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University of the Witwatersrand
Johannesburg

School of Education

The Pedagogical Choices of Specialist and Out-of-Field Grade 9 Drama teachers

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Abstract

Drama is a specialized field of knowledge included in the South African Curriculum Assessment Policy Statement (CAPS) as part of the Creative Arts learning area in Grades 7 to 9 curriculum. There are few Drama specialists in the country so there is a widespread tendency to allocate out-of-field teachers to teach the Creative Arts. This study investigated the pedagogic choices made by both specialist and out-of-field teachers with respect to teaching the poetry section of the Grade 9 Drama curriculum. Shulman's (1986;1987) knowledge base for teaching was the framework for discussion of the knowledge required for a teacher to teach a particular subject.

Data was gathered through structured interviews with 2 specialist and 2 out-of-field teachers to explore the reasons for choices they made for teaching the poetry section of the grade 9 Drama curriculum, and the grounds for their choices. Broad analysis of content and pedagogic content knowledge provided an understanding of the differences and similarities in pedagogic practices among these teachers; and provided further insight into the pedagogic choices made by specialist and out-of-field Drama teachers.

Although the study was a small-scale study the findings suggest that out-of-field teaching in Drama does not necessarily amount to an inability to teach Drama. If there are some intersections between content of the teachers' specialist subject and Drama, then it may be feasible to teach Drama despite a lack of specialization or training in Drama. The study also found that training in a particular subject does not guarantee effective or meaningful teaching of the subject.

Keywords: Drama teaching, out-of-field teachers, knowledge base for teaching, pedagogic choices

Declaration

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L MSIWA **7 December 2020**

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Signature of student submitting work Date

Dedication

- I would like to dedicate this research project to my grandmother Vuyelwa Zidlele; my uncle Toto Zidlele and my aunt Nomagugu Abagail Nsibandze who all died tragically in the same month, January 2016 at the inception of this journey. Lalani Ngoxolo!

- My daughter, Ahluma Liqhawe Msiwa for your love and understanding when mommy left you at aftercare until evening. You have truly inspired me.

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I want to express my humble gratitude and appreciation to a number of people whose invaluable support, dedication, strength, and guidance saw me through my work from the beginning to the end.

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- My sincere gratitude to the school principals for permission to work in their schools and to the teachers who showed great enthusiasm when participating in the study.

- I would like to acknowledge my mother, Lulama Msiwa, who has been my biggest fan throughout this journey. *Ndiyabulela mama!*

- Lastly, to my loving family, Sjabulile, Sibabalwe, Moleko, Sussie, thank you for rallying behind me and holding up my flag.

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CHAPTER ONE: INTRODUCTION AND RATIONALE

1.1 Introduction

Teaching is a specialized profession. Morrow (2007, p.7) points out that in order to teach the curriculum effectively in specific contexts of practice, "teachers themselves need to design learning programmes, sensitive to their learners and responsive to their contexts, and develop appropriate resources and other learner support material, in order to achieve the nationally mandated learning outcomes". Therefore, teachers must be able to transform subject and topic content in order for their learners to gain understanding. With that being the case, teachers should have specialised knowledge of their subjects in order to carry out their mandate. The reality is that not all teachers who are teaching particular subjects are specialists in those subjects. This is because schools may allocate subjects to teachers without taking into cognizance the ability or competence of the educator in teaching the subject at hand. This phenomenon is referred to as out-of-field teaching.

Out-of-field teaching occurs when a teacher has to teach a subject they did not specialize in during their undergraduate, or teacher education qualifications (Steyn & Du Plessis, 2007). The phenomenon of out-of-field teaching is found internationally, but because it is officially considered taboo, it is generally not openly discussed (Ingersoll, 2001a).

In an early paper on out-of-field teaching, Ingersoll (1998, p. 776) pointed out that there is a, "commonly held assumption is that teaching in elementary and secondary schools requires far less skill, training, and expertise". Such an assumption may have negative implications for preserving specialised knowledge in domains and may be one of the reasons out-of-field teaching is 'swept under the carpet'. However, as Shulman (1986) argues, teaching is a profession that has a distinctive and highly specialised knowledge base which includes deep knowledge of the subject, knowledge of the curriculum, developments in the subject, and specialised methods for teaching the subject. Shulman claims that a critical aspect of a knowledge base for teaching is, "the teacher's own depth of understanding of structures of the subject matter, as well as on the teacher's attitudes toward and enthusiasms for what is being taught and learned" (Shulman, 1987, p 9).

If a teacher has limited content knowledge, and pedagogical content knowledge, of a particular domain, then this may pose a problem in ensuring that effective teaching takes place. This applies to all subjects, including the arts. The arts subjects such as Drama, require teachers to have specialised knowledge.

Research shows that out-of-field teachers have a tendency to achieve less success in delivering content than the in-field teachers (Ingersoll, 1998). This claim is supported by Steyn and Du Plessis (2007, p.146) who suggest, "Out-of-field teachers struggle to be instructionally effective and aware of learners' diverse needs". Furthermore, Steyn and Du Plessis (2007) indicate that, in order for out-of-field teachers to survive, they may become over-reliant on textbooks for decisions about content to teach and use teaching methods that are not necessarily the most appropriate or effective methods for teaching the subject at stake (ibid).

1.2 The problem and purpose of the study

Drama is included in the official South African curriculum for Senior Phase (Grade 7-9) but it is not afforded its own independent status within the curriculum because it has been combined with other arts subjects into a learning area. The Creative Arts learning area includes four art forms, namely, Drama, visual arts, music and dance.

Each section of Creative Arts has a curriculum with assessment requirements, and examinations for Drama are conducted at all levels at school. The inclusion of Drama within Creative Arts in the Senior Phase means that it is intended to provide specific knowledge that can contribute to a learner's development. This means that Drama needs to be accounted for, like any other official learning area, or teaching subject. Part of ensuring that Drama is accounted for, means that it should be taught in the classroom by teachers who are specialised in the learning area, and who have the required pedagogical content knowledge.

The problem is that Creative Arts, and in particular Drama, has a low status relative to other subjects in the curriculum. There is a widespread view that Drama is an easy subject where learners automatically succeed. The compromised subject status of Drama is not restricted to South Africa. For example, Hundert's (2010, p.30) study in Ontario on teacher perceptions, showed that, "teachers ascribed low status to Drama in terms of both system priorities and

personal knowledge deficiencies". Drama teachers find themselves defending the subject and arguing for its value and the skills it offers.

In South Africa, teachers are expected to have a certain number of teaching periods. This expectation is underpinned by Personnel Administrative Measures for Educator (2016, Chapter A, no 3). The general practice in South African schools is that allocation of teachers to subjects is dependent on the needs of the school and available resources. Given the low status of Drama, there is a widespread tendency to allocate teachers to teach Drama irrespective of subject specialization or training. If these teachers are not specialized, then there may be limited or no substantive engagement with concepts in the domain.

Given that content knowledge and pedagogical content knowledge are fundamental to teaching, every teacher should possess knowledge which involves the ability to explain procedures and provide insight to the rationale for these procedures and have the necessary competencies for teaching (Ball, Thames & Phelps, 2008). With this being the case, if teachers are required to teach Drama, then they should have sufficient knowledge of Drama.

The focus of this study was to investigate the pedagogic choices made by specialist and out-of-field teachers in deciding how they would teach a topic in the grade 9 Drama curriculum. The underlying rationale for focusing on both categories of teachers was an assumption that specialist teachers would be able to give a detailed account of their pedagogic choices because they are grounded in the subject, and ways of teaching it. As for out-of-field teachers, the aim was to find out what pedagogic choices they made, their reasons for these choices and what knowledge and experiences informed those choices.

1.3 Research Question

The overall research question for this exploratory study was:

How do specialist and out-field- teachers of Grade 9 Drama make decisions about how to teach a section of the grade 9 Drama curriculum?

The research aimed to establish a deeper understanding of the pedagogical reasoning and choices made by specialist and out-of-field Drama teachers with respect to teaching a section of the Drama curriculum. The study aimed to explore whether there are differences between decisions made by specialist teachers and out-of-field teachers in teaching a poetry topic in Drama.

Towards this end, the study sought to find out:

1. What are the pedagogic choices the teachers make?
2. What reasons do they offer for their choices?
3. What knowledge and experiences inform the teachers' choices?

The first sub-question above focused on the teacher's *accounts* of the selection, planning and development of activities for teaching a topic in the grade 9 Drama curriculum. The second aimed to explore the *reasons* the teachers offered for their choices, and to bring to light some of the considerations that the teachers took into account whilst making such pedagogical choices. The third sub-question focused on describing the the knowledge bases and experiences that informed the choices the teachers made .

It is important to note that the scope of this research is limited to teachers *pedagogical choices and reasons* for what they *say* they teach in order to teach prescribed material in the grade 9 Drama curriculum. The study explores the knowledge and experiences that inform and underpin the teachers' *decisions* about what and how to teach to meet the requirements of curricuum. It seeks to explore whether there are differences in the ways in which speclialist and out of field teachers think about teaching Drama and the reasons for their decisions and choices. Although, it is well established that there may be a gap between what teachers *say* they do in their teaching, and what they actually *do* in lessons, this study makes no claims about the teachers actual practices.

1.4 Outline of Chapters

This chapter introduced the study, giving the background, problem and purpose of the study. The chapter also introduced the research questions that focused the study.

The second chapter considers literature on a knowledge base for teaching and discusses some of the aspects in the literature that motivated the study. Proposals for a knowledge base for teaching were first introduced by Lee Shulman (Shulman, 1987). He introduced conceptual categories for describing the following kinds of knowledge teachers require: knowledge of the content of a subject, knowledge of the curriculum; knowledge of learners; knowledge of general teaching strategies, and teaching strategies for the subject, and a model of how these underpin teachers' pedagogic reasoning. The chapter introduces the conceptual categories that comprise the knowledge base for teachers as well as the concept of pedagogic reasoning, and pedagogic reasoning in relation to Drama.

The third chapter details the research and design used in the study and the methodology, which is qualitative research. The qualitative research method enabled the interviewer to elicit the teachers' thoughts and reasoning. A description of the selection of the participants, and a description of the teachers is provided. The research instruments and method of data analysis are outlined. Finally, ethical considerations are discussed.

The fourth chapter of the study presents a descriptive, interpretive analysis of the teachers' responses. This is presented through a discussion of themes that emanated during the coding phase of the study.

The fifth chapter deliberates on the findings of this study. Similarities and differences between specialist and out-of-field teachers are discussed and potential implications for the inclusion of Drama in the curriculum are considered. As a conclusion to the study, an indication of the limitations in conducting the study, as well as recommendations for further research are outlined.

CHAPTER 2: LITERATURE REVIEW

2.1 Introduction

The study explored both specialist and out-of-field Drama teachers' pedagogic choices with the aim of understanding their choices with respect to what and how they teach and the grounds for their choices. This chapter introduces Shulman's (1986,1987) knowledge base for teaching and subsequent elaborations of his framework. This review of literature on the professional knowledge base for teaching serves as the basis for a discussion of the key bodies of knowledge required by Drama teachers. This discussion focuses on aspects of knowledge of poetry in the domain of Drama that are needed for making pedagogic choices for teaching the topic of poetry in the Drama section of grade 9 Creative Arts.

2.2 Professional Knowledge Base for teaching

The Holmes Group report, 1986 (cited in Cochran, King & De Ruiter, 1991) proposed that there is a knowledge base for teaching. If a teacher is in possession of a teaching qualification, then the teacher has to have a basic foundation to teach a particular subject. In support of this, Shulman (1987, p.7) proposed that, "teaching necessarily begins with a teacher's understanding of what is to be learned and how it is to be taught". If a teacher does not have sufficient knowledge of what is to be taught, and how it should be taught then there could be deficiencies in the teacher's ability to teach a subject.

2.2.1 Types of Professional Knowledge base for teaching

In an early paper on teachers' knowledge, Shulman, (1986, p.9) distinguished between "three categories of content knowledge: (a) subject matter content knowledge, (b) pedagogical content knowledge, and (c) curricular knowledge". The following year he expanded his view of the professional knowledge base for teaching, by exploring several other bodies of knowledge required. Table 1. is an overview of bodies of knowledge that Shulman (1987) proposed that a teacher should be in possession of.

- **"General pedagogical knowledge**, with special reference to those broad principles and strategies of classroom management and organization that appear to transcend subject matter
- **Knowledge of the learners** and their characteristics
- **Knowledge of educational contexts**, ranging from workings of the group or classroom, the governance and financing of school districts, to the character of communities and culture
- **Knowledge of educational ends**, purposes, and values, and their philosophical and historical grounds
- **Content Knowledge**
- **Curriculum knowledge**, with particular grasp of the materials and programs that serve as "tools of the trade" for teachers
- **Pedagogical content knowledge**, that special amalgam of content and pedagogy that is uniquely the province of teachers, their own special form of professional understanding"

(Shulman, 1987, p.8)

Table 1. Shulman's Major Categories of Teacher Knowledge

Reprinted from:

Ball, D. L., Thames, M. H., & Phelps, G. (2008). "Content Knowledge for Teaching: What makes it special?" *Journal of teacher education*, *59*(5), pp.391

Shulman argued that all of the above-mentioned categories of knowledge are important for teaching, but it is pedagogic content knowledge (hereinafter, PCK) that, "identifies the distinctive bodies of knowledge for teaching" (1987, p.8). PCK encompasses content knowledge for a subject, knowledge of teaching strategies for the specific subject area, understanding of learners' conceptions and misconceptions of concepts in the subject, and knowledge of the curriculum.

2.3 Pedagogic Content Knowledge (PCK)

According to Shulman (1987, p.8) PCK is, "of special interest because it identifies the distinctive bodies of knowledge for teaching". This category of knowledge combines content knowledge and pedagogy. It, "goes beyond knowledge of the subject matter per se, it is subject matter *for teaching*" (Shulman, 1986, p.9).

The defining feature of PCK is the ability of teachers to transform the subject matter knowledge in a domain in order to teach it to their learners.
It includes:

> "an understanding of what makes the learning of specific topics easy or difficult; the conceptions and preconceptions that students of different ages and backgrounds bring with them to the learning of those most frequently taught topics and lessons".
>
> (Shulman, 1986, p. 9)

Shulman proposed that PCK is, "the category [of knowledge] most likely to distinguish the understanding of the content specialist from that of the pedagogue" (1987, p. 8). This is a significant claim in the context of this study of specialist and out-of-field Drama teachers. It implies that although out-of-field teachers have specialized in other subjects, the difference between the two categories of teachers will probably be reflected in how they approach teaching topics in the Drama curriculum to their students.

However, it is also important to consider Khwaja's (2006, p.9) claim that, "even when teachers have a firm grasp (cognitive grip) of the relevant subject knowledge and understanding, effective teaching is not automatically guaranteed". This assertion raises the possibility that out-of-field teachers may be able to teach Drama despite the fact that they are not specialists in the subject. If both specialist and out-of-field teachers can teach a subject effectively without necessary specialization, then there may be exceptions in the PCK model.

2.3.1 Discussion of PCK

The concept of PCK has been discussed and developed by a number of scholars but, there is no consensus on the definition of PCK. Grossman (1990, p.8) concurred with Shulman (1987) that teachers must draw on their knowledge of subject matter and, "their knowledge of students' prior knowledge and conceptions". Van Driel, Verloop and de Vos (1998, p. 673) refer to PCK as, "interpretations and transformations of subject-matter- knowledge in the context of facilitating student learning".

Wilson, Shulman & Richert (1987, p. 105) agreed that the concept of PCK refers to, "subject matter knowledge that is enriched and enhanced by other types of knowledge, including knowledge of the learner, knowledge of the curriculum, knowledge of the content, knowledge

of pedagogy". Park & Oliver (2008, p.264) viewed PCK, "as what teachers know about their subject matter and how they transform knowledge into classroom curricular events".

Park and Chen (2012, p. 928) propose three teaching stages which capture PCK, "planning, during teaching (inter-active), and after teaching during reflection (post-active)". These stages are necessary for a teacher when delivering content. If a teacher is conversant with the knowledge of teaching strategies in her domain, then she should be able to justify her choice of the selected strategies. Such knowledge of teaching strategies should also be supported by the knowledge of the learners' conception and misconceptions in order to apply responsive pedagogy.

All of these conceptualizations of PCK suggest that PCK is a relevant framework for exploring pedagogic choices specialist and out-of-field Drama teachers make. PCK can enable deeper insight into the kinds of knowledge and experiences that inform teacher choices.

2.3.2 Subject Matter Knowledge (SMK)

Shulman (1986) referred to knowledge of the subject as, "subject matter content knowledge". He explained that subject matter knowledge is, "content knowledge for understanding, skill and disposition that are to be learned at school" (Shulman, 1987, p.4). Subject matter knowledge is, "the amount of organization of knowledge per se in the mind of the teacher" (Shulman, 1986, p. 9). In a subsequent paper (1987) Shulman refers to, "content knowledge" (1987, p.8). Therefore, subject matter knowledge (SMK) is also referred to as content knowledge (CK).

Ozden (2008, p. 634) says that content knowledge is, "the concepts, principles, relationships, processes, and applications a student should know within a given academic subject, appropriate for his/her and organization of the knowledge". Ball, Thames and Phelps, (2008) refer to content knowledge as Common Content Knowledge (CCK) related to the curriculum knowledge of the discipline. Ball, et al., (2008) characterize CCK as the having clear goals for teaching a particular subject and an organizing framework for instructional decision-making.

According to Grossman, Wilson, and Shulman (1989), content knowledge is facts and information of the subject and its content procedures (ibid). Subject matter knowledge has a structure that underpin them namely, substantive and syntactic structures. Shulman explains Schwab' both structures respectively, "substantive structures are the variety of ways in which the basic concepts and principles of the discipline are organized to incorporate its facts. The syntactic structures of a discipline are the set of ways in which truth or falsehood, validity or invalidity are established" (Shulman, 1986, p.9).

According to Shulman (1987), a teacher must understand the structures of the subject, the subject matter and the ways in which concepts are organized. They have to understand what the important ideas and skills in a domain are.

In her work on primary school science teachers, Khwaja (2006, p.16) argued that, "teachers who lack substantive knowledge and syntactic knowledge may be hampered by their ability to grasp new information in their field". Khajwa (2016) further highlighted that teachers who lack substantive and syntactic structures would not know how science facts/ theories are developed and would not be able to guide their pupils' investigations effectively. Khwaja (2016, p.16) argued that, "the lack of substantive and syntactic knowledge may impact negatively on pedagogy".

If a Drama teacher has sufficient subject knowledge, then this should be evident in the processes of Drama creation, both practically and in theory. In addition, a teacher in possession of subject matter would presumably understand the depth of the domain and be able to justify the pedagogic choices made. Subject matter of Drama will be discussed more later in this report.

2.3.3 Knowledge of teaching strategies

Shulman (1986, p. 9) argues that, "the teacher must have at hand a veritable armamentarium of alternative forms of representation, some of which derive from research whereas others originate in the wisdom of practice". If a teacher is to be in possession of such systematic ability for presentation and execution of ideas, then a teacher has to demonstrate high proficiency on the subject matter of the domain. This claim is supported by Magnusson, Krajcik, and Borko, (1999), who claim that teachers' abilities to use different teaching methods is dependent on

their subject matter knowledge. Ball et al. (2008, p .379), suggest that, “instructional strategies include knowledge of the content to be taught and specific demands of the content”. On the other hand, De Jong, Ahtee, Godwin, Hartzinikita & Koulaidis (1999), who based their work within the science domain, point out that teachers do not always have knowledge that is ideal for instructional strategies for teaching certain topics in their domain.

2.3.4 Knowledge of learners’ conceptions and misconceptions

The category of knowledge of learners’ highlights the importance of understanding how students learn and how they achieve eloquence in written work. Ball et al. (2008, p.11), explain that, “knowledge of content and students (KCS) is the type of pedagogical content that combines an understanding about the students and knowing about the subject”. It is said that teachers need to be able to foresee what students will find intriguing and inspiring, even the level of difficulty in a task. They should also be able to detect and interpret students’ thinking. Howey and Grossman (1989, p. 25) found that, “teachers without professional preparation found it difficult to anticipate [a] student’s prior knowledge and expressed surprise over what students did and did not know”. If a teacher is aware of student conceptions and misconceptions of the content, then effective teaching and expected pedagogical competencies in a domain will be demonstrated. This also suggests that the teacher should have credible terms of reference in order to validate knowledge of students’ conceptions and misconceptions. Thus, curriculum knowledge is another body of knowledge vital for a teacher to have, in order to draw from the content structure.

2.4 Curriculum Knowledge

Curriculum knowledge is also referred to as knowledge of curricular materials and the curriculum in a particular field. Howey and Grossman (1989 p. 26) describe curriculum knowledge as, “knowledge and beliefs about the selection and organization of content for instruction”. In their study of English teachers at Secondary level, they found that teachers in this subject had different views about how content should be organized. Howey and Grossman (2008, p.26) attributed this to, “the teaching context which also influences teachers’ knowledge and beliefs about the selection and organization of curriculum materials”.

Shulman and Sykes (1986) in Ariav, (1991. p. 184) define curriculum knowledge as, "the understanding of the alternative form of curriculum for [the teacher's] special area and the ways in which those curricula are embodied in different texts and materials." Zumwalt (1989) in Ariav (1991, p.184) broadly defined beginning teachers' initial knowledge of curriculum as:

> "an understanding of (1) different views of curriculum and ensuing consequences for the role of the teacher; (2) some conception of a curricular planning process and the knowledge necessary- to carry- it out; (3) the realities of curricular decision making, which include not just the realities of the first year, but an understanding of the enduring nature of many critical curricular issues."

Silberstein (1982) in Ariav (1991, p.185) demonstrated different levels of a teacher's curriculum knowledge; these include:

- "the teacher is an autonomous *consumer* who can wisely use ready-made curriculum materials. This teacher knows how to assess materials, make a deliberate and justified selection among them, and adapt the chosen materials (or segments from them) to the instructional environment and teaching circumstances".
- At Level 2, the teacher is a *consumer-developer* who can develop materials of limited scope to supplement and enrich ready-made materials.
- At Level 3, the teacher is an *autonomous developer* who can plan, design, and develop an entire course of study, often in areas with no (or few) existing curriculum materials"

If a teacher is able to engage on different levels with the curriculum depending on the expertise of subject matter knowledge, then a teacher with curriculum knowledge is able to interpret the curriculum using various methods that will be context-bound in the enrichment of learning. Ideally, a teacher should be at level three, as this displays levels of expertise and specialised knowledge.

In Ball et al. (2008), this knowledge is called knowledge of content and teaching (KCT) that is associated with knowledge about the subject matter and about teaching. If teachers are required to be able to structure content for the purpose of instruction, then an understanding of the

subject and pedagogical aspects that affect student learning should be embedded within teachers' practice.

Despite the variations in accounts of the professional bodies of knowledge that a teacher should possess, there seems to be a consensus that PCK is what each teacher should be in possession of. An insight into the domain of Drama is necessary, in order to give a tailored account of the bodies of knowledge that have been discussed.

2.5 Knowledge base specific to Drama: PCK in Drama

Wilson, Shulman and Richert (1987, p. 118) pointed out that, "pedagogical content knowledge develops as a teacher's existing subject knowledge is transformed by the act of teaching".

The focus of this study is on knowledge required for the teaching of Drama, therefore the focus of discussion in this section is on subject specific knowledge, Drama pedagogy and communication skills. Even if a Drama teacher has these three facets of knowledge, it will be necessary to have terms of reference for the execution of the three facets. Thus, an understanding of curriculum demands is also essential.

Kempe (2009) argued that there are ten types of knowledge which are essential for a Drama teacher. All teachers should be in possession of good general knowledge, knowledge of education policy and practice, contextual knowledge and good communication skills. Specialized Drama teachers require:

- Subject specialist knowledge (e.g. knowing a lot about the subject of Drama, e.g. plays, theatre history, practitioners etc.);
- Technical knowledge (e.g. knowing how to direct, design, light, costume etc.);
- Curriculum demands (e.g. what is required by the National Curriculum, the National Strategy, public examination specification etc.);
- Drama pedagogy (i.e. knowing what it is that children learn through Drama and how; applied differentiation, assessment techniques etc.);
- General theories of teaching and learning (e.g. learning styles, what constitutes intelligence, stages of child development etc.);
- Resources and support systems (e.g. knowing where to find new materials and ideas and how to develop further professionally).

(Kempe, 2009, p.418)

Kempe (2009, p. 413) points out that, "initial training of specialist Drama teachers assumes that trainees are already in possession of much of the subject matter they need but requiring training of how to apply or impart that in the classroom". The assumption is that a trained Drama teacher should not have challenges with the content of Drama but could lack a pedagogic approach.

Kempe (2009, p. 413) elaborates that a newly qualified Drama teacher need, "to possess a fair deal of propositional knowledge of, for example, plays and practitioners, methods for interrogating and realising texts, and effective strategies for devising Drama". In addition to propositional knowledge a Drama teacher must possess substantive knowledge in the domain of Drama. Kempe does not explicitly point to the fact that the Drama curriculum requires a teacher to be able to integrate the skills from theory to practical work.

2.5.1 Subject matter knowledge in Drama

Subject specialist knowledge, is also referred to as subject matter knowledge or knowledge of the content in Drama. It has been suggested by Kempe (2009, p. 411) that the subject of Drama, "should be broken down into different elements covering *knowing about* and *knowing how to".* This being the case, a Drama teacher should have an understanding about the required content of topics in Drama and must be able to execute the topics. Drawing from my personal experience, the Drama curriculum requires a teacher to be able to integrate the skills from theory to apply to practical work. Therefore, a combination of theory and practice of Drama is optimal. Based on Kempe's views on qualified Drama teachers, the presumption is that the specialist Drama teacher has an advantage in teaching the topic of poetry due to their presumed possession of propositional and procedural knowledge.

In her work on subject matter knowledge and beliefs of secondary teachers, Gess-Newsome (1999) found that experienced teachers tend to demonstrate logical, rich subject matter structures. Similarly, Pitfield (2012, p. 437) argued that, "teachers with prior experience of Drama are able to apply their subject knowledge to pedagogical ends offering strong opinions about its relevance".

If experience enables a teacher to organize their content, then specialist teachers who have the experience of Drama should have a deeper understanding of Drama. This means that a teacher having experience in Drama is in a better position to engage with the content and be in a

position to justify their pedagogic choices. However, Kolb 1984, cited in Green and Ballard (2011, p.15) asserts that, "simply acquiring or transmitting content does not transform an individual, rather transformation occurs as he or she interfaces with content within an experience and later reflects on concepts learned".

2.5.2 Knowledge of teaching strategies in Drama

Knowledge of Drama pedagogy is also referred to as knowledge of teaching strategies in Drama. O'Neil and Lambert (1982) suggest a set of guidelines for planning and carrying out Drama lessons. The aims for the lesson need to relate to the long-term objectives for the class. This means a teacher needs to select content and organize it in a sequential manner by taking into account the depth of coverage required for concepts. The second guideline is on approaches that determine the content involved in a lesson. The Drama teacher has to translate practical activity as prescribed by the curriculum-manual (deciding on the techniques e.g. scene, pair work etc.). Translating would be to take the text and transform it into a meaningful and manageable piece for the educational purpose.

Lin Wright (1985, p. 206) points out that, "basic Dramatic form must have character, plot and setting which leads to intellectual understanding of what constitutes Dramatic action and intuitive ability to visualize characters involved in Dramatic action". The Dramatic form must be incorporated to assist the learners to prepare and explore new areas. In the fourth guideline, the teacher also has to decide how learning will be assessed and learners are required to reflect through discussion modes of expression, i.e. hot seating, tableaux etc.

Every subject has a discipline specific discourse that has to be used in order for meaningful teaching and learning to take place. For example, in Drama we would not talk about people wearing their clothes on stage, but rather actors dressed in their costumes. Kerby (1997) in Allen and Wales (2016) argues that a teacher's identity is created through use of discourse (including verbal, physical and visual) which we use to express ourselves. The Drama teacher should be able to use theatrical terminology.

Kempe (2012) argues that a Drama teacher must be able to teach by defining what is expected. Drama students would need to know that knowing words 'off by heart' when given a script, is

a pre-requisite of measuring an actor's ability. The teacher also has to be able to perform Dramatic characters in order to demonstrate in class, and to help students with how the term 'performance' is used and applied within the disciplinary space of Drama. Research has shown that performance is the core aspect of Drama, as every topic encompasses performance. This suggests that a teacher needs to be sensitive to context.

According to O'Neil and Lambert (1982) a Drama teacher can play multiple roles, either as an instructor, commentator, or adviser, in order to enhance the experience of exploring the text during interaction with the learners. From my own observation, if a teacher employs different roles in delivering the lesson, she is able to stimulate creative and active interaction among learners. Equally the teacher has to be able to maintain professional margins regarding the relationship with the learners. Drama is about doing and action. If a Drama teacher has 'to do', then teachers need to understand performance. Teachers need to take into account that Drama classes can be high in movement and learners energized, so the possibility of injury needs to be avoided at all costs. Precautionary measures need to be taken into account in order to ensure a safe interactive space for learners.

Fleming (1997, p. 7) argues that Drama, "does not lend itself to the mechanical application of methods and techniques". The teacher is expected to respond to developments of the activity, which may require adjustments in response to the needs of the participants, thus creating a deviation from the original plan (lesson). This means fresh strategies will be required to focus on the activity in progress. O'Neil and Lambert (1982, p. 21) affirm that Drama requires teachers to, "be able to think on their feet, acquiring the ability through constant practice based on clear understanding of principles of Drama (creativity, spontaneity, innovation) and potential for educational purpose". Clearly there is a lot to take into consideration when thinking about what and how to teach Drama.

2.5.3 Knowledge of learners in Drama

A taxonomy developed by O'Neill and Lambert (1982), seeks to outline the educational aims of Drama. Its emphasis is on the idea of developing interest as the starting point in a Drama class. The second being active engagement of both the teacher and the learner, and further identifying roles and situations that need to be employed by the teacher during the lesson. In a

Drama class attention is paramount as it enables the teacher to continuously interact with the students

Heathcote (1985) in Morgan and Saxton (1985) suggests that teachers have to consider how to how to develop different levels of engagement in the lesson. First, they need to consider how to engage learners – how to attract students' attention in order to gain their involvement. Once the students are involved, they will have a chance for their investment. Secondly how to develop commitment to the educational goal, and acceptance of personal engagement and responsibility for the task at hand. Once commitment is achieved, internalizing is next, which involves an intimate interplay between personal feeling and thought. Then demonstration follows, with a performance, to meet the requirements of the task. Lastly, evaluation takes place, which encompasses Dramatizing, symbolism (expression to convey meaning), monitoring, and recreating evidence of immersion in the task at hand.

2.6 Curriculum Knowledge in Drama

Fleming (1997, p. 8) points out that, "Drama teaching demands appropriate selection and employment of artistic form to create meaning". The ability to select and employ artistic meaning to a topic requires a teacher to have the subject content and pedagogical content knowledge and experience in Drama. If Drama demands high level skills from a teacher, then an out-of-field teaching teacher would probably struggle, due to the intricacies of the domain.

The Drama curriculum requires a teacher to be able to integrate the skills from theory to practical work and to be flexible. O'Neil and Lambert (1982, p.28) suggested that a structured lesson may prevent pupils from exploring the material in ways they find relevant and denies pupils from the responsibility for shaping the experience (ibid). They suggest that if a teacher lacks experience, "they should go into a lesson with a number of strategies and alternatives carefully planned in advance with the readiness to abandon their plans and follow fruitful direction in the interest of learners". If a teacher has to have different strategies for teaching, then the teacher must be well versed with the content of Drama.

In South Africa, O'Neill and Lambert's (1982) suggestion might not be practical as the majority of teachers teaching Drama at our schools have never had prior exposure to the field

and have limited knowledge of Drama. This is especially applicable to out of-of -field. Drawing from my own practice as a Drama teacher, to be flexible in your class requires a great deal of spontaneous thinking and a vast knowledge of Dramatic devices for both theory and practice.

2.7 Topic-specific Knowledge for teaching of Poetry from CAPS Creative Arts Grade 9

This study focuses on teachers' pedagogic choices for teaching poetry which is topic in the Drama section Grade 9 Creative Arts CAPS (DBE, 2011, p. 44). The contents of an extract from CAPS for the topic of poetry is included in Appendix D. This study explored the teachers' reflections on teaching *poetry as talk.*

Ferguson (2014,) points out that teacher should be aware of student perceptions that poems are cryptic puzzles with secret messages to uncover and bear in mind that the intention for poetry is to enjoy the creative wordplay of poetry. The teacher should also bear mind that poetry may be a tool in helping students to analyze devices of language.

> "Poetry gives teachers an authentic text in which to work on phonics, phonemic awareness, and language development skills such as rhyme, word families, and alliteration … Poems provide a simpler context for students to practice these skills, using text that is at their interest and academic levels" (Stickling et.al., 2011, p.32).

In this study, the teachers are teaching poetry in Drama. This means it is a domain within the discipline of Drama. Ferguson (2014, p. 2) asserts that poetry, "gives insight in Drama [as it] uses all forms of communication skills, including speaking, listening and non-verbal communication. The usage of poetry in Drama helps students to think deeply about poetic themes and content and helps to unlock the meaning of poems in a number of ways". This suggests that the inclusion of poetry in Drama is a means to explore a different style for devising theatre. This means that a different orientation to poetry relative to its traditional status as entrenched within linguistics.

Strong, Silver and Perini (2001, in Ashton-Hay 2005, p.2) highlight that poetry is a part of linguistics according and note that, "verbal linguistic intelligence […] can be divided into four learning preferences including mastery (knowing), interpersonal (social skills), understanding (discovery and reasoning) and self-expressive (creativity)". This suggests that being able to

interpret the meaning of the poem is the first step, followed by the ability to interact with peers so that mediation of the content could take place. In that way, new information is acquired that enables the acquirer to be innovative in appreciating poetry.

Fecho, Amatucci, and Skinner (2007), as cited in (Simecek & Rumbold, 2016, p. 309) explain that, "poetry's central aim is to expand understanding of self and society, and an English classroom [should] situate the reading and creation of texts as ways of making meaning, as processes through which we develop an existential sense of ourselves as actors in larger social worlds".

CAPS for the topic of poetry in the Drama section of Grade 9 Creative Arts prescribes "interpretation and performance of a choice of Dramatic forms, individual performance: poetry…". (DBE, 2011, p. 44). This means that a Drama teacher must be able to interpret the poem using a framework such as linguistic intelligence and then for performance could employ John O'Connor's "tools of poetry performance" (O'Connor, 2004 cited in Ferguson, 2014, p. 2). According to O'Connor these poetry performance tools, "are (i) punch words by adding emphasis; (ii) pause to adjust the pace; (iii) paint words by using expression and tone".

Shulman's conception of the knowledge base for teachers and subsequent elaborations by other scholars have provided a framework with which to interrogate the kinds of knowledge required by a teacher in order to be effective. Drawing from my own experience as a teacher, I concur that content knowledge, knowledge of the curriculum, and pedagogic content knowledge are critical irrespective of the domain of specialization. A teacher's knowledge is the basis for thinking about how to teach a topic or section of the curriculum. It underpins teachers pedagogic reasoning.

2.8 Pedagogic Reasoning

Shulman's (1986,1987) model of pedagogic reasoning is grounded in the knowledge base for teaching. His model of pedagogic reasoning includes the knowledge that the teacher is in possession of with regard to the subject and any methodological approaches that have been developed. According to Shulman (1986), practical knowledge for teaching is built through direct experience in teaching and learning environments. As shown in Figure 2. below it

proceeds through iterative cycles of stages which ideally lead to the development of new knowledge and understanding.



Figure 1. Shulman's (1986, 1987) Cycle of Pedagogical Reasoning

The comprehension stage is the inception stage where content is selected and prepared in order to be contextualized for learners who are to be the recipients of the content. This stage requires an understanding of the concepts to be taught. The teacher is expected to know the 'what' that is to be taught, should have an understanding of the subject matter at hand and have several ways to apply it. Comprehension also requires a teacher to know how the knowledge relates to other knowledge in the subject relate to others and to other subjects. For example, a Drama teacher needs to know the elements of Drama which are applicable to play analysis and performance techniques. The same elements are used in English for analysis of the Drama set work.

In the context of this study, CAPS prescribes what is to be taught and is therefore the starting point for the teachers' planning and decisions about what and how teach. Teacher's comprehension of both the text and the text in relation to Drama specific outcomes constitutes this stage of pedagogic reasoning. The CAPS criteria frame the selection of a poem as the focus

of teacher guided interpretation activities. This suggests that grade 9 Drama teachers are expected to select poems and should understand the style of the poems in order to meet educational purpose.

The next stage of the pedagogical reasoning process is transformation. Transformation involves examining and critically interpreting the materials of instruction on the basis of the teacher's understanding of the subject matter (Ben-Peretz,1975 in Shulman, 1987). Wilson, Shulman and Richert (1987) point out that it is in, "the transformation stage that knowledge of the subject matter becomes apparent". This suggests that to transform the selected poem for a Drama lesson the teacher a teacher must be knowledgeable about poetry in Drama and modes of transmission of the topic. Transformation involves thinking through concepts and finding innovative ways to present them to students, i.e. metaphors, examples, demonstrations, simulations and could even use technology to enhance delivery of lessons. The teachers could use a combination of practical work (theatre games and energizers) and theory, involving text analysis to deepen the meaning, though use of Socratic dialogue with learners. Lastly, teachers need to adapt the content to be responsive to learner contexts.

The instruction stage is the stage in which the prospective plan is enacted (Shulman, 1987) It is manifest in, "observable forms of classroom teaching" (Shulman, 1987, p. 101). In addition to all of the subject specific forms of knowledge which ground it, it includes general pedagogic knowledge such as classroom management, presentation of content, interaction with students, and assigning of work (Shulman, 1987).

According to Shulman (1987) evaluation is another stage that involves formal testing and evaluation so that teacher provide feedback and grades. In the study teachers are expected to assess the learners during the process informally and at the end of the process formally.

In the reflection stage the teacher would review what worked, and could have worked better during a lesson. Thus, new comprehension through acts of teaching that are reasoned and reasonable will be implemented by the teacher. A deepening of understanding of the subject matter and how to teach it surfaces.

Shulman, (1986) noted that teachers will encounter situations where knowledge from different sources and/or domains are in conflict; at this point pedagogical reasoning must be employed.

If knowledge sources of a domain could be in conflict, then a Drama teacher needs to be in possession of pedagogical content knowledge in order to be able to make a pedagogical choice in teaching a topic of Drama in Grade 9.

Table 3. presented in Mphathiwa (2015) demonstrates that in each stage of the pedagogic reasoning there is a link to the professional base knowledge for teachers.

Name of pedagogical process	**Description of pedagogical action**	**Associated categories of teacher knowledge**
1. Comprehension	Teachers rely on their subject matter knowledge in pursuit of the of educational goals, purposes, and values (Shulman, 1986).	Subject matter knowledge goals, purposes and values.
2. Transformation	Transforming the content ends in a pedagogically reasoned plan, or set of strategies, to present a lesson, unit or course. The process requires teachers to construct PCK, using content knowledge of the subject and pedagogy and understanding of learner contexts and needs. There are four parts to transforming the content for teaching: preparation; representation; selection; and adaptation (Shulman, 1987).	Subject matter knowledge; general pedagogical knowledge; knowledge of students and their educational context.
• Preparation	The process of 'preparation' involves "examining and critically interpreting materials of instruction" in order to detect errors and restructure the material into a form that is suitable for teaching (Shulman, 1987, p. 102).	Subject matter knowledge
• Representation	The process of representation involves deciding what multiple forms of "analogies, metaphors, examples, demonstration, simulations and the like" would best represent the ideas to students (Shulman, 1987, p. 103).	PCK, Subject matter knowledge.
• Selection	The teacher draws on a range of instructional methods to select suitable content or a strategy that would be relevant in the teaching of the certain topic or lesson.	PCK, general pedagogical knowledge and subject matter knowledge.
• Adaptation and tailoring	Involves "fitting the represented material to the characteristics of [student/s]", characteristics such as: "aspects of [student] ability, gender, language, culture, motivations, or prior knowledge and skills" (Shulman, 1987, p. 103).	PCK, in particular, knowledge of students and their educational contexts.

7. Instruction	This refers to "observable forms of classroom teaching", in which the prospective plan is enacted (Shulman, 1987, p. 101). It includes classroom management, presentation of content, interaction with students, and assigning of work (Shulman, 1987).	General pedagogical knowledge and PCK.
8. Evaluation	The teacher observes student understanding during active teaching and learning. The teacher requires a "deep grasp of both the material taught and the process of learning" (Shulman (1987, p.106) to comprehend what a student understands.	PCK.
9. Reflection	Reflection refers to "the set of processes through which a professional learns from experience" by reviewing the lesson in relation to the purpose that the teaching intended to achieve (Shulman (1987, p.106). The teacher "looks back at the teaching and learning that has occurred, and reconstructs, re-enacts, and/or recaptures the events, the emotions and the accomplishments" (Shulman, 1987, p. 106).	General pedagogical knowledge and PCK.
10.New comprehension	As a result of thorough 'reasoned' teaching, the teacher comes to a "new comprehension" of the "purposes and of the subjects to be taught, and also of the [students] and of processes of pedagogy themselves" (Shulman, 1987, p.106).	

Table 2: Summary of Shulman's model of pedagogical reasoning and action and its associated teacher knowledge bases.

Reprint:

Mphathiwa, L. (2015). *An investigation into the topic specific pedagogical content knowledge of Botswana social studies teachers: the case of 'water resources and their management'* (Doctoral dissertation), page 50.

The study aimed to uncover the pedagogic choices made by both specialist and out-of-field Drama teachers in teaching a Drama topic in Grade 9. The discussion of pedagogical reasoning in the section above has explored the whole cycle of pedagogical reasoning which usually informs teachers pedagogical choices and practices. However, it is important to note that the scope of this study was limited to an exploration of the teachers' *accounts of their* pedagogical choices. This study did not observe the teacher's classroom practices; therefore, it did not focus on the instructional stage or post-lesson evaluation reflections. However, if pedagogical reasoning is iterative and each cycle ideally leads to the development of knowledge and

experience then any accounts of practice may include reflections on instructional practices and insights on learning from practice.

If the pedagogical reasoning cycle reflects the teacher knowledge base, pedagogical reasoning and pedagogical choices at various stages, then the model provides a framework for research and analysing pedagogical reasoning that underpins teacher's pedagogical choices.

2.9 Conceptual Framework of the Study

The discussion of Shulman's conception of a knowledge base for teachers and subsequent work that has developed understanding of it, has established the knowledge base required for making pedagogical choices. I established that pedagogical content knowledge is comprised of: subject matter knowledge; knowledge of learners; knowledge of teaching strategies; curricular knowledge and pedagogic reasoning that shapes teachers pedagogical reasoning and choices.

This was followed by a discussion of the knowledge base for teaching Drama.

In order to conceptually frame this study of Drama teaching, I unpacked and detailed the content coverage prescribed in the grade 9 Drama curriculum for teaching the topic of poetry. I then related these details to the stages of pedagogical reasoning and also linked them to the associated categories of teacher knowledge. These relations are tabulated in Table 3 below.

Stages of pedagogical reasoning	**Detailed summary of knowledge of Drama for pedagogical reasoning and action in Drama: Topic Poetry**	**Associated categories of teacher knowledge**
1. Comprehension	Teacher's understanding of what poetry is, types of poems, fundamentals of language in poetry: phonics, literary devices; outlining the outcomes and process of the topic; Skill: enhance communicative ability; Values: tolerance, appreciation of peers' work	Topic specific - Subject matter knowledge, goals, purpose
2. Transformation	Text analysis of poems; Usage of theatre games as stimulus in building themes to deepen	Subject matter knowledge, pedagogical

	understanding/ Process work using tableaux, image theatre or any applied theatre genres	knowledge/procedural knowledge
3. Preparation	Short poem extracts exploring verbal dynamics and physical expression as building block to performance, Character biographies	Subject matter knowledge, Resources and support system, Drama pedagogy
4. Representation	Exploring various instructional forms such as unison, choral verse, praise, ensemble work etc.	PCK, Topic specific subject matter knowledge, subject specialist knowledge, Drama pedagogy, contextual knowledge
5. Selection	Selection of the best method for learner's context	PCK, Knowledge of learners/general theories of teaching and learning
6. Adaptation and tailoring	Include characterization and refining of acting technique/ blocking of the stage; costume, props relevant for performance	Subject specialist knowledge, technical knowledge, Drama pedagogy, resources and support system
7. Instruction	Presentation of preliminary work; usage of checklist to verify all the steps have been covered	PCK, knowledge of learners, knowledge of curriculum
8. Evaluation	Assessment of the final performance using a rubric	Knowledge of the subject/Drama pedagogy
9. Reflection	Teachers reflect on what worked in the lesson through analysis of the intended outcomes, if they were achieved or not.	General pedagogical knowledge and PCK.
10. New comprehension	Teacher consolidates the best practice that emerged during the teaching process; what learners learned and, new knowledge	

Table 3: Pedagogical Reasoning for Teaching Poetry

These concepts informed the development of the interview schedule and data analysis for the study.

2.10 Conclusion

Despite debates about the definition and scope of the categories which comprise the knowledge base for teaching, there is broad consensus that teachers must have sufficient content knowledge and pedagogical content knowledge for the subject to be taught. Nevertheless, the phenomenon of out-of-field teaching is a reality, and it could pose a threat to the transmission and acquisition of concepts and principles of Drama. This study probed this claim by exploring the pedagogic choices specialist and out-of-field Drama teachers make with the aim of establishing what knowledge underpins their choices. In the next chapter I will outline the methodology of the study.

CHAPTER 3: RESEARCH DESIGN METHODOLOGY

3.1 Introduction

This chapter presents the methodology and research design utilized in this study to investigate the pedagogical choices of specialist and out-of-field teachers of Grade 9 Drama. First qualitative research methodologies are introduced. Then the selection of the research site and participants are explained, followed by a discussion of the data collection instruments used in the study. The chapter then details two complementary methods of analysis -content analysis and thematic analysis which guided the coding of the teachers' responses. Finally, the trustworthiness of the study and ethical considerations are discussed.

3.1.1 Research Design and Methodology

This study adopts a qualitative research methodology. This methodology is interpretive, concerned with the subjective realities of research participants. According to Morrison (2002), this method relies upon the subjective realities of research participants. Researchers are interested in describing and making sense of, "how people make sense of their lives, experiences and structures of the world" (Atieno, 2009, p.14).

According to De Vaus (2014, p. 6) a qualitative approach is known for, "providing rich data about real life people and situations, and being more able to make sense of behavior and to understand behavior within its wider context". It is a methodology that employs data collection methods that enable individuals to "describe an event in the social world from their standpoint of the ongoing event" (Ninkovich, Penz and Ghauri, 2008, p. 690). Atieno (2009, p.14) explains that "qualitative research is a research process that is inductive in that the researcher builds abstractions, concepts, hypotheses, and theories from the details". However, content analysis is not restricted to inductive approaches, it can be 'top down', guided by the conceptual framework underpinning a study.

This research investigated whether there are differences between decisions made by specialist teachers and out-of-field teachers in teaching a poetry topic in Drama. The theoretical presumption of this research was that pedagogical choices are formed through pedagogic reasoning, and that pedagogical reasoning and choices are shaped by teachers' content

knowledge, pedagogical knowledge and their experiences. Therefore, the aim of the research was to establish a deeper understanding of the pedagogical reasoning and choices made by specialist and out-of-field Drama teachers with respect to teaching a section of the Drama curriculum. A qualitative approach was deemed appropriate to enable the teachers' in the study to share their teaching experiences and their pedagogic choices for teaching a topic in the Drama section of a Grade 9 curriculum.

The review of teachers' knowledge in the previous chapter established that teachers' reasoning and choices about what and how to teach are based on their knowledge base, their experiences and their knowledge of *their* learners in *their* contexts of practice. Although teachers work in the space of their own classrooms. These are situated within a bigger environment at schools. Institutional conditions and practices in schools also shape conditions for teaching Drama; teachers' perceptions of the subject and how to teach it; and their practices. Mason (2006, p.10) points out that a qualitive approach to research in education "enables the researcher, after data analysis, to understand and explore the richness, depth, context and complexity within which teachers in the research site operate". Furthermore, Morrison (2002, p.183) points out that "qualitative research is frequently concerned with processes of learning, adaptation, innovation or change". Such processes are usually part of the pedagogical reasoning cycle from planning to teaching to reflection and new understanding.

One mode of investigation in qualitative research is to observe participants when in practice in order to gain a deeper understanding of their activities in practice. The proposal for this study planned to include classroom observations as a method of data collection. However, due to an unforeseen change in my working circumstances this proved to be impossible. Therefore, only interviews were used to enable the teachers in this study to provide *account*s of their teaching experiences and share their reasoning regarding the poetry section of the Grade 9 Drama curriculum. The absence of classroom observations is a limitation of this study however it does not invalidate inferences about differences between in and out- of- field teachers based on their accounts of their pedagogic choices. This is because the emphasis is on their thoughts about the subject of Drama and the choices they make for teaching, which are presumed to reflect their knowledge of, and for teaching. No claims are made about their actual practice.

3.2 Research Sites and Selection of Participants

Four teachers participated in this study. Purposive and convenience sampling were used to select schools and participants to for the study. in the study The Johannesburg Central district of the Gauteng Department of Education in South Africa was the research site because the schools were accessible. The criterion for the selection of schools was that they offer Drama as an art form in Grade 9 Creative Arts. The criterion for the selection of participants was that they should either be specialist Drama teachers or out-of-field Drama teachers and that both types of participants.

To identify possible schools and participants for the study, the researcher consulted the district subject advisor for the Creative Arts. Once four schools and potential participants had been identified, principals were approached for consent to include teachers in their schools. Thereafter, invitation letters were sent to the teachers requesting their consent to participate in the study. The availability and willingness of potential participants led to the selection of the four participants- two specialist and two out-of-field Drama teachers. Factors such as gender, age, and years of experiences were not taken into consideration as part of the sampling method.

3.3 Data Collection Methods

Oliver-Hoyo and Allen (2006, p. 42) pointed out that the "collection methods of qualitative research commonly include field notes, student journals or documents, surveys, and interviews". The intention of data collection according to Polkinghorne (2005, p. 136) is to "provide evidence for the experience it is investigating". This suggests the researcher should be able to record people's experiences and that this can be done through the use of an interview form. Polkinghorne (2005, p. 138) points out that:

> "because experience is not directly observable, data about it depend on the participants' ability to reflectively discern aspects of their own experience and to effectively communicate what they discern through the symbols of language and to effectively".

Nevertheless, Polkinghorne (2005, p.138) goes on to explain that notwithstanding these limitations of self-reports, "methods of data collection are used to lessen their effects" (p.138).

A key question is “does the [data collection] instrument’s series of questions actually capture the fullness of and variations within the experience?” (p.138).

3.4 Structured interviews

In structured interviews the interviewer asks each respondent the same series of questions, and these are created prior to the interview. According to Morrison, structured interviews, “usually survey-based and are designed to explore certain predetermined areas using questions that are designed in advance, and are prepared in accordance with one or more specifically stated research hypotheses or questions considered in a descending 'ladder' of abstraction from broad hypotheses to specific questions” (Morrison, 2002, p.134).

The advantage of a structured interview is that it “limits researcher subjectivity and bias, and the researcher controls the topics and format of the interview, making it easier to code, compare and analyse data” (Holloway and Wheeler 2010, p.89). In structured interviews it is assumed that participants are motivated to offer, and can achieve, an objective, truthful account. All participating teachers shared insights into their practice and the rationale of the pedagogic choices they made or continued to make in teaching Drama in Grade 9.

An interview schedule capturing a set of systematic questions and ‘probes’ was followed throughout the interviews. In the study, the same set of questions for all four teachers were asked, in an attempt to investigate the pedagogic choices, they made in teaching a section of the curriculum. Martin (2016) suggested that the interview schedule should have specific questions, with a sequence order and prompts and wording that is standardized.

During the interviews, the researcher assumed responsibility for making participants feel at ease by explaining the process and the tools to be used to collect the data. The interviews were recorded with the consent of all participants. The purpose of the recordings was to ensure that participants’ responses were accurately recorded during the transcription stage. The audio recordings were transcribed, and the transcriptions were verified before coding began to ensure ensure trustworthiness of data, which will be later be discussed in the chapter.

3.4.1 The Interview Schedule

Two types of interview questions were utilized for the interviews - the main question and probe questions. Martin (2016) describes main questions as questions which enable the participants to respond to the research concerns with their experience and perspectives. The purpose of probe questions is to manage depth, focus, detail, and evidence. Probe questions can't be planned in advance, but the researcher must be aware of the issues of interest in order to gather further information where necessary. Probe questions allowed the researcher to track uniform or relative ideas and /or concerns, with regard to the object of study, the pedagogic choices made by both specialist and non-specialist Drama teachers.

The interviews consisted of two sections:

- Biographical questions (**see Appendix B**), These questions were intended to gather information about the educator's qualifications, their teaching experiences in general and as Drama teacher, and their views of the value of Drama and of being a Drama teacher.
- Questions to enable participating teachers to give accounts of different aspects of their planning, reasoning and the rationale for pedagogic choices they make in teaching Drama in Grade 9 and more specifically, in relation to teaching the topic of poetry. (**See Appendix C)** The questions were developed with a view to collecting data that would enable understanding of the teachers' views of Drama and the Drama curriculum; their knowledge of learners, their content and pedagogical content knowledge; their choices with respect to teaching the poetry section and rationales for their choices. Informed by the analysis of CAPS for the topic of poetry, the interviews sought to elicit skills that were to be covered under the topic.

A presentation in the form of a table demonstrated the skills that were taught by each teacher (Table 8). This was done in order to understand the grounds for each teacher's pedagogic choices. The content analysis of the document allowed the study to gain insight on the choices made by specialist teachers versus non-specialist teachers.
An interview analysis is also included, as it captured the actual responses of participants (Appendix E).

3.4.2 Document Analysis

In order to prepare for the interviews a document analysis of a section of the CAPS curriculum was done. Bowen (2009, p. 27) describes document analysis as a "systematic procedure for reviewing or evaluating documents—both printed and electronic (computer-based and internet-transmitted) material". Corbin and Strauss (2008) in Bowen (2009, p. 27) indicate that "document analysis requires that data be examined and interpreted in order to elicit meaning, gain understanding, and develop empirical knowledge".

The CAPS policy for the Drama art form in grade 9 Creative Arts includes contents for the section on poetry that were the focus of teacher's reflections and choices in this study. Document analysis was done in order in contextualize and later, interpret the skills and knowledge covered for the topic. The sections on poetry were analyzed in order to gather information about the topic and prescribed content for topic. Knowledge of the content of the topic of poetry in the CAPS curriculum enabled probe questions to information about the skills that were to be covered under the topic.

An extract from the CAPS policy is available in **Appendix D.**

3.5 Methods of Data Analysis

A combination of content analysis and thematic analysis was used to code the data. Content analysis and thematic analysis are complementary methods of analysis used in qualitative research to analyze textual data and to reveal themes. According to Vasimoradi, Jones, Turunen and Snelgrove (2016), "[the] key characteristic of both of these methods is the systematic process of coding, examining meaning and a provision of a description of the social reality through the creation of theme" (Vasimoradi et.al., 2016, p.100). These processes are important because description and interpretation of participants 'perspective, accounts etc. are central concern of qualitative approaches. A combination of the two methods was used to code each teacher's responses to the questions, and to identify thematic patterns across them A descriptive-interpretive analysis of the data was developed on the basis of the analysis of the descriptive -interpretive analysis. It is presented in Chapter 4.

3.5.1 Content analysis

At the most general level, content analysis is "a systematic technique for analyzing message content and message handling" (Budd, Thorpe, and Donohew (1967, p.2). According to Krippendorf (2004) there are 3 different kinds of definitions of content analysis offered by scholars. Each kind leads to a defining content analysis, each of which leads to particular way of conceptualizing content and therefore, of proceeding with the analysis. These are:

1. Definitions that take content to be *inherent i*n a text
2. Definitions that take content to be a *property of the source* of a text.
3. Definitions that take content to *emerge in the process of a researcher analyzing a text relative to a particular context* (Krippendorf, 2004, p.19 [Emphasis added]).

The assumption underlying the first way of defining content analysis is that the meaning of communication is *manifest* in the content. Potter and Levine-Donnerstein (1999) point out that the method of content analysis has moved beyond an early focus on manifest, easily visible, surface level content to messages which *underly* the manifest content. The underlying messages are referred to as latent content. content analysis is a recognized method for going beyond surface level words to deeper messages and meanings underlying them. (Babbie, 1992). The researcher must therefore be aware that meanings may not be expressed through surface level content and therefore, must be cognizant of latent content or messages when analyzing participants' words.

Holsti (1969) adopts the second way of defining content analysis. According to Holsti (in Krippendorf, 2004, p.21), content analysts describe the characteristics of communications in terms of 'what', 'how' and 'to whom' "in order to infer their antecedents in terms of 'who' said what and 'why'," (Krippendorf, 2004, p.21). However, `Krippendorf points out that definitions of this second kind of the content analysis of texts to inferences about the states or properties of the sources of the analysed texts". In other words, the focus is on the participants' use of meanings.

Potter and Levine-Donnerstein (1999, p.259) distinguish between two types of latent content that should be taken into account by the researcher, "One type of latent content focuses on patterns in the content itself, and the other shifts the focus more onto *coders' interpretations* [Emphasis added] of the meaning of the content". Both types are important because, as

Krippendorf (2004, p.24) points out, "texts have no objective - that is, *no reader-independent-qualities".* This is because the researcher 's theoretical frame and constructs informs the researcher's approach to coding and interpretation of the data.

This study adopts the third approach to defining content analysis enumerated above. In this approach to analysis, content analysis is defined as "a research technique for making replicable and valid inferences from texts (or other meaningful matter) to the contexts of their use (Krippendorf, p.18) This orientation "focuses attention on processes of content analysis *and* [emphasis added] does not ignore the contributions that analysts make to what counts as content. (ibid. p.21). These are important considerations in this definition of content analysis because as Krippendorf explains, 'meanings invoked by texts may not be shared' and, "texts have meanings relative to particular contexts, discourses or purposes. (Krippendorf, p,24).

According to Krippendorf (1980 p. 405) another important characteristic of content analysis is that it "allows the researchers to establish the context of inquiry, thus opening the door to rich repertoire of social-scientific construct by which text may become meaningful in the ways that culture may not be aware of"'.

The presumption that guided this research was that although the curriculum stipulates that all grade 9 Drama teachers should be teaching the same content, there would probably be differences between specialist and out-of- field Drama teachers. It was also important to bear in mind that the social, and educational context of the teachers varied which may also underlie differences across teachers.

According to MacLure (2013, p. 164), "coding involves looking for pattern or order in a body of data – such as interview transcripts or field notes – by identifying recurring themes, categories or concepts". The content analysis method for data analysis allowed the researcher to be capture similarities and differences across the teachers. Thematic analysis enabled the researcher to develop a language that could describe each teacher and patterns across the teachers.

3.5.2 Thematic analysis

In order to organize patterns of meaning into structured themes, content analysis can be complemented with thematic analysis. According to Braun and Clarke:

> "Thematic analysis (TA) is a method for systematically identifying, organizing and offering insight into patterns of meaning (themes) across a data set. Through focusing on meaning *across* a dataset, TA allows the researcher to see and make sense of shared meanings and experiences." (Braun and Clarke, 2012, p.57)

As discussed above, a researcher could adopt an inductive or deductive approach to coding the data. In reality both are usually used in some form or another but the analyst would initially start with one. The approach to analysis in this study was deductive because it started with the theory. Deductive means "requires the use of a theory to design the coding scheme" (Potter and Levine-Donnerstein, 1999, p. 264). Formal theory is in evidence when scholars directly address "a set of interrelated constructs (concepts), definitions, and propositions that present a systematic view of phenomenon by specifying relations among variables, with the purpose of explaining and predicting the phenomenon" (Kerlinger, 1986, p. 9). The strength of using a theoretical framwork made the data analysis process meaningful. "A formal scientific theory can guide the development of the coding scheme by focusing the designers on certain concepts and helping them derive coding rules and values by the way the concepts are defined in the theory" (Potter and Levine-Donnerstein, 1999, p 262)

As the formal theory underpinning this study, Shulman's (1986; 1987) knowledge base for teachers' framework was the starting point for the analysis. Therefore, coding was significant in the study, as it allowed the researcher to frame the raw data into a discussion related to the overall study.

The themes that emerged in this study included one theme that emerged from the literature and another two themes that emerged during the categorization of ideas and concepts.

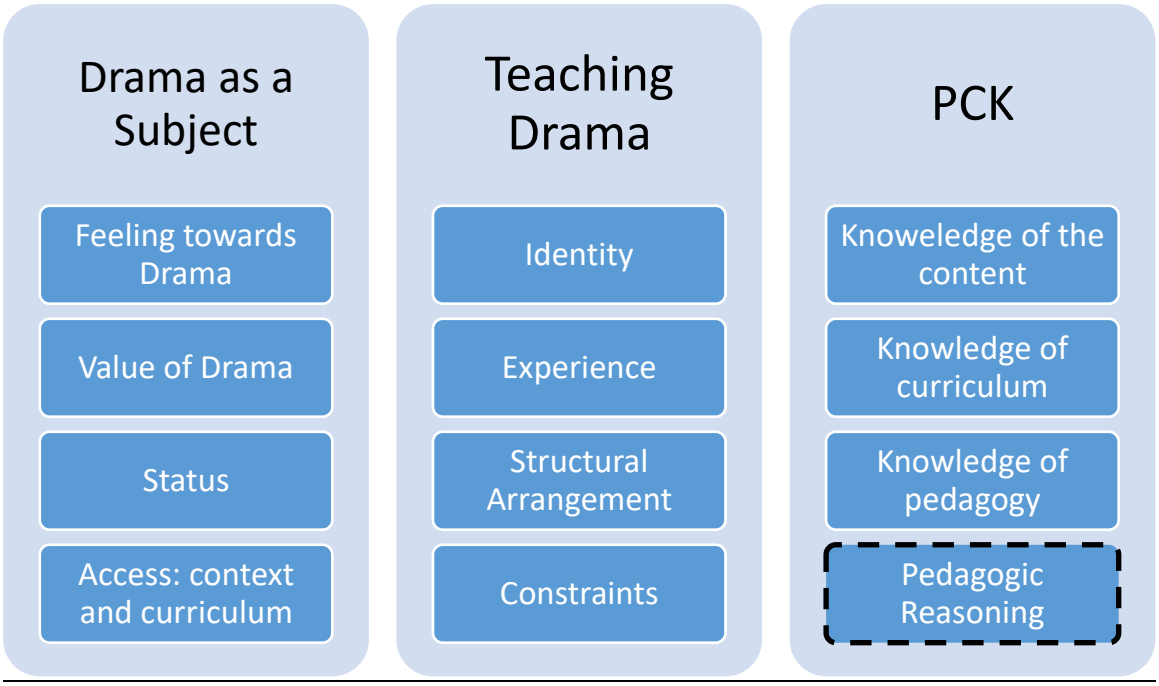


Figure 2: Coded Themes

Krippendorf (1999, p.22) notes that researchers should be aware of the fact that texts do not have single meanings. In fact, there are numerous themes that could be identified in a data set. In thematic analysis, the patterns of meaning or themes that are identified must ultimately enable sufficient understanding and evidence to answer to the research question. Potter and Levine-Donnerstein, (1999) caution that coding requires a great deal of concentration from the coder. Unless the coders focus their energies, the reliability of coding can compromise the analysis.

3.6 Trustworthiness of the study

Interpretivism is a post-positivist research paradigm. The constructs of validity and reliability which are used to judge the quality of research in positivist research are not applicable to qualitative research grounded in an interactivist paradigm. This raises the question of how the worth of a qualitative research study can be judged? What criteria can be used to evaluate what is a good or trustworthy qualitative study?

Lincoln and Guba (1985) propose a set of trustworthiness criteria which are a useful yardstick with which to assess and ensure quality. According to Lincoln and Guba (1985) the trustworthiness of a research study involves four components: credibility, transferability, dependability, and confirmability**.** These criteria have been endorsed by numerous scholars

within the field of qualitative research, and were therefore incorporated in the study in establishing trustworthiness.

3.6.1 Credibility

The purpose of the criterion of credibility is to establish confidence that the findings of the study are true, credible and believable. Credibility was established by examining whether there was a plausible and believable interpretation of the participants' original views (Lincoln & Guba 1985). To ensure credibility an interview schedule was used to gather insight into the participants' responses. All interview questions were the same for all participants, and the process of interviewing was audio recorded in order to eliminate fabrication of the participants' responses. Transcripts of the interview were generated (see Appendix E) and an accurate recording of the participants' responses was prioritized by the researcher.

In the event that a transcript did not make sense in relation to other parts of the participants' response to a question, the transcript was cross-checked with the original recording was made to ensure the correct capturing of the participants' responses.

3.6.2 Transferability

The criterion of transferability means showing that the findings have applicability in other contexts (Lincoln and Guba 1985). For qualitative studies the reader must determine whether the results of matters emanating from the study could be applicable other contexts. The use of structured interviews enabled the researcher to engage in depth and elicit information from participants in their relative to their respective context. Given that the teachers are different and their contexts of practice are different, there was no 'one size fits all' approach to giving descriptions of each participant's contribution. However, the question of transferability is whether a reader in a similar field could make associations on aspects of the study and relate them their knowledge of the field, or their own experiences. The results of this study allow the reader to determine whether the findings emanating from this study could be applicable in other educational contexts.

3.6.3 Dependability

The criterion of dependability means showing that the findings are consistent and could be repeated (Lincoln & Guba 1985). Creswell (2013) argues that dependability can be enhanced through detailed field notes, good recording of the interviews, transcription of interviews, and the cross-checking of codes by different researchers. In this study, recorded interviews were transcribed before coding took place. Codes and categories were clearly defined and the analyses of the transcripts were exhaustive. A thorough check of the coded data was conducted to ensure that there were no omissions of information.

3.6.4 Confirmability

The criterion of confirmability refers to the degree of neutrality, or the extent to which the findings of a study are shaped by the respondents and are not due to researcher bias, motivation, or interests. (Lincoln & Guba, 1985). The raw data that was used for interpretation was kept safe, so that an interested researcher could access it for purposes of verifying claims against evidence in the transcripts.

3.7 Ethical Considerations

Ethics are an important aspect of a study as they guide the research practice and conduct whilst engaging in the study. Resnik (2015, p. 2) defines ethics "as a method, procedure, or perspective for deciding how to act and for analyzing complex problems and issues". Kimmel, 1988; Newman and Brown, 1996), in McCammon, 2004), define ethics as follows: '*Ethics* is the branch of philosophy dealing with decisions about right and wrong actions. Ethics may be used as a synonym for *morality*, although the term *ethics* is currently applied most often to codes of conduct.' (p. 15).

In this section I outline the steps I took to obtain ethics clearance for the study and then discuss the principles which informed my conduct through the study.

3.7.1 Procedural steps for obtaining ethics

The researcher has to submit an ethics application, together with the research proposal a rationale for the study to be conducted and methods of data collection. Ethical clearance was granted by the university ethics committee (Protocol Number: 2017ECE007M). I obtained permission from the Gauteng Department of Education authorities to have access to the four schools which were the research sites for the study. A letter of request to conduct the study was issued to the principals of each of the schools (See Appendix F). Permission was granted by the school principals to have access to the schools and teachers in the schools.

Upon approval to conduct the study, teachers were approached to participate. They were given full details of the study in a participant information and asked for their consent. An agreement was made with the principal and participating teachers that:

- Data would be collected through interviews.
- The interviews would be structured by an interview schedule and would include a section on the teacher's biography.
- The interviews would be audio recorded to ensure the participants' input would be accurately captured.
- The identity of the teachers would be protected by allocating pseudonyms. (Specialist teachers were given pseudonyms beginning with 's', out-of-field teachers were given names beginning with 'n'.
- The recording of participants' interviews would be kept in locked safe.
- Participants could withdraw from the study at any time prior to the completed research report.

Formal informed consent was obtained from teachers who were willing to participate in the study (see Appendix H).

3.7.2 Ethical conduct

Reskin (2015) in Singh (2012) provide a set of principles for the ethical conduct of research which guided the researchers conduct throughout the research. These are:

- Honesty (honestly reporting methods, procedures, data and results),
- Objectivity (avoiding bias in experimental design, data analysis, data interpretation, peer review, grant writing, expert testimony, and other aspects of research, disclosing personal or financial interests),
- Integrity (keeping promises and agreements, acting with sincerity, striving for consistency of thought and action),
- Carefulness (avoiding careless errors and negligence, carefully and critically examining one's own work, keeping good records of research),
- Openness (being open to criticism),
- Respect for intellectual property (giving credit where credit is due, never plagiarizing),
- Confidentiality, and responsible publication (publishing in order to advance research and scholarship, not to advance just own career, avoiding wasteful and duplicative publication), among others.

The researcher worked respectfully with participants and maintained confidentiality at all times. Interviews with each teacher were conducted privately and kept confidential. Research data was kept confidential through the use of pseudonyms so that participants in the study cannot be identified. Data has been treated with the utmost care. Printed transcripts and signed consent forms have been securely stored in a locked storage facility in one of the supervising academic's office and computerized transcripts have been secured with a password.

3.8 Conclusion

This chapter presented the methods and research design that were used in conducting the study. The data analysis approach using content analysis and critical discourse analysis, allowed the researcher to detect the framework concepts from each teacher for further analysis. Data was handled with meticulous care in order to eliminate inconsistencies and bias.

CHAPTER FOUR: DESCRIPTIVE INTERPRETIVE ANALYSIS

4.1 Introduction

This chapter presents a descriptive interpretive analysis of the four teachers' responses to the interview questions. During the coding of the data, the following themes emerged: (1) Drama as a subject, (2) teaching Drama, and (3) PCK. These themes provided the framework for discussion in this chapter

The purpose of the study was to find out what pedagogic choices were made by specialist and out-of-field Drama teachers in teaching the topic of poetry to their grade 9 learners. In order to achieve this purpose, it was necessary to gain an understanding of what kinds of teacher knowledge were required in order to teach Drama effectively. This then allowed the researcher to describe and analyse the grounds of their pedagogic choices.

In earlier chapters, I established that out-of-field teaching occurs when teachers are assigned to teach classes that do not match the subjects they received their training or education in (Ingersoll,1998). I also established that *every* teacher should be in possession of a knowledge base for teaching. This suggests that *all* teachers, *irrespective of specialisation* should have knowledge and should generally be able to teach and mediate the content of their subjects and should demonstrate proficiency in implementing disciplinary procedures in each discipline.

Four teachers participated in the study, of which two were specialist teachers and the other two were out-of-field teachers. Pseudonyms were used to identify the teachers. The two specialist teachers are referred to as Simpiwe and Sipho, and the out-of-field teachers are referred to as Noto and Nito. The table below provides a brief summary of the four teachers' professional biographies:

	Simpiwe **Specialist**	**Sipho** **Specialist**	**Nonto** **Out-of-field**	**Nito** **Out-of-field**
School Context	Urban in township. Quintal 3 grading. Enrolment: +/- 1100 Learners; 40 staff members	Urban in township. Quintal 4 grading. Enrolment: +/- 1200 learners; 47 staff members	Urban in township. Quintal 3 grading. Enrolment: +/- 700 learners; 25 staff members.	Urban in township. Quintals 4 grading Enrolment: +/- 570 learners; 17 staff members.
Educational Qualification	BA(Hons) in Drama; P. G. Dip Arts and culture management; P.G.C.E	BA and B.Ed major in English, Venda and Drama	B.Ed -specializing in Economics & Business Studies.	B. Ed – specializing in mathematics
Gender	Male	Male	Female	Male
Teaching experience in Drama	3 years.	4years.	6 months.	1 year.
Prior knowledge of Drama	7 years' experience in creative fields: media and Drama	Majored in Drama in BA	None	None

Table 4: Biographical information of the participants

The starting premise of the research is that Drama is a specialized subject with its own disciplinary conventions, and therefore knowledge of Drama and of PCK for teaching Drama is imperative for teaching this subject.

How do specialist and out-field- teachers of Grade 9 Drama make decisions about how to teach a section of the grade 9 Drama curriculum? The research aimed to establish a deeper understanding of the pedagogical reasoning and choices made by specialist and out-of-field Drama teachers with respect to teaching a section of the Drama curriculum. The study aimed to explore whether there are differences between decisions made by specialist teachers and out-of-field teachers in teaching a poetry topic in Drama.

The research question paved the way to analyses of the transcripts of the four teachers' responses to the interview questions. First, content analysis was done to categorize the data

followed by thematic analysis of patterns across the teachers. This led to the establishment of three themes: Drama as a subject, teaching Drama, and PCK. These were comprised of other sub-themes. The themes and sub-themes enabled an understanding of similarities and differences across the teachers, and a structured framework for the development of a descriptive interpretive analysis of the data. The three themes serve as building blocks that can be used to address the research question

4.1.1 The presentation of themes

Although three themes were identified analytically the relationships there is a relationship between them theme. Knowledge of Drama as a subject, requires an understanding of the field of Drama, and in attaining such an understanding one would presumably have knowledge for teaching Drama. To teach Drama, one should also be in possession of pedagogic content knowledge of Drama. Thus, there is a degree of synergy between the themes with regard to the research question.

Below is a diagram that illustrates the synergy between these themes.

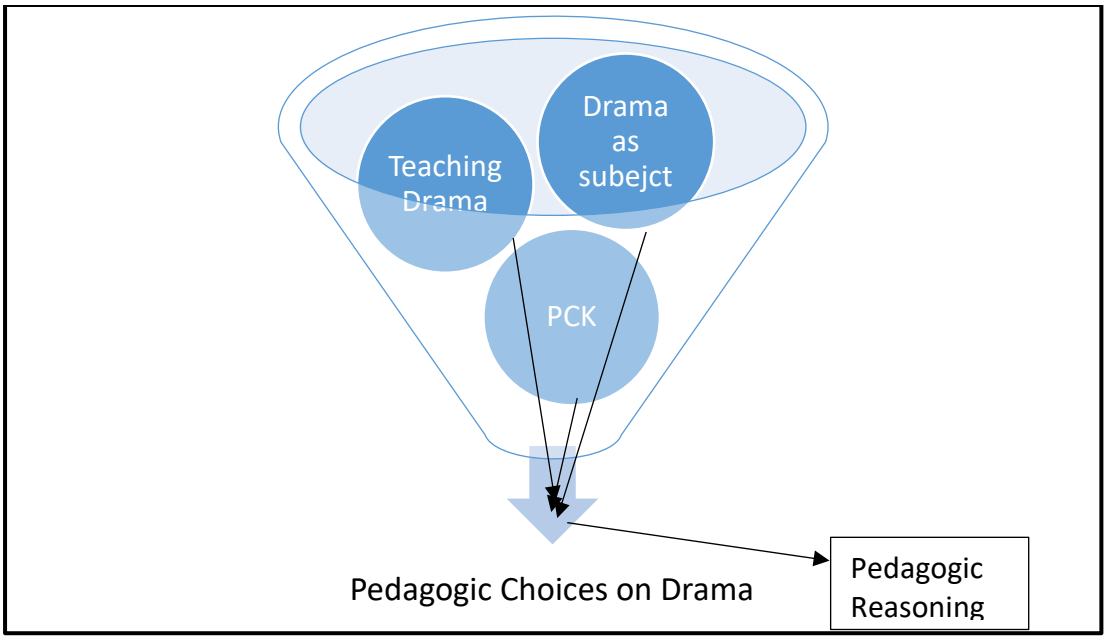


Figure 3: Synergy between themes

Figure 3 illustrates that the three themes are interlinked when filtered through the funnel of pedagogical reasoning. A descriptive interpretive analysis of the four teachers organized

around these three themes can enable understanding of pedagogic choices made by both specialist and out-of-field teachers.

4.2 Theme One: Drama as a subject

This theme is comprised of several sub-themes, such as feelings towards Drama; the status of Drama; the value of Drama, and access to Drama. The four teachers had both similar and different sentiments centered around the sub-themes. As mentioned above, the two specialist teachers are Simpiwe and Sipho, and the out-of-field teachers are Nonto and Nito. The views of the teachers about Drama as a subject are summarized below and these will be discussed in more detail below.

Theme One: Drama as a subject				
Sub-themes	**Specialist Teachers**		**Out-of-fields Teachers**	
	Simpiwe	Sipho	Nonto	Nito
Feelings towards Drama	Undecided about Drama.	Loves Drama.	Drama interesting.	Hates Drama.
Value of Drama	Great opportunities for learners.	Enjoyed by learners.	Alternative communication medium.	Infant subject.
View on Status of Drama	Misunderstood.	Low.	Low.	Low.
Access: context and curriculum.	Inadequate resourcing.	Neglected.	Inadequate resourcing.	N/A

Table 5: Theme One: Drama as a subject

4.2.1 Feelings towards Drama

The teacher responses revealed both positive and negative emotions. Simpiwe, who is a specialist Drama teacher gave a nuanced response citing that Drama has two sides to it: *"…a double-edged sword, I feel good… [but the] challenge is that most people or educators don't understand Drama".* Simpiwe, pointed to the positive feeling that most learners exhibit towards Drama was also supported by who said, *"you have learners…telling you that they are*

passionate about Drama". However, Simpiwe pointed to the dilemma that some learners find themselves in with regard to Drama, he explained that, *"there are those learners who hate Drama, unfortunately you have to force them to do it since creative arts is compulsory"*. Simpiwe noted that some learners tend to have 'a change of heart' towards Drama when he stated that, *"though some as you teach them Drama, they begin to enjoy it".*

Despite his commitment to Drama he is ambivalent about Drama as a school subject. This is because his positive feelings about the importance of Drama as a school subject tended to be overshadowed by the contextual factors of surrounding people or educators. He argued that Drama has a specialized knowledge just as other subjects do, like mathematic do. However, he lamented the fact there is lack of Drama teachers in schools that have chosen to teach the Drama. Furthermore, he feels that, *"here at school, the principal tells you that the school is not specializing in Drama".* This suggests there little administrative to Drama as part of the school curriculum. If there is no administrative will, there will be limited commitment to Drama which can lead to its devaluation as a subject. These are important limitations for teaching Drama to learners

Both Sipho and Nonto have positive feelings about Drama. Sipho, said *"I just love it…"*. Sipho highlighted that Drama is loved by the learners due to Drama's distinct nature in which *"there is lot of practical and learners love practical".* According to Sipho, *"they are always willing to participate and also love to go outside".* Drama affords learners the opportunity to work beyond the formal classroom setting, and as such, enhances their love for Drama.

Nonto sees as a subject that could offer more opportunities for learners, thus finding it interesting Nonto says Drama is *"very nice, very interesting".* She also pointed to numerous benefits of Drama which will be discussed below

In contrast to all of the other teachers, Nito articulated that he did not like the subject. He complained that it is, *"a nightmare"*. Part of Nito's reasoning was that he did not feel that Drama was a structured subject like Maths. Nito felt no connection with Drama as he did not voluntarily teach Creative Arts or any arts subject. During the interview he repeatedly emphasized his notion of Drama as being, *"a waste of time".* This suggests that Nito does not see Drama as a credible subject that should be included in the curriculum.

If Drama provokes mixed feelings with the four teachers and some learners, as mentioned by three teachers, then one assumes that there may also be mixed feelings about its value. This leads us to the sub-theme of the value of Drama.

4.2.2 Value of Drama

Simpiwe feels that there is indeed value to Drama as it provides people with economic opportunities created through Drama. He said it gives, *"young people [the chance] to explore and increase their knowledge in order to put food on the table"*. He sees Drama as a career opportunity for learners through his argument that, *"not everyone is going to be a technician and a mathematician [so] we need these learners to go in different areas of expertise"* and further noted that, *"other learners are wired to be actors".* This suggests that Drama is a subject that in his view can add meaningful value to the lives of learners.

Simpiwe thinks that Drama offers network opportunities for learners to afford them early exposure into the entertainment industry. He gave an example that, *"there was a company called EMT that was looking for talent. I booked learners…learners like such opportunities".*

Sipho also affirmed Drama as a valuable subject as learners have room to achieve beyond classroom parameters, *"Some learners are good at it as they can go far with it".* He did not say much more on the value of Drama.

Although Nonto is an out-of-field teacher, she pointed to numerous benefits of Drama for learners and for teachers. She feels that through engaging with Drama, learners could become self-expressive. She sees Drama as a medium that can interrogate social complexities and asserted that learners are able to actively engage in conversation through Drama. For Nonto, another value of Drama is as a didactic tool for moral development as learners are able to probe matters through the use of Drama, *"it teaches learners real things…learners get a chance to explore and end up knowing what is right or wrong".*

Nito compared Drama to Life Orientation and pointed out that Drama, *"is similar to life orientation… when teaching a topic like drugs you need real life example*". It is interesting to note that she views Drama as a means for teachers to gain a better understanding of learners' personalities, *"you get to understand the characters of different learners".* She also sees it as

a means for enabling communication with learners because, "*you get to engage with learners".* However, Nonto also noted that 'play 'in Drama appeared to have no educational purpose.

It appeared that in the opinion of the two out-of-field teachers the concept of 'play' in Drama had a negative connotation. As a specialised mathematics teacher, Nito does not find any educational value in the subject of Drama. As he put it, Drama, *"seems to have no rules or follow a structure, from stretching to theory to playing"*. He noted that, *"the subject itself encourages playing".* In his opinion, *"it is a waste of time because learners like to play during Drama".* His comments express his view that Drama prioritizes playing over formal learning, so Drama offers no real educational value and time spent on Drama could be allocated other activities.

4.2.3 Status

Status is a sub-theme that emerged during the processing of data for the four teachers. This issue has already been alluded to in the discussion about Siphiwe's view of Drama as a school subject. As Simpiwe put it, *"the subject is not taken seriously that is my issue".* This matter of the low subject status of Drama is not unique to Simpiwe's school but is the case in the majority of schools that offer Drama.

Sipho shared some sentiments on the low status of Drama, but these will be discussed in the next section. Nonto shared Simpiwe's sentiment that Drama has a low status. She noted that the subject is not taken seriously at a school level which produces a contextual challenge, *"our subject is never taken seriously, because it is considered a creche subject that learners get marks for making noise".* In this situation, Drama is degraded to a level of infancy, suggesting that it is not a credible subject that is able to offer a high level of high cognition for secondary school learners.

If Drama is not perceived as being a vital subject, then access to the subject of Drama and thereby opportunities to learn the subject will be limited. This leads to the next sub-theme of access, which encompasses the curriculum and context issue in relation to access

4.2.4 Access: Context and Curriculum

The low status of Drama seems to have generated a triple effect. Simpiwe feels he is ill-equipped to deliver the curriculum mandate, due to the outdated material that does not keep up with innovations of the time. He noted that that, *"the books that I am using are outdated".* In addition, classrooms and other spaces for doing Drama are limited. Simpiwe explained that the school does not have spaces that are for physical activities which means they have to be done outside but, *"[learners] can get hurt at the field".*

The absence of up-to-date material and inadequate resourcing for Drama means that learners may have limited access to the meaning and significance of the subject of Drama and knowledge and skills that can be acquired through the subject of Drama. A contextual environment that does not have an institutional will towards the subject of Drama undermines the possibilities for learners to access the Drama curriculum as prescribed. This creates a vicious cycle because limited access to Drama at a school level, means less demand for Drama from learners who want to go on to specialize in Drama for matric, so accommodation of the subject is given less priority

Sipho suggested that the low status of Drama is not only a school challenge, but also about a lack of political will in the Department of Education in ensuring that the subject is given adequate resourcing in all respects including time. Sipho noted, *"we need more periods for Drama, but since the department does not take this subject seriously".* The limited time available for Drama coupled with Drama's pedagogic demands may mean that Drama content is not covered fully

Sipho believes that access to the subject could be improved if there was recruitment of teachers who are knowledgeable about Drama, *"we need to have qualified educators to teach so that the subject can gain the respect it should".* Sipho seems to suggest that teachers who are conversant with the subject would be more able to deal with the contextual challenges. Nonto seems to agree, she said, *"I am not a specialist teacher; I am not sure what to even look for"* suggesting that her lack of specialization means that it is difficult for her to create optimal conditions for enabling students to learn Drama. The upshot of these views is that where Drama is not taken seriously as a subject, specialist teachers would be at an advantage mediating the curriculum relative to out-of-field teachers.

4.2.5 Summary of teachers views of Drama

An appreciation of Drama as a subject is presumably a vital attribute for a Drama teacher, as it paints the landscape of Drama. The identity and status of the subject among professionals, society, and the environment was revealed in discussion of this theme. It appeared that Drama is viewed differently by different people and co-workers within the teaching fraternity itself.

Both Simpiwe and Sipho agreed that there is value in Drama for learners by implying that Drama can enhance stages of child development through critical thinking and innovation. The specialist teachers professed that the value in Drama is continually suppressed by inadequate resources and a limited support system. Although she is an out-of-field teacher, Nonto affirmed the value of Drama for learners. Nito's sentiments about Drama were consist, he did not see value in the subject.

Despite conflicting views on Drama as a subject, all but one teacher had a positive view of Drama. This suggests that Drama does indeed have educational value for learners, irrespective of the various conflicting opinion about the subject, its compromised subject status, and its broader access challenges.

4.3 Theme Two: Teaching Drama

Teaching Drama is the second theme that emanated from the analysis. It is comprised of other sub-themes namely, identity, experience, structural arrangement, constraints, and challenges.

In the introduction of this chapter, Figure 3 depicting the illustration of the funnel pointed to the fact that the themes are intertwined and given this, previously discussed sub-themes may filter through into discussions of the other themes. Therefore, some points and evidence presented in the discussion of the previous may be reframed in in the discussion of this theme.

The teachers' views about teaching Drama are summarized in the table below and will be discussed thereafter.

Theme Two: Teaching Drama				
Sub-themes	**Specialist Teachers**		**Out-of-field Teachers**	
	Simpiwe	**Sipho**	**Nonto**	**Nito**
Identity	Academic qualification in Drama.	Specialized in Drama in his training.	Lenses of life Orientation.	Maths teacher- No relationship with Drama.
Experience	Draws from personal and industry.	Guided by policy.	Guided by policy.	Drama tailor-made for specialist.
Structural arrangement	Not a priority.	Not a priority subject.	No teacher supports.	No teacher supports.
Constraints	Curriculum content Insufficient.	Unqualified teachers.	Unqualified teachers.	Vague curriculum content.

Table 6: Theme Two: Teaching Drama

4.3.1 Identity

Teacher identity as a Drama teacher was a sub- theme of their views of teaching Drama which resonated in the teachers' responses. The teachers' biographies at the outset of this chapter gave an insight into the teachers' academic experience in relation to Drama. A range of other issues relating to identity, such as knowledge of the field, and level of exposure are also points of discussion.

Simpiwe has a strong identity as a Drama teacher. His academic qualifications were in Drama, so this fact would give him an advantage in teaching Drama. He has a well of experiences to draw on. For example, *"I remember in Drama the issue of voice."* Simpiwe sees himself as a catalyst that can enable learners to realize their dreams through Drama. He explained, *"I want to be able to influence my learners with writing and then excel and be fully be knowledgeable about what they are doing"*. Simpiwe was adamant that he has specialized knowledge and experience and is therefore well equipped to teach Drama. However, he felt he was under-utilized in his current environment and was being held back by the lack of institutional will and commitment to Drama in the school. He expressed the wish to, "*go to a fully-fledged Dramatics*

Arts school where I will really get to take out what I have". In summary, Simpiwe felt a strong connection to Drama but also felt a very strong sense of the underlying limitations and constraints in trying to teach Drama at his school.

Sipho pointed out that, *"I studied Drama at school".* This means that he had studied Drama as part of his formal schooling. It could be assumed therefore, that Sipho had some knowledge of teaching Drama and understanding of its disciplinary space.

The practice at schools is that a teacher who has a lower number of periods than usual is allocated additional subjects in order to balance the percentage of their teaching load, irrespective of subject specialisation which is how Nonto and Nito found themselves responsible for teaching Drama.

As mentioned in the discussion of the previous theme, Nonto identified with Drama through the lens of Life Orientation, *"it is similar to life orientation".* Nonto used her knowledge of Life Orientation to make sense of or navigate into the unfamiliar space of Drama. Similarly, Nito drew on his identity as a Mathematics teacher to map out his identity in relation to teaching Drama. However, his view of Drama as a soft subject with no educational worth relative to the subject of Mathematics meant he did not identify with Drama and Drama teaching at all. As he put it, *"I have no relation towards Drama…since my specialization is mathematics…I have a culture shock whenever I have to teach."* He emphasized the discomfort and frustration he experienced when he had to engage with the teaching of Drama.

4.3.2 Experience

Simpiwe is an experienced teacher. He pointed to insights from his teaching practice which enabled him to be reflective and reflexive in the teaching process . For example, he pointed out that personal experience meant that, *"when I engage my learners, I could see that they are not grasping the content easily".* Simpiwe also draws from experience to detect the gaps that might surface during the practice of Drama. Prior experience of Drama provides the teacher with an understanding of possible learner misconceptions. Another advantage of Simpiwe's specialist knowledge and experience as a Drama teacher is that he is able to independently evaluate textbooks and recognize their limitations. He explains that, *"I would look at the textbook and*

find a lot of loopholes, gaps, and weak points". This demonstrates that Simpiwe is well vested with knowledge of Drama.

Sipho, saw it as an advantage to have had prior experience of Drama, as he does not experience interpretation content challenges, *"I think I am lucky since I have experience in Drama".* However, it is noteworthy that whereas experience seemed to give Simpiwe an opportunity to critically reflect on sections of the content, Sipho who was also a specialist, found no gap in the textbooks, *"the textbooks we use are very informative".* This difference between the two specialist teachers creates a dilemma with regard to ascertaining whether specialist teachers' experiences in Drama are credible criteria for specialist knowledge.

As mentioned in discussion of the previous theme, Nonto pointed out: *"I copy what is in the policy".* Nonto relied on policy and implied that she has no alternative reservoir of personal experience of Drama that she could draw from. Yet, other comments previously discussed suggest that she drew on her experience as a life orientation teacher .

Nito pointed out that Drama, *"is full of concepts that are foreign to me and in terms of presentation".* This teacher suggested that the Drama curriculum is tailor-made for specialist teachers due to the unfamiliar disciplinary language, and thus, with his limited experience of Drama it is challenging to engage with the subject.

It became evident that experience is not necessarily a reliable measure that could be an advantage in making appropriate pedagogic choices for teaching Drama. This insight is supported by the two specialists in their differing assessments of the textbooks they referred to as a teaching resource.

4.3.3 Structural Arrangements

In further engagements with the teachers, it was discovered that experience contributed to a certain extent to the teachers' pedagogical choices, but the structural arrangement of Drama teaching was the dominating factor.

Simpiwe explicitly noted that, *"unfortunately, Drama is not a specialisation subject when learners reach Grade 10, it stops in Grade 10"*. Given that Drama is not an elective subject for

the further education and training band in the majority of township schools, it is not seen as a priority subject. Simpiwe further pinpointed another structural constraint namely that although learners do Drama until the end of Grade 9*, "subject is creative arts and not Dramatic Arts, creative arts it's just a combination of four disciplines which is Drama, music, dance, and visual arts".* As noted in the previous section, Simpiwe argued that the school has no administrative will to enable an environment that is conducive to practice Drama. The inadequate level of support for Drama was also confirmed by Sipho in his point that, *"we need more periods for Drama but since the department does not take this subject seriously, that would remain a dream for our schools".* Nito pointed to another structural challenge noting that there is inadequate teacher support for teaching and learning material since, *"in creative arts they don't have lesson plans"* – presumably meaning that there are no 'ready-made' lesson plans to facilitate the planning and teaching process.

All of the teachers implied that structural challenges have a negative impact on access to Drama at schools. Such structural challenges could be a barrier to learning Drama, where access is always compromised. Access to content and context can be a constraint for both teachers and learners.

4.3.4 Constraints

Findings showed that the systemic constraints meant a lack of exposure to Drama. Simpiwe pointed out that, *"learners are forced to learn the priority subject by the department".* This suggests that Drama is not one of the priority subjects. He also noted that there is limited scope for the senior phase Drama curriculum when he stated, *"you don't have to give out what you really know and follow as it is. It is very constraining".* The view of curriculum aspects as a constraint was also supported by Sipho, *"the time that is allocated to Drama…is not enough time".* Whilst Nonto highlighted the infrastructure as a constraint as it is not suitable to conduct Drama, *"there should be a class that is created for Drama".*

In addition, Sipho suggested that the negative perception of Drama is a constraint. He felt that there is a need to have qualified teachers to teach Drama in order to enhance a positive attitude towards Drama, *"we need to have qualified educators to teach so that the subject can gain respect it should".*

This statement was also supported Nonto, who admitted, *"I don't know much about the field"* and further pointed out the implication of a lack of knowledge of the content for the teaching of Drama, *"how do I begin to teach this subject and how do I even interpret the curriculum?"* Nonto implied that a lack of content knowledge of the subject can be a limitation for the teacher to select appropriate content and impacts relevant interpretation. Yet, Sipho was delighted that he had had experience in Drama thus suggesting that he is in possession of sufficient knowledge of the content for Drama and does not experience challenges with implementation of the content, *"So far so good! I think I am lucky since I have experience in Drama".* Nito did not share the same sentiments as Simpiwe, *"with Drama I don't feel that there is structure".*

4.3.5 Summary on teaching Drama

It appeared that Drama constraints and challenges are predominantly systemic in nature with out-of-field teaching displaying an example of the lack of teacher training within the arts subjects. At the same time, a trained teacher in Drama did not always appear to be fully conversant with Drama. If training is a gap, then all trained Drama teachers should be distinct from the out-of-field teachers. However, the study demonstrated some contradictions with the later probability. That is, that training does not always guarantee better engagement with Drama, although a combination of experience and training in Drama can have a positive impact in the teaching of Drama. It also became evident in Nonto's case, that a lack of training and no experience in Drama does not equate to an inability to teach Drama.

4.4 Theme Three: Pedagogic Content Knowledge (PCK)

PCK is the third theme under discussion. It has been described in the literature as a body of knowledge that frames what a teacher should be able to understand, know about what is to be learned and how to teach it (Shulman, 1987). According to Wilson, Shulman and Richert (1987, p.114), PCK is a concept that also refers to, "subject matter that is enriched and enhanced by the other types of knowledge – knowledge of the learner, knowledge of the curriculum, knowledge of the content, knowledge of pedagogy".

These knowledge types will be discussed as the sub-themes under PCK. This theme of PCK as a concept, has been highly developed in definition by a number of scholars as reflected in the literature chapter. Peng (2013) argued that PCK is highly relevant to teaching practice because

it provides teachers with pedagogic reasoning based on specific content, students, and context. If PCK is the foundation for pedagogic reasoning, then PCK can be linked alongside pedagogic reasoning in the discussion of themes.

Theme Three: PCK				
Sub-themes	**Specialist Teachers**		**Out-of-field Teachers**	
	Simpiwe	**Sipho**	**Nonto**	**Nito**
Knowledge of the content	Vague concepts.	Comfortable with content.	A guide is required.	For specialist teachers.
Knowledge of the Curriculum	Curriculum has gaps.	Sufficient knowledge.	Guidance is limited.	Unable to interpret.
Knowledge of pedagogy	Draw from experience.	Has experience.	Manageable.	Cannot teach.

Table 7: Theme Three: PCK

4.4.1 Knowledge of the Content

Content knowledge of Drama became evident in teachers' interviews as a sub-theme of PCK. Knowledge of the content has been sub-divided into the knowledge of the content for Drama and the topic which was poetry. As discussed above, Nito felt that Drama has no educational value, *"the subject itself encourages playing".* Nito is an out-of-field teacher who sees no tangible rationale in the idea of learning through play.

On the contrary, Simpiwe shed light on the distinctive and similar features of Drama in relation to other subjects. Simpiwe articulated, *"English is similar to Drama especially when teaching stories"*. This teacher further alluded to his knowledge of Drama by providing a comparative insight into Drama and English, *"I also show learners that it is the same as English…the only difference is the technical terms that are applied."* Simpiwe shares his knowledge of English and Drama by helping learners understand Drama through the pedagogical lens of English. A resemblance of Drama to another subject also surfaced in Nonto's interview: *"Drama is similar to life orientation. In life orientation we use role play to teach some of the topics."*

Drama was seen as an unstructured subject by Nito who implied that there is no significant content for the subject. Such a notion was also held by Nonto who said, *"In maths we have structure and methods of doing things; with Drama I don't feel that there is structure".* Nonto's statement could be attributed to her lack of knowledge of the content for Drama. This claim was further confirmed by Nonto herself, *"I don't know much about the field. I don't have an experience of teaching Drama".* Nonto further emphasized her limitations in accessing the subject, revealing that there is a need for comprehensive coverage of the topic, presumably to assist an out-of-field-teacher, *"maybe if there was a Drama detailed guideline outlining what needs to be taught and how Drama needs to be taught".* This teacher suggested that a lack of subject knowledge can impact on one's ability to select content.

Simpiwe demonstrated the advantage of being in possession of knowledge of the content for Drama, as he was able to identify and critique concepts in the curriculum, and further tailor-make them for learners. Simpiwe pointed out, *"the way concepts are defined, its vague".* Simpiwe added that the concepts were misdirected, and descriptions were shallow, thus concepts end up difficult for learners to conceptualize, *"you will find that different authors have used different meaning on the same word. Other authors you find that they didn't go deep in explaining a concept so that learners can be able to understand".* Simpiwe conveyed his procedural knowledge of Drama by indicating that, *"the meaning from the dictionary cannot be utilized as the definition for the discipline"*. This teacher sees Drama as a discipline with discipline-specific language and discourse.

Simpiwe also revealed that knowledge of the content is not only the challenge facing specialist teachers. Nonto pointed out that textbooks demonstrate an inefficient knowledge of Drama and topics. Simpiwe explained,*"I would look at the textbook and find a lot of loopholes".* Simpiwe demonstrated an understanding of what should constitute the content for Drama. He further elaborated, *"I try to teach from the textbook and add few points wherever possible".*

4.4.2 Topic -Specific Knowledge

The topic that was under consideration for the study was poetry for Grade 9 students to understand the Drama art form within the Creative Arts Curriculum. The topic outlines the content and assessment needing to be implemented by the teachers. The teachers' responses reflected the process of how they engaged with the intended content, which later gave various outcomes for the different teachers.

The teachers had to comment on their intended use of the content for the topic, and in addition had to outline the selection methods and pedagogy they were to use in the process of teaching the topic The teachers shared information about the knowledge or skills they were intending to teach for the topic. Simpiwe's intention was to ensure that learners were able to do characterization, *"my main aim is to teach the learners the connection between playing a character or role versus individual learner being on their own".* This teacher also added, *"I teach the learners to write, the structure of a poem and look at the meaning of the poem through poetic devices. Performance of the poem and stage techniques".*

Simpiwe pointed out that the voice is an essential element for the presentation of the topic, *"I am looking at how these learners engage using their voice and must master vocal characterization, the diction, pitch and rhythm".* This teacher viewed the aspects of voice that needed to be taught as being most important in order for the ultimate goal to be reached during presentation of the poems. Simpiwe further acknowledged the cathartic nature of delivering poetry, *"you don't just recite the poem but you must know what you are talking about".* In this teacher's statement, the importance of capturing the meaning of the text when delivering a poem was displayed.

Sipho, a specialist teacher said, "*I will explain to learners that they are doing poetry and they will use props to enhance their performance. Learner need to know what are props used for…also teach performance technique".* He elaborated that *"the difference is performance with props and without props".* These are comments on the enactment of the end product of the topic rather than the actual topic.

Nonto outlined her aims in relation to the content, *"I want the learners to be able to develop a sequence in performance, smooth sailing movement and blocking. I also teach the elements of*

Drama, staging and purpose if performance". Nonto hoped to cover analysis of the poem: *"Learners had to identify the types of poem and present the poems".* Nonto identified style as one of the aspects (style) of the content that enabled the learners to write a poem. She explained that, *"I will show the learners the style on how to write a poem and different types of poem".*

When asked about his aims and intended approach to the intended use of the content for the topic, and in addition to outline the selection methods and pedagogy he would use in the process of teaching the topic Nito said, *"I know everything ends in performance*" but this is a very undifferentiated sense of performance. He did not make any explicit comments which related to knowledge of the content and what to use for teaching the topic, *"again, I am not sure".* In his comments on how he intended to approach the topic he trivialized the aims of the lesson and his pedagogical approach, *"they will play the Drama games and exercises".* He felt that the practical activities were a futile exercise, "*these practical activities are a lot of waste of time*".

Topic-specific knowledge of the content varied from teacher to teacher. Teachers displayed their intuition of what were the intended skills that were needed in order for learner engagement with the topic, as CAPS only provided them with a guideline of the content to teach. Simpiwe displayed prior knowledge of Drama, hence his contribution seemed to be dominant in this sub-theme.

4.4.3 Knowledge of the Curriculum

Nonto found that what is taught in Drama promotes educational value as learners are able to engage with critical analysis through Drama. This teacher stated, *"Drama gives learners a chance to explore and end up knowing what is right or wrong and learners can create a Drama about drugs which learners can learn the effects of drugs".* This suggests that Drama curriculum is a didactic tool that can be used to articulate social issues. However, that was not Nito's sentiment, who critiqued that the aspect of practical work in Drama had no educational value, *"the subject itself encourages playing".* Nito further implied that there was not any proper structuring of the content, *"Drama is very different from maths content [which] is structured".* The two out-of-field teachers suggest that the Drama curriculum knowledge is intertwined with the value of Drama, during the enactment of the curriculum.

Even though Nonto cited positive attributes about Drama, such as its potential to encourage learners' creativity and enhance communication, physically, and vocally, later in the interview she highlighted her challenge in interpreting the Drama curriculum, *"how do I begin to teach Drama and how do I even interpret the curriculum?"* This teacher suggested that there is a need to have knowledge about the subject or field in order to make sense of the blueprint.

Simpiwe is a specialist teacher, and as such presumably is conversant with the knowledge of Drama. Simpiwe articulated that there is limited knowledge of the Creative Arts curriculum which also features Drama, *"they just took bits and pieces to combine the arts forms together, and in-depth knowledge is needed in the curriculum knowledge".* Simpiwe's statement could imply that the Drama curriculum could have limited content contributors. Simpiwe further affirmed his view on the curriculum, *"remember, the people who wrote the curriculum or books, some of them are not specialists in the art forms. They went out and gathered information from people who may have been in the field for a while".* Simpiwe also critiqued the manner in which the content has been presented and structured for teaching and learning, "*it is also having to do with packaging of this material, it is not enough…".* Simpiwe also noted that even textbooks demonstrated no clarity in concepts that should be covered of the curriculum, and so he augmented certain aspects of the content, *"there are lot of gaps in the curriculum, I sometimes say things to learners that are not in the curriculum which are relevant to be known".*

In contrast, Sipho, who is also a specialist teacher found no gaps with the curriculum, *"CAPS (curriculum in use) tell us how to teach the subject especially if one has no experience in teaching the subject. I am happy with CAPS".* This teacher further highlighted that the knowledge in the curriculum is succinct, *"the topics are well-sequenced".* To a certain extent, Sipho does not experience any limitation in the curriculum due to his experience, *"I think I am lucky since I have experience in Drama".* Sipho's statement was opposed by Nonto, who suggested that there was not sufficient guidance offered by the curriculum, *"maybe if there was a creative arts detailed guideline outlining what need to be taught and how need to be taught. Therefore, I do not find the curriculum helpful".*

Nito found himself to be in no position to make a judgment on the curriculum as he believed that he has not adequate knowledge of Drama, *"the curriculum does not offer the teacher what and how to teach it. Maybe it is because I am new to this subject".* Later in the interview, Nito

argued that the discourse in the curriculum is tailor-made for specialist teachers, *"the curriculum seems to be for teachers who have specialised in the subject, because it is full of concepts that are foreign to me".*

In this sub-theme, it is interesting to note that the one specialist teacher was in agreement with both out-of-field teachers regarding the curriculum, pointing out deficiencies in the content and structuring of knowledge as a challenge. The knowledge of the curriculum left much to be desired as Sipho suggested that if one had no experience in Drama, one would not be able to teach the subject. Unfortunately, this has been the case according to the out-of-field teachers. This leads us to the next sub-theme of knowledge of the pedagogy.

4.4.4 Knowledge of Pedagogy

The four teachers shared various sentiments regarding knowledge of the pedagogy of Drama and the topic. Simpiwe expressed the view that there is knowledge required in order to teach Drama, *"I look at how these learners engage using their voice and they must master the vocal characterization, diction, and the pitch and rhythm.* This teacher points to criteria for envisaged outcomes for the topic, and the skills that learners should be acquainted with.

Similar to Simpiwe, Nonto provided the intended outcomes for the topic, *"all learners must be able to know what a poem and they is need to be able to differentiate on the types of poem"*. In addition, Sipho stated, *"at the end, learners must know how to act and the basic style of performance…must be able to use the stage and props".* Nito critiqued Drama, suggesting that it encouraged play and thus implying that the subject had an unstructured pedagogy. He said, *"Drama is considered as a creche subject that learners get marks for making noise".* But he also pointed to the fact that learners should attain confidence as an outcome, *"learners should be able to stand in front of their peers and perform".*

The teachers further revealed aspects about assessment of the topic. Nonto gave this view, *"the only way I could assess this topic is through presentation".* Sipho mentioned that he would *"use a rubric to assess performance, projection, and usage of the props and relevance of the text and audience awareness".* It is interesting to note that Sipho had a range of aspects by which to measure the learners' performance which may be reflective of his knowledge of Drama.

Nito demonstrated some knowledge of the assessment tools, *"I will use the rubric that is in the textbook as a guide".* However, there was little depth in knowledge of pedagogy recorded during this teacher's interview. The fact that Nito used a textbook as guide shows that the Drama curriculum provides some guidance of how to teach a certain topic. However, this was not Simpiwe's view, who felt, as previously mentioned, that there is inadequate guidance given with regard to the content of Drama. It was interesting to note that the out-of-field teacher, Nonto, showed insight on how the assessment component needed to be measured, which Sipho and Simpiwe had highlighted as specialist teachers.

4.5 Pedagogic Reasoning

Pedagogic reasoning has been part of the subject for this study. The study's intention was to understand pedagogic choices made by both specialist and out-of-field teachers in teaching poetry, the reasons they provide for their choices, and the basis on which these choices are made. In other words, to understand the reasoning underpinning their choices.

A discussion of pedagogic reasoning cannot be separated from a consideration of PCK. All teachers should be in possession of a knowledge base for teaching, and therefore should be in a position to recognize that there is a relation and difference between CK and PCK. Therefore, regardless of what subject they have specialized in, teachers have to think about how to teach.

The study did not conduct classroom observation which means that the analysis and discussion is limited because is reliant on the teacher's reflections on their practice when they taught the lesson on poetry. Although all four teachers offered an explanation of their action during the comprehension stage, none of the teachers had lesson plans for their lessons on poetry so there was no formal evidence of the transformation stage of pedagogical reasoning on the topic. Simpiwe said, *"I can make them for you if you want them".* Simpiwe explained that he drew on his professional acumen of Drama to select content, *"I try to select from the pool of information that I have and decide what will suffice for the level of learners.* He also drew from his knowledge of learners and the learners' social context for learning. He explained that, *"I always make examples from real life and show learners how things are different from what they learn at school".* This suggests that Simpiwe has the ability and the flexibility to use

horizontal knowledge (everyday knowledge) in order to facilitate meaning-making by the learners.

The other teachers generally didn't go through the cycle of pedagogic reasoning themselves. They relied on the textbook to make sense of what had to be taught and for teaching the lesson. Lessons. Nonto explained that, *"the policy document tells the resources you can use, I copy what is in the policy"* (Appendix D) but she went on to highlight her plight of having limited content knowledge about Drama and this being a disadvantage when needing to select content. She critiqued the inadequate content offered by textbooks, which should assist navigation into understanding the relevant content for teaching Drama. As she put it, *"unfortunately, the textbook does not have much information and even if I had to collect my information. I still don't know if its sufficient for the topic"*. Nonto therefore turned to the internet (used google) for lesson plans but, *"unfortunately, I did not find anything for this topic"*. In other words, despite the fact that she wanted to ground her decisions in a deeper understanding of poetry in Drama she found it difficult to access resources to do so.

It is notable that Sipho, a Drama specialist also relied on the policy and the textbook presumably for PCK more than CK. In contrast to Nonto, Sipho views the textbook as useful for selection, and claimed, *"the textbooks tell us and our syllabi tells us what we need to teach".*

Nito was clear that that one cannot offer pedagogic reasoning for a subject one is not conversant with, *"you cannot really plan for something you are not sure of".* He noted that a lack of content knowledge can compromise one's pedagogic reasoning ability, *"you can always mislead the children because I do not know the content for Drama".* He therefore relied on textbooks, "I *just use the textbooks -both teacher and learner guide"*. However, his attitude to Drama shaped his approach to teaching rather than the textbook. He felt that that the practical activities were futile exercises, *"these practical activities are a lot of waste of time"*.

If teachers rely on the policy and texts books, then presumably if the textbook is sufficiently comprehensive with respect to Drama knowledge and teaching it, then regardless of whether the teachers are specialists or out-of-field, they should be able to teach Drama.

According to the four teachers, they managed to implement instruction of the topics as learners were ready for the evaluation of learning. Simpiwe pointed out, "*in lesson four, the focus was*

on performance of the poem and stage technique". Nonto also indicated that, *"the last lesson we will perform the poems"*. Sipho said, *"learners need to have motivate for their actions on stage"*. Lastly Nito highlighted that, *"learners must be able to perform"*. The teachers had a uniform intended outcome of the series of lessons they had conducted for the topic. The general expectation from all the teachers was that learners must be able to perform the poem and all teachers used a rubric to evaluate the process outlining the milestones of performance, ranging from characterization and audibility. It became apparent that the lesson ended with evaluation rather than explicit reflection and new knowledge of teaching was not recorded either by the researcher or by teachers.

4.6 Discussion of Themes

There were three major themes that were reflected by the four teachers. It was evident that these were interrelated, and at some point, rely on each other. If a teacher has to be in possession of PCK in order to teach Drama effectively, then s/he has to know Drama as a subject and know about the teaching of Drama. PCK is comprised of subject matter knowledge and knowledge of teaching the subject, therefore the claim is that if a teacher is in possession of PCK then the teacher would be in a position to make effective pedagogic choices on a section of Drama. According to Peng (2013), a teacher in possession of PCK is in a better position to make pedagogic choices.

The study included two specialist and two out-of-field teachers. The presumption was that the specialist teachers had a great deal of knowledge about Drama as a discipline and as a subject in the curriculum. In other words, that specialist teachers had gained an advantage by acquiring academic training in Drama. Kempe (2009) however, highlighted the need for training for new qualified teachers, "initial training of specialist Drama teachers assumes that trainees are already in possession of much of the subject matter they need but requiring training of how to apply or impart that in the classroom" (2009, p. 413). Pitfield (2012, p. 435) found that a qualified Drama teacher had, "difficulties of mediating her university-level- knowledge and making it practically accessible for the pupils she teaches". This means that a qualification in Drama is not enough for being a Drama teacher. Drama specialists still need to learn how to teach Drama. If that is the case, then teachers need to be knowledgeable about Drama and teaching Drama in order to acquire PCK of Drama.

Pedagogic choices of both specialist and out-of-field teachers are central to the study, and an understanding of the grounds for their choices. All four teachers shared certain aspects in relation to the three themes. The theme of Drama as a subject as in the curriculum offered little in giving teachers a base for pedagogic reasoning. The theme of teaching Drama provided a degree of insight on the bases of pedagogic choices made by the teachers. PCK in Drama tends to have given teachers an enriched basis for reasoning. A detailed discussion of the themes follows.

4.6.1 Theme One: Drama as a Subject

Drama as a subject appeared to have had both positive and negative facets. The positive facet highlighted that Drama is generally enjoyed by most learners, as it affords them an opportunity to learn beyond the conventional learning space. Such a sentiment was shared by the three teachers except for Nito. Simpiwe's responses also indicated that not all learners love Drama. It also emerged that there were different perceptions by teachers of Drama and their colleagues. There were mixed feelings among the teachers about Drama, with Nito, for instance, venting his resentment of having to teach Drama, describing it as a, *"nightmare".* The other three teachers found a great deal of contentment in teaching Drama, describing it as *"nice",* or *"interesting".* However, it became apparent that attitudes towards Drama at a school level were problematic due to it not being sufficiently understood, thus impacting negatively on its value and status as a subject.

Hundert's (2010) study on the value and status of Drama in education, found that Drama remained on the periphery of the education system. Despite this being the case, Simpiwe argued that the value of Drama for learners is that it is able to afford learners economic opportunities, suggesting that learners can make a living through Drama, even before completing their studies. Another attribute in terms of the value of Drama, that emerged from this study, according to Nonto and Sipho was that learners are able to attain communication skills and thus contribute to their future livelihoods. Contrary to this view however, Nito found no value in the subject, as he perceived it to be a playful subject and a waste of time.

The devaluation of Drama impacts on its subject status. There appears to have been a difference in perception with regard to Drama by the learners, teachers, and the school. Ritch (1983) in Hundert (2010) pointed out that this low status of Drama is attributed to the common

conception of Drama as a frivolous or non-educational activity. Ritch's (1983) point was echoed by Nito's utterance that, *"Drama seems to have no rules to follow or a structure".* The teacher interviews also revealed that Drama's negative status suggests that the subject itself offers low cognition. Davies (1983) in Hundert (2010) gave an account about the low subject status of Drama, arguing that the contributing factor to this is a lack of appropriate teacher training. This suggests that if there was adequate training of both in field and out-of-field teachers, the perception about Drama among learners, teachers, and the institution would be more favorable.

The study also revealed that Drama was often in competition with other subjects with regard to resources. This fact was underlined during the teachers' interviews when they indicated that resourcing of the subject is a challenge. Simpiwe alluded to the fact that he had outdated material at his disposal that was not aligned with the curriculum or innovations of the time. Simpiwe and Sipho added that there was not a conducive space to exercise the curriculum demands of Drama. If there is inefficient access to curriculum resources, then teachers have limited resources from which to draw. In the interviews, it was clear that there were few resources that were available for both specialist and out-of-field teachers. Hence, the bases of their pedagogic choices were limited to textbooks, teacher guides, and the curriculum, for reference of the topic to be covered. Drama as a subject offered little to enable teachers to make effective pedagogic choices. Such limitation with out-of-field teachers were earlier highlighted by Steyn and Du Plessis (2007, p.146) who suggest, "Out-of-field teachers struggle to be instructionally effective and aware of learners' diverse needs". Furthermore, Steyn and Du Plessis (2007) indicate that, in order for out-of-field teachers to survive, they may become over-reliant on textbooks for decisions about content to teach and use teaching methods that are not necessarily the most appropriate or effective methods for teaching the subject at stake (ibid).

4.6.2 Theme Two: Teaching Drama

It was established above that the structural arrangement has a negative impact on how Drama is treated as a subject. Simpiwe and Sipho pointed out that there was inadequate resourcing for the subject of Drama. The issues ranged from spaces to practice Drama, and time allocation versus the curriculum demands of the subject. In fact, Nito observed that the subject of Drama is tailor-made for specialist teachers. If Nito's observation is correct, then it means that the specialist teachers should be able to teach Drama despite inadequate structural conditions. The

assumption would be that the specialist teachers should be capable of implementing the subject and can improvise when necessary. This suggests that both Simpiwe and Sipho should find themselves in a better position with regard to teaching Drama through overcoming constraints in the structural arrangement. Nito implied that there is a special knowledge of Drama which an ordinary teacher might not find to be obvious or part of the process of teaching Drama. Thus, O'Neil and Lambert's (1982) outline of the principles of Drama needs to be internalized by Drama teachers.

Kempe (2012) pointed out the kind of skills that Drama teachers should be acquainted with including performance criteria in the disciplinary space of Drama. Sipho and Nonto demonstrated limitations in terms of Dramatic skills knowledge, confirming instead that they rely on policy. On the other hand, Simpiwe drew on his industry and personal experience in conducting his Drama lessons. Sipho demonstrated that attaining Drama training does not necessarily translate to the envisaged outcome. Kempe (2009) highlighted that newly trained Drama teachers also need training of how to apply or impart knowledge in practice. This could mean that qualifications and training do not guarantee the ability to implement what is required of a Drama teacher in the classroom.

4.6.3Theme Three: PCK

Carpenter and Fennema (1989) in Cochran et al. (1991) argued that an inexperienced teacher has incomplete and superficial levels of pedagogical content knowledge. This statement in the context of this study, claims that out-of-field teachers have superficial levels of PCK. It suggests that PCK is accumulated through experience in teaching a subject. It is interesting to note that Nonto, an out-of-field teacher, demonstrated a great deal of PCK, as opposed to Sipho, a specialist teacher, had very little to say on the content of Drama and the topic. This means that acquiring training in a subject does not guarantee effective teaching. This also suggests that a teacher can draw knowledge from their own subject specialisation to make sense of the other subject. This could also mean that there are subjects that are similar to Drama or have some relation to it.

Sipho's observation is supported by Khwaja (2006, p.16) who claimed that, "a firm grasp (cognitive grip) of the relevant subject knowledge and understanding, effective teaching is not

automatically guaranteed". This suggests that a teacher trained in Drama does not automatically have substantive and procedural knowledge of the subject.

4.7 Conclusion

It was evident that a qualification in a particular subject does not always guarantee effective execution. This means that Drama can also be taught by out-of-field teachers who may use their general pedagogy to navigate the content of the Drama curriculum. The perception that specialist teachers are equipped with the relevant content knowledge of their subject, tended to have been challenged by teachers in this study. This could suggest that Drama requires a dedicated teacher who is willing to find meaning and truth and engage with the complexities of the subject.

CHAPTER FIVE: DISCUSSION OF FINDINGS

5.1 Introduction

This chapter presents the findings of the study. The intention of this study was to investigate the pedagogical choices made by both specialist and out-of-field teachers in teaching a section of a Drama curriculum in Grade 9.

The starting premise of this research was that the subject of Drama has specialised knowledge and requires a teacher who has sufficient knowledge of the content and pedagogy in order for effective learning to take place. However, there is a widespread tendency in South African schools, to allocate teachers are not qualified Drama teachers to teach Drama. Teachers who are allocated subjects to teach that are outside of their recognised teaching subjects are known as out-of-field-teachers. Ingersoll's (1998) work described out-of-field teachers as generally lacking sufficient content and pedagogical content knowledge for subjects they are not specialised in.

A key presumption in this study was that that specialist teachers are better placed to teach Drama due to the content knowledge of Drama they presumably acquired during their training. It was also presumed that if a teacher is in possession of knowledge of the content and pedagogic content knowledge, then the teacher should be in a position to give an account of the pedagogic grounds of the choices made.

However, the findings of this study challenged these initial claims. It was discovered that not all specialist teachers demonstrated sufficient knowledge of the subject and topic, despite their training in Drama. This finding conflicted with Hundert's (2010, p.30) claim that, "teachers that studied Drama appeared to be more knowledgeable than their colleagues about Drama's instructive capacity in various subjects". It was also found that an out-of-field teacher was in possession of substantial knowledge of Drama and the topic as compared to one specialist teacher. This was inconsistent with Pitfield's (2012, p.435) argument, "that teachers with prior experience of Drama are able to apply their subject knowledge to pedagogical ends offering strong opinions about its relevance". It also came to light that teachers with Drama training, referred to as specialist teachers, did not always support the claim that their knowledge of Drama placed them in a better position to make pedagogic choices. The discussion of the findings is structured around the themes presented in the previous chapter.

5.2 Discussion of Results

The section that follows will present the discussion of the results from the three themes and will later respond to the research questions of the study.

5.2.1 Drama as a Subject

There are several key issues which emerged with respect to Drama as a subject in the curriculum. These were: feelings towards Drama, the value of Drama, Drama's status and access as it relates to context and curriculum. It was found that Drama as a subject is generally not recognised as a subject that offers valuable knowledge.

It was also found that there are mixed sentiments amongst participants about the value of Drama. Some educators acknowledged that there is educational value to the subject, as learners develop analytical skills and critical thinking when engaging actively with the subject, and learners are able to acquire confidence and ways of self-expression through the study of Drama. Most of the teachers also pointed to the fact that Drama adds value for learners as it enhances communication skills.

However, the specialist teachers expressed the view that Drama is devalued by the government as there is no political and administrative will to develop the subject through physical and human resources within schools. Specialist teachers also alleged that Drama has to compete against other subjects in order to attain recognition as a subject that offers valuable knowledge. In other words, the specialist teachers implied that Drama has a very low status in schools, and the value that Drama offers is generally misunderstood by educators at their schools.

One important implication of the low status of Drama, is that there is inadequate infrastructure to accommodate a subject like Drama in the majority of schools. It is frequently under-resourced. Subjects such as those in the sciences, are labelled as priority subjects and are believed to be critical in the development of society and the economy. They are therefore seen as a priority for resource provision. The subject of Drama is not a priority for the provision of Learner Teacher Support Material. This finding is also consistent with Hundert (2010, p.30) on teacher perceptions that revealed that, "teachers ascribed low status to Drama in terms of system priorities".

Another discovery was that institutional colleagues perceived Drama to be a disturbance during teaching and learning. This negative perception was expressed by one out-of-field teacher who felt that Drama should not be included in the curriculum as it is a waste of time. This finding

is consistent with Ritch (1983) in Hundert (2010, p .25) that the low status of Drama is attributed to the, “common conception of Drama as a frivolous or non-educational activity”.

Teachers who participated in the study perceived Drama to be enjoyed by most learners at schools and even those who had initially not liked the subject, later found reasons to enjoy the subject.

Furthermore, it was established that if a teacher is not acquainted with subject matter of a particular subject it can have a detrimental effect on how a subject is viewed. Such lack of subject matter can also limit access into understanding Drama contextually and as a subject in the curriculum. It was found that the design of the Drama curriculum is underspecified therefore making the curriculum contents ambiguous. Thus, out-of-field teachers believed that the design of the curriculum had been intended for specialist teachers, who would be able to detect the gaps and fill them during in the enactment of the curriculum. The implication of underspecified curriculum becomes a barrier for the teacher (with limited knowledge of Drama/topic) to access the rightful content for teaching and learning. The teacher could transmit misguided subject matter or topic matter content to learners.

It was also interesting to discover not all specialist teachers demonstrated a high expertise in knowledge of the Drama curriculum. An out-of-field teacher had a clearer understanding of the requirements of the curriculum as compared to one specialist teacher. The inability to interpret the Drama curriculum by teachers was attributed to the fact of its low status and the limited number of qualified Drama teachers.

Chapter two pointed to Kempe’s (2009, p.413) suggestion that, “initial training of specialist Drama teachers assumes that trainees are already in possession of much subject knowledge they need, but require training on how to apply or impart that in the classroom”. However, there were two findings that ran counter to this claim. One of the specialist Drama teachers found it difficult to access the curriculum and teach Drama, whereas one out-of-field teacher did not experience barriers to accessing the curriculum and teaching Drama.

It was also found that contextual challenges hindered access to Drama because a majority of schools do not have Drama as an elective subject for the Further Education Training band. Therefore, Drama ends up having limited access both structurally at school and with regard to the curriculum itself, as it is perceived to be a challenge.

5.2.2 Teaching Drama

The challenges that were discovered under Drama as a subject, were also identified as a constraint under the teaching Drama theme. The idea of Drama not 'making the cut' as a subject in terms of departmental priority was discovered to be a constraint. If a subject is a not on a priority list, then little or no investment in the subject will take place. It was observed through these findings that teacher training of Drama teachers, and curriculum that is vaguely worded could become a recurring systemic impediment for the effective teaching of Drama. Such an observation is supported by Davies (1983) in Hundert (2010) who pointed out that a lack of appropriate teacher training is a contributing factor in Drama's low status. These recurring structural implications of inadequate teacher support and a lack of administrative will continue to place Drama at the periphery within the educational landscape.

It was also established that Drama is not offered as specialisation by the majority of public high schools in Gauteng (Department of Art and Culture website). This means that Drama would be mostly found in former Model C schools and independent schools, which learners mainly from affluent backgrounds can afford to attend. Such a claim was confirmed in the study by a specialist teacher who expressed that arts specialisation subjects like Dramatic Arts are found in Model C schools and that learners from the township would have to travel some distance to access Drama as a specialisation.

Despite the highlighted barriers to Drama teaching, it became an interesting discovery that one specialist teacher had a strong identity as a Drama teacher, irrespective of the strained environment of practising Drama. This teacher drew resilience from his industry experience, passion for Drama and his academic background in Drama to demonstrate a strong identity as a Drama teacher. This teacher's identity has been acquired from his continued experience of Drama and the field in general.

It was also found that one of the out-of-field teachers established her identity through the lens of Life Orientation. This means a teacher can rely on prior knowledge and experience of subject to try to make sense of other subjects, by virtue of being a teacher. In the study it was evident that Life Orientation and English both use Drama to mediate certain topics in those subjects. This means that Drama is a versatile communication medium. It was discovered that a teacher can use the notion of Dramatic structure, including character, theme, setting, and plot, for play analysis when teaching both English literature and Drama text analysis. In Life Orientation role play can be used as a theatre-making device to improvise life skills' issues. English and Life

Orientation share traits with Drama and teachers who are specialists in those subjects are able to draw on their experience and knowledge in the teaching of Drama.

5.2.3 PCK

Below is a table presenting the findings on the skills that each teacher had covered in teaching the poetry topic as prescribed by CAPS policy. The table provides an insight into what the respective teachers were to teach for the poetry topic and the components of the topic that were not taught by the teachers:

	Participating Teachers	Skills Prescribed by Curriculum: Process						
		Text analysis	Vocal clarity	Physical expressiveness	Emotional connection	Creation of appropriate mood	Use of poetic devices	Audience contact
Specialis	Simpiwe	√	√	√	√	√	√	√
	Sipho			√		√		
Out-of-field	Nonto	√		√			√	
	Nito							
END PRODUCT – ASSESSMENT								
		PERFORMANCE				INSTRUMENT: RUBRIC		
	Simpiwe	√				√		
	Sipho	√				√		
	Nonto	√				√		
	Nito	√				√		

Table 8: Content covered by each Teacher

It was established that not all specialist teachers demonstrate sufficient content knowledge of the subject and the topic. In fact, out-of-field teacher, who was also a novice teacher and a Drama teacher, demonstrated a better understanding of Drama and the topic as compared to one specialist teacher. This means that the training in Drama does not guarantee the ability to teach Drama. The assumption that the specialist teacher has an advantage of teaching Drama was therefore falsified by this finding. In fact, Green and Ballard (2011) argued deep understanding of concepts did not guarantee experiential learning.

The remark by one out-of-field teachers who had admitted that the curriculum is designed for specialist teachers, and had implied that only specialist Drama teachers can interpret the curriculum, also proved to be untrue. It was discovered that a teacher can use his/her general content knowledge as a teacher, in order to be able to navigate the content from other similar domains within the humanities. It was also interesting to discover that the other out-of-field teacher from another faculty, in this case from the sciences, found it to be an impossible task to frame his practice and thinking within the faculty of humanities, in which Drama is usually categorised.

Interpretation of the knowledge of the curriculum appeared to have been a challenge for all three of the teachers, with the exception of the one specialist teacher who had demonstrated strong knowledge of the content. There was a great deal of uncertainty about the coverage of skills on the topic of poetry, to the extent that other teachers were not able to execute them. It came to light that knowledge of the curriculum cannot be treated in isolation with knowledge of the content and knowledge of pedagogy. It was established that a teacher must be in possession of the knowledge of Drama, which implies knowledge of the skills required and that of the curriculum, both of which would empower the teacher to know the extent of the coverage of the skills for the topic.

The table provides evidence that Simpiwe had the ability to use content, pedagogy, and knowledge of the curriculum to execute the topic. It was observed that the specialist teachers' PCK did not amount to each other. It was established that a combination of academic training, experience, and involvement in the field of Drama can enhance the quality of teaching of the subject. It also came to light that the process for performance had gaps in knowledge with the other three teachers who made little attempt or no attempt to cover the skills required for the performance. This suggests that even the performance rubric was compromised by the three teachers, as the content was not sufficiently covered by them. It was further established that there was a distinct difference in knowledge of PCK between the specialist teachers and the out-of-field teachers. However, there were some similarities between the specialist teachers and one of the out-of-field teachers. The presentation of these findings leads to answering the research questions of this study.

5.3 Findings of the study

The study findings with relation to the research questions are mentioned below and presented as follows:

i) What are the pedagogic choices they make?
ii) What reasons do they offer for their choices?
iii) What are the grounds for their choices?

For the first research question, although the goal of creating a poetry performance was uniform across all teachers, the four teachers varied in their choices. Simpiwe made pedagogic choices underpinned by the learners' social context, where he framed his pedagogic choice through teaching of praise poetry. His selection of praise was inspired by the fact that his learners are daily exposed to this type of poetry in their communities.

Sipho, Nonto, and Nito decided to make their choices through a learner-centred approach, where learners drove the process by initiating their own works of poetry. These three teachers also followed the curriculum as prescribed without integration of the teachers' own conceptual interpretation of the content. This could suggest that there no contextual factors taken into account towards selection of content to teach among the three teachers. Out-of-field teachers outlined similar pedagogic choices. However, the specialist teachers had very different grounds for pedagogic choices. For instance, Simpiwe presented drew on his specialized knowledge of Drama, his experience in the Dramatic arts and his knowledge of learners' life worlds to support his pedagogic choices for teaching poetry, whereas Sipho relied on the policy document as his basis for pedagogic choices as specialist teachers.

Gess-Newson (1999) pointed out that experienced teachers have coherently structured rich subject matter which allows them to envision longer periods of instruction planning. The pedagogic choices made by Siphiwe reflected a coherently structured, rich subject matter.

Sipho and Nonto focused on the technical skills of writing which involved style, and the structure of poems. Such writing practice can give learners an opportunity to assimilate meaning in preparing for the performance. Nito used theatre games and energisers to keep learners upbeat for the performance. The study found that the teachers offered information about reaching the final product (which was the performance) rather than outlining the process that led to the final product. There were procedural gaps with the teachers in their pedagogical practices in creating a Drama performance. This finding affirms Magnusson's (2001) argument

that teacher knowledge of instructional strategies is dependent on their subject matter knowledge.

Furthermore, the second question revealed that there were several reasons for the variation in the teachers' choices. All four teachers wanted to fulfil the assessment requirement for the topic, which was a poetry performance, and they decided to use a rubric to measure the skills displayed by learners during the performance. Simpiwe, for instance, felt the need to assist the learners to unleash their potential in Drama and gain communication and performance skills. Beyond just fulfilling the curriculum policy imperative, Simpiwe ensured that the skills that can be drawn from Drama by learners are explored. Simpiwe displayed the kind of Drama teacher described earlier by O'Neil and Lambert (1982), a Drama teacher who can play multiple roles, either as an instructor, commentator, or adviser, in order to enhance the experience of exploring the text. Simpiwe demonstrated such a mutli-faceted role as a teacher as evidenced his recognition that the selection phase of the content that he needs to be responsive to the needs of learners, His framing therefore took into account the learners' social contexts. He instilled a sense of cultural identity and educational value through encouraging communicative language leading to performance of the poems.

However, this was not been the case with Sipho who provided a linear rationale regarding his pedagogical choices. For example, he incorporated the usage of props into the learners' performance but his rationale for this did not reflect consideration of the conceptual or educational value of this approach.

Nonto believed that there is educational value in Drama. She pointed out that learners learn to critique their environment through Drama. This underpinned her approach to the process of developing the performance with learners. Nonto also emphasised exploration in writing poetry pieces which enhance language ability of reading and writing in learners. Nito had no actual rationale of his choices as he displayed his resentment of the subject, seeing it as merely playful and having no structure.

It became evident that the reasons for teacher's pedagogical choices were subject to variation. At times Nonto and Siphos' reasons lacked clarity. The inability to highlight goals, purpose and values by Nonto and Sipho can be attributed to limited subject matter of the topic, thus compromising their comprehension ability in their pedagogic reasoning. This is consistent with Shulman's claim on pedagogic reasoning process, "Teachers rely on their subject matter knowledge of the educational goals, purposes and values (Shulman, 1986: p.9)". If a teacher

is able to provide reasons for the pedagogical choices, then they should be in a position to reveal the premise or grounds for their choices.

In this third question teachers offered various grounds for their choices, with the curriculum policy as their primary ground. If the curriculum became the basis for the choices of the teachers, including the out-of-field teachers who confessed that the curriculum is designed for specialist teachers, then there must have been a challenge with the interpretation of the curriculum. Therefore, Nonto and Nito could have been in a quandary as to what should count as knowledge of the topic concerned. This was consistent with Khwaja's (2006) work within the sciences, as she discovered that a teacher with a lack of substantive and syntactic structures would not know how science facts or theories are developed and would not be able to guide pupils' investigations effectively.

In this study, Simpiwe pointed out the problems with the Drama curriculum itself, describing it as a vague with confusing concepts, and alleging that the contributors to textbooks are not specialists in Drama due to the concepts mentioned that do not reflect the disciplinary space. This means that Drama is a specialised subject and has valuable content knowledge that requires teachers who have knowledge of Drama to teach it. At the same time, teachers are charged with teaching of specific content despite their specialization. Notably in the study no teacher presented a lesson plan outlining the teaching strategies intended for the series of lessons on the topic. This means there was limited preparation leading to instruction of the topic. This suggests that the teachers did not thoroughly think through the topic citing skills and content that may have been omitted. Table 8 as presented in the chapter showed that there has been some content omitted by each teacher on the topic.

The study revealed that having a Drama qualification does not equate to innovation and the transmission of Drama content within the context of the discipline. Nonto was a typical example of a teacher who had no formal academic credentials of Drama yet demonstrated that through dedication and interest in the field of Drama, an educator may still be able teach Drama. Nonto also used her own specialisation of life orientation to make sense of Drama. Such a practice was also exhibited by Simpiwe, who used English to switch lenses for Drama teaching.

However, O'Neil and Lambert (1982) suggested that that if a teacher lacks experience, they should go into a lesson with a number of strategies and alternatives carefully planned in

advance, with the readiness to abandon their plans and follow a fruitful direction in the interest of learners. In light of four teachers not investing in the planning of their lessons, there was no reflection made by teachers on their pedagogic choices made in each stage of the cycle. The pedagogical reasoning process could not be systematically tracked among teachers as there were gaps among the teachers from the transformation stage; which according to Shulman (1987) is a reasoned plan, or a set of strategies, to present a lesson, unit or course; requiring teacher to construct PCK, using their own content knowledge of the subject and pedagogy and understanding of learner contexts and needs.

Among all of the four teachers, Simpiwe displayed a great deal of pedagogic content knowledge, as he was able to decontextualize the content to suit the learners. As mentioned earlier, Shulman (1986) pointed out that PCK includes an understanding of what makes the learning of specific topics easy or difficult. PCK proved to be the core theme in facilitating the grounds for teacher choices, as it encompassed the understanding of Drama as a subject, field, and the topic; the ability to interpret the curriculum and ways and devices that could be used to teach an aspect of the Drama topic.

5.4 Limitations of the study

The limitations of the study need to be taken into account when considering the findings of the researcher as they were not always predictable as shortcomings. The first limitation was as a first-time researcher, this led to much uncertainty with regard to the process required in the presentation of the work. Potter and Levine-Donnerstein, (1999) pointed out that such uncertainty can weaken the study. This is not to say that the intention was to have a weak base from inception. This study has been a journey in that every time a change had to be made by the researcher towards coherence, became an enlightenment on the researcher collection of knowledge.

It has been pointed out several times in this report that the researcher did not conduct classroom observations. This is an important absence because could have offered a deeper insight into the actual choices and practices that were made by the four teachers. The researcher realised during data analysis that lesson observations could have strengthened the study making it more trustworthy and credible. However, as pointed out, no claims have been made about the teachers' actual practices.

The study was also limited by the fact that none of the participants had lesson plans for the lessons on poetry. These could have could have assisted the study in a deeper analysis on the

subject of enquiry. The implication of not having lesson plans impacted only later during the data analysis stage, when the researcher was tracking the reasoning behind the participants' pedagogic choices, which was the core of the study. There is no doubt that they could have been strengthened by including lesson plans and additional data collection instruments.

It also became evident during the data analysis stage that the researcher could have probed for more substantial responses from the participants during the interviews. Investigating pedagogic choices made by teachers is a complex matter to reveal, and there could be a limitation in terms of perspective, as there are other underlying factors that also need testing, such as: teacher training, specialised knowledge of Drama, the context of the schools where the teachers were practising. Finding literature on specialist teachers was difficult. This could have provided a useful profiling framework for the group of teachers that participated in this study.

5.5 Recommendations

The study revealed that effective teacher training and experience in Drama is at the centre of delivering intended content, and in recognising the procedures and the syntactic structures of the discipline of Drama. Above all, proper planning of lessons needs to be done because preparedness enhances teaching experience and also allows the teacher to have alternative activities that can accommodate learner needs. It is also the professional responsibility and commitment of teachers to acquaint themselves with the relevant contents of the domain regardless of their subject specialty. There is a need for Drama teachers to have exposure to Drama beyond the classroom boundaries, so that they are oriented within the disciplinary site. Such an experience will add value and provide access into the intricacies of Drama as a discipline and as a field. Teachers will further have a reservoir of resources from which to tap when in practice. The versatility of a Drama teacher is a compelling matter, as it has impact on the value and the potential increase in status of Drama. However, it is evident that Drama as subject, suffers structural barriers, as it is viewed as a luxury subject, depending on the socio-economic environment in which it is implemented. Thus, a need for teachers who possess both experience and training in Drama needs to be in the forefront to negotiate against these structural perceptions and to further advocate for an increase in the status of Drama by sharing their work as specialist teachers within a community of practice.

5.5 Recommendations for further studies

Based on the findings of the study, it does not mean that a specialist teacher is automatically in possession of Drama pedagogical content knowledge and that the pedagogic choices that are made are founded within the disciplinary frame. A further study of what constitutes a Drama specialist teacher and what kinds of experiences are required for a Drama teacher taking into cognisance that the subject is multi-faceted is recommended. Further investigation is needed into what underpins the knowledge system of the Drama curriculum. This study was undertaken with a very small sample of teachers. It would thus be important to study a much greater sample of in and out-of-field teachers which could give rise to a much broader insight into these teachers' pedagogic choices.

5.6 Conclusion

Teaching of Drama requires a multi-facet knowledge of Drama, ranging from subject matter knowledge of Drama, pedagogical knowledge of Drama, technical knowledge of Drama and the misconceptions or conception of Drama learners. This multi-facet knowledge of Drama provides the teacher with an opportunity to be able to plan, select content and tailor it for educational purpose of a target group of learners. Scholarship suggested that a novice qualified Drama teacher does not necessary accumulate such knowledge upon graduating but through the continual practice of Drama within the field of Drama. It can be deduced that ability to teach Drama effectively, is gathered over a period of time. This could also suggest that the presumed specialist teachers can display no specialty of Drama in their practice of teaching Drama, due to the lack of experience in the field of Drama. At the same time out-of-field teachers also demonstrated resilience towards teaching Drama through using their subjects like Life Skills to navigate in teaching Drama. There have been similarities on content of Drama in English as a domain. This means that Drama can be a device for teaching across domains. It is vital to have a versatile Drama teacher who can respond in various educational context which learners find themselves.

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Appendix A: GDE Approval letter

GAUTENG PROVINCE
Department: Education
REPUBLIC OF SOUTH AFRICA

8/4/4/1/2

GDE RESEARCH APPROVAL LETTER

Date:	**24 April 2017**
Validity of Research Approval:	**06 February 2017 – 29 September 2017** **2017/85**
Name of Researcher:	**Msiwa L**
Address of Researcher:	**1077 Thababosego Street**
	Naledi ext. 2
	1861
Telephone Number:	**083 791 5288 072 126 1793**
Email address:	**lerato.msiwa@hotmail.com**
Research Topic:	**Investigating the pedagogical choices of specialist and non-specialist, Grade 9 Drama teachers.**
Number and type of schools:	**Two Secondary Schools**
District/s/HO	**Johannesburg Central**

Re: Approval in Respect of Request to Conduct Research

This letter serves to indicate that approval is hereby granted to the above-mentioned researcher to proceed with research in respect of the study indicated above. The onus rests with the researcher to negotiate appropriate and relevant time schedules with the school/s and/or offices involved to conduct the research. A separate copy of this letter must be presented to both the School (both Principal and SGB) and the District/Head Office Senior Manager confirming that permission has been granted for the research to be conducted.

24/04/2017

The following conditions apply to GDE research. The researcher may proceed with the above study subject to the conditions listed below being met. Approval may be withdrawn should any of the conditions listed below be flouted:

Office of the Director: Education Research and Knowledge Management
7th Floor, 17 Simmonds Street, Johannesburg, 2001
Tel: (011) 355 0488
Email: Faith.Tshabalala@gauteng.gov.za
Website: www.education.gpg.gov.za

1. *The District/Head Office Senior Manager/s concerned must be presented with a copy of this letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.*
2. *The District/Head Office Senior Manager/s must be approached separately, and in writing, for permission to involve District/Head Office Officials in the project.*
3. *A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB) that would indicate that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.*
4. *A letter / document that outlines the purpose of the research and the anticipated outcomes of such research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/offices concerned, respectively.*
5. *The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs, teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.*
6. *Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if at a school) and/or Director (if at a district/head office) must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage.*
7. *Research may only commence from the second week of February and must be concluded before the beginning of the last quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.*
8. *Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.*
9. *It is the researcher's responsibility to obtain written parental consent of all learners that are expected to participate in the study.*
10. *The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.*
11. *The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research report without the written consent of each of these individuals and/or organisations.*
12. *On completion of the study the researcher/s must supply the Director: Knowledge Management & Research with one Hard Cover bound and an electronic copy of the research.*
13. *The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned.*
14. *Should the researcher have been involved with research at a school and/or a district/head office level, the Director concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.*

The Gauteng Department of Education wishes you well in this important undertaking and looks forward to examining the findings of your research study.

Kind regards

.....

Ms Faith Tshabalala
CES: Education Research and Knowledge Management

DATE: 24/04/2017

Office of the Director: Education Research and Knowledge Management
7th Floor, 17 Simmonds Street, Johannesburg, 2001
Tel: (011) 355 0488
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Appendix B: EDUCATOR BIOGRAPHY

1. Name:
2. School Name:
3. School Context:
4. No of year teaching experience:
5. Why did you choose that\those subjects' specialization?
6. When did you start teaching Drama?
7. How did you become a Drama teacher?
8. Prior knowledge of Drama:
9. Place or institution where Knowledge was acquired:
10. Involvement with the arts community
11. How do you feel about being a Drama teacher?
12. Should Drama be included in the school curriculum?
13. How is it similar or different to the other subjects you teach/have taught?
14. What are some of the possibilities and challenges of being a Drama teacher? (probe for examples)

Appendix C: INTERVIEW SCHEDULE

A. Pre-planning

1. What section/ topic are you currently teaching?
2. How is it connected to other topics you have taught or will be teaching later in the year?
3. Does the CAPS curriculum offer sufficient guidance for teaching the topic?
4. Are there any limitations with the way the curriculum is structured or presented?
5. Have you experienced any challenges with interpreting and implementing the CAPS curriculum?
6. How do you select the material (content and teaching strategies) for the topic?
   6.1 Why have you decided on the content and that approach?
   6.2 How do you intend using the content into the topic?
7. Do you consult any other texts when planning a lesson?
8. Would you change anything in the CAPS Drama curriculum?

B. Planning and content question

1. Have you done lesson plans for this section?
2. Have you designed your own teaching material for this topic or drawn on other lesson plans or texts? Why?
3. How many lessons are you going to conduct on the topic?
4. How are you going to spread the content that is to be covered by the topic?
5. What knowledge, and skills (Dramatic & developmental) are you intending to teach in each lesson.
6. What learner activities will you be doing for this section. Why?
7. What are you intending to achieve with these learner activities?
8. How are you intending to assess this topic?
9. What kind of support would you require to ensure effective teaching in Drama?

Appendix D: Extract from CAPS Senior Phase Grade 7-9 (p.44)

Senior Phase: Drama	Term 2	Grade 9
Topic 3 interpretation and performance of a choice of Dramatic forms, individual performance: poetry or Dramatised prose or monologue	Suggested contact time 5 hours 30 minutes (plus outside class rehearsal)	Recommended resources Creative Arts textbooks, poetry compilations, short story compilations, novels, magazines, etc
Content/concepts/skills Develop interpretation and presentation skills by focusing on the following: Poetry (performed by an individual). • Text analysis – expressing piece in own words; phrasing, pause, rhythm, sound, use of tone, inflection, pitch • Vocal clarity – speak distinctly and audibly • Physical expressiveness – appropriate use of movement and/or stillness • Emotional connection – convince the audience of the truth of the appropriate emotion • Creation of appropriate mood, using voice and movement • Use of poetic devices – appropriate use of pause, verse lengths, rhythm, rhyme, imagery, alliteration • Audience contact – memorable, engaging and effective presentation		

Appendix E: Four Teachers Interview Analysis

Questioned Posed	How do you feel about being a Drama teacher?		
Simpiwe Response	Code	Category	Theme
It's like a double-edged sword, I feel good, but the challenges that most people or educators don't understand Drama. Especially, under the umbrella of creative arts and they don't really value this subject, it's like one of your subjects that are there to add the number. This is painful. Remember, this is about somebody's passion, talent which I believe platforms ought to be created for young people to explore and increase their knowledge in order to put food on the table. Remember, I said that, "not everyone is going to be a technician and a mathematician but we need	Two sides to Drama, though enjoys Drama Lack of understanding by people -Insignificant as a subject -Loyal to the field of Drama -People able to make sense of Drama -Drama adds value through economic opportunities Drama can add value to learners	Feeling towards Drama No exposure to Drama Subject status Knowledge of the Drama field Some understanding of Drama Value of Drama Learner abilities/value of Drama	Drama as a subject Drama as a subject Drama as a subject Drama Teaching Drama as a subject Drama as a subject

these learners to go in different area of expertise, so that they can excel in the area of passion.			
Nonto Response	Code	Category	Theme
It is very nice, very interesting, you get to understand the characters of different learners. You get to engage with learners and you play	Enjoys Drama, Drama has a lot to offer Drama as a tool to evaluate personalities Drama enables communication with learners Learners become self-expressive through Drama	Feeling towards Drama Creative medium Learner needs/value of Drama Learner actualization	Drama as a subject Drama as a subject Drama as a subject Drama as a subject
Sipho Response	Coding	Category	Theme
Yes, I just love it since I did it at school.	Enjoys Drama Identified with Drama before practice as a teacher	Feeling Identity and exposure	Drama as a subject Teaching Drama
Nito Response	Coding	Category	Theme
Nightmare, I do not know if I am coming or going.	Does not like Drama Uncertain about Drama	Feeling towards Drama	Drama as a subject

	Lacks understanding of Drama	Lack of substantive knowledge/ Content Drama	PCK/Teaching Drama
Question Posed	Should Drama be included in the school curriculum?		
Simpiwe Response	Coding	Category	Theme
Yes, definitely, because I have worked with learner who are very good in Drama, acting. Remember, these learners are forced to learn the priority subject by the department. The problem is, other learners are wired to be actors and there is no way you can you can make them to excel in your maths or science, expect to create a platform where they will learn something which they are good at. We actually forcing them.	Adamant Drama should be in the curriculum Learners can do Drama Limited exposure to Drama constraint by the system Learners can excel better in Drama compared to other subjects An environment must be created for learner to excel in Drama	Identity and exposure Learner ability Devaluation of Drama Nonto belief on learner's ability in Drama/wisdom of practice Opportunities in Drama	Teaching Drama Drama as a subject PCK Drama as a subject
Nonto Response	Coding	Category	Theme

Yes, it teaches learners real things, for example in a Drama learner get a chance to explore and end up knowing what is right or wrong. Remember the are types of Drama they play. A Drama talking about drugs, learners can learn about the effects of drugs	Drama is credible and mirrors life. Learners are able to probe through Drama Drama as a didactic tool on social issues.	Instilling of life skills Communication medium Educational value	Drama as a subject PCK PCK
Sipho Response	Coding	Category	Theme
Yes, because some learners are good at it as they can go far with it unlike teaching them Geography were, they don't understand anything.	Learners perform better in Drama Other subjects appear to be complex	. Learner achievement Learner subject preference	Drama as a subject Drama as a subject
Nito Response	Coding	Category	Theme
No, it is a waste of time because these learners like play during Drama and the subject itself encourages playing	Devaluation of Drama Play in Drama as insignificant No educational value in Drama	Subject status Unstructured pedagogy Lack of content knowledge	PCK PCK PCK

Questioned Posed	How is it similar of different to other subjects you teach or have taught		
Simpiwe Response	Coding	Category	Theme
I am also teaching English which is similar to Drama, especially when you are working with stories. I use the introduction, middle and end, climax to introduce structure.	Similar structure with English literature	Foundational knowledge of Drama	PCK
I also show learners that this is the same as English. There only difference is the technical terms that are applied, for example in Drama there is Dramatic structure. Learners tend to switch off and not relate the structure for both creative arts Drama and English. I would tell the learners that the concept of structure is the same expect for the approach. I enjoy teaching English too because I use the same background from teaching Drama, Character analysis is the same, how to structure a story, denouement is denouement, diction, the acting the voice is the same, it's just the approach.	Learners made to understand through the lenses of English	Content knowledge of Drama	PCK
	Learnerss see no linkage with Drama	Learner perception	Drama as a subject
	Special feature distinct to Drama	Teaching strategy	PCK
	Elements of a story in Drama and English	Discipline language/subject discourse/vertical discourse	PCK

Nonto Response	Coding	Category	Theme
It is similar to life orientation, a teacher has to engage with learners, when teaching a topic like drugs, you need real life examples and also when learners do Drama, they need to be real. In a LO we also use role play to teach some of the topics.	Drama through the lenses of life skills Tool for social interaction Drama devices used to teach in LO	Drama as educational Enables conversation actively Drama as a versatile medium	Drama as a subject Drama as a subject Teaching Drama
Sipho Response	Coding	Category	Theme
It is different because there are lot of practical and learners love practical unlike seating in the classroom. Like after lunch, learner is full and they can't concentrate with other subject but with Drama they always willing to participate and also love to go outside.	Not like other subjects Learner enjoy Drama Learners ever enthusiastic to participate	Identity of Drama Learner perception Learners' relation to practice space	Drama as a subject Drama as a subject
Nito	Coding	Category	Theme
I am a maths Simpiwend I have always taught maths, I don't see any similarities. It is very different from maths but in maths we have a	Teacher identity with Maths Drama is unstructured	Identity and exposure	Teaching Drama PCK

structure and methods of doing things. With Drama I don't feel that there is structure.	No educational value	Lack of content knowledge of Drama Devaluation of Drama	Drama as a subject
Question Posed	What are some of the possibilities and challenges of being a Drama teacher?		
Simpiwe Response	Coding	Category	Theme
You have learners who are very talented confiding in you telling you that they are passionate about Drama. How do you assist them? One you have to refer them to some school and how are you going to tell them. Are you going to say they must go to the National School of the Arts? Remember that these are high school learner and it costs money to travel around considering that they are from poverty-stricken families. You cannot just refer them. My worry is that, can we do something to assists these learners. All these arts specialization subjects like Dramatic arts are found in former model C schools and in your public schools (predominately black schools) you only have	Learner love Drama Simpiwes role model Knowledge of Drama opportunities Limited schools of specialization in Drama Expensive to attend affluent Drama schools	Learners response to Drama Drama as a model career Knowledge about the field of Drama/constraints Structural challenge of Drama/constraints Social injustice/access	Drama as a subject Teaching Drama Teaching Drama

creative arts and that it gives taste to of Drama and its cut after grade 9. There is no Drama in grade 10 in our schools. Our kids are talented. For example, I was approached by two groups telling that there are auditions and request for assistance and advise on monologue preparation. These learners are in grade 9 and wanted to know how to go about in doing this and they even approach me for workshops that I should come and work with them. The was a company called EMT that was looking for talent. I booked learners and they took them out, the problem is being during contact time and learner like such opportunities. Here at school, you are told that you are not specializing in Drama therefore learners must be in class. Unfortunately, Drama is not a specialization subject when a learner reaches grade 10, it stops in grade 9.	Insufficient scope for Drama Drama as unsustainable in other areas Learner's need for access to Drama Simpiwe's a resource for transmission Capacity building through networks Not enough time to engage in Drama	Limited exposure to Drama structural Limited resources for Drama Learner's aspirations for Drama Acquirer versus Transmitter Learner benefits	Teaching Drama Teaching Drama Teaching Drama Teaching Drama Drama as a subject Teaching Drama

	Misunderstanding Limitation of content	Devaluation of Drama Insufficient curriculum depth/structural arrangement	Teaching Drama
Nonto Response	Coding	category	Theme
I am not aware of any possibilities or opportunities since I don't know much about the field. The challenge is that; I do not have an experience of teaching this subject. My first worry was that how do I begin to teach this subject and how do I even interpret the curriculum.	Limited knowledge about the field of Drama Need for experience to teach Challenges in teaching a subject not familiar with and misunderstanding of the curriculum	Lack of content knowledge in Drama Exposure in Drama/wisdom of practice Lack of pedagogy for Drama and limited curriculum knowledge	PCK PCK PCK

Unfortunately, the textbook does not have much information and even if I had to collect my information. I still don't know if its sufficient for the topic, let alone not having no idea what is really expected. Let say I have to do a piece of Drama, I don't how to group learners inside the class and that cause a lot of discipline problems. Maybe if I had trained in Drama, I would have a better insight as how to deal with these challenges mentioned.	Teaching resources inefficient for teaching the subject/topic No base for selection of content Lack of teaching strategies Challenge with Classroom management Need for formal training	Inadequate resourcing Insufficient guideline for selection of content for practical work conventions General pedagogy Identity and exposure	Pedagogic Reasoning PCK Teaching Drama Drama Teaching
Sipho Response	Coding	category	Theme
At least you meet learners who love Drama and you can speak to people in the industry, they are always willing to assist and teach them Drama. Learners get a chance to go to the theatre. There	Learners interested in Drama	Feeling about Drama Exposure and experience	Drama as a subject Teaching Drama

are teachers from outside sent by GDE who teach our children to act. Learner love such opportunities. The challenges of being a Drama teacher, there are those learnerss who hate Drama and unfortunately you have to force them to do it since creative arts is a compulsory subject in grade 9. We do Drama and visual arts as a school. Though some as you teach them Drama, they begin to enjoy it.	Opportunities from industry Reinforcing Drama teaching through networks Not all learner love Drama Not an elective subject Drama is appreciated with time by learners	Intervention strategy Feeling about Drama Curriculum regulation Feeling about Drama	Drama as a subject Drama as a subject Teaching Drama Drama as a subject
Nito Response	Coding	category	Theme
Possibilities is that learners are always glad to be outside; you keep learners them happy. Challenge is that you can always misled the children, because I do not know the content. I am usually miserable. Here at school, our subject is never taken seriously, because it is	Plays as a consolation for learners Lack of content knowledge	Learner conceptions Misconception of content Frustration during Drama	Drama as a subject Pedagogic reasoning Drama as a subject

considered as a crèche subject that learners get marks for making noise.	Disconnect during Drama lessons Low subject status Unstructured play in Drama	Devaluation Teacher perception about Drama	Drama as a subject Teaching Drama
Question Posed	How is it connected to other topics you have taught or you will be teaching later this year?		
Simpiwe Response	Coding	Category	Theme
Remember in Drama the issue of the voice, the vocal character. So, when you praise, your use the voice. I am looking at how these learners engage using their voice and they must master the vocal characterization, the diction and the pitch and rhythm. It is interesting because I also want to see them using their gestures complimenting the words. They speak and use the gestures. For example, when a person is dancing cultural dance praising, they sometimes use induku (Stick) and wave it. That gesture says something to me, the boldness and the look at	Reminder of the voice as an essential feature for presentation of Drama Assessing ability to use voice and other aspects for presentation Draws on practical exposure of the field	Identity and exposure Content knowledge of Drama Knowledge of teaching strategies Practical knowledge to solidify teaching strategy choices	Teaching Drama PCK PCK PCK / Pedagogic reasoning

the audience show that one knows their stuff. You don't just recite the poem but you know what you are talking about.	and use example for explanation to learners Acknowledges the cathartic nature of delivering poetry	Content knowledge of subject/topic	PCK
Nonto Response	Coding	category	Theme
I don't know the topics that I need to teach and don't even know if they relate.	Insufficient knowledge of topics and required sequencing of skills.	Lack of subject/topic specific knowledge	PCK
Sipho Response	Coding	category	Theme
We have been talking about performance since term one. The difference is performance with props and without props. The focus this term is performance with props this term and making sure that they are responsive to their target audience.	Performance as domineering skill. Insight into the topic that must be administered.	Knowledge of topic - specific Procedural knowledge/knowledge of teaching strategies	PCK PCK

Nito Response	Coding	category	Theme
I am really not sure, what I know is that everything in Drama ends with a performance.	Uncertain about the process of teaching the topic but knows that the performance is end product.	Lack of content knowledge and teaching strategies for the topic	PCK
Question Posed	In ways does the CAPS curriculum offer sufficient guidance for teaching this topic?		
Simpiwe Response	Coding	Category	Theme
It is not enough. They are constraints by the fact that you do this until grade 9 and the subject is creative arts and not Dramatic arts and creative arts it's just a combination of four disciplines which is visual arts, Drama, dance and music. They just took bits and pieces to combine them together. An in-depth knowledge is needed in the curriculum of knowledge. The approached needs to be changed and there four disciplines need to stand alone, because the topic currently covered in Drama do not go deep enough and give	Prescribed curriculum inadequate guidance since its compromised by selection of initial knowledge of the curriculum Limited knowledge of the curriculum (Creative Arts)	Structural arrangement Insufficient curriculum knowledge all art forms	Teaching Drama PCK of related field

substance. For example, there was no sufficient information on the curriculum. Remember the people who wrote the curriculum or book some of them are not really specialists in those areas that they wrote about. They just went out and gathered information from the people who may have been in the field for a while. It is also having to do with packing of this material. It is not enough and given the circumstance that Drama is only for grade 8 and 9 here at high school.	Limited knowledge of the Drama as included in the curriculum. No evidence of subject specialists involved in selection and organisation of curriculum knowledge.	Insufficient curriculum knowledge of Drama Selection and organisation of content insufficient.	PCK PCK/Pedagogic Reasoning
Nonto Response	Coding	category	Theme
It shows what needs to be done but I am not sure if it is sufficient guidance. Maybe if there was a creative arts detailed guideline outlining (a step by step approach of how to teach) what needs to be taught and how it needs to be taught. Therefore, I do not find helpful.	Uncertain if Curriculum knowledge is sufficient due no prior experience to Drama. Need for comprehensive	Insufficient curriculum knowledge Limited exposure in Drama	PCK Teaching Drama PCK Teaching Drama

	coverage of a topic, thus limitations in understanding the curriculum	Topic specific knowledge insufficient therefore access a challenge	
Sipho Response	Coding	category	Theme
Yes, CAPS tell us how to teach the subject especially if one has no experience in teaching the subject. I am happy with the CAPS.	No challenge with the curriculum.	Curriculum knowledge is sufficient	Teaching Drama
Nito Response	Coding	category	Theme
Not really, it tells us what need to be taught but it does not offer how us how to teach it. Maybe it is because I am new to this subject.	Unsure if the curriculum has enough and adequate guidance since the teacher is a novice	Novice teachers in Drama challenge making a judgement of curriculum knowledge	Teaching Drama Pedagogic Reasoning
Question Posed	Are there any limitations with the way the curriculum is structured or presented?		
Simpiwe Response	Coding	Category	Theme
Yes, even the way concepts are defined, its vague. “I read, you ask ‘what is a performance or what is a performer, what is an actor? You will	Conceptual knowledge vaguely defined	Knowledge of Drama and discourse	PCK

find that different authors have used different meanings on the same word. Other authors you find that they did not go deep in explaining a concept so that learners can be able to understand. The meaning from the dictionary cannot be utilized as the definition for the discipline. For example, the word 'rhythm' in Drama means the beat, the pace or speed and you have rhythm in music and it means the sound, the steps and you have rhythm in visual arts which is the repetition of pattern. You have rhythm in dance for example in Mapantsula dance they make steps as they rotate, there is sequence and timing of their body movement that creates a rhythm and even body percussion can create a rhythm. Therefore, how concepts are defined in the curriculum or textbooks is problematic.	Concepts misdirected and descriptions shallow Concepts a barrier for learners to conceptualise Understanding of Drama/ arts discipline, specialised knowledge not available in dictionary. Insight inot other arts forms	Knowledge of Drama and field – Authors/Educators Knowledge of Drama/ conceptual knowledge of the discipline. Procedural knowledge of Drama and specialised knowledge origins Exposure and experience	PCK PCK PCK Drama as a subject Teaching Drama Teaching Drama

	Teaching resources a challenge	Textbook has insufficient information for the subject.	
Nonto Response	Coding	category	Theme
Everything seems clear; the problem is that I don't know how to teach the subject.	Limitation in teaching the subject	Lack of content knowledge	PCK
Sipho Response	Coding	category	Theme
The topics are well sequenced and they teach the learners the basic of Drama.	Topics well-structured and content succinct	Curriculum knowledge	PCK
Nito Response	Coding	category	Theme
The curriculum seems to be for teachers who have specialized, because it is full of concepts that are foreign to me and in terms of presentation, I'm not sure if there are limitations or not. Yes, in maths I would know	Discourse in the curriculum tailor made for specialist teachers	Limited content knowledge Experience in the field	PCK Teaching Drama
Question Posed	Have you experienced any challenges with interpreting and implementing the CAPS curriculum?		
Simpiwe Response	Coding	Category	Theme
My problem is that they micro manage us, they tell us you must be done with this chapter by	Curriculum demands in pacing and sequencing	Structural arrangement	Teaching Drama

such a time. My thinking is, what about the learners? Are they implying that we teach all good learners who can understand immediately? Personal experience is that when I engage my learners, I could see that they are not grasping the content easily. That is the challenge; because the curriculum dictates that you ought to be in a particular chapter. For the sake of pleasing the superiors you end up skipping some chapters that are important and that affects the learners and the teaching process.	Concerned about learner's ability to grasp the curriculum Draws from past experience in interacting with learners Pacing of curriculum is a challenge Compliance opposing to be a challenge	Learner need and access Experience and identity Constraint access to the curriculum Structural arrangement	Drama as a Drama Teaching Drama Drama as a subject Teaching Drama
Nonto Response	Coding	category	Theme
	-	--	-
Sipho Response	Coding	category	Theme
So far so good! I think I am lucky since I have experience in Drama. I also use the internet for additional information.	No challenge with interpretation	Sufficient knowledge of Drama Experience in Drama	PCK Teaching Drama

	Experience as an advantage Able to select from another source	Content knowledge	PCK
Nito Response	Coding	category	Theme
Yes, since my specialization is mathematics and everything in maths is guided by rules. Drama seems to have not rules or follow of structure; from stretching, to theory to playing. Really, I am outside my comfort zone. I have a culture shock whenever I have to teach. It is uncomfortable for me to be playing with learners at the field.	Structure and procedure in Maths Drama is a playful subject Out-of-field experience of a Drama teacher Unfamiliar convention of engaging with learners	Identity and experience Value and feeling towards Drama Identity and exposure Challenges with teaching Drama	Teaching Drama Drama as a subject Teaching Drama Teaching Drama
Question Posed	How do you select the material (content and teaching strategies) for the topic?		
Simpiwe Response	Coding	Category	Theme
What is important is that, you will always choose what you are comfortable when you teach, something that you believe learners will find it	Possibility of skills not covered to the later	High cognitive skills partially covered in the topic	PCK

easy to learn. You wouldn't really go into difficult stuff that will have difficult for the learners. I personally influenced by myself and compare myself to the learners and try to select from the pool of information that I have and say this will suffice for their level.	Selection and organisation of learner driven by what learner might find easy Relates with learners and bases of selection is on horizontal perspective of learners	Lack of deep topic specific knowledge Selection approach	PCK PCK
Nonto Response	Coding	category	Theme
If you check, the policy document it tells you the resources that you can use, I copy what is in the policy. For the topic, I came up with my poem and showed learners how to present a poem and I supplied the learners with paper where they had to write their own poems. I told learners that when they present a poem, <u>they must not read it.</u> The learner needs to write the poem and then memorize it and should ensure that they look real when presenting the poem.	Follow subject policy without reservation Draws from personal reservoir for topic Guided learner on presentation aspects	Bases for selection Experience as a teacher Teaching Strategies	Pedagogic reasoning Teaching Drama PCK

Sipho Response	Coding	category	Theme
The textbooks tell us and our syllabi tells us what we need to teach	Textbook and policy outlines what needs to be taught	Bases for selection	Pedagogic Reasoning
Nito Response	Coding	category	Theme
I just use the textbook both teacher guide and learner guide. Learner need to do poems. I bring a poem in class and will have learners write their own.	Textbook is used for guidance of what to teach	Bases for selection	Pedagogic Reasoning
Question Posed	Why have you decided on the content and approach for your selected topic		
Simpiwe Response	Coding	Category	Theme
we looked at the South African context and prominent figures such as your politicians like Mr. Mandela our former president and the many things in praise poetry is about giving homage and you saying to this person has done good for the country. Praising is about we love you, you have made a difference into our lives. I have also made example to learners about Imbongi that they normally show in our television screens	Social context of the learners serves as baseline for the topic	Teaching strategies to the topic	PCK PCK

before the president takes the podium. They will praise and they will do sing and dancing and chanting. I also looked at poetry at a local level, people would indulge in poetry and in order to promote their own cultures. In our own African culture, you also have families having their own praise poems for example during a burial they would start praising that person “tsamaya hanke mokoena, moutang (Rest in peace, Mokoena, Moutang)” It is pass from one generation to another. Unfortunately, we no longer share about culture and praising. We end up losing it along the way. I am busy marking, the same topic. I have taken learners to write their own cultural poems and they will recite the poem in the classroom. I looking for the following; how does these learners perceive their own culture, presentation skill and how do they use the voice as character in presenting this poem. I am looking for the understanding of the culture and again the process of presenting before the	Refers to different media when the poetry is performed Draws on public exposure to create learner’ understanding Extended knowledge on the topic, using everyday examples to enhance understanding Passionate about culture and its value	Content knowledge of Drama and other platforms Experience Horizontal knowledge of the topic Feeling s towards Drama	Drama as a subject Teaching Drama PCK Drama as a subject

audience and the eye contact and confidence. Do learners have vocal clarity and should demonstrate understanding of what they are saying. If learners do not understand what they are saying in their poem, will not be showing justice to the person they are praising and it will reveal that one does not know the person enough they are praising.	Learner activities Learner to reflect on personal experience Assessment criteria of topic Learner misconceptions	Teaching strategies Value of Drama for learners Knowledge of teaching strategies	PCK Drama as a subject PCK PCK

		Knowledge of the learners	
Nonto Response	Coding	category	Theme
I choose this approach because I know most learners do not know when you talk about the poem because I know it who be difficult if learners had to do their own.	Pedagogic approach responsive to learners	Learners needs	Teaching Drama
Sipho Response	Coding	Category	Theme
The textbook we use is very informative and I do not find gaps as such, but at the same time we are lucky because some of the content you can google it.	Textbook as a reliable source Internet as an alternative	Experience in Drama	Teaching Drama
Nito Response	Coding	Category	Theme
That is what the teacher guide is saying, remember I do not have much of the options since I am not even sure what the subject requires.			
Question Posed	How do you intend using the content into the topic?		
Simpiwe Response	Coding	Category	Theme

I linking my lessons to the really life situations and the real world. I have an arts magazine which writes about artists. My approach to teaching, I always make examples from real life and show learners how things are different from what they learn at school. This makes it easy for learners because they engage with the outside world therefore solidifies what they have learned from the classroom situation. It makes it more practical.	Content link with everyday life Social context as bases for learning Better understanding of the content from social context	Horizontal discourse Bases for reasoning Gains from horizontal approach	Teaching Drama Pedagogic reasoning Teaching Drama
Nonto Response	Coding	Category	Theme
I will first show them the style on how to write a poem and the different types of poem. I will group them, then explain the poem so that they be able to understand. I will ask them to do their poem in a group which they will present	Sequencing of content for the topic. Executing the topic by learners	Content knowledge Procedural knowledge/Teaching strategies	PCK PCK
Sipho Response	Coding	Category	Theme

I will be using four hours in total. Each period is one-hour long. I will explain to learners that they are doing poetry and they will use props to enhance their performance. Learners need to know what are props used for. You also need to teach them performance technique in order for them to be able to perform. The selection for poetry is open, learners can choose any style of poems.	Pacing Instruction to learners Knowledge that is to be acquired by learners Wide choice of poem selection	Access Learner conception Learner conception Access for the topic	Drama as a subject PCK PCK Drama as a subject
Nito Response	Coding	category	Theme
Again, I am not sure.	Uncertain what to use for teaching the topic	Lack of content knowledge and bases for choices	PCK Pedagogic Reasoning
Question Posed	Do you consult any other text when planning a lesson?		
Simpiwe Response	Coding	Category	Theme
I don't. My reasons are that I am discouraged actually. I want to go to a fully-fledged Dramatic arts school where I will really be able to take out what I have. I feel very constraints because it feels that this is what I know and know it to this	Commitment into Drama field Need to maximise Drama skills utilise	Feeling towards Drama Identity as a professional	Drama as a subject Teaching Drama

level. Actually, with the materials that we have at a school level is like we have been channelled. They will give you the textbook and give you the teacher's guide. On the teacher's guide will be like these are the answers and this is what you should teach these learners and you don't have to give out what you're really know and follow as it is. It is very constraining. I understand, maybe people where lazy to tap into their inner being and work hard and for some of us is very limiting. I would look at the textbook and find a lot of loopholes, gaps and weak points. How do I the say to learners, oaky we taking what is written on the textbook, knowing that it is not of substance.	Finds it difficult to practice Drama/ No freedom of practice as a practitioner. Curriculum constraints Inability to work incorporate experience into current practice. Limited content for teaching Pedagogic choices	Access and constraints Knowledge of the curriculum Prior professional experience Content knowledge in textbooks Bases for selection and teaching Identity as a Drama teacher	Drama as a subject Teaching Drama Teaching Drama PCK Pedagogic Reasoning

	Commitment to the field and discipline of Drama		Drama as a subject
Nonto Response	Coding	category	Theme
Yes, I use the textbook and sometimes the internet and CAPS.	Content sources for teaching	Resources for teaching	Teaching Drama
Sipho Response	Coding	category	Theme
-			
Nito Response	Coding	category	Theme
-			
Question Posed	Would change anything in the CAPS grade 9 creative arts Drama section of the curriculum?		
Simpiwe Response	Coding	Category	Theme
Yes, for example there are lot of physical activities that they require learner to do. Given the situation, this environment is not Drama specializing school and you don't really want them to know all those things because you would give them a taste for that moment. Taste and then you are passing. The more you take them outside (the school is not conducive for physical	Prescribed practical activities do not match the environment	Structural arrangement Access to Drama content Structural arrangement	Teaching Drama Drama as a subject Teaching Drama

activities), they can get hurt at the field and also it is a waste of time and would take time for them to get there. It also affects other educator's periods. For me it not helping the situation. I would put it aside the physical activities considering that many schools don't specialize in Dramatic arts. For me, it is a waste of time and I don't make learner to do those physical activities. It is temporary thing.	Constraints in offering the subject Lack of accommodation for the subject Negative impact on task on time Insignificant skills taught on Drama for a non-Drama specialist school	Access for learners/social injustice Constraints of curriculum demands Challenges with inclusive curriculum versus context	Drama as a subject Teaching Drama Teaching Drama
Nonto Response	Coding	category	Theme
No, I would not change anything, because I do not know what is right or wrong.	Need to know Drama in order to make informed judgment	Constraints in lack of content knowledge of Drama	Teaching Drama
Sipho Response	Coding	category	Theme

I would not change the topics but the time that is allocated for Drama. We are given two hours a week for two art streams. This is not enough time and it shows that Drama is not taken seriously. Children can just go and play and in anyway learners don't even take it seriously. There a lot of work in Drama that needs time. At least three hours must be allocated to Drama. For example, our learners go to the field for Drama practical and that takes a lot of time just to get them there and back in time for the next lesson. When you try to do practical in class it is said you are disturbing other classes.	Time allocation for Drama not sufficient Time suggest that Drama is unimportant Play not seen as formal structure of Drama Time management in practical work Drama is undermined	Constraints Constraints Practical knowledge of Drama Constraints Attitudes towards Drama	Drama teaching Drama Teaching PCK Drama Teaching Drama as a subject
Nito Response	Coding	category	Theme
Yes, these practical activities are a lot waste of time, and our school don't even have space to conduct them. When you take the learners to the	Practical knowledge as insignificant	Attitude towards practical activities	Drama as a subject Teaching Drama

field, the school accuses you of making noise and disturbing other classes.	Infrastructure challenges to conduct Devaluation of Drama within school	Challenges for practical work Attitude towards Drama	Drama as a subject
Question Posed	Do you have lesson plans for did section you are currently teaching?		
Simpiwe Response	Coding	Category	Theme
No, I don't have them, but I can make them for you if you want them.	Lesson plans not available	Lack of planning and organisation/ bases for choices	PCK Pedagogic reasoning
Nonto Response	Coding	category	Theme
In a way, I just go to google and check if I can find a lesson plan. Unfortunately, I did not find anything for this topic.	No structured lessons on the web No lesson plan available	Lack of planning and organisation/ bases for choices	PCK Pedagogic reasoning
Sipho Response	Coding	category	Theme
Yes			
Nito Response	Coding	category	Theme
No, in creative arts they do not have. You cannot really plan for something you are not sure of.	Depends on subject support No content knowledge for planning	Structural arrangement Lack of content knowledge	Teaching Drama PCK

Question Posed	Have you designed your own teaching material for this topic or have drawn from the textbook?		
Simpiwe Response	Coding	Category	Theme
I try to teach from the textbook and add few points wherever possible. I think there are lot of the gaps. I sometimes say things to the learners that are not in the curriculum, but I they are relevant for learners to know	Independent with subject content Adaptation of curriculum	Content knowledge Curriculum Knowledge	PCK PCK
Nonto Response	Coding	category	Theme
No, I use the textbook and the CAPS policy.	Uses prescribed documents	Pedagogic and content reference	Pedagogic Reasoning
Sipho Response	Coding	category	Theme
Yes, I design my own. We don't have any. If you look at other subjects like English, maths, they have lesson plan designed for them. This shows that creative is not taken seriously as a subject.	Ability to develop learning material Inadequate resources for creative arts	Curriculum knowledge Access and Context	PCK Drama as a subject
Nito Response	Coding	category	Theme
Textbook, I not a specialized Simpiwe am I am not sure what to even look for.	Basis for pedagogic choices	Pedagogic choices Content knowledge	Pedagogic reasoning PCK

	Lack of content knowledge		
Question Posed	what knowledge or skills are you intending to teach?		
Simpiwe Response	Coding	Category	Theme
My main thing is the connection between playing a character or role versus individual learner being on their own. Remember in a group is easy to dive and duck but when you are on your own. It is like you are the main man who has to steer the ship in the right direction and therefore I wanted to build confidence in learners. In lesson 1- I looked at communal poems and it was a public gathering and figures and how to honour them in their roles the have played in communities. I looked at national figures and I have even reminded the learners about the song "Nelson Mandela, Nelson Mandela had a tswana le wena – there is no one like you)", which means he has done so much for our lives and is seen as a role model. We use praise poetry to honour the good that the people	Learners ability to characterise Group device Topic for the content related to horizontal knowledge Learner context to create understanding Critic the intent of praise poetry	Topic-specific knowledge Procedural knowledge Horizontal discourse/experience Horizontal discourse Experience & content knowledge	PCK PCK Teaching Drama Teaching Drama Teaching Drama & PCk

has done, but we forget about their weak points. 3. I teach them to write, the structure of a poem, and look at meaning through poetic devices. 4. Performance of the poem and stage techniques.	Content for the topic	Topic-specific knowledge	PCK
Nonto Response	Coding	category	Theme
Lesson one is for identifying the poem. What is a poem? Lesson two we will deal with the types of a poem and the last lesson we will perform this poem.	Outlining the content Sequencing of content	Topic -specific knowledge Teaching strategies	PCK PCK
Sipho Response	Coding	category	Theme
I want my learners to be able to develop a sequence in performance (smooth sailing in movement and blocking), and the must be responsive to their target audience. I will also teach learners elements of Drama, staging and the purpose of performance. Learner need to have a motivate for their actions on stage.	Content knowledge for the topic	Topic -specific knowledge	PCK
Nito Response	Coding	category	Theme
They must know what a poem is and be able to perform it.	Learners must understand the outcome	Topic -specific knowledge	PCK

Question Posed	What learner activities will you be doing in this section?		
Simpiwe Response	Coding	Category	Theme
Presentation of own poems, they wrote and now presenting. I want to encourage learner to write. We are all poets in our own right. For example, when a person is writing a diary writes about their feeling and environment and thought. When you are presenting that to somebody, you are saying read my mind and views and feelings. I want learners to spend time writing about their own experience.	Learner produce own work and skills in writing Learners experiment	Learner outcome/value Learner opportunities	Drama as a subject Drama as a subject
Nonto Response	Coding	Category	Theme
Activities for lesson 1 – learners will write their own understanding of what they understand about poetry and then will share among themselves their ideas. At the end will generate one definition. In lesson 2 learners got a case study of the different types of poem and they had to identify the types of poem so to check level of understanding, Lesson 3 – is presentation of the poem that they have chosen.	Planning and sequencing of ideas on the topic Learners to define concepts Peer mediation	Pacing of the content Knowledge of pedagogy	Teaching Drama PCK PCK

Sipho Response	Coding	category	Theme
-			
Nito Response	Coding	category	Theme
Act the poem and memorize and they will play the Drama games and exercises.	Process of presenting the topic	Practical knowledge	PCK
Question Posed	what are you intending to achieve with these learner activities?		
Simpiwe Response	Coding	Category	Theme
I would love to see them write and continue writing. Teaching is about Influence. I want to be able to influence my learners with writing and then excel and fully be knowledgeable about what they are doing. Others will be able to put food on the table but until we encourage them not to indulge into the activities, they might not see it as an important thing.	Passionate about learners expanding writing skills Teacher sees himself as role model Ownership of learner talent Protective towards learners/ Drama can add value in future	Value of Drama Identity and experience Learner opportunities Learner opportunities	Drama as a subject Teaching Drama Drama as a subject Drama as a subject
Nonto Response	Coding	category	Theme
All learners must be able to know what is a poem and they need to be able to differentiate on	Learner outcome	Knowledge of teaching strategies	PCK

the types of poem. Learners must be able to write their own poem			
Sipho Response	Coding	category	Theme
At the end learners must know how to act and the basic style of performance. They must know how to perform and must be able to use stage and props.	Learner Outcome	Knowledge of teaching strategies	PCK
Nito Response	Coding	category	Theme
Learners should be able to stand in front of their peers and perform.	Learner Outcome	Knowledge of teaching strategies	PCK
Question Posed	How are you intending to assess this topic?		
Simpiwe Response	Coding	Category	Theme
The presentation of cultural poems (I will assess style, knowledge of the subject matter and understanding, usage of space and characters and if there is interaction with the audience) Remember if you present looking down is a sign that you don't know your stuff. Confidence is important and I will look at the gesture that are made. I want to see characters emerging from these learners and the writing, I will look at the	Conceptual understanding of poem Insight into performance criteria Learner wellbeing	Topic-specific content knowledge Experience as an assessor of Drama Capabilities	PCK Teaching Drama

language and I am influenced by English now and how they are punctuating. Do they have the poetic devices in the poem to enhance their writing?	Multi-disciplinary approach in assessing the topic Writing abilities of learners	Topic-specific content knowledge & for other practising subjects.	PCK
Nonto Response	Coding	category	Theme
The only way I could assess this topic is through presentation where I will check if the learner is making sense of the poem is presenting and I will look at the mood. It will be an informal assessment. The learner will stand in front of the class to perform and I will also use peer assessment.	Limited methods for assessing the topic Peers an integral part of assessing/active learning	Knowledge of teaching strategies Value of Drama for learners	PCK Drama as subject
Sipho Response	Coding	category	Theme
I will use the rubric to assess performance, projection, and the usage of props and relevance of the text and audience awareness.	Tools to measure assessment	Knowledge of teaching strategies	PCK
Nito Response	Coding	category	Theme

I will use the rubric that is in textbook as a guide. I am not sure how things are assessed here in Drama.	Assessment tool	Knowledge of pedagogy	PCK
Question Posed	What kind of support do you require for effective teaching in Drama?		
Simpiwe Response	Coding	Category	Theme
The environment, the subject is not taken seriously, that my issue. If they can assist in taking the subject seriously and ensure that there are books because the book that I am using is outdated, yes, they will buy one or two books. My problem is you have all the grade 8 and grade 9s doing creative arts. You have to write notes everyday rather than where you find learners who have books, you could say let's go to page so and so and can start engaging on the activities more. If you start by writing a lot of note, it takes time and forces you to edit and choose what you need to teach.	At school Drama is insignificant to an extent it is under resourced. Uncompliant textbooks to the curriculum Textbook enabler for task on time Selection of teaching material	Feeling and value Resourcing Resourcing/Curriculum needs Time management Pedagogic choices	Drama as a subject Drama as a subject Drama as a subject Teaching Drama Pedagogic Reasoning Drama as a subject/

	On task preparation	Time management/teaching strategy	PCK
Nonto Response	Coding	category	Theme
There should be a class that is created for Drama and imagine if I have to do Drama practical, my learners are so many and the class is small. It is very difficult to work in our class. Maybe if our school can dedicate a classroom for Drama, it would be enough so that we can use to do Drama.	Infrastructure challenge Administrative will to cater for Drama	Constraints in infrastructure Constraints	Teaching Drama Teaching Drama
Sipho Response	Coding	category	Theme
I need the school to buy us a radio and we need a space that we can perform form the school. The school can also purchase us props and costume, and develop a wardrobe. Even if learners do masks, they can have a place to store them. We need more periods for Drama, but since the department does not take this subject seriously, that would remain a dream and our school. We	Resourcing and space Commitment and vision from educator versus administrative will Norm time a challenge	Constraints Structural arrangement Structural arrangement	Teaching Drama Teaching Drama Teaching Drama

need to have qualified educators to teach so that the subject can gain respect it should.	Employer sees the subject as unimportant Barrier in realisation of Drama in schools	Constraints /attitude Access	Teaching Drama/Drama as a subject Drama as a subject
Nito Response	Coding	category	Theme
I would need short course of what this subject entails, so that I could have a clue of the expectations for a Simpiwend learners.	Training for novice/out of field teachers	Teacher support	Teaching Drama

Appendix F: Permission letters and Consent

LETTER TO THE PRINCIPAL DATE:

Dear Principal

My name is **Lerato Msiwa**. I am a Masters student in the School of Education at the University of the Witwatersrand.

I am doing research on pedagogical choices made by teachers who are teaching Drama in Grade 9 Creative Arts. The title of my research is "*Investigating the pedagogical choices of specialist and non-specialist, Grade 9 Drama teachers".*

My research involves investigating the teacher's choices when selecting the material for teaching Drama in Creative Arts. My intention is to conduct interviews with two Drama teachers (both specialist and non-specialist teachers). I will need to do the interview using the teacher biography (in the form of a questionnaire) and the interview schedule. The interviews will be conducted at a time convenient to the teachers after school and will not impact on teaching and learning. I will need to audiotape the interview to do accurate transcripts and work with actual words of the participants. The interviews will be done at with the teacher's consent.

The reason why I have chosen your school is because it has the ideal participants that are intended for my study.

I am inviting your school to participate in this research because I believe the project could provide findings on the kind of knowledge needed for teaching Drama in Grade 9.

The research participants will not be advantaged or disadvantaged in any way. They will be reassured that they can withdraw their permission at any time during this project without any penalty. There are no foreseeable risks in participating in this study. The participants will not be paid for this study.

The names of the research participants and identity of the school will be kept confidential at all times and in all academic writing about the study. Such academic writing includes a research report in fulfillment of the requirements for my degree and possibly the writing of a journal article based on the study. Your individual privacy will be maintained in all published and written data resulting from the study.

All research data will be destroyed between 3-5 years after completion of the project.

Please let me know if you require any further information. I look forward to your response as soon as is convenient.

Yours sincerely,
L Msiwa

SIGNATURE
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Appendix G: INFORMATION SHEET – TEACHERS

Dear Teacher

My name is **Lerato Msiwa**. I am a Masters student in the School of Education at the University of the Witwatersrand.

I am doing research on pedagogical choices made by teachers who are teaching Drama in Grade 9 Creative Arts. The title of my research is "*Investigating the pedagogical choices of specialist and non-specialist, Grade 9 Drama teachers".*

My research involves investigating teacher's choices when selecting the material for teaching Drama in Creative Arts. My intention is do this by conducting interviews with two Drama teachers (both specialist and non-specialist teachers). I will need to do the interview using the teacher biography (in the form of questionnaire) and the interview schedule. The interviews will be conducted at a time convenient to you after school and will not impact on teaching and learning. I would like to see any lesson plans you may have. I will need to audiotape the interview to do accurate transcripts and work with the actual words of the participants. The interviews will be done with your consent.

As a participant in this research, you are in no way being evaluated. I am hoping to learn from your expertise in this context, and gain insight into what types of practices support learners in this environment.

Your name and identity will be kept confidential at all times and in all academic writing about the study. When referring to you, I will use a pseudonym to protect your identity. I intend to use data collected to produce a report in fulfillment of the requirements for my degree. I anticipate possibly producing a journal article. Your individual privacy will be maintained in all published and written data resulting from the study. No data will be shared with management or other participants. You will be given a copy of the research report.

All research data will be destroyed between 3-5 years after completion of the project.

You will not be advantaged or disadvantaged in any way as a participant. You are assured that you can withdraw your permission at any time during this project without any penalty. There are no foreseeable risks in participating in this study and you will not be paid for this study.

Please let me know if you require any further information.

Thank you very much for your help.

Yours sincerely,
L Msiwa
SIGNATURE
NAME: Lerato Msiwa
ADDRESS: 1077 Thababosego Street, Naledi ext.2, 1861
EMAIL: lerato.msiwa@hotmail.com TELEPHONE NUMBERS: 083 791 5288

Appendix H: Teacher's Consent Form

Please fill in and return the reply slip below indicating your willingness to be a participant in my voluntary research project called: "*Investigating the pedagogical choices of specialist and non-specialist, Grade 9 Drama teachers".*

I, _____ give my consent for the following:

Permission to review/collect documents/artifacts	**Circle one**
I agree that lesson plans can be used for this study only	YES/NO

Permission to be audiotaped

I agree to be audiotaped during the interview.	YES/NO

Permission to be interviewed

I would like to be interviewed for this study.	YES/NO
I know that I can stop the interview at any time and don't have to answer all the questions asked.	YES/NO

Permission for questionnaire

I agree to fill in a teacher biography for this study.	YES/NO

Informed Consent

I understand that:

- my name and information will be kept confidential and safe and that my name and the name of my school will not be revealed.
- I do not have to answer every question and can withdraw from the study at any time.
- I can ask not to be audiotaped.
- all the data collected during this study will be destroyed within 3-5 years after completion of my project.

Sign_____ Date_____

Appendix I: Ethics Clearance

Wits School of Education



27 St Andrews Road, Parktown, Johannesburg, 2193 Private Bag 3, Wits 2050, South Africa. Tel: +27 11 717-3064 Fax: +27 11 717-3100 E-mail: enquiries@educ.wits.ac.za Website: www.wits.ac.za

09 May 2017

Student Number: 405820

Protocol Number: 2017ECE007M

Dear Lerato Msiwa

Application for Ethics Clearance: Master of Education

Thank you very much for your ethics application. The Ethics Committee in Education of the Faculty of Humanities, acting on behalf of the Senate, has considered your application for ethics clearance for your proposal entitled:

Investigating the pedagogical choices of specialist and non-specialist, Grade 9 Drama teachers.

The committee recently met and I am pleased to inform you that **clearance was granted**.

Please use the above protocol number in all correspondence to the relevant research parties (schools, parents, learners etc.) and include it in your research report or project on the title page.

The Protocol Number above should be submitted to the Graduate Studies in Education Committee upon submission of your final research report.

All the best with your research project.

Yours sincerely,

M Mabela

Wits School of Education

011 717-3416

cc Supervisor - Ms Lynne Slonimsky & Dr Tanya Bekker