included as part of the cultural policy of the new South African Constitution. In this document it is stated that access to, participation in and enjoyment of the arts, free expression of all cultures and the preservation of one's heritage are basic human rights; they are not luxuries, nor are they privileges, as one is generally led to believe (South African Constitution 1996: Act 108).

This statement was also highlighted in the *White Paper on Arts, Culture and Heritage* (Department of Arts, Culture, Science and Technology. 1996: chapter 4 point 34) which was adopted by the new South African democracy in 1996, with a recommendation that Arts and Culture be offered in all schools. The then Department of Education incorporated this aspect of cultural policy when devising their new educational policy, and Arts and Culture was introduced as a compulsory subject in all South African schools as part of the Outcomes Based Education (OBE) system that was launched as Curriculum 2005 (C2005) in South Africa in March 1997 by the National Department of Education.

OBE was a complex system of curriculum tools with 66 Specific Outcomes, Range Statements, Assessment Criteria, Performance Indicators, Phase Organizers and expected Levels of Performance that left very little room for any methodology that did not fall within the very narrow confines of the determined system (Young & Kraak: 2001, Steyn et al: 2011). It placed an enormous and unprecedented administration load on the teachers, heads of department and principals. It was soon evident that this was consuming a large portion of their time and energy and began to impact on the quality of the work that was being done in the classroom. A review of this system was instituted in 1999. William Spady, internationally recognised as a specialist in OBE, was consulted during this period of revision. He was invited to South Africa to view the system in practice. He discovered during this tour of South Africa that one of the most debilitating problems with OBE when implemented within the South African context was that the learners' progress was assessed based on "what they could 'finally and ultimately' do as the result of all the learning experiences and practice they had engaged in" (Spady 2007: 5). But, he goes on to write:

> this raised a profound question for all concerned: At or after 'the end' of what? The week? A unit of work? The marking-period? The term? The semester? The course? The year? The time they are with us in our school? Their entire career as students in our schools? (Spady 2007: 5)

He concluded that it was problematic for any existing educational system to adopt the OBE system in its original form, but it was particularly problematic for a country such as South Africa, where the huge disparity in quality of schooling had yet to be addressed in any lasting or meaningful way. In fact, it perpetuated this disparity, as once again the historically privileged (majority white) schools were at an advantage in implementing this system due to an inherently greater access to resources and skills.

The introduction of Arts and Culture as a compulsory learning area is a case in point. When this occurred in 1997, the disciplines of music, dance, drama and visual art from Grade 0 to Grade 9 were to be offered in every school. This was difficult to implement democratically in all schools as there were not enough teachers with a knowledge of, and confidence in, the implementation of arts education, particularly in the more under-resourced schools in townships and rural areas which were already overwhelmed by the implementation of OBE as described above. This was one of the myriad reasons that government planners embarked upon educational planning aimed at introducing reworked and updated teaching and learning models (Mouton: 2012). A new curriculum improvement process was announced on 15 April 2002 and implemented in 2004 as the National Revised Curriculum Statement, starting with Grade R.

Linda Chisholm, chairperson of the Ministerial Committee formed to implement the 1999 review of the education system, has written widely on the thinking behind certain choices made when

implementing the first democratic education system in 1997. She states that the guiding philosophy for its initiators was that it be the pedagogical route out of apartheid education (Chisholm 2003: 3). In her presentation to the Oxford International Conference on Education and Development (9–11 September 2003) at the session "Culture, Context and the Quality of Education", she outlined that the review was a politically fraught process that involved input from the ruling political party (the African National Congress), the three South African education unions and the universities.

One of the most influential critics in the academic sector was Jonathan Jansen, who highlighted C2005's conservative ideological and philosophical assumptions, its implementational contexts and equity consequences (Chisholm 2003: 9). Another aspect of the system that was highlighted as being problematic by academic critics was that it was "inspired by neo-liberal educational approaches which paid more homage to the needs of the economy uncritically conceived than to social justice" (Chisholm 2003: 9). For these critics, of whom Salim Vally was one, the continuing problem with Curriculum 2005 was its linkage to the National Qualifications Framework (of which the curriculum was a part) which "introduced a complexity and narrowness of vision that had been absent in previous approaches to education" (Samson & Vally 1996: 20).

To address these and other issues and further improve implementation, the National Curriculum Statement was amended once more, with the amendments coming into effect in January 2012. From that date, the two National Curriculum Statements for Grades R–9 and Grades 10–12 were combined, and a single comprehensive Curriculum and Assessment Policy document (CAPS) was developed for each subject to replace Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines in Grades R–12 (Curriculum and Assessment Policy Statement 2011: 2). Arts and Culture was no longer a stand-alone learning area but was incorporated under the heading of Creative Arts into Life Skills. In the revised CAPS document it is stated that:

> Life Skills deals with the holistic development of the learner throughout childhood. It equips learners with knowledge, skills and values that assist them to achieve their full physical, intellectual, personal, emotional and social potential. The subject encourages learners to acquire and practice life skills that will assist them to become independent and effective in responding to life's challenges and to play an active and responsible role in society. The subject aims to develop learners through three different, but interrelated study areas, that is, Personal and Social Well-being, Physical Education and Creative Arts (2011: 8).

But it would seem that disparities in the quality of implementation were still prevalent in South African classrooms. In "Implementation of the Arts and Culture learning area in Mamelodi Primary Schools: A case study", Germinah Nkadimeng writes that "With regard to challenges, the study

revealed that the Foundation Phase is characterised by confusion and insufficient clarity concerning the arts ... The research also indicated that there is a lack of training and development opportunities, resources, infrastructure and teaching materials" (2013: vi).

Given the proven history of the power of educational systems to determine the structure of South African society, it is disturbing to note that when the new, post-apartheid schooling system was introduced in South Africa in 1997, such potential disparities were not more effectively foreseen and addressed. The philosophies of humanist thinkers such as Paulo Freire or Julius Nyerere could have mitigated much of this inequality of opportunity and quality that still exist in our schools today had they been studied more carefully and incorporated at the time.

Rancière writes that history has always turned

> back and forth within this contradiction: that all the sciences are now known to be founded on simple principles available to all the minds who want to make use of them, provided they follow the right method. But the same nature that opens up a career in science to all minds wants a social order where the classes are separated and where individuals conform to the social state that is their destiny (1991: 35).

An impartial and objective observer of the current educational realities in the majority of South African schools would be forgiven for assuming that this was the agenda of the new dispensation, despite their protestations to the contrary. The rural and township areas remain under-resourced and largely neglected by the authorities, and the schools in more affluent areas are able to maintain their status and superiority regardless of the degree of state input. The children within these various geographical and social areas are having their status in society dictated to them by their educational realities and the continued use of "banking" and "stultifying" teaching methodologies which merely maintain the status quo. Why has the necessary introduction of radically different and inclusive teaching methodologies not occurred in any significant and documented way? For, as Freire warns us, "In the revolutionary process, the leaders cannot utilize the banking method as an interim measure, justified on grounds of expediency, with the intention of later behaving in a genuinely revolutionary fashion. They must be revolutionary—that is to say, dialogical—from the outset" (1993: 86).

2.5 Is the unique germination of each individual bird a possibility, given these origins?

More than one hundred years ago, Horace Mann and his peers were faced with a century-old system of education that no longer suited the needs of themselves or their nation. They consulted theorists from around the world, exploring the possibilities and potential of different educational

philosophies to successfully enable the empowerment of an enlightened population that could thrive in an evolving world. Embarking on a similar journey is of great importance to all involved in education in South Africa at this particular point in history. It is at this point that some international theories of education, inclusive of Freire and Nyerere, could be of use in explaining how we came to be where we are 20 years into democracy, and how we can work our way through and this reality into a more equitable future.

Freire explains, in his *Pedagogy of the Oppressed,* the segregated colonial methodology of education as a "banking concept of education", according to which knowledge was "a gift bestowed by those who consider themselves knowledgeable upon those whom they consider to know nothing" (1993: 72). This style, which is encouraged in societies that necessitate the oppression of their people, projects an absolute ignorance onto others and negates education and knowledge as processes of inquiry. The teacher presents himself to his students as their necessary opposite. By considering their ignorance absolute, he justifies his own existence. This concept is well suited to the purposes of the oppressor, and is, unfortunately, often continued by those who espouse the cause of liberation, as they are themselves surrounded and influenced by the climate which generated the banking concept. As Freire explains further, the liberators themselves "do not perceive its true significance or its dehumanizing power. Paradoxically, then, they utilise this same instrument of alienation in what they consider an effort to liberate" (1993: 60).

It is perhaps this "dehumanising power" (ibid) that influenced those who came into power when South Africa achieved its liberation from minority oppression. Other possible influences on the decisions made at this time are explored in the collection of essays edited by O'Shea and O'Brien (*Pedagogy, Oppression and Transformation in a Post-Critical Climate, 2013*). The contributors explore the current tensions between "feminist, post-colonial, emancipatory, 'revisited' liberal and post-structural/post-modern" thinking inherent in the present dialogue around education as a liberating tool for all societies (O'Shea 2013: 3). O'Shea argues that:

> so much of the work in education in recent times has been preoccupied with keeping apace with the changes taking place not only "on the ground" as budgets dictate but also in the various artistic, intellectual and academic spheres regarding the new theories and discourses that proliferate and define learning priorities (ibid).

The context within which South Africa redefined itself as a new democracy was one where the worth of a country, and thus its individual citizens, was defined primarily through material wealth. Within this context, the idea of what a responsible educational institution must achieve was to educate citizens to be primarily economically active and effective, not socially responsible and aware. On Googling the word "school", I discovered, on the site www.listaddicts.com, that there were sixteen generally accepted reasons to go to school, the first one being that education "allows

you to get a better and higher paying job, which makes you more financially secure." The second was that it "offers you more career opportunities", and only fourth was that it "allows you to get a better understanding of the world you live in." The cultural value that schools impart would therefore still not seem to be deemed as important as the economic imperative; a view that is also present in the National Development Plan (2011: Chapter 9).

The notion of the public value of public service institutions was first formalised in 1995 by Harvard professor Mark Moore, who proposed that public administration could be humanised if the element of public value was adopted as a core goal of their work (Moore in Holden & Baltà 2012: 6). This concept was further explored through a discussion on cultural value by the UK think tank, Demos, in the mid-2000s (Holden & Baltà 2012: 6). The redefining of South African schools post-apartheid was thus carried out before a formal attempt was made to quantify the cultural value of these institutions.

In 2001 David Throsby explored the importance of cultural value alongside economic value by disaggregating cultural value into the initially accepted components of aesthetic, historic, spiritual, symbolic, social and authenticity value (Throsby 2001: 31). It was only in 2010 that he added education as a new component (Throsby 2010: 75–76). Schools and universities are controlled by the political and economic agendas of the day, and, without the inclusion of an understanding and acceptance of the importance and relevance of the cultural value that these institutions should espouse, they can potentially control the future citizens of the world by narrowing their abilities, and therefore dreams, to suit those of an economically driven political agenda. It is vital, therefore, that research into learning methodologies be carried out within the jurisdiction of those who can impact on the design and implementation of the plans that govern the cultural policies, inclusive of all accompanying intrinsic values as listed above, within any society. The role of the Department of Cultural Policy and Management within the Wits School of the Arts is to explore and emphasise the enlarging fundamental freedom of the individual. This department considers all the values that culture creates, such as the intrinsic values of being human that are spoken to in the DAC 2017 *Arts and Culture Revised White Paper* that governs policy making within the arts in South Africa, and attempts to make it clear as to how they may be realised in society.[4]

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[4] Page 11 of Revised White Paper 2017 (4th Draft) Core Values

This policy is based on the precept that humans are holistic beings with material, psychological, emotional, cultural, spiritual and intellectual needs. It accordingly recognises the inherent as well as the social and economic values of the arts, culture and heritage. Its core values thus include:

Inherent Value: Intrinsic value in their own right in the context of aesthetic needs of society and individuals.
Creative Value: Innovation and problem-solving capacities.
Social Value: Bringing about societal transformation and in being instrumental in socially good ends.
Economic Value: By generating wealth, contributing to direct and indirect economic growth and creating sustainable employment.
Educational Value: Cognitive, conceptual, spatial, design and cooperation skills development.
Recreational Value: Entertainment and relaxation function.

It was Nyerere who proposed that the development of humanness in its fullest sense, rather than wealth creation, must come first in any society. He stated that societies become better places through the development of people rather than through the gearing up of production, and that education should "help people to make their own decisions, and to implement those decisions for themselves" (Nyerere 1978: 29-30). But the post-apartheid redefining of the South African educational system occurred at a time in history when the global contextual reality was the imperative of capitalism (Vally & Motala 2014). The more humanistic models, such as those of Freire or Nyerere, were therefore not prioritised.

Walter Mignolo explored this phenomenon when interviewed by Rubén Gaztambide-Fernández in 2014, describing it as the influence of coloniality (Mignolo in Gaztambide-Fernández 2014: 209). In their discussion he examines the transition that a country goes through in order to decolonialise itself. He distinguishes "coloniality" from the traditional concept of "colonialism", where one country has physically taken over the space of another. Imperialism no longer needs colonialism in the 21st century. One country can completely subsume the culture and traditions of another through the various tools of globalisation, such as the media. This is "coloniality". Countries that were never actually colonised can still suffer from the effects of coloniality, and even countries that have escaped from the clutches of colonialism need to deal with this globally present "coloniality". They need to be "decolonialised" (ibid). Thus when South Africa emancipated itself from the bonds of colonialism, it still had to grapple with the lasting effects of a concurrent "coloniality". As Leanne Simpson describes in her book *Dancing on our Turtle's Back,* this refers not to a going back but to a redefining of identity "within the current context" (Simpson 1971: 17). During the course of that same interview conducted by Rubén Gaztambide-Fernández, Mignolo refers to Rancière's discussions on postmodern aesthetics (Mignolo in Gaztambide-Fernández 2014: 200–201). He is fairly dismissive of these, accusing his explorations of being launched from a solely Western perspective. From my reading of Rancière I have, as mentioned in Chapter 1, incorporated his philosophies of learning as being universal and equitable, ubiquitously human, and defining our identity "within the current context" (Simpson 1971: 17) of a global human journey.

2.6 While radical pedagogies continue to re-inscribe other things as they revolt

If one examines the human journey since the time that Mann proposed his education strategy, the most prominent aspect thereof is industrialisation. It is no coincidence that, for much of its

Therapeutic Value: Mental and physical therapeutic applications.
Environmental Value: The application of natural and of recycled materials.
In recognising and supporting these multiple, mutual and interdepended values, this policy is informed by the understanding that their combination enhances the range, reach and impact of art, culture and heritage.

history, the modern school system has prepared its pupils for industrial work. In factories, efficiency and profit are valued above all else. For an industry to be efficient, its workers must be present at their place of work for a predetermined number of hours, respect and obey their superiors, and complete a specific task each hour, day, week, month and year. Since implementation, the school system has excelled at preparing people for that particular reality. Schools were also found to be excellent training grounds for soldiers and patriots during the two World Wars. A good soldier salutes his flag, stands in line, and obeys orders without question. The school system that Prussia implemented, and Mann and his peers transposed, is exceptionally good at producing an obedient, capable, and patriotic work force. It is expedient to bear in mind, therefore, that even as Horace Mann recommended this system for American schools, he described this same reality in Prussia as a "blind acquiescence to arbitrary power" (Meshchaninov 2012: 3).

As one might imagine, blind obedience is not a productive habit outside of war and assembly lines. It leads to an enforcement of systems that are already in place, which prohibits growth in fields like science or the arts. Evidence suggests that Horace Mann's cautioning that governments could use this form of schooling as a means of controlling the minds of their populations was not passed along to future generations. Within the first few generations, social and cultural momentum carried society to the point where scrutinising or disagreeing with that system became an undesirable and even impossible task.

Salim Vally and Enver Motala explore and extrapolate upon this phenomenon within the South African educational reality. They argue that the current assumption, and indeed the one adopted at the end of apartheid in 1994, is that:

> formal education (and training) is both instrumental to productivity increases, useful for individuals and has wider economic benefits. The effect of these approaches on the role ascribed to education and training have been foundational and prescriptive … They have subsumed attempts at thinking about the broader remit of education in society (based on its cultural, historical, linguistic or social context, or the divergent systemic conditions that exist in countries having widely differing histories or trajectories of "development" and change) as part of the agenda for economic output and growth (2014: 30).

This trend to use the school to produce a compliant workforce is continued through the proposed National Development Plan (NDP) goal that the education sector "contribute towards rising incomes, higher productivity and a more knowledge intensive economy" (2011: Chapter 9). Vally and Motala examine this further by seeking the origins of human capital theory, an idea that came into its own in what is considered to be the Western World in the 1960s; in the subsequent few decades it has come to be accepted that "formal education (and training) is both instrumental to productivity increases, useful for individuals and has wider economic benefits" (Vally & Motala

2014: 30). This has led to the globally accepted idea (an example of coloniality) that education must contribute to the "knowledge economy" (ibid) and as such has become an integral part of the agenda for economic output and growth. This assumption that the primary role of education is to train people to meet a wide range of labour market needs, to enable the growth of productivity, improve local and global competitiveness, all to ensure a greater market share of national economies, and that it engenders positive outcomes for all members of society is, as they say "disingenuous or naïve" (Vally & Motala 2014: 43).

Jonathan Jansen also cautions against a philosophy of education that negates the value of a holistic approach to the development of the young learners it serves. He argues for the importance of the inclusion and emphasis on the humanities in formal education, stating in his article, "Don't kid yourself about BAs" (2010):

> A good BA qualification from a good university would have taught you generic competencies seldom learnt in narrow occupational degrees. A good BA would have given you the foundations of learning across disciplines like sociology, psychology, politics, anthropology and languages. A good BA would have given you access to critical thinking skills, appreciation of literature, understanding of cultures, the uses of power, the mysteries of the mind, the organisation of societies, the complexities of leadership, the art of communication and the problem of change. A good BA would have taught you something about the human condition, and so something about yourself (Jansen 2010).

In the same article he refers to the danger of conflating the two areas of education and training. An effective education system should educate the minds of young South Africans; it should not focus solely on training them for a specific vocation. He laments the fact that "What we fail to do at South African universities is educate young minds broadly in ethics, values, reasoning, appreciation, problem solving, argumentation and logic" (ibid).

Even when faced with the irrefutable evidence that schools are intrinsically designed to suppress freedom of thought, they are still presented to the world as places of learning and opportunity for all. This is not my experience of the school system, as a learner in the seventies and early eighties, a teacher in the late eighties and again in the early 2000s and as a parent in the first two decades of the 21st century. I turned to literature and philosophy to examine why this is not the case for so many young people.

I was introduced to the world of the ignorant schoolmaster through the writing of Jacques Rancière. *The Ignorant Schoolmaster* sets out the theory of Joseph Jacotot, who proposed in the early 19th century that "one ignoramus could teach another what he himself did not know. Asserting the equality of intelligence and opposing intellectual emancipation to popular

instruction" (2009: 1). In this book he explains so very eloquently how we are made up as human beings, and more importantly how we learn and learn how to learn. This is an omnipresent, ongoing process and is not defined by time or geography. Kristin Ross, the translator of *The Ignorant Schoolmaster*, proposes in her introduction to this book that Rancière "forces us to confront what any number of nihilistic, neo-liberal philosophies would have us avoid: the founding term of our political modernity, *equality"* (Ross in Rancière 2009: xxiii). No matter where or when we live, Rancière proposes that we are all born with an equal intelligence, which is the innate ability to learn. We all, therefore, have an equal ability to learn, propelled by an internal will that may be either nurtured or thwarted depending on external influences. This process requires that the "ignorant schoolmaster" guide the learner through a process of learning that does not require that the student be taught in the accepted traditional methods entrenched in "popular instruction", where there is a transference of knowledge from schoolmaster to student (Rancière 2009: 1). The role of the schoolmaster is to ensure the internal will to learn of the student is nurtured and enabled to reach its full potential during the process of formal education. He is at the centre of my research into how we learn.

Maxine Greene's philosophical explorations examine the socio-environmental factors that influence the growth and autonomy of the individual, and the nurturing of their will – and therefore burgeoning intelligence – in the classrooms of a democratic society. Paolo Freire examines these same phenomena from the perspective of a post-revolutionary state of independence. Freire, while questioning the role of the teacher, does not claim, as does Rancière, that the individual is capable of teaching themselves (Freire 1993: 59). He stresses instead that the teacher should not be "merely the-one-who-teaches, but one who is himself taught in dialogue with the students, who in turn while being taught also teaches" (ibid). Greene likens teaching and learning to the "breaking through barriers – of expectation, of boredom, of predefinition". She proposes that to "teach, at least in one dimension, is to provide persons with the knacks and know-how they need in order to teach themselves". She stresses the importance of the teacher being able to "communicate modes of proceeding, ways of complying with rules and norms" within any area of learning "so that learners can put into practice in their own fashion what they need to join a game, shape a sonnet, or devise a chemical test" (Greene 1995: 14).

Although neither Greene nor Freire work from the assumption of an equal intelligence, they do question the notion of authority in the classroom. Gowin maintains in the forward to Greene's *Dialectic of Freedom* that although Greene rejects the "notion of knowledge given antecedently and independently of knowers" (Gowin in Greene 1998: x). Gowin explains that Greene insists that the "knower and the known are co-present, each modifying and shaping the other" (ibid). Freire insists that "authority must be on the side of freedom, not against it" and that people "teach each other, mediated by the world, by the cognizable objects which in banking education are 'owned' by the teacher" (1993: 59).

These philosophies became important as I placed my research within an ever-evolving world and societies that constantly use their people to serve a particular and ever-changing political agenda. But what are the requirements of a learner situated within a 21st century schooling context that is astutely cognisant of existing political and cultural agendas? Does what they are currently offered at our schools and universities encourage and nurture their will to engage their intelligence? More importantly: Is how they are being offered their respective curriculums of learning encouraging and nurturing their wills to engage their intelligence? If schools are to remain the principle route to guide the young inhabitants of this world to become active and able citizens, the methodologies that teachers implement in the classroom have to be critically analysed and assessed to determine exactly how best this may be done.

Chapter 3: Theories of germination

In this chapter I ask if it is possible to create a scenario in the current South African context in which education can be equal and democratic. Current research highlights that there are pockets of excellence, but we are constantly drawn back into traditional and entrenched tropes of stultification as explored and illustrated by educational philosophers such as Freire, Alexander and Nyerere. How do we extricate our learning institutions from the influences of these supposedly liberal philosophies and move towards the understanding that we are all equally capable of extracting our own intelligence from within ourselves?

I start from Rancière's assumption that an equal intelligence is possible. Each individual has something to say and this offering deserves the respect and dignity of a response. We have to acknowledge that this process of giving and receiving is relevant and able to be nurtured given the right environment, and as such, need to re-evaluate the role of the school in this process. Is the institution part of a conspiracy theory and is there a plot to oppress and guide thinking in a certain direction? If so, are we guided by internal or external forces, and are these forces planned or erratic? Is there still an ultimate goal for educational institutions, or are we so indoctrinated by our so-called freedom of thought that we are unwittingly indoctrinating ourselves? Is it possible to educate minds to perform at their optimum in an unknown future while still enabling them to function in an exacting present?

Maxine Greene's writings about what the ultimate aim of any educational system is and how the arts and arts-education methodologies can contribute to the success of this endeavour are integral to my research. Her investigation into what it means to educate people in order that they may be free is also a very relevant one to South Africa at this particular point when its citizens are grappling with the reality of having to evaluate and possibly redefine its political and educational agendas. The violent demonstrations evident within communities and universities in many parts of South Africa since they began in 2016 have made this a vital imperative. But what is it that our young people are demanding through both violence and apathy, neither of which promotes learning? In this chapter I explore what is in the hearts and minds of our young learners, and exactly what it is that they require in order to achieve their full potential in the world in which they live.

3.1 How the young plant is trained

We enter school at the will of another. By this time we would have learned that, although independent as beings from our procreators, we often need to obey their will in order to survive as we navigate an unknown and often hostile world. Our intelligence encourages us to investigate this new phenomenon that the people whose wills we have come to trust/fear inform us is essential/non-negotiable. It would seem to suit our progress, so we participate. We engage and

discover that, for the most part and for most of us, it is initially exciting and stimulating. This positive progression is more easily accomplished if we attend a school that encourages play, growth and stimulation. If this is not the case, or if this initial excitement is dulled through a lack of sustained stimulation, our intelligence informs us not to engage too fully with what is on offer as it will not best serve the agenda of our individual will.

Any school system, whatever the quality, only offers choices and opportunities for learning within a structured and unyielding methodology. Unless the individual can fathom how his/her will can engage the intelligence within this methodology, it will remain incomprehensible and "other" to that person. The individual feels trapped and constrained within the confines of the will of another and learning will never be an adventure pursued with attention or passion. It becomes something that their will is subjected to and a battle of two intelligences ensues: the original battle of wills. It is very hard for effective learning to take place in such a situation. Intelligence is not given the space, and therefore the will, to grow, and certainly not the space and time to reach its full potential. Rancière illustrates such a situation when he describes the traditional school as:

> an explication in social act, a dramatization of inequality. Its principle is and always will be antithetical to that of a method based on equality and the refusal of explications. Universal teaching can only be directed to individuals, never to societies (1991: 105).

Rancière insists that "no party or government, no army, school or institution will ever emancipate a single person" (1991: 102). This would seem to suggest that the will is not engaged in such scenarios, and therefore the full potential intelligence of the individual is not able to be realised.

Greene also questions the ability of the school situation to enable and nurture the integral relationship between reaching out to learn how to learn and the "search" that involves a pursuit of freedom. If the learner is not encouraged to develop the will to engage their intelligence, they may never feel the pressure of challenge to pursue their personal freedom. She insists that it is the passivity and the disinterest prevalent in classrooms:

> that prevent[s] discoveries …, that discourage[s] inquiries, that make[s] even reading seem irrelevant. It is not simply a matter of motivation or interest. In this context, we can call it a question having to do with freedom or, perhaps, the absence of freedom in our schools (1988: 124).

In the forward to Greene's *Dialectic of Freedom*, D. Bob Gowin asks if it is indeed possible to educate for "positive freedom" (1988: ix).

Greene takes this question further by stating that even if "given the conditions of liberty" (1988: 117) within a school scenario many people are unsure about embracing it; not wanting to risk being "different; they accede; often they submit" (ibid). If, in addition to this scenario, the individual has been told from birth that he/she is at some sort of a disadvantage (due to socio-political, gender or geographical realities), that person will be less motivated to generate the will to engage their intelligence. Unless something extraordinary happens to change their perception of their reality, they become less and less motivated as they grow older.

Human beings quickly learn the habit of not engaging their will in order to develop their intelligence. The individual must both want to engage their will and believe that they can. They must, above all, understand the point of this exercise. Developing an individual autonomy, which supposes one is "self-directed and responsible; … capable of acting in accord with internalised norms and principles; … insightful enough to know and understand one's impulses, ones motives, and the influence of one's past" (Greene 1988: 118) within the system of the average school, with its deeply rooted history of suppression and inequality, is not an easy task for either learner or teacher.

Greene maintains, however, that because of humanity's "incipient sense of community" (1988: 121), freedom in education cannot be conceived either as an "autonomous achievement or as merely one of the principles underlying our moral life" (ibid). She proposes that humanity has an inherent need to grow and learn, to find personal freedom, as part of a community, however flawed. She illustrates this phenomenon through the story of Hester Prynne, the fallen heroine in Nathaniel Hawthorne's *The Scarlet Letter*, written in 1850 and set in a conservative village during the early pioneering times of colonial American history. Hester, banished from her village for committing the sin of adultery, found some freedom in her isolation, but always yearned to be a part of that same community:

> On the one hand, there was the necessity on the part of a free, thoughtful and sexually alive woman to break out of the rigid forms of theocracy and to challenge everything that the elders took for granted. On the other hand, there was the importance of membership for her, even in an inhumane community (Greene 1995: 92).

She lived out her life in close proximity to that same community that had evicted her so cruelly.

Nyerere also proposes in the Declaration of Dar-es-Salaam, that, although man "cannot be developed by others", he "does not develop in a vacuum, in isolation from society and his environment" (1978: 28). Since the beginning of time, the very nature of learning and the ability to learn has been a communal activity of sharing and mentoring. It is hard to distinguish between knowledge that is inherent, passed "down" or independently acquired. Greene proposes that, in

our quest for knowledge, independence and freedom, we still all "learn to become human … within a community of some kind or by means of a social medium. The more fully engaged we are, the more we can look through others' eyes, the more richly individual we become" (Greene 1978: 3). Greene tells of how Freire describes the moment of learning, or of an attempt to discover oneself, as a situation of "shock or change" (Freire in Greene 1978: 102), or an emergence from oneself. He proposes that we "emerge from (our) submersion and acquire the ability to intervene in reality as it is unveiled. Intervention in reality – historical awareness itself, thus represents a step forward from emergence" (Freire in Greene 1978: 100–101).

There would seem to be a strong argument for the continuation of a communal system of education. It is essential, however, that if schools are to remain a reality they are set up in such a way that the learner's will is encouraged to engage their intelligence to its fullest extent, no matter the socio-economic or geographical circumstances of the learners it serves. The "ignorant schoolmasters" must have successfully undergone this process themselves in order to ensure they are skilled enough to enable the learners to progress successfully through a process of acquiring knowledge.

The nature of the information is not what is important; the manner in which it is acquired is what will result in the most effective learning taking place. As D. Bob Gowin explores in the forward to Greene's *Dialectic of Freedom*, it is the act of "learning, and learning how to learn (that gives us) freedom from oppression" (Gowin in Greene 1988: x). But this is not a static reality. He takes this further by proposing that "meaning, and controlling meaning, is the key to oppression" (ibid).

Rancière proposes that this education system should not be trying to create scholars; it should:

> raise up those who believe themselves inferior in intelligence, to make them leave the swamp where they are stagnating— not the swamp of ignorance, but the swamp of self-contempt, of contempt in and of itself for the reasonable creature. It is to make emancipated and emancipating men (1991: 101 – 102).

Personal freedom, or autonomy, is still often believed to be the "prime characteristic of the educated person" (Greene 1995: 118); the same being that Rancière refers to as the emancipated person. The teacher would need to be an autonomous (ibid) and emancipated (Rancière 1991: 39) person within this system in order to become an emancipator, in order to give:

> not the key to knowledge, but the consciousness of what an intelligence can do when it considers itself equal to any other and considers any other equal to itself. Emancipation is the consciousness of that equality, of that reciprocity that alone permits intelligence to be

> realized by verification. What stultifies the common people is not the lack of instruction, but the belief in the inferiority of their intelligence (ibid).

It is starting to emerge that it is not only the methodologies implemented within this school (which it appears should remain as a model of community educational endeavours) that provide the key to realising this consciousness of personal worth. There is also the question of the principle of equality. As Rancière further explains:

> It is thus not the procedure, the course, the manner, that emancipates or stultifies; it's the principle. The principle of inequality, the old principle, stultifies no matter what one does; the principle of equality, the Jacotot principle, emancipates no matter what procedure, book, or fact it is applied to (1991: 28).

These two aspects of the educational system would appear to be the pathway to a possible response to the questions being raised and demands been made by our young South Africans through their protests and apathy. I refer here to the protest action and dissatisfaction present among a contingent of students at South African universities which commenced in 2014 with the #rhodesmustfall and #feesmustfall campaigns.

These young people have led us to the verge of a very necessary change and our teachers need the skills to enable their learners to navigate this successfully. Although Maxine Greene writes from a North American perspective, she understands the "tragic dimensions in every human life" which provide "images of men and women on the verge" (Greene 1988: 23). The global reality of colonialism and "coloniality" (Mignolo in Gaztambide-Fernández 2014: 209) have brought South Africa to a "moment in our history" when, as Greene states "teaching and learning, if they are to happen meaningfully, must happen on the verge" (1988: 23). If our teachers are going to guide our young South Africans as they navigate a country on the "verge" of either disaster or potentiality they, "like their students, have to learn to love the questions, as they come to realise that there can be no final agreements or answers, no final commensurability" (Greene 1988: 134).

If we understand that in the South African context education is on "the verge", these are very important skills for both teacher and learner to master, and both have to let go of the idea that for any learning process there is only one journey that results in only one outcome that can be assessed as correct. If teachers cannot move beyond this approach their efforts may very easily result in what Jacques Rancière refers to as a "stultifying" as opposed to an "emancipatory" teaching methodology. The emancipatory methodology is the key to the transformative and empowering ability to learn how to learn. It frees the learner from the limitations of any particular teacher, as they are taught how to teach themselves (Rancière 1991: 13).

Within the stultifying approach to teaching and learning, there is understood to be a master and an ignorant person. Information is passed on from the master to the ignorant person with no reciprocal learning taking place. In contrast, within the emancipatory methodology, the learner is taken through a process of self-education which removes barriers that could exist as a result of any deficiency of knowledge or the capacity to engage individually with each learner residing in the teacher and/or classroom reality. Stultification occurs in the situation where "one intelligence is subordinate to another" (ibid); one which occurs all too easily in the South African schooling context where there are often fifty or more learners assigned to one teacher. Rancière proposes that even when the student "may need a master when his own will is not strong enough to set him on track and keep him there … that subjection is purely one of will over will. It becomes stultification when it links an intelligence to another intelligence" (ibid). This linking assumes the one intelligence is greater than another. True emancipatory teaching and learning can only occur when the intelligence of a student maintains its autonomy and obeys only itself "even while the will [of that same student] obeys another will" (ibid). He argues that the Socratic method of instruction, where the intelligence of one obeys that of another, remains:

> Perfect for creating an economic workforce. Perfect for keeping control of knowledge and information. If children have to respect their teacher's knowledge in order to learn, this places huge emphasis on what the teacher knows. Instead we need to focus on … the intelligence and knowledge of each individual learner (ibid).

Greene writes that a style of education suited to creating an effective workforce will result in "men and women experiencing themselves as overwhelmed by external circumstances, victimised and powerless" (1988: 3). If, as she argues in her book, *The Dialectic of Freedom*, "A teacher in search of his/her own freedom may be the only kind of teacher who can arouse young persons to go in search of their own" (1988: 14), then it is imperative that teachers have the will and ability to achieve this in order to empower the next generation of learners with the freedom to reach the full potential of their abilities.

The Socratic method of instruction will result in what Rancière refers to as the stultification of the learning process (Rancière 2009: 10). It is only when an equality of intelligence is understood that intellectual emancipation can be realised. He explains that this "does not signify the equal value of all manifestations of intelligence, but the self-equality of intelligence in all its manifestations" (ibid). There are not two different kinds of intelligence that are "separated by a gulf" (ibid). The learning process remains the same throughout life; we learn the way we learned to walk and talk as children, "by observing and comparing one thing with another, a sign with a fact, a sign with another sign" (ibid). In the child spelling out signs, and in Socrates as he theorises, the same intelligence is at work – "an intelligence that translates signs into other signs and proceeds by comparison and illustrations in order to communicate its intellectual adventures and understand

what another intelligence is endeavouring to communicate to it" (ibid). Rancière proposes, therefore, that there is no Socratic gulf of ignorance to be bridged, we are all simply on a path of discovery, utilising the same intelligence to translate our world into something that we can understand. These paths may not all be the same, but the methodology we use to navigate them is a common intellectual adventure.

The ignorant schoolmaster who can help us on this path is not named thus because he knows nothing, but:

> because he has renounced the "knowledge of ignorance" and thereby uncoupled his mastery from his knowledge. He does not teach his pupils *his* knowledge, but orders them to venture into the forest of things and signs, to say what they have seen and what they think of what they have seen, to verify it and have it verified (Rancière 2009: 11).

What the schoolmaster has to be ignorant of is the inequality of intelligence.

While Greene does not refer to an equal intelligence per se, she states that the idea of "an unequal distribution of talents almost always assumes a conception of single talents, those of most utility to the social system" (1978: 135). The myriad of other talents are often disregarded, with the assumption made that they are of little importance or relevance to a current societal idea of what constitutes progress, and therefore seen as superfluous. This conception makes it very easy to overlook the range and variety of human capacity, and we are judged according to a restricted view of this phenomenon. An education system that espouses the philosophy of equality and inclusivity cannot afford to rate one intelligence/talent above another in its quest to empower and uplift the individual. Greene is therefore of the belief that there must be a sense and understanding of equality in order for meaningful learning to occur; both the teacher and learner have something of value to offer the situation and it is vital that this be acknowledged and respected.

3.2 What is the role of the curriculum in such a scenario?

A curriculum, which includes the choice of learning areas to be introduced to students within such a system, and the further, more complex choice of the specific content to be studied within that area of learning, does not, in the same way that Alexander asserts languages do not, "develop naturally". Languages, like curricula, "are formed and manipulated within definite limits to suit the interests of different groups of people" (Alexander 2011: 312), and the "levels of mystification and, more problematically, the veils of ignorance that delude policy makers and other power brokers into believing that their understandings are 'scientific', defy the logic of mere argument and historical experience" (Alexander 2011: 315).

The curriculum cannot be determined by uninterrogated societal assumptions that the value of one intelligence/language/talent is of greater importance or relevance than another. It is vital, therefore, that the origin, current role and future possibility of the curriculum within any education system be thoroughly and constantly interrogated. In their editorial for the third issue of the EPC's (Education Policy Consortium's) *Post-School Education Review*, editors Salim Vally and Enver Motala write that through this publication they hope to "reconcile the development of knowledge inseparably from engagement with society" because it is only in this way that "the rights of those who are most socially and economically marginalised" can be upheld within the educational context. They refer to this process as "the co-construction of knowledge through the process of engagement" (Vally and Motala 2015).

Mignolo proposes that "all of us who have been educated at least at the level of secondary school are trapped in the Western epistemic and hermeneutical vocabulary" (Mignolo in Gaztambide-Fernández 2014: 202). But, as he goes on to explain, this need not be "tragic" (ibid). Although he emphasises that it remains essential to introduce new concepts in education, it is "necessary also to work with existing ones in order to denaturalise them or, if you wish, to decolonise them" (ibid). This is perhaps what Greene alludes to when she proposes that our education systems, although first conceived as loci of control and then as mechanisms to best serve a capitalist agenda of educating young people to be a part of a workforce, do have "another tendency that has to do with the growth of persons, with the education of persons to become different, to find their voices, and to play participatory and articulate parts in a community in the making" (Greene 1995: 132). Mignolo suggests that this tendency could encourage learners to work from "given concepts" and move beyond to "look behind and under them" (Mignolo in Gaztambide-Fernández 2014: 202).

Rancière too, encourages us to look beyond a potentially tragic present; to disabuse ourselves of the notion that there is a "fatal mechanism transforming reality into image". He posits that there "is no monstrous beast absorbing all desires and energies into its belly; no lost community to be restored. What there is are simply scenes of dissensus, capable of surfacing in any place and at any time". He refers to this phenomenon as the rethinking of the "order of the sensible present".

> What "dissensus" means is an organisation of the sensible where there is neither a reality concealed behind appearances, not a single regime of presentation and interpretation of the given imposing its obviousness on all. It means that every situation can be cracked open from the inside, reconfigured in a different regime of perception and significance. To reconfigure the landscape of what can be seen and what can be thought is to alter the field of the possible and the distribution of capacities and incapacities (Rancière 2009: 48–49).

An empowering system of education needs to allow and, more importantly, enable the learners it serves to question all that is given and rethink the accepted norm of the present and all that it may knowingly or unknowingly represent. It is only through trying to resolve a situation of "dissensus" within the education system that we can disrupt the "order of the sensible present" and find real, democratically driven equality (ibid). This activity is at the heart of the process of decoloniality. Mignolo stresses that "decoloniality is a concept that carries the experience of liberation struggles. It is not a concept born from the history, memories and sensibilities of Western Europe" (Mignolo in Gaztambide-Fernández 2014: 209). Each individual operating within a current reality is capable of being an active participant in shaping the future of that present; capable of disrupting the order of the seemingly sensible present. Rancière urges us to understand emancipation as "the employment of the capacity of anyone whatsoever, of the quality of human beings without qualities" (Rancière 2009: 49). He posits that "there is more to be sought and found in the investigation of this power than in the endless task of unmasking fetishes or the endless demonstration of the omnipresence of the beast". The post-colonial reality of the present is no "beast". It is merely a reality that requires an unpicking and reconstructing by an emancipated "anyone" (ibid).

If the decolonising of the curriculum is therefore to be fully realised, it will have to be carefully deconstructed and reconstructed in such a way that it faces the beast, examines every facet thereof and then reconstructs a new order that places the holistic growth and development of each individual who lives and learns within their current communal reality at its core. Greene writes that the arts:

> have the capacity, when authentically attended to, to enable persons to see and hear what they would not ordinarily hear and see, to offer visions of consonance and dissonance that are unfamiliar and indeed abnormal, to disclose the incomplete profiles of the world (1988: 134).

She explains in the foreword of *Researching Drama and Arts Education: Paradigms and Possibilities*, edited by Phillip Taylor, that "The focus is no longer on the object (the so-called 'art work', the 'text') but on the transaction between the living human being and what is to be grasped, is to be learned" (Greene 1996: xv). She believes that the arts can be used to release imagination and open up new perspectives, and advises that teachers not use the arts to resolve students' vision, but rather to awaken them and help them develop new lenses (1995: 19). She describes her method of instruction as a collaborative search for consciousness, "a reaching out, and intending, a grasping of the appearance of things" (1995: 26) and the curriculum as "an undertaking involving continuous interpretation and a conscious search for meaning" (1995: 96). The role of the arts in the curriculum is to "help us gain multiple perspectives" (1995: 111).

If young people are given the time and space within the curriculum as it exists to reflect on their own life histories, dreams and projects, they may be able to break out of the ideas that surround them, ideas that are taken as given; they can be integral to this process of deconstruction and reconstruction. The societal norms of success or failure, wealth or poverty can all be called in to question if school encourages the growth of young people as "questioners, as meaning makers, as persons engaged in constructing and reconstructing realities with those around us" (Greene 1995: 130).

Mignolo interrogates the meaning of "success" within the art world. He proposes that it should perhaps be determined by how fully the artist has managed to "build decolonial sensibilities, decolonial subjects or, still, help colonial subjects to re-emerge, re-surge, and re-exist" (Mignolo in Gaztambide-Fernández 2014: 205). He refers to this as a process of "delinking" from coloniality. If artists succeed in their work it is because they "delinked, not because [they] have been recognised and 'accepted' in a house [they] are not interested in inhabiting" (ibid). This process of delinking does not involve going "to the mountains [to] make sculptures no one sees" (Mignolo in Gaztambide-Fernández 2014: 206). It necessitates an engagement with the past, present and potential future within the "entanglement and differential of power" (ibid). To implement an inclusive curriculum, which I compare to the creation of said sculptures within an educational environment, both educators and learners who participate in this project will have to operate beyond any perceived differential of power within the school and the classroom and understand "that reality is multiple perspectives and that the construction is never complete, and there is always more" (Greene 1995: 131).

Greene suggests that when we attempt to educate anyone, we "might take into account the possibility that the main point of education (in the context of a lived life) is to enable a human being to become increasingly mindful with regard to his or her lived situation – and its untapped possibilities" (1995: 182). This is perhaps why arts education is integral to a "successful" curriculum. Although Marcuse, when emphasising the emancipatory possibility of an education in and for freedom, states that "encounters with the arts alone will not realise it", he suggests that they will "help open the situations that require interpretation; will help disrupt the walls that obscure the spaces, the spheres of freedom to which educators might some-day attend" (Marcuse in Greene 1978: 72). He describes aesthetic transformation as a "vehicle of recognition" drawing the perceiver away from the "mystifying power of the given" (ibid). Greene augments this view by stating that "art education … can create domains where there are new possibilities of vision and awareness" (1978: 196). She proposes further that:

> participatory encounters with paintings, dances, stories, and all other art forms enable us to recapture a lost spontaneity. Breaking through the frames of presuppositions and

> conventions, we are enabled to recapture the processes of our becoming" (Greene 1995: 130).

But, as has been discussed above and in previous chapters, education in general, and arts education in the South African context in particular, did not evolve within a vacuum.

Andrew describes how arts education "during the decades prior to 1994, was subject to the brutalisation that was integral to the apartheid regime's policies" (2011: 80). The Seed Bird analogy clearly illustrate how this was achieved. When proposing the benefits and advantages that arts education can bring to the classroom, it must be done with a cautionary examination and interrogation of what the perspective, context and agenda of each intervention could possibly espouse. Because, in the words of Andrew again, "learning is not a linear process of moving from the simple to the complex. Learning is rather about understanding how to move in and out of contexts" (2011: 206).

The school of fine art that Margaret Trowell founded in the Uganda Protectorate in the 1930s is an example of an arts curriculum, designed to emancipate and empower, that could not delink itself from the colonial context and reality within which it was established. Emma Wolukau-Wanambwa argues in the abstract to her essay, "Margaret Trowell's School of Art. A Case Study in Colonial Subject Formation", that:

> both Trowell's arguments for introducing fine art into the ›indigenous‹ curriculum and accounts of her teaching methodology reveal that, despite her extensive and sophisticated knowledge of the material cultures of East Africa, and despite her emancipatory intentions, the vision that underpinned her approach to art education was one aiming at the extension of colonial governmentality into the aesthetic realm (2014: 111).

Trowell's art school purported to offer, "with sympathy and understanding, no more than (much-needed) technical assistance and expertise" (Wolukau-Wanambwa 2014: 113). In direct contradiction of this theory, Wolukau-Wanambwa is of the opinion that Trowell's arguments in favour of the teaching of arts and crafts in the colonies were inextricably linked to the same assumption as the civilising mission itself, "namely that the indigenous African population could learn from and adopt aspects of other cultures" (Wolukau-Wanambwa 2014: 112). Homi Bhabha, in his seminal analysis of colonialism, "Of Mimicry and Man: The Ambivalence of Colonial Discourse", written in the early 1980s, describes this civilising mission as one of encouraging and supporting mere "mimicry", which he maintains is "one of the most elusive and effective strategies of colonial power and knowledge" (Bhabha 1984: 126). He reflects with regret that this discordance within the intent and reality of Trowell's intervention resulted in her "near-constant

oscillation between venerating and despising East Africa's colonised cultures, and between the assumption and abdication of her colonial agency" (ibid).

Wolukau-Wanambwa, who feels that her experience of arts education during her formative years was severely and negatively influenced by Trowell's legacy, ends her essay with the sadly hollow statement that "Trowell's ideas continue to impact decisively on discourses of art in and about this region" (2014: 122).

In much the same way, the shift towards a learner-centred curriculum through systems such as OBE and its offspring has resulted in the mistaken belief that the learner's inherent intelligence or knowledge is being understood and indeed accommodated in the average South African classroom. This is not the reality; the notion of an inequality of intelligence remains an accepted truth in all schools, functional or not. This is the premise from which they work, fundamental to their reason for being and how progress is measured: pitting one intelligence against another secure in the knowledge that one is, and always will be, superior to another, and that those who know must impart information and knowledge to those who don't. There is still the inherent belief, made evident through the methodologies used in the classroom, that there is a hierarchy of intelligence, a right and a wrong, a clever and a stupid, a master and a pupil. The learner is further disempowered by the fact that this belief is now more subtly and insidiously present and therefore more difficult to dispel. Rancière describes this as a "coincidence of orbits" and warns that this Socratic method of teaching, "so close to universal teaching, represents the most formidable form of stultification. The Socratic method of interrogation that pretends to lead the student to his own knowledge is in fact the method of a riding-school master" (Rancière 1991: 59). He suggests that in the case where the student is supposedly at the heart of the process, the "stultification is all the more profound" because the more subtle this coincidence is, the less perceptible it is (ibid).

In his closing address (published in the third issue of the Education Policy Consortium's *Review*) at the Colloquium on Socially Engaged Scholarship held at the Missionvale Campus of the Nelson Mandela Metropolitan University (NMMU), Port Elizabeth, South Africa, on 27 May 2015, Enver Motala reflected that the work of educators and education was intensely "political". He proposed that although the presentations at the colloquium reflected in some cases on the question of social change, "they were inevitably also about political and economic change" (2014: 30). He went on to qualify this statement by asserting that although the "discussions about toppled statues are pertinent … they remain only the beginning of the road to transformation" (2014: 31). He refers here to the statues of Cecil John Rhodes, the founder of Rhodes University, and other apartheid heroes, that students were objecting to gracing their campuses. He suggested that "the offences symbolised in these symbols must be used to open up a broader and more fundamental discussion about how we understand transformation so that it is not an end in itself" (ibid).

These sculptures, which in this context I liken to the current South African curriculum, can possibly be seen as the symbolic keys to Mignolo's delinking door, a concept which is explored in depth on page 47 of this dissertation (Mignolo in Gaztambide-Fernández 2014: 205). If the discussions about the future of these statues/curricula are not utilised beyond an attempt at the further brutalisation thereof, any attempt at genuine transformation will be stultified. These discussions can only be productive if they are used to take forward a broader and encompassing agenda for change – a process that must go well beyond the limits of changing the symbols of apartheid and oppression and on to the heart of the history, nature and purposes of educational institutions as necessary public institutions within our seething and still stratified society.

Motala concluded with conviction however, that "society, communities and indeed academics and their institutions were not without the power of agency" (ibid). So although the curriculum and the methodologies of teaching and learning within any educational institution are intricately enmeshed in a complex relationship with a sometimes forgotten past and an always uncertain future, they are in the hands of those with agency: "an agency that could change existing oppressive systems, the cultures and practices associated with them and the ideas on which they feed" (ibid).

What is required is a shift of educational mindset driven by an inherent understanding of what the optimal environment is for individuals and the cultures and societies within which they exist to be able to learn and grow; that which will enable them to reach their full potential. This change cannot be made by people/bodies who are fearful of losing their hold on voters or their perceived positions of power in society. It must be made by bodies/people who are altruistically deciding, based on what considered research has shown to be the ideal methodology of true learning, how young people should be introduced to the world of ideas, problems, realities and possibilities. The grappling with and exploration of these within an ideal environment for learning and growth will ultimately equip them to find patterns and solutions for the survival and hopefully thriving of all that is on this earth. Indeed, for the very survival of that earth itself.

Chapter 4: On observing the germination process

In this chapter I document the research process of practical observation and narrative enquiry of the teachers in two South African schools based in the rural and township areas of Umlazi and Chatsworth, KwaZulu-Natal (KZN) that participated in the ASSITEJ SA workshops. These two schools were chosen at random from the ten KZN schools that participated in the programme. I then document my observations of their workshop participation, subsequent classroom activities and their narrative responses in an attempt to record whether they were able to implement the same methodologies with their learners in their respective classrooms.

In the fifth and final Chapter I will then analyse the resulting observations and narratives in order to establish whether there was any change in the way that teaching and learning was facilitated in the classrooms of the teachers as a result of the ASSITEJ SA intervention. Any findings will be compared to others arising out of similar educational impact studies in order to situate my research within a relevant context. I will explore whether or not the workshops enabled the teachers to be empowered to move beyond the "banking" (Freire 1993: chapter 2) methodologies through which they were taught to a more "emancipatory" (Rancière 1991: 13) exploration of the topic at hand.

4.1 Methodology

The FNB-funded Primary Education Programme (PEP) is currently being implemented in four districts, two in KZN and two in the Free State. The programme encompasses a total of 37 primary schools, spread equally across the four target education districts of Umgungundlovu and Umlazi in KZN, and Fezile Dabi and Lejweleputswa in the Free State. The PEP was introduced by the FNB Fund to provide sustainable, programmatic support to the education system to address key national priorities and challenges confronting the Department of Basic Education (DoBE). The overall goal of the programme is to improve learner outcomes, particularly in numeracy and literacy, at primary education level.

In order to augment the impact of the project, Rand Merchant Bank (RMB) awarded ASSITEJ SA the funding to implement their Kickstarter (KS) programme, using the Creative Voices methodology, in 20 of the 37 schools that are on the FNB PEP. Their mandate was to provide quality arts-teaching methodologies to the Creative Arts teachers within these schools. The proposed RMB programme would then systematically compare schools that are only receiving the FNB intervention with those that are receiving, in addition, the RMB Creative Arts intervention.

For the purposes of my research I focussed on the study of the teaching methods of teachers in two schools that received the supplementary RMB Creative Arts intervention from January 2015

to December 2016. These two schools are based in the Umlazi and Chatsworth districts of KwaZulu-Natal. I observed the teaching methodologies of the teachers that were exposed to the Creative Voices model of arts-education methodologies during the ASSITEJ SA KS workshops. I also observed the teachers as they implemented and experienced this methodological approach respectively in their classrooms.

Before commencing work with the teachers, the KS project first trained a network of locally-based artists (from the areas in which the schools were situated) in the CAPS Intermediate Phase (Grades 4–6) Creative Arts Curriculum to equip them to deliver high-quality and effective interventions across all four art forms: visual arts, dance, dramatic arts and music. The goal was to upskill these artists to become competent facilitators within the educational framework; able to deliver educational workshops for learners and teachers within the project, while supporting the teachers to become more confident over time. This improved their personal capacity as facilitators, while simultaneously creating partnerships within the arts-education sector at large. These Artist Facilitators (AFs) worked alongside the trained teachers in each school for three hours every second week (as per the CAPS curriculum, 1 1⁄2 hours is designated to Creative Arts per week). The hours were loosely divided into one hour for planning with each teacher, one hour team-teaching with the Creative Arts teacher in the classroom and one hour of co-curricular activity; however AFs and teachers reorganised this time as per the requirements of each school.

Training was delivered to the AFs by the Core Facilitators (CFs), a dedicated team of individuals who have extensive history and experience in arts-education implementation. The CFs also delivered training directly to the teachers through carefully planned and implemented workshops that all participating teachers were obliged to attend. These were either held at venues close to the participating schools, and therefore easily accessed by the teachers, or in Johannesburg, where the teachers had to have transport provided for them to attend. Initially the CFs trained the AFs and teachers together in communal workshops. As the AFs gained confidence and expertise in the material, they were afforded the opportunity to run certain sessions within the workshops in order to mentor their development as facilitators. Eventually the AFs were running whole sections of the training under the professional guidance of CFs, thus ensuring that the AFs and teachers developed an effective and productive working relationship that could be carried over into their subsequent work together in the classroom.

The initial intensive training of the AFs covered a period of ten days, and thereafter the teacher workshops were held for three to four days per term over a period of two years. These sessions took place on the last weekend of the school holidays, covering the content of the CAPS for the term to come.

Training in the KS project was therefore delivered through a three-tiered system: One: A group of CFs delivered the curriculum and related methodologies to a team of AFs (sourced from KZN and the Free State). Two: With the assistance of the AFs they offer the same workshops to the Creative Arts teachers from the participating schools. Three: The AFs then use their skills to assist and co-facilitate with the teachers in their classrooms to enhance educational outcomes for the learners.

The workshop methodology, and a significant portion of the workshop material used, was largely derived from the Creative Voices programme, the arts-teacher facilitation programme outlined in Chapter 1. The Creative Voices programme honed Arts and Culture teachers' skills in an experiential pedagogy specifically designed to accommodate the NCS Outcomes Based Arts and Culture curriculum from grades 4–9. Given that the current CAPS curriculum for Creative Arts is slightly different to the previous Arts and Culture curriculum, the material was tailored to become fit for purpose within the KS project.

The teaching methodology of the project is experiential, in that the AFs and teachers participate in workshops which guide them through a step-by-step process of physically making artworks and performances themselves. The result is that the teaching/delivering of the Creative Arts material in the manual is understood and experienced by both AFs and teachers, allowing for a greater embodiment of knowledge.

The two schools that I based my research upon, Nomzamo Mandela Primary and Muzomuhle Primary, are situated in the Umlazi and Chatsworth districts of KZN respectively. Workshops and follow up mentorship were offered to two teachers from each school, who had the support of their district officials, principals and heads of department to attend the KS workshops and host the AFs in the classroom for the follow-up sessions in the schools.

Dipane Hlalele warns that when undertaking this type of community research, conventional research methodologies have historically "often suffered from the drawback of not adequately incorporating and taking cognisance of the subjects of the research process" (2014: 104). He recommends the inclusion of Participatory Rural Appraisal (PRA), which is an approach that "aims to incorporate the knowledge and opinions of rural people in the planning and management of development projects and programmes" (Vesterager et al. 2013: 138). Because the schools I researched are situated within a very specific socio-economic reality, it was imperative that I ensured that their "knowledge and opinions" (ibid) were taken into account throughout the process.

Neela Mukherjee states that if the research methods are restricted to questionnaire surveys, people are the objects of enquiry or investigation and are treated as passive entities (1993: 23).

PRA is a process of participation in which rapport-building enables participants to enable their own analysis and to express themselves "by means of 'verbals' like narration or 'visuals' such as making a map" (Mukherjee 1993: 31). It is for these reasons that I adopted key aspects of this approach in my research. In order to effectively evaluate the results of the intervention being researched, I needed to understand both the personal and professional reality of the teachers under observation. Although the teachers were not able to be actively involved in the planning process, the young AFs (who co-facilitate the teacher workshops with the CFs) were all community members of the areas in which the schools are situated and were directly involved in the planning of the workshops. They were also included in the management and implementation of the programme. Because, however, the teachers themselves were unable to participate in the setting out of research methodologies, I augmented the PRA approach with a more evaluative research methodology making use of observation and narrative enquiry.

The valuable input of the teachers in this process was their creation of unique and original products during their participation in the ASSITEJ SA workshops. These products took the form of stories, dances, musical compositions and 2D and 3D artworks, and formed part of the "verbals" and "visuals" described above by Mukherjee (ibid). Through an observation of the creative process undertaken by the teachers, the researcher is able to acquire new insights into, and a different perspective of, the realities and perceptions of the teachers. For their artistic creations "have the capacity when authentically attended to, to enable persons to hear and to see what they would not ordinarily hear and see, to offer visions of consonance and dissonance that are unfamiliar and indeed abnormal, to disclose the incomplete profiles of the world" (Greene 1998: 128). In this context, it is the unique and varied profiles of the teachers that would be disclosed to the careful observer.

The research methods that I used were the distribution and evaluation of questionnaires given to the principals, heads of department, teachers and AFs of the schools under observation. I also conducted face-to-face interviews with all those who filled in the questionnaires. To expand upon this approach, I extended my research to cover further observation of the resulting songs, poetry, dance, drama and visual art created by the learners in the classrooms of these teachers. Data collected through document analysis, observations, and interviews was therefore collated in tandem with the observation and analysis of actual work created in the workshops and the classroom.

The research data thus comprised both direct life experiences and more oblique references to the same through the dramas, songs, dances and visual art pieces that were created during the process. This methodology is outlined by Susan Chase as one which goes beyond the qualitative inquiry of a formal interview to the more in-depth narrative inquiry which listens more carefully "to the voices *within* each narrative" (2011: 424).

All findings made through observation, the analysis of questionnaires and interviews conducted (qualitative inquiry) were thus used in conjunction with the original stories told through these artistic mediums (narrative enquiry) to research the nature of classroom methodologies implemented by the teachers in the two KZN schools that were at the heart of my proposed research project.

It is important and relevant that the vehicle used to implement the teaching methodology which is the object of my research was the opera. The story of opera singing/the singing of operatic arias in South Africa during the years of apartheid is an interesting (and to an extent tragic) one. A strong choral tradition was maintained within what was then termed the non-white South African population during those years, and there were some notable pockets of operatic practice and excellence. But the segregation of theatres at the time made professionally produced local and international opera accessible only to those who were classified as white. As a result, opera was traditionally associated with a certain sector of society and viewed by many within the anti-apartheid movement as both elitist and exclusionary.

The misconception thus arose that it was appreciated, enjoyed and understood by whites only, which caused a sensitivity around the support and growth of the art form at the dawn of the new South African democracy in 1994. So much so that when the Creative Voices programme was introduced in South Africa in 1999, it was not called "Write an Opera" (which was its given title in the USA and UK when implemented in those countries). It was decided that it would not have been considered inclusive or “politically correct” to impose this on the rural and township teachers that were being targeted by the intervention. It was called "Playmaking" or "Making Music Theatre".

During the course of the last twenty years much has happened to change this perspective on opera. The operatic traditions and artists that were active during apartheid were revived and acknowledged, and many young South Africans of colour have progressed to great professional heights in this art form. It has acquired a new status and has a growing audience; the performers are being celebrated as artists and role models for the younger generation. This is a pertinent example of the misguided and mistaken perception of an unequal intelligence. It is also a wonderful illustration of the emancipation of the spectator, a process that Rancière describes as the “employment of the capacity of anyone whatsoever, of the quality of human beings without [perceived] qualities” (2009: 49).

In her research paper "Why the Arts Matter or Just What Do Children Learn When They Create an Opera?", included in Deasy’s collected works, *Critical Links: Learning in the Arts and Student Academic and Social Development,* Ellen Winner concludes that:

> The ways in which children worked together when creating opera differed from how they worked together in non-opera settings. In opera settings, students were more likely to participate, they were more likely to connect what they said to previous comments, they were more likely to make constructive critique of others, they were more likely to revise their own ideas, and they were more likely to link their comments to a theme that had been raised by the group ... Thus, what students learn from creating operas is how to participate actively and collaboratively, how to take turns, and how to ask questions. They become able to listen to others and take off from what others propose (Winner in Deasy 2002: 105).

The Creative Voices methodology, using the creation of an opera as its vehicle, assumes that anyone can come up with an idea, create a subsequent story with original characters, compose music, write a script, choreograph dances and bring a final full production to fruition. Anyone, including a child, can write an opera. Within the South African context, it is a poignant embodiment of the belief that we all possess an equal intelligence. The teacher's duty is to enable the will within the child to create the opera, and then the space and time within which so to do. An interesting aspect of this Rancièrean analogy is that the teachers themselves have not necessarily written operas before. It is not a prerequisite for them being able to facilitate this process; they have merely been taken through the process of how to enable children to write and perform the opera.

The nature of the opera, its setting and the language in which it is written will vary according to the reality of the individual creator. What remains constant is that the skill and ability to do this lies within each and every individual; it is the will to do so that must be stimulated and enabled. One opera may be more complex than another, but the most important thing is that this is determined by the creator (learner/child), not the facilitator. When viewing the end product, it is always clearly evident whether the process has been child-led or not; an invaluable tool for evaluating whether or not the teacher has been able to suspend their all-knowing Master status, enabling the freedom of emancipated learning to flourish.

4.2 An analysis of the two schools

The two schools that I used for the purposes of my research were very different. In Muzomuhle Primary School (School A) the principal was enthusiastic and supportive and the teachers committed. The teachers were always present and engaged during every aspect of the process and showed that they had the will to learn and were confident in their potential. Each time I visited the school to research how they were engaging with the material they had been exposed to during the workshops, there was a sense of progress being made. The work was being implemented and

the worth of the work appreciated. These teachers were easily made to see the potential in their learners and were prepared to believe that their learners had strengths perhaps previously unnoticed. The principal always welcomed me personally, and if I were there during assembly time, introduced me to the learners and explained why I was there. Everyone was always on time for class or assembly, which the principal led with grace and efficiency. One of the teachers was promoted to head of her phase subsequent to the ASSITEJ SA training because the principal recognised and valued the fact that she had learned new skills and was keen to implement them.

Nomzamo Mandela Primary (School B) presented a very different scenario. The teachers' attendance of the workshops was erratic and the principal unsupportive. In contrast to the promotion offered to the teacher from School A, one of the teachers that had received training for the Junior Phase was moved to teach Foundation Phase. During my subsequent school visits for the purposes of my research, I could tell from the moment I drove up to the gate that this was a very different environment. There was an air of tension within the school grounds and always lots of chaotic, unsupervised noise both in the playground and inside dirty classrooms that were overcrowded with often sullen and unresponsive learners. The teachers often complained of being overworked and did not appear to enjoy being at the school. They always expected their ASSITEJ SA AF to take the lead during the sessions that I observed. This was in contrast to the teachers at School A who were always keen to demonstrate their learning and would always welcome any input that might improve their classroom practice.

4.3 The interviews

4.3.1 School A: Muzomuhle Primary School, Umlazi

The Principal:

When I interviewed the principal of Muzomuhle Primary School, Umlazi, after the training had been introduced, she described herself as being very happy with the results. She said that the training had empowered both teachers and learners as they both enjoyed the activities they were doing within the Creative Arts syllabus. She was also grateful that details of the CAPS curriculum had been unpacked and were much clearer to the teachers. The Kickstarter training had played an important role in making the policy clearer and she was confident that the educators now had a much more informed idea of what to do with the learners in the classroom in order to achieve the desired outcomes of this policy. Even when she spoke of the challenges of implementation, such as the lack of space and a suitable floor for the dance lessons, she assured me that despite this the learners still did the dance.

She said that discipline had improved as a result of a greater interest in learning on the part of the learners and that this was true for other subjects as well. Examples that she cited were that the learner's listening skills had improved in the language subjects and that they followed instructions

better. Having the AF in the school had assisted in the learners needing to understand English, and this had helped their language development. Learners now listened to instructions as they didn't want to miss a step or fall behind.

She said that she would welcome a similar project in Foundation Phase to empower those learners too, and that she would like all the teachers in the school to receive this training. She also spoke of her initial negativity towards Life Skills as a learning area within the curriculum. She now felt that Life Skills is very important for learner's lives. She now witnessed the impact and importance of the subject for the futures of the children. She had also not previously considered that they may want to pursue careers in the arts. Now that she saw how much they enjoyed the arts, she would encourage them to study this subject further at a Technicon, university or college.

Head of Department:

In my interview with the Head of Department (HOD) of the Intermediate Phase she reported that they received no help from the department when it came to Creative Arts. She had always felt it to be a very static subject, but since the training she had come to see how it "made the curriculum talk, made it come alive". Previously they had not known how to manoeuvre within its realm, but now they had the tools and knowledge to do so. She also said that since the training "the kids find a place where they can come alive in the Creative Arts classroom. They own it! It brings a whole lot of happiness". She also spoke of the change she had witnessed in the behaviour of the learners. They had "vibrancy and discipline at the same time. They are very vibrant and yet they are disciplined".

She said that the training had come at a time when "the teachers were blank" and that she wished it could have continued for a longer period. The challenges facing her department were lack of training, knowledge and skills. In her words: "It is a nightmare. You just throw the teachers in the deep end. It is not the teachers' fault, and this results in a finder-finder kind of a thing". Through the training process she saw them become more enthusiastic. She described it as "a guided enthusiasm; guided through actual tasks" and said she saw a growth in them even across other subjects. In her words:

> It unblocks some unconscious mentalities around learning. Creates a flow of learning even in other subjects. Does bring a life to those. It makes kids happy. Teachers are better teachers because they use that approach. Their lessons are better and kids are happier. This means life to me. You brought life to the school. You brought a lot of change to the school. I love this project. I see life in kids. All subjects do not have life in them. Creative Arts feels like a nice break but it is still in the curriculum. It is just different. Your weakest link in the class can just come alive in the class. We can now also channel them to

appropriate schools. Previously this was not possible as we did not have the skills to identify talent in the arts.

She referred back to the way she had been trained, and said that the ASSITEJ SA training had somehow made the curriculum come alive. She explained that "something that is static in the book (the way I was trained) comes alive. This should be a training component that could make a lot of difference. Books can come but will lie flat if we are not trained to use them".

She also noted how the methodologies they were taught through the ASSITEJ SA training made other subjects come alive. She had witnessed them being used in Maths; the teachers "were using the same methodology for counting in maths, which was introduced in a playful manner. It could work. It was pretty much good".

She praised the way the training was aligned with the curriculum. Previously the school had always had traditional or cultural entertainment offered when there was an event or special occasion. It was never embedded in the curriculum or created by the learners. This has now become part of the curriculum and the parents appreciated the extra effort the teachers were putting in as a result of the project.

She expressed disappointment that only two teachers were involved. This could not really influence the whole school. The teachers that received the training taught Grades 4 and 5. Grade 6, which is a transitional-stage class, is where the teachers really needed assistance with methodology as they need "multi skills to contain them". She had seen how the trained teachers managed their classes better. Within their large classes (of up to 50 learners each) there was now "noisy focussed noise". She felt that with more teachers trained, the methodologies could perhaps "permeate to the whole school; be embedded in the school. The skills are transcendent. They can make another subject come alive because of the skills they have learnt. The subject comes alive. It is not dead anymore". At the moment the training was very isolated and she expressed the need for it to be more strategic.

She also spoke of the challenge of space, but said that with creative thinking they planned what they could do with what they have. A positive aspect of the school was that the principal "gives them space but is there for them. I own my learning area. Because I own it I need to be hands on but in a nice way. So that I do not fail it".

The Teachers:

Both the teachers that I interviewed had attended all four sessions during the two years of training. They spoke of now having "advanced knowledge".

The first, a Grade 5 teacher, told of how the learners "love me so much more now. They even sing for me at the beginning of the class and beg me to teach Creative Arts even when I am there to teach my other subject". She felt that the training had enabled her to create a better learning environment where the learners felt "more confident to explore their talents and were more comfortable".

She particularly noticed positive changes in those who she described as her "slow learners". She described how these learners have "come out of their shells and feel more confident. She said she had "even observe[d] new personalities" and said that her learners had become much more curious. She spoke of an integration of these new learning methodologies into other learning areas, but could not be specific when pressed to give examples.

She expressed how helpful it had been to have the AF assist her in the implementation of the lessons and how committed he was to the learners. She said "they love him because he shows them that he loves them too. Children do what you do. If you show them love, they will show you love".

This teacher mentored a new teacher (not trained by ASSITEJ SA) to take over Grades 4 and 5, as the Grade 4 teacher was promoted to HOD of the Foundation Phase, and she herself was moved to Grades 6 and 7.

The second teacher interviewed was the Grade 4 teacher who, subsequent to the training, had been promoted to the HOD of the Foundation Phase of the school. This was an achievement of which she was inordinately proud.

She said that during her training years her Grade 4 learners had responded well to the new way of teaching she had introduced, and that they were interested in both the performing and visual arts. She struggled to articulate how her methodologies had changed, but said that she was now focussing on all the art forms. Before the training she had not focussed on the arts at all, but rather on the personal and social well-being of the learners. She said that her learners were much more interested in her lessons now, and that they were "relieved to have a more informal lesson structure".

At the time of the interview she had just started as HOD of the Foundation Phase and could not really report on the effect the training was having on those learners, but she said that she had easily adapted the lessons to suit the Foundation Phase and was now well able to prepare her lessons adequately; the trained teachers knew how to introduce the arts to their learners now. She said, however, that the two new teachers being mentored by her and her colleague who attended the ASSITEJ SA training really did need to be trained by ASSITEJ SA and mentored by the

AF as well. She said that is was challenging for the new ones, but for those who had attended the training, only “here and there”.

She spoke of how much more supportive the parents had been since they have been shown the results of their children’s Creative Arts lessons. They had an exhibition at the end of the first year and since then “if we need something they buy it or provide it”. She has managed to maintain a relationship with these learners even though she no longer teaches them, and also spoke of the difference it had made to the “slow learners”. She said that they were “good in the Creative Arts and that there is an impact on other learning areas because of their new interrogation of all subjects". She said the ASSITEJ training played a big role in enabling this.

4.3.2 School B: Nomzamo Mandela Primary School, Chatsworth

The Principal

When asked if she were happy with the training that her teachers had received her reply was that she was:

> more than the word Happy. I am short of the words to describe it. Teachers are very happy about it. They have learned a lot. Have competed in cultural competitions and have won. They have trophies. There is a huge difference.

But she went on to say that there were challenges at the school, the main one being the lack of sufficient resources: “In other words the classroom that will be designed to perform this Creative Arts what-what. The resources generally as well”.

When asked how the training had improved any of the challenges experiences by the school her initial reply was that it had “assisted us in terms of providing us with some of the things. Drums, about three of them”. When pressed, she spoke of the skills the teachers had acquired. She said that they were now “skilful about how to conduct the lessons”. She could not answer the question about whether she had seen any changes in the learners since the training. She said that she was “not directly working with them” and that “maybe the teachers would be able to answer that question”.

I asked her if the involvement of the parents had changed in any way since the implementation of the Kickstarter training, and she replied that they had not invited the parents to view anything that the learners had done. But she felt that the intervention had been a positive one and that the training could “take them to a higher level”.

As with School A, she said that space was a challenge and that they were short of classrooms. She explained that the department had promised infrastructure improvements but had not delivered,

and asked if ASSITEJ could donate money to build classrooms. She expressed gratitude for the presence of the AF, saying that he had a good working relationship with the teachers and learners.

On one of my visits the Principal was not at school and I interviewed the Vice Principal instead. She was far more astute with regard to the realities of her teachers and learners, and provided far more insight into the impact of the training than the Principal had been able to do. She said that the teachers "now knew what to do", that they "used to get lost on how to do this, but now you can see the difference". She said that new talents had been identified, whereas previously the teachers had not been aware of their learners' talents. She echoed the sentiments of the Principal in being "proud that groups of learners now going for a competition". She also said that school attendance had improved because the learners had an interest in what was being taught. She had noticed that learners interacted more with their teachers since the training, assisting them with preparation and participation, and felt that this encouraged an environment that was more conducive for teaching and learning.

The Head Of Department:

The HOD, who had been in this position for the last five years, said that the learners were more creative since the training and he had seen them dance. He said that he had always found it very difficult to monitor the progress of the teachers, and to link the curriculum to lesson plans. He said that the lesson plans were submitted to him every Monday and that he would then have to check if they were in line with the curriculum.

He also bemoaned the lack of resources and said that it was a problem if it rained because then the learners could not dance outside. He was also not able to comment on whether or not the parents had become more involved in the activities of the learners since the implementation of the training. When asked if the AF's presence had been helpful, he said that he was very happy for the teachers to have this assistance, but asked if ASSITEJ could not contribute to a new classroom that could be built away from the other classrooms as the noise levels during the creative arts lessons were disruptive, "just because they are singing and dancing and laughing".

I had to have a translator with me for this interview as the HOD refused to answer the questions in English. He told the translator that it had not been right that the teachers had had the opportunity to go on the training and not him. He had also wanted to be given the opportunity to go to Johannesburg.

The Teachers:

I interviewed both teachers that attended the training in September 2016. At the end of the first year of training (December 2015), one of the two that went on the initial training was forced to change to teaching Grade 3 Creative Arts in her school. The ASSITEJ training was aimed at Grades

4 to 6. Her replacement teacher wanted to attend the training in her place, so she could not continue for the second year as, due to project-funding constraints, only two teachers per school were allowed to attend. During the first interview with the two teachers, the one who was allowed to complete the course confessed to not having attended one of the training sessions. They both spoke of how much they had learned through the training sessions and how much confidence they had gained during the workshops. They spoke of the huge amount of knowledge they had gained in a learning area of which they had very little knowledge and were scared to teach.

They went on to say that the learners were quickly able to determine if the teacher "has no knowledge", but now they have the confidence to teach them and are able to answer their questions. The community of practice built up among the ASSITEJ trainees was extremely helpful and supportive. They said that it had helped them create friendships with other teachers that they could call on to assist if there was something they did not understand. They were "able to communicate with one another". One teacher spoke of a new atmosphere that had been created in the classroom; one where "we are able to be friends". They both spoke of a new respect that was building between teacher and learner, learner and learner, and said that "some of the learners are not gifted but when it comes to Creative Arts they are so gifted". One teacher said that she had been able to make use of some of the methodologies learned in her Maths lessons.

Both spoke of how much easier it was to plan and implement their lessons now that they understood the content of the CAPS Creative Arts curriculum. They were also more confident in the basic skills of how to divide a large group of learners into smaller groups and give them different topics to deal with, which has assisted greatly with keeping order in their classrooms with large numbers of learners. This had been particularly useful when they had had to discuss many different concepts within one session. They told of how they had gained an interest in what they were teaching as they now understood it, whereas "before it used to be so confusing".

When asked about any changes in learner behaviour, they said that the learners have become a lot more disciplined and the teachers "have the tools to control the discipline in the school". The learners have "new ways of learning. There is active learning." They also told of how it had improved attendance at school as "they like to come when it is Creative Arts".

One great challenge that they both shared was not having a designated space for Creative Arts. They were sad that there was "no place to hang the learners' work for them to see". They also said that "other teachers complain because the learners make lots of noise. I don't know how we are going to get assistance with that. It is not safe to take the learners outside". They explained that the learners do try and create work for themselves now and that if they could have a designated area the learners "could go there and create for themselves". They also spoke of the

competitions that had been entered, stating that the previous year they had “won two trophies and a certificate in competitions at the district level”.

Both teachers had noticed a new respect being shown each other by the learners. They were learning to “respect their fellow learners and teachers while we are teaching Creative Arts. They are also learning to respect and trust themselves. Especially with the girls”. One teacher told of how the learners had come to thank her for organising a performance, something she had not experienced before. They reported that the parents had not been invited to attend any performance or exhibition given by the learners.

They both expressed how wonderful it had been to have their AF assist them with the implementation of the new lessons and methodology. When I asked them if they would be able to continue with confidence once he had left, I was met with silence. After a while the one said that he had taught them a lot. The other asked that if they had problems in the future, could they please call?

One teacher concluded that, for her, “This project was very fruitful. It made such a difference in my life. I wish we could have more programmes that could develop us as educators. It is also our responsibility to attend further workshops. This was a starting point for me”. The other thanked ASSITEJ for the time, expertise and knowledge. She said that they were both now proud of their teaching and that it had helped her as a teacher and as a human being. “It has changed my whole life completely. I am a shy person and it has helped me to express myself. It has made such a huge difference. ASSITEJ has created a huge friendship with all the teachers. We have a WhatsApp group. We are friends now”. She was group admin. The other teacher concluded that they “need to teach other educators about Creative Arts. They must stop complaining that we are making lots of noise. It is also put at the end of the day and is not a part of the programme as much as the other subjects”.

A new Creative Arts teacher started at the school in 2016. She was fresh out of college and this was her first teaching position. I interviewed her in May 2017. She said that although she had not been part of the training, she had had some input from the AF. He had showed her strategies for keeping control in the class. In her words:

> What I have learned is to use something that they know. Even in mathematics. Close your eyes and use your imagination. He taught me about touch and texture and I discovered the learners can learn angles by touching. Edges and facets. This makes it easier for them to identify something new. I developed self-confidence; learned there is no right and wrong. If we develop self-confidence we come to what is right and what is wrong.

She said that because of the experience she was now able to assist new teachers. She had learned how to develop a story. “If a teacher doesn’t even know how to develop a story the teacher cannot relate to the learner”. She had learned how to create a warm environment in the classroom and to identify learners who were struggling. She made use of the ASSITEJ strategies to identify learning barriers, and now worked with them in groups to help develop them without making them feel inadequate.

She explained that some learners are shy and:

> don’t have the courage to give you that answer. One learner is good at one thing and one at another. As a group you can have an experience of things you are not good at. You know you need a second person to help you. Most of the learners respond to peer to peer help if another learner is helping them. They are willing to help each other. I paired a girl with another learner and she said ‘Wow, good, very good! You are trying now!’ I was very impressed. Give learners a chance to do it for themselves. Each and every subject is broad. You have to look outside for things to make the learners understand. The concept of time: bring it down to a watch. For measurement, use cooking. Use examples of what they do each day.

I was struck by her willingness and enthusiasm to take on new things, even though she had not attended the workshops.

In May 2017 I re-interviewed the teacher who had been trained for only the one year. She said that she had been willing to teach creative arts from Grade 5–7, but was reallocated to Grade 3. It was the HOD who made this decision and she stated that there was some jealousy on his part. He had wanted to travel to Johannesburg but had not been willing to do the course. She asked if it were possible for ASSITEJ SA to intervene in some way, since all that they had invested in her development “was now wasted. I now have a skill. I am passionate. But cannot use it to its full potential. I want to take the school to the next level. They put me under the table again”.

She said that at first she did not know how to introduce Creative Arts, but was now “confident enough to do everything. They have deprived me of that”. She explained that she can now integrate her learning areas. Even outside of Creative Arts, “Some of the learners are so shy. I have seen many talents in these learners. Especially through visual arts”. Because of this she is thinking of studying further in Creative Arts because of its potential to capacitate others. But she said that it went beyond this: teachers could develop new ideas from outside school. She spoke bitterly of the professional jealousy that had deprived her of progressing within this particular school, and hinted at the fact that she would be leaving soon.

4.4 In the Kickstarter workshops

I attended three of the ASSITEJ SA Kickstarter workshops that the teachers attended during the course of my research. One was held in Johannesburg and the other two at two different venues in KwaZulu-Natal. The two teachers from School A attended all three workshops and were present and engaged in all sessions. Only one of the two teachers that commenced the programme from School B completed the full two-year course, and she did not attend all of the workshops. The other teacher completed one year and then was moved to teach Grade 6, so was replaced by a Grade 4 and 5 teaching colleague for the second year. Despite these disruptions within the team from School B, the teachers who attended the workshops were also keen participants who appreciated every aspect of the programme.

All teachers from both schools participated fully in the workshops, creating 2D and 3D images and artworks, choreographing dances, composing music and creating their own original stories which they presented to all participants. Incorporating the observation and analysis of this process into my research methodology is outlined by Susan Chase in *The Sage Handbook of Qualitative Research* as resulting in a research methodology which goes beyond the qualitative inquiry of a formal interview to the more in-depth narrative inquiry which listens more carefully "to the voices *within* each narrative" (Chase in Denzin, N. K. & Lincoln, Y. S. (eds) 2011: 424). The most important aspect of the results of this aspect of my research is that it was truly the "voice within the narrative". The teachers were not trying to say what they thought I wanted to hear or put forward any opinion that may or may not have been their own. Through my observations of their creative journeys I witnessed the teachers expressing themselves with joy and originality. The HOD of School A described what I witnessed in the teachers' workshops perfectly when she said that "the kids find a place where they can come alive in the Creative Arts classroom. They own it! It brings a whole lot of happiness". One of the teachers in School B spoke of how the process "changed [her] whole life completely". She said, "I am a shy person and it has helped me to express myself. It has made such a huge difference". In all my years of facilitating and participating in workshops that utilise the Creative Voices/Kickstarter methodology, I am always struck by how the participants "own it" and how it enables people to express themselves with confidence in their own unique way. This is not always my experience in other teaching and learning workshops, even within the arts.

The Creative Voices/Kickstarter workshop process is an incredibly empowering one. At the commencement of each session I feel sure that I will not be able to achieve what is set out for us to do, but through the patient and positive guidance and mentorship of the facilitators, I do. I watched the teachers grow in confidence as the sessions progressed, coming to believe in their absolute capability of being not only Creative Arts teachers, but artists themselves. The sessions always follow a step-by-step process, introduced by the facilitators who accompany the

participants on their journey, that guides the participants towards achieving their own individual creation. It is always both humbling and empowering to witness the stories told by each participant through their multidisciplinary artworks, which the facilitators are always careful to display or allocate time for the presentation thereof. All the teachers from schools A and B who attended the sessions threw themselves wholeheartedly into the process, and were extremely excited to be able to take what they had learned back into their classrooms. The reality of the classroom, however, with its time constraints and administrative demands, is not an easy one.

4.5 Back in the classroom:

School A had an extremely supportive environment that encouraged the teachers to learn and to excel. Solutions to problems were sought within the school's current realities, and there was an atmosphere of hope and possibility that pervaded all aspects of the intervention. Although the teachers who had attended the workshops, designed to assist with Grades 4 and 5, were later moved to teach Grades 3 and 6, they still received the support needed to do this and felt confident that they could transfer the skills learned.

This environment was not present in School B. Here teachers were not given adequate support to implement their work effectively, and the blame for any shortcomings was always laid at the door of external forces such as the Department or lack of resources. The senior staff were not solution orientated, and any potential the teachers showed to move beyond the limitations set by the oppressive attitude of their superiors was met with resistance and punitive measures. This was clearly not a progressive space within which to work.

I observed some of the Creative Arts sessions in both schools and was encouraged to see that, for the most part and in both schools, they were implementing the skills and techniques they had learned in the workshops. Their classroom sessions allowed the voices of the learners to be heard through the carefully structured process that they had followed during their Kickstarter sessions. Although there is considerably less time in the classroom than in the workshop sessions, the teachers were able to create a democratic scenario where no one voice overpowered another. They received good and regular support from their AF, who assisted them with both preparation and implementation. A sense of pride in their achievements was regularly shown and expressed by the teachers and principal of School A.

A regrettable aggression and apathy in the behaviour of both teachers and learners in School B, however, slowly impacted on this progress. It became more and more visible through their negative attitudes to attendance, cleanliness and respect of each other and facilities, resulting in a lack of dedication to excellence. The only sense of pride that I observed seemed to be found in their achievements through competitions. Resistance to this prevailing norm emerged in small

pockets, but was swiftly suppressed through a lack of the necessary nurturing of the will and ability to implement positive change.

Neither school had ever made any attempt to access the Creative Arts budget that is made available to every South African school each year. It requires that the teacher draw up a budget and submit it to their HOD, who in turn submits it to the Principal, who finally submits it to the Department of Education for approval before the end of each school year. The teacher then has to follow up with the HOD and Principal to ensure that the approved funds are indeed allocated to Creative Arts within the school budget at the commencement of the following year. The final step is for the teacher to cash an approved cheque and then find a way to purchase and transport the materials. In all my years of working in schools I have never known the Department to refuse such a budget request; in all these years I have also not worked within a school that has completed this process without some sort of external assistance; inclusive of sourcing prices, submitting the request and on to the physical buying of the materials. It is a cumbersome process that would appear to have been devised in such a way that makes it almost impossible for the average teacher in a rural or township school with unreliable access to internet, transport and suitable shops to undertake.

Given the very negative scenario of School B, I was truly impressed by the level of understanding and respect the new teacher, hired during the course of the training, had for the processes, philosophy and methodology that the ASSITEJ workshops espoused, even though she had not attended any of them. The AF allocated to the school was able to inspire her to research and adopt them as part of her teaching practice. This was her first teaching post and she seemed to have a true interest (or will) to find ways of teaching and learning that would be effective in the classrooms within which she worked. I spoke to the AF about her and he said that, for him, a constant injection of inspiration into the lives of the teachers is what enabled them to adopt, implement and maintain inclusive and equitable philosophies and methodologies in their classrooms. Although she did not participate in the ASSITEJ workshops, she worked alongside teachers that had, and benefited from a year of mentorship by the AF.

The AF praised the ASSITEJ methodology, which interrogated the intrinsic value of the arts and arts education to offer a considered methodology of exploration and learning. He spoke of the marked difference he experienced when he worked in the Department of Arts and Culture's "Artists in Schools" programme, where there was no training offered to either AF or teacher and no introduction of any sort of philosophy or methodology to be applied in the classroom. The AF was expected to go into the school at certain times to work with the teacher as he/she implemented his/her lessons. The methodology or praxis to be used was never interrogated or discussed. The reasons for implementing arts education in the school were not examined or

verified either; the intervention was accepted as being one of merely transferring existing information from facilitator to teacher to child.

The AF was hesitant, however, to predict what would happen once he was no longer able to visit the schools and mentor the teachers. He went on to explain that, as he saw it, "inspiration feeds on inspiration". If it was not present in the school system it would be very hard to maintain once an alternative source of inspiration (in this case the ASSITEJ workshops and subsequent mentorship offered to the teachers by the AFs) had been removed. He thought that this inspiration could perhaps be maintained and "absorbed into the fabric of the school" through refresher workshops and ongoing, regular AF visits to the school. But he admitted that this would be difficult to achieve if the teachers who attended the initial training resigned from their post, were relocated or subsequently allocated to other subjects. These scenarios had the potential to severely hamper the success of the ASSITEJ methodology.

As we closed our discussion, he pondered on the fact that schools seem to be confused about the role of arts and culture in the classroom.[5] He felt that they assumed they had to introduce specific cultural practices into the arts-education curriculum and that this actually stifled creativity. He proposed that instead, as he saw it, these preconceived notions of what actually constitutes the practice of both arts and culture needed to be set aside and a new culture of love, inclusivity and a respect of the self and each other be nurtured. He felt confident that this could be achieved through the arts-education methodologies the ASSITEJ SA intervention was introducing in schools.

On Wednesday 27 February 2019, Pauline Dalais and Mpumy Ndlovu, two ASSITEJ SA arts facilitators in KwaZulu-Natal, visited Muzomuhle and Nomzamo Mandela Primary Schools to interview the principals and update me on the progress the schools were making with their Creative Arts teaching and learning.

I had asked them to ascertain, where possible:
1. What was still happening in the schools since the project was finished and since facilitators left the schools?

[5] In his interview with Walter Mignolo, Rubén Gatzambide-Fernandez asked if there could be "artists without colonisation". Mignolo replied that the ability to deconstruct and reconstruct one's reality came from "memories, sensibilities, skills, knowledge that were 'there' before the imperial contact with European education" (2014: 202). He proposes that these are inherent attributes have "became trapped in the category of … art and folklore [which are] two Western concepts, not two differentiated ontologies" (ibid). This is a valuable proposition to bear in mind when the question of where art begins and culture ends in school is raised. The "memories, sensibilities, skills, knowledge" of every human are formed within the society and culture of that individual, impacted on by colonialism and coloniality, and are able to be explored and expressed through their art. Neither concept can or should be defined, packaged or labelled in isolation from each other or their particular realities.

2. What had made this possible?
3. Who was still continuing to do the arts in the schools?

MUZOMUHLE PRIMARY (School A)
They met with the Principal and the two Creative Arts educators who participated in the Kickstarter workshops from 2015–2016. The educators reported that the Kickstarter intervention had helped them immensely because it made teaching easier. They still continue to use the skills acquired through the programme. The challenges they raised had to do with particular curriculum requirements, such as music note values, with which they would have appreciated more assistance. No new arts workshops had been offered to the school since and they both expressed the wish for more. Both teachers were still teaching Creative Arts and really enjoying their work in the school.

NOMZAMO MANDELA PRIMARY (School B)
They were welcomed by Principal who then "allowed us to proceed" (the particular words chosen by the interviewers which summed up my experience of the school exactly) to the staff room to liaise with the two Creative Arts educators who participated in the Kickstarter workshops from 2015–2016. A third teacher, who was also involved in KS, has since left the school. Due to staffing changes, neither of the remaining teachers still teach Creative Arts. They said they had "fallen in love with the subject" after the Kickstarter intervention, as they found it simplified and unpacked Creative Arts, thus making it easier to teach their learners. They said Creative Arts was now being taught by educators who had no knowledge or passion for the subject. These educators regularly asked the two who attended the workshops for assistance. Both teachers said that if given the opportunity, they would gladly go back to Creative Arts and are prepared to teach it for all grades. They said that they had discovered when teaching Creative Arts that they had previously "under-estimated the learners". During the course of the Kickstarter intervention, the learners "had excelled in story-telling, poetry, visual arts and singing". There had been no other arts facilitators at the school since. One of the teachers said that she was now learning sign language in her private time and was teaching isiZulu. The other teacher was teaching Grade 2.

4.5 Where are we now?

It is interesting to note that ASSITEJ SA, with the support of the Western Cape Education Department, has now started introducing Creative Arts workshops for teachers that are part of this province's Afterschool Gamechanger programme. The Afterschool Gamechanger programme was introduced in January 2017, and attempts to provide learners with meaningful afterschool activities. One aspect of these activities is arts education. It would be of great value to interrogate this ASSITEJ SA intervention, comparing the impact, both immediate and long term, on the teachers and learners of the afterschool programme with the teachers and learners who took part

in their Kickstarter Creative Arts programme. This would give some insight into whether the ASSITEJ SA Creative Arts workshop methodology is more effectively implemented within or outside of the classroom scenario. To date, no such impact study has been done.

Another interesting development within the South African arts-education sector since I commenced my research in 2015 is that the ASSITEJ SA Kickstarter workshop sessions, adapted to fit the time constraints of the current school timetable, are to be set out in a text book that is to be made compulsory for all schools to use from January 2020. The danger of this is that the methodologies, which require an experiential intervention within a workshop situation in order for them to be fully understood and mastered, will not be easily assimilated and applied through the reading of a manual. This text book project is, however, a tentative step towards a better future for arts education in the South African classroom. It is also the embodiment of a long dreamed of symmetry of philosophies (within the informal arts-education community of Johannesburg in particular) in that it will incorporate the magnificent book published by the Imbali Visual Literacy Project, *The Imbali Artbooks Adventuring into Art*. The massive contribution that Imbali has made to arts education was acknowledged by William Kentridge, Sam Nhlengethwa and Nandipha Mntambo in their conversation at the launch on 17 July 2018. Although it is distressing that the valuable contributions of Creative Voices, Imbali Arts, ASSITEJ SA and other worthies of the field have been overlooked and undervalued for so many decades of their existence, this long-awaited and extremely valuable visual arts-education book, to be used in conjunction with the ASSITEJ SA textbook, will be an undeniable asset to teachers in the classroom.

Chapter 5: Reaping possible rewards

In the final section of this dissertation I evaluate the findings as set out in Chapter 4 and interrogate what these could mean for both in-school and afterschool arts-education programmes in South Africa. I also use my research finding to attempt to define and explore the professional reality of the South African teacher and how this could impact on their being able to implement the arts-education teaching methodologies as embodied in the ASSITEJ SA Kickstarter workshops in their respective classrooms. I touch briefly on what this could mean for the education (both in-service and pre-service) of South African teachers, and what the possible implications this could bring to bear on the determination of future cultural and education policies in South Africa. I also briefly explore whether the knowledge gained is pertinent only to the arts education sphere of education, or if it could be applied to all learning areas within the context of all South African schools. All findings are articulated and discoveries illuminated, providing platforms for further research in this field.

5.1 What my findings would suggest

- **The vocabulary remains reminiscent of colonial times. This is a dangerous and entrenched form of coloniality.**

Language is important. The words used in educational institutions that are attempting to liberate its young learners are not benign; they define and articulate philosophies and ideas. The particular words we use are chosen from a past that shaped us. Thus the words used within an educational context shape the nature of that contextual present. The words provide the context. We have to rethink how and why certain words came into being and consider carefully how they should be used for future emancipation from an oppressive past. I tried to eliminate all use of the words “train” as I wrote this research paper. A young plant is “trained” by its master much the same way teachers were “trained” in the “Teacher Training Colleges” present under apartheid. They were created to “train” teachers to support and uphold the apartheid philosophies in their classrooms and were thus eradicated under the new democratic rule of the liberated South Africa. If we had simply changed the words (a "Teacher Enrichment College" perhaps) would it not have been better than eliminating what could have been well-resourced useful learning spaces for the rethinking of education into an emancipated future?

There were many words used during my interviews with the teacher, principals and HODs that were direct descendants of those used for the purposes of oppression during colonial times. We must root these out, especially in our schools, because they cause the continuation of modes of thinking that we need to escape. It is not liberating to adopt the vocabulary of anyone without an interrogation of its inception, and the reason for its inception. Once again Mignolo’s “delinking”

process, as described on page 47 in this dissertation, is required (Mignolo in Gaztambide-Fernández 2014: 205). This is not simple and cannot be done without the devotion of a considerable amount of time and thought to the process. These words need to be examined carefully in order to interrogate their history, meaning and context and the effect this history may have on our psyche, the psyche of the teacher and the learner. Only once this is done can the user decide whether they should or should not be used. Words are not neutral; they can have an insidious impact on how we perceive ourselves and our current reality; they can unknowingly trap us in a past we think we have escaped.

Most of my interviewees referred to the Kickstarter workshop "training". The HOD of School A also spoke of how the Grade 6 learners were at an age that they needed to be "contained". These are restrictive terms in which the idea of control and power of one person over another is implicit. In School B one of the teachers interviewed referred some of the learners not being "gifted". What does that even mean in this context? I am reminded of the "gifted child" programme implemented in certain South African high schools during my time there in the early 1980s. Specific children were identified as "gifted" and offered extra tuition in their areas of "giftedness". It is a divisive term that should have no place in the vocabulary of a democratic teacher. The same teacher also spoke of now having "the tools to control the discipline in the school". This is more a prerequisite of an oppressive regime than a progressive school. One's choice of words in any educational context is important. Words, if not carefully crafted, can create deep and lasting inequality in these spaces. Teachers need to address their learners in such a way that they can respond "as people; in the way you respond to someone speaking to you and not to someone examining you: under the sign of equality" (Rancière 1991: 11).

A teacher on one of the workshops asked me who the Visual Arts facilitator was to be for the weekend. I pointed to Jill, a white woman busy preparing her session, and told her that she was the one. The teacher looked at her and said, "Oh, the madam." The Madam; the Madam of this lady's past; the one who most likely employed her mother as a maid during a time when she would have been seen as little more than a slave in such a position. Suddenly, in that space of democratic equality that is the ASSITEJ SA workshop, I felt the jarring hideousness of the past creep in and create a gulf between us, between myself and Jill, innocently going about her work, and the teacher. I was bereft of words. There were none to breech the gulf that one word had created.

- **Resources are not the issue. It is the knowledge of how to change and the facilitated will to do so that are needed.**

In both schools, the lack of resources was raised as a barrier to progress. More had been done in School A than in School B to mitigate this, and a more positive attitude to the value of what the Kickstarter workshops had added to the school prevailed. There was a very definite sense in School

B, however, that the funding of more classrooms and similar such interventions would be appreciated, if not expected, as being of greater benefit to the school.

We have been trapped into believing that we have to have everything of the best at our disposal in order to achieve our best. This phenomenon is a particularly prevalent within the educational sphere. In many ways I believe that this is a result of well-intentioned interventions implemented by wealthy donors. The old adage of “throwing money at the problem” persists within our schools and institutions of higher learning. During my years of working full time and sometimes part time at Tshikululu Social Investments (2010 to 2017), an organisation that managed the distribution of around R500 000 000 worth of clients’ corporate social investment contributions to beneficiaries each year, more than 80% of that went to non-profit partners who were working towards the promotion and upliftment of education. The government contribution towards education in South Africa is also the largest line item on the national budget each year. There would not seem to be a lack of funding available to try to address the issues our education system is still experiencing. Why is it that all this money is not improving the average classroom reality for the majority of our South African learners?

In 2014, one of Tshikululu’s biggest and most long-standing clients, The Anglo American Chairman’s Fund, employed a researcher, Neissan Besharati, to investigate the impact of their financial investment in the schools within their areas of contribution over the last 20 years. I attended his very disheartening presentation of findings, which revealed that the matric results of the schools in their area of operation had actually worsened during that period of time. These findings were set out by Anine Kinian in her article, titled "Miners Pouring Millions into Education and Training", written for the online publication *Engineering News*.

There were wonderful stories of individual successes of certain students (which had been well publicised in each annual report and their publicity material) but the overall impact was a negative one. The researchers surmised that the interventions, which focussed on activities that would benefit the mines in the long run, such as the building of science labs and the provision of white boards and other resources aimed at improving the education of future engineers, had impacted very effectively on those few students who had an interest in that area of learning. The other students, depressed by the information given to them that unless they could succeed in those areas they were doomed to be miners working underground (which was the only option those young people witnessed in these particular areas) just gave up and lost interest in the whole educational project. They lost the will to learn. The closer the proximity of the school to the mine, the worse the matric results were (Kinian 2014).

It is easy to pick an area and spend a lot of money on it in the hope that things will improve holistically. This has been proven not to work. Unless the funds can be found to make every aspect

of every school a 21st century masterpiece of educational excellence in every field, we have to be very cautious when distributing resources. We hear endless tales of the miracle school under the tree; the high-performing schools in ghettos riddled with violence and crime. Effective learning can be nurtured if the will of each individual is engaged, and this does not have to entail huge investments in resources beyond the nurturing of the skill and growth of the ignorant schoolmaster – the teacher ignorant of the knowledge of an unequal intelligence. The learner who can excel in Maths and Science and go on to become an engineer has an intelligence equal to the one who excels in Creative Arts and goes on to become a graphic designer, actor, musician, or indeed, an engineer. Learning can happen in classrooms that have access to very little in the way of expensive equipment, but cannot occur equitably in an environment of inequality: an environment that does not take the untapped will to learn that resides in each unique individual into account and find ways to nurture each unique will of the individuals involved.

This does not negate the necessity for a clean and safe environment; School B was sorely in need of an upgrade. Acknowledgement must also be made of the hardships the average rural and township child has to endure just to get to school and back; the humiliations of disgraceful amenities they often face once they are there. This is not acceptable or right. The whole process of education needs to be one where the child is validated and nurtured, not neglected and negated. But it is often not a lack of resources that results in this neglect and negation. The Principal, teachers and learners in School A faced all the same deprivations that were experienced in School B, but their attitude to how they would overcome these was positive and resourceful. They understood that successful nurturing of the will to learn can take place within a democratic and conducive environment, no matter how basic.

The teacher, supported by his/her colleagues, needs to be able to create the environment where the child's will can be engaged to undertake the challenge of acquiring new knowledge. This does not have to mean the building of more state-of-the-art schools; it necessitates the rethinking of what happens within each school and classroom, which has to be clean, safe and democratically run by a well-supported, motivated, thoughtful and empathetic team of colleagues.

Equality of educational opportunity lies in upholding the belief that every school, teacher and child has the equal right and ability to achieve their full potential, not in a mindless and unequitable distribution of resources. The resources to uphold this belief exist in this country. It is the necessary will to relinquish the unequal and questionable power structures within the educational space that is lacking. The same experts who try to decolonise every aspect of our educational system do not understand that a simple acceptance of the value and ability of each and every contributor to that space is the key to that door. Even those who do understand this have little or no idea how to effectively include that value and ability within the system, because that system

does not encourage or allow them to disabuse themselves of the idea that someone, somewhere (perhaps it is themselves) ultimately knows best.

- **The Kickstarter workshops empower and liberate the teachers.**

In all my years of participation in and facilitation of these workshops I have been overwhelmed by the way in which teachers have embraced the opportunity to play – to be able to explore new things with their bodies and minds. Even today, I throw something new into the mix and expect resistance, resistance to trying out that floor-level dance move, to becoming a strawberry, to drawing a frog. There is none; teachers want to learn and they want their learners to learn, and they genuinely welcome being introduced to new ways of how to achieve this. They also welcome the opportunity to move beyond the lecture-type scenario into a scenario where you learn by doing; not merely doing what one is told to do, but adding a unique and original touch to each step. The birds seen below, which were created by teachers and students during the ASSITEJ workshops and subsequent lessons, are a far cry from the formulaic, identical, two dimensional Seed Birds of the past.



Their sense of achievement when they see an artwork they have created hung on the wall for all to see and admire is always clearly visible. These artworks, presented alongside many of those created by their peers, are completely different from each other, even when all participants were given the exact same set of instructions during the process of creation. They realise that through this process they have created something new, unique and original. The pride in their eyes when the "audience" of their peers applauds a dance they have choreographed and presented, a piece of music they have composed or a piece of theatre they had a hand in creating is visible for all to see. Even if their only personal or individual contribution was to create the title of the piece, the sense of ownership and personal artistic achievement is palpable.



Through these artworks, and the teachers' responses to them, it is shown in practice that "any human work of art is the practice of the same intellectual potential. In all cases, it is a question of observing, comparing, and combining, of making and noticing how one has done it" (Greene 2009: 36). Greene suggests that "we are fully present to art when we understand what there is to be noticed in the work at hand, release our imaginations to create orders in the field of what is perceived, and allow our feelings to inform and illuminate what is there to be realised" (1995: 138). The teachers derive the same joy and benefit from the creation and study of these artworks as they would from that of the most famous piece of any artform in the world. This is the embodiment of Rancière's conviction that we do not operate on "two levels of intelligence".

The teachers often come from very oppressive work situations. Professional jealousy and a lack of collegial support such as were witnessed in School B prevail. The support and validation they receive from the facilitators and their peers during the workshops is invaluable. The support they see the facilitators give each other is always noticed and appreciated. This is often commented upon and appreciated in feedback sessions. “If only we had that in our staffrooms, imagine the difference it would make”. – this in response to one facilitator passing another a needed khoki without being asked to do so. At the same time I have witnessed how empowered the teachers are by their ability, within this space, to disagree; to have their own opinions and question those of others without fear of censure. The teachers feel that within the environment of trust and exploration that is nurtured within the Kickstarter workshop environment they can be free to dissent, and thus reach a true consensus through discussion and negotiation. In the introduction to Rancière’s *The Ignorant Schoolmaster,* Ross writes of how Rancière describes “equality” as something arrived at through “division rather than consensus” (Ross in Rancière 1991: xxii). Division is hard to manage within a school scenario and therefore not encouraged. In School B dissensus had a severe and negative impact on the psyche and daily classroom activities of the teachers, and there were no platforms for negotiation or discussion within the school structure. Consensus, therefore, in many schools is reached through a vote or through the instilling of a culture that renders certain issues quite simply non-negotiable.

Within the Kickstarter workshops the teachers are also able to move beyond the fiercely and often disempowering competitive nature of the average school and classroom. Virginia Woolf warns of the danger of placing too much value on such a system of meaningless reward, and equates it to walking “up to a platform and receive from the hands of the headmaster himself a highly ornamental pot” (Woolf 1957: 110). She postulates that, as “delightful as the pastime of measuring may be, it is the most futile of all occupations, and to submit to the decrees of the measurers the most servile of attitudes” (ibid). Like Greene, I believe that “the measuring Virginia Woolf described, the comparing, the ornamental pots ... close off opportunities for self-creation” (Greene 1978: 246).

Reflecting on what one has achieved, and application of logical thought to the process by which it was enabled, are vital and important aspects of the learning process. These skills are encouraged and nurtured within the Kickstarter workshops. Recognition of achievement through an acknowledgement of product is also of great value to personal growth, and as such all artworks and productions created are given due and genuine credit. But, as Greene proposes, “the point of cognitive development is ... to interpret from as many vantage points as possible lived experience, the ways there are of being in the world” (1998: 120). It is the very process of creation and reflection that enable this development, not the external recognition of the product.

The HOD of School A described the Kickstarter workshops as "a guided enthusiasm; guided through actual tasks" and said she saw a growth in the teachers even across other subjects. In her words:

> It unblocks some unconscious mentalities around learning. Creates a flow of learning even in other subjects. Does bring a life to those. It makes kids happy. Teachers are better teachers because they use that approach. Their lessons are better and kids are happier. This means life to me. You brought life to the school. You brought a lot of change to the school. I love this project. I see life in kids.

One teacher from School B concluded that, for her:

> This project was very fruitful. It made such a difference in my life. I wish we could have more programmes that could develop us as educators. It is also our responsibility to attend further workshops. This was a starting point for me.

The other thanked ASSITEJ for the time, expertise and knowledge. She said that they were both now proud of their teaching and that it had helped her as a teacher and as a human being:

> It has changed my whole life completely. I am a shy person and it has helped me to express myself. It has made such a huge difference.

If, as I earlier explain that Greene proposes, "only a teacher who is present to herself or himself, who has achieved some personal autonomy, can take the risks required to move others to choose themselves" (1978: 249), then these testimonies provide very valuable insights into the role the Kickstarter workshops can play in enabling teachers to achieve their own personal autonomy. As Foucault states, "thought is freedom in relation to what one does" (Foucault cited in Greene 1984: 388).

- **The Kickstarter workshops enable teachers to envision a different teaching and learning scenario.**

Through the workshop process the teachers are encouraged to think beyond:

> the clocks that play such an important part in classrooms, or school bells, or loudspeakers blaring at the beginning and end of the day; about calling individual children 'third graders' or 'lower track'; about threats to summon the remote principal (Greene 1998: 122).

They are invited to question, as Greene does, why exactly it is that "these phenomena be presupposed as a 'basis' for thought and self-identification" (ibid). They no longer take as a given that the chalkboard be placed in a certain position, encouraging "the peculiar distancing of the teacher at the front desk" (ibid). The process enables them to "find a means of making all this an object of thought, of critical attention" (ibid) and not to be taken as predetermined, unalterable truths. In this way the teachers start to look beyond the problems, which are many and various, and see solutions, or possible pathways to solutions; they also understand that they do not have to do this alone. This is important for, as Greene posits, "only when individuals are empowered to interpret the situations they live together do they become able to mediate between the object-world and their own consciousness, to locate themselves so that freedom can appear" (ibid).

They appreciate the understanding given to their particular scenarios by the workshop facilitators, and appreciate the time and space they are given to share their sorrows, failures, joys and successes. The teachers start to envision a viable future for themselves as an excellent Creative Arts teacher, not just as an overlooked teacher lumped with an unimportant subject that no one else wants to teach; this is something that they can be good at, something they can enjoy, something that will help them to draw in those children that they did not know how to control, let alone teach. The Creative Arts teachers of both schools A and B began to notice that learners that they thought were "slow" started to flourish in their classes. The teachers began to envision a more hopeful path through school for these learners, through the nurturing of their "imagination and the exploration of alternative possibilities" (Greene 1998: 119) for them and their futures. It seems clear, as Oliver and Bane have said, that young people "need the opportunity to project themselves in rich hypothetical worlds created by their own imaginations or those of dramatic artists" (cited in Greene 1998: 119). It would certainly seem true for these learners.

These learners need their teachers to work with them "for the kind of synthesis and awareness that open the way, the praxis as those students explore their common condition and work to transform what is given to them as inexorable" (Greene 1978: 108). In many instances the learners have come to see their underachievement within the school as their own inexorable reality. Greene proposes that these learners "may not chafe under the inequities being kept alive through schools, as inequities often are; they are likely to treat them as wholly 'normal', as predictable as natural laws" (1998: 125). Rancière asserts that it is "useless to discuss whether their 'lesser' intelligence is an effect of nature or an effect of society: they develop the intelligence that the needs and circumstances of their existence demand of them" (2009: 51). The teaching methodologies the teachers learned in the Kickstarter workshops enable them to rethink the "needs and circumstances" (ibid) of these learners, and engage their wills to develop a new intelligence in the Creative Arts classroom. Some start to apply these methodologies in other subjects and are overjoyed when they work.

Many teachers speak of the growth of love and friendship between them and their learners. Before participating in the workshops they were always afraid that a letting go of absolute control would lead to a lack of respect for them as teacher, but they say with joy instead that the children "like me now".

As Rancière has told us, there are many versions of the sensible present and all are possible (2009: 48). Greene states that "it requires a profound understanding on the part of the teacher, who has to live in a kind of tension simply to function as a free agent, to make choices appropriate to the often unpredictable situations that arise" (1978: 248) within their classroom reality. After the workshops, often for the first time, I see teachers beginning to imagine a classroom, even one that welcomes up to 50 or 60 children, where they are not constantly fighting for control. They imagine their learners enjoying themselves as they learn new skills; they are able to set aside the fear of having to push their learners to do things against their will. But the role of imagination is not to resolve, not to point the way, not to improve. It is to awaken, to disclose the ordinarily unseen, unheard and unexpected. It is to disrupt the order of the sensible present.

- **Unexpected consequence: Huge strengthening of knowledge and skills within the cohort of ASSITEJ SA AFs.**

The growth and development of the facilitation skills seen amongst the AFs during the first and second phase of the KS workshops was phenomenal. This could almost be considered an unintended consequence as it was not one of the major reasons for implementing the programme at the outset. I had also not set out to study and document this phenomenon. During interviews and post-workshop school visits it became evident that the AFs, through their increasingly skilful participation in the workshops and follow-up classroom mentorship, played a very major role in the successful implementation of the methodologies by the teachers on their return to the classroom.

I had a personal experience of great frustration when participating in an early Kickstarter workshop about a year into the intervention. A particular AF had gained confidence in the material and had become a complete master explicator, to the extent that I had to leave a group that he and I were both a part of during one of the sessions because I became so frustrated with his complete lack of embodiment of the Kickstarter methodology of inclusion and equality. He wanted to fast track the learning of all present by informing them of how to do everything. I watched the teachers slowly withdraw and let him take over the whole group project. A year later I participated in another of the Kickstarter workshops and was astounded at the change in the attitude and methodologies of the same AF. He was able, without being controlled or coerced in any way, to participate fully in groupwork activities without once resorting to inappropriately taking the lead/demonstrating his personal skills/dominating the discussion. Although his naturally forceful

and dynamic personality was in no way curbed, and his knowledge of the material had further improved, he was able to allow the other members of the group of which he was a part to express their views, put forward their ideas and to democratically guide the progress of the group from a place of dissension to one of agreement. The shift in his methodology was quite astounding.

The AFs are learning invaluable skills as facilitators that could easily be translated into further opportunities for growth within ASSITEJ as Core Facilitators, or opportunities within another company. Could this phenomenon provide a clue as to how teachers should or could be "trained"? Further research into whether they would be more successful at delivering Creative Arts within the school situation than the teachers that participated would need to be done. A comparison between the teachers and the AFs, from inception to evaluation, would provide valuable insights into what the ideal scenario for the implementation of "teacher training" and arts education, within or without the classroom, could possibly embody.

- **The school reality does not afford teachers the opportunity to implement beyond the most basic of changes in their methodology, and then only if they have the support of their superiors. These opportunities often do not last.**

This was a difficult section to write; a river of current despair drowning a glimmer of future, perhaps misplaced, hope. As I write I understand there can be no realisation of any form of hope without considered and sometimes controversial action by all concerned to shift an entrenched present, a present that is accepted by most to be the only sensible future. I commence with these two quotes from Rancière and Greene, the stalwarts of my journey:

> The Old Master might one day take it into his head to train to read by words and only then, maybe, would we have our students learn how to spell them. And what would result from this apparent change of posture? Nothing. Our students would be no less emancipated and the children of the Old Master no less stultified. ... The Old Master doesn't stultify his students by making them spell; he stultifies by telling them that they can't spell by themselves. Making them read by words won't emancipate them; it will deaden them because he will be very careful to tell them that their young intelligence can't do without the explications he pulls out of his aged brain. It is thus not the procedure, the course, the manner, that emancipates or stultifies; it's the principle. The principle of inequality, the old principle, stultifies no matter what one does; the principle of equality, the Jacotot principle, emancipates no matter what procedure, book, or fact it is applied to (Rancière 1991: 28).

> In a public school ... we scarcely notice that there is a hierarchy of authority; we are so accustomed to it, we forget that it is man-made ... (Teachers) take for granted the

> existence of a high place, a seat of power ... Their acquiescence (to orders) may have nothing at all to do with their convictions or with what they have previously read or learned. They simply see no alternatives ... The constructs they have inherited do not include a view of teachers as equal participants (Greene 1978: 44 – 45).

It is not enough that we introduce a methodology that allows teachers to imagine the idea that there "are indeed alternatives". The challenge is whether they can continue to implement those alternatives within the system of often glaring inequities within which they are working.

Teachers have to account for all that they do through the equivalent of the enormous waste of time, resources and energy that was the Portfolio of Evidence required as part of the OBE system. Thankfully these portfolios are no longer a requirement, but the only way their progress with learners is measured is through the ticking off of boxes that verify the presence of worksheets that the learners must still stick into books, together with the submissions of marks the learners receive at the end of each term. In a school with little in the way of access to glue, scissors and effective space, the process of sticking in worksheets can take up to an hour each time. The teacher does not want this to be done at home as it is an important aspect of her evaluation, so up to a third of the week's allocation of time for Creative Arts can be spent getting learners to stick worksheets into books.

Very little or, in some cases, no monitoring of classroom activity is done by the Subject Advisors, external agents who monitor the progress of the teacher on behalf of the Department of Basic Education. The Subject Advisor for schools A and B was responsible for over 300 schools in a wide and far-flung rural and peri-urban area of KwaZulu-Natal. Realistically, he could not manage to visit each school even once a year, let alone actually engage with the children regularly himself. These advisors therefore visit each of their schools occasionally, speaking only to the principal, HOD or teacher and checking on the pasted worksheets and submitted marks. Completely negating the personal and individual development of each child within this system, the supposed progress of the teacher is evaluated.

The reality in the majority of South African schools – rural and township schools in particular – is a hard one. Even with a supportive principal, the everyday relentlessness of it is tough. The amenities at the school are basic and the ablution facilities, particularly those of the children, often noisome and inadequate. There is seldom a salubrious staffroom for the teachers and the classrooms themselves are often in bad states of repair. The children come from a variety of socio-economic backgrounds, with unemployment, exposure to violence and crime and absentee parents often common realities within their homes and communities. In a day that is divided into 30-minute lessons, a new group of these wonderful, fraught and complex little beings, sometimes up to 50 or 60 of them, enter the classroom every half an hour. This happens up to 10 times a day,

every day of the school week. Greene speaks often of how important it is for the teacher to be free before she/he can in any way guide the young learner to their own sense of self (1988: 14). There is no time for this in these classrooms.

This whole system of 30-minute interventions, many taken up with the administrative tasks the teacher has to submit to his or her superiors, allows little or no time for any meaningful contact between teacher and learner. There is no time to explore concepts or the ideas of each individual child. It is much easier for the teacher to become the one in charge who can, through strict and oppressive measures of control, impart information that must be absorbed by the children. There is no space or time for emancipated thought. It is banking, stultifying instruction that prevails.

The Kickstarter workshop space gives the teacher glimpses of a nurturing educational environment where the progress of each individual is guided with care. Then they return to a very different reality. The children do not always come into the classroom with the will to learn, and this is hard to encourage and develop in the allocated 30-minute lesson. It takes days, weeks, months of carefully prepared and implemented interventions for this to be made possible. I have witnessed the manifestation of the will to learn occur within the Kickstarter workshops, particularly with the AFs, but the encouragement has to be continuous and sustained. To take this engagement into the classroom and maintain it throughout every day, week, month, year of a typical South African school takes skill, commitment, imagination, inspiration, energy and the unwavering support of one's colleagues. In a school where the principal is not supportive of one's work, the HOD is actively blocking your progress and your colleagues are complaining about noise and disruption, it is almost impossible. The silence that prevailed when I asked the teachers in School B if they would be confident and able to continue with the methodologies once the AF had left spoke volumes. It is a very hard ask. The results of the 2019 interviews with both schools further illustrated how difficult it is for teachers to work in an environment that does not support their personal growth and development. School A had rewarded their teachers for their efforts, and was supporting them wherever possible, but there had been no content or methodological support given them since the Kickstarter intervention, and they were finding it hard to progress. School B had given their teachers no recognition for what they had learned at all. In fact, their progress within the system seems to have been actively oppressed since the intervention.

The situation would seem to be an insurmountably negative one. Greene, however, writes that "It is not enough to emancipate individuals or to enable them to disclose their lived worlds for their enlightenment and our own. Lived worlds themselves must be open to reflection and transformation" (1995: 59). She urges teachers to "strive against limits, consciously strive" (1995: 55) despite the hardships that they face, and proposes that one of the responsibilities of teacher educators is to work for "a more authentic speaking", to "combat mystification" through an interrogation of these given realities (Greene 1978: 54). For, as she proposes, "even where

emphasis has been placed on the importance of critical thinking or experimental intelligence, there has been a tendency to present an unexamined surface reality as ... fundamentally unquestionable" (ibid). She goes on to stress that:

> It is important for people who intend to work in education to feel that they inhabit some common continent, even as it is crucially important that they become capable of undertaking the kind of praxis that might transform what they find deficient, surpass what they find inhumane (1978: 55).

Praxis, in this context, is for Greene a "deliberate mode of action undertaken to bring about change" (Greene 1978: 82). She extends upon this concept by asserting that it must be taken beyond change and on to "a transformation of that situation to the end of overcoming oppressiveness and domination. There must be collective self-reflection; there must be an interpretation of the present and emergent needs; there must be a type of realisation" (1978: 100).

Greene laments that "all too frequently, the spectacle of injustice and racism discourage us from pondering a better social order, and we lapse (or, in some cases relapse) into a cynical opinion of the likelihood of democracy or a pluralist society that is in some degree just" (1995: 192). In an educational system wherein "the silences of women and the marginalised have still to be overcome in our classrooms" (Greene 1995: 15) and "the invisibility of too many students has somehow to be broken through" (ibid) teachers cannot afford to accept this current scenario as a status quo. Not only this, they have to, while "acknowledging the difficulty of moving the young to bestir themselves to create their own projects or find their own voices" (Greene 1995: 27), "devise situations in which the young will move from the habitual and the ordinary and consciously undertake a search" (Greene 1995: 24).

If both teacher and student "can remember that they are free, after all, and if they assess their situation as one in which they can indeed choose one course of action over another, they are on their way to becoming moral agents" (Greene 1978: 46). Is it not the moral duty of us all to ensure that our students are offered the education they deserve? I end with two more quotes:

> This is the way that the ignorant master can instruct the learned one as well as the ignorant one: by verifying that he is always searching. Whoever looks always finds. He doesn't necessarily find what he was looking for, and even less what he was supposed to find. But he finds something new to relate to the thing that he already knows. What is essential is the continuous vigilance, the attention that never subsides without irrationality setting in — something that the learned one, like the ignorant one, excels at. The master is he who

> keeps the researcher on his own route, the one that he alone is following and keeps following (Rancière 1991: 33).
>
> [Students] may through their coming together constitute a newly human world, one worthy enough and responsible enough to be both durable and open to continual renewal. Of course, this has to begin in local places, in school-rooms and schoolyards and neighbourhood centres; it has to begin where people know each other's names. But it can reach beyond, toward an enlarging public space where more and more common interests are articulated. It can radiate to inform the 'conversation' and to empower individuals to open themselves to what they are making in common. Once they are open, once they are informed, once they are engaged in speech and action from their many vantage points, they may be able to identify a better state of things – and go on to transform (Greene 1995: 59).

Greene concludes the above quote with the words: "Sometimes I believe it is our only hope".

5.2 Insights from research and work in the field of arts education

Supporters of arts education are quick to wax lyrical about the impact of arts education on learners; to go on to say it should be an integral part of the curriculum. But can this "quality arts education", the one to which all South African learners are constitutionally entitled, be realised within the given reality of the current South African classroom?

There is significant research that shows how beneficial arts education is to the learner. Starting from a global perspective, Richard Deasy's comprehensive compendium of research, *Critical Links: Learning in the Arts and Student Academic and Social Development,* is full of resoundingly positive evidence to support the implementation of arts education. But what exactly is the role of the arts in the curriculum and the classroom? In the concluding essay of Deasy's compendium, James S. Catterall cautions against the assumption that an experience of the arts in the classroom will definitely lead to a transfer of abilities into other areas such as the much-touted music to maths, for example (Catterall in Deasy 2002: 162).

There has been much subsequent research done into the effects of arts education on the ability to learn that has both thrilled and infuriated the arts community. The one area highlighted by my research is the equableness that can be created within arts education, which is why this is where I chose to focus my exploration of teaching and learning and how it happens in our world. It is within this playful and liberating space, embraced by a deep methodology of process, that I found a possibility for the realisation of the concept of an equal intelligence; it is within this arena that the reciprocal relationship between teacher and learner can be brought to the fore; it is where

personal freedom can find a possible place in the teaching and learning process. My research would suggest however that, while an exploration of the arts is a wonderful place to start this journey of possibility, it is the methodologies we adopt, far more than the content covered, that provide the key. The role of the Department of Cultural Policy and Management within the Wits School of the Arts is to explore and emphasise the enlarging fundamental freedom of the individual. This department upholds the value of the intrinsic values of being human that are spoken to in the 2017 *Arts and Culture Revised White Paper*, discussed in detail on page 32 of this dissertation, that governs policy making within the arts in South Africa, and attempts to make it clear as to how they may be realised in society. Could this Department, held within a School of Arts, focus more on how this should be done through education?

Andrew suggests that "[t]here is something about the autonomy of the object and process that is the artwork that distinguishes what the arts might afford the classroom". That perhaps "[t]here is also something about the recognition and application of rules without ever being interminably subject to them that sets the arts and culture programme apart" (2011: 208). Andrew goes on to explain that the "presence of the arts and culture class, as imagined in [his] creative research project is different – there is always the possibility that something is created that does not sit easily in the world – and this is what learners experience and, in time, perhaps understand" (2011: 209). Greene agrees that while arts education needs to be aimed at creating a "more informed and imaginative awareness", it should "also be education in the kinds of critical transactions that empower students to resist both elitism and objectivism" (Greene 1995: 147). It is important that this education encourages the learner to engage with a previously unimagined and perhaps uncomfortable view of the world or certain aspects thereof.

My research would seem to indicate that, although this possibility may be facilitated by some, and the ability to do so often witnessed through the burgeoning facilitation skills of the AFs within the ASSITEJ project, it is not an easy process to facilitate. It is even harder for those who master the art to implement their ability in the classroom within the system as it is currently configured. I would agree with Andrew that "[g]iven the legacy of apartheid education, imaginative, even radical, ways of understanding schools, teachers and learners are necessary" (Andrew 2011: 209). He offers a possible solution to the problems that historical and current socio-political and philosophical realities have caused in our schools by proposing that:

> An embracing of the reciprocity between the aesthetic and the political allows for a classroom space to exist that not only encourages a different form of practice that speaks to a multimodal vision, but also acknowledges how this reciprocity promotes methodologies for the possibility of transformative moments (ibid).

He cautions, however, that the above “cannot be claimed as a certainty emerging from the process” (ibid). My research would also seem to indicate that, because of the very real potential of a classroom space to promote autonomy and freedom of thought, its processes are often manipulated by those who govern their progress. These spaces can therefore just as easily be utilised for the (sometimes unintended) purpose of maintaining an adherence to the accepted hierarchy of power that those who supposedly have the knowledge wield over those who supposedly do not.

Arts education can, if implemented within a space of equality, democracy, inclusion and dissension, be a medium that brings together the “aesthetic and the political” (ibid), allowing for the possible “delinking” of ideas that govern this too often accepted norm to commence (Mignolo in Gaztambide-Fernández 2014: 205). The question that remains unanswered by my research is whether the current South African classroom can ever realistically become this space that it requires; should this not rather be the responsibility of a broader Cultural and Policy agenda?

5.3 The germination of the Seed Bird: is this possible?

Empowerment, enlightenment, agency, autonomy and decolonisation cannot be achieved within any system of education unless those in power disabuse themselves of the idea that they ultimately know best. No new idea can germinate, let alone flourish, in such an environment – environments routinely created, guided and managed by acclaimed intellectuals and academics. The curriculum, methodologies and philosophies perpetuated and upheld within these environments are problematic. Those who are in charge have to let go of their positions of power and control and allow other intelligences to flourish and grow into an unknown and unchartered maturity; they need to accept and welcome the reality that everyone has something to offer, and that this offering should be accepted with grace. They also require the skills to facilitate a process that enables a “delinking” (ibid) from the oppressive aspects of the history of our modes of learning and where it ultimately may lead all who are involved, including the "master" or teacher.

Our children’s voices are crying out to be heard and acknowledged as being of value. The sculptures they intend to topple with their protests, which in this paper I liken to the current South African curriculum, are the keys to their future, to Mignolo’s delinking door (ibid). We need to interrogate the past of these statues/curricula without the further brutalisation thereof, for in doing so we brutalise the future. They need to be demystified, deconstructed and seen for exactly what they are. And then they need to be reconstructed, using the voices of our children as a guide. These voices are our only chance of “delinking” (ibid) ourselves effectively from a complex past to journey into an honourable and equitable future, for these voices are our future. As the “moral agents” Greene (1978: 46) proposes them to be, educators have a responsibility to enable our

children to be able to articulate their ideas and dreams equitably in this process. Can our South African educators achieve this in their current educational reality?

Both teachers from School B, the far more dysfunctional school of the two I researched, commented on the fact they noticed a new respect being shown each other by the learners since their teaching methodologies had changed. They were learning to "respect their fellow learners and teachers while we are teaching Creative Arts. They [were] also learning to respect and trust themselves. Especially with the girls". They also spoke of how the learners thanked them for things they did for them in the class; something they had not done before. This indicates that there was a positive impact of the intervention on the behaviour of the learners. It seemed to suit their progress, so they participated; they engaged. Could this result in an engagement of their will to learn? There is an urgent need of further research into and experimentation with methodologies that could possibly facilitate this process.

I asked in Chapter 3 what it is that our young people are demanding through both violence and apathy, neither of which promotes learning. I asked whether **what** they are currently offered at our schools and universities encourages and nurtures the will to engage their intelligence. More importantly, I questioned whether **how** they are being offered their respective curriculums of learning encourages and nurtures their wills to engage their intelligence. My research offers no conclusive answers to these questions, but it hints at the fact that they could lie in the hands of these young people. I remain of the opinion, guided by the results of my research, that if schools are to be retained as the principle route to guiding the young inhabitants of this world to become active and able citizens, the methodologies that teachers implement in the classroom have to be further analysed and assessed to determine exactly how best these young people may be empowered to formulate these necessary answers. My research would suggest that this is very hard for teachers to achieve at this time in the current reality of the average South African classroom.

5.4 In conclusion

Although schools are potentially the ideal place for learning to take place, they are also the perfect place to coerce learners into serving one specific agenda without them ever knowing or understanding that they could have made another choice. Our teachers are almost powerless to resist such an imposed agenda, because not even those who are using our schools to achieve these agendas fully appreciate the precise nature of what it is that they are doing; they, for the most part, truly believe that they are facilitating a process that allows young people to learn how to learn. It is no longer a conspiracy; we have forgotten how to teach and learn. An acknowledgment of the equal intelligence of all, inclusive of the learner, is essential to ensuring that each individual

reaches their full potential within a world that is working towards a future that ensures the freedom and agency of all its inhabitants and environments. Herein lies our hope.

The current educational model has to shift in order to accommodate and nurture people and knowledge in an inclusive and truly democratic space. This is not a statement that allows us to throw up our hands in despair and give up. It is one that forces us to come to a new understanding of the role that society (and in particular the children of that society) has to play within this process of shifting a monolith. The intrinsic values of being human must be nurtured, instilled and upheld by more than our schools at this particular point in history. A broader and more considered inclusion of the knowledge and insights of an emancipated youth in the conception and implementation of the cultural and economic policies of all societies is essential if we are to counteract the effects of the dominant economic policies.

It is the moral duty of all to assist our leaders and all those who guide the education process to "forget" that they are of a higher intelligence and allow learners to follow their "own route" (Rancière 1991: 33); to prepare all learners as best they can to make the decision to adopt new and necessarily radical pedagogies that cease to debilitate as they revolt, pedagogies that will result in the devising of a system that truly does ensure the "principle of equality, the Jacotot principle", which "emancipates no matter what procedure, book, or fact it is applied to" (Rancière 1991: 28). Only then can the Seed Bird escape the fate of the Dodobird and take flight.

I shall wake presently, he thought, at daylight,

It is the season of larks. They will be flinging,
the bright seeds of song in the furrows of grey light,
till the East is gold with the smooth sheaves of singing.

Humbert Wolfe



Themba Khumalo
Etching, 2016
Hamba kahle Juba

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