

**AN ANALYTIC-CRITICAL REFLECTION ON AN
INTEGRATED ARTS EDUCATION CURRICULUM
IN A MULTICULTURAL SOUTH AFRICA**

BY

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- ❖ Thanking God the Almighty who gave me this precious life and valued my life with success on my study. Pastor G Muhali and his wife deserve credit for their prayers.
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Throughout my experience there have been a number of position shifts for me; from being self-centred to 'other-centred', from non-involvement to much involvement, from analysis of ... to identification with ..., from independence to dependence, from earned authority to given authority, and from self-promotion to the promotion of those people whose culture I sought to learn about. At last I am now in a position to stand aside so that the 'paradigms' and 'integrated arts' I have pointed to, can speak for themselves.

DEDICATION

I dedicate this study to my special mom and my late dad, not forgetting my children, Munei, Murendwa, Phindulo and my two late daughters. Share with me the joy I have for completing this thesis.

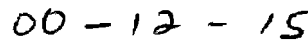
DECLARATION

I declare that **AN ANALYTIC-CRITICAL REFLECTION ON AN INTEGRATED ARTS EDUCATION CURRICULUM IN A MULTICULTURAL SOUTH AFRICA** is my own work and that all sources that I have used or quoted have been indicated and acknowledged by means of complete references.



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ABSTRACT

The structure of an education system and its curricula reflects the influence of a specific paradigm. Since the onset of colonial rule and apartheid in South Africa about everything in the South African society, including the education system and curricular issues in particular, have been shaped in accordance with the macro paradigm: the modern Western paradigm.

The emergence of a new paradigm: the postmodern paradigm, created the possibility of a new order of thinking which influenced all societal domains and aspects and propelled the society into the new millennium. Since 1994 a new approach forms the corner stone of all the new South African policy documents on education. It is for this reason that the issue of an arts education curriculum is investigated from a paradigmatic point of view with reference to the modern, the postmodern and the African paradigms.

Various components, roles and dynamics of educational curricula cast in the modern paradigm framework are compared with characteristics of their counterparts in the postmodern paradigm framework, and how they can influence the design of curricula, especially arts education. The contribution of an African paradigmatic perspective is accounted for.

A new approach to curriculum development based on the ideals of a learner-centred education approach, an outcomes-based education approach and the integration of subjects into specific learning areas has officially been adopted as the approach for transforming education and curricular issues, resulting in the present Curriculum 2005. Within the context of the Arts and Culture learning area of this Curriculum, the study concentrates on and emphasises the integration of the four art forms of **dance, drama, music and visual art** in order to overcome the legacy of fragmentation of a curriculum.

The study culminates in a proposed integrated arts education outline for curriculum development that defines the rationale and vision for South African arts education. The researcher contends that there is sufficient scope for arts education to contribute its unique aesthetic values to the new national curriculum in South Africa and that integration of these art forms does not in any way diminish the unique character of each.

Key concepts: Arts education; Integrated arts education; Curriculum; Curriculum 2005; paradigms; Modernism; Postmodernism; African paradigm; Paradigms and education

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CHAPTER 1

INTRODUCTION TO THE INVESTIGATION

1.1 INTRODUCTION

"[The arts] are the means by which a civilization can be measured... The arts are an essential part of the human experience. They are not a frill. We recommend that all students study the arts to discover how human beings use nonverbal symbols and communicate not only with words but through music, dance, and the visual arts ... These skills are no longer just desirable. They are essential if we are to survive together with civility and joy" (Boyer 1983: 97-98).

The first half of the 1990s witnessed a period in which change became a familiar term in South Africa, with all its synonyms in all domains of society. In the field of education, this is evidenced by concepts such as transformation, restructuring, reconstruction, rethinking, redressing and renewal of curricula and radicalisation of educational transformation in general as influenced by paradigm shifts. This happened because the country has accepted the principle of education for all and that it should be relevant. There is hardly any institution which would escape the process of change, and education is no exception. "A major innovative initiative has set into motion a process of transformation in education and training which (it is hoped) will bring into being a system serving all..." (Department of National Education 1995a:5). Concurring with this, the following statement explains in more detail what this process of transformation should entail with specific reference to arts education:

"Education in the arts, and the opportunity to learn, participate and excel in dance, music, theatre, art and crafts (it is hoped) must become increasingly available to all communities on an equitable basis, drawing on and sharing the rich traditions of our varied cultural heritage and contemporary practice" (RSA 1995b:22).

Without fear of contradiction one can state that *there is therefore a definite need to stake out a new course both for the role of education in arts and culture and the role of arts and culture in education in South Africa.*

This need to rethink theoretical bases should be based on general philosophical principles and paradigms, in order to examine the challenges of new practices, revise curricula and give the teachers and artists tools to develop their work with students. In this way, theories can be investigated to provide models and frameworks which will inform curriculum designers how to approach education and teaching. This in itself indicates that curricula should be viewed in accordance with all the changes prevailing in the country's transformative process. Furthermore, rethinking theoretical bases entails transforming, revising and restructuring curricula to suit the needs of society. The general question is: How can South Africa design and develop a curriculum which is relevant and which would reflect the society's paradigm change? Against the background of this question, this study will concentrate on the issue of an integrated arts education curriculum. However, firstly one should look at the background of the problem.

1.1.1 Rationale for arts education

The current rationale for arts education in South Africa is based on a Western concept of education and aesthetics as practised in Europe for the past 300 years. A rationale for the new South Africa cannot be based exclusively on these concepts and must of necessity reflect a new curriculum model that fits the South African context. This model has been designed, is being developed and will receive attention in the explanation of the outcomes-based approach and its implementation in Curriculum 2005 in this study (cf *inter alia* Department of Education 1997a, 1997b & 1997c).

Arts is a unique mode of expression and representation, embracing and developing the cognitive, affective and psycho-motoric functions. It promotes psychological

development and social skills, and can be utilized in both educational and therapeutic contexts. It is also instrumental in fostering the creative imagination that is so necessary for the achievement of excellence.

Arts education provides basic tools for a critical understanding and assessment of the world around us. As a communicative tool it is as widely used as language, even more so, since art has extraordinary power to move the emotions. The special skills developed in the different art forms are also transferable to all spheres of life.

Arts education makes a significant contribution towards the development of multiple intelligences as distinguished by Gardner. He distinguishes between the following seven intelligences: the linguistic, the logical-mathematical, the musical, the spatial, the bodily-kinesthetic, the interpersonal and the intrapersonal (Gardner 1990:18-19). According to Checkley (1997:8), Gardner defined an eighth intelligence as well, namely the naturalist intelligence. Arts education helps to develop the inherent musical, spatial and bodily-kinesthetic intelligences, thereby contributing towards the overall development of human intelligence and the human being.

According to the African National Congress (ANC 1994:9), arts and culture are "a crucial component of developing our human resources. This will help in unlocking the creativity of our people, allowing for cultural diversity within the process of developing a unifying national culture, rediscovering our historical heritage and assuring that adequate resources are allocated". Concerning arts education, the same document goes on to say that "arts education should be an integral part of the national school curricula at primary, secondary and tertiary levels, as well as in non-formal education. Urgent attention must be given to the creation of relevant arts curricula, teacher training and provision for the arts within all schools" (ANC 1994:71).

In short, arts education is an essential part of general education. It encompasses the underlying tenets of the values of the arts and education in general because it promotes a particular facet of human development which no other subject can accomplish.

1.2 BACKGROUND TO ARTS EDUCATION IN SOUTH AFRICA

1.2.1 Introduction

"Under colonialism and apartheid the culture of the majority of South Africans was neglected, distorted and suppressed. Freedom of expression and creativity were stifled, people and communities were denied access to resources and facilities to exercise and develop their need for cultural and artistic expression" (ANC 1994:9).

It is a tragic fact that there have been extensive and deliberate attempts to spread cultural disinheritance in South Africa, and that the education system and its close power alliance with the European culture and religion have been instrumental in this. As in language, the White urban upper and middle class culture has dominated, and the teaching of art subjects in schools and other institutions has largely been based on the classical European culture. This is a clear indication that the majority of South Africans have been deprived of meaningful education in the arts.

1.2.2 Education during the period 1948 -1994

1.2.2.1 The structure of education

The mindset about the structure of South African arts education has since 1994, with the inception of the democratic dispensation, changed significantly through the establishment of a new education system in its entirety. The institution of different committees dealing with the transformation of school curricula is evidence of this. However, only in the medium term will the new structure assimilate the previous one. To understand the imperative for continued transformation of the South African arts education one has to be acquainted with the effects of the previous national policy of segregated education on arts education.

The Department of National Education (DNE, 1992:3) indicates that, in terms of the Constitution of the Republic of South Africa Act (Act 110 of 1983), the education of each of the population groups (Blacks, Coloureds, Indians and Whites) was an "own affair which falls within the cultural and value framework of that group." The "own affair" perspective led to a structure of five ministries and departments of education:

- the Department of National Education (DNE) – for determining general policy
- the Department of Education and Culture, Administration: House of Assembly (DEC:A) – for the education of White learners
- the Department of Education and Culture, Administration: House of Delegates (DEC:D) – for the education of Indian learners
- the Department of Education and Culture, Administration: House of Representatives (DEC:R) – for the education of Coloured learners
- the Department of Education and Training (DET) – for the education of Black learners.

According to the ANC (1995:21), the "own affairs" approach resulted in 19 operating education departments under 14 different cabinets. These departments each implemented their own regulations in terms of at least 12 education acts. These acts were based on the policy of "own affairs", which disadvantaged the majority of South Africans. Each department employed its own teachers. According to the ANC (1995:3), the education and training system under apartheid was characterised by three key features. Firstly, the system was fragmented along racial and ethnic lines, and was saturated with the racial ideology and educational doctrines of apartheid. Secondly, there was a lack of access to education and training at all levels of the system. Thirdly, there was a lack of democratic control within the education and training system.

There is no way in which the status quo could be maintained. Therefore, this study focuses in particular on the actions that arts educators can take to address the fragmented nature of South African arts education.

1.2.2.2 The arts education curriculum

The traditional curriculum is an example of educational thought and practice of the period before democratisation in South Africa. The following information serves to explain this state of affairs which is also reflected to some extent in the policy document by the Gauteng Department of Education (1995:5-6):

- In most instances where the arts have been taught in the formal school system, primarily for White pupils, the curriculum focused on a very narrow strand of culture, stemming from a European background. The various forms of crafts and technical training at primary school level (especially in the ex-DET) often bear little or no resemblance to constructive creative activity, creative learning or cultural development.
- To a large extent, the "culture" taught covered English and Afrikaans literature, Western European art forms and their South African offshoots, and the ideologies of Christian National Education. Pupils studying these curricula remained deprived of the knowledge and experience of much of South Africa's own arts and cultural heritage.
- The forms of expression developed by pre-colonial Africa, and the growth of these forms to deal with the realities of colonialism, urbanisation, and even apartheid, were granted no place in previous school curricula.
- This inherited approach to arts education has led to the suppression and denial of knowledge of, and pride in, most of our local cultural heritages. In addition, European-based fine art styles require equipment and materials made to fit European conditions, much of which have to be imported to South Africa. These materials are often too expensive and inaccessible for the majority of learners. Schools located in Black communities still under-equipped with basic texts and exercise books, can hardly be expected to provide expensive materials or equipment.

- Although access to appropriate equipment and materials is essential, the current approach to arts education does not encourage exploration and innovation in the use of local materials, styles and traditions.
- At the same time, arts education is often viewed as a form of vocational training aimed only at those few who would make it a career, rather than as a life-skill needed by every learner.
- Thus, secondary and tertiary courses concentrate on teaching techniques needed by the arts industry, in advertising, in the entertainment industry, in the mass media and in industrial design. Only the "talented few" are trained in the arts.
- The net result of this approach was that arts education became widely seen as alienating and irrelevant to the country's needs, as expensive and elitist, and aimed only at the talented few. When budgets needed to be adjusted, arts education was targeted to be "rationalised" out of existence.
- The provision of arts education further reflects historical imbalances within the broader South African education system.
- Very few ex-Department of Education and Training (DET) schools include any formal arts education – between 25 and 30 secondary schools nation-wide offer courses in visual arts (a matric subject that was only introduced by the ex-DET in 1987). Five secondary schools nation-wide under the ex-House of Representatives offer the subject. During 1987, by comparison, around 10 000 students, from Std 6 to matric, took art under the ex-Transvaal Education Department (TED). There was one subject supervisor for music in Gauteng, and one for visual arts for all schools previously under the DET in the whole country. Only two schools offered drama under the ex-TED.

- Officially there have been no dance or drama syllabi available to ex-DET schools, while only limited work in these disciplines was done in schools under the ex-House of Representatives. The little arts education that was established was offered mainly by specialised schools such as The National School of the Arts (Johannesburg) and the Pro Arte High School (Pretoria).
- Under the ex-DET, primary schools had a choice of offering learners either (visual) arts education, or gardening and needlework. In 1987 the DET's "vocational" *Skills and Techniques Project* replaced arts education in nearly all the primary schools where it was taught, although the ex-DET claimed that 68% of its national schools offered visual arts education (DET Report 1994). The reality of the situation reflects that no arts education formally exists in any ex-DET primary school in Gauteng.
- Finally, it should be noted that nearly every significant effort to teach the arts as relevant to a South African experience and society has come from non-formal community arts and culture educational projects, especially projects centred in the Black communities. These have attempted to look at South African and African-based cultural and artistic forms, styles and traditions, to teach expression based upon the communities' and learners' needs and interests, and to use relevant materials and equipment. An example of this is community theatre, which developed a truly South African theatrical style, both in rural and urban areas. Drawing on traditional aesthetics, it has given expression to many of the political and social pressures of life in South Africa.

The above information reflects the status of arts education in South Africa, and the desirability of South Africans to study the arts. The status of arts education needs to undergo a radical transformation in order to reflect the needs of society.

1.2.2.3 Initiatives taken by the SA Government with regard to arts education in South Africa before 1994

Since the 1980s, various institutions have made recommendations regarding an arts education policy. The debate has gained momentum in view of the political changes in the country. Civil society has an important role in ensuring that any government takes care of the arts in such a manner that every learner can attain high levels of achievement through active participation in a content-rich environment of arts education. The following paragraphs trace the process of trying to influence official arts education policy and reflect development in thinking in this regard.

1.2.2.3.1 The Inquiry into the Promotion of the Creative Arts, 1984

In May 1981, the South African Government appointed a Commission of Inquiry into the "Promotion of the Creative Arts" among all the population groups in South Africa. The Commission discovered that the creative arts are essential to the well-being of the society. It also affirmed that the inclusion of arts education at homes and schools should be a priority, and for the creation and experience in the community by means of formal and informal education should be regarded as a matter of urgency. The following information from the Report of this Commission, also known as the Schutte Commission, is applicable to this study.

The Government's terms of reference of the commission's work were formulated with reference to ten specific points of which the researcher quotes only the following (RSA 1984:1):

"... to inquire into and report on the promotion among all population groups of the creative arts in the field of literary arts, music and plastic arts, and financial aid to creative artists, with special reference to -

(1) the fostering of an appreciation of art in the community by means of formal and informal education; ...".

Some of the final recommendations by the Report are of concern for this study. Two recommendations are described as key recommendations:

- "1. The Commission considers getting the community in general more involved in, informed about and interested in the arts as one of the most important tasks that must be carried out in connection with the promotion of the arts in South Africa. Involvement in the arts, and in culture in general, forms a necessary stimulus for the spiritual growth of the community.
2. The creation of an Arts Council for South Africa is central to the Commission's recommendations" (RSA 1984:107).

The Commission recommended guidelines for the practice and promotion of art in South Africa, some of which are:

- "1. The Commission considers getting the community in general more involved in, informed about and interested in the arts as one of the most important tasks that must be carried out in connection with the promotion of the arts in South Africa. Involvement in the arts, and in culture in general, forms a necessary stimulus for the spiritual growth of the community.
2. The creation of an Arts Council for South Africa is central to the Commission's recommendations" (RSA 1984:107).

The Commission also recommended that

"(b) Provision of more high schools for art, music and ballet is necessary for pupils who are interested in the 'pure' arts such as painting and sculpture, ..." (RSA 1984:113).

"31. The HSRC should undertake an in-depth follow-up study into the question of involvement in the arts in the whole South African community and make recommendations about how the present situation can be improved as far as possible and how art education can be enriched and expanded in the future" (RSA 1984:68).

"47. There should be greater consultation on art matters, e.g. on core-syllabuses, between the various education authorities" (RSA 1984:114).

Although the other recommendations of the Report are mainly geared towards the creative arts, the observations and recommendations above still deserve the serious attention of education authorities when policy with regard to arts education is formulated.

Opinions voiced in the Report that are not necessarily supported by music educators are, for example, the statements that art is a universal language and that art education should prepare audiences for the concert hall. It is clear that the report is strongly Western-based and that it had not sufficiently taken note of the arts experiences and culture of the indigenous population of South Africa.

However, the Report was followed by

- the release of the Government's White Paper on the Arts on 14 July 1986
- the arts deliberations in Stellenbosch on 29 April 1988
- the establishment of the Foundation for the Creative Arts
- greater co-ordination between the various departments of education through the Network Committee for Curriculum Development and the various curriculum committees
- the establishment of more art centres for instrumental tuition of pupils
- the recently completed investigation of the HSRC, entitled *Effective music education in South Africa*" (Smit & Hauptfleisch 1993:87).

1.2.2.3.2 The Arts Deliberations in Stellenbosch, 1988

As a result of the Schutte Report the Cabinet decided on 21 October 1987 that arts deliberations should be organised. These deliberations took place in Stellenbosch on 29 April 1988. A statement by De Villiers (as quoted by Smit & Hauptfleisch 1993:88)

referring to music specifically, is of equal importance to arts education in general:

"This group has identified basically three problems which with the goodwill of the Government we feel can be rectified. The first is education. I would almost like to say the first, the second, third, fourth, the fifth, the sixth are education. We feel that the cultural standards of a nation depend not entirely on what the great professionals of the nation are capable of doing musically, but depend on the average man in the street's appreciation being nurtured. Therefore whether we are speaking about children from primary to secondary school level or tertiary and adult education, this is what we call 'audience development' (DNE 1988:41)."

1.2.2.3.3 The Foundation for the Creative Arts

This Foundation formulated a credo which underlines the rationale for this study. Therefore it is quoted in detail as presented by Smit and Hauptfleisch (1993:91):

- "1. The creation and experience of art are essential to the well-being of a community.
 2. The creation and the experience of art are complementary. Without an artistically informed community, the practise of the arts will inevitably languish.
 3. Every member of South Africa's heterogeneous community has the right to an opportunity to practice and to experience art.
 4. The inculcation of an awareness and an appreciation of art must begin at home and at school.
 5. The planning of an arts policy for South Africa must make provision for both the diversity of and the common ground between the artistic traditions of the various segments of South African society.
- (Foundation for the Creative Arts s.a.)".

This core could as well serve as a basis with guidelines for the design and development of an arts curriculum for school education.

1.2.2.3.4 The National Arts Policy Plenary, 1992

The National Arts Policy Plenary brought together a large number and a broad range of people from the arts domain to consider issues regarding policy and networking. According to Smit and Hauptfleisch (1993:97) the following five main goals were realised

- to adopt a resolution/statement of intent, committing delegates to achieve specific aims within a framework based on unifying working principles
- to initiate working groups in policy areas by reaching broad agreement on the briefs of the working groups and by electing national conveners
- to establish/extend networks among people with similar interests
- to set up convening committees to further the Plenary process at a regional level
- to elect a new steering committee."

This important and historical meeting succeeded in adopting the following statement of intent which speaks for itself and is therefore quoted in full:

"We, delegates to this National Arts Policy Plenary, gathered on this fifth day of December 1992 and representing the largest number of arts practitioners, arts educators, arts organisations and arts institutions and the broadest range of interests in the arts sphere ever gathered together in our country, hereby resolve:

1. to seek to build unity and co-operation within the arts community around the following principles:
 - a commitment to a democratic order where all enjoy equal rights and legal status irrespective of colour, gender, creed or sexual orientation
 - a belief that the arts, particularly publicly-funded arts institutions and individual arts practitioners who receive public funds for creative purposes, should not be dictated to or controlled by the state or party political interests
 - a commitment to freedom of expression, freedom to criticise and freedom to hold opposing views without fear of victimisation or censorship
 - a commitment to correcting historical imbalances in the distribution of skills, resources and infrastructure in the sphere of arts and
 - a belief that existing publicly-funded arts institutions, including training institutions, need to be thoroughly evaluated and transformed where necessary in the light of the artistic needs and aspirations of all South Africans;

2. to establish mechanisms to democratically formulate recommendations for policies, strategies and funding structures to develop and to protect the arts and the interests of arts practitioners and to encourage the broadest possible support from the arts community and the public for such recommendations;
3. to explore the desirability and, if so, the best forms of organisation to present the interests of the arts, of art practitioners and of arts educators on an ongoing basis;
4. to ensure arts education for all at pre-primary, primary and secondary school levels irrespective of vocational training, and
5. to come together by the end of December 1993 to evaluate the progress we have made in these areas" (Smit & Hauptfleisch 1993:98).

The statement of intent mentioned above provided people with a challenging vision with regard to arts education and the possibility of renewing, rethinking and redressing the arts education curriculum in schools.

1.2.2.4 Initiatives in other countries

The importance of arts in culture and education is widely recognised in developed countries. The following two examples of serious considerations with regard to this issue are provided to indicate the importance of the research problem.

1.2.2.4.1 The United States of America

The issue of art education received attention at the highest government level in the USA. The House of Representatives passed the following Resolution 425 on 18 June 1984:

"Recognising the important contribution of the arts to a complete education

Whereas historically the arts have provided societies with a truly human means of expression that goes well beyond ordinary language;

Whereas the arts serve as powerful expression of thoughts and feelings as a means to challenge and extend the human experience, and as a distinctive way of understanding human beings and nature;

Whereas few areas of life are as important to a free, democratic society as education;

Whereas a country in which pluralism and individual expression are an essential part of its character must rely on a high level of shared education to foster a common culture;

Whereas the arts provide an important aspect of a complete education and have been included as one of six basic academic subjects by the College Board ;

Whereas practice and preparation in the arts can develop discipline, concentration and self-confidence;

Whereas participation in the arts helps to develop the high levels of skill, literacy, and training essential to enable individuals to participate in our national life;

Whereas exposure to the arts is an integral part of the understanding and appreciation of the diverse cultures of the world;

Whereas the arts serve to preserve our uniquely American culture and provide a particularly effective means to present it to other nations; and

Whereas the arts enrich our lives by offering fulfilment through self-expression and aesthetic appreciation:

Now therefore be it resolved by the Senate and House of Representatives of the United States of America in Congress assembled, that we recognize the important contribution of the arts to a complete education and urge all citizens to support all efforts which strengthen artistic training and appreciation within our Nation's schools" (MENC 1984)". (Smit & Hauptfleisch 1993:101).

1.2.2.4.2 Queensland (Australia) Policy Statement: Education and the Arts

Since 1980 Arts and Crafts had been accepted by the Queensland Curricular Centre as one of the knowledge and experience areas covering a wide spectrum of arts and crafts. In 1986 an Arts Policy was officially approved by the government. The policy *inter alia* stresses the importance of arts education in its own right and provides principles and guidelines for the development of arts programmes. From the five basic principles the following three are quoted from the Policy:

- "(a) All students will be provided with sequential educational experiences in the arts through all years of compulsory schooling, and with access to arts experiences in the post-compulsory years.
- (b) All arts education programmes must ensure that students develop the relevant knowledge, understanding and skills across a balanced range of arts activities.
- (c) All students will be afforded the opportunity to extend the quality, depth and scope of their participation in the arts (BLUNDELL & CAROLL 1988)". (Smit & Hauptfleisch 1993:103).

The statements from the United States of America and Australia are of equal importance to South Africa. However, the culture in South Africa consists of a Western-oriented section and an indigenous African section. This state of affairs also gives rise to the research problem about arts education in South Africa because both sections should in the new democratic South Africa be regarded and treated as of equal importance.

1.2.2.5 The South African situation since 1992

1.2.2.5.1 The Position of the African National Congress, 1992

The ANC (1992:28) had a vision for education in general, and for arts education in particular, that education should be relevant to the needs of the society, and that the core curriculum should be relevant. The following is a formulation of the position of the ANC (1992:37):

"Arts education and training institutions must be established and appropriate programmes must be incorporated in all educational institutions, schools and teacher training colleges... Where arts education has been undertaken under the present system the content has been biased in favour of Eurocentric high art and indigenous art has been denigrated."

1.2.2.5.2 Arts and Culture Task Group (ACTAG), 1994-1995

This task group was appointed by the Minister of Arts, Culture, Science and Technology in 1994 to begin the process of arriving at a new arts and culture dispensation consistent with the new Constitution of the country. Amongst others, ACTAG aimed to:

- promote and develop a tolerant, democratic and multicultural society with its many languages, different religions and various cultural traditions and practices;
- make the arts and culture both geographically and financially accessible to all;

- redress the past imbalances in the arts and culture including the affirmation, promotion and development of artistic practices and cultural manifestation which have been historically marginalised."

It was clear from the start of the task group that:

- "■ arts education would be recognised as an integral part of the education system in South Africa;
- the appropriate form of interdisciplinary arts education had not yet been optimally researched;
- existing curricula were considered to be unsuitable to arts education within a democratic South Africa; and
- previous curriculum development structures were considered to be unable to cope with the demands of culturally appropriate and representative curricula" (ACTAG, Workshop paper).

1.2.2.5.3 White Paper on Education and Training, 1995

The former education dispensation had provided for a fragmented system of education which caused political concerns to the majority of South Africans. This legacy had to be replaced by a more relevant and transformational education for all children in South Africa.

In 1994 a task group was appointed by the Minister of Arts, Culture, Science and Technology to reflect on the arts and cultural dispensation and the role to be played by education. This development was followed by the completion of the White Paper in 1995. A crucial stage had been reached with regard to education in South Africa.

The following are a number of the stipulations in the White Paper (RSA 1995:13) in support of the new frame of reference to education:

- “(K) located education and training with the principles contained in the RDP and outlined the new priorities, values and principles for the education and training system;

- (L) discussed the implications of the new Constitution for the education system, especially in respect of fundamental rights;
- (M) deemed it fit to set up rapid processes for the production of new curriculum frameworks and core curricula;
- (N) expressed interest in the concept of a National Institute of Curriculum Development.”

1.2.2.5.4 Arts education since 1996

As a result of the need for reconstruction and the development of education in general and arts education in particular, the White Paper on Arts, Culture and Heritage was published in 1996.

Amongst others, the White Paper is based on the following values:

- ”o Access to, participation in, and enjoyment of the arts, cultural expression, and the preservation of one's heritage are basic human rights; they are not luxuries, nor are they privileges as we have generally been led to believe.

The Bill of Rights of the Constitution states:

Everyone has the right to freedom of expression, which includes... freedom of artistic creativity...

(paragraph 16)

(and)

Everyone has the right to use the language and to participate in the cultural life of their choice...

(paragraph 30)

It is the role of government to facilitate the optimum conditions in which these rights may be enjoyed and practised.

A fundamental prerequisite for democracy is the principle of freedom of expression. Rooted in freedom of expression and creative thought, the arts culture and heritage have a vital role to play in development, nation building and sustaining our emerging democracy. They must be empowered to do so.

Humans are holistic beings. They not only need improved material conditions so that they may have a better quality of life. Individuals have psychological, emotional, spiritual, and intellectual expression, all of which require nurture and development for them to realise their full potential, and act as responsible and creative citizens.

Arts and culture may play a healing role through promoting reconciliation. Our approach to

culture is premised on international standards in which culture is understood as an important component of national life which enhances all of our freedom. Culture should not be used as a mechanism of exclusion, a barrier between people, nor should cultural practices be reduced to ethnic or religious chauvinism.

South Africa is now once more part of the international family of nations. We not only derive benefits from such acceptance, but also have the responsibility to pursue and implement internationally agreed and accepted norms and standards in various sectors of our society, including the arts and culture" (Department of Arts, Culture, Science and Technology 1996:15).

The same document specifies the following with regards to arts education:

- "31. Education in arts, culture and heritage should embrace opportunities for making, performing and presenting as well as appreciating the many expressions of South African cultural heritage to realise the right of all South Africans to participate fully in, contribute to, and benefit from an all-inclusive South African culture.
- 32. Arts, culture and heritage education must entail an integrated developmental approach leading to innovative, creative and critical thinking. The whole learning experience creates, within a safe learning environment, the means for shaping, challenging, affirming and exploring personal and social relationships and community identity. Experiencing the creative expression of different communities of South Africa provides insights into the aspirations and values of our nation. This experience develops tolerance and provides a foundation for national reconciliation, as well as building a sense of pride in our diverse cultural heritage.
- 34. Arts, culture and heritage education which redresses past cultural biases and stereotypes, as well as the imbalance in the provision of resources shall be addressed by encouraging its location in educational structures at all levels of learning. To this end the Ministry will be represented in all appropriate national arts, culture and heritage education policy, curriculum and accreditation structures. Where relevant, the Ministry will also establish inter-ministerial arts educational advisory bodies to ensure communication in line with this policy"(1996:26-27).

It is clear from the information in this Section 1.2 that the present state of arts education is the result of historical development from an apartheid education system up to a democratic education system recognising the place and role of African arts in a multicultural set-up as well. The new perspective on education is evidently in a process of functionalisation. It is against this background that the research problem is to be formulated.

1.3 STATEMENT OF THE PROBLEM AND PURPOSE OF INVESTIGATION

Educational change in South Africa is a fundamental process involving the system, curriculum and teaching/learning issues. In this study the field is narrowed down to curriculum issues with particular reference to arts education because of the curricular implications brought about by educational change. These implications create a problem with regard to the relevance, validity and suitability of the existing arts education curriculum.

The purpose of this investigation is to reflect by way of critical analysis and interpretation on the necessity for an integrated arts education curriculum in a multicultural South Africa.

The study entails in more detail an investigation of basic curricular questions with regard to paradigms and curriculum models, as well as consideration of an integrated arts education curriculum.

The following research questions are formulated in order to direct the study:

- What are the background beliefs in arts education and the particular purposes of an arts education curriculum in the South African context?
- What is the present state of affairs of the arts curriculum in terms of models, philosophical antecedents and content?
- What influence do paradigms and paradigm shift have on the arts education curriculum?
- Does the present arts curriculum afford a holistic or integrated perspective of reality and provide information that offers various points of view, allowing the students to explore various ways of obtaining skills, knowledge and insights and so to become well-balanced adults ?
- Does the disclosure of new dimensions of meaning and relationships in arts education allow cultural pluralism and different political, societal and economical perspectives?

1.4 RESEARCH METHOD

The research will be carried out by means of a critical analysis and interpretation of literature relating to paradigm, curricular and arts education issues. This approach should assist the researcher in critical reflection on the question of an integrated arts education curriculum in view of the educational change in South Africa.

1.5 DEFINITION OF CONCEPTS

1.5.1 Education

Fraser et al (1990:186) defines education as the activity when an adult who has superior knowledge and insight purposefully teaches a child, adolescent or adult who has inferior knowledge and insight in order to help him or her to become intellectually independent and socially responsible. Goodey (1989:478) defines education as an instrument for social change and progress and as a means of welding different ethnic and linguistic groups together. Thus, education is a reflection of cultural pluralism and, therefore, guided by the principle of multiculturalism.

Education, therefore, is not a cut-and-dried issue that can easily be defined in simple terms. Education is a process which involves many activities, including socialisation, schooling, teaching, training and/or guidance, facilitating and assistance towards transformation, whose overall goal is to help individuals grow up and develop into independent citizens who can act and think freely and rationally.

Contemporary education, as an institutional constellation of a variety of practices, largely intersects with the broader society. As such, education has been mainly driven by the impulse to replace the scientific certainty of the last century with a new moral awareness that signifies a shift from modernism to postmodernism. To educate has come to be underwritten by various types of scientific knowledge, which from a postmodern perspective is placed in a broader framework than only the modern one.

Thus, education depends on scientifically proven or tested knowledge and personal experiences, interpretations and evaluations.

1.5.2 Multiculturalism

In order to define the concept of multiculturalism the term *culture* needs to be clarified. People are first of all members of social groups, not of cultures. Culture is something people do: the culture of a social group is its shared programme for adapting, living, and growing in a particular time and place. The essence of a culture will be found in the interplay among a social group's beliefs, informed actions and the outcomes of these informed actions.

The term *multiculturalism* is therefore applicable to a society made up of a number of cultural groups based upon race, ethnicity, religion, language, tradition and nationality (Pratte 1979:141 and Squelch 1991:14).

1.5.3 Multicultural education

Multicultural education is a reform movement designed to change the total educational environment so that students from diverse racial and ethnic groups, both gender groups, exceptional students, and students from each social class group will experience equal educational opportunities in schools, colleges and universities. It is an education that gives all learners the opportunity to develop their own culture as well as an understanding and respect for other cultures in their society. A succinct summary of what multicultural education is, is that of Lynch (1985:30) who maintains that "it is an education appropriate to a multicultural society where there is diversity of race, language, creed, sex, class, religion, etc. and which is committed to respect of persons and their cultures".

The goals of multicultural education do not exclude the encouragement of insight into one's self and into one's culture.

1.5.4 Arts education

Arts education is that education which deals with skills. Arts function as tools or instruments in a wide variety of situations. Arts also deal with reading, writing and arithmetic. They are the avenues to other resources of the culture (Smith & Simpson 1991:126).

1.5.5 Multicultural arts education

Multicultural arts education can contribute to arts educational reform by providing equity of learning experiences to all students in a multicultural society. Involvement in art provides a necessary stimulus for the spiritual growth of the child and the community at large. Involvement in the promotion of arts increases cultural and artistic assertion and removes cultural and artistic alienation, which is common in South Africa. For this reason, comprehensive and integrated curriculum development based on a philosophy of multiculturalism is required. Aims and objectives should reflect the multicultural philosophy of arts education. Arts culminate in self-fulfilment. Self-knowledge and enjoyment are essential life values and goals. One's overall quality depends on one's creative ability that leads to positive self-esteem. The more self-fulfilled a person is, the better is that person's life.

1.5.6 Curriculum

From a didactic point of view, the concept of *curriculum* (the "course to be run") comes from the Latin verb *currere*, "to run". The idea of a race would seem to imply a coherent effort to reach a specific endpoint (educational goal). According to Barrow (1983:17), *curriculum* is synonymous with the content of education. Wheeler (1967:11) goes further and says that the curriculum should include the guidance that students receive from the school. In this way the curriculum should imply a sequential arrangement of content units for the purpose of meaningful learning as the outcome. Contemporary thought views a curriculum not as a delivered product but rather as a process for

development and continuous formation or structuring.

1.5.7 Paradigm

According to Kuhn (1970: 43-45), the term *paradigm* refers to all the factors, circumstances and conditions which influence the development and construction of a theory. It refers to different views about society, politics, economics, education and the curriculum. It may be described as a frame of reference, life-world view and basic assumptions on education. For the purpose of this study, the term paradigm will mean a frame of reference, viewpoint and basic background beliefs in arts education. It is a philosophical scheme of thought or a theoretical formulation of a subject which relates to the set of concepts, relationships, values and methods which are generally accepted by a community of practitioners at a given period of time.

1.5.8 Integrated approach

An integrated approach implies a view of learning which rejects a rigid division between "academic" and "applied", "theory" and "practice", "knowledge" and "skills" (DoE 1995b:15). This is a holistic approach which opposes compartmentalisation of the reality.

1.6 EXPOSITION OF THESIS

Chapter 1: This chapter presents an overview of the education scenario as a result of democratic change in South Africa. The research problem is formulated against this background with regard to an integrated arts education curriculum for South Africa.

Chapter 2: Presents an overview of metatheoretical issues influencing education and curricular theory. Criteria for the analysis of paradigms are formulated.

- Chapter 3:** Identifies the structure of curricula, curriculum framework and how paradigms influence curriculum development in South Africa.
- Chapter 4:** Presents the structure and the role of arts education in South Africa and how paradigms influence the transformation of arts education.
- Chapter 5:** A curriculum outline is proposed and ways are identified in which art education can be integrated relevant to the transformation of education in South Africa.
- Chapter 6:** Presents a summary, conclusion and recommendations based on the findings of the study.

CHAPTER 2

EDUCATION IN A CHANGING CONTEXT

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CHAPTER 2

EDUCATION IN A CHANGING CONTEXT

2.1 INTRODUCTION

Today we are living in a changing society in South Africa. The development of democracy in South Africa has brought changes in all spheres of society, including the education system and schooling, teaching and learning, and the curriculum. The effect of these changes is experienced even in the home. New developments and change are not only shaping the South African society, but are in fact taking place on a global scale and are of a fundamental nature. The following quotation by Ferris (1997:11) refers to this nature:

"We live in a changing universe, and few things are changing faster than our conceptions of it. The cosmos of our not-so-distant ancestors was small, static and earth-centered. By the middle of the twentieth century we had discovered that we are adrift in an expanding universe so large that light from its outer reaches takes more than twice the age of the earth to reach our telescopes. Looking ahead, we can see an emerging cosmology in which our universe turns out to be a great deal larger still, and to be but one among many sovereign universes. Our conceptions of how the universe works have changed as well."

Ferguson (1982:306), concurs with the above viewpoints when she writes:

"We are in the early morning of understanding our place in the universe and our spectacular latent power, the flexibility and transformation of which we are capable ... The scientific breakthroughs are throwing out a challenge ... This chapter is about learning in its broadest sense. It's about our surprising capacities, new sources of knowledge, mastery, creativity. It's about the learner within, waiting to be free."

It is evident that change as referred to above will certainly exert influences and create challenges which offer creative opportunities for addressing problems regarding

society, democracy, politics and education. This state of affairs is underlined by the following statement by Delors (1996:13):

"In confronting the many challenges that the future holds in store, humankind sees in education an indispensable asset in its attempt to attain the ideals of peace, freedom and social justice." He proceeds to explain further that education is also "one of the principal means available to foster a deeper and more harmonious form of human development and thereby to reduce poverty, exclusion, ignorance, oppression and war."

These different views eventually focus on the importance of education for human life and societies. However, the quotations appear against the background of widespread dissatisfaction with change and development on a global scale that calls up problems. Delors acknowledges these problems and explains that people today have a dizzying feeling of being torn between a globalization whose manifestations they can see and sometimes have to endure, and their search for roots, reference points and a sense of belonging (Delors 1996:18). Traditional education approaches are not always geared for this new state of affairs. There is a general perception that education is ineffective and irrelevant (Malan 1997:3). Because of this outcry, many countries, including South Africa, are reforming their curricula in order to be more relevant. The dissatisfaction about education and curricula in particular is influenced by the change of mindset of the society towards education.

South Africa is in the process of societal and personal change which is not of a superficial nature but can be described as fundamental change or transformation. This process not only directly affects education and the curriculum but its transformational nature adds another dimension. It is of the utmost importance to realise that a transformational dimension refers to the issue of mindsets or frames of reference or paradigms influencing educational thought and practices. Ferris (1997:41) explains this issue: "... innovations in science and the arts influence not only what we think but how we think. They alter not just the content of ideas but the intellectual landscape in which the ideas comport themselves."

Therefore, within a broad transformational perspective on education and the curriculum, the question of a realm of ideas and knowledge appears. Eventually various paradigms should be discerned to understand change and solutions to problems, as they come to the fore through curriculum change. Because our concept of and perceptions about education, teaching, learning, curriculum and school depend on the knowledge we have acquired, which is based on a particular paradigm, we need to question this paradigm.

For the purpose of this study, paradigms such as modernism and postmodernism and schools of thought such as structuralism, post-structuralism and deconstruction are selected as fair representation of contemporary fundamental and influential ways of thinking.

2.2 PARADIGM: CONCEPT AND STRUCTURE

2.2.1 Introduction

A paradigm appears as the result of serious problems and questions which are steadily coming to the fore in connection with man and society as well as the whole universe. It is not surprising that many scholars asked to define the term paradigm offer different statements as to its meaning. This is evident in the sense that Kuhn, the person most responsible for bringing the concept to the people's awareness, has used the term in no fewer than 21 different ways (Masterman 1970:61). In view of all these distinctions it is understandable that there will be many different definitions of the concept. It is also evident that the concept "paradigm" emphasises aspects covered in the following definitions: interpretative models, explanatory models and models for understanding.

2.2.2 The concept *paradigm*

According to Knill (1991:52), the concept *paradigm* originates from the Greek root *paradigma* which means "a model". Originally the concept was understood simply as

"example", or "pattern" or "model", The concept *paradigm* should be understood in terms of what Kuhn (1970:175) contended to be "an entire constellation of beliefs, values, techniques and so on shared by the members of a given community."

2.2.3 Paradigm: definition

According to Kuhn (1962:1-128), the term *paradigm* can be described as

- "a universally recognised scientific achievement" (1962:2);
- "a myth" (1962:2);
- "a 'philosophy' or constellation of questions"(1962:4-5);
- "a text, or classic work" (1962:10);
- "a whole tradition, and in some sense, as a model" (1962:10-11);
- "a scientific achievement" (1962:11);
- "an analogy" (1962:14);
- "a successful metaphysical speculation" (1962:17-18);
- "an accepted device in common law" (1962:23);
- "a source of tools" (1962:37);
- "a standard illustration" (1962:43);
- "a device or type of instrumentation" (1962:59-60);
- "an anomalous pack of cards" (1962:62-63);
- "a machine tool factory" (1962:76);
- "a gestalt figure which can be seen in two ways" (1962:85);
- "a set of political institutions" (1962:92);
- "a 'standard' applied to quasi-metaphysics" (1962:102);
- "an organising principle which can govern perception itself" (1962:112);
- "a general epistemological viewpoint" (1962:120);
- "a new way of seeing" (1962:121); and
- "something which defines a broad sweep of reality" (1962:128).

Against this background one concurs with Mastermann when she poses the following three questions:

“Is there anything in common between these senses? Is there, philosophically speaking, anything definite or general about the notion of a paradigm which Kuhn is trying to make clear? Or is he just a historian-poet describing different happenings which have occurred in the course of the history of science and referring to them all by using the same word ‘paradigm’?” (1970:65).

These questions indicate clearly that according to Kuhn there are various definitions which could be regarded as describing what a paradigm is about. It appears that he refers, *inter alia*, to paradigms in terms of philosophical ideas, epistemological issues, traditions and perceptions.

In more detail one can explain that paradigms refer to:

- sources of ideas and factual knowledge
- belief and value systems
- economical, political and societal factors
- a prevalent physical and spiritual infrastructure.

One could explain that the core issue of a paradigm is the content and meaning of these ideas and the basic influence exerted by such ideas on:

- mindsets or frames of reference
- presuppositions
- scientific methods and schools of thought related to one's
 - personal experience
 - attitude
 - commitments
 - understanding of reality
 - place in the universe.

Having identified some characteristics of a paradigm, the researcher wishes to define the concept for the purpose of this study:

A paradigm should in the first instance be regarded as a generally accepted set of assumptions and procedures shared by a community of practitioners, influencing their way of thought and actions. In the second instance, a paradigm also refers to a researcher's life-world, value judgements and basic assumptions. It can also be regarded as a belief system or fundamental motive that orients one's thinking and research. It influences the development and construction of a theory or model which explains the how and why of things. It tells the researcher what is important, what is legitimate and what is reasonable because it is embedded in the socialisation of adherents and practitioners. Thus one tends to agree with Lincoln and Guba (1985:15) that a paradigm is "a systematic set of beliefs, together with their accompanying methods, ...".

2.3 PARADIGM: TYPES AND FEATURES

2.3.1 Introduction

Different paradigms emerge as a result of fundamental crises and change which can sometimes be described as revolutionary in a scientific sense. As one is faced with differences between paradigms they can be designated according to different classifications. Doll (1993:19) distinguishes between three megaparadigms, namely pre-modern, modern and postmodern. These paradigms are based on the development of Western thought and could be categorised as follows:

- A pre-modern classical-Christian view influenced mainly by Greek and Judeo-Christian thought (cf Doll 1993:23);
- A modern scientific paradigm influenced *inter alia* by Descartes and Newton (cf Doll 1993:23);
- An emergent postmodern paradigm based on a biological world-view (Doll 1993:63). This paradigm is influenced by developments in biology and quantum physics. Numerous well-known scientists have contributed and are contributing to the development of this paradigm, such as Einstein, Bohr, Heisenberg, Piaget and Prigogine.

Another classification by Lincoln and Guba (1985:15) is done according to the influence of positivism. Paradigm eras are identified as: prepositivist, positivist and postpositivist. A brief explanation of each era is given below:

- The prepositivist era

This era was dominated by accepted ignorance among people of the time, leading to passivity. The scientist was a passive observer and to learn about nature was to accept occurrences and not to intervene in a proper scientific way.

- The positivist era

This era is based on the assumption that what is scientifically "real" must take as its basic data only that which is physically observable. Theoretically it is defined as a system which recognises only scientifically proven or positive facts and observable phenomena. Experiential knowledge must be subjected to objective scientific verification, which means that the most meaningful knowledge is that of the natural sciences. This knowledge must be arranged logically and syntactically. According to Lincoln and Guba (1985:27), positivism results in determinism and reductionism. Positivism cannot account for the real world in its totality.

- The postpositivist era

This era acknowledges the influence of values, new scientific knowledge and fundamentally different assumptions. Science no longer plays the same role as in the positivist era.

All the above typifications of paradigms describe frames of reference basic to the Western civilisation. This can be mainly attributable to the philosophical-scientific tradition of Western civilisation which has dominated the paradigmatic thinking.

According to K ung (1989:9-10), one may distinguish between different paradigms: macro-, meso- and micro-paradigms. Macro-paradigms refer to eras in a global sense. The era of the Renaissance and the era of Enlightenment, for instance, resulted in the emergence of the modern paradigm. Such a paradigm includes fundamental characteristics of whole epochs and as such may include whole series of meso- and

macro-paradigms. Meso-paradigms provide solutions to problems in intermediate fields of science. Micro-paradigms provide detailed solutions of the scientific field concerned.

2.3.2 The modern paradigm

2.3.2.1 Introduction

This is a classical-scientific paradigm which developed into the modern paradigm. It has developed through the influence of Enlightenment on culture and science. This is evidenced in Newton's ideas according to which the cosmos can be described with the help of a machine metaphor as stable, closed, determined and objectively measurable, predictable and controllable. Doll (1990:42) contends that "the modernist paradigm ... underlies Western thought from Copernicus through Einstein. ... Newton's world was one of simple order: predictable in its movements, uniform in its application, steady in its mechanism."

The modern paradigm gave rise to modernism which is also influenced by the basic ideas or schools of thought such as rationalism, liberalism and secularism. Another influence reflects present-day technocracy on culture, science and education. According to Conostas (1998:27), modernism emphasises certainty, predictability, and the hope for advancement of knowledge and society at large.

2.3.2.2 Features

The modern paradigm can be described by the following main features:

- the role of an independent human reason (Bosch 1991:264) controlling nature and people (Doll 1993:21)
- "a stable, uniform, cosmological order ... dependent on a closed, nontransformative, linearly developed universe" (Doll 1993:21); according to Bosch (1991:265), nature is characterised by causative relations because of the deterministic stance of modern science

- scientific knowledge regarded as "factual, value-free and neutral" (Bosch 1991:266)
- a belief in progress and improvement (Bosch 1991:265; Doll 1993:21).

The above characteristics of the modern paradigm show how significant paradigms are in science and other disciplines. The other side of the above characteristics discloses the following critical remarks.

2.3.2.3 A few critical remarks

From Kuhn's time up to the present, the modern paradigm was criticised for its overemphasis on rationalism and its absolutisation of the laws of nature. The following are the pitfalls of the modern paradigm:

- Nature is controlled by science and civilisation. This has resulted in the contemporary crisis, because objectivity and neutrality are based on the scientific method and ideal of measurement, by means of which knowledge is produced to bring about control over human affairs.
- Doll (1993:181) contends that modernism has an "overly strong sense of individualism" which tends "to pit humanity against nature...". Thus science and technology function as the basis for human power. The existence of the universe and human beings is explained and predicted by the scientific method in terms of the law of causality using the metaphor of the machine, which functions in a mechanical, deterministic way without any interference from extra-theoretical judgements. Reality is seen as static in its entirety.
- According to Giroux (1990:7-8), modern paradigm knowledge is based on the Eurocentric culture and civilisation model, which is not gender and racially sensitive. In this situation Westerners are credited with more rationality than others. Reality in its totality is broken up into different scientific perspectives according to different disciplines. In each discipline reduction takes place in order to be able to penetrate to the smallest detail to find truth and to manage reality, leaving everything compartmentalised.

- Human reason is accepted as the only facility or instrument for obtaining knowledge. This resulted in the absolutisation of reason in rationalism.
- According to Bosch (1991:266), there is an unbridled optimism about people's ability to find solutions to problems through science. This means that humans can develop and progress towards the establishment of a problem-free state of affairs. The belief that all problems are, in principle, solvable is questionable.

The above criticism of the modern paradigm shows some deficiencies which puts the modern paradigm in crisis. Doll (1993:14), in fact, refers to the modern paradigm as having "a closed vision". However, the heritage of scientific and technological research which brought about enormous gains in respect of health and freedom, also failed to solve increasing problems. Modernism has lost its scientific meaning and there is a need of basic reorientation to form a new, postmodern paradigm. The world is experiencing health disasters, political disaster as well as educational disaster. According to Bosch (1991:185), "a new paradigm is presenting itself", which Doll (1993:14) understands as having "an open vision".

2.3.3 The postmodern paradigm

2.3.3.1 Introduction

This is an emerging paradigm which is believed to have been running parallel to modernism since the last five decades of the previous century. Critical analyses of the modern paradigm and its deficiencies bring forth new insights into the universe, human beings, education, school and curriculum, relations and meaning which seem diametrically opposed to the insights of the modern paradigm.

According to Constatas (1998:26), postmodernism abandons the enlightened ambitions of unity, certainty and predictability. These three points suggest that aspects of everyday life are rendered completely unpredictable, and the evidence of this is the use of chaos as a metaphor. This paradigm questions whether the quality of life has

improved over the past century. Differences between cultures and groups are acknowledged to be “celebrated”, according to Conostas (1998:27), who explains further: “Those who write from a postmodern perspective tend to question the value of rationality, to reject grand theory, to favor local knowledge over systemic understanding, to eschew large-scale studies, and to view the world as an indeterminate place beyond coherent description.”

In the twentieth century, the Newtonian basis of the modern paradigm was questioned, albeit unintentionally, by Einstein, Heisenberg and other famous scientists. Since the Second World War, in particular, critical views have had a bearing on literature, music, art, physics, biology and so on. According to Bosch (1991:185), a new paradigm has to present itself in order to provide solutions for the problems created by modernism.

2.3.3.2 Features

The following summary of the main features of the postmodern paradigm is based on the explanation by Bosch (1991:353-362):

- He contends that "rationality has to be expanded" to include experience.
- "A basic reorientation" regarding the relationship between humans and nature is necessary.
- The progress and development approach is to be challenged due to poor and disastrous results on humans and nature.
- There is a close link between knowledge, interpretation, meaning, conviction and commitment.

Other authors explain it as follows:

- In the words of Stanley (1992:9), "Post-modernism has requested the central assumptions of the Enlightenment legacy, including the possibility of reflective rationality, the existence of the human subject required for agency, claims for an objective ground for knowledge, any metanarrative or totalising critique and the very possibility of human progress via education".
- Kanpol in Söhnge (1995:31) contends that "post-modernism denies a world held

together by absolute, universal truth and reason". In the same vein, one could add other terms such as the ideas and perspectives referring to complexity (chaos and change), holism, deconstruction, which is discussed later on, relativity, plurality, ambiguousness and legitimacy.

- In the same vein, Doll (1986:13) postulates: "But Prigogine, following in the footsteps of Einstein, Heisenberg and Piaget, has shown that the universe is not closed, that it is filled with change, randomness and indeterminacy."

One can understand the postmodern paradigm having been associated with open systems because the present mindsets of people are undergoing radical change toward the multiple, the temporal and the complex. According to Doll (1993:14), "Prigogine (1961) defines thermodynamic closed systems as those which 'exchange energy but no matter' – for example, water, wheels or gears – while open systems 'exchange both matter and energy' – for example, atomic reactors ...". In this instance, Doll (1989:246) paraphrases it as follows: "A closed system exchanges energy, but not matter, while an open system exchanges both energy and matter and actually rejuvenates itself through this exchange."

From the above statement, one could deduce that a postmodern paradigm world is decentred, constantly changing without the chains and conventions of modern society. Central to the postmodern era is the information explosion experienced today.

2.3.3.3 A few critical remarks

From a modernistic stance, the postmodern paradigm is severely criticised for its emphasis on change and its basic relativistic framework. However, as we are in a steady process of experiencing the influence and implications of the new ideas, one's criticism should recognise that over a period of time change may also render positive results. Therefore the following remarks:

- The postmodern paradigm is basically an Eurocentric and Western paradigm.
- The idea of open systems and an open vision could lead to the re-drawing of

political, social and cultural boundaries which may drastically bring about change, perhaps not all positive.

- The relativistic or pluralistic attitude questioning modernistic statements could be over-emphasised in such a way that truth and morality are totally displaced by purely individual concerns, disregarding humanity and fellow people.

The following remarks with regard to education and postmodernism are applicable on a wider scale as well. According to Conostas (1998:26),

- the postmodern paradigm has presented “the most destabilizing and profound set of challenges” in education;
- educational research has moved “toward politically oriented research and away from scientifically situated research”;
- “the political aspects of education are not defined in terms of legislative mandates and policy initiatives” – thus political issues in education are subjected to discourse and this affects “sociocultural transformations” ... “and the construction of official knowledge in schools”;
- everything is centred around power relations in educational research – and this must be directed by discourse; in short, this change has resulted in a “profound mutation in recent thought and experience” (Madan Sarup 1993:xi - as quoted by Conostas).

The above criticism on postmodernism reflects issues that had been treated by modernism in its typical fashion. There are instances where modernism can offer tangible results, such as in decision making. Therefore, for postmodernism to succeed it has to align itself with either a pragmatic agenda or a critical agenda (Conostas 1998:30). Postmodernism should not repeat the mistakes committed by modernism by not rescuing people from the dominant and oppressive conditions created by modernism. This suggests to the researcher that postmodernism should be as well interrogated and re-examined as any other paradigm in every disciplinary field. Nevertheless, information and knowledge about the postmodern paradigm and its ideas are useful in understanding the present situation in everyday life.

2.3.4 African paradigm

A paradigm is a set of ideas which act as a frame of reference for the human being's understanding of the cosmos and the environment, of him/herself, relations to fellow humans, society, etc. The issue of an African paradigm still needs to be investigated more extensively along the lines followed in the case of the Western paradigms in order to present a systematic description thereof. In this section the main emphasis is placed on the idea of the human being.

2.3.4.1 The human being

Africa is generally thought to be the birthplace of humankind, from which eventually developed a rich variety of cultures, languages, faith and philosophies. Africa is also the cradle of *ubuntu* – a unifying of the philosophy of hope for the nation reborn. Though *ubuntu* is a South African word, it rings with a universal reality that could belong to every nation in the world.

The African wisdom or philosophy of *ubuntu* is basically about the collective solidarity and interdependence of the African people. "*Umuntu ngumuntu ngabantu*" is a Nguni proverb, which, literally translated, means "I can only be a person through others". In short, it comprises the essence of being human. This means that people owe their selfhood to others, that every individual is connected to others in the community, working together for the well-being of all (Mbiti 1969:108-109). It entails willing participation, unquestioning co-operation, warmth, openness, and personal dignity. It translates into a trusting, interdependent, reciprocal relationship, which is balanced with individual needs for autonomy and self-expression (Louw 1995:158-159). The key values of *ubuntu* can be summarised as group solidarity, conformity, compassion, respect, human dignity and collective unity (Mbigi & Maree 1995:2).

The African paradigm concedes that each living human being enjoys what the researcher chooses to call personal space, physical, intellectual and spiritual space;

and through empathic and transcendental interaction and sharing of that space, expounding and practising ubuntu's wholesome and lofty virtues; a gestalt, all-embracing communal space permeated by those virtues and goodwill, is created. In this culture people send out signals of goodwill to each other by greeting and enquiring after each other. It signifies respectful acknowledgement and acceptance of the other's self-worth. It is indicative of the greeter's willingness to admit and share his/her own space with other people as an investment with a view to potential returns in the reciprocation of goodwill and support for the enhancement and returns of being accepted in the gestalt communal space.

Harding (1998:36), a feminist philosopher, has argued that in Western philosophy, or worldwide, the tendency to separate the public and private, self and other, or mind and body, is characteristic of masculine thinking and that the African worldview is "suspiciously similar to what the feminist literature has identified as a distinctively female worldview". According to this argument, "Europeans and men are thought to conceptualize the self as autonomous, individualistic, self-interested, fundamentally isolated from other people and from nature, and threatened by these 'others' unless the 'others' are dominated by self" (Harding 1998:364).

Harding's point is interesting in terms of ethics but it also has a very close connection to arts as they are connected to the conception of the human being. Furthermore, the conception of the human being is based on the ideal of freedom which is typical for Western thought. The Western ideal of relationships seems to be "characterized by search for newness, naturalness, or a utopian openness, and we often tend to see social conventions as limiting to our freedom" (Chernoff 1979:160).

2.3.4.2 Features

The African paradigmatic approach is based on the following ideals which summarise the above explanation:

- human dignity
- fraternity
- empowerment
- sense of balance between diversity and unity.

From a metaphorical perspective the African paradigm relies on a social organisation metaphor with its emphasis on how individuals develop their potential in the context of community, and how community and individuals are interdependent forces in the advancement of mankind.

2.3.5 Paradigm shifts

The world is beset with complex global problems which are progressively becoming more severe. These problems are highly interconnected with one another, with industrialisation and population concentration, and with the structure of the world economy. Education is no exception. An example of this is the collapse of communism, which could indicate that capitalism has clearly triumphed over socialist philosophy. The collapse of apartheid in South Africa and neighbouring African countries cannot be overemphasised.

A profound cultural change is currently taking place in most countries. It involves overcoming separateness (of human from nature, of person from person, and of observer from observed) through a new sense of wholeness and unity. It involves a progressive disenchantment with external authorities of all types, and an increasing reliance on inner authority. This suggests that people are in agreement that there is one reality and that science and metaphysics should agree.

Against this background, Harman (1992:69) identified problems which influence the shift of paradigms, viz:

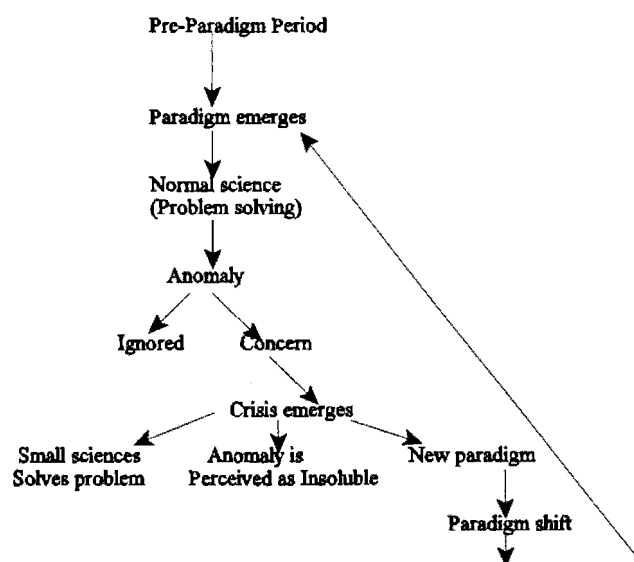
- the global dilemmas;
- jobs and economic growth;
- cultural integration.

The following are identified as signs of an emerging order:

- a stand that social institutions are legitimate only when they are guided by the highest values and principles;
- a rejection of extreme positivism and reductionism in science, and a reassertion of the value of the inner search;
- commitment to global change through a spreading awakening, the political manifestations of which must use non-violent means;
- an emphasis not on goals but on process – on people becoming empowered to take responsibility for their own lives and for changing society as necessary.

This shifting of paradigm fits Kuhn's model (1970) of how paradigm shifts in scientific thinking occur, namely the dramatic changes precipitated by advances in science and technology and the subsequent emergence of the new societal paradigm focussed attention on the anomalies in the educational enterprise. According to Hurd (1990 : 4), reform efforts for "... nearly a decade now ... (have) done little more than strengthen the science curriculum and school practices that gave rise to demands for a complete reconceptualisation of what an education in science should mean and a supporting transformation of the curriculum."

Figure 2.1 Kuhn's Paradigm



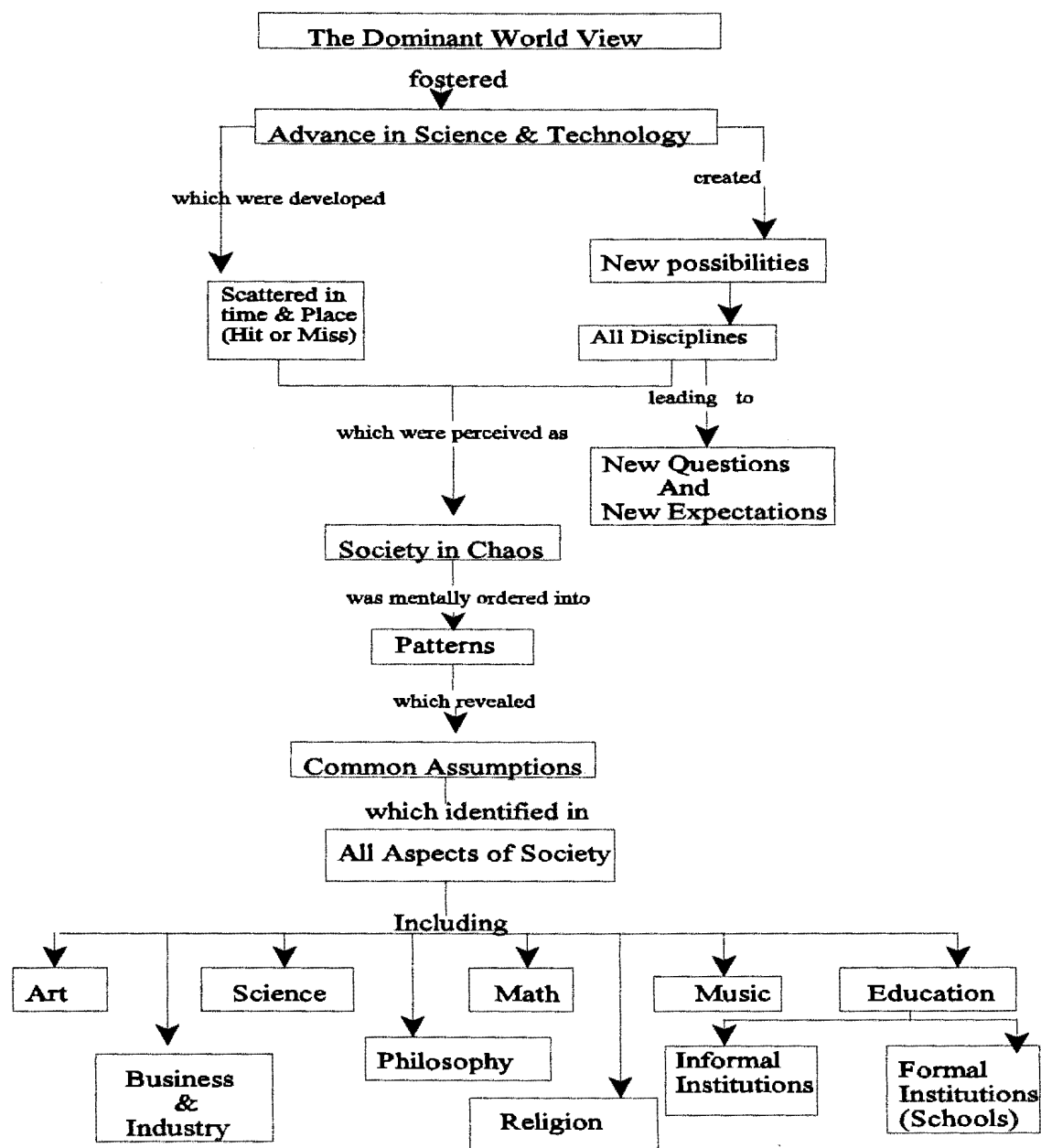
(Spector 1993:9)

The above scheme of Kuhn shows how pre-modern paradigm changes to modern and then to postmodern paradigm. It is caused by crises and revolutions.

2.3.6 Summary

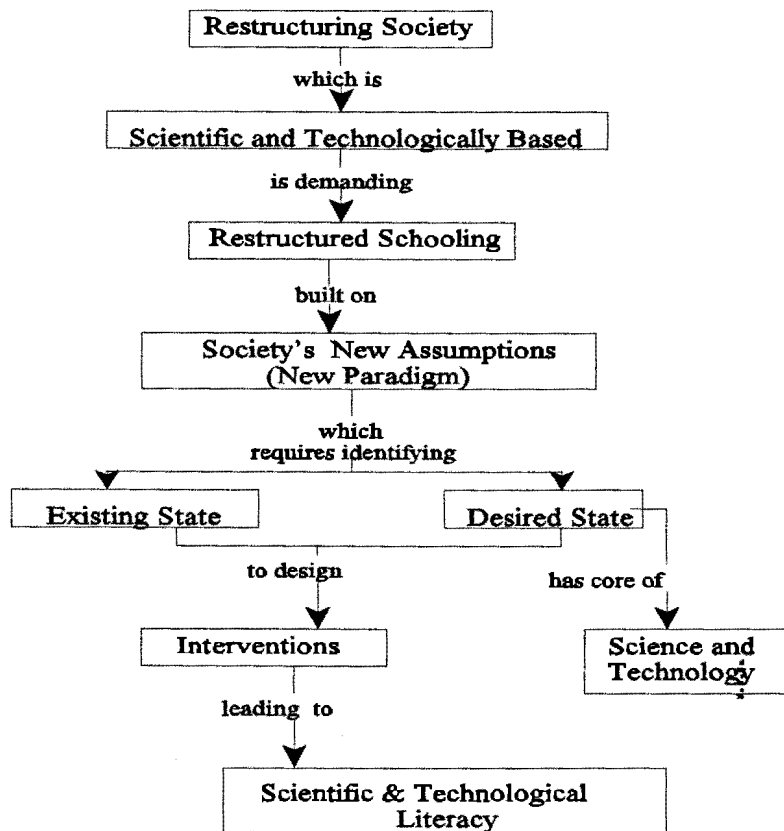
The above characteristics provide new insights into reality and the possibility of new interpretation to what have come to be regarded as facts. As a result of the rejection of universal reason, various interpretations, metaphors and analogies arise and a new plurality of views is accepted as the standard. The disclosure of new dimensions of meaning and relationships bring forth cultural pluralism and different political, societal and economical perspectives. These could form the basis of a new paradigm shift. The following two figures are indicative of restructuring processes as result of paradigm shifts.

Figure 2.2 Restructuring Schooling



(Spector, 1993:11)

Figure 2.3 Restructuring Society



(Spector, 1993:11)

The above figures are presented to provide some illustration of what can be involved in restructuring changes as result of broad paradigm influences. Figure 2.2 (restructuring of schooling) may be perceived as a frame of reference for curriculum change and development against the background of societal change as depicted in Figure 2.3.

2.4 RELEVANT SCHOOLS OF THOUGHT

As the two paradigms present the more universal frames of reference influencing the twentieth century, particular schools of thought exert more detailed influences. Three such schools are structuralism, post-structuralism and deconstructionism. Some of the main ideas from these schools are briefly presented.

2.4.1 Structuralism

According to the *Reader's Digest Oxford Complete Wordfinder Dictionary* (1993:1546), the concept *structuralism* refers to the doctrine which puts more emphasis on structure rather than on function. Therefore, structuralism is an approach which analyses meaning, generally in literary texts but also in other cultural products, by paying attention to underlying systems and structures (Bullock & Stallybrass 1977:607).

This is an approach to linguistics, developed by Ferdinand de Saussure and applied by Claude Levi-Strauss to sociology, which was dominant in the humanities in France, and later in America, between the 1950s and 1970s. The approach supposes that underneath all particular instances of writing, of social relations and of culture, lie some basic, unifying factors, some universal structures. These generate the variety of individual cultural products. Levi-Strauss (as quoted in Cantor 1988:349) wrote:

"That which constitutes a society and a culture is a universal code that runs through the culture and institutional and behavioural forms of that society... This universal cultural system objectively exists, structuring mental processes as well as social institutions."

This universal system or code operates in language, myths, art and the unconscious, and no matter how complex it may be, can be analysed, according to the structuralists. Connor (1990:736-737) uses the metaphor of the centre to describe structuralism. The structuralist, according to Connor, used austere rigorous methods to analyse the parts that made up the centred whole that is a text or work. These parts, in literary analysis, included rhythm, imagery, figures of speech and plot. So the notion of centre, which

might be the definition of the genre, the significance of the text, or broadly the notion of the wholeness of the text, can be understood by analysis of the interaction of the textual elements. Other centralising notions on which structuralism rested are such principles as: "The belief in the original intention of the author, the idea of a uniquely individual style, the power of literary text to resolve and unify thematic conflict, and the historical narratives of the slow growth to perfection, either in the work of individual authors, or in the development of literary traditions" (Connor 1990:742).

The application of this approach may be illustrated by the comment of Mallarme (as quoted in Welleck 1963:349) that "poetry is not written with ideas but with words". So structuralist critics studied the structures of language, for example rhyme, metre, prose rhyme, style, symbol, and even the ambiguities of language, and devised many technical methods for the study of texts. Thus the rigorously analytical forms of structuralism are close to the formalist approach to art.

The structuralist eschews content analysis for an account of the various discursive and literary conventions that are embedded in the text (Freadman & Miller 1992:60). One basic difference, however, is that the structuralist critic tended to analyse groups of texts, such as myths, in search of the underlying structure, while the formalist critic tended to give close readings of individual works. As education deals with sign systems like words, this approach has influenced educational thought.

2.4.2 Post-structuralism

The shift from structuralism to post-structuralism began in the late 1960s, and can be detected in the writing of Barthes, who eventually questioned his own search for the structures underlying literature; Jacques Derrida, who "undid" structuralist texts by applying a kind of metacriticism, claiming to show that there were no governing structures; Jacques Lacan, with his systematic assault on the idea of centred and unified self, and Michel Foucault, with his abandonment of the idea of a single and continuous history of mankind (Connor 1990:743).

Post-structuralism is not a single system, nor a unified theory as such. It is closely related to postmodernism, and could be seen as the theoretical side of postmodern culture. It is a viewpoint or a philosophy which developed from questioning the premises of structuralism. It focuses on discourse, that is, moving from a depth model of understanding phenomena to a surface model. According to Pinar et al (1995:463), post-structuralism investigates how discursive formations are formed and how they form the very figures that emerge within them. By allowing discourse to take place, reality is constructed. It might, according to Connor (1990:736), imply certain critical procedures without stating them.

The exponents of this approach share a suspicion of centred thought. Connor explains post-structuralism as a shift of emphasis from centred to decentred structures or from the centres to the margins (1990:736-746). Post-structuralist approaches attempt to show that even so-called basic structures can be broken down into further underlying structures, and that the unifying centres themselves can be broken down. All that remains is a free play of relationship between signs. According to Selden (1989:70), post-structuralism can be seen as a mockery of structuralism ... "comic and anti-heroic in its refusal to take such [ie structuralist] claims seriously". This implies that, as systems are detected and then themselves pulled apart, and as the system of analyses itself is further analysed, no final structure can be envisioned any longer. There is no point at which the process can logically stop, there is no underlying truth, there is no so-called master narrative that is beyond question. Thus, post-structuralism attacks the Western thought and logos which used to dominate people's thinking.

Both postmodernism and post-structuralism seem to recognise that "the world is fragmented culturally and aesthetically, [and is] a world of subcultures... one in which a comprehensive, integrating cultural theory is lacking" (Cantor 1988:345). Connor (1990:736-747) views this as part of the critical upheavals of the last twenty years. Like structuralism, post-structuralism deals with literary theory and linguistics, but has implications for art criticism and education.

2.4.3 Deconstructionism

Post-structuralism developed into the influential and radical discourse of deconstruction under the influence of the philosopher Jacques Derrida, in the early 1970s. An original and provocative thinker, his works defy classification, and are unlike anything else in modern philosophy (Norris 1982:18). Deconstructionism as a theory or a philosophy, as well as an attitude or a process, became extremely popular in America. It became the avowed inspiration for a variety of critical practices (Mapp 1990:782) and has had a deep influence on literary criticism as well as on artists and art criticism.

Deconstructionism takes a stand against existing critical tradition and practices. In fact, it stands against the basic underlying notion of literary criticism that "literary texts possessed meaning and that literary criticism sought a knowledge of that meaning -" (Norris 1982:xii). Its implications for art criticism are even more radical for, if a literary text that employs language has no specific meaning and cannot be deciphered, how much less can visual artworks have specific meaning or be deciphered by means of language?

Derrida began by questioning the assumptions of structuralism as idealistic, seeking vainly for ideal deep structures within the world (Cantor 1988:357). He did this by pointing out contradictions hidden in structuralist texts, such as in the writing of Levi-Strauss. By doing this, he implied that the centre of meaning is absolute. He did not deconstruct only structuralist texts, however, but also literary, critical and philosophical texts, such as the writings of De Saussure, Hegel, Heidegger, Husserl and Rousseau (Mapp 1990:779). He did not reject their writing, and certainly did not aim to set up an alternative theory, but discovered in each a set of paradoxical themes and the use of metaphors which opened them up to a deconstructive reading (cf Norris 1982:42-55). He unpicked the whole notion of meaning as something stable, and language as a reliable conveyor of meaning.

Derrida uses the term *logocentrism* to refer to this desire to find centre, meaning or truth that is such an intrinsic part of Western thinking (Selden 1989:88). The problem is that such a meaning or logocentric myth might influence the notion of the author, reality, or structure. Derrida sees this as an illusion: meaning is only ever produced within a complex play of relationships in which the final closure of meaning upon a point of original certainty is endlessly deferred (Burgin 1986:33).

Deconstructionism exerts an important influence on present educational thought. To name but one example, it is problematic to develop a curriculum along the experienced and accepted lines of the past because of the constantly renewal of knowledge and variety of points of view that influence the creation meaning.

2.5 PARADIGMS AND EDUCATION

2.5.1 The influence of the modern paradigm

2.5.1.1 Education

The modern paradigm advocates a dated sense of educational order according to which

- educational issues are approached monolithically;
- educational and curriculum understanding are too techno-rationalistic and scientific in nature;
- a curriculum is viewed as "a set, a priori 'course to be run,' ..." (Doll, 1993:4; cf Doll 1993:3-34).

According to Sawada and Caley (1985:13), "The science of education has been largely a matter of applying theories from psychology, sociology, biology, or other basic disciplines and applying them to problems in education. To the extent that this practice has been the dominant role of science in educational research and development, schooling has become an applied science, a technology of ways and means for achieving the goals of education".

From the above statement it is clear that the modern paradigm is responsible for a wide spectrum of educational theories. It serves as the frame of reference for behaviourism and the systems theory as influenced by the natural science and technocratic functionalism. Because of the human being's autonomy, modernism is also influenced by idealistic and critical theories. The way in which the modern paradigm views the school reflects a system which is complete, objective, stable, homogeneous and deterministic. Skinner's teacher-proof machines reflect a closed system or vision approach.

2.5.1.2 Curriculum

A curriculum is regarded as a product that is intellectually, factually and scientifically based, with fixed knowledge which is split up between different subjects, providing a compartmentalised view of reality to the students. Aasen (1993:6) contends: "The knowledge and the values which were imported were generally perceived as absolute and necessary for man's future existence in society". Thus the curriculum emphasises authority, order, stability and traditional Western culture.

A modern curriculum

- builds on a positive approach to knowledge;
- adds individual facts annually as research produces new information;
- is loaded with minutiae and unrelated pieces of information fragmented into superficial categories;
- is organised around the structure of the discipline;
- reflects current societal needs which are added on to the curriculum, not becoming part of the curriculum;
- portrays scientific processes as depersonalised and mechanical;
- divides science into traditional disciplines (e.g. biology, chemistry, physics, earth science);
- is based on a Eurocentric culture and civilisation model.

The ideal curriculum for effective and excellent education seems unattainable. Established relations between teachers and learners fail to open up the possibility of the latter becoming knowledgeable, reflective and creative persons prepared to accept responsibility for themselves, their fellow men and the universe. Apartheid and Christian National Education were the results of this influence. Thus the modernist curriculum failed to open up transformational issues and to break through ethnic barriers.

2.5.2 The influence of the postmodern paradigm

2.5.2.1 Education

Postmodernism has a profound influence on education theory and transformation, emphasising integration, development and self-discovery, and a curriculum viewed as a passage of personal transformation (Doll 1993:4-88). Education should empower individuals to learn to handle the ambivalent cultural modernisation in such a way that the end gets the upper hand. In other words, education should not only be transformed but should also redress the past imbalances caused by apartheid. According to Doll (1989:249), "Transformative change ... permanently alters one's relationship to nature, to life, to the environment and to learning". In support of the above, Zais (1986:21) contends: "Like living one's life, it is a dynamic process of engaging, experiencing, choosing and acting".

It follows that change is here to stay and the school should be a dynamic institution and a living organism where identities are shaped and where culture is renewed. Aasen (1993:17) explains:

"We now have very different demands for justification of and decisions about what school is to be ... In the postmodern society school has lost its traditional symbolic support ... A school without general cultural support must itself provide legitimacy in the concrete everyday of school by working with relations and contexts of meaning". Sawada and Caley (1985:18) explain in more detail: "No longer can the classroom be the scene of orderly 'progress'. All semblance of an assembly line will disappear. For

educators who like a neat and tidy classroom, the price may be too high. For those who like to live as epistemologists sharing the investigative wonder of children becoming, the 'price' will constitute a new lease on teaching". The school should assist learners to interpret and disclose meaning. In this way it contributes to and furthers the process of the transformation of culture and society.

2.5.2.2 Curriculum

A postmodern curriculum may be conceived of as affording a holistic perspective on reality, providing information that offers various points of views allowing the learner to explore various ways of obtaining knowledge and insights and so to become a person. Pluralistic cultural perceptions indicate the existence of a variety of belief and value systems which should be addressed.

Thus a curriculum relies on transformatory principles like internationalisation, spontaneity and indeterminacy (cf Doll 1989:249). A curriculum of this nature would lead students to auto-catalytic transformation (cf Sawada & Caley 1985:17). According to Doll (1989: 251), "The postmodern world view is internally oriented : forms, gods, goals emerge from interactions". In this way, Doll (1998:251) describes a curriculum as "a multifaceted matrix" with "myriad connections". This curriculum development should be "engagement through the dialogical process by teachers and students" (Berman 1986:42).

According to Zais (1986:21-22), a curriculum should handle contemporary issues. He explains: "A curriculum that mitigates the distortions of encapsulation that develops knowledge of what is real – will illuminate the nature and sources of encapsulating ideas by fostering a propensity for self – and social – critical inquiry".

Against this background the researcher concludes that the postmodern curriculum:

- builds on a constructivist approach to learning;
- significantly reduces the emphasis on content information;

- focuses on processes to develop connections forming conceptual frameworks into which new information may be integrated;
- is transdisciplinary, integrating discipline boundaries;
- uses current real world problems;
- portrays new scientific ideas challenging the old truths in a dynamic way.

Having dissected the concept *postmodernism*, a cultural question remains unanswered. Can postmodernism solve problems created by modernism (apartheid era) in education so as to contribute to the transitional process? As Doll (1993:157) puts it: "We are shifting paradigms from those of a modernist nature to those of a postmodernist nature: post-structural, post-industrial and post-national".

Postmodernism is sometimes understood to be linked with pragmatism as an ideology. This helps to analyse and to develop contemporary and future curricula. It helps people to find their correct niches and to meet whatever challenges are associated with postmodernism. One aspect on which all futurists agree, is that change is to be a constant companion in the twenty-first century. The increase in diversity itself will expose new linkages. These new linkages will create a new organisation, a new whole.

The reconceptualisation mentioned above is congruent with characteristics of schooling in the new paradigm. The same applies to curriculum development in the arts subjects. The aim of the paradigm shift is to restructure society and education, especially schooling and curricula.

2.5.3 The influence of the African paradigm

2.5.3.1 Africanisation

The African paradigm is the theoretical basis of Africanisation. Africanisation is a process directly concerned with the issue of education with particular reference to the new democratic South Africa. This is touched upon by Teffo (1996:144-45), stating that

"Africanization is a process of inseminating African value systems, concepts and moral ethics into all our human activities ... The true search for an African identity, the recognition of the environment in which that identity is sought, becomes a concept that enables us, Blacks and Whites alike, to conceptualize and articulate Africa as our motherland. This ought to be done in our endeavour to affirm our being, personhood and nationhood."

According to Vorster (1995:9), "Africanization is, primarily, an appeal to African cultural tradition and, secondarily, an appeal to Europeans [and non-Africans] in Africa to respect and accommodate endeavours to that effect." In spite of interpretations of the concept as focussing on African culture, Africanisation does not have relevance only for Africans, but for all South Africans, affirming unity and diversity. Vorster (1995:9) interprets Africanisation in the South African context and is of the opinion that Africanisation should call upon all South Africans to:

- regard Africa, especially South Africa, as a basis from which to escalate and aspire;
- take pride in the South African cultural heritage;
- assert their own ideas, rights, interests, and ideals;
- anticipate healthy self-concepts;
- hold their own rationally in a South African and world-wide intercultural context.

Elliott (1996:1) describes culturalism as the "awareness that mind or human consciousness is the result of both genetic inheritance (or genes) and culturally transmitted ideas (or memes)." In other words, this consciousness is the memory informing the cultural practices of a community. However, it is not only the necessity for one's own culture that is of importance, but one should accept that knowledge of other cultures is also of importance. Prozesky (1996:44) points out that "Cultures and lifestyle of communities vary to a great extent. Apart from having diverse histories, in a very obvious sense we do not all like the same kind of music and we do not all enjoy the same kinds of food. This kind of diversity should not be a problem. It is a blessing, just as nature's forests with their diversity of trees are more beautiful than a plantation".

For various historical and political reasons, we are a fragmented nation with a fragmented vision for the education of our people. What we now need is to overcome the fragmentation and turn it into national friendship and unity. To do that we must build on things that unite us without taking away our diversity. That means we must respect and learn from each other. "Could it be that Africa, with its ancient message of **ubuntu** is also the historic motherland of compassion, despite all the terrible violence it had witnessed?" (Prozesky 1996:44).

2.5.3.2 The influence of Africanisation on education and curricula

Amongst others, the influence of Africanisation appears from the emphasis on:

- the importance of education in building cultural identity;
- the co-existence of diverse groups in multicultural societies;
- fostering and affirming the traditional values of diverse and distinctive cultures;
- the ever-changing nature of reality.

Vorster (1995:9-11) presents core ideas regarding Africanisation and education. These are:

- acquaintance with South Africa in the South African context as regards natural, human and technological resources, and their interrelatedness in everyday life;
- discovery and knowledge of the cultural heritage of fellow South Africans in order to appreciate the totality of the South African cultural heritage;
- knowledge of self in order to know others;
- understanding the multicultural nature of South Africa and Africa: that cultures cannot be evaluated by some objective norm, and that cultures have the potential to be complementary.

In Africa, the practice of art is an explicitly moral activity, because African art functions dynamically to create a context of values through which criticism is translated into social action. The spirit of *ubuntu* (in the Zulu language), *botho* (in Sotho) or *vhuthu* (in Venda) constitutes the thoughts and the lives of the people, and represents the way

of thinking through education and the arts. The African way of thinking emphasises the human being's personal involvement. Nothing can be known by looking from the outside of life as an observer. As all action has to be connected to this Life-Force, it is arts education which offers the best way to be connected to life. Sound in the form of music summons a human being towards life and living (Anyanwu 1987:35). The logic of participation by sympathetic knowledge is crystallised within dance and music; as an outsider you cannot understand and you cannot know! "One cannot truly understand the work of art by detaching oneself from it, - to know is to be with or to be the one with the Other" (Anyanwu 1987:35). For Africans, arts signify social sharing and participation in the most forceful way so that the performer and the product are inseparable. The Life-Force is experienced in dance, drama, music and visual art in a most vital and recreational way.

2.5.4 Summary

Ferguson (1982:317) presents a summary of the above information about the modern and postmodern paradigms according to a distinction between the Old Paradigm of Education and the New Paradigm of Learning. Some of the main features can be summarised as follows:

Old Paradigm of Education	New Paradigm of Learning
Emphasis on content	Emphasis on learning how to learn
Relatively rigid structure and prescribed curriculum	Relatively flexible structure and accessible, inclusive curriculum
Education system supports status quo	Education is a transformative agent of change
Compartmentalised and fragmented curriculum approach	Holistic and integrated curriculum approach
Education seen as a social necessity for a certain period of time, to inculcate minimum skills and train for a specific role	Education seen as a lifelong process, one only tangentially related to schools
Emphasis on what the teacher hopes to achieve	Emphasis on outcomes (what the learner becomes and understands)

Content placed into rigid time-frames	Flexible time-frames which allow learners to work at their own pace
Curriculum is bureaucratically determined, resistant to community input	Encourages community input, even community control

Slattery (1995:266-267) concludes with a proleptic vision for postmodern curriculum development. He provides, *inter alia*, the following description of such a curriculum as "... radically eclectic, determined in the context of relatedness, recursive in its complexity, autobiographically intuitive, aesthetically intersubjective, phenomenological, experiential, simultaneously quantum and cosmic, hopeful in its constructive dimension, radical in its deconstructive movement, liberating in its poststructural intents, empowering in its spirituality, ironic in its kaleidoscopic sensibilities, and ultimately, a hermeneutic search for greater understanding that motivates and satisfies us on the journey." To this vision one may add the ideas from the Africanisation perspective about the human being and specifically arts education.

This new understanding of curriculum is therefore fundamentally a heuristic endeavour, commencing with a real life problem, existing or generated, that seeks solutions in the pursuit of excellence. The understanding provides a perspective which indicates that education has broken through into the twenty first century.

2.5.5 The influence of different schools of thought on education and curriculum

2.5.5.1 Structuralism

Owing to the influence of structuralism within the framework of modernism, the following examples should receive attention as a result of the roles played, *inter alia*, by Tyler, Schwab and Bloom et al..

2.5.5.1.1 The Tyler Rationale

Because of Tyler's influence on curricular thought the rationale should receive attention

(cf Chapter 3). Cherryholmes (1988:23) regards Tyler's contribution to curricular thought as influenced by the modern structuralistic paradigm. It is indeed an example of the influence of a linear, cause-effect framework when Tyler explains

"The rationale developed here begins with identifying four fundamental questions which must be answered in developing any curriculum and plan of action. These are:

1. What educational purposes should the school seek to attain?
2. What educational experiences can be provided that are likely to attain these purposes?
3. How can these educational experiences be effectively organized?
4. How can we determine whether these purposes are being attained?" (Tyler 1949:1).

The process which is based on these four questions is a typically structuralistic one.

Cherryholmes (1988:25) provides the following analysis of this process:

"Its structural characteristics are as follows:

1. Curricular meaning is determined by relationships among steps in the process.
2. Individual steps do not have educational significance apart from the system in which they are located.
3. The design process is ahistorical in that origins of objectives, learning experiences, and evaluation are discussed and analysed in terms of the immediate situation and not historically.
4. Teachers and students are decentred and not at the center of meaning and curriculum because meaning is determined by relationships among objectives, learning experiences, their organization, and evaluation.
5. The design process gives the appearance of ideological neutrality.
6. The four steps of curriculum design define and regulate the curriculum – they constitute its reality.
7. The four steps of curriculum design determine how curriculum is transformed.
8. Tyler's rationale posits a series of binary distinctions: purposeful/purposeless, organisation /disorganisation, evaluation/nonevaluation, legitimate educational purposes/illegitimate educational purposes, accountability/non-accountability,

continuity/discontinuity, sequence/non-sequence, and integration/non-integration."

Cherryholmes (1988:26) contends that Tyler's proposal appealed to the field because it "promised order, organization, rationality, error correction, political neutrality, expertise, and progress."

2.5.5.1.2 Schwab's "The Practical 4"

Schwab defined a curriculum as "what is successfully conveyed in differing degrees to different students, by committed teachers using appropriate materials and actions, of legitimated bodies of knowledge, skill, taste, and propensity to act or react, ... (1983: p.240)" (Cherryholmes 1988:26). He identified "four commonplaces of education: teacher, student, what is taught, and the milieu of teaching"(Cherryholmes 1988:26). The problem becomes the monitoring of the curriculum, a problem he proposes to solve by creating curriculum committees to evaluate and correct the curriculum. Cherryholmes suggests that Schwab's proposal is in line with the Tyler tradition "and has been acknowledged by Tyler himself" (Cherryholmes, 1988:27).

The question arises as to what are the structural elements in Schwab's work? Cherryholmes (1988:27-8) identifies the following:

1. It emphasises relationships among students, teachers, content, and setting in watching and correcting the curriculum.
2. Students and teachers are decentred because the curriculum is centred on relationships, such as those among legitimated knowledge, appropriate actions, and communal decisions that are external to individual students and teachers.
3. Curricula do not exist beyond what is explicitly part of the curricular system that is systematically conveyed to students.
4. Curriculum analysis and correction deal with what is in place at a given point in time and not with historical analyses of how things got that way.
5. The curriculum is conceptualized in terms of binary distinctions: what is successfully conveyed/what is not successfully conveyed, committed

teachers/uncommitted teachers, legitimate knowledge/illegitimate knowledge, serious reflection/casual reflection, communal decisions/individual decisions, representatives/nonrepresentatives, and specified group of students/unspecified group of students.

6. The curriculum and the processes by which it is evaluated and corrected is ideologically neutral; it is a professional exercise based on professional expertise.

Schwab's essay clearly illustrates continuing structural influences on curricular discourse in the 1980s" (Cherryholmes 1988:28).

2.5.5.1.3 Bloom et al's taxonomy

The construction of a taxonomy of educational objectives endeavours to provide a structure for communication in order to deal with curricular and evaluation problems. Eventually three different domains had been distinguished, i.e. the cognitive, the affective and psycho-motoric domains. The basic structure provides for the classification of student behaviours which are indicative of the outcomes of the teaching and learning processes. As an example of structuralistic influence the cognitive domain will be analysed.

This taxonomy includes six major classes:

“1.00 Knowledge

2.00 Comprehension

3.00 Application

4.00 Analysis

5.00 Synthesis

6.00 Evaluation” (Cherryholmes 1988:29).

To what use would the taxonomy be put? In an attempt to answer this question critically, Cherryholmes (1988:29) identified four guiding principles to indicate possible employment of the taxonomy:

- the taxonomy indicates how teachers differentiate among student behaviours;
- it is logical and internally consistent;
- it communicates contemporary psychological knowledge, and

- the taxonomy is descriptive, conveying educational objectives neutrally.

What are the structural characteristics of Bloom et al's work? Cherryholmes lists the following:

- “1. The particular form of the taxonomy is arbitrary.
2. The value of each educational objective is determined by the relationships to and differences among other objectives.
3. It asserts a number of binary distinctions, for example, comprehension/knowledge, application/comprehension, analysis/application, synthesis/analysis, evaluation/synthesis, and implicitly subject-centred learning/student-centred learning.
4. Teachers and students are decentred because educational value and meaning is authoritatively located in structures external to individuals.
5. It is ideologically neutral, designed to ‘be a purely descriptive scheme in which every type of educational goal can be represented in a relatively neutral fashion’ (p.14)”. (Cherryholmes 1988:30).

The above information is a clear indication of the premise of structuralism towards education, teaching, learning and the curriculum. The manner in which education is understood in terms of underlying structures shows how closely related structuralism is to the modern paradigm. Thus learners and teachers are expected to act in a certain way and their individuality is measured by means of the normal curve.

It is evident from the above information that structuralism is a method and a philosophical orientation which privileges structures, systems, or sets of relations over the specific phenomena which emerge in, are constituted by, and derive their identity from those structures and sets of relations. According to this approach, meaning resides in those invariant structures, systems, and sets of relations that purportedly constitute objects or the content of the structured relations.

2.5.5.2 Post-structuralism and deconstructionism

Since deconstructionism follows logically and closely on post-structuralism, the influence of both schools of thought is summarised in this section. The influence of post-structuralism and deconstructionism is evident from their approach to the question of meaning and structure. By way of a critical process the traditional educational discourses in search of meaning are to be uncovered and structures are to be analysed in terms of contributions to a humanised society.

Therefore, one may expect serious criticism of Tyler, Schwab and Bloom as exponents of structuralism. Cherryholmes refers to the influence of structuralism as not only the "effect, therefore, to reinforce current educational discourses-practices, along with their supporting ideologies and power arrangements" (1988:41) but also to "reproduce existing discourses-practices" (1988:43), or "the statements [that] support existing educational structures and processes" (1988:44). With regard to the taxonomy the same criticism is expressed: "Because the structural taxonomy was designed to make the existing educational system more efficient, structural rhetorical claims of the taxonomy were accepted by practitioners and logical contradictions and political commitments of the taxonomy were ignored. Its critical and evaluative potential was silenced" (Cherryholmes 1988:47).

Post-structuralism and deconstructionism do not accept the status quo of society, schooling or curricula. Since truth is a result of political considerations situated in time and place it attains relative meaning and cannot be a transcendently signified. Furthermore, if "Meanings are in constant play" (Cherryholmes 1988: 47), they are shifting, fractured, incomplete and deferred. There appears to be no central meaning in texts or artworks and the traditional concept of what such works are seems to be denied. The issue is that of being alert to the meaning or implications people give to situations, therefore it is interpretation of interpretations, that is, to make meaning, to make sense of something.

The meaning of curriculum content is to be found in a constantly changing intertextual process in which other curriculum components connect and cooperate to provide for radical, utopian visions (Cherryholmes in Pinar et al 1993:489). The curriculum becomes flexible and the degree of freedom in educational activities increases. The curriculum is not to be developed for functioning in a practice, but becomes practice itself (cf Hwu 1993:198). Then the curriculum can assist in empowering the creation of societies and schools where educational and political discourses are opened up to critical reflection.

2.5.6 Summary

The modern paradigm has been the dominant scientific paradigm for the past three centuries. Basically it informed the traditional education curriculum, with its emphasis on teacher-centredness, disciplinarity and the one-directional transmission of knowledge. This was supplemented by the view of structuralism which put more emphasis on the structures for meaning and further disintegrated the content. These views have lately been questioned for the one-sided emphasis on structure, linearity and the transmissional approach to education and the curriculum.

Postmodernism and post-structuralism can be seen as an acceptance of pluralism, both in cultural manifestations and philosophically. They are seen here, somewhat negatively, as part of a discourse of irrationality to displace the discourse of rationality initiated by the period of Enlightenment. Rorty (1991:84) refers to them as "incredulous towards metanarratives" which relies on dominant truth. This new kind of thinking rejects that which is universal or those truths of Western culture which sustained the prior order of things.

Deconstruction was defined as a liberation from traditional constraints of Western thinking, and as an exciting challenge in its resistance to closure, its opening up of new viewpoints and its potential creativity. Whichever view one holds, it is a key to a prevailing attitude in the postmodern era, and is part of the post-structuralist move away

from an understanding of universal or global values. Thus, postmodernism, post-structuralism and deconstructionism have signalled the death of a particular historical period, and, more narrowly, particular ways of understanding change in education and curricula. In so doing, they have ushered in a period in which possibilities for understanding curricula as post-structuralist, deconstructed and postmodern texts can prevail in South Africa. This new intellectual landscape opens up the scope and way for the application of ideas presented by the African paradigm.

The influence of post-structuralism, deconstructionism and Africanisation provides the opportunity and means to reflect critically not only about theory, but about practice as well, in view of empowering education to assist in changing and improving human life in an era where change has become the main characteristic of human life and conditions.

2.6 CONCLUDING REMARKS

This chapter is an endeavour to provide a theoretical understanding of *paradigms* and how they influence curriculum and educational development. The concept *paradigm* as used by Kuhn is explained. The different paradigms are identified as the classical-Christian paradigm from the pre-positivist era, the classical-scientific paradigm from the positivist era and an emergent or emerging paradigm from the post-positivist era, which includes post-structuralism, deconstruction and postmodernism. The issue of an African paradigm is presented as a fourth “emerging” paradigm. The scope of paradigms may vary from macro- to meso- and micro-paradigms. The different paradigms are indicative of paradigm shifts.

For the purpose of this research, also in view of their importance, the modern paradigm (attached to structuralism) and the postmodern paradigm (including post-structuralism and deconstruction) are applicable. Characteristics of each paradigm are discussed and some critical remarks are presented, followed by examples of their influence on

education, schooling and curricula. It is evident that the two paradigms exert foundational influence which attest to a paradigm shift. The influence of an African paradigm and Africanisation provides a new contextual scope for curriculum design and development in South Africa.

For the purpose of the further investigation this chapter should be conceived of as a frame of reference for the curriculum analysis to follow, to enlighten the issue of an arts curriculum which will be relevant to the transformational needs of the South African society.

CHAPTER 3

CURRICULUM: A THEORETICAL FRAMEWORK

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CHAPTER 3

CURRICULUM: A THEORETICAL FRAMEWORK

3.1 SECTION A: INTRODUCTION

This chapter presents the results of a literature study on the meaning, understanding, the nature and the role of the curriculum from a theoretical point of view. The chapter attempts to answer the following research questions formulated in relation to the problem identified in Chapter 1. These questions probe the meaning and the structure of a curriculum, and how these affect education in the arts, which will be discussed in Chapters 4 and 5:

1. Does the present curriculum afford a *holistic or integrated perspective* of reality, providing information that offers various points of view and allowing the students to explore various ways of obtaining skills, knowledge and insights and so to become arts literate?
2. Does the disclosure of new dimensions of meaning and relationships in education allow *cultural pluralism* and different political, societal and economical perspectives?

This study takes general curriculum theory as point of departure. Wing (1992:197) contends that there are general understandings about the curriculum and the study thereof that belong to the field today and that should inform all curriculum efforts. This means that there are issues which need to be "unpacked" in order to ground and direct the production of more useful curriculum knowledge. It is therefore necessary to study curriculum issues and models before proceeding with the development of the arts curriculum.

3.1.1 What is a curriculum?

The concept *curriculum* originated from the Latin word *currere*: a race course to be run or covered. One may extend this meaning to the "course one's mind runs on". There are many and diverse definitions of this concept, and as such there seems to be no universally accepted definition of *curriculum*. From Zais (1981:32), it seems clear that the concept *curriculum* denotes either a plan for education or for a field of study.

3.1.1.1 Curriculum as a plan for education

Gove (1976:557) defines the concept *curriculum* in two ways, namely:

- the whole body of courses offered by an educational institution or one of its branches
- any particular body of courses set for various majors.

Marsh and Stafford (1988:3) present another broad definition according to which the term refers to the disciplined study of permanent subjects such as grammar, reading, mathematics and the greatest books in the Western world.

The definition of *curriculum* as a plan for education connotes the traditional view where it meant a collection of courses of study. Characteristic to this view is the understanding that the following constitute a curriculum:

- a plan which has a beginning and an end;
- sequential steps, and
- the means of achieving the end.

This view has brought about a tremendous change in educational circles and educational thought. Because of many connotations to the term *curriculum*, it was understood to be meaning educative experiences, out-of-school experiences, directed and undirected experiences, unintended, unwritten, unstudied or hidden curriculum. From these explanations stem current definitions of multiple curricula within the

schools:

- the official or intended curriculum (course outlines)
- the enacted curriculum (courses offered)
- the delivered curriculum (what takes place in the classroom)
- the experienced or received curriculum (what the learners grasp or understand)
- the null curriculum (experiences not offered).

3.1.1.2 Curriculum as a field of study

According to Gordon (1981:7), a curriculum is an attempt to communicate the essential principles (concerning content, teaching strategies, and evaluation) and features of an educational proposal in such a form that it is open to critical scrutiny and capable of effective translation into practice. This thinking is substantiated by Doll (1992:4) who points out that, to different people, a curriculum is:

- what is taught (what one learns: content)
- how it is taught (how one learns: process)
- materials for teachers
- materials for learners
- children's school experiences
- all of a child's experiences – in school and out of school
- a combination of any of the preceding items.

Doll (1992:6) goes further and contends that the curriculum of a school is the formal and informal content and process by which learners gain knowledge and understanding, develop skills, and alter attitudes, appreciations, and values – under the auspices of the school. This view indicates that *curriculum* is understood in terms of an academic approach where the acquisition of knowledge is emphasised.

3.1.2 The problem with curriculum definitions

The varied definitions of *curriculum* create confusion and trivialise the field. Because

curriculum theorists cannot agree on just what a curriculum is, it follows that they lack common ground and this indicates the complexity of the concept. One reason why there is a lack of common ground is the fact that different orientations exist. Jackson (1992:15) relies on Eisner and Valiance (1974) when he presents different orientations:

- "The cognitive process orientation to curriculum seeks to develop a repertoire of cognitive skills that are applicable to a wide range of intellectual problems. In this view subject matter, as typically defined, is considered instrumental to the development of intellectual abilities that can be used in areas other than those in which the processes were originally refined... These abilities, it is argued, will endure long after the particular content of knowledge is forgotten or rendered obsolete by new knowledge. (19)".
- "The technological orientation to curriculum is one that is preoccupied with the development of means to achieve prespecified ends. Those working from this orientation tend to view schooling as a complex system that can be analysed into its constituent components. The problem for the educator or educational technologist is to bring the system under control so that the goals it seeks to attain can be achieved .(49)".
- "In the [self-actualization, or curriculum as consummatory experience] orientation to curricular thought ... [s]chooling is to become a means of personal fulfilment, to provide a context in which individuals discover and develop their unique identities. Curriculum, in this view is a pervasive and enriching experience with implications for many dimensions of personal development. (105)".
- "Social reconstructionists see schooling as an agency of social change, and they demand that education be relevant both to the student's interests and to society's needs. Curriculum is conceived to be an active force having direct impact on the whole fabric of its human and social context. (135)".
- "The major goal of academic rationalists as far as the curriculum is concerned, is to enable students to use and appreciate the ideas and works that constitute the various intellectual and artistic disciplines. Academic rationalists argue that ideas within the various disciplines have a distinctive structure and a distinctive set of contributions to make to the education of man. Indeed, acquisition of these

structures is largely what education is all about. (161)".

These orientations clearly indicate that different conceptions are typical of the curriculum field. This state of affairs will be elaborated on by providing the information in the next section. Some of the problems resulting from the differences are:

- Certain definitions suggest that the state of knowledge does not change, and therefore creates confusion.
- The more precise the definition, the more one relies on a preconceived plan or document, the greater the tendency to omit, ignore or miss relevant facts.
- If one considers the planned curriculum only, or become too prescriptive, one ignores the unintended actions, that is, the informal and hidden curriculum.
- A broad umbrella-like definition of curriculum as school experiences results in suggesting that *curriculum* is synonymous with *education*.

However, one has to formulate a point of view. For purposes of this study the researcher acknowledges the fact that the curriculum entails more than just the subject matter or the syllabus, but understands it to be encompassing the learning environment, all experiences of the learner, directed or undirected, and these experiences can be formal or informal as long as they concern the unfolding of the abilities of the learner. The above discussion on curriculum reveals a great degree of theoretical foundation, and as such the reflection on curricula should take this into account.

3.2 SECTION B: FOUNDATIONAL ISSUES

3.2.1 Curriculum theory

According to Ornstein and Hunkins (1993:183), a theory furnishes those working with a particular realm of knowledge with a way of viewing the world and how it works. Therefore, theoretical knowledge establishes the frameworks of the field, providing a foundation for action as well as shaping individuals' thinking along particular lines.

The argument this research study poses is that curriculum theory presents a description of a field of action and makes people aware of their world. The following are the functions of the curriculum theory:

- Description: By this, curriculum theory provides a narrative classification of knowledge in a particular theoretical field.
- Prediction: Curriculum theory predicts the occurrence of events on the basis of the explanatory principles embedded in it.
- Explanation: Curriculum theory addresses the "why" question.
- Guidance: It acts as a guide and as such helps researchers to choose data and make analyses (cf Ornstein & Hunkins 1993:186-187).

By structure and nature, theories have both descriptive and prescriptive elements. This is because they are concerned with providing the systematic bases for dealing with practical problems. The following questions form the basic criteria for a curriculum theory:

- Why should we teach this rather than that?
- Who should have access to what knowledge?
- What rules should govern the teaching of what has been selected?
- How should the various parts of the curriculum be interrelated, in order to create a coherent whole? (Cf Marsh & Stafford 1988:24,25).

The above questions suggest that there is a common understanding between curriculum theorists and teachers about the following views: what is to be taught, why, to whom, and how to teach. Thus the theory forms the foundation on which teaching is based.

3.2.2 Foundations of a curriculum

This study will briefly look at those factors which have a profound influence on the planning of the curriculum. The foundations of a curriculum are the constituents of a curriculum, they set the external boundaries of knowledge of the curriculum and define

what constitutes valid sources of information from theories, principles and ideas. These foundations act as factors influencing the planning of a curriculum. It must therefore be noted that a curriculum is not an abstract or idealised prescription for the education process, but a lifelong race that a person's mind runs. It is important to note that this kind of thinking where foundations of curricula influence the planning of curricula becomes fundamental to education and teaching.

The following are the major foundations of a curriculum as identified by Ornstein and Hunkins (1993:14-15):

- **Philosophical foundation:** According to Ornstein and Hunkins (1993:34-35), philosophy provides a framework or base for organising schools and classrooms. Therefore philosophy helps to answer what schools are for, what subjects are of value, how students learn, and what methods and materials are to be used. Broader issues such as determining the goals of education, content and activities to be undertaken in the schools are of major importance.
- **Psychological foundation:** This informs the curriculum about the kind of teaching and learning theories to be used. As such, it forms the basis for the methods, materials, and activities of learning, and it serves as the impetus for many curriculum decisions.
- **Historical foundation:** This gives a historical perspective on changing attitudes towards curriculum and the reasons for change, that is, why certain subjects should be left out of the curriculum.
- **Social foundations:**
 - **Culture:** this has a powerful influence on everyone, and as such, should be taken into account by curriculum planners. It influences the direction and the contents of the curriculum.
 - **Politics:** this gives the curriculum a political direction needed by the politicians who are making educational decisions. This may also show the vision of the government concerning the education of its citizens.
 - **Values:** education cannot be value-neutral. It concerns those things which are thought to be intrinsically valuable.

- Teachers: curriculum issues cannot be disseminated successfully from above without paying attention to teacher-involvement. Teachers are also the facilitators of curriculum development, therefore they must be actively involved in the design and trials of the new curricula.

The above factors can be understood in terms of their role in curriculum planning, where they influence the understanding of the philosophy underlying the curriculum. Due to the paradigmatic approach of this study and the specific focus on arts education more attention should be paid to the issue of the philosophical foundation.

3.2.3 Curriculum and philosophy

The above discussion of the concept *curriculum* cannot be a complete one if it does not include the philosophical foundation of a curriculum. This means that a comprehensive education curriculum must be founded on a sound and relevant philosophy of education. However, after many years of theorising, most people, including many artists and arts educators still become hesitant, shy, tongue-tied, or confused, when asked to explain the value of arts and arts education. Without a philosophy, the daily efforts of professional arts educators would lack the direction and justification.

3.2.3.1 What is philosophy?

The word *philosophy* has its origins in the Greek words *philos* (love of) and *sophia* (wisdom). According to Aristotle, this discipline is concerned with the investigation of the causes and principles of things (Reese 1980:431). Strauss (1978:5) contends that philosophy is the science that studies the totality of reality. There seems to be no universally accepted definition of philosophy. Current meanings of philosophy include:

- A body of inherited knowledge and, more actively, the sustained, systematic and critical examination of belief balanced with systematic understanding of that belief (Elliott 1995:7)
- Thinking about thinking (Honderich 1995:666)

- An activity of criticism, clarification and interpretation of life (Seetharamu 1989:2-5)
- The profound sayings of the elders in traditional African society that find expression in proverbs, incantations, or oracular and prophetic sayings (Akinpelu 1981:2)
- A coherent position on the nature and purpose of a professional field, providing a set of principles on which actions can be based (Reimer 1991:198).

From the definitions provided above, it seems evident that the concept of philosophy is by no means easy to define. In ancient and medieval thought in the West, one could argue that philosophy was an attempt to give a detailed and exhaustive account of reality, and human knowledge concerning reality. Thus, philosophy concerns the beliefs and assumptions which are the body of knowledge and the process of thinking. It follows that, in the philosophy of a particular discipline, the concepts that structure thinking in that discipline are studied and their foundations and presuppositions are laid bare. Whereas philosophy reflects scientifically on the totality of reality, life and world-view provide pre-scientific answers to ultimate questions concerning that totality of reality.

3.2.3.2 Relationship between curriculum and philosophy

The above section dealt with the issue of philosophy as such where it is used in general. This section will now look at the relationship between curriculum and philosophy. It will illustrate different ways in which philosophy serves as a source for curriculum development. Thus, the understanding of the influences of philosophy on curriculum should be a prerequisite for understanding the assumptions on which the South African curricula are based.

Philosophy, as defined above, consists of different elements. The following are the three different elements of the concept philosophy: *epistemology*, *metaphysics* and *ethics*. These elements of philosophy are also relevant to arts education as a field of study. Therefore there is a need to understand the perspectives underlying the different

philosophies of arts education so that arts educators will be able to choose between them. Thus, arts educators will be informed of the direction arts education could take. These elements will now receive attention.

- *Epistemology*: This refers to a theory of knowledge. This theory becomes rational and critical about the justification of beliefs such that it becomes normative in its enquiry of beliefs. Stubley (1992:6) equates the theory of epistemology with constructivist theory in which the world is regarded as construction of the human mind. The arts are good examples of fields which are under the influence of epistemology wherein aspects such as composing, performing, dancing and designing can be cited. The most important considerations should be the nature of the artistic knowledge and how it might be taught and learned.
- *Metaphysics*: This refers to a theory of existence. It is rational and critical about the general nature of the world. This general nature of the world influences one to understand the world; thus, beliefs about the world as a whole affect beliefs about the place of arts and the role of arts education within the world. Curriculum development of arts education is also influenced by this theory/perspective.
- *Ethics*: This concept refers to a theory of values. Such a theory is rational and critical about the conduct of life. In other words, ethics include things like moral philosophy, political philosophy and the philosophy of aesthetics. These theories which are about the values of arts and arts education form the ethics of arts education.

This study defines philosophy of arts education as a coherent position on the nature and significance of arts and arts education, and the critical examination of the beliefs concerning arts education, that is, the paradigmatic investigation of arts education in this period of transition.

The understanding created so far is that philosophy is a body of ideas and knowledge and as such it influences curricula in the following ways:

- through systematic philosophies
- through philosophical frameworks
- through philosophies of education.

3.2.4 Major systematic philosophies

Philosophy as a body of knowledge influences curricula in many ways. That is, knowledge must be organised into a whole so as to make it more meaningful. Different curriculum philosophies contribute to the field of curriculum development and give shape to the philosophical foundations of the curriculum. This enables the educationists to ask critical questions on curriculum issues rather than relying on the philosophy. Hereunder follows the curricular implications of the major systematic philosophies identified above.

3.2.4.1 Pragmatism

This school of thought represents the truly American scientific trend of the twentieth century. It believes that human beings find themselves in constantly changing situations and each situation makes its own demands. This is the situation in which we find ourselves in South Africa after the onset of the new era. People have to respond to the new demands with action. Thus, the criterion of truth is that which is valid for and works in a specific situation and such a truth must be useful. The pragmatist is concerned with truth as we experience it and as the sciences reveal it to us. According to Akinpelu (1981:150), the school is the extension of the home, and therefore it must equip the learners with social intelligence and the life ideals of a particular society. Although pragmatism bends towards the sciences, the arts are also included in the curriculum because the pragmatist's curriculum must meet the needs of the learners in all respects. This is evidenced in the manner in which the aesthetics are valued in the total school curriculum.

3.2.4.2 Idealism

Idealism views everything in the universe as an expression of the mind using ideas. The values of the mind are the basis of the knowledge. Education is regarded as a process of developing a person, with particular reference to the conscious and the spiritual dimensions of a person. Akinpelu (1981:135) understands the curriculum of idealists to be promoting human intelligence and understanding. According to this school of thought, the curriculum must contain the four basic skills, and these are:

- aesthetic skills,
- language skills,
- normative skills, and
- scientific skills.

It is evidenced by the above information that the idealist curriculum provides for arts education because of its bias towards the aesthetic skills.

3.2.4.3 Realism

According to Akinpelu (1982:140), realists view the curriculum as containing the essential truths so that it can enable the learners to acquire knowledge and be able to adapt to reality. For a person to know reality, one has to know one's culture. Therefore, the curriculum should include the whole spectrum of the culture of the society. The following subjects are important:

- literacy and numeracy skills,
- aesthetic subjects,
- basic principles of the sciences,
- the humanities.

Arts education as subjects dealing with culture are without any doubt taken into consideration in this school of thought.

3.2.4.4 Existentialism

This school of thought views the human being as a thinking, feeling and acting individual. This means that a learner should grab knowledge from the teacher and make it his/her own so that he/she can make some personal decisions in life. Because of its emphasis on the individual, this school of thought pays more attention to arts subjects as forms of humanities in the curriculum.

3.2.4.5 Tabular summary

Table 3.1 is a diagrammatic representation of the different schools of thought and their philosophical foundations regarding education (Ornstein & Hunkins 1993:41):

Table 3.1

Philosophy	Reality	Knowledge	Values	Curriculum
Pragmatism	Interaction of individual with environment; always changing	Based on experience; use of scientific method	Situational and relative; subject to change and verification	No permanent knowledge or subjects; appropriate experiences that transmit culture and prepare individual for change; problem-solving topics
Idealism	Spiritually, morally or mentally unchanging	Rethinking latent ideas	Absolute and eternal	Knowledge-based; classics or liberal arts; hierarchy of subjects: philosophy, theology and mathematics are most important

Realism	Based on natural laws; objective and composed of matter	Consists of sensation and abstraction	Absolute and eternal; based on nature's laws	Knowledge-based; subject-based; arts and sciences; hierarchy of subjects: humanistic and scientific subjects
Existential-ism	Subjective	Knowledge for personal choice	Freely chosen; based on individual's perception	Choices in subject matter, electives; emotional, aesthetic, and philosophical subjects

3.2.5 Major philosophies of education

The following four major philosophies of education are identified through a study of the literature:

essentialism, perennialism, progressivism and reconstructionism. These philosophies cannot be separated into watertight compartments but can be distinguished from one another. The fundamental aspect about these philosophies is that they must be seen against the background of the rationalist and scientific world in which postmodern man finds himself or herself. A discussion of each philosophy follows.

3.2.5.1 Essentialism

Essentialists stress the teacher's authority and the value of the curriculum. According to Tanner and Tanner (1995:313-315), the essentialists conceive of the mind as a vessel or container. Thus, individual differences are the result of different mental capacities. Because of its disregard for the cognitive value of arts education, this study fails to recognise the importance of essentialism as a philosophical approach to education and arts education in particular. Tanner and Tanner (1995:313) contend that this school of thought considers the performing arts, industrial arts, physical education,

and other areas of the curriculum as frills. It is centred around the fundamental intellectual disciplines, such as mother tongue, mathematics, sciences, history and foreign languages.

3.2.5.2 Perennialism

The perennialists presuppose that human nature is constant and that the basic principles of teaching are unchanging and repetitive. They stress the intellectual power of mankind. According to Tanner and Tanner (1995:308), perennialists' prescription for education, particularly for the lower levels of schooling, portrays the mind as a kind of vessel to be filled with facts and truths. Thus, the perennialists narrowly interpret the intellect and also disregard the affective influences on learning. For that reason, perennialism cannot be supported by this research study.

Concerning the curriculum, this approach views it in terms of filling in the mind with the following: reading, mathematics, the rules of grammar, and the greatest books of the Western world.

Judging from the above information, the researcher feels that this approach is of no value for the curriculum of the arts as it does not include them. It undermines the arts in such a way that it refers to them as minor subjects when others are regarded as permanent studies.

3.2.5.3 Progressivism

Progressivism sees humanity as part of an evolving universe. The mind is viewed in biological terms. Teaching is progressive and child-centred and must satisfy the needs of the child. Because of its pragmatic basis, progressivists are committed to the testing of ideas and the holding of beliefs as tentative, pending further verification. Thus, knowledge is regarded as dynamic. This is the position that this research study can uphold and support. According to Tanner and Tanner (1995:188), the following

conceptions of the curriculum are identified:

- curricula as modes of thought,
- the curriculum as knowledge from the experience of culture,
- the curriculum as guided learning experience,
- the curriculum as reconstruction of knowledge and experience.

The above shows that arts education can do better in the philosophy of progressivism because different modes of thought are developed.

3.2.5.4 Reconstructionism

This philosophy developed from progressivism. Reconstructionists work for social reform or reconstruction. Thus, education must create a new society. According to Thomas (1994:71), while the other philosophies of education present education as cultural moderation, cultural transmission or cultural restoration, reconstructionism sees education as cultural transformation. This is the view supported by the South African government. The only problem with this approach is that the curriculum is directed at prescriptive social correction in which certain issues in the larger curriculum are selected. Thus, social correction may create some danger of ideological imposition or indoctrination of some kind, which this study may not support.

3.2.5.5 Tabular summary

The following is a summary of the above major philosophies of education in a tabular form (Ornstein & Hunkins 1993:63-64):

Table 3.2

**Traditional Philosophy
(Perennialism, Essentialism)**

**Contemporary Philosophy
(Progressivism, Reconstructionism)**

Society and Education

1. Formal education begins with the school; schools are considered the major institution of the child's education.	1. Formal education begins with the family; the parents are considered the most important influence in the child's education.
2. Schools transmit the common culture; an individual's major responsibility is to society, performing societal roles; conformity and cooperation are important.	2. Schools improve society; an individual's fulfilment and development can benefit society; independence and creativity are important.
3. Education is for the aims of society; it involves authority and moral restraint.	3. Education involves varied opportunities to develop one's potential and engage in personal choices.
4. Certain subjects and knowledge prepare students for democracy and freedom.	4. Democratic experiences in schools help to prepare students for democracy and freedom.
5. Education is formulated mainly in cognitive terms; the focus is on academic subjects.	5. Education is concerned with social, moral, and cognitive issues; the focus is on the whole child.
6. Values and beliefs tend to be objective and, if not absolute, then based on agreed standards or truths.	6. Values and beliefs are subjective, based on the individual's view of the world.
<u>Knowledge and Learning</u>	
7. Emphasis on knowledge and information.	7. Emphasis on resolving problems and functioning in one's social environment.
8. Emphasis on subject (content).	8. Emphasis on students (learners).
9. Subject matter selected and organized by teacher.	9. Subject matter planned by teacher and students.
10. Subject matter organized from simple to complex, centred on the past.	10. Subject matter centred on understanding relationships, present or future.
11. Unit / lesson plan organised according to topics or concepts.	11. Unit / lesson plans organized according to problems or future.

12. Subject matter is compartmentalized according to distinct fields, disciplines, or study areas.	12. Subject matter is integrated; includes more than one related subject.
<i>Instruction</i>	
13. Textbooks and workbooks dominate; teaching and learning largely limited to classroom.	13. Varied instructional materials; teaching and learning include community resources.
14. Whole-group learning, fixed schedules, and uniform time periods.	14. Whole, small, and individualized groups, flexible schedules, and adjustable time periods.
15. Homogeneous grouping; tracking of students into special programs.	15. Heterogeneous grouping; some tracking of students but widely differentiated programs.
16. Passive involvement of students in assimilating what a teacher or textbook says.	16. Active involvement of students in seeking information that can be used or applied.
17. Emphasis on uniformity of classroom experiences and instructional situations.	17. Emphasis on variability of classroom instructional experiences and situations.
<i>Purpose and programs</i>	
18. Emphasis on liberal arts and science.	18. Mix of liberal arts, practical and vocational subjects.
19. Emphasis on specialization or scholarships.	19. Emphasis is general and for the lay-person.
20. Curriculum is prescribed; little room for electives.	20. Curriculum is based on student needs or interests; room for electives.
21. Excellence and high standards special consideration for high achievers.	21. Equality and flexible standards; special consideration for low achievers.

3.2.5.6 Tabular summary of educational philosophies related to major philosophies

Table 3.3 below shows an abridged overview of educational philosophies which have an impact on education and curriculum (Ornstein & Hunkins 1993:62). It depicts the educational philosophy, its philosophical base, aim of education, its curriculum focus and the related curriculum trends:

Table 3.3

Educational Philosophy	Philosophical Base	Aim of Education	Curriculum Focus	Trends
Perennialism	Realism	To educate the rational person; to cultivate the intellect	Classical subjects; literary analysis; constant curriculum	Great books; Paideia proposal; returning to the liberal arts
Essentialism	Idealism, realism	To promote the intellectual growth of the individual; to educate the competent person	Essential skills (three Rs) and essential subjects (English, science, history, maths and foreign language)	Back to basics; cultural literacy; excellence in education
Progressivism	Pragmatism	To promote democratic, social living	Based on student's interests; involves the application of human problems and affairs; interdisciplinary matter; activities and projects	Relevant curriculum; humanistic education; radical school reform

Reconstructio- nism	Pragmatism	To improve and reconstruct society; education for change and social reform	Emphasis on social science and social research methods; examination of social, economic, and political problems; focus on present and future trends as well as on national and international issues	International education; reconceptualism; equality of educational opportunity
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3.2.5.7 Summary

From the information given above, it is clear that different schools of thought have a profound influence on the structure and nature of a school curriculum. The application of these schools of thought to a curriculum seems to restrict arts education to education by means of arts in pursuing goals such as improving the individual as a societal being. Thus, education in, about and for arts seems to be less important. The researcher does acknowledge the impact of philosophies on education, but becomes sceptical about the degree of influence of these schools of thought on arts education. The reason behind this reluctance is that the values of arts education must be derived from the values of arts, rather than from the general conceptions of the world. Therefore, there is a need to develop systematic theories of arts education that will link up with major philosophies of education so that philosophical systems of arts education can be laid down.

3.3 SECTION C: CURRICULUM MODELS

3.3.1 Curriculum approaches

A curriculum approach according to Ornstein and Hunkins (1993:1) reflects a holistic position or a meta-orientation encompassing the foundations of a curriculum, domains of a curriculum and the theoretical and practical principles of a curriculum. Thus, an approach expresses a viewpoint about the development and design of a curriculum, the role of the learner, teacher and curriculum specialist in the planning, goals and objectives of the curriculum. The following will serve as the curriculum approaches relevant to be presented in this research study.

3.3.1.1 Systems philosophy

This recent school of thought emerged from traditional positivism. According to Laszlo (1972:4, 8), the sciences have so compartmentalised reality that there is no relationship between the different fields. Because the world does not merely exist and is not merely ordered, but is organised into domains and ultimately into the whole, it is necessary to synthesise the knowledge of the scientific discipline into meaningful systems (eg cybernetics, communication). According to Ornstein and Hunkins (1993: 5), the system aspect tends to view various units and sub-units of the organisation in relation to the whole, and in this way all parts are understood as a whole. This led to a systems perspective of the world and human beings, a perspective that gives meaning.

True to its positivistic origins, scientific knowledge remains based on empiricism and the natural sciences. Laszlo (1972: 12-13) describes his approach as the new natural philosophy of the systems world view. This systems view is finding increasing application in many positivistically oriented sciences.

3.3.1.2 The academic curriculum

This approach regards knowledge as the heart of the curriculum. Ornstein and Hunkins (1993:6) call it a knowledge-orientated approach because it attempts to analyse and synthesise major positions, trends, and concepts of the curriculum. The core of the nucleus of such knowledge and the subject matter of teaching are to be found in academic subjects, primarily of an intellectual nature, such as language, literature, mathematics, natural sciences, history, social sciences, and art. The teaching of these subjects develops the learners' minds.

The aim of the academic curriculum is therefore the development of the learners' minds so as to enable them to apply their knowledge to investigate problems. Two popular methods in the academic approach are inquiry and exposition. Problems within its discipline are formulated and then researched. The curriculum can take many forms, for example, selecting main themes around subject matter taken from various disciplines, or teaching disciplines separately, but indicating their interrelatedness.

The objectives of each discipline determine the methods of evaluation. In the human sciences essay-type questions are preferred to multiple-choice questions. In the natural sciences the questions are intended to test not only factual knowledge, but also insight and application of knowledge. Hence evaluation is confined to people achievement (McNeil 1981: 53-66).

3.3.1.3 The humanistic approach

According to this approach, self-actualization is the ideal of curriculum development. The interests of the individual are paramount. The curriculum must provide experiences which offer intrinsic rewards and which will further the child's emancipation and development. Each child has to discover what he or she is and should not be cast in a predetermined mould. The humanistic approach calls for a special emotional relationship between teacher and child (pupil). The teacher has to provide means and

create the situation through which the child learns. Mutual trust is the motivational factor while methods designed to manipulate the child in a particular direction are rejected. Consequent to this approach are curriculum specialists who tend to put faith in the following:

- cooperative learning;
- independent learning;
- small group learning, and
- social activities.

Therefore each child, according to this approach, has considerable input in the curriculum and shares responsibilities with the parents, teachers and curriculum specialists in planning classroom instruction. The humanistic curriculum stresses integration. Pupils must be helped to increasingly integrate their emotions, thoughts and actions. Growth is accentuated, regardless of how it is defined or measured. The humanistic approach evaluates the process rather than the product. The teacher assesses the pupils' reactions through observation or feedback on completion of a particular activity (McNeil 1981: 5-8).

3.3.1.4 The reconceptualist approach

This approach also stresses research, but regards theorising as a creative intellectual and political exercise that should not be used as a basis for prescriptions or empirically testable principles and relationships. Instead it aims at a fundamental reconceptualisation of what constitute a curriculum, how it functions and how it can function in an emancipatory way. Through critical development of conceptual frameworks, it seeks new, more fruitful approaches to the curriculum. This comprehensive development of critique and theory is the distinctive feature of the reconceptualist approach (Pinar 1978: 7).

The reconceptualists endeavour to establish an ideological link between teaching and political, economic and cultural phenomena in the world at large. In addition, they

examine the influence of the hidden curriculum on teaching and learning and of everything that people and teachers reject, omit or redefine. Characteristic of their work is their attempt to point out the weakness of didactic research which fails to see classroom practice as part of society at large with its prevailing political and economic values (Giroux et al 1981:148). Evaluation is introspective and challenging - microscopic scrutiny of the political and economic values underlying the culture of majority and minority groups and the actualisation of these values in the classroom (Giroux et al 1981:235).

The reconceptualistic framework thus incorporates a strong hermeneutic tradition with the accent on subjectivity, existential experience, the art of interpretation and the intentionality to understand human behaviour. There is also a strong political undercurrent (Giroux et al 1981:14).

3.3.2 Different models of curriculum development

In planning a curriculum, one has to consider the aspects discussed above and their implications. Having defined the concept *curriculum* as above, one is left with the fact that a curriculum deals with two interrelated matters, namely:

- sets of questions or topics that serve as an outline or model for the way people think about curriculum, and
- configurations of content to be taught and its several subdivisions.

In order to do educative justice to the above matters, the researcher places curriculum models in two groups, namely: traditional (modern) and new (postmodern) models.

The guiding force of curriculum development resides in the minds, perspectives and conceptualisations of those who teach and those who develop policy for the what, how, and why of teaching. Marsh and Stafford (1988:17) believe that curriculum planning involves making judgements, either individually or collectively, and these judgements in turn depend on preferred value orientations.

With the above orientation in mind, alternative models for curriculum development will be discussed in this study. This discussion will lead to the selection of the most appropriate models for developing an arts education curriculum for South African schools in transition.

3.3.2.1 Traditional/old curriculum models

These are the models which are ahistorical and attach great value to functional knowledge, paying scant attention to analysis of the "hidden" curriculum. The following are the models falling under this group:

3.3.2.1.1 The Tyler Rationale

Ralph Tyler's approach became the most widespread set of topics to guide curriculum design over the past years. This is also echoed by Marsh and Stafford (1988:7-8) when they refer to the impact of Tyler's small book *Basic principles of curriculum and instructions*. Tyler (1949:1) addressed curriculum design in proposing a logical basis for this process according to the four well-known questions:

- "1. What educational purposes should the school seek to attain?
2. How can learning experiences be selected which are likely to be useful in attaining these objectives?
3. How can learning experiences be organised for effective instruction?
4. How can the effectiveness of learning experiences be evaluated?"

Looking at the above questions, one finds that the Tyler approach does not describe how curriculum making actually occurs, but how it ought to occur. The centrality of purposes here is obvious, and Tyler recommends that they be developed with careful attention to philosophical and 'psychological screens'. This means that the four questions represent topics that must be considered for the justification of a defensible curriculum. The substance to be taught must first be defended by clear conceptions of the underlying philosophical assumptions, and secondly, it must be defended by

carefully characterised notions of the nature of learners and how learning takes place. Justification of curricular substance must also be subjected to the careful scrutiny of three sources: subject matter specialists, studies of contemporary life outside school, and studies of learners themselves. It is important that all three of these sources (subject matter, society, and learners) be kept in balance throughout all aspects of design.

The basic topics of the Tyler Rationale are widespread among the artifacts of the curriculum. Teacher's editions to textbooks, lesson plan forms, curriculum guides, methods textbooks and evaluation checklists are but a few of the many places where one can find purposes, learning experience or content, organisation and evaluation (or things reasonably similar to these categories). Moreover, the topics of Tyler's Rationale have spread throughout the world and are widely used in schools of many cultures. Subsequent scholars, too numerous to recount here, have built variations on the Tyler model of curriculum design. Some have made it more behaviouristic than its intent, some have made it a step-wise recipe, and others argue that it is a generic guide to be used alongside other approaches.

Tyler's principles can be represented in four steps, as shown below (Brubaker 1982:22):

Objectives	What educational goals should be attained?
Selecting learning experiences	How can learning experiences be selected which are likely to be useful in attaining these objectives?
Organising learning	How can these learning experiences be organised for effective instruction?
Evaluation	How can the effectiveness of these learning experiences be evaluated?

This approach puts more emphasis on behavioural objectives which, according to Tanner and Tanner (1995:241), are biased towards the linear and almost technological production process. For that reason, this study does not support a linear approach to curriculum development of arts education with the understanding that the setting of objectives should not be separated from the provision of learning experiences.

3.3.2.1.2 Walker's naturalistic design

In the late 1960s and early 1970s, according to Marsh and Stafford (1988:10), Walker conducted a naturalistic investigation of decision-making deliberations of curriculum committees and determined that the phases of their work were not described best by the Tyler Rationale. The argument behind this was that curriculum design proceeds through three phases, namely platform, deliberation and design. In brief, the platform phase consists of the constellation of beliefs, theories, aims, images, procedures, group politics and hidden agendas that participants bring to curriculum planning meetings. At the meetings, participants engage in processes of deliberation to identify relevant information, clarify means and ends, discuss alternatives, weigh consequences and make choices. Walker (1988:239) regards the justification of choices as the heart of the deliberative process. In the reality of institutional life, time limits exist, and when it is time to implement, a design (however complete or incomplete) emerges in practice. Of course, deliberation can continue and refinement of implicit and explicit components of the curriculum can be continued during practice. A central point, here, is that design is more political than rational.

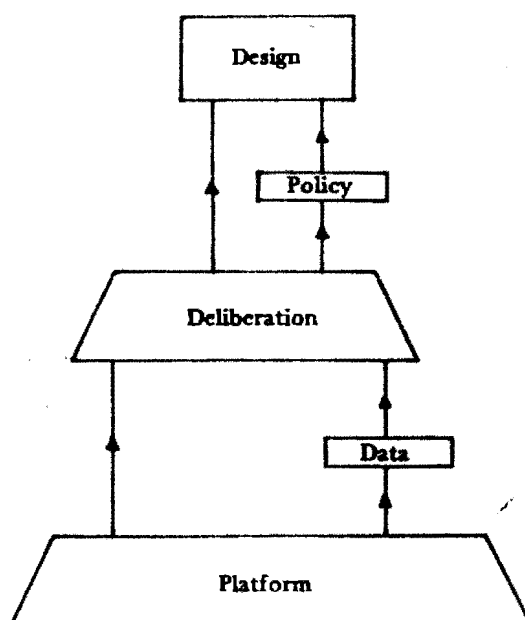
The above information suggested the need to tailor curriculum analysis to particular situations. Therefore, instead of allowing our perception of the curriculum to be guided by a mindset that looks for purposes, learning experiences, organisation and evaluation, the following questions were suggested as the result of the above information:

- What are the significant features of a given curriculum?
- What are the personal and social consequences of a given curriculum feature?
- What accounts for stability and change in curriculum features?
- What accounts for people's judgements of the merit or worth of various curriculum features?
- What sorts of curriculum features ought to be included in a curriculum intended for a given purpose in a given situation?

These open questions enable the curriculum designer to enter an educational situation taking into account preconceived categories of analysis, which could, however, contribute to the insight derived from looking through time-honoured lenses, such as those summarised in Tyler's Rationale.

Supporters of a deliberative stance often make use of the game metaphor, suggesting that the number of pieces in the "curriculum development game" can vary, but, according to Marsh and Stafford (1988:10), the following elements should always be kept in mind: sequencing principles, evaluated outcomes, teacher attitude, activities, other parts of student's curriculum, school facilities, time constraints, teacher training, materials, student ability, societal constraints, legal constraints, financial constraints, educational philosophy, view of society, student interests, objectives, theory of subject, unanticipated outcomes and administrative structure.

On the next page Walker's model is presented as an example:

Walker's (1988:241) naturalistic model

Walker's model is useful for understanding the process of curriculum development but it does not provide any theoretical or practical guidance to the curriculum designer. The crucial question which can be asked is: Can these planning processes occur in curriculum-making activities across all levels and all subjects?

3.3.2.1.3 Rowntree's technological approach

The Rowntree approach is based on educational technology which means the development of a set of systematic techniques and practical knowledge for designing, testing and operating schools as educational systems, in order to devise efficient means of solving practical problems by using a collection of know-how information drawn from various sources, including media research, systems analysis, communication theory, programmed learning, and other fields.

The common aspects in this kind of approach is the usage of terms such as cybernetics (study of control systems) and iterative (repeating a process). Thus, the following steps can be deduced from the curriculum models of most educational technologists:

- Specify the objectives (this is of paramount importance).
- Design the learning in accordance with the performance criteria.
- Evaluate the learning by means of criterion-referenced evaluation in order to confirm whether satisfactory performance levels have been achieved.
- Improve the learning.

According to Marsh and Stafford (1988:14-16), the revision element permeates all the stages and the order of the stages is not fixed. This approach seems to be partly descriptive and partly prescriptive in nature. The above steps are analysed below:

- Step one – specify the objectives

[Appropriate objectives are gleaned from the backgrounds, interests, attitudes, and skills of the learner group.]

- Step two – design the learning

[Objectives must be carefully analysed to prescribe appropriate learning sequences, and then matched with appropriate teaching strategies.]

- Step three – evaluate

[Because the learning experiences are all specifically designed for efficient achievement of the objectives, in cases where learners do not achieve certain objectives the fault lies with the design of the learning experiences and not with the learners.]

- Step four – improve

[continual revision at all stages.]

The biggest problem with the educational technology approach is, according to Marsh and Stafford (1988:14), the fact that educational technologists do not provide the value judgements used for deciding which objectives to select for an efficient education system. On this basis, this study does not support a technological approach although it is important to improve learning as far as possible effectiveness and efficiency are only of value within the context of appropriate objectives.

3.3.2.1.4 Wheeler's cyclical model

While basing his model on the four questions of the Tyler Rationale, Wheeler (1967:30) replaces the linear approach to curriculum development with an explicit cyclical one. His curriculum cycle has five phases:

- Selecting aim, goals and objectives.
- Selecting learning experiences calculated to help in the attainment of these aims, goals and objectives.
- Selecting content (subject matter) through which certain types of experience may be offered.
- Organising and integrating learning experiences and content with respect to the teaching-learning process within the school and classroom.
- Evaluating the effectiveness of all aspects of phases 2, 3 and 4 in attaining the goals detailed in phase 1.

The phases are related and interdependent, and combine to form a cyclical process so that, over time, the final phase affects the initial one. The study recognises the cyclical nature of curriculum development.

3.3.2.1.5 Transmission

Consequent to the above traditional models is the transmission perspective proposed by Miller and Seller (1985:5), who prefer to use the term meta-orientation as they seek to indicate the connection between curricular practices and the philosophical, psychological and social contexts that shape them.

The transmission perspective is the most traditional perspective on teaching and learning. Pupils are expected to master knowledge, especially textbook knowledge, and to acquire basic skills and values so as to be able to function in society. Curriculum planning takes place in terms of a mechanistic concept of human behaviour. The transfer of facts from teachers to pupils amounts to one-way communication.

Miller and Seller (1985: 56) provide the following description of the philosophical, psychological and social foundations or orientations of this perspective.

"Context: This position reflects an atomistic paradigm in which reality is broken down into distinct, separate elements. It is philosophically allied with an empiristic world view, psychologically allied with behaviourism, and politically allied with the conservative economy and theory, laissez-faire capitalism, which is characterized by an atomistic view of economic and social activity.

Aims: Mastery of school subjects and inculcation of students in social norms are the major goals of this position.

Learning Experiences: Students are expected to learn facts and concepts associated with the subject and to master certain key skills. The learner is viewed as acting in a passive mode in which he or she merely responds to a structured learning situation. They also are expected to adapt to the school's academic, social, and disciplinary framework, and in this way, to absorb the norms that are predominant in the culture.

Role of the Teacher: Teachers in this position tend to play a directive role in the learning process. Instruction in this position is often didactic with students responding to teacher initiatives. In C.B.E and mastery learning, the teacher plans and sequences the material so that the student can proceed through the units at his or her own pace. In mastery learning, the teacher must also be involved in diagnosis and feedback to students so that learning is facilitated.

Evaluation: Evaluation often focuses on traditional achievement tests to indicate how a student has mastered a particular subject. However, in mastery learning, formative evaluation plays a major role, which allow deficiencies in student learning to be corrected."

3.3.2.1.6 Summary of characteristics of traditional/old models

These models reflect the following characteristics:

- They are described as transmissional models.
- They are prescriptive in nature.
- They put more emphasis on objectives.
- They are product-orientated models.
- They are based on linear hierarchy of aims/goals/objectives.
- They focus on facts.
- They present non-integrated disciplines.
- They are fundamentally bureaucratic and emphasise procedures.

3.3.2.1.7 Evaluation from a paradigmatic perspective

The approaches and models mentioned above are completely influenced by the modern paradigm. This paradigm supports and provides the frame of reference for traditional education which puts more emphasis on the transmission of facts. Education is approached with a view to transmit knowledge and to indoctrinate students, producing a fixed mindset in the students. This is echoed by Meier (1985:596), who states that "Our everyday language and metaphors are built on a kind of prototype of schoolhouse

and classroom, with all its authoritarian, filling-up-the-empty-vessel, rote-learning assumptions."

The above assertion is an indication of how a modern paradigm influences the way in which teaching and learning are approached. This shows a fixed and unaltered type of curriculum where there is no room for a hidden curriculum. Therefore, a modernist view imposes so-called boundary conditions. The system is in equilibrium and closed, preventing constant inputs from the outside, which then leads to static degeneration.

The modern paradigm and structuralist approach have given rise to the following beliefs:

- that change is uniform, incremental and follows a linear sequence;
- that for every effect there is an a priori cause since people live in a closed mechanistic universe;
- that time is cumulative, linear and sequenced, and
- that individual atoms are arranged in linear order and form larger building blocks.

The above views suggest that modernism puts more emphasis on "right reasoning" and scientific knowledge, which leads to a techno-rationality full of scientism. Accordingly, the status of education is reduced to strict procedures which violate flexibility.

3.3.2.2 New models of curricula

Recently developed models stress a process view rather than the traditional product view. This affords a new view in education and curricula, as well as understanding of the reality. Such models reject positivism, reductionism and the linear causality of modernism and support the view which purports curriculum as a process rather than a product. These models mirror the curriculum in terms of transformational and postmodernist understanding. A discussion of these models follows.

3.3.2.2.1 Reimer's total curriculum approach

Reimer's model (Reimer 1989:151-162) of the total curriculum gives some indication of how complicated the curriculum planning process is. The model identifies seven interacting phases in the school curriculum, with each school subject, at each level of schooling, being understood in terms of these seven phases. The first three phases establish the curriculum's theoretical or reflective foundations, while the second three phases operationalise these.

The first three reflective phases are as follows:

- In the value phase of the curriculum, both the specific culture and the subject are considered, that is, a philosophical foundation of the curriculum.
- The conceptualised phase conceptualises the underlying philosophy of education in terms of real world issues addressed in the process of education. This phase is concerned with actuating the selected philosophy through psychology, child development, arts education and the nature of the subject.
- In the systematised phase the curriculum content is sequenced. Thus, the nature of the subject is considered, decisions are made about which aspects of the subject are most important, and the learnings sequenced within and across each year of schooling.

The second three operationalising phases are as follows:

- The interpreted phase represents the interface between theory and practice in which individual interpretations alter the original curriculum significantly.
- In the operational phase the concern is the interaction between educators and learners. Thus, all the professional aspects of teaching are funnelled through the personality, values, beliefs, human potentials and human limitations of the teacher.
- The experienced phase concerns the learner and how the learner experiences the content of the curriculum presented by the teacher.

The seventh phase:

- The seventh phase, the expectational phase, concerns what people involved in education and society as a whole expect from the curriculum. These expectations are particularly influential on the other six phases of the curriculum, and are subject to change (Reimer 1989:151-152).

Reimer's model provides the basis according to which a curriculum can be developed with explicit inclusion of values, experienced and expectational phases which distinguishes it from other models. The only problem about this approach is that theorists develop a curriculum plan which teachers are expected to implement faithfully without having been involved in its drafting, and as such this study does not support such a product perspective on curriculum development contained in the model.

3.3.2.2.2 Elliott's practical music curriculum making

Practical curriculum making opposes curriculum doctrine by placing the teacher-as-reflective-practitioner at the centre of curriculum development. The procedure proposed by Elliott (1995:254-289) involves moving from general curricular decisions to specific decisions-in-action (and back again) in a four-stage process:

- Orientation to the music teaching-learning situation
- The development of critically reasoned perspectives on each of seven curriculum commonplaces and their interrelations:
 - aims
 - knowledge
 - learners
 - teaching-learning processes
 - teacher(s)
 - evaluation
 - learning context

The result of this orientation is curriculum-as-praxis.

- Preparation and planning of music teaching and learning based on the orientation and related to individual teaching situations

The use of a seven-point approach to preparing and planning the music curriculum-as-practicum entails:

- deciding on the kinds of music making that learners will pursue;
 - deciding on (a) the musical practices and (b) the musical changes;
 - deciding on the components of musicianship that learners will require;
 - deciding on teaching-learning goals;
 - reflecting on alternative teaching-learning goals;
 - reflecting on alternative sequence, and
 - deciding on how to assess and evaluate learners' developing musicianship.
- Teaching by thinking-in-action in relation to the orientation, preparation, planning and the contextual demands of the own teaching situation.

The music educator acts as a musical mentor who inducts learners into cultures by example. Central to the success of the musical practicum is the music educator's own commitment to acting as a musical mentor. This is the most important stage of the curriculum-making process.

After evaluating the first three stages of curriculum making the following remarks are applicable. Educators improve and renew the teaching-learning process by taking all the curriculum commonplaces into consideration. Elliot's approach seems appropriate for micro-level curriculum development in individual situations. However, curriculum developers must also consider meso-level curriculum development (at the level of provinces) and macro-level curriculum development (at national level). It is not possible to apply Elliott's model at such higher levels of abstraction.

To enable practical curriculum making at micro level, curriculum developers at meso and micro levels must provide for teacher involvement in their work. The reason for providing the above approach is to make the reader aware that music is part of this

study and can be approached aesthetically like any other art form. However, Elliott's praxial philosophy neglects the formal elements of music and arts education in general. The danger is that any one who applies the praxial approach may concentrate on the acquisition of artistic skills to the extent that one may be unable to do justice to the formal elements of arts experience.

3.3.2.2.3 Transaction and transformation

According to Miller and Seller (1985:6-8), curriculum development is understood as an ongoing process and, for that matter, there are two perspectives which mark the end of a traditional model. These perspectives are explained below:

▪ **Transaction**

This transaction perspective emphasises curriculum strategies which facilitate cognitive problem-solving skills with which knowledge may be constructed. It is more widely applied in social contexts within the framework of the democratic process. The development of the cognitive skills within academic disciplines is another objective. Miller and Seller (1985:110) provide characteristics which can be presented as follows:

- *Context*: The transaction perspective is most clearly represented in the work of John Dewey, whose thinking about interaction between the person and the social environment is central to this position.
- *Aims*: The goal of curricula based on this perspective is to develop rational intelligence in general and complex problem-solving skills in particular.
- *Learning experience*: Inquiry and problem-solving skills are stressed. Within the framework of an academic discipline an experience can occur when students pursue inquiry and develop skills.
- *Role of the teacher*: The duty of the teacher is to develop student inquiry skills. Thus the teacher facilitates the stimulation of inquiry with questions and probes how students think, approach problems and be able to listen to their reasons and thinking processes.
- *Evaluation*: This type of orientation evaluation focuses on the student's

acquisition of complex intellectual frameworks and skills as well as social skills that are important in a democratic context.

■ Transformation

This orientation concentrates on skills which can be used to bring about personal and social changes. The authors (1985:167) provide characteristics which can be summarised as follows:

- *Context*: This meta-orientation is rooted in an ecological paradigm that acknowledges the interdependence of phenomena.
- *Aims*: Self-actualisation, self-transcendence, and social involvement are the principal goals of this orientation.
- *Learning experiences*: It focuses on integration of physical, cognitive, affective and spiritual dimensions, and as such the curriculum tends to centre around learning experiences that focus on interdisciplinary activities. In this way, disciplines are connected in order to give a meaningful existence of such disciplines.
- *Role of the Teacher*: Teachers are encouraged to work independently, and tend to see life as a process of being and becoming. They also should make links with the community, which will, in turn, facilitate student contact with the community.
- *Evaluation*: Evaluation is more of a conventional mode that focuses on skill and subject mastery. The emphasis is on informal experimental forms of evaluation, including self-evaluation, feedback from peers and the teacher and student interaction with teachers in critiquing the curriculum.

3.3.2.2.4 Doll's postmodern model

This model is concerned with mega-paradigmatic changes that postmodernism has brought to all the disciplines which affect the field of curricula and a new sense of educational order that has emerged. According to Doll (1993:3), this new order is more

complex, pluralistic, and unpredictable. In this way, it suggests that a curriculum cannot be viewed as a set, a priori, course to run, but should be viewed as a passage of personal transformation.

According to Doll (1993:151-183), a postmodern curriculum model should have the following characteristics:

- *Richness*: It provides depth to a curriculum, creating layers of meanings, thus giving multiple possibilities or interpretations. A curriculum needs to have the right amount of indeterminacy, anomaly, chaos, disequilibrium, dissipation and lived experience. Therefore richness can be developed through dialogue, interpretations and hypothesis proving.
- *Recursion*: This is the process of reflecting on one's work, to explore, discuss, inquire into both one's self as meaning maker and into the text itself in an ongoing transformative process. The aim is to develop competence, thereby developing the ability to organise, combine, inquire and use something in a heuristic way.
- *Relations*: This refers firstly to pedagogical relations within a curriculum's structure which enrich the curriculum. It also refers to cultural relations within which a curriculum is embedded. The interrelatedness of a curriculum is brought to the fore by this characteristic.
- *Rigour*: It means the conscious attempt to be aware of alternatives, relations and connections, and to ferret out assumptions. This keeps a transformative curriculum from falling into either rampant relativism or sentimental solipsism. Indeterminacy is mixed with interpretation, and negotiation should take place between these assumptions so that the dialogue may be meaningful or transformative.

The above model postulates a curriculum as the language of development, dialogue, inquiry, and transformation. This shows a great shift from the Tyler Rationale discussed above. This model privileges the open-ended process and promotes interactionism and non-linear transformation.

3.3.2.2.5 Summary of characteristics of the models

The DOE (1997:7) provides a description which can be used to describe new approaches / models in general. The features are:

- active learners;
- assessment on an ongoing basis;
- critical thinking, reasoning, reflection and action;
- an integration of knowledge;
- learning relevant and connected to real-life situations;
- learner-centredness;
- opening learning programmes allowing teachers to be innovative and creative in designing programmes;
- emphasis on what the learner becomes and understands;
- flexible time-frames and curriculum, and
- based on transformation and praxial curriculum making.

3.3.2.2.6 Evaluation from a paradigmatic perspective

The approaches and models mentioned above fall under the new perspective which is based on holistic scientific and information-technological approaches. Education is approached with the view to transcendence and transformation, learning throughout life, thereby producing an open mindset in the learner.

The postmodern, post-structuralism and deconstruction put emphasis on flux, randomness, multiple interpretations, variance, indeterminacy and fluid relationships. These are concepts which indicate a shift of emphasis from strict procedures to flexibility. A curriculum is no longer defined in terms of fixed and closed-ended systems of ideas, but something that has meaning and represents real life. It is a process of giving meaning to things people see in their everyday lives. Amongst other things, the new mindset urges students to think about paradoxes, conflicting philosophies, the implications of their beliefs and actions. A curriculum belonging to this mindset displays

the following:

- it encourages innovation;
- education becomes a lifelong journey;
- it encourages the process of learning to learn;
- it encourages creative thinking and self-discipline, and
- rests on the interdisciplinary nature of subjects.

The above information shows how transformative and constructive the postmodern curriculum is in this educational dispensation. It promotes critical thinking and has many points of entry into the learning situation. The curriculum becomes the life-world in which the learner finds himself or herself. It is context based.

3.3.3 Summary

The basic problem with a curriculum as a whole is the lack of probing basic premises. It is essential to start by critically analysing one's own viewpoint in order to determine the theoretical basis underlying it. This methodical approach should prevent the ideologising of opinions. It should be applied to Tyler and his counterparts, their naturalistic and behaviouristic anthropology, their functionalist approaches to scientific disciplines and many other orientations discussed above. The point this researcher would like to raise is: do we dare reduce life and reality to the purely practical realm and scientific truth to its utility in life's situations and experiences?

Despite the negative side of some of the approaches and models, the underlying philosophies give a foundational approach to education and arts education in particular. However, South Africa's history warns against the harm that ideological imposition on education can cause. The mistakes of the past cannot be repeated. Those approaches and models which emphasise the modernist view of education and curricula are outdated and this should be replaced by deconstructed, post-structuralist and postmodernist views of reality, education and curricula. Some of the above philosophies reduce curricula to subjects perceived to be more academic than others,

thereby marginalising subjects such as arts. A clear understanding of the value of the curriculum and arts education in particular is of great importance in this study.

What becomes evident from the above discussion is that certain models and approaches are said to be representing the old paradigm, that is, modernism, while others are representing the new and emerging paradigm called postmodernism. Thus, the objective model of curriculum development cannot be absolutised at the expense of this new approach to education and teaching, that is, postmodernism and its allies, such as deconstruction and post-structuralism. These signify a radical change in education and the understanding of the curriculum.

This study will therefore adopt the meaning of *curriculum* as a deconstructed, post-structuralist and postmodern text, involving the development of a text in process.

3.4 SECTION D: THE SOUTH AFRICAN MODEL

3.4.1 South Africa's transformational curriculum development model

After the ushering in of the new democracy in South Africa, educational matters such as curriculum development became necessary. This was evidenced by the release of a discussion document entitled *A curriculum model for education in South Africa* (CUMSA 1) by the CHED on 20 November 1991. This was followed by the revised version of the proposed model (CUMSA 2) in July 1994.

Looking at the above efforts of the government, one finds the willingness of the government to eradicate the legacy of the apartheid education dispensation. In all these documents, the common denominator remains the same, that is to implement a broad fields curriculum design which will be relevant to the transforming society. This necessitated a paradigm shift from the apartheid ideology curriculum to a more relevant and transformational curriculum for schools. This mindset is detailed in the official document entitled *Curriculum 2005*, which was released in 1997 by the Department of

Education and reflects the current approach in South Africa.

In May 2000 a Review Committee presented an analysis and evaluation of Curriculum 2005 and its implementation. It was published as *A South African curriculum for the twenty first century*.

The recommendations in the mentioned Report do not invalidate the purpose of this study. Recommendations with regard to the structure of Curriculum 2005 intend to put a less complex structure on table. Since the design is in a developing stage the original structure of Curriculum 2005 still applies to this study. It is expected by the researcher that his proposals and recommendations will be of equal value for the envisaged redesigning/alterations to Curriculum 2005.

3.4.2 Curriculum 2005 - theoretical background

In the Report the background to Curriculum 2005 is explained briefly. According to this information (Report 2000:27-29) three distinctive origins are distinguished:

- A philosophy of learner-centred education
- Outcomes-based education
- An approach to the integrated and non-disciplinary division of knowledge.

Some brief remarks should be given.

- Learner-centred education

From the paradigmatic perspective in this study it should be evident that learner-centredness is a result of a shift from the modern paradigm's transmission and teacher-centredness towards the postmodern paradigm's transformation, which emphasises that education is in fact a process devised for the learner's benefit. Some traits from progressive education and perhaps humanistic psychology are discernible.

- Outcomes-based education (OBE)

Spady, in his two publications (1982, 1988), views curriculum selection as an

amorphously conceived process in which committees select packaged textbook series covering a variety of material. Upon selection, this series effectively becomes a curriculum in and of itself. This hypothetical series may or may not meet the learning needs of critical students in each subject or grade. The end result is an ill-defined curriculum only loosely tied to the skills which are critical for students to master. This shapeless heap of knowledge is then subjected to the same time constraints mentioned previously. Students and staff are subjected to the pressure of staggering through this curricular morass in a quick and standardized fashion. Few teachers would deny the pressure of having to "get to the end of the book" by year's end.

Thus, whatever learning takes place is dictated by an ill-defined curriculum, and the pace at which the material is covered is driven by the calendar, rather than the students' need. The system becomes "input driven" rather than "outcomes based" or results oriented. What then does OBE mean?

According to Spady and Marshall (1991:70-90), OBE is based on three basic premises namely:

- All learners can learn and succeed.
- Success in learning breeds further success.
- Schools and teachers control the conditions that determine whether or not learners succeed.

King and Evans (1992:73-75) are of the opinion that OBE in the first place emphasises the importance of a philosophy based on the assumption that all students can learn and succeed, success breeds success, and schools control the conditions of success. Secondly, in the design of what is to be taught, all decisions are driven by the vision of "what the students should be able to do" upon completion of various milestones: before a curriculum is developed, the expected learner outcomes must be known so that the curriculum objectives can be aimed at accomplishing them. Thus, rather than objectives derived from content or textbook outlines, objectives (outcomes) should be based on desired changes in the learner.

In the third instance, upon completion of the learner outcomes, both core and extended curricula are developed. The core curricula is the focused curriculum which every student is expected to learn, based on the learner outcomes. The extended curriculum exists for students who master the core curriculum more quickly. They are then given "extensions" or "enrichments" of the core curriculum, while their slower learning peers are given additional opportunities to master the core curriculum.

According to this approach, the process of curriculum design begins by establishing what competencies are needed to enable the learner to be successful in life. In order to achieve this, the outcomes-based programmes should include the following:

- a clear statement of outcomes
- a clear set of extension outcomes
- a detailed specification of prerequisite
- a set of learning outcomes
- plans for several teaching strategies
- plans for guided practise sessions
- resources and teaching techniques to master the outcomes.

The aspects mentioned above are supported by the assertion made by Spady (1994:20) that outcomes relate to what the learner should be able to do (demonstrate) and to the content area or scope of the learning involved in developing the ability. This approach further suggests that curriculum design should be based on:

- human resource development
- relevance
- learner centredness
- integration
- the principles of differentiation, redress and learner support
- critical and creative thinking
- flexibility
- progression
- quality assurance.

In conclusion, Spady (1994:18) adds that outcomes are high-quality, culminating in demonstrations of significant learning in context, that is, demonstration takes place in a relevant context and must be the result of significant learning based on significant content.

- An integrated and non-disciplinary division of knowledge

This third principle of the theoretical background illustrates the influence of developments in the field of epistemology which was already touched on in Chapter 2. The principle underlines the issue of subject-integration which is one of the important issues in this study and will receive further attention in Chapter 4.

3.4.2.1 Some critical remarks about OBE

New perspectives should never be accepted without reservation about possible shortcomings or even misconceptions. The OBE perspective indicates new possibilities on understanding and analysing education and learning, which is to be welcomed. Nevertheless, critique is an essential scientific tool and, in this spirit, the following critical remarks are presented:

Without proper awareness of different processes, the model or approach can lead to a strict linear way of curriculum design and application in the educational practice.

According to DoE (1996:16), the following dangers are identified:

- ignoring of long-term goals;
- fragmented and irrelevant learning programmes due to too much flexibility;
- reducing outcomes to narrow statements of measurable behaviour.

Jansen (1997:4-10) critiqued the outcomes-based education approach in the following way:

- The language of innovation associated with OBE is too complex, confusing and at times contradictory – thus, to understand the concept of outcomes requires understanding of competencies, unit standards, learning programmes, curriculum, assessment criteria and curriculum frameworks, to name but a few;
- OBE as curriculum policy is lodged in problematic claims and assumptions about the relationship between curriculum and society, and there is no shred of evidence that altering the curriculum will necessarily influence change in national economies;
- It is based on the flawed assumptions about what happens inside schools and how classrooms are organised, and may need highly qualified teachers;
- This approach offers an instrumentalist view of knowledge, a means-ends OBE stance that violates the epistemology of the structure of certain subjects and disciplines;
- It trivialises curriculum content even as it claims to be a potential leverage away from content coverage which besets the current education system.

On the basis of the above information, the researcher therefore assumes that the approach needs further consideration and that certain concepts are to be clarified for most teachers to implement. However, the approach indicates a change of mindset in education and particularly in curriculum development.

3.4.3 Curriculum 2005 - the structure

3.4.3.1 Learning areas

Based on the above philosophical assumptions of outcomes-based education, the Department of Education (DoE) developed new learning frameworks and learning programmes. The following are the learning areas proposed in the **Curriculum 2005** document:

- language, literacy and communication
- human and social sciences

- technology
- natural sciences
- mathematical literacy, mathematics and mathematical sciences
- arts and culture
- economic and management sciences
- life orientation (DoE 1997b).

Each learning area developed specific outcomes for its area.

The learning areas relate to the critical outcomes and derive from SAQA's twelve fields of learning. The rationale clarifies:

- Why the learning fields are seen as important to include in the curriculum;
- What constitutes the essential elements of the learning fields; and
- How the learning fields contribute to the achievement of critical outcomes.

3.4.3.2 Critical outcomes

Critical outcomes are the broad, generic cross-curricular outcomes concurring with the Constitution of South Africa and that are adopted by SAQA (the South African Qualifications Authority). These outcomes will ensure that learners gain the skills, knowledge and values that will allow them to contribute to their own success as well as to the success of their family, community and the nation as a whole. There are seven critical outcomes proposed by SAQA, with an additional five outcomes that support development. The following outcomes are proposed:

Learners will:

- Identify and solve problems and make decisions using critical and creative thinking.
- Work effectively with others as members of a team, group, organisation and community.
- Organise and manage themselves and their activities responsibly and effectively.
- Collect, analyse, organise and critically evaluate information.
- Communicate effectively using visual, symbolic, and/or language skills in various

modes.

- Use science and technology effectively and critically showing responsibility towards the environment and the health of others.
- Demonstrate an understanding of the world as a set of related systems by recognising that problem solving contexts do not exist in isolation.

The following five can be added:

- Reflecting on and exploring a variety of strategies to learn more effectively.
- Participation as a responsible citizen in the life of local, national and global communities.
- Being culturally and aesthetically sensitive across a range of social contexts.
- Exploring education and career opportunities.
- Developing entrepreneurial opportunities.

3.4.3.3 Specific outcomes

These outcomes refer to the specification of what learners are able to do at the end of a specific learning experience. This includes skills, knowledge and values which inform the demonstration of the achievement of an outcome or a set of outcomes. The focus of outcomes-based education and training is the link between the intentions and results of learning, rather than a listing of contents to be covered within a learning programme. In each learning area a set of specific outcomes describes what learners will be able to do at all levels of learning. The differentiation between different phases of learning are to be addressed by different levels of complexity in the processes during which learners demonstrate the outcome.

3.4.3.4 Assessment criteria

The assessment criteria provide evidence that the learner has achieved the specific outcome. The criteria indicate, in broad terms, the observable processes and products of learning which serve as culminating demonstrations of the learners' achievement. The assessment criteria are derived directly from the specific outcome and from a

logical set of statements of what the achievement could or should look like.

The assessment criteria are broadly stated and so do not themselves provide sufficient details of exactly what and how much learning marks an acceptable level explained and detailed in a range statement. The assessment criteria provide a framework for assessment, while the range statement fleshes out the substance of what assessment will be applied to.

3.4.3.5 Range statements

Range statements indicate the scope, depth and level of complexity and parameters of the achievement. They include indications of the critical areas of content, processes and context with which the learner should engage in order to reach an acceptable level of achievement. The range statements provide direction, but allow for multiple learning strategies, for flexibility in the choice of specific content and process and for a variety of assessment methods.

The range statements have the additional function of ensuring that balance is maintained between the acquisition of both knowledge and skills and the development of values.

The range statements should also describe the broad contexts of learning. It should provide broad indications that guide the choice of a range of methodologies, and teaching and learning strategies that will support the achievement of outcomes.

3.4.3.6 Performance indicators

There is a need to provide much more detailed information about what learners should know and be able to do to show achievement. It needs to be ensured that learners have formed opinions and assumed values through their learning. Because the outcome is the culmination of the learning process, there is a need to provide learners with indicators by which they can plan and measure their progress towards the achievement of the outcome.

Performance indicators provide the details of the content and processes that learners should master, as well as the details of the learning contexts in which the learner will be engaged. This will provide practitioners and learners with a breakdown of the essential stages to be reached in the process of achieving the outcome. Performance indicators will help in the planning of the learning process, the tracking of progress and the diagnosing of problems. The problem indicators will show the level of achievement that the learner finally achieves. They will allow assessment of whether the learner has achieved the outcome or not. They will also allow statements to be made about the quality of the achievement.

3.4.3.7 Learning programmes

Learning programmes are the vehicles through which the curriculum is implemented at the various sites of learning. They are the sets of learning activities in which the learner will be involved while working towards the achievements of one or more specific outcomes.

3.4.3.8 The implications of this new school of thought on curriculum development

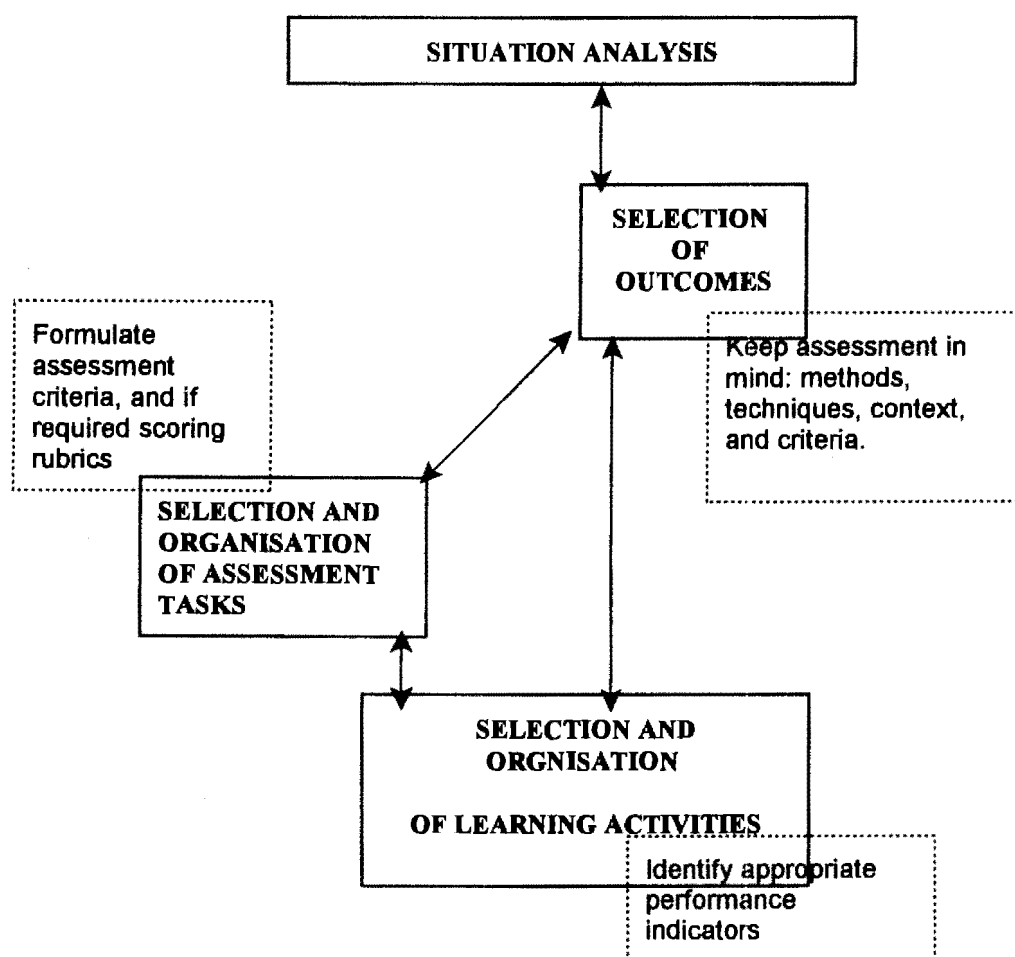
With Curriculum 2005, there is a paradigm shift from:

- objectives-based learning to outcomes-based learning;
- passive acceptance to active involvement by learners;
- examinations as the main instruments of evaluation to continuous assessment;
- compartmentalising knowledge to integrating the different types of knowledge;
- what the teacher wants to achieve to what the learners understand; and
- constrained time-frames of learning to self-paced learning.

Thus, OBE is learner-centred, results-oriented and based on the belief that all learners can learn. It is therefore required that learners have to interact with information and derive or create knowledge for themselves.

3.4.3.9 A proposed model

The researcher presents the following suggested diagram of an OBE model which could be implemented for curriculum design:



3.4.3.10 Summary

The above information shows that curriculum development is seen as a process and not as a product by a specific group of people with higher authority than others. Thus, the development of a curriculum is found to be in the hands of all the stakeholders in education. The study has however moved curriculum development from a product-centred approach to competency-based or outcomes-based education. Such a view, which stresses context, meaning-making, action and reflection, would seem to suggest the need for integration of content, process and product. The researcher would like to propose that a curriculum that is competency-based and competency-directed in the light of the definition of the outcomes-based approach, is the 'best-fit' with the praxial approach mentioned above. The researcher will relate the above models to the development of arts education as a discipline to be studied. Therefore, the outcomes-based approach will be used as it gives latitude to teachers, parents, students and other stakeholders in education to participate freely. It is however assumed that prescriptive approaches should be replaced by descriptive approaches. In the view of the researcher, effectiveness and efficiency only make sense within a context of appropriate and well-defined goals. As such, a cyclical, dynamic and interactive type of curriculum is welcomed in this study.

3.4.4 Curriculum design: integration of subjects/disciplines

South Africa has entered exciting times of change and a new political dispensation has opened up opportunities for change in education. Although the education system is currently still being structured, there have been developments that point to the most important changes which are under way. One of the most important initiatives in the curriculum policies is the integration of subjects. Cross-curricular teaching seems to be an important part of this approach where clustering of subjects takes place. This type of approach has been mentioned frequently in the government documents like those

from the Department of National Education (1991:32) and the Department of Education (1994:20).

Curriculum design concerns the manner in which a curriculum is set up. The understanding in this section is that a curriculum is best understood in terms of integration as this affects the subjects under discussion in this research study. In the words of Jacobs (1989:3-5), the following reasons are given why there is a need for the intensifying of the curriculum:

- the need for relevance of course work for the learners' lives out of school;
- the need to accommodate more knowledge in the curriculum; and
- the negative effect of fragmented learning schedules on the learners.

The above arguments are supported by the views of Fogarty (1991:xiii) who contended that there are three distinct dimensions of curriculum integration, as outlined below:

- a horizontal dimension which represents the breadth and depth of learning in a given discipline;
- a vertical dimension which represents the integration and revisiting of content as a learner progresses through a learning programme; and
- a cyclical dimension which represents the integration of skills, themes, concepts and topics across disciplines.

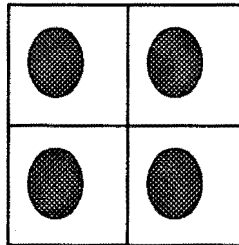
From the information provided above, one can deduce that integration involves a number of aspects. The following are the forms of integration as depicted by Fogarty (1991:62):

3.4.4.1 Integration within single disciplines

In this first category of integration, the emphasis is on the revisiting of the content as the learner progresses from one step to the other. The logical progression of the learning content is very important. This form of integration is characterised by:

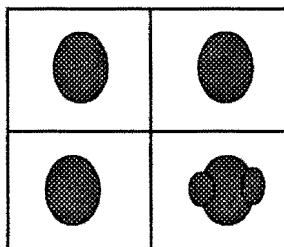
- The fragmented model

This model implies that teachers still use the traditional subject-based way of teaching. The need to recognise the links between subjects is very important, thus, the applicability of one knowledge to other instances is encouraged. The following diagram explains this:



- Connected teaching model

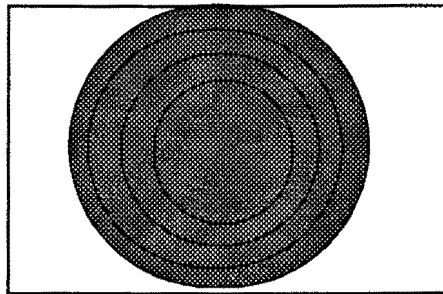
This model implies that teachers still teach in a subject-oriented way, but relate concepts from one to another. These may be found in the teacher's own subject or in other subjects. The diagram below explains this:



- Nested teaching model

This model implies that the teacher teaches a certain topic through which he/she can attempt to teach other different skills. By this, a teacher can use certain subjects to

better advantage for teaching certain skills. More understanding of this model is exemplified by the diagram below:

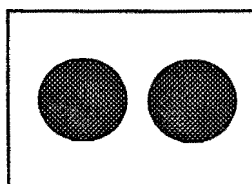


3.4.4.2 Integration across several disciplines

This type of integration puts more emphasis on knowledge across many disciplines which can be brought together in order to advance certain outcomes in teaching. Thus, subjects are clustered together in terms of learning areas. Different models are described below, illustrated by diagrams.

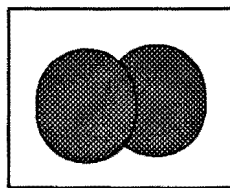
- **Sequenced teaching model**

With this model, a teacher uses one form of knowledge from one subject which can be used by another teacher in another subject as a follow-up lesson. Therefore, topics or units of study are rearranged and sequenced to coincide with one another.



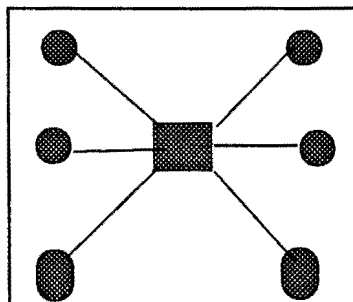
- Shared model

This is the model which allows teachers to use the same concept for different subjects in the same way. When doing this, they can among themselves make a team in order to share ideas. This type of curriculum design allows teachers to explore ideas and become creative in thinking. Thus, shared planning and teaching take place in two disciplines in which overlapping concepts emerge as organising elements.



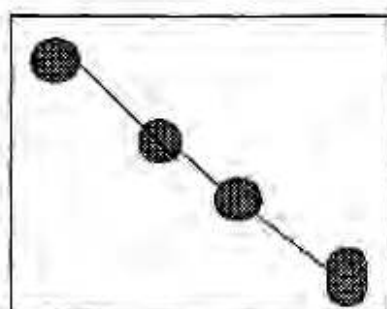
- Webbed model

In this model, one theme is used to teach through different subjects. In other words, different subjects can be clustered together using one theme, or one theme of study can be used for teaching through various subjects. In short, after a fertile theme has been webbed to curriculum content and disciplines, different subjects use the theme to sift out appropriate concepts, topics and ideas.



- Threaded model

Here a certain skill is threaded through various subject disciplines. In other words, a skill in one subject can be threaded to another subject or subjects: for example, the literacy skill in languages can be used in the arts subjects. Thus, thinking, social, multiple intelligences, technology and study skills are threaded through the various disciplines.



- integrated model

In this model, subjects are clustered or combined for common themes or patterns, and these patterns are then taught by various subject teachers. These subject teachers can decide to promote reading skills in their various subjects. Alternatively, one teacher can combine subjects of the same learning area to be taught as one subject, especially in lower classes. Furthermore, the disciplines coalesce around problems, and this encourages the teacher and learners to cooperate in an educational enterprise even though their levels of knowledge are not the same, as argued by Margetson (1993: 43-47).



3.4.4.3 Criteria for successful curriculum integration

According to Ackerman (1989:25-33), the following are sets of criteria for a successful curriculum design:

- Intellectual criteria
 - Validity within the disciplines where the concepts identified must not merely be related to the subjects, but be important to them.
 - Validity for the disciplines where the multidisciplinary approach must enhance the learning of the discipline-based concepts.
 - Validity beyond the disciplines where learners must learn not only the usual concepts, but also valuable interdisciplinary concepts.
 - Contribution to broader outcomes where integrated curricula should potentially contribute to the development of desirable intellectual dispositions and to the development of the person.

- Practical criteria
 - "Nuts and bolts" where there must be sufficient time, money and a specific schedule.
 - Political support where important individuals and groups must support the approach.
 - Personal concerns where teachers must deal with the effort required, anxiety and vexations.

From the background given above, Jacobs (1989:2) argues that interdisciplinary courses are often faced with problems in content selection, such as *potpourri* (i.e. interrelated and combined disciplines) and *polarity* (i.e. loose entities of subjects or discreet disciplines), and for such a curriculum design to be effective,

- programmes must have carefully conceived design features, and
- they must include both discipline-field-based and interdisciplinary experiences.

This study recognises the importance of the various approaches mentioned above: however, the integration should not destroy the integrity of arts education as a discipline of study. It therefore encourages the clustering of subjects on the basis of learning areas designed for each field of study. All this must be done after the intellectual criteria have been met.

3.4.5 Multicultural education

With the need for educational equity and for the development of the full potential of all students in South Africa regardless of race, culture, ethnicity, class and sex, multicultural education is gaining prominence as a replacement of monocultural education.

The general features of multicultural education are summarised as follows by Lemmer and Squelch (1993:4-5):

Multicultural education

- recognises and accepts the rightful existence of different cultural groups
- encourages acculturation (culture change) and cultural preservation
- encourages mutual interaction and cooperation
- views cultural diversity as an asset rather than a handicap
- acknowledges the equal rights of all cultural groups in a society
- advocates equal educational opportunities
- encompasses many dimensions of human differences
- requires the reform of the total school environment
- is an approach to education and should therefore permeate the entire teaching and learning process
- is synonymous with effective teaching.

According to Lemmer and Squelch (1993:5), multicultural education aims at, *inter alia*:

- development of positive attitude towards other cultural groups
- increasing one's awareness of one's own cultural identity and cultural heritage

- understanding and appreciating the valuable contribution made to society by other cultural groups
- reducing cultural prejudice and stereotyping
- developing a variety of competencies to enable one to participate meaningfully in a culturally diverse society
- helping people explore ways to expand their contact with other cultural groups
- developing cross-cultural communication skills
- strengthening the social action skills that will enable students to become effective agents of change
- increasing intercultural competence, including empathy, acceptance and trust of those from other cultural groups, and the ability to interpret customs and non-verbal behaviour in differing cultural styles.

Having identified the above multicultural educational aims, it is of great importance for the researcher to outline guiding principles for a multicultural education curriculum. These principles, as identified by Suzuki (1984:307-316), are the following:

Multicultural education should:

- start where people are,
- help decentralise people and, thereby, help depolarise inter-ethnic hostility and conflict,
- be approached as a long-term process that will not produce dramatic, overnight changes in schools,
- ultimately be integrative, comprehensive and conceptual,
- produce changes not only in the content of the curriculum, but also in the teaching practices and social structure of the classroom,
- help students increase their academic achievement in all areas, including basic skills, through the use of teaching approaches and materials that are sensitive and relevant to the students' socio-cultural backgrounds and experiences,
- utilise multicultural resources in the local community and increase the involvement of parents in the education of their children,

- deal with the social and historical realities of society and help students gain better understanding of the causes of oppression and inequality and ways in which these social problems might be eliminated.

3.5 SECTION E: CONCLUSION

3.5.1 Introduction

The concept *structure* refers to the composition of a subject, that is the patterns, combinations, organisation and internal arrangement of the various elements. The structure of a curriculum is of vital importance in teaching and learning at schools. It is clear that from the look of things, the structure of a subject or curriculum would be determined by the underlying preconceived scientific framework.

Kuhn (1970:8) demonstrated that scientists always work within some paradigm which is a pre-theoretical frame of reference and without which even natural-scientific observation is impossible. Kuhn (1970:42) concluded that the replacement of one natural-scientific theory by another is more often a result of a change in scientists' basic convictions than of new scientific findings. The old and new structural perspectives of curricula in education, which will have an impact on the development of an arts education curriculum, are discussed below.

3.5.2 The old curriculum structure

This type of curriculum was meant mainly for school subjects or disciplines. These disciplines or subjects were taught in isolation from each other. The following were regarded as traditional subjects:

- Mathematics
- Physical science
- English

- Afrikaans and one of the African languages
- Biology
- Commercial subjects
- Art, Music and Needlework.

According to DoE (1997: 6), these traditional subjects display the following components:

- exam-driven assessment;
- a content-based syllabus divided into subjects;
- textbook-bound subjects;
- a rigid and non-negotiable syllabus;
- rigid time-frames; and
- a close curriculum process.

As is evident in the above information, the old arts curriculum subjects were not even included in the school timetable as they were considered subjects of less importance and were left in the bottom drawer of the curriculum. In these arts subjects, the world of African instruments, dance and song firmly anchored in the cultural context of life, love and work was not taken into consideration at all as they never featured in the curriculum.

The old arts curriculum was full of European culture which was largely represented by visual art and European music. It seems true that many African schools are not taking these arts subjects seriously, the reason being lack of knowledge and vision for the future citizens of South Africa. In most cases, music, drama, dance and visual art were taken as extramural activities, where students could take them if they were interested, and sometimes took them out of boredom as optional subjects where there was no need for writing examination or some kind of formal assessment.

The above information shows how compartmentalised the old curriculum was. To a certain extent, these traditional subjects do not even show or reveal real life to the students. It is a tragic fact that in South Africa there have been extensive and deliberate

attempts to spread cultural disinheritance, and the education system and its close alliance with the missionary religion have been instrumental in this; hence there is a need for an African renaissance in the form of "ubuntu", that is, the reawakening of the humanness in society.

3.5.3 The new curriculum structure

In the more recent educational thinking, education in the arts or the arts curriculum is seen as essential for developing "cultural literacy" in the students. This means that students discover and develop their own expressive abilities, and learn how to understand cultural expression in their local environment, in the nation as a whole and in the world at large.

According to DoE (1997:10), the following eight learning areas replace the traditional subjects, namely:

- Language, literacy and communication
- Mathematical Literacy, Mathematics and Mathematical Sciences
- Human and Social Sciences
- Natural Sciences
- Technology
- Arts and Culture
- Economic and Management Sciences
- Life Orientation.

The above information shows that the new perspective on the curriculum aims, amongst others, to:

- integrate education and training;
- promote lifelong learning for all South Africans;
- be based on outcomes rather than content;
- equip all learners with knowledge, competencies and orientation needed to be successful after completing their studies;

- encompass a culture of human rights, multilingualism, multiculturalism and sensitivity to the values of reconciliation and nation building; and
- aim at producing thinking, competent future citizens.

Judging from this information, it is clear that traditional subjects have been replaced by learning programmes and that these programmes are clustered or integrated to give holistic meaning to the learner. The learning programmes of the arts and culture should mirror the arts in society, and learning experiences should include appreciation and knowledge of, and activities in

- visual arts (such as drawing, painting, sculpting and craft work);
- drama (such as mime, puppetry, role-play, improvisation and theatre);
- dance (modern educational dance, traditional dance and social dance); and
- music (singing, instrumental playing and composing).

Therefore, it is not a mere reform of the traditional approach, but a radical paradigm shift because it is concerned with the result or outcome of a curriculum from the learner's point of view. The new curriculum, with its emphasis on outcomes, strives to structure teaching and learning on the basis of the new trends in education locally and internationally since the traditional or old approach is outdated. The crux of this new mindset in education is what the learner should be able to know, to understand, to do and to become. This means that

- Learners not only have to gain knowledge, but have to understand what they learn and must be able to develop the appropriate skills, attitude and values during the learning process.
- Learners have to become active participants in the learning process and have to take more responsibility for their own learning.
- Learners are given opportunity to work at their own pace and different ways according to their individual abilities and level of development.

In this approach, teachers and learners focus on certain predetermined results or outcomes which are to be achieved by the end of each learning process. These

outcomes are determined by relevant real-life needs and ensure integration of knowledge, competencies and orientations needed by learners to become thinking, competent and responsible citizens.

3.5.4 Paradigmatic evaluation: the old and the new curriculum

The modern paradigm is facing increasing criticism today, largely because it is based on a rigorous, mechanistic, causal scientific model which, in emphasising technical rationality, has deified science. Scientific communities in various parts of the world therefore realise that a basic reorientation is called for and are seriously reflecting on the constitution of a new (postmodern) paradigm.

In arts education, however, various factors are impeding the shift to postmodernism. Coulter (1993: 51) accentuates a crisis which has far-reaching implications for pedagogy in general: The teachers, standing at the front of the classroom, hold a modern world view. Students, sitting in their rows of desks, hold a postmodern world view. Furthermore, many of the demands of contemporary society (political, economic, racial, ethnic, gender and ecological) are postmodern in nature. This brings into focus the need for re-evaluation of the dominant paradigm by which we are influenced in quest for a renewal in education, and in arts education in particular.

According to Doll (1990: 42-43), the educational ideas of recent prominent writers such as Piaget and Dewey can be best understood from a postmodern framework. In fact, he argues (1990: 42) that any curriculum that emphasises reflection, re-visioning, and re-doing is not the modernist curriculum.

A technological perspective on the curriculum is concerned with the effectiveness of the instructional programmes and their application to attain the predetermined goal. A *pragmatist perspective* concentrates on what works best in the classroom and in life. The *conceptual-empiricist perspective* stresses scientific knowledge, while an *academic perspective* stresses traditional school subjects. The *humanistic perspective*

concentrates on the self-actualisation of the individual. In contrast, the perspective focuses on the society as it ought to be and aims to equip learners with the skills needed to bring about effective social change.

Miller and Sellar (1985), as mentioned above, formulated a more recent perspective on the curriculum that is particularly interesting. These scholars distinguish between the concepts transmission, transaction, and transformation. Transmission, as the term indicates, is the passing on of knowledge to the pupil by the teacher. The teacher and the curriculum are regarded as the main source of information about school subjects, values and skills. According to this perspective, the teacher plays the active role in the teaching-learning process; the learner's role is a receptive and passive one. The learner is seen as the end product of the learning process and predetermined goals are imposed on him/her. The transmission perspective typifies the traditional interpretation of teaching. A transactional perspective endorses a dialogue between the learner and the curriculum as presented by the teacher. According to this perspective, the pupils interact with the sources of knowledge by way of problem solving and the discovering of skills, and thus reconstruct knowledge for themselves. Finally, transformation focuses on change. Schooling concerns the unfolding of possibilities for personal, social and transpersonal change. In the light of the principle of lifelong learning, schooling is not only concerned with the time-span covered by curricula, syllabi and school years, but opens up the possibility of various outcomes of learning and takes the learner's future development into account. Consequently, schooling concerns processes which allow for creativity and spontaneity. Teaching and learning should not focus only on specific fixed outcomes in terms of delivery of end products.

Within the broad transformational perspective on the curriculum, various related approaches can be discerned. One transformational approach mentioned above, particularly aimed at the democratisation of the curriculum, is the so-called socioconstructivist approach (Spector 1993:12-18). According to this approach, the curriculum is the result of negotiation. The amount of learning is reduced and the focus is on forming conceptual frameworks rather than atomistic details of knowledge.

Boundaries between disciplines are blurred. The content is not structured around disciplines, but rather around themes and real-life problems. It is apparent that OBE, at least as it is espoused in official South African policy, adheres closely to a socioconstructivist approach.

The transformational perspective is also evident in assessment procedures. An outcome is not merely a mark, but a demonstration of a competence. Thus, criterion-referenced assessment rather than norm-referenced assessment is preferred. There is less competition between individuals and more emphasis on co-operative teamwork. Continuous assessment takes place, and assessment is generally not used for grading purposes but for assessing outcomes. Feedback to learners takes place in the form of symbols or notes. Self-assessment and peer assessment are also implemented.

The basic features of the objectives model became the standard guidelines for the curriculum design, though not necessarily in the same order. However, any model striving for product development by transmission in schooling can be regarded as being deeply influenced by the Tyler Rationale, and consequently falls within the broad category of a transmission orientation. With reference to the four approaches to curriculum design, subject-centred and core-centred design can be used in close conjunction with the transmission model because of the reliance of these two approaches on transmitted knowledge. Problem-centred design is better suited to a transactional approach in which various fields of knowledge and more specific subject knowledge are related to different problems and themes. Learner-centred design points towards personal development and thus change. Since change is very difficult to handle within the rigid constraints of the transmission approach, the transformational approach is a more helpful alternative.

According to the transformational approach, curriculum design and development may adopt various approaches to help and guide the activities, as long as they do not control the learning process. There is a need for knowledge (subjects, problems, core knowledge, and personal interests), classification and organisation in view of learner

development, with an emphasis on a holistic approach to curriculum design and development. Such a curriculum will not rely on predetermined objectives but, rather, point towards various learning outcomes. Such outcomes can only be evaluated in a holistic way, recognising the learner's individuality and her/his reflection of schooling activities and experiences.

Spady and Marshall (1991:70) confirm this in their assertion in that contemporary schools must equip all students with the knowledge, competence and ordinations needed for success after they leave school. Hence the guiding vision for the graduate is that of a competent future citizen.

Current thinking among decision makers in various countries, including South Africa, suggests that this need could be met by another model of curriculum design, namely outcomes-based education (OBE). While this model may also be classified as a linear model, it differs considerably from the objectives model in that it makes use of the transformational approach. Outcomes-based education encourages teachers and learners to focus on outcomes that have real-life applications.

The above information is summarised in tabular form below:

Old paradigm on curriculum

New paradigm on curriculum

builds on a positivist approach to knowledge	builds on a constructivist approach to learning
adds individual facts annually as research produces new information	significantly reduces breadth of content information
content loaded with minutiae and unrelated pieces of information fragmented into superficial categories	focuses on process to develop connections forming conceptual frameworks into which new information may be integrated: emphasises holistic concepts (theoretical and perceptual)
discipline boundaries are sacred	is trans-disciplinary: blurs discipline boundaries
organised around structure of the discipline	organised around themes, current real-world issues, or history of discipline
uses contrived problems in textbooks	uses current real-world problems

topics reflecting current societal needs are additions or infusion	emphasises scientific approach to life dealing in the realm of present possibilities and issues of societal significance
portrays science as abstract rules made by people in the past and truths to be learned	portrays science as a dynamic unfolding discipline challenging the old truths: science as doing
portrays science process as depersonalised and mechanical	portrays science process as human and responsive to human perceptions and judgements
divides science into traditional disciplines (e.g. biology, chemistry, physics, earth science)	represents science disciplines, interfacing with other disciplines

3.6 SUMMARY

The concept *curriculum* has been discussed in detail, to try to provide a background for the issue of arts education. The development of curricula is driven by a variety of perspectives which influence the aims, content and organisation of education. The researcher therefore proposes the following (comprehensive) definition:

A curriculum may be defined as everything that influences learning, from the educators and the learning programmes to the learning environment. In an inclusive education system the curriculum needs to be responsive to the needs of all learners. It should be flexible and accessible to all learners who wish to gain entry into the ordinary education system and to participate fully in the learning process. This includes transformation of the learning environment, the learning programmes, the teaching practices; how learning outcomes are assessed; assessment of the system; the material, facilities and equipment available; the medium of teaching and learning; the capacity of educators; the nature of support provided to enable access to the learning programmes, and the nature of support provided to educators. Within the context of the curriculum, the National Qualification Framework (NQF), the outcomes-based-education (OBE) approach and Curriculum 2005 will bring about the transformation of the education

system to provide for an inclusive education system. Learners' progress will not be assessed against those of other learners but measured against their previous achievements. All learners will experience success and learning time will be flexible.

Curriculum development must keep abreast of the need for knowledge which has resulted from the technological revolution. The emphasis is no longer on the organisation of knowledge within isolated academic disciplines but on the interrelatedness of knowledge. This calls for a more interdisciplinary approach which has been explained in this study with reference to models of integration of arts education.

The curriculum traditionally contains aims, goals and objectives; content and learning experiences; methods and media; evaluation. Various perspectives on and models for curriculum design are discussed. The transmission perspective represents the traditional teaching point of view, namely that the teacher represents the knowledge. Models closely related to this perspective fall under the objectives model.

The transmission perspective emphasises the need for personal change by means of broad education and schooling, and also the learner's role in determining his/her process of change by establishing relations and meaning, assisted by critical self-reflection. A learner should be able to demonstrate competencies. Outcomes-based education is linked to this perspective. Models and perspectives that view education and the curriculum as postmodern, post-structuralist and deconstructivist lead the way to new thinking in educational circles. The close attention currently being given to OBE in South Africa reflects the desire for transformation and development not only at an individual but also at a national level.

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CHAPTER 4

ARTS EDUCATION: NATURE AND ROLE

4.1 INTRODUCTION

In order to contribute to the active preservation, development and promotion of the arts by way of education and training, the study should reflect on the question what this field of human knowledge and actions is or what this learning area is about.

An analysis of the concepts arts and *arts education*, and the value of arts education, is necessary in order to get a clear and informed understanding of the arts and culture in the society. The issue of arts education will be considered, with reference to the paradigmatic background, the value of arts education, and the importance of integrated arts education. An examination of these reveals tensions between the traditional functions and the new mindset of the school arts, which should be solved by curricular change in South Africa.

4.2 DEFINING THE ARTS

Arts are an integral part of life, embracing the spiritual, material, intellectual and emotional aspects of human society. This refers specifically to contemporary and traditional forms of music, dance, creative movement, drama and visual arts as practised by the diverse cultures, in this case South African cultures (Gauteng Arts Education Policy 1995:3). Music, dance, drama and visual arts are creative means which individuals and communities use to explore, understand and express their lives and experiences within particular socio-economic and political circumstances. Thus, arts cannot be detached from culture. The arts stimulate both the cognitive and affective growth of an individual. They are therefore essential in implementing multicultural education. The goals of arts are to develop within learners a sense of

esteem for cultures; a knowledge of historical perspectives and differences in world perspective as shaped by cultures, and the ability to interact successfully with individuals and groups from different cultural backgrounds. In order to understand specific features of arts one should take into account:

- histories of ethnic and national heritages, and contemporary behaviours and beliefs (Triandis 1972; Hughes 1983);
- pluralistic awareness and intercultural competency (Kraemer 1973; Hofstede 1980);
- prejudice reduction (Jongewaard 1981).

4.2.1 Arts aesthetics

What is most important for this research study is to "unpack" the reality around arts education.

4.2.1.1 The concept *aesthetics*

The term *aesthetics* was coined by the German philosopher Alexander G. Baumgarten (1714 – 1762) who used it in 1744 as meaning "*the science of the beautiful*" (Elliott 1995:22; Crawford 1991:18). It derives from a Greek stem defined variously as follows:

- *Aisthetika* – " 'things perceptible through the senses', with the verb stem *aisthe*, meaning 'to feel, to apprehend through the senses' " (Abbs 1991:246);
- *Aithesis* – "sense experience" or perception (Elliott 1995:21-22);
- *Aesthetikos* – "pertaining to sense perception" (Crawford 1991:18);
- " 'through the senses' " – "of or pertaining to *aestheta*: things perceptible by the senses, things material (as opposed to thinkable or immaterial) also perceptible, sharp in the senses" (Pateman 1991:7).

Although the definitions differ on the actual Greek stem of the term, they agree that it refers to *the perception of things through the senses*.

Following from the above, Crawford (1991:18) defines the philosophical discipline of aesthetics as "the attempt to understand our experiences of and the concepts we use to talk about objects that we find *perceptually* interesting and attractive -". In recent years, aesthetics has become essentially *the philosophy of art*.

However, contemporary aesthetics is marked by a high level of disagreement, even about its basic problems. For example, Honderich (1995:15) states that the assumption that the prime interest in art is aesthetic should be examined. In this view, the term *aesthetic* may not be exhaustive enough to include all conceivable values in art. The issue of cultural embeddedness and inherent historicity of the arts indicates that the "aesthetic" should be considered against the background of cultural epochs or paradigms. Thus *aesthetics* refers to the study about what the essence of art is and what essential aspect of art has, throughout history, caused people to need it as an essential part of their lives. Of all the disciplines of thought associated with the arts, aesthetics is the one devoted to an explanation of their intrinsic nature.

4.2.1.2 The aesthetic viewpoint

The goal of aesthetic education is to heighten all people's aesthetic sensitivity. It is understood amongst arts educators that there are many viewpoints about the arts which are useful, necessary, and illuminating, but there is an indication that none of these deals with the essential qualities of the arts in and of themselves – the very qualities that the branch of philosophy called *aesthetics* attempts to explain.

According to the aesthetic view, music, dance, movement and drama are understood as some of the so-called "fine arts" that are characterised chiefly by the fact that they produce aesthetic objects. Alperson (1991:219) defines an aesthetic object "as anything, natural or artificial, that can occasion the aesthetic experience". Thus, *music, dance, drama* and *art works* are artefacts created especially to provide aesthetic experiences.

Having dealt with the aesthetic view of the arts, the following epistemological question arises: *How does one come to know arts aesthetically?* In attempting to answer this question, the researcher accepts aesthetics as a philosophical basis of arts.

Thus, in the aesthetic view, one comes to know music, dance, drama and visual art through *directing an aesthetic attitude towards* music, dance, drama and visual works as aesthetic objects.

4.2.1.3 The aesthetic attitude

The aesthetic attitude can be directed as much to nature as to works of art. Honderich (1995:8) defines the aesthetic attitude as "a particular way of experiencing or attending to objects". It is independent of any motivations such as utility, economic value, moral judgement or personal emotion. Rather, it is concerned with experiencing an object "for its own sake". The aesthetic attitude is therefore often termed *disinterested*. The ultimate state of observing an object would be one of pure detachment. In the case of art, an aesthetic attitude theory can prescribe the "correct" attitude towards the art object concerned.

4.2.1.4 The aesthetic experience

There is considerable philosophical dispute about the existence of an aesthetic experience. Beardsley (1991:75) proposes that an experience is aesthetic in character if it displays the feature of 'object directedness' together with at least three of the following:

- object directedness
- felt freedom
- detached effect
- active discovery
- wholeness.

To develop aesthetic sensitivity to arts in learners, the following should be adhered to:

- teachers must use works that are capable of being aesthetically perceived;
- teaching and learning must be arranged so that aesthetic experiencing is central, and other learning plays a supporting role;
- in the study part of arts education – the part used in the service of deepening the aesthetic experiences in arts – attention should be focused on that which, if perceived, can arouse aesthetic reaction; and
- a constant interaction between conception about expressive qualities of arts, and perception of these qualities should pervade every aspect of the arts study.

The above is validated by the fact that appreciation adds meaning to aesthetic experience, and that is the reason why Alperson (1991:219) defines “*Aesthetic appreciation* is the process of responding to works of art or natural objects aesthetically.”

4.3 THE NATURE OF ARTS EDUCATION

Much of what is significant to any society is and always has been expressed in and through the arts. The arts offer unique ways and forms of expressing the human condition, including its deepest aspirations, beliefs, struggles, joys and paradoxes. This is common to all cultures and societies.

It follows then that education in the arts should be embraced in a curriculum which concerns itself with the quality of life, both of society and of its members. Learning in the arts involves unique forms of knowing, both non-verbal and verbal. It opens unique insights into the past and present, into oneself and others. Engagement in arts education, through the production or performance of original art works, through responding to existing art, and through participating in critical discourse, is a fundamentally valuable area of learning.

The creative arts can also be used to enrich and stimulate other areas of study, encouraging exploration and experimentation.

4.3.1 Defining arts education

According to Broudy (1991:126), arts education is that education which deals with skills. "Arts function as tools or instruments in a wide variety of situations. Arts also deal with reading, writing and arithmetic. They are the avenues to other resources of the culture". Thus, arts education refers to any educational context in which learners have the opportunity to participate in, experience, and interpret dance, creative movement, drama, music and the visual arts. For the purpose of this study, arts education will refer to the arts in education as a specific discipline as well as a methodology.

Given the definitions above, this study will concentrate on arts education as a discipline which should be studied as a combined arts education, but in an integrated manner. Teaching this kind of arts education involves some transformation of the individual disciplines, based upon an interrelationship between the art forms and the subject matter. This study will now look at the possible contribution from the arts to human development and the implication of arts education for the broader South African curriculum.

4.3.1.1 Skills development

Experience in the arts has the potential to develop the following skills:

- gross and fine motor skills
- performance skills
- development of emotional and intellectual faculties
- visual literacy
- auditory perception
- creative thinking as opposed to rote learning
- communication skills
- motor skills and co-ordination
- critical analysis and assessment skills
- innovation

- invention
- retentive memory.

4.3.1.2 Life skills

All people must deal on a daily basis with images, sound, tone, movement, facial expression, words and language. We are constantly exposed to television, billboards, advertising, politicians' speeches, stories, myths, explanations, music and changing styles of dress and hair. These all act as part of the cultural fabric of our community, a fabric which is an integral part of every person's thinking and acting.

The arts provide essential learning and life skills for many fields of employment. These include:

- written, oral and visual communication skills
- public speaking
- confidence to work both independently and in a team
- group negotiations and decision-making
- working to deadlines
- interpreting cultural signs and symbols
- understanding historical and contemporary cultural values and modes of expression
- tolerance and social interaction.
- collaboration and team work

4.3.1.3 Management skills

Presenting an arts programme, such as a play, dance, music, or an art exhibition, gives young people direct experience of:

- effective use of available human and material resources
- planning

- financial management
- marketing and advertising
- stage management
- design and construction
- public relations
- taking responsibility for the safe, effective use of a wide range of technology
- developing cheap alternative technology.

4.3.1.4 Summary

The section above dealt with the nature and structure of the arts education as aesthetics. The function and/or the role of arts education has been explored in detail. The arts cannot be underestimated or ignored as subjects of less importance, as they play the important aesthetic role in the development of the human being. From the definition of aesthetics given above, it is evident that arts are fields worthy of recognition in the new educational dispensation in South Africa. Holistically, arts education promotes creativity and critical thinking.

4.3.2 Aesthetic education

Aesthetic education is defined as perception through the senses. Therefore, aesthetic education develops sensation and feeling into what is commonly called sensibility. Because aesthetic objects can be both natural and artificial, the term "aesthetic education" can either include only the arts, or refer to aesthetic objects across the curriculum.

Without claiming to exhaust the possibilities, Simpson (1991:172-173) categorises different views on aesthetic education roughly as follows:

- the *comprehensive* view, that recognises an aesthetic element in every domain of human life, and therefore regards "aesthetic education" as fundamental to all education;

- the *unitary* view, that regards the aesthetic element as the one that gives the arts their distinctive character, but does not deny the individuality of each particular art form;
- the *kaleidoscopic* view, that does not regard the aesthetic element "as singularly essential but rather as one of a number of equally important focuses that may be brought to or developed within the arts", and
- the *peripheral* view, "which awards the aesthetic element only minor significance, subordinate to other aspects of the arts in education".

Simpson (1991:180) concludes by arguing that aesthetic education is useful for the arts for three main reasons:

- "It emphasises contemplative, critical reflection and articulate, dispassionate judgement on art objects, as well as the importance of direct acquaintance with them."
- "It provides a justification for the arts as autonomous and worthwhile pursuits within the curriculum."
- "It values a mode of perception and judgement that is free of utilitarian needs ..."

This study supports the kaleidoscopic view of aesthetic education. The importance of the aesthetic in arts depends on the cultural context of the arts. It is inappropriate to impose an aesthetic perspective on all arts from all cultures of all times.

4.3.3 Aesthetic arts education

The philosophy of arts education as aesthetic education has been the most visible and widely acknowledged philosophical orientation in arts education for some three decades. In music as an example of arts the philosophy has become so widespread among scholars that, in the view of Elliott (1991:22), it deserves to be called music education's official philosophy.

In the view of Reimer (1989:53), "The major function of education in the arts is to help people gain access to the experiences of feeling contained in the artistic qualities of things. Education in music, then, is the education of feeling through the development of responsiveness to the intrinsically expressive qualities of sound". All the arts in education have this function. This view is in line with the unitary view of aesthetic education that regards the aesthetic element as the one that gives the arts their distinctive character, but does not deny the individuality of each particular art form. Boardman (1991:280) indicates that the assumption that the primary purpose of music education is to educate feeling has become a common music education slogan.

The above view suggests that all teaching-learning interactions with art should seek aesthetic meaning. In seeking aesthetic meaning, Reimer (1989:93) states that teachers and learners must approach each work of art as an expressive form capable of yielding an experience of subjectivity. The experience of subjectivity is embodied in the intrinsic, immanent qualities of the work. The experience will be open to a variety of possible ways of feeling, but is always caused by the particular, concrete events in the work. The experience is apprehended directly and immediately by sharing the expressiveness of the concrete events. The art work is therefore a presentational form that bears meaning in the form of knowledge of "the inner feelings of human life as lived and experienced".

This approach is discussed in more detail in the subsection on absolute expressionism later in the chapter.

4.3.3.1 The ethical value of aesthetic arts education

Initially, aesthetics was the science of beauty. According to Honderich (1995:895), aesthetic value has traditionally been distinguished from truth, goodness or utility by its provision of an aesthetic account of beauty. Honderich identifies the central problem concerning aesthetic value as that it requires an observer, but cannot merely depend on that observer. Based on the absolute expressionist position discussed below,

Reimer (1989:53) regards “the deepest value of music education as the same as that of all the arts in education: the enrichment of the quality of people's lives through enriching their experiences of human feeling.”

4.3.4 Aesthetic theories of arts and arts education

There are many different and contrasting aesthetic theories of art. Osborne (1991:38) distinguishes between instrumental, naturalistic and formalistic theories of art:

- *instrumental* theories have a pragmatic interest in art;
- *naturalistic* theories are interested in art as a reflection or copy, and
- *formalistic* theories have an aesthetic interest in art.

Reimer (1989:16) distinguishes between three related aesthetic theories: referentialism, absolute formalism and absolute expressionism. *Referentialism* corresponds with Osborne's naturalistic theories of art, while *absolute formalism* corresponds with Osborne's formalistic theories. Despite Reimer's claims that *absolute expressionism* regards art as autonomous, a closer reading of the theory indicates that it is in fact an instrumental theory. The three aesthetic theories distinguished by Reimer are discussed briefly below.

4.3.4.1 Absolutism versus referentialism

The words *absolutism* and *referentialism* indicate where one can find the meaning of value and art. According to absolutism, to find the meaning of art, one must go to the art work itself and examine the internal qualities which make that work a created thing. In the case of music, one would attend to the sounds themselves in the contexts of melody, rhythm, harmony, tone colour, texture, dynamics, and form, and see what these sounds do.

According to the referentialist, the meanings and the values of a work of art exist outside the work itself. To find the meaning of an art work, one must consider the ideas,

emotions, attitudes and events to which the work refers one in the world outside the art work. Thus the function of the art work is to help one understand or experience something which is extra-artistic: a successful piece of music is one which is successful in referring one to a non-musical experience (Reimer 1989:17).

4.3.4.2 Naturalistic theories of art: referentialism

Referentialism states that the meaning and value of a work of art exist outside the work itself. Thus, the sounds are reminders of ideas, emotions, attitudes and events to which a work refers. Reimer (1989:17-18) indicates that, in this view, the key factor of value in art is the goodness of the art work's "message" or meaning. Works of art that do not transmit obvious meaning have to be "interpreted". Artistic/cultural influences in a work are clues to its non-artistic meanings and values.

The referentialist therefore considers all interacting artistic/cultural influences as significant clues, leading outward to the non-artistic meanings and values of a work of art. Such messages in an art work may be of an intellectual, practical or emotional nature. The notion that art works arouse non-artistic emotion, and that one must choose carefully which of these emotions should be aroused, has been in existence since Plato.

More recently, in the communist theory of art – social realism – art is regarded as a servant of social and political needs. According to this theory, the message in an art work must be presented attractively, but where the message is an emotional one, the emotion must be identifiable. Therefore an art work would only be classified as good art if it makes people feel a particular, desirable or useful emotion which in turn serves some non-artistic end, such as deeper sympathy for those less fortunate than themselves or higher regard for the community.

Since harmful works have harmful effects, societies which operate under the referential aesthetic view are obliged to exercise a high degree of control over the artistic diet of

their citizens (Reimer 1989: 18,19). The referentialist aesthetic view is illustrated in Figure 4.1 (Reimer 1989:17):

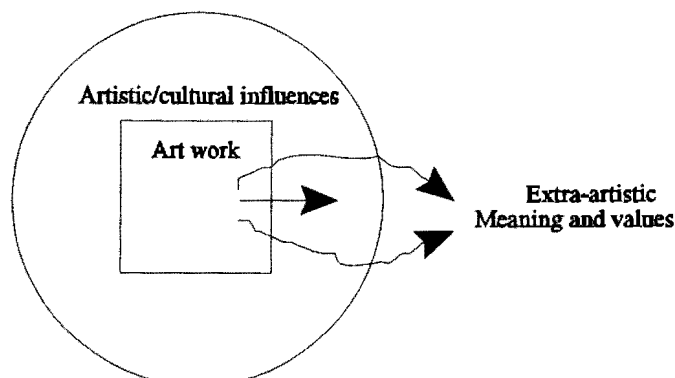


Figure 4.1 *The referentialist aesthetic view*

There are many practices in music education which attest to referentialism: when one adds a story or message to an art work which contains none – for example, Mozart's *Eine kleine Nachtmusik* – one is acting as a referentialist. The same applies when one searches out a message in absolute music; isolate words in vocal music and teaches about their meaning; and compares music works with works in other art forms (Reimer 1989: 21).

4.3.4.3 Formalistic theories of art: absolute formalism

The absolute formalist is at the opposite end of the aesthetic spectrum from the referentialist. Reimer (1989:16, 22-23) indicates that, whilst the referentialist finds the meaning of art in its message, the absolute formalist asserts that artistic events mean only themselves. In this view, the meaning and value of a work of art can be found in the internal qualities of the work itself. In music, the meaning and value of a work can be found in the sounds – melody, rhythm, harmony, tone colour, texture, dynamics, form – and in what they do.

Thus, each work of art is a self-contained system with its own, separate, distinctive meanings. If one is sensitive to the formal relationships in a particular work, one can perceive its "significant form". The experience of art is therefore primarily intellectual: the recognition and appreciation of form for its own sake.

According to Reimer (1989:23), this appreciation of form is usually called "aesthetic emotion". At the opposite end of the aesthetic spectrum from the referentialist is the absolutist who is also a formalist. For the absolute formalist, artistic events – such as sounds in music – mean only themselves, and are in complete contrast to anything in the world which is non-musical.

For the formalist, the experience of art is primarily an intellectual one which concentrates exclusively on the internal qualities of an art work. The recognition and appreciation of form for its own sake is usually referred to by formalists as aesthetic emotion, and has no counterpart in other emotional experiences. Although they recognise the existence of non-musical references, they consider them irrelevant to an art work's meaning (Reimer1989:23).

According to this theory, the beauty in art is a separate kind from the beauty found in the non-artistic world. Unfortunately, most people are unable to enjoy the peculiar, special, esoteric kind of experiences which formalism offers. The absolute formalist aesthetic view is illustrated in Figure 4.2 (Reimer 1989:24):

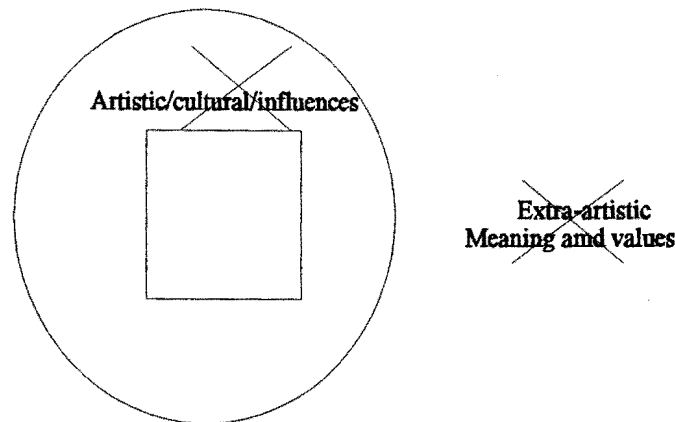


Figure 4.2 *The absolute formalist aesthetic view*

Probably the most widespread application of formalism to music education is the policy of teaching the talented and merely entertaining the remaining majority: developing the musical skills of talented children has been the focus of music education in recent history.

Reimer (1989:25) points out that, in this view, teachers who care to devote themselves to music education for the masses, whether through missionary zeal or lack of musical ability, are certainly welcome to do so, but they should not expect to be regarded with the same respect as those who are engaged in serious music teaching. According to Reimer, the entire music education profession has become alarmed over this policy and is determined to improve the situation.

4.3.4.4 Instrumental theories of art: absolute expressionism

Expression is such a key concept in aesthetic theory that some philosophers explain the meaning of art chiefly in terms thereof. Honderich (195:264) indicates that, in this view, "art works do not merely describe or represent emotions," but "communicate an artist's highly specific moods and feelings, and enable the appreciator to experience them also."

Pure formalism and pure referentialism represent extreme views on the nature and value of art. Reimer (1989:25) is of the opinion that, although formalism and referentialism are contradictory in the major aspects of their theories, both contain a measure of truth. Some beliefs and practices in music education are based on referentialist assumptions, while many are based on formalist suppositions.

Absolute expressionism includes elements of both formalism and referentialism. Yet it is a distinctive, coherent viewpoint, and in no way a combination of the other two aesthetic views. It requires systematic explanation, if its major tenets are to be understood.

4.3.4.4.1 Absolute expressionism versus absolute formalism

Absolute expressionism and absolute formalism both insist that one must go *inside* the created qualities that make an art work: that is the meaning of the absolute part of both their names.

Formalists claim that the experience of art is so entirely unique that nothing else need be connected to it. This makes art essentially an *intellectual experience*, but one which can be considered essential only for the artistic elite. Expressionists, however, include non-artistic influence and reference as part of an art work, and connect the experience of art with *feeling*. According to Reimer (1989:33), in a profound sense: "Creating art, and experiencing art, do precisely and exactly for feeling what writing and reading do for reasoning."

4.3.4.4.2 Absolute expressionism versus referentialism

Absolute expressionists disagree with referentialists on two issues:

- *Where one goes to get what art gives.* Absolute expressionists insist that the meaning and value of work an art work is internal, while referentialists insist that one must go outside the work to find its meaning and value. Absolute expressionism, however, includes the artistic/cultural influences surrounding the work of art in its meaning and value, as these may be strongly involved in the experience the work gives to those aware of the influences.
- *What one gets when one goes inside.* In most instrumental music, abstract paintings and dances, et cetera, there are seldom any referents. Because the artistic meaning and value of art works always transcend any references, it is possible for works with trivial referents to be "profound monuments of art" (Reimer 1989:27).

The absolute expressionist aesthetic view is illustrated in Figure 4.3 (Reimer 1989:28) below:

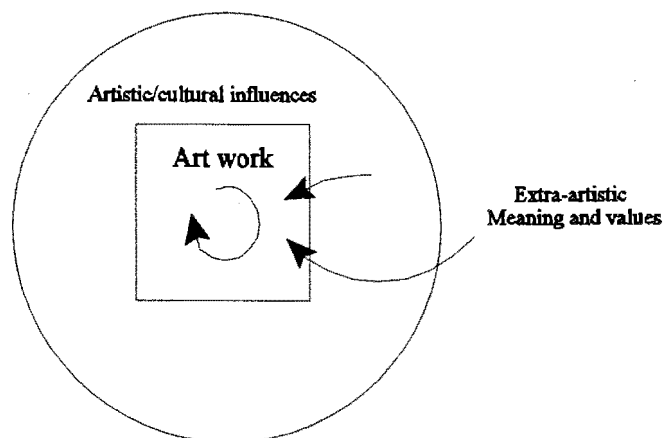


Figure 4.3 *The absolute expressionist aesthetic view*

Reimer (1989:27) suggests that the tenets of expressionism "will be found to be as widely acceptable by aestheticians, artists, and educators as any available in aesthetic theory". He further suggests that the views of *absolute expressionism* "seem to be most suitable to mass education in a democratic society:", as well as supporting "the claim that the arts in education are both unique and essential for all children."

4.4 AFRICAN PHILOSOPHY OF ARTS EDUCATION

Western arts educators present conflicting ideas as to whether philosophies of African arts exist. According to Marshall (1982:162), Western and other literate cultures have many explicit theories about artistic experience – that is, what is going on in a person's head when he/she performs, creates or hears the works of art. This suggests that, to Africans, creativity exists simply as imminent truths which are not seen to be structured or amenable to analysis.

Therefore one should not search for Western aesthetic beliefs in a traditional culture, but should realise that any ideas about its art must stem from an indigenous epistemology. If this route is followed, one then finds that such ideas and philosophies do exist. In Africa, the practice of art is an explicitly moral activity, because African art functions dynamically to create a context of values through which criticism is translated into social action.

4.4.1 Ubuntu applied in arts education

Being an oral (verbal) culture, based on the story (memory/history) of people and their close relationship with their forefathers or ancestors, the African culture is by nature a creative culture. It is the collective storytelling and the ability to articulate it in many ways that kept it alive, and at the same time also aids in the development of a collective selfhood and being (vision), which, according to Mbigi (1997:31), "will transform their context". This is at the heart of the ancient African solidarity principle of *ubuntu*.

The very essence of memory and vision indicates creativity. Memory is the corporative experience of the past, it is dynamic and alive. Vision is a corporative expectation of the future, and the challenge lies in that it should be a vision shared by grace of *ubuntu*.

According to Mbigi (1997a:31), there are six core principles of *ubuntu*: the principles of unconditional acceptance, unconditional respect, unconditional human dignity, unconditional compassion and unconditional hospitality, as well as unconditional stewardship.

Unconditional acceptance means that we should accept that cultures differ. No one culture or music is superior to the other, each is unique in its own contribution to a community. There is always tension between your own culture and a corporate new culture. Acceptance also implies the possibility of a new uniqueness, in other words the acceptance of the possibility that individuality can be transcended into a new greater whole, and contribute to a greater rhythm of life.

Unconditional respect implies respect for the whole spectrum of variety: race, culture, gender, language, music. Respect also means that you must trust somebody else's contribution to the rhythm of life, as you trust your own.

Unconditional human dignity is the same view from another perspective. This is allowing people (giving them space) to be themselves and practise their own beliefs or music. In other words, allowing them to beat their own drums toward a more interesting polyrhythm in a bigger band. The above applies equally to drama, dance and the visual arts. The following are fascinating characteristics of Africans when embarking on the creation of art works:

4.4.1.1 Memory

In ancient African philosophy there is a deeply rooted belief in personal destiny. This requires for an individual to be very close to his ancestral heritage by having a strong sense of persona, family, national and global history. This will give the creative individual and his group a sense of direction. Thus, creativity starts with the individual who must have a sense of collective and shared destiny. From the African perspective, access to creativity is through collective rituals and ceremonies. Implicit knowledge can

only be experienced through socialisation via social events, rituals and ceremonies accompanied by collective dancing, drumming and singing (Mbigi 1997b:27). In the West, creativity mostly means an individual who, on his own, creates a masterpiece, an invention, a computer program, or gives a solo performance on a musical instrument. The African perspective of creativity focuses on engaging the depth of the collective soul, with the key elements of this collective learning that of experiencing the trust, respect and empathy between the creative participants.

The most fundamental aesthetic principle in Africa, in music, art, dance and drama is that without participation there is no meaning. African arts are not for passive listening, seeing, doing or creating, but for actively doing, and the longer you go on, the more vitality is in the performance. It is concerned more with the process than the product. That is why their main concern in practising music, dancing, painting and acting, is in co-operation and integration, together making arts where each part is enhancing the whole, adding something different to the whole body of art. Africa has a lot to offer about music, dance, drama, art and aesthetic of Africa: co-operate even though you play a different tune, because it adds to a richness of variety.

4.4.1.2 Vision

Bessom et al (1980:3) state that "the arts should have the potential for being among the most vital elements in a student's education, especially as educators move toward the humanization and personalization of the curriculum; there is no question that music, of all the arts, has become the strongest voice in the socio-aesthetic outcry of youth".

While this outcry of youth is vitally important, and the education crucial for a humane society, it is not entirely true for African arts. African arts are not the socio-aesthetic outcry of only the youth, but the voice of a whole community, a whole people. Western arts differ from African arts in that they have original basic ideas which appear through the execution of art works. African music may share some of those ideas but not

others, and it expresses in a beautiful concise way some basic truths about what Africans consider important in life.

In education, awareness of this fact, as well as a sensitivity towards a multicultural reality could result in a dynamic programme where learners could work together to explore known and unknown music cultures.

The researcher shall take a leap of faith at this point and suggest that the induction of learners into different music cultures may be one of the most powerful ways to achieve a larger educational goal: "preparing children to work effectively and tolerantly with others to solve shared community problems" (Elliott 1995:293).

The above assertion indicates that African arts have their own philosophy, which is equally important with that of its counterpart, that is the Western philosophy of arts education.

4.5 INFLUENCE OF PARADIGMS ON ARTS EDUCATION

4.5.1 Introduction

This section deals with the paradigmatic influences on arts education. In Chapter 2 the issue of the profound influence of paradigms on education and curriculum was dealt with. The influence of paradigms on the development of arts education will be set out to demonstrate why arts education is important and why the arts in the school curriculum should be integrated.

4.5.2 Influence of modernism on arts education

The modern paradigm provides the frame of reference for arts education which is based on the transmission of facts:

- which stimulate the idea of unlimited development and progress,
- having a deterministic influence,
- representing neutral truth,
- regarding all the arts subjects as having fixed factual knowledge split up into different subjects, and
- supporting the status quo.

This approach promotes the traditional understanding of subjects where knowledge is non-integrated. It suggests that the art forms mentioned in this study do not have anything in common and that there is no chance of a holistic and integrative understanding.

4.5.3 Influence of structuralism on arts education

Structuralism, particularly semiotics, encourages people to be concerned about structures and what constitutes a discipline or field (Cantor 1988:353). It is this greater interdisciplinary or intertextual nature of structuralism that, according to Cantor (1988:353), has opened up attractive new possibilities for literary and critical thinking about arts.

Structuralists are seldom interested in evaluation. Thus, they see the works of art as a system of signs, and maintain that no difference can exist in different art works. According to Lotman (in Selden 1989:53), structuralism puts more emphasis on structural analysis in order to derive meaning as they believe that meaning resides in the components of the structure. Structuralism also questions the notion of originality. The more traditional view of an art work as a child of the author's creative life (Selden 1989:51), which expresses something essential about the artist or author, which tells some truth, and which communicates to the reader-viewer, is radically questioned.

Structuralism has been criticised for ignoring the artist, the art work and the reader-viewer in favour of the system of communication. It may appear to offer a certain

objectivity, but does this at the cost of the text or art work. Because of their interest on the structures of an object, structuralists fail to understand arts as a field of study or a body of knowledge which can contribute to the development of an individual. This approach defeats the ends of holism and an integration of arts education.

Since the mid-1970s, structuralism has been superseded by what might be referred to as post-structuralism, as the dominant cultural theory or trend. Because post-structuralism grew out of, and was a reaction to, structuralism, these theories can best be understood in relation to each other.

4.5.4 Influence of post-structuralism on arts education

One notion that was decentred by post-structuralism was the very idea of the work, whether music, dance, drama, visual art work or literary text. Burgin (1986:73-74), who can be regarded as an example of a post-structuralist critic, explains this shift in the idea of art works. It was still seen by the structuralists as a "self-contained entity", an autonomous object, even if its meaning resided not in itself, but in the underlying formal codes that made up all such works. For the post-structuralists, however, at the prompting of writers like Derrida, the work is no longer seen as an object, but rather as a space between the object and the viewer: a space made up of endlessly proliferating meanings which has no stable point of origin nor of closure. In this concept of text, the boundaries which enclosed the work are dissolved; the text open continuously into other texts, the space of intertextuality (Burgin 1986:73).

As the notion of work is decentred, so, too, is the notion of genres. Any particular definition of terms such as art, craft or literature become problematised.

Thus post-structuralism can be seen as a vital factor in the postmodernist breakdown of barriers between art forms and genres, and between *high* and *mass* culture. It is related to some feminist strategies which also reject such notions as genius, masterpiece and conventional notions of aesthetics. Connor (1990:746) states that

post-structuralist feminists use decentring as subversion. They do not wish to simply take over the power positions previously held by males, but wish to break apart the centres that held that power in place, specifically the belief in absolute truth, universal meaning and the serenely self-knowing individual.

Post-structuralists' views imply that meaning lies neither with the artist, the viewer, the critic, nor the work itself, but that it is a constantly shifting, intertextual process. One result of this thinking was an increasing acceptance of alternative and continuously revised interpretations, which need have little to do with the actual work and can be seen as a kind of game. Alternatively, Selden (1989:75) refers to contested interpretation, where each utterance implies further dialogue, interference and conflict. Interpretation might be either thus enriched, or else diminished as a pointless process with no hope of closure.

It is evident from the above information that this approach represents a new understanding of the arts and how they should be viewed holistically, as opposed to modernism and structuralism with their emphasis on underlying structures which constitute a whole.

Thus, this approach encourages educators to view arts as subjects with meaning which have a role to play in the school curriculum.

4.5.5 Influence of deconstructionism on arts education

Deconstructionism can be seen as anti-rationalist, sceptical, anti-commonsense or even anti-humanist or anti-scientific. It has been called nihilist because of its "ability to devalue all values" (Bloom 1984:226). Norris (1982: xi) refers to its critics, who see it as "an affront to every normal and comfortable habit of thought". It can be seen as unnecessarily complicated, a mystification of texts. However, the most logical arguments against deconstruction are those against scepticism in general: if everything is subjected to doubt and mistrust, then deconstruction itself can be subjected to the

same. If no text has any determinate meaning, then how can deconstruction have any such meaning? Therefore the activity of deconstruction is meaningless.

Freadman and Miller (1992:10) point out that post-structuralism and its more radical form, deconstruction, can be refuted on many of their claims: the denial of the referential power of texts; the denial of the individual and "the adoption of 'decentred' models of the self"; the denial of the original authority of the author; the denial of the determinate meaning and the notion of the text or work as embodying an infinite plurality of meaning. All this can be subjected to counter-arguments.

On the other hand, deconstruction is seen by many as liberation from traditional constraints of Western thinking and as an exciting challenge in its resistance to closure, its opening up of new viewpoints and its potential creativity. Whichever view one holds, it is a key to a prevailing attitude in the postmodern era that acknowledges fragmentation and pluralism, and is part of the post-structuralist move away from a belief in universal or global values. In this view one finds that deconstructive interpretations often avoid any kind of traditional interpretation.

4.5.6 Influence of postmodernism on arts education

The abovementioned philosophical shifts affect contemporary art making and related art writing, in diverse ways and for a variety of reasons. Burgin (1986:162) refers to the fact of a "crisis in the very *culture* in whose name criticism pronounced its judgements. ... orthodox criticism was safe neither in its empiricism nor its intuitionism, ...".

People are now confronted by a greater variety of types and approaches when viewing new art. Therefore one can no longer justify a strict preference for one type of art over another, and difficulty arises with value judgements. All approaches seen in this postmodern and diverse culture should be equally worthy of attention.

Furthermore, a postmodern period gives attention not only to *high* art, but equally to other cultural manifestations, for instance, culture advertising, cinema, comics, fashion, as well as the art market, and the institutions of art. As such one must be aware of all these cultural manifestations, and should include them in critical curriculum designing. Even so-called fine art often demands, by its very nature, a multi-disciplinary critical approach. The performances of an artist require that a critic who wishes to do justice to them might refer to contemporary music, drama, performance, poetry and philosophy, as well as visual art. Critical thinking has thus become more multi-disciplinary than it was in the earlier modernist era, and this makes the proposal of arts integration seem meaningful and relevant.

But added to this is the notion that even language and its meanings are potentially unstable. Foucault (1990:9) states that "the relation of language to painting is an infinite relation. It is not that words are imperfect, or that, when confronted by the visible, they prove insuperably inadequate. Neither can be reduced to the other's terms: it is vain to say that we see what we see; what we see never resides in what we say".

The practising of superior art is arduous, usually. But under modernism, the appreciation, even more the making, thereof has become more taxing, the satisfaction and exhilaration to be gotten from the best new art more hard-won. Yet the urge to relax is there, as it has always been. It threatens and keeps on threatening standards of quality (Ray 1991:138).

Welleck (1963:345) writes that the twentieth century could be called the age of criticism. Not only has a veritable spate of criticism descended upon us, but criticism has achieved a new self-consciousness, a much greater public status, and has developed, in recent decades, new methods and new evolutions.

This expanding discipline shows a shift of focus away from the objects of arts themselves, and from the aesthetic issues that were the major concern of modernism, towards a concern with social and cultural interpretations of an inter-textual nature, a

kind of merging of concerns. Bird (1986:37) refers to an emphasis upon the essentially plural and diffuse play of meanings across the boundaries of individual works.

Thus it becomes clear that in a postmodern cultural situation one must retain a multi-disciplinary approach, and any theory that attempts to explain arts education must be both broad and flexible. Thus the plurality of the contemporary situation can be embraced. Perreault (as quoted in Nairen 1990: 77) writes: "My own feeling is that this is a healthy state of affairs. It may be confusing for the art dealers, the art collectors, the art spectators, the art curators, and even for many artists and some art critics. But it reflects our society and the possibility of egalitarian pluralism".

The above information gives an indication that postmodernism presents a challenge to arts education and the way the arts are perceived by arts educators. It shows a major breakthrough in the understanding of the arts and how they should be taught at schools. The position of arts education in the school curriculum should be viewed holistically rather than that the arts are taken as peripheral subjects with no importance at all.

4.6 TRENDS IN THE DEVELOPMENT OF ARTS EDUCATION

4.6.1 Worldwide movements

4.6.1.1 Social efficiency movement

According to Reimer and Smith (1992:4), "The social efficiency movement sought to reform schooling by making the curriculum more functional." This movement eliminated traditional subjects perceived to be irrelevant to the future lives of learners. In the place of these traditional subjects, curriculum objectives were aimed at what learners would perform in their future life.

4.6.1.2 Child-centred movement

This movement sought to adapt the curriculum to the individual needs, interests and abilities of learners. In focusing on the child, its practitioners appealed to psychology for guidance. This movement promoted a curriculum that emphasised self-motivated activity. According to Reimer and Smith (1992:4), this movement recognised that children instinctively sang, drew, modelled, wrote and spoke.

4.6.1.3 Social reconstructionist movement

This movement sought to use the schools as a way of preventing or alleviating social problems in the society. The practitioners focused on preparing learners to function as reflective citizens in a democratic society. This movement argued for curriculum content relevant to the needs of the community. Appreciation of the arts was seen as a way of understanding social problems.

4.6.2 The status of arts education: an American survey

A survey was conducted in America with regard to the status of arts education. The following information from this survey is noted for the purpose of this study:

- “That between 1982 and 1987 the proportion of districts having graduation requirements specifically in the arts rose from 18 percent to 36 percent.
- The number of seventh- and eighth-grade learners enrolled in arts classes is much lower than we might have expected. Only 48 percent of the learners take general music (81 percent in the Northeast and 21 percent in the West). Fifty-three percent of seventh- and eighth-grade learners enrol in art classes (79 percent in the Northeast and 35 percent in the West); and only 14 percent enrol in other arts courses.

- Sixteen percent or fewer of the learners in grades eleven and twelve take a course in general music (9 percent), instrumental music (14 percent), choral music (12 percent), visual arts (16 percent) and the other arts (13 percent).
- Only 26 percent of the elementary schools in the US are served full-time by visual arts specialists; 32 percent are served part-time, and 42 percent are not served at all. In music, 45 percent of elementary schools are served full-time by specialists, 39 percent are served part-time, and only 16 percent are not served at all.
- For the visual arts, 67 percent of the districts with elementary schools reported having adopted curriculum guides that specify instructional goals in terms of student outcomes, 72 percent for the junior high level, and 74 percent for the senior high level. For the other arts (dance, drama and creative writing), 35 percent had adopted guides for the elementary level, 38 percent for the junior high level, and 50 percent for the senior high level.
- Almost no districts require competency tests in the arts for promotion from one grade to the next (4 to 7 percent), although this finding does not imply that individual courses in the arts are not competency based.
- Districts' use of a list of required or recommended textbooks for the visual arts ranged from 37 percent at the elementary level to 43 percent at the senior high level. For music, just over half had text lists for the elementary and junior high levels. At the senior high level, 46 percent had text lists for the other arts, the proportion having text lists ranged from 23 percent at the elementary level to 33 percent at the senior high level.
- About half the districts had curriculum co-ordinators for the visual arts (51 to 54 percent) and music (56 percent) at each level. For the other arts, about one-third of the districts had co-ordinators, with percentages ranging from 30 percent at the elementary level to 38 percent at the senior high level." (Pankratz & Mulcahy 1988:31-32).

The above survey indicates the importance of arts education in the general education. Although it focuses on America, we South Africans can learn from the figures stipulated

in the survey. It is encouraging to find that other countries have similar problems to those encountered by all South Africans concerning arts education. In the recent educational thinking, education in the arts is seen as essential for developing "cultural literacy" in the learner. This means that the learner discovers and develops his/her own expressive abilities and learns how to understand cultural expression in his/her local environment, nation and the world at large.

In a sentimental assertion Smith (1994:113) contends that arts are "the sources of aesthetic enjoyment and humanistic insight, models of excellence deserving of emulation and input to the mind's illusionary base and imagic store". This quotation suggests that arts should not be neglected because they are of value to the whole nation.

4.7 SUMMARY

The above sections briefly presented an explanation of the nature of arts education. The aesthetic theories have been explained in detail. The explanation attempted to indicate the foundational nature of aesthetics which informs arts education and considerations in this respect. Furthermore, different paradigms, discussed in Chapter Two, have been applied to arts education in order to see their influence in arts as fields of study. The experience from other countries was taken on board in order to see similarities and differences so that curricular issues can be informed by realities on the ground. The next section will further point out why arts and arts education are of the utmost importance for a learner to become a fully developed human being.

4.8 THE VALUE OF ARTS EDUCATION

In recent educational thinking, education in the arts is seen as essential for developing cultural literacy in the learner. This means that the learner discovers and develops his/her own expressive abilities, and learns how to understand cultural expression in

his/her local environment, nation and the world at large. This section deals with the value of arts education, that is, why arts education? and why study the arts?

DoE (1997: 166) states the value of arts and culture education as follows:

"Arts and culture education and training is underpinned by the overarching principles of:

- non-racism, non-sexism
- democratic practice
- nurturing and protection of freedom of expression
- the affirmation of all cultural expressions
- equal access to the lives of learners and
- the promotion of inter-cultural exchange."

The National Endowment for the Arts (1988:14-18) identified the following as the value of arts education:

- **Civilisation:** This means that learners will be able to familiarise themselves with many cultures and they will be able to understand them. In designing the contents of arts education, people must set out to make this "giant" a part of the knowledge experience of all South Africans. The "giant" is the South African civilisation.
- **Creativity:** "Young people should have the opportunity to emulate master artists - to take blank sheets of paper or rolls of film or video tape and fill them, to blow a trumpet and make melodies and rhythms, to design a house or a city, and to move in dance" (1988:15).
- **Communication:** This is where learners are taught effective communication skills. This could be in the form of non-verbal or verbal communication.
- **Choice:** This refers to the provision of the "tools for critical assessment of what one reads, sees and hears. It should provide both models and standards of excellence" as well as "a sense of the emotional power of the arts" (1988:18).

Given these points above, the research concludes that the arts are a vital, desirable area of learning. Above all, to stimulate creativity is one of the major roles or functions of the arts and learners should thus be encouraged by arts activities. Arts involve the whole individual, and the entire attention span of an individual is stimulated. Through the different art forms mentioned in this study creative thought and action, feeling and sensibility, physical skills and sensory learning are encouraged and developed. Human development with regard to aesthetic and cognitive growth and the acquiring of personal, social and cultural values are stimulated. Furthermore, and of essential importance, is the possibility provided by arts education for the development of self-expression, self-direction, self-evaluation and self-esteem. Arts education assists learners to become open-minded for addressing, exploring and attempting to resolve personal and social issues. Cultural views move boundaries of the spirit beyond immediate circumstances. In this way learners are encouraged to look at alternative visions of past, present and future. Thus through the use of arts education, teachers are able to approach academic content through forms other than the verbal and numerical.

The study of the arts in schools is significant for a number of reasons. Although advocates of the arts abound, school arts practice receives little critical attention. The scarcity of literature on the operational arts curriculum in schools is perhaps due to the failure to explore the arts practices in the school. Factors contributing to the inaccessibility of knowledge about school arts practice include non-standardised curricula, the lack of formal requirements and materials, the vast diversity of potential arts activities in South Africa and the initiatives of the arts in transforming arts education. Arts in the schools embody certain contradictions, namely, in the philosophical literature, the arts are characterised by their non-practicality and by their distance from everyday activities; yet schools are environments that prepare learners for practical life. The arts are noted for being expressive, yet schools are disciplinary systems. How do these apparent contradictions resolve themselves in reality? These are questions that this study will attempt to answer.

In order to understand the roles that arts serve in the school, one needs to examine the larger academic curriculum which, in turn, is embedded within the goals and ideology of the school. An examination of these roles reveals tensions between the traditional functions of the arts in schools and the push for curriculum change in the scholarly literature and the Department of Education. According to the Getty Centre for Education in the Arts (1993:12), the arts play a unique role in documenting the psychological and emotional trauma suffered by all minorities as they attempt to shape their worldview to accommodate that of the dominant culture. Arts are one of the many fields that recognise the complexity of the cultural diversity, thus, it acknowledges the issue of plurality.

4.9 THE IMPORTANCE OF INTEGRATED ARTS EDUCATION

4.9.1 Defining and analysing the integrated arts

The arts can be defined and analysed in different ways by adopting different conceptual orientations. For example, they can be viewed as symbol systems which communicate in unique and important ways, as part of a broader framework of aesthetic philosophy or understood in terms of recent social and cultural theory. These orientations, discussed briefly below, can form a basis for curriculum development in the arts.

4.9.1.1 The arts as symbol system

One way of defining the arts is to think of them as symbol systems. Viewed in this way, the focus is upon the nature of the arts and how people understand or "read" art works as symbols. To this end, Ehrensweg (1967:193) contends that the process of symbol formation requires the symbolic image to interpenetrate with the undifferentiated matrix of image making. This view was echoed by Dewey (1934) decades ago when he said: "No matter how ardently the artist might desire it, he cannot divest himself of meanings funded from his past intercourse with his surroundings, nor can he free himself from the influence they exert upon the substance and manner of his present seeing."

This suggests that art works can be understood at more than face value and that they have the capacity to express, contain, convey and evoke other meanings. The arts can therefore be defined as communication systems or "languages" in that they have the capacity to convey ideas and feelings and to represent experience. Although they do not function in the same way as verbal or mathematical languages, the arts nevertheless have their own conventions, codes, practices and meaning structures.

Artistic learning may then be seen as a form of cultural or artistic literacy. This suggests that knowing in the arts involves understanding of and sensitivity to the conventions, codes and cultural practices of the arts. This does not imply that the meaning of arts symbols are static. On the contrary, artistic symbols are constantly challenged, restructured and invested with new meanings.

Most societies have involved symbol systems to help them make sense of experience. People communicate experiences and responses to life through symbolic representation, and many share sacred symbols. The arts have particular capacities to embody and evoke feelings and meanings and within each cultural context the arts hold special significance.

4.9.1.2 Aesthetics and the arts

Human beings respond constantly to aesthetic qualities in the world around them. At any time, one may be responding to an aspect of the natural environment, sounds on the radio, an image on television, a style of clothing, a form of entertainment or a work of art. One responds to the ideas presented and a work's emotional "content" and admires the imagination and technical skill of the artist. Sometimes one may feel that an art work has "said" something important about human experience.

Formal study of the arts and their aesthetic qualities requires learners to focus on questions about the nature of aesthetic experience and the nature of the arts objects

which cause the response (whether their own works or those of others). Aesthetic questions are identified as a form of enquiry. This study provides valuable insights not only into the nature of the arts and all that they represent and express, but also into the importance of broader aesthetic considerations relating to our physical, cultural and spiritual environment.

4.9.1.3 Social and cultural perspective

Recent developments in social and cultural theory provide another way of understanding the arts. The arts take many forms and can be known, practised and valued in diverse social and cultural contexts. In this respect, the richness and diversity of the arts and their role in shaping a sense of social and cultural identity must be recognised and emphasised. In recent times, there has been a major change in the way we talk about the arts. Fundamental questions have been raised about the importance (and even the relevance) of long-established notions such as the subjective nature of aesthetic experience, originality and imagination, and the idea that the art object is somehow unique. Theories emerging from studies of gender, race and culture have provided new perspectives from which the arts can be understood and explained. Some key aspects of this social and cultural orientation are that:

- people participate in and enjoy the arts in a wide range of contexts and arts forms and at any time of life. The arts play a pivotal role in shaping a sense of social and cultural identity.
- in powerful ways, the arts help to construct, reinforce, challenge and transform social, cultural, political and religious values.
- the arts evolve within particular social systems and cultures. Understanding of the nature and role of the arts therefore varies both in an historical sense and within different cultural groups in contemporary society.
- knowledge of the arts is organised, selected and valued in different contexts. The arts are shared meaning systems, which are forms of communication. As such they are constructions of reality carrying values and with the capacity to evoke response in others.

- the arts are never neutral. They are the embodiment of values, opinions and choices. The arts can be used to preserve and maintain tradition; they can also be dynamic agents of social change.

4.9.2 Approaches to learning in the arts

4.9.2.1 Individual patterns of learning development

Learning in the arts may occur in many ways. Participation in each art form involves the learner in different approaches to learning. The following points identify some features of development in the arts. They are intended to allow for differences in individual learners' learning patterns and also to encourage teachers to plan their own learning programmes to suit the art form, the context of learning and the learners.

- Before formal schooling begins, children engage in the play activities that are the beginnings of the arts experience. They are already exercising the fundamental human capacity to represent and express experience. Through dramatic play, games, watching television, movement, singing, drawing and spoken language, pre-school children learn about shared meaning systems. Pre-school centres extend these experiences by providing arts activities in wider social contexts and through introducing new ways of taking part in these and other activities.
- During the years of schooling, learners have a variety of learning experiences in the arts. Access to a range of art forms is necessary if they are to develop an understanding of the nature of each. Learners also need specialised and structured experience of some art forms to develop the skills and knowledge necessary to express ideas and communicate in them in advanced ways.
- In each art form, learners should be introduced to different approaches to learning. Their development may follow many paths and each learner may encounter the arts in a unique way.

4.9.2.2 Learning contexts in and out of school

Learners' understanding of the arts is enriched if their arts learning reflects the variety of contexts in which the arts occur in society.

Within the school, learners need to be exposed to a range of approaches to the arts. Their learning experience needs to be varied, drawing upon the full resources of the school and the community. Examples include working with other areas of the curriculum, such as Aboriginal studies and Torres Strait Islander studies courses, organising artists-in-schools programmes, arranging visits by local artists, arts administrators, workers in the arts industry and parents with experience in the arts.

Many schools rightly pride themselves on their arts and community arts programme. The arts can bring together learners, parents, and the wider community. In addition to the benefits of sharing their work within the school and its community, learners can gain greatly from experiences outside the school: live performances, meeting professional artists, seeing original works of art and the working-places of artists and television or design studios, as well as professional artists' practising of arts. Learners in remote areas can participate in arts experience through the use of video, print and taped materials, and through teleconferencing.

4.9.2.3 Characteristics of learning in the arts

At one level, arts programmes may focus on factual and theoretical knowledge of the arts. At another, the concern may be for learners to gain understanding through practical experience and exposure to the arts. The different art forms will provide unique experiences. When learners participate in the arts as makers, presenters, critics and theorists, they learn to deal with their perceptions through conceptualising ideas and feelings and to work within a medium to transform their ideas into artistic form. They develop, often in one activity, their perceptual, conceptual, physical and social understanding.

Learners' achievements in the arts are recognised under a number of headings. Here it is useful to see that while all arts forms focus, for example, on aesthetic learning, each does so in its own way.

4.9.2.4 Aesthetic learning

Eisner (1972) is of the opinion that what people experience determines how they respond, and suggests six frames of reference that are brought into an aesthetic response, namely: experiential response focused upon how one is affected by the work; formal – which is the physical structure of the work; symbolic – which refers to meanings of symbolic elements affecting the artist; thematic ways in which the theme is comprehended by the artist; material – which is the application and the dynamics of the media; and contextual – which is the nature of the environment in which the work is found.

Through participation in the arts, learners learn to value, evaluate, challenge, discriminate, feel, respond and enjoy artistic experiences. Aesthetic learning may be seen as underpinning the experience of all the arts. Arts experience develops in learners the skills to use aesthetic values as a basis for discriminating, selecting and responding, and for questioning the ways in which values are formed. While aesthetic learning refers to sense perception, as a branch of philosophy, it is also a realm of knowledge. For this reason, it is included together with art criticism as one of the three organisers of the arts strands.

4.9.2.4.1 Cognitive learning

Cognitively based theories of aesthetic response demand certain conditions within the artist, such as disposition, expectations, analytic skills and performance proficiencies (Clark 1994:71). This view implies that cognition gives shape to emotions and other aspects of a human being. Thinking skills such as perception, creativity, logical thinking, metaphoric thinking, question-formation, decision-making, critical thinking,

concept-formation and memory are all developed through participation in arts experiences. In conclusion, Duncum (1993:3) argues that: "No greater gifts can be offered by formal education than to facilitate critical minds that ask which images serve one's own interests and which need to be incorporated so that they do so, and also encourage people with inquiring minds which ask what is not shown."

4.9.2.4.2 Physical learning

Arts experiences are active. Learners perform actions that often require practice and concentration. Taking part at the level of their physical ability, learners develop physical skills, learn processes and techniques and come to understand the limitations and potential of different media.

4.9.2.4.3 Sensory learning

According to Duncum (1993:7), considerable evidence suggests that visual images are our second most important symbol system. These symbol systems are extensions of specific natural human abilities and perceptual systems. Participation in the arts requires learners to focus on the use of their senses. They develop their capacities of expression and imagination and learn to give form to sensation. Through the arts, learners develop aesthetic and cultural sensitivities and sharpened perceptions.

4.9.2.4.4 Social learning

Through the arts, learners learn about themselves and their interaction with others. Learners learn to work in groups, to express ideas and communicate through the arts, and to examine the role of the arts in different social and cultural contexts. Learners also gain a sense of self through developing personal artistic visions and finding a sense of style.

4.9.3 Cross-curriculum perspectives

4.9.3.1 The arts and other areas of the curriculum

Duncum (1993:32) suggests that new alliances with subjects beyond the arts need to be formed. He makes this suggestion simply because other subjects seem to enjoy higher status among the educational decision makers. The arts should be understood to be essentially the child's first non-verbal means of communication with the world. Art works are often the mirror of the society, thus they can reflect the truth or distort it.

The arts are unique ways of knowing and of communicating experience but they are found in all other curriculum areas where aural, enactive, kinaesthetic, tactile, verbal and visual symbol systems are used. For example, the study of drama is included in the English statement, design sits within both the arts and technology, while the three areas of technology, English and the arts all study the media. Dance is also incorporated in the health area. Although collaboration between learning areas is desirable, the arts forms identified as strands in this document must find their full integrity in the arts learning area.

4.9.3.2 Cultural diversity in South Africa

South Africa's cultural diversity has special significance for the teaching of the arts at all levels. All arts forms are deeply embedded in and are an outward expression of cultures. The arts help to shape cultural identity, to reaffirm, challenge and give life to the beliefs and traditions of cultural groups. The arts curriculum must not only recognise and respect the cultural forms and traditions of all cultural groups, it must also provide for their expression and enhancement. Attempts should be made to establish strong links with local cultural groups through participation in cultural festivals and learner contact with artists should be extended by bringing artists from different cultures into the school. Arts programmes should enable learners to study art works within the cultural contexts in which they are produced.

4.9.3.3 Multicultural ideologies relevant to arts education

Multiculturalism has already briefly been dealt with. In this section it concerns arts education. According to Pratte (1979:14), multiculturalism is applicable to a society that meets the following three criteria:

- cultural diversity;
- equal opportunity in all respects; and
- cultural pluralism.

Pratte (1979:72-81) distinguishes five ideologies of cultural diversity:

- *Ideology of Assimilation*: It is characterised by an exclusive concern with the central practices of the Western European classical tradition. The elevation of taste and the breakdown of the learners' affiliations with popular and minority arts are the major preoccupations in this type of arts programme. All art works are approached from the Western "aesthetic" viewpoint. This shows that an approach of this nature fails to recognise the cultural diversity of learners. This ideology is inappropriate for the South African context, in view of the years of resistance to the imposition of Eurocentric educational values on the majority of South Africans.
- *Ideology of Amalgamation*: This ideology includes a limited range of microculture practices based on their frequency in the core repertoire of the Western classical tradition and their potential for incorporation into this tradition. Here, arts education within a culture becomes arts education as a culture. This ideology, like the one above, is inappropriate for the South African context for the same reasons as stated above.
- *Ideology of Insular Cultural Pluralism*: This applies to curricula that select artistic practices exclusively on the basis of learners' cultural affiliations. One form of this ideology is associated with a minority group's effort to preserve its traditional

ways of life to the fullest extent within an overwhelming host culture. The other form of this ideology is associated with the majority culture's attempts to appear sensitive to children from other backgrounds. In this case a teacher selects token pieces of art forms, and nothing more. This type of ideology is actually not multicultural, but rather monocultural or in some cases bicultural.

- *Ideology of Modified Cultural Pluralism:* The forms of arts are selected on the basis of local or regional boundaries of culture, ethnicity, religion or race. Once selected, all art forms are taught from an aesthetic viewpoint. The modified multicultural curriculum has the following weaknesses:
 - it is biased towards the universal validity of aesthetic concept of arts;
 - arts chosen for study are often limited to the art cultures of the immediate learner population.

In this ideology, there is a concern for equality, authenticity and breadth of consideration, and a culturally diverse arts repertoire is presented.

- *Ideology of an Open Society:* This view advocates the allegiance to the traditional arts, and views one's cultural heritage as an obstacle to social unity and develops the minority's loyalty to secular corporate society. This ideology seems to be applied in South African educational settings, but it is not a multicultural approach in the evaluative sense of the word.

■

Elliott (1995:291-293) adapted the above five ideologies, as provided by Pratte, for music education. He added a six ideology:

- *The Ideology of Dynamic Multiculturalism:* This ideology reflects a conservative concern for the preservation of diversity. It incorporates the widest possible range of world art cultures and a critical attitude towards their concomitant belief systems. The ideals of this ideology hold that children must learn to behave in group activities that include unfamiliar values, procedures and behaviours. Unlike any other approaches listed above, this approach promotes sound inter-group relationships in learners.

From the above discussion, the researcher concludes that the insular, modified and dynamic ideologies share a common concern for the preservation of cultural diversity. This study would recommend the dynamic approach as it minimises the tendencies to superimpose a universal belief system on all art forms everywhere.

4.9.4 A paradigm shift in arts education

Integration of the arts is important in achieving unity of the diversified arts, and the possibility that topics that cut across or transcend art forms can be taught together. The following are the benefits of arts integration:

- provision of learning motivation;
- provision of critical and creative thinking;
- promotes a holistic approach;
- learning becomes more effective; and
- promoting active participation among learners” (Wang & Sogin 1998:558).

The above information shows a step forward in the development of arts education. Therefore issues such as interpretation of the art elements in order to find relationship are encouraged and philosophical ideas in the form of themes are developed with the chronological development of historical events through arts. Thus, the mindset has changed from fun arts to creative arts.

According to Kraus (1974:4), the old concept of integrated arts education can be traced back to three different aspects:

- the thematic approach, where themes like love, peace, hatred and war are demonstrated by works of different arts and these works illustrate certain philosophical ideas;
- the chronological approach, where the historic development of various subject areas are examined simultaneously; this approach shows the relationships between music, dance, drama and visual art as well as their histories;

- the common elements approach, where relationships of the basic elements of arts are examined, for example line, colour and density.

Within these points mentioned above, the emphasis has changed radically from chronology to the art works themselves being chosen on the basis of their relevance. Thus, the shift is now towards the inclusion of integrated arts activities and subject-oriented arts instruction to all learners in a format that will expand the creative, perceptive, appreciative and expressive qualities.

4.9.5 A broad view of literacy

The arts can play several different roles in education. The prime function of arts education is to introduce learners to the arts world – a world where they are able to learn about dance, drama, media, music, visual art and design and, from various arts experiences, develop their own artistic capabilities. Through these experiences, they become familiar with the symbol systems in which artistic ideas are expressed and acquire an understanding of arts processes and practices. However, the richness and complexity of learning in the arts context also has value beyond the specific arts subjects and can facilitate personal and social development, learning in other curriculum areas and the development of a range of skills and understanding that can be applied in vocational and other life situations.

The arts can function as modes of communication. Creative ideas are expressed through visual images, sound, movement and drama and, with the assistance of technology, are presented in various forms in the electronic media. While humans usually communicate verbally, they also use the arts to express their feelings. On the one hand, body language, vocal inflection and graphic representation can enhance verbal interaction, but artistic expression can also represent ideas and meanings that are embedded within the art form itself. It is in this notion that the arts as language can

be explored in this research study. As the word *literacy* is a familiar one in relation to the forms of expression and structure of verbal language, the researcher will now expand on *literacy* as it can be applied to the languages of the arts.

There is general concern that current literacy education policy is too narrow and does not take into account the rapidly changing communications environment. "In the late 20th century, literacy is already very different from what it was at the turn of the century, or even some 20 or 30 years ago" (Christie 1997:16). New modes of communication use much more than written text; the interpretation of graphic images, colour, sound and film demands a broader range of literacy and perceptual skills than those required by the essentially verbal language which is the focus of education programmes today. Fichter (1991:4) makes a strong case for broadly based literacy strategies when proposing that: "As we seek multicultural literacy, let us also seek multi-literate culture and realize that art[s] literacy and computer literacy are both powerful and desirable languages, operating sometimes in different psychic neighbourhoods but both capable of opening the 'doors of perception'."

Eisner considers literacy to be "a way of conveying meaning through and recovering meaning from the form of representation in which it appears" (1997:353), and reinforces Fichter's proposition by stating: "We ought to be interested in developing multiple forms of literacy that has the capacity to provide unique forms of meaning, and it is in the pursuit of meaning that much of the good life is lived" (Eisner 1997:353).

The dominance of television in children's lives prompts the visual art educator, Duncum, to argue that "the single most important set of cultural skills today is the critical examination of the interconnections between words, pictures, performance and music to produce meaning in television" (1993:8).

4.9.6 Teaching for multimedia literacy

Salomon (1997:377) explores the difference between viewing the film *Out of Africa* and

reading the novel, or from listening to an African storyteller rather than actually wandering through Kenya. He points out that "different forms of representation have what philosophers call different fields of reference" (1997:377), and they address different aspects of the world around us. He comes to the conclusion that "the 'reading' of different symbolic forms of representation requires different sets of mental skills and capacities" (1997:377).

Boix Mansilla and Gardner (1997) believe that "educators face the challenge of devising a variety of 'entry points' that honour each learner's idiosyncratic ways of representing the world" (1997:385). The use of multiple symbol systems is accepted as an essential feature of adaptive teaching by Snow (1997), who maintains that "only rarely does instruction in any domain rely purely on one symbol system alone" (1997:355).

Those working in the field of new technologies were quick to see the potential for new, innovative teaching resources. Strommen and Lincoln (1992) chose the term "child-driven learning environment" to describe a context where "computers, video, and other technologies engage children with the immediacy they are used to in their everyday lives. ...Technology also allows for the repurposing of pre-existing educational materials across media formats: print, static illustrations, still and digital photographs, digital audio, still and motion video, still and motion film, animations, computer graphics and hypermedia can all be accessed and combined in novel ways" (1992:3). The influence of new technology is certainly apparent in the proliferation of contemporary teaching resources which rely increasingly on multimedia presentation.

4.9.7 Interpretation of meaning in the multimedia environment

The multimedia environment of new information technology uses all the modes of artistic expression to convey information. Visual images, music and sound, dramatic important elements conveying meaning of their own, while interacting with each other and with text to produce complex, have extended webs of meaning. A range of perceptual processing is required to interpret these messages fully.

The ways in which meaning is constructed in this medium are closely allied to artistic processes and production. Aspin (1995), the educator and philosopher, is adamant that arts education has an essential role in developing those aspects of communication that are graphic and non-verbal.

Like Aspin, Freedman (1997) also supports "a broad view of creative production and interpretation in relation to multiple meanings and visual qualities ... if we are to understand and teach about the use of images in contemporary life" (1997:7). This approach would depend on learners experiencing an arts education which includes both the production and the viewing of technologically produced images and where teachers "pay increased attention to the interpretive and criticism that learners will be able to evaluate manipulated images and relate them to what is 'real'" (Freedman 1997:7). The artist's predilection for disrupting reality is nowhere more evident than in contemporary video and TV production.

Even in an art form like drama, where verbal language is a major element, the dramatic process introduces other perspectives that can affect the meanings derived from that language. For example, dialogic interactions are dynamic and open and, in contrast to the monologic nature of written text, offer interpretive choices to audiences. These interactions are more fluid and less fixed, and vary according to character and dramatic context.

If each form of representation tells us something different about the world around us, we need to build frameworks for interpreting information in different formats. Salomon (1997) maintains that "the meanings we derive or construe during human communication are mainly a function of the mental ('constructivist') activity we engage in, strongly coloured by the knowledge structures ('schemata') we already possess and bring to bear on the new information. For much may depend on the richness and organisation of the knowledge schemata one brings to bear on the incoming information" (1997:377).

It would therefore seem to be essential to equip learners with the skills to process information in different symbolic forms, using strategies that grow out of the structural and aesthetic qualities that underpin these forms of expression.

4.9.8 The essence of arts literacy

At this point it is important to clarify the meaning of the term *arts literacy*. Some may assume that it refers to the technical terms associated with artistic elements and structures. Others may use the term in relation to the reading and writing of notation associated with music and dance, or dramatic scripts. However, in this context, the language of the arts is embedded in the mode of expression of each art form. That is, ideas are expressed through movement, role play, musical sound or visual images, and these ideas may not readily be transferable to verbal language. As Hirst (1974) states, "works of art are indeed artistic statements, stating truths that cannot be communicated in any other way" (1974:153).

The arts educator, Reimer (1994), proposes that musical performance can be conceived as an act of intelligence, "an endlessly challenging and diverse mode of intelligence - of meaning making and meaning sharing" (1994:12). He sees the musical mind manifested in the body's actions and these actions consisting of "thought as act or act as thought". McKechnie (1996), the dance educator, believes that we are "still being intimidated by the power of established modes of knowing in our school systems" (1996:4). She mirrors Reimer's view when she states "[The] value [of dance] lies in a way of knowing which is both sensory and aesthetic ... in bones and nerves and muscles, and in the exercise of imagination, aesthetic discrimination and skill" (1996:4).

Furthermore, when we move away from the representational view of arts as illustrating ideas to one which treats works of arts as ideas themselves, the development of thinking skills can be vastly expanded. Tishman and Perkins (1998) present a point of view that is usually ignored in school teaching: "South Africa is faced with the similar situation which other countries like Australia and other Commonwealth countries

experienced during the past decades. Thus, the arts should be seen as learning areas with more potential to offer the majority of South Africans."

4.9.9 The value of integrated arts education

Reimer (1989:227) proposes an inclusive arts education where music education can benefit in the following ways:

- philosophically
- politically
- psychologically
- practically
- professionally.

In this way, any of the art forms mentioned in this study could enjoy the same benefits as that of music education within the integrated arts education. Through this integration the arts become a unified field of study and learners will learn much more about other arts subjects. Central to this relationship is the ability for learners to make the following connections:

- connecting what they learn in one subject to another subject;
- realising the relevance or application of this learning to another context or situation;
- being aware of how they as individuals can put it to use, and its relevance to them as people and to their lives.

In their investigation into school practice, Willis and Kissane (1997:13) found that there was general agreement that "the education experience is too fragmented and that important outcomes are not easily pegged to typical subject area divisions and pedagogical approaches are not well handled". In the same vein, Piper (1997) also found criticism of fragmented contemporary curriculum organisation into subject areas as inhibiting flexibility in responding to changing needs. He maintains that: "Coherence

across curriculum areas is dependent upon a clear articulation within the curriculum framework of relationships between and among the learning areas, and their conceptualisation as interrelated parts of a total learning experience" (Piper 1997:87).

In the light of the above, it cannot be assumed that learners will automatically make these connections. The development of this awareness must be built into teaching strategies and curriculum organisation. The following approaches by Reimer (1989:231-235) can be used to exemplify integrated arts education programmes:

- Allowing the learners to produce works using materials from several arts together. This is the principle of assimilation where music plus words becomes music or drama, while music plus dance equals dance.
- Using topics such as man and nature as the means of allying the various arts.
- Conceiving the arts as one aspect of the study of other subjects rather than as a subject requiring its own programme.

Music, dance or drama teachers feel justifiably uneasy when it appears that arts in integrated programmes are only used to support other types of learning. However, there is every reason why these educators should become more aware of and be able to explain to others how strong, properly sequenced arts programmes can play a major role in developing a more holistic and comprehensive environment that will satisfy the needs of a wide range of learners. This is apparently also an issue for teachers in the visual arts. Hamblen (1997) is intrigued by the "fall- out" effects of arts study, particularly the cognitive benefits of translation and transfer which make qualitative differences to the way ideas and actions are presented. But Hamblen has found that "the theoretical foundations and research findings to support the transfer of learning and development of motivational behaviors are solely lacking from policy statements" (1997:27).

Unfortunately it seems that there is a general lack of understanding of the more complex ways in which learning centred in one subject may also have generic elements which not only inform learning in other areas but are interwoven into structures and processes

of those areas. This implies that the more obvious, transparent examples of cross-curricular learning such as the use of common themes, the study of cultures from the point of view of historical, sociological and arts perspectives, and environmental projects which incorporate a grouping of subject strands do not necessarily cover the full scope of potential transfer of learning.

The South African government has demonstrated a similar superficial attitude to the major cross-curricular fields of literacy and numeracy, which does little to advance the quality of education in any meaningful way. The literacy programme has adopted a narrow focus on reading, writing and spelling, while the battle for recognition of numeracy as being more than numbers and beyond the realm of the subject of mathematics is still being fought.

4.10 SUMMARY

According to the information contained in this chapter the researcher discovered the following:

- *The Arts* offer fundamental and unique ways of understanding ourselves and our world. They are particular forms of inquiry and expression which unite intellect and emotion.
- *The Arts* are symbol systems – they are languages for structuring and communicating statements about our own experience, about the world and the place of human beings within it.
- *The Arts* are a particularly powerful form of communication because they involve the development and use of
 - creative thought, knowledge and understanding,
 - feelings and sensibility, and
 - physical skills.

- *The Arts* provide unique aural, visual, kinesthetic and tactile learning experiences which enrich individual and group expression.

In other words, the researcher wishes to conclude from the above information, and taking a curricular perspective into account, that arts education is basically concerned with creating/making, appraising and communicating.

The above explication shows the role of arts education in the society and why the arts are so important in developing skills in the life of an individual. Therefore, given the value of arts education, and given the fact that it is a broad area, the question arises as to how it can best be organised at the school level.

From the point of view of development and learning psychology, the arts have certain features in common, compared to other areas. The languages of arts are essentially non-verbal. The logic of arts belongs to a different order than that of the sciences. The use of aesthetic qualities and symbolism creates simultaneous, multiple meanings which nothing else can do. The arts relate directly to the senses and sensate knowing. The importance of emotions and personal expression is central to the arts, but peripheral in many other subjects. The creative processes themselves are a complex order of intelligence. At the same time, each art area also tends to an own type of sensate experience, knowing and intelligence compared to the others.

Observation of child development shows time and again the influence by various art forms. In many cultures, especially in Africa, the integration of adult art forms in one another has been widely noted, compared to the European tendency of non-integration. It is also significant that both visual and performance arts of all kinds in many countries in recent decades have attempted to bring the separate arts together. It is evident from the above information that there are good reasons for organising arts education in such a way that every learner experiences and understands the different qualities and demands of each separate major form of expression, and also experiences and understands how they can come together. This is a curricular issue.

CHAPTER 5

OUTLINE FOR AN INTEGRATED ARTS EDUCATION CURRICULUM

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CHAPTER 5

OUTLINE FOR AN INTEGRATED ARTS EDUCATION CURRICULUM

5.1 INTRODUCTION

In Chapter 4 an integrated arts education approach was tendered, to point out that different arts can be taught together. This is also in agreement with the present philosophical understanding in South Africa that subjects are taught in accordance with the requirements of different learning areas. It is also suggested that, where possible, subjects shall be clustered in order to address certain critical and specific outcomes in education.

According to information provided in Chapter 3 regarding Curriculum 2005, a curriculum for an integrated arts education based on the learning area Arts and Culture should include sections on cross-critical outcomes, assessment criteria, range statements, phase descriptors, performance indicators and learning programmes. The purpose is to present an outline to open the way towards designing such a curriculum for a multicultural South Africa. Therefore, this chapter aims at presenting an outline and guidelines for an integrated arts education curriculum according to the new South African curriculum model.

5.2 THE NEW EDUCATION AND TRAINING SYSTEM

The reconstruction and development of the new South African education and training system reflects an integrated approach which addresses the needs both of learners and the nation. This is clearly indicated in the government's official documents (DoE 1997:16 and DoE 1996:5). The intention here is to provide a national outline for achieving and maintaining quality or standards set up by the South African Qualification Authority (SAQA). The National Qualifications Framework (NQF) can be regarded as a summary of "the set of principles and guidelines by which records of learner

achievement are registered to enable national recognition of acquired skills and knowledge, thereby ensuring an integrated system that encourages life-long learning" (SAQA 2000:3). The proposed education system must however conform with the principles of the NQF as they underpin the whole education and training system. Some of these principles are:

- integration
- relevance
- coherence
- quality
- flexibility.

The NQF is presented in the following Table 1:

NQF Level	Band	Qualification Type
8 7 6 5	Higher Education and Training	Post-doctoral research degrees Doctorates Masters degrees Professional Qualifications Honours degrees National first degrees Higher diplomas National diplomas National certificates
	Further Education and Training	Certificate (FETC)
4 3 2	Further Education and Training	National certificates
	General Education and Training	Certificate (GETC)
1	General Education and Training	Grade 9 ABET Level 4 <hr/> National certificates

(SAQA 2000:11)

The South African Qualifications Authority (SAQA) is responsible for the development and implementation of the NQF. SAQA has adopted an eight-level framework, with levels 1 and 8 respectively being regarded as open-ended. Level 1 accommodates three Adult Basic Education and Training (ABET) certification levels as well as the General Education and Training Certificate.

5.3 EDUCATION LEVELS

Education levels are the results of inputs made in the National Qualification Framework. South African education and training comprises three bands:

- General Education and Training
 - Foundation Phase (Grades 1-3)
 - Intermediate Phase (Grades 4-6)
 - Senior Phase (Grades 7-9)
- Further Education and Training, and
- Higher Education and Training.

The ANC (1995:11) states that the absolute priority up to the year 2000 will be the introduction of ten years of free and compulsory education up to Level 1 (Grades 1 to 9, including one year of pre-school education).

The curriculum design for the general education and training band is *Curriculum 2005*, that combines an outcomes-based approach with an integrated broad fields design. According to DoE (1997b:1), it is intended to offer direction to macro-level curriculum development. The three phases of this band are in more detail:

- Foundation Phase

The development of learning programmes for this phase will be the joint responsibility of the Department of Education and other relevant departments (DoE 1996: 28). The DoE (1996: 29) indicates that, in this phase, learning will be wholly integrated, with very little need to distinguish one learning area from another.

- Intermediate Phase

In the Intermediate Phase (Grades 4-6), teaching and learning, while still highly contextualised and largely integrated (cross-curricular themes and topics), should begin to move in the direction of individual areas of learning (DoE 1997: 5).

- Senior Phase

The DoE (1997: 5) states that the learning content offered in the Senior Phase (Grades 7 to 9) should be less contextualised, more abstract and more area specific than in the previous two phases. At the same time, there should be clear evidence that learners are being prepared for life after school.

All learners in the general education and training band are entitled to access to all eight learning areas. Therefore, all learners in this band are entitled to arts education as part of arts and culture education.

In the view of the researcher the outcomes reflect an education philosophy of cultural restoration, associative with progressivism. From this perspective, education is viewed as a process of growth, rather than merely as one of cultural transmission.

The outcomes do not refer explicitly to any particular philosophy of arts. However, the strong link between arts and culture especially provides opportunities for implementing a praxial philosophy of arts education. For example, the explanation of specific outcome 3 states: "Therefore all art products need to be viewed as 'texts-in-contexts' informed by cultural values and visions" (DoE 1997b: 178).

Moreover, the outcomes provide explicitly for enjoyment and expression, both of which feature prominently in the praxial philosophy of arts education. The researcher concludes that the national objectives for arts and culture education as expressed in the specific outcomes allow sufficient space for South African arts education to define its own objectives.

5.4 A PROPOSED OUTLINE FOR AN INTEGRATED ARTS EDUCATION CURRICULUM

This proposal includes the Foundation, Intermediate and Senior Phases.

5.4.1 Preamble

Arts education enables the learner to develop

- the ability to make, recreate and invent meaning;
- the use of innovation, creativity and resourcefulness;
- effective expression, communication and interaction between individuals and groups;
- a healthy sense of self, exploring individual and collective identities;
- understanding and acknowledgement of the rich and diverse South African culture;
- a deepened understanding of our social and physical environment, and our place within the environment;
- practical skills and different modes of thinking within the various forms of arts and the diverse culture;
- career skills and income-generating opportunities that lead to enhanced social, economic and cultural life;
- respect for human value and dignity;
- insight into the aspirations and values of our nation and effective participation in the construction of a democratic society.

5.4.2 Specific outcomes

- Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products.
- Use the creative processes to develop and apply social and interactive skills.
- Reflect on and engage critically with arts experience and work.

- Demonstrate an understanding of the origins, function and dynamic nature of culture.
- Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts.
- Use art skills and cultural expression to make an economic contribution to self and society.
- Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and to promote healing.
- Acknowledge, understand and promote historically marginalised arts and cultural forms and practices.

5.4.3 Assessment criteria

From the outset, learners must be sure of what is expected of them, and these expectations should be clearly spelt out in assessment criteria before activities take place.

- Assessment is an ongoing process, it is part of the learning process and care should be taken that
 - the learners constantly explore the value and meaning of their own work and that of the others;
 - learners develop critical skills;
 - concepts are reinforced;
 - personal involvement is re-motivated.
- Assessment should be seen as part of the overall teaching and learning strategy.
- Appreciation, participation and positive reinforcement should characterise the assessment process, while avoiding negative criticism.

- In assessing the completed work the following aspects should be considered:
 - originality, innovation and interpretation;
 - creative exploration and skills in handling of the materials;
 - personal growth and development;
 - specific criteria of the project concerned;
 - involvement.

- The final mark is in the form of symbols or marks. This should include:
 - learners' own projects, which include practical work and theoretical research;
 - progress through the year's work;
 - selected completed class projects;
 - examination on theoretical work;
 - application of the theory.

5.4.4 Range statements

The range statement establishes how learners will go about the activity. Thus, the range statements describe the assessment criteria in greater detail and depth. They provide information on the content, activities and contexts in which learners have to engage to achieve acceptable levels of achievement.

5.4.5 Performance indicators

Performance indicators establish why learners should engage in activities. They provide long and short-term reasons and motivate learners to acquire transferable skills. They help educators to plan their lessons to keep track of the learners' progress and to identify which learners will need remedial or enrichment work.

5.4.6 Learning programmes

Learning programmes combine learning area content, learning activities and methodology. Each programme is related to specific outcomes and assessment criteria to indicate the process which each learner must follow in order to achieve the relevant specific outcomes.

5.4.7 Summary

The following is a cursory example of a possible application of main aspects from the outline. It is a reflection of how assessment criteria, range statements, performance indicators and aspects of learning programmes work in an integrated arts education:

ACTIVITY	RANGE STATEMENTS	PERFORMANCE INDICATORS	ASSESSMENT CRITERIA
<i>DO - WHAT?</i>	<i>HOW?</i>	<i>WHY?</i>	<i>MEASURED BY?</i>
Sing a traditional song, eg Zulu, Venda or Pedi	In unison singing	To demonstrate accurate pitch	Group interaction and balance between the voices
Create dance movements	Using streamers or drums	To experience synchronisation and coordination	Accuracy; group presentation and individual contributions
Create an instrumental accompaniment	Using rhythmic percussion instruments only	To accompany any song or dance of the learners' choice	Creative use of instruments; balance between voices and instruments

Listen and interpret recorded instrumental music	<ul style="list-style-type: none"> - Crayons, waxes, chalk or paint - Using their bodies - Mime 	<p>Interpret music in colour, line and shape</p> <p>Express the recognition of music elements in dance</p> <p>Interpret music in story form</p>	<p>Appropriate use of art</p> <ul style="list-style-type: none"> - Movement in time to music, physical response to music concepts and use of body and face Imagination, use of body and face, appropriateness of the story
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The researcher wishes to point out that the proposed outline is based on certain ideals. An arts education curriculum should be conscientiously designed to recognise the individual and to promote cooperation amongst all the diverse learners. The above proposed curriculum outline seeks to meet the learners' individual needs, empower them to be valued for their own talents and interests and to reach their own potential at their own pace and in their own way, thereby preparing them for lifelong learning. If looked at closely, this curriculum seeks to promote holistic arts education.

Learning contents are designed according to the broad cross-curricular outcomes which have been adopted by SAQA. These stress, *inter alia*, decision making, problem solving, group work, organisation and management skills, evaluation and reflective abilities. Specific outcomes established for the Arts and Culture learning area have also been taken into consideration in the overall design of the curriculum above. The philosophy underpinning the design of the curriculum is to institute guided study leading to independent learning in order to promote more effective learning, to ensure lifelong learning and to allow for variety and flexibility and focus on the specific needs of individuals.

5.5 SOME ISSUES RELATED TO AN INTEGRATED ARTS CURRICULUM

In this section attention will be given to issues which have a bearing on an arts education curriculum as based on the proposed outline. Of importance to arts education and curriculum development are the following issues:

- integration
- characteristic components
- specific competencies
- learning programme content.

5.5.1 The question of integration

Integrated arts education is defined in terms of broad-fields or combined-fields arts education. Thus, the following subjects as outlined in Curriculum 2005 documents:

- Music
- Dance /Movement
- Drama
- Visual art

can be combined and be taught as one field aiming at common outcomes in education.

The issue of arts integration in education is accepted by other departments as well. Thus, one can refer to the Michigan Department of Education which produced a Curriculum Framework accepting the principle of integration. This framework sets clear examples of the application of this principle in curriculum design (2000:Internet). Furthermore, Detels (2000: Internet) presents a course at the University of Arkansas on arts integration with particular reference to music.

Recognition of the needs of arts education prompted the advancement of arts and culture by the South African government during 1994-96. The Department of Education finally produced a comprehensive report stating policies and making recommendations for action at all levels of education. These radical changes are due to several factors:

- A change in government in 1994, producing new policies and priorities. The emphasis is now on clustering of subjects in accordance with learning areas in all the different fields of study.
- A persistently high level of unemployment in South Africa coupled with increased retention rates in schools and training colleges. This has stimulated an increase in vocational education programmes and the promotion of outcomes-based education and its competencies, a set of attributes which are seen to act as bridge between education and employment.
- A sense of fragmentation in what has become an overcrowded curriculum which addresses learning objectives in separate subjects. The Department of Education in South Africa has begun to experiment with alternative approaches to organise the curriculum, using an integrated approach based on models and philosophies that more readily reflect the personal and social needs of the students.
- The views of integration of arts education is not without challenges. According to Elliot (1995:249), the assumption that different arts can and should be taught together is philosophically invalid, practically and politically counter-productive. This is due to several factors:
 - Multi-arts approaches rest on the claims of the eighteenth century aesthetic concept that each art is essentially a collection of autonomous objects.
 - Each type of artistic knowing needs to be taught and learned in its own context through active involvement in art making.
 - Multiple intelligence theories and contemporary studies of creativity argue against the possibility that there is any such general capacity as aesthetic sensitivity.

The above is objected to by Reimer (1991:196), when he agrees that music can be included under arts education as informed by the political position of the government of the day.

Although the art forms are often used in interrelated ways, each has its own characteristics and body of knowledge, and each makes its own distinctive contribution

to learning. Nevertheless, the arts have long been grouped together as related forms of human expression and understanding. In all cultures, they provide important ways of expressing and representing ideas, emotions, values and spiritual beliefs and as such are legitimately grouped as a key area of learning and human activity.

5.5.2 The key role of integrated arts education in holistic education

Arts educators in South Africa have been quick to point out that the arts have an important educational role in developing literacy in its broadest sense. Not only can it be argued that art, music, drama and dance skills underpin the visual and auditory demands of reading, writing and spelling, but they are also integral to communication in the multimedia environment of contemporary information technology. The language of the arts is embedded in the mode of expression of each art form. That is, ideas are expressed through movement, role play, musical sound or visual images, and these ideas may not be readily transferable to verbal language.

Therefore, when people move away from the above representational view of the arts illustrating ideas to a view which treats works of art as ideas themselves, the development of thinking skills can be vastly expanded. Tishman and Perkins (1997:374) contend that most people are thinking in many languages of mathematics, or music, or visual images, if one can call these languages in a metaphorically extended sense. Thus, more properly, people think in many symbolic vehicles. This shows how important arts education is to the life of an individual. With appropriate education in the arts one cannot only make meaning, interpret and respond to such forms of communication, but will also develop the ability to think in different modes and express a much wider range of ideas and feelings through multiple literacies. It is, however, believed that, while arts education is not traditionally linked with mathematics in the way that science and technology have been, arts subjects are fertile ground on which to explore the full range of numeracy. This study will now deal with the key competencies in arts education.

5.5.3 Three characteristic components of an arts education curriculum

It is essential that the following considerations with regard to arts education in particular should receive the attention of curriculum specialists. The researcher refers to what he regards as the three main arts education curriculum components basic to the diversity of South African cultures. These three components, namely making, appraising and communicating, link up with the learning programmes. These three can each be given two competencies.

5.5.3.1 Making

The process of making in the arts consists of two main activities or competencies: choosing and composing.

■ Choosing

Choosing, that is all the choices that one has to make in order to produce a piece of work in the arts, eg:

- choice of form, materials, theme, elements and which processes and techniques are needed to in order to create the piece of work;
- being aware of conscious choices, and choices that are intuitive.

Learners must be given opportunities to make their own choices, to see the possibilities and limitations each choice offers, and to experience the value of both rational and intuitive choice.

■ Composing

Composing, that is the actual physical process of creating the piece of work in terms of techniques such as drawing, weaving, improvising, choreographing, composing, etc. In this area, learners must be encouraged to experiment and explore; to be willing to try things out and tolerate not succeeding at first, and to try again; to practise the necessary skills for the task they have chosen; to be willing to improve and refine those skills.

5.5.3.2 Appraising

Appraising one's own and others' works involves two main activities: identifying and understanding, and responding to and appreciating.

- Identifying and understanding

These activities refer to the processes and product of art in terms of:

- what the art forms are; what materials or elements have been used in a particular piece of work; what elements of composition are present;
- how the piece of work has been produced in terms of techniques and processes;
- why those particular forms, materials, processes, composition were chosen.

- Responding to and appreciating

These activities refer to one's work in arts and the work of others in terms of the following questions:

- What feelings and thoughts are aroused? What is it that appeals to/moves/repulses/leaves indifferent?
- How did my response come about?
- Why do I respond the way I do? What influences my tastes, likes and dislikes, value judgements?

5.5.3.3 Communicating

The process of communicating with reference to the arts consists of two main activities or competencies which are interrelated: negotiating and expressing.

- Negotiating

This process refers to the necessary interaction between learners:

- in art forms which are the result of a group process such as dance, drama and music, learners must negotiate with each other about their choice of forms and expression.
- in more individual art forms such as drawing or pottery this becomes part

of the process when there is a group exhibition or common theme.

- **Expressing**

This process refers to learners being expected to express themselves by way of an art work or a performance.

- Expressive skills will be largely individual (in the visual arts) or both individual and collective (in the performing arts).
- Learners showing works they have produced, or giving small performances to the class, is a natural part of the arts education situation.
- Expressive skills are essential to good communication, where clarity and economy of expression are aimed at.
- Much of arts education in schools is done in a workshop situation with a view to developing expressive or social skills, or for general personal and social development.

However, from time to time, exhibitions and/or performances should be given where learners communicate to an outside audience (other classes/schools, parents, community) the works of art they produce. The piece of work produced is a means of communication between the learner and the audience/spectator, and the communication chain is only complete when response to the piece of work is communicated back to the learner.

These three domains are not entirely separate. An example is given of a learner who is doing a painting, or a group of learners improvising as they go along. A group of learners working out a dance are negotiating their choices in making and creating styles. In the overall outline, there will be a number of main competencies towards which all learners will be moving. These competencies are formulated so that they are the same for all art forms and all phases of the General Education and Training band. The difference will be the way in which they are graded for the Foundation, Intermediate and Senior Phases in the modules.

5.5.4 Specific competencies related to outcomes for the different art forms

In South Africa, as in other countries, people have seen the development of *competencies*, a set of statements and outcomes for education which reflect the current performance criteria demanded for success in business and industry. Much has been said about critical and specific outcomes as the cornerstones of postmodern education. An explanatory discussion of these took place in Chapter 3. The competencies and outcomes related to arts and culture as a learning area in the school curricula need to be dealt with in more detail. These specific outcomes are arranged in accordance with school learning phases, for example the Foundation, Intermediate and Senior Phases (Department of Education, 1997:22-238). A general interpretation of eight specific outcomes for the Arts and Culture learning area applicable to the diversity of cultures in South Africa is given below, with examples of competencies for each art form.

5.5.4.1 "Apply knowledge, techniques and skills to create and be critically involved in arts and culture processes and products."

■ MUSIC

Use singing, instrumental work, movement, dance, mime, listening and notating exercises for creative work using all the elements of music, namely pulse, rhythm, tempo, dynamics, timbre and form and their interrelationships.

■ ART

Use a wide variety of art media such as painting, graphic media (chalks, pen, ink and pencils); three-dimensional media (clay and paper mâché); textiles (fabric and fibre) for creative work; using line, tone, texture, colour and shape as well as their interrelationships.

- **DRAMA**

Use audible and visible forms of communication and creative expression such as speech, gesture, posture, individual and group relationships and tensions; decision making, problem solving, denouement; interviews, negotiations, improvisation, production and presentation, story telling (including myths and legends).

- **DANCE**

Use some variety of dance forms such as movement to music, making movements using body parts, taking turns in participating and sharing experiences of dance.

5.5.4.2 "Use the creative processes to develop and apply social and interactive skills."

- **MUSIC**

Focus on groups developing creative work in singing, movement/dance and instrumental work.

- **ART**

Work on group projects to achieve end products of a sizeable nature – murals, puppetry, mask-making, discussing each others work; integration of various art pursuits.

- **DRAMA**

Use participatory, practical drama activities such as improvisation, game playing, role taking to express insights freely, needs and problem analysis, planning and acting together as a team or group.

- **DANCE**

Move freely while travelling without bumping into others, show shapes and movements to others in their class and watch other students' dances with attention.

5.5.4.3 "Reflect on and engage critically with arts experience and work."**■ MUSIC**

Devise cognitive activities such as discussions, observations and comparisons and analyses.

■ ART

Discover, describe, link, group, compare and contrast a wide variety of art works (art: critical studies); relationships between art and society – looking at works thematically.

■ DRAMA

Analyse texts and appraise performances of drama.

■ DANCE

Improvise a dance based on stimuli such as props, words, games and poems.

5.5.4.4 "Demonstrate an understanding of the origins, function and dynamic nature of culture."**■ MUSIC**

Listen and respond to music from a variety of cultures (other than those specifically originating in Africa).

■ ART

Introduce art from a variety of cultures: textiles such as Ashante; Ewe; Inuit, Australian, Aboriginal art, Mexican (other ancient cultures).

■ DRAMA

Make critical, informed appraisals of cultural expression in dramatic activities, in order to understand and respect the cultural contexts in which these occur, such as

differences in space in which the drama takes place, the costumes and the movements, the characters portrayed and the stories and issues dealt with.

- **DANCE**

Identify and perform movements that reflect emotions, using facial expression, gestures and simple movements and explore these movements within this imaginary tactile environment.

5.5.4.5 "Experience and analyse the role of the mass media in popular culture and its impact on multiple forms of communication and expression in the arts."

- **MUSIC**

Introduce contemporary music, environmental sounds (eg noise pollution); music heard via the media; music education via the media.

- **ART**

Bill-board advertising: "City" art; graffiti; visual media (TV advertising), "PopArt" movement and its influence on modern art; cartoon images.

- **DRAMA**

Distinguish between channels of communication, eg the media and live drama. Identify specific attributes of TV, radio and live performance in drama.

- **DANCE**

Communicate events from home, school or elsewhere through repeated movement patterns.

5.5.4.6 "Use art skills and cultural expression to make an economic contribution to self and society."

■ **MUSIC**

Create opportunities for individual and group participation in performing arts; making of instruments and teaching of instruments.

■ **ART**

The display and exhibition of work; recycling projects; making of products for sale.

■ **DRAMA**

Acquire skills not only for the theatre and teaching, but for all professions and vocations which require self-confidence, communication skills, creative and innovative thinking skills, personal and public relations, working as a member or leader of a group.

■ **DANCE**

Plan and represent dance works for a particular audience or purpose, demonstrate principles of postural alignment of dancing and perform a group of dances.

5.5.4.7 "Demonstrate an ability to access creative arts and cultural processes to develop self-esteem and to promote healing."

■ **MUSIC**

Encourage projects to enable learners to present their own personal and cultural interests in music; promote discussion and encourage mutual respect.

■ **ART**

Sensitivity and empathy developed through discussion; sharing of work space; critical discussion of the practical programme. Understanding of own and others' cultural heritage.

- **DRAMA**

Make plays; use role play, improvisation techniques and workshopping techniques to explore pertinent issues and concerns, both of the individual and the group. (This exploration and expression develop individual and group self-esteem and healing.)

- **DANCE**

Create dances based on variation in the rhythmic structure of dances from different cultures and perform a dance sequence in a variety of styles.

5.5.4.8 "Acknowledge, understand and promote historically marginalised arts and cultural forms and practices."

- **MUSIC**

Introduce African, Indian and other South African music previously neglected.

- **ART**

Introduce visual arts and crafts of South Africa, eg design awareness of Zulu weaving and ceramics; Ndebele design - body adornments; San rock art; Indian art-temples and adornments; festivals and ceremonies. "Neglected tradition" – development of pictorial art among Black South Africans.

- **DRAMA AND DANCE**

Develop an understanding of the common roots of dramatic expression and in so doing a respect for the difference in various dramatic activities through experiencing a range of dramas from a variety of times, places and cultures, including verbal and non-verbal expression and dances, which may be outside the learners' own cultural experience.

]The above specific outcomes show the degree of integration of the arts subjects in a postmodern school curriculum. From these outcomes the researcher deduced the following key competencies in arts education, which are defined as:

- collecting, analysing and organising information
- communicating ideas and information
- planning and organising activities
- working with others and in teams
- using mathematical ideas and techniques
- solving problems
- using technology.

One of the greatest problems with these competencies is that there is a great deal of misunderstanding of the generic nature of the competencies and the way they relate to specific subjects such as art, music, drama and dance, within the curriculum. Given the above scenario, the researcher agrees to the use of competencies in defining the arts. A clarification of the contribution of the arts to the acquisition of these competencies has been developed by the following authors: Bryce, Harvey-Beavis, Livermore and O'Toole (1996:68). In Table 5.1 below examples of these competencies are summarised.

Table 5.1

Key competency	Art form	Sample training activities with significant contribution to acquisition of competency
Collecting, analysing and organising information	dance	making and learning choreography, rehearsal, managing kinaesthetic information
	visual arts	research, art history, managing artistic media, managing graphical information
	all arts	interpretation, creating, art works, exercising aesthetic judgement, managing sensory and emotional information

Communicating ideas and information	drama	play writing, directing, acting, dramaturgy
	media	making TV, radio, video programmes, newspapers and magazines
	all arts	making art works, communicating ideas and information non-propositionally, interpreting art works through talking and writing
Planning and organising activities	music	rehearsing and presenting a performance or concert
	visual arts	gathering materials, preparing an exhibition
	all arts	preparing and presenting public shows
Working with others and in teams	dance/music	ensemble discipline for corps or orchestra, etc
	drama/media	co-operation in production teams
	all arts	group skills in rehearsal, production and exhibition, negotiation in multi-arts contexts
Using mathematics	music	basic musical structure, rhythm, balance, acoustic science
	visual arts	perspective, balance, geometry of design, scale
	all arts	understanding rhythm, proportion, balance, designing spreadsheet and models
Solving problems	drama	improvisation, directing, acting, interpretation, design
	media	preparing shooting scripts, negotiating with clients, exploring media ethics
	all arts	research, creating art works, preparing presentations
Using technology	media	using cameras, microphones, graphics software
	music	using samplers, synthesizers, managing sound systems
	all arts	using multi-media in presentations, concerts, performances, sound and lighting principles and technology

The table contains all the competencies related to arts education and shows how valuable they are to students. It also depicts the overall role of arts education and the design of an arts education curriculum in terms of the present understanding prevailing in South Africa. The art forms identified by this study are described next, particular reference to their roles in the life of learners at school.

5.5.5 Art forms and school experience

5.5.5.1 Dance

Dance is expressive human movement which forms an integral part of human life and culture. Dance exists in a large variety of forms and different purposes, ranging from social pastime to theatrical performance and religious rites. Common to many definitions, however, are statements that emphasise the social values of dance, its blending of body and mind, its expressive qualities, its use as a form of non-verbal communication, its aesthetic nature informing movement into an expressive code and, most distinctively, its use of the human body. It is the use of the body in a myriad of ways and forms that distinguishes dance from other art forms.

5.5.5.1.1 Dance in schools

Dance education acknowledges the variety of genres and styles of dance, the different functions or purposes dance fulfils, and the contexts that influence the making, performing and appreciation of dance. Through dance, students develop an understanding of its value in their own and other cultures, and extend their understanding of themselves, their place in society and how they can communicate through dance.

5.5.5.2 Drama

Drama is the enactment of real and imagined events through roles and situations. Drama enables both individuals and groups to explore, shape and symbolically represent ideas and feelings and their consequences. Drama includes a wide range of experiences, such as dramatic play, improvisation, theatrical performance and film and television drama, and embraces both the processes and the presentations of drama.

5.5.5.2.1 Drama in schools

Drama in schools covers a broad range of activities including improvisation, role-play, text interpretation, theatrical performances and stagecraft. It draws on elements of dramatic play such as spontaneity, imagination, role-playing, exploration and free association of ideas and action.

In drama, learners work co-operatively in groups or individually to search for, explore, negotiate, rehearse and realise meaning through action by consciously shaping elements of drama. Integral to making meaning in drama is sharing drama. This sharing ranges from the informal and personal to the formal and public.

Learners learn to use the physical and verbal languages of drama, identifying, discriminating, choosing and matching elements of drama to suit intended meanings. In making and responding to drama, learners use logical, conceptual, metaphorical and symbolic thinking processes.

5.5.5.3 Music

Music is essentially an aural art form which exists in time. Music can exist in its own right, without reference to anything else, and thus may be considered as abstract in comparison with the sometimes literal nature of pictures.

For a musical experience to be more than simply an exposure to sound and silence, the listener must distinguish the musical characteristics of the composition while relating and connecting the expressions of the movement to what was heard earlier. This ability to think in sound provides a basis for a deeper and more meaningful understanding of a musical work and can also heighten the listener's appreciation of music.

5.5.5.3.1 Music in schools

All learners derive fulfilment and enjoyment from involvement in music. It is part of life for young people in our society. Active involvement with the expressiveness of sound allows learners to explore and discover a deeper awareness of music's nature, vitality, evocative power and range of expressive qualities. Learners need experiences such as making and creating music, listening to music, analysing the use of and the interrelation between the elements of music to create musical meaning, and discussing

and reading about music. This will enhance their perception and appreciation of music and enable them to develop criteria for making personal judgements about music.

5.5.5.4 Visual arts

People make art to interpret and respond to experience in visible form. From earliest times, human beings have made marks and shaped objects. Using any material at hand, they have fashioned useful and decorative objects and made images to represent experience. Works of visual art provide enrichment and enjoyment through the interpretation of their meanings and an appreciation of their forms.

Art fulfils many roles in our lives and while some art works have a specific function or purpose, others are made simply for their aesthetic qualities. Art can be two- or three-dimensional, it can be beautiful, it can be shocking, it can express ideas and feelings or it can challenge us to rethink our definition of art.

5.5.5.4.1 Visual arts in schools

Visual arts experiences in schools develop learners' capacities to create visual and tactile works. Study of the visual arts enables learners to understand and enjoy the images and forms they themselves and others make. Through practical experiences, learners acquire an understanding of a diverse range of two- and three-dimensional

media. They learn to use both traditional processes and new technologies to exploit the aesthetic qualities and potential of creating, and to develop a sense of pride at producing visible statements of their thoughts and feelings.

The following diagram (Figure 5.1 - on the next page) of core and modular elements merely illustrates the line of thinking sketched out above, with a fairly extensive core getting progressively less as the learner goes up through the system, with optional modules decided by each school increasing proportionately.

This diagram does not illustrate the potential of arts across the curriculum, including educational drama in most subjects, creative oral and written work in languages, expressive movement in the Life Orientation learning area and visual work in many subjects.

Figure 5.1 Education Structure

School Grades	NQF Level	Band	Types of Qualifications & Certificates	
Further Education and Training Certificates				
12	4	Further Education and Training Band	Specialization in one of the Art forms e.g Music, Drama, Dance & Art	
11	3		Specialization in one of the Art forms e.g Music, Drama, Dance & Art	
10	2		Specialization in one of the Art forms e.g Music, Drama, Dance & Art	
General Education and Training Certificates				
9	1	General Education and Training Band	Senior Phase	Talent Subjects : Music & Dance or Art and Drama
8				Choice Subjects
7			Choice Subjects	
6			Intermediate Phase	Choice Subjects
5				Integration of Arts Subjects
4			Foundation Phase	Integration of Arts Subjects
3				Integration of Arts Subjects
2 1 R	Introduction into different Art forms			

The diagram indicates various options which learners can select when studying arts. Thus, arts education needs to be introduced as early as the child gets into the early learning programme so that he or she will become acquainted with all the art forms. The diagram further explains how arts can be integrated depending on the education level, but more strongly at the Foundation and the Intermediate Phases, in order to allow learners to develop basic skills. Given the above example of how arts can be integrated throughout all phases of learning, it becomes clear that arts are indeed of importance as they provide the basic tenets of lifelong learning.

5.5.6 Learning programme content

In this section a cursory overview of proposed learning content is provided. It is subdivided into theoretical and practical work.

5.5.6.1 Theoretical work

- General introduction
 - Creative arts: What are they?
 - Performing, creating and appreciation of the arts

- Visual arts: learning content
 - making and appreciating
 - visual objects
 - media
 - different materials as media for expression
 - an awareness of the basic elements of art
 - visual elements
 - visual art from different cultures

- **Music learning content**
 - basic concepts:
 - singing
 - playing instruments
 - moving
 - organising
 - listening
 - elements of music
 - duration
 - pitch
 - tone colour
 - dynamics
 - structure
 - clefs, lines, spaces, and ledger lines
 - note values and rests
 - basic concepts of music
 - programmed music and its activities
 - multicultural songs and their dances
 - historical events in music
 - preparation for harmony

- **Drama: learning content**
 - elements of drama
 - types of drama
 - dramatic play
 - imagination
 - contextualisation of African and Western drama
 - movements and rhythms
 - props and symbols
 - masks and puppets
 - readers' theatre

- Dance: learning content
 - elements of dance and movement
 - types of dance
 - movement vocabulary
 - warm-ups
 - creative participation
 - improvisation
 - waltzing dance
 - cultural and polyrhythmic dance

The above learning content is supposed to be taught in an integrated approach and this should form the method of teaching the arts.

5.5.6.2 Practical work

At least four or more of the following activities in each category, integrated with each other, should be explored during the year. Each visual art work integrates with music/drama or dance and vice versa. This should be based on activity application of the theory studied. The time spent on each activity should be flexible and should depend on the extent of the project and the learners' interest. The choice of materials, natural or commercial, should serve as teaching and learning media for developing feeling, expression and skills.

- Visual art: learning activities
 - drawing
 - painting
 - printing processes
 - collage
 - textile and needle craft
 - applique
 - fabric art
 - weaving

- pattern making
- puppets
- claywork
- cards for different reasons and different seasons

The above activities may be performed using various media which are relevant to the situation. The emphasis should be on integration as a form of learning in order to enhance meaningful and lifelong learning.

- Music: learning activities
 - singing African and Western songs
 - listening to different kinds of songs
 - playing instruments of different cultural groups
 - integrating music and poetry
 - integrating music and literature
 - drawing pictures from musical sound
- Dance: learning activities
 - creative movement activities to reinforce the following concepts:
 - space
 - quality
 - warm-ups
 - structured dances
 - movement sequences
 - creating a dance to song and drama
- Drama: learning activities
 - finger plays
 - action songs
 - warm-ups
 - circle games
 - miming/role playing
 - cumulative drama
 - improvisation based on stories/songs/poems
 - rehearsed performance items

5.6 SUMMARY

Through applying the proposed curriculum outline and guidelines it should be possible for schools in South Africa to implement arts education, whatever their resource level might be in terms of facilities and teachers. All schools should be able to offer a common core of arts activities. In addition to this, schools should choose additional modules to teach according to the available resources and facilities. Some schools may offer a broad arts education for all learners. Others may only be able to offer one area or two areas in depth in addition to the core.

In keeping with the rationale mentioned above, this outline also aims to ensure that the arts education is consistent for all schools, whatever their cultural contexts, and that all learners achieve the same common competencies, whatever the school's programme in arts may be.

It has been shown that different arts can be taught together as clustered subjects without any one of them losing its integrity and status. This shows a complete shift of mindset from the traditional way of teaching arts subjects into a learning area type of programme which promotes lifelong learning. The integrated approach is a new system in education which aims to reconstruct the current education system into one that can address the needs of the learners. The outline and guidelines of an integrated arts curriculum have been elaborated for the parties concerned (educators) to analyse and further develop curriculum strategies in order to address the crisis which persists to confront arts education in South Africa. Therefore, in this chapter important and critical issues relevant to the designing of arts education have only been explained, and an outline of an integrated arts education has been proposed. Seen against the background of this outline, the concerned reader should be able to understand the concept of integration within the art forms described in this study.

The proposed outline for integrated arts education is summarised in Table 5.2. on the next page.

Table 5.2

EXPRESSIVE ARTS	DANCE	DRAMA	MUSIC	VISUAL ARTS
Outcomes	Strands	Strands	Strands	Strands
Using materials, techniques, skills and media	Investigating and developing fitness Using the body Applying the skills	Investigating and experiencing Using movement and mime Using language	Investigating and exploring sound Using the voice Using instruments	Investigating visually and recording Using media Using visual elements
Expressing feelings, ideas, thoughts and solutions	Creating and designing Cooperating, sharing, communicating and competing	Creating and designing Communicating and presenting	Creating and designing Communicating and presenting	Creating and designing Communicating
Evaluating and appreciating	Observing, reflecting, describing and responding	Observing, listening, reflecting, describing and responding	Observing, listening, reflecting, describing and responding	Observing, reflecting, describing and responding

The table shows the most important domains of an arts education curriculum which must be integrated within the curriculum structure to enable learners to attain the expected outcomes and the set targets. This is done in an integrated way to promote holistic learning through the arts. Educators are invited to critically evaluate the

proposed integrated arts education curriculum outline and guidelines in terms of the present understanding of the outcomes-based approach currently in use in South African schools. This proposal could also be used to train educators for the Foundation Phase as this could establish the point of departure of implementing an integrated arts education curriculum. It could also be used by educators for the Intermediate and Senior Phases as a basis for developing a relevant and holistic curriculum for the arts in the other phases of learning.

CHAPTER 6

SYNTHESIS, CONCLUSION AND RECOMMENDATIONS

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CHAPTER 6

SYNTHESIS, CONCLUSION AND RECOMMENDATIONS

6.1 INTRODUCTION

Through the researcher's personal experience as an arts education teacher and teacher educator, and from the developments and findings reported in government documents and research studies as referred to in this study, the researcher is convinced that the arts are of central importance in the fostering of humane and thriving communities.

The information provided in this study confirms the belief that significant arts experiences at school enrich personal growth, bolster academic achievement in other subject areas, contribute to learners' imaginations and help create qualitative schools and strong communities. As was pointed out in Chapter 1, it was accepted in the United States of America that the arts play a role in generating a dynamic, coordinated and cohesive curriculum, building bridges to the larger community and other institutions, and humanising the learning environment.

6.2 SUMMARY

The South African education system and curriculum used to be dominated by a Eurocentric or Western modern paradigm. As a result of the mega paradigm shift to a postmodern paradigm, accompanied by the shift to different paradigmatic perspectives on smaller scale, such as poststructuralism and deconstructionism, change and reform are taking place on various levels. Since the beginning of the past decade South Africa finds herself in a process of democratisation and changes in various societal domains, education in particular.

The main issue in this study was to determine whether the Western European traditional curriculum model, as based on assumptions of the modern paradigm, is the only suitable model for arts education in a changing South Africa. Therefore, arts education underwent a considerable critical scrutiny in this study.

Arts culture in South Africa has changed from a predominantly modernistic culture to a developing postmodern culture. This opened the way to consider the relevance of both European and African art and it appeared that there is a need for African art to be included in the curriculum and that all cultures should enjoy the same treatment in the present developing curriculum.

The paradigms of modernism, structuralism, poststructuralism, deconstruction and postmodernism were explained in greater detail, as well as their implications for arts education. This was done to broaden the scope of the modernistic arts education into a dynamic multicultural arts education. Some of the metatheoretical issues go beyond the confinement of the aim of this study, therefore the primary emphasis is decidedly non-technicist, transformational and socio-constructivist. Different curriculum philosophies and models were discussed in order to provide arts education with a transformational approach, as this approach forms the cornerstone of all the new South African policy documents and of the worldwide movement in education which propagates equal education for all.

The above analysis exposed the nature and characteristics of arts education and suggested how this can be approached in the new dispensation. Thus, integrativeness as a perspective in understanding arts education was proposed in order to align this research study with the current trends in education in South Africa and in other countries.

Against the background of a paradigm shift and other recent changes to the education system as a whole in South Africa as well as to the school curriculum, such as acceptance

of outcomes-based education, and in the context of ongoing consultations on the issue of the new national curriculum, this study concentrated on the expressive arts in the schools. Attention was given to the integration of the four arts subjects of music, dance, drama and visual art as subjects that can be taught as one learning area, but without any one losing its integrity. A curriculum that would have to be flexible enough to meet the requirements of a multicultural arts education in a variety of circumstances is a requirement.

6.3 CONCLUSION

6.3.1 Introduction

The transformation process in South Africa over the past number of years brought about, *inter alia*, changing governing structures in South Africa, with important implications for the education of arts and culture. A review of the existing arts structures and practices with the aim of including a wider African representation has revealed the exclusivity and expense often associated with Western art forms. This calls for the redesign of appropriate arts education policies and programmes that honour the goals and values of a diverse cultural society in South Africa.

These challenges appear to be consistent with a shifting perspective worldwide. South Africans have come to view arts and culture contextually and to emphasise the role that education can play in addressing epistemological change. The circumstances surrounding the South African situation present a unique contribution towards such a change that holds exciting new possibilities for arts education in theory and practice.

It was evident, then, that this study would have to concern itself with the epistemological implications of an arts education curriculum in transformation and with questions raised around issues pertaining to the curricular frameworks and development based on an outcomes-based approach and the arts within a complex cultural context.

6.3.2 Paradigm issues

The more theoretical and philosophic considerations as supported by a literature study illustrate how the unity of diverse cultural approaches can be strengthened by an analysis indicative of the implications of African and Western paradigms.

It has been found that the Western modern paradigm, which has dominated the South African education system, tends to impose on arts education a somewhat exclusive and specialised connotation in which it is perceived as being reserved for the talented few. The scientific approach inherent in this mindset has imparted to the arts a somewhat separate and structured perception. In contrast to this, in certain indigenous cultures, and in African traditions, the separation is not pronounced as such: life is viewed with a spirit of constant renewal by entering into direct participation with that which is being observed. In a universe in which time turns in a circle, and where the ceremonies of renewal are the continual obligations of the people, the emphasis is always on balance and harmony, as opposed to progress, advancement and accumulation. Often information is relayed through animated story-telling, dreams, rituals or ceremonies that are richly imbued with metaphors and images in which one is left to draw from one's own understanding what the experience may be illustrating.

It is clear from the information given in this study that modernist thought strongly influenced the traditional curriculum in many respects, for this paradigm emphasises disciplinarity and one-directional transmission of knowledge, which Tight (1996:135) refers to as reductionist and lacking in coherence. Modernist thinking contends that this can largely be avoided through the way in which a curriculum is designed and through the regulations controlling its implementation. However, this frame of mind is incompatible with the new, postmodernistic frame of mind.

Poststructuralists see the only hope to avoid the re-establishment of a new, dominant hierarchy of ideas which is in contrast to what postmodernism stands for in processual acts. In the poststructural world there is no final moment of "knowing," with no beginning point, nor end. It shuns the elevating of any idea, system or symbol to the status of solution. The new paradigm as opposed to the old one instead seeks to foster the natural tension and disagreement that are inherent in life. It teaches how to identify power and the processes by which to avoid being ruled by it.

It is evident that a postmodern paradigm with its process-oriented approach to curricular issues provides that framework through which to access wider participation and more experiential modes of artistic expression for the design of learning activities (essentially because it comfortably accommodates both African and Western idioms).

Postmodern paradigmatic possibilities are more appropriate to deal with the complexities arising from the current "age of information". Some of the general paradigmatic principles of this paradigm include seeing the universe as consisting of purposeful and evolving systems that are linked in multidimensional, dynamic, interdependent and interactive relationships with each other on the inner and outer levels within the hierarchy of systems.

The change from the modern to the postmodern paradigm provides a way of viewing the world according to relationships and interconnectedness between living entities in a complex web of processes. Perceptual emphasis is therefore a shift towards patterns which connect phenomena and the organisation of relationships rather than linear cause-and-effect occurrences and explanations. This epistemological premise surfaces the need to develop new ways of thinking, viewing and reasoning from which innovative educational modalities can emerge, particularly in arts education.

This new paradigm provides the opportunity for educators and individuals to network and apply relations among people. It empowers people to discover new scientific relations, and

provides models of transforming education and curriculum in particular. Thus, it facilitates transformation of mindsets or frames of reference about basic ideas on both the universe and human beings.

However positive the postmodernist perspective is portrayed in this study, it should be pointed out that the acceptance of equality of theories, values and meanings and the continuous production of knowledge could lead to confusing perspectives which create insecurity. Conostas (1998:27) quotes Kinchloe who argued in 1993 that "students of the late twentieth century face a different world, a postmodern hyperreality marked by social vertigo."

The application of the postmodern paradigm implicates three areas which need attention according to Conostas (1998:27-30), namely:

- Methodological patterns

This presents the problems of distinction, epistemological genre and procedural informality.

- Summative content

There is a tendency of either not offering a clear conclusion to a problem, or "an inflated sense of what might be possible within the postmodern framework" (Conostas 1998:29), whereby a type of postmodern rhetorics is used to deal with transformational issues. On the other hand examples appear whereby practical transformation issues are linked to grand modernist theories.

- Disciplinary references

This refers to the tendency by some educational researchers "to use theoretical positions advanced within literary criticism and cultural studies" (Conostas 1998:32). This tendency

reflects a shift towards humanities-based research, neglecting valuable scientific educational research. Nevertheless the researcher accepts that a postmodern framework allows for scope to consider problems with regard to transformation, arts education and a non-modernistic curriculum in some other way than according to a strict traditional modernistic approach. However, he also accepts the danger of a postmodern rhetoric which fails to produce evident conclusions, and concurs with Conostas (1998:32): "We must, therefore, continue to question the value of emergent paradigms, especially those that displace pragmatic ideals so central to education. If we do not do this, the work of educational researchers will be seen as having importance for those who are more interested in maintaining the pretence of avant-garde theorising than in promoting the value of practical change in education."

6.3.3 The philosophy of arts education

The philosophical foundation which underlies an arts curriculum is aesthetics, which has been serving as a framework for the continuous development of Western art. In this study it has been shown still to be the acceptable framework. However, in view of an African philosophy, aesthetics should be understood not only in terms of Western art, but should include African art as well. The African art philosophy derives from both the concept of Ubuntu and the family set-up, which are central to the African's rationalisation of the world and societal systems.

This demands that materials for essential theoretical as well as practical foundation in arts thinking, creativity, expression and appreciation are selected from any human environment that has engendered its own, original art. A curriculum accepting both art cultures would lead to the further development of African art.

6.3.4 Arts education

There is at present, however, no comprehensive and integrated arts education curriculum or programme in South African schools, as the curriculum authorities are busy formulating core standards for arts learning and teaching in schools, focussing on Curriculum 2005. The few programmes that do exist are not based on the proposed curriculum framework of an outcomes-based approach and do not focus on integrated arts, nor are they suited to a multicultural classroom situation.

Consistent with the sense of conflict is the perception that arts education has been marginalised by the National Curriculum and that the different art subjects are not regarded as subjects of importance. This view is contrary to the belief that the teaching of the arts is an essential part of a balanced education because of their aesthetic values. The various arts subjects should be incorporated in one learning programme called *integrated arts*, such that no individual art subject will lose its integrity.

Integrated arts refers to a recent trend towards collaboration between the various art disciplines in arts education. A range of terms was used to describe this form of collaboration, such as *combined arts*, *multi-disciplinary arts*, *integrated arts* and *inter-disciplinary approach to arts education*. This study adopted the concept *integrated arts* to refer to the use of different arts disciplines in an interrelated way within arts education.

The teaching of integrated arts often involves some transformation of the individual disciplines, based on an interrelationship between the art form and the subject matter. The implementation may centre around the development of a particular theme of study using for instance music, the visual arts, drama and dance in the same lesson, or exploring a particular element that appears within several art forms, such as rhythm, pattern, movement and tone.

The arts area of learning in education is characterised by the aiming at cultural literacy for all learners through

- giving all learners the opportunity to experience both the crafts and the integration of forms of the four major arts
- ensuring that all learners experience the making and appraising of, and communicating in, the various art forms
- as far as possible, giving each learner the opportunity to discover that/those area/s of the arts for which he/she has an aptitude and to develop their knowledge and skills further
- ensuring close connections between the school and community in arts and culture.

Arts education is therefore considered an integral part of the constitutionally guaranteed right to education, and part of the broader programme of universal and lifelong learning.

6.3.5 Curriculum: a new perspective

While linear curriculum models rooted in deductive and inductive approaches are marked by their analytical modes of thinking, non-linear models facilitate the thinking in patterns and relationships. Similarities and interconnectedness between arts disciplines indicate patterns and relationships. Thus arts disciplines link up with non-linear models. Integrated thinking and creative reasoning have been proposed as appropriate modalities for meaning making in complex learning environments.

It has been found that the curriculum approach in South Africa, as a result of a paradigm shift, is currently undergoing a shift from a content- and structure-based syllabus to a curriculum intended as a framework of principles and guidelines offering more participation-oriented programmes from a learner perspective. This change heralds fresh opportunities for restoring arts education and the practising of arts as a process, as experiences with a

sense of communality and accessibility that will nurture the diverse cultural expressions while contributing in unequalled ways to the design of new education programmes.

Current pressure by the Government is moving the focus of schooling away from democratisation towards vocationalisation. The likelihood of continuing development and adoption of a socially critical curriculum is being short-circuited by the resurgence of hegemonic rationalist models in South Africa. The key competencies in Curriculum 2005 related to vocational training can be regarded as vehicles for endangering flexibility in the school curriculum.

On the other hand this curriculum shows adaptability on the assumption that training in this area will prepare learners to adapt to the emerging technologies. Teaching is aimed at lifelong learning and must be based on the principle of the integration of subjects. This new perspective suggests that the curriculum should be based on the principles of outcomes-based education. It must be noted that the outcomes-based approach is a broad view of looking at education and curriculum in particular. The overemphasis of this approach should be prevented at all costs as this can lead to another dominant paradigm, a technicianist response to the demands of the marketplace determining the exit outcomes.

Since there is a need for investigating how best can one design an arts education curriculum which will meet the needs of multicultural South Africans, this study was primarily concerned with curriculum issues related to arts education in particular.

6.4 RECOMMENDATIONS

A paradigmatic epistemological framework is necessary as a means through which to view and understand the complexities of human development in relation to the transforming education system so as to meet the challenges that arise from seeking reconciliatory

approaches within multi-dimensional cultural settings that will contribute to the creation of appropriate learning environments for the furthering of arts education.

The following essential recommendations or core values with regard to knowledge, the curriculum and the learner are proposed in order to achieve the visions and principles of an equitable and relevant arts education:

- It is essential to transform our view of knowledge as a fixed entity that controls our perception of order in the external world to a more process-oriented view. Therefore, knowledge as an integral part of the total flux of process should generally lead to a more harmonious and orderly approach to life as a whole rather than a static and fragmentary view of life.
- Since current curricula are predominantly oriented towards finished products and undervalue the process involved in arts production, it is essential that the design and development of a curriculum should be process oriented to account for the new view regarding the development of knowledge.
- Since education is about life, curricula should be learner centred - we must ensure learning through discovery and experience, drawing upon each community's own cultural background; thereby recognising the value of the community's culture.

6.4.1 Arts education

Any arts education programme to be implemented on all levels should meet the following requirements:

- it must be based on a sound and relevant philosophy of arts education
- it must adhere to a holistic and integrative approach in education
- it must encompass a culture of human rights, multilingualism, multiculturalism and sensitivity to the values of reconciliation and nation building
- it must recognise and promote both the integrity of different arts disciplines and the value of the combined arts experience.

6.4.2 Arts education curriculum

6.4.2.1 Design and development

The design and development of the curriculum of integrated arts education

- should be based on sound curriculum principles
- should be based on key competencies agreed upon in Curriculum 2005
- should be based on outcomes related to content
- should be based on content reflecting the nature and integration of the different arts disciplines.

Thus, the new curriculum should, amongst others:

- promote lifelong learning for all South Africans
- integrate education and training
- equip all learners with knowledge, competences and orientations needed to be successful after completing their studies
- aim at producing thinking, competent future citizens.
- be suited to multicultural settings.

The integrated arts education curriculum should be a prerequisite from the foundation phase up to the intermediate phase. Cognisance should be given to elective types of programmes for the senior phase allowing learners to choose between the different art forms according to their talents.

6.4.2.2 Steps for the development of the proposed integrated arts education curriculum

The following steps are proposed for the long-term development of the curriculum as applicable to all grades:

- Step one: Consideration of SAQA's critical and developmental outcomes and how these can be incorporated into arts education curriculum.
- Step two: Consideration of the core and elective outcomes, in order to decide which outcomes can most effectively be included in arts education.
- Step three: The compilation of the generic outcomes for all art forms, including the specific outcomes for the Arts and Culture learning area as outlined in the documents of the Department of Education.
- Step four: Consideration of the integration possibilities in order to accommodate all art forms.
- Step five: The establishment of suitable and appropriate assessment procedures.
- Step six: Identification of suitable instruction modes to promote maximum learning and effective interaction amongst learners.
- Step seven: The design of learning programme activities within the curriculum which link various art forms in each of the components of the arts education. The deliberate interlinking of practical and theoretical components and school-based arts education for a more holistic approach.
- Step eight: In designing learning programmes interdisciplinary connections which show learners how the different art forms can work together without each losing its integrity should be established.

- Step nine: Identification of suitable contexts, resource materials and teaching and learning aids from learners' own cultures.
- Step ten: Development of learning programmes in final detail formulating unit standards related to the arts. These standards will inform teachers and learners about detail regarding contents and outcomes. This step could also be regarded as a recommendation for the immediate, short-term development of programmes.

With the above-mentioned steps in mind arts educators should find it challenging to design and develop an arts education curriculum that adheres to the requirements of the outcomes-based education.

6.4.3 Teacher education

6.4.3.1 Professional teachers

In view of the developing situation some short-term solutions are recommended to the education practice in order to implement the integrated form of arts education.

All arts teachers/facilitators ought to be able to organise learning experiences in the domain of appraising in all art forms. The multiple facets of the arts are open for such possibilities and facilitating in the expressive domain to some extent in all the arts, without one having to be a highly skilled performer in more than one of them.

In drama, the teacher may not have a high degree of acting skills (if that should happen to be necessary), but can develop skills as a dramatist/playwright or director, which would enable learners to develop their expressive skills.

In dance, the teacher may not have a high degree of dancing skills, while good skills in

methodology, composition and choreography can enable learners to develop to quite good levels of expressive skill.

In music, the teacher may not be a good instrumentalist or singer, but can develop his/her abilities to compose and direct, and to utilise the resources of the group, creating the context for the development of the learners' skills.

In visual arts and crafts, the teacher may introduce a limited range of techniques and media, but again, with critical appreciation, can give guidance to the learners whose expressive skills may surpass those of the teacher.

However, facilitation is not enough, and the teacher should establish contact with skilled artists, craftspeople and performers from the community to enrich teaching,

particularly in areas where the teacher might have only one main area of competency and the chance to achieve a satisfactory level of achievement within that area only.

6.4.3.2 Teacher training

Notwithstanding the above short-term recommendations, teachers should formally be trained to be able to successfully implement a new arts education curriculum for South Africa.

Such a teacher training curriculum should

- provide all students with a foundation to be enablers/facilitators in all art forms
- ensure that all students gain insight into and experience of what the arts have in common, and what distinguishes each major art form
- give every student one broad area of specialisation, either visual arts and crafts or performing arts, to further develop his/her enabling/facilitating skills, and develop his/her knowledge and skills to become a "model"

- within the broad area, set aside time for in-depth study of one chosen art form (two-dimensional visual art, three-dimensional visual art, music, dance or drama) so that each student has an area of higher competency for the role of the teacher as "model".

6.4.4 Learners

The recommended arts curriculum for school education should

- empower learners to develop their own perceptions and understandings and to express these in whatever style, tradition or medium they choose
- enable learners to study and understand their own experiences, community and culture; challenging the prevailing Eurocentric bias and promoting the cultures of South Africa's peoples
- build a critical understanding of the history of arts and cultural development in South Africa, Africa and internationally, through examining the values and approaches implicit in differing forms and contents, while analysing, interpreting and locating works within their broad historical, social, political and cultural context
- promote respect and understanding through encouraging learners to appreciate, understand and interact with cultures other than their own, rejecting the racism, sexism and discrimination encountered in South African society.

6.5 FINAL WORD

The overarching aim of this study was to try and break down the narrow, hard-edged, economy-driven goals in much that is taking place in schools today and to remind the architects of education systems that not only do the arts represent an important enriching and humanising aspect of learning through their content and teaching processes, but that the skills and experiences gained through arts education enhance general learning and are applicable in many settings outside the arts area.

It is becoming apparent that learners need a much more coherent education that takes a holistic view of learning and makes connections between all of the curriculum components and the real, everyday world of learners. Given the drift towards a globalisation of education, these examples from the South African education experience should have relevance for other countries. Arts education is an integral part of human development and should therefore be included in the school curriculum without compromise.

It would therefore appear that, in spite of possible shortcomings, the praxial philosophy of arts and transformational approach linked to outcomes-based education have the potential to form the basis for a multicultural arts education in post-apartheid South Africa.

The re-conceptualisation of education and the curriculum in South Africa, which this study supports, and the desired state of arts education are congruent with the characteristics and core principles and values of education in this new dispensation, best described as the postmodern world. In this rapidly arriving civilisation of the twenty-first century today's learners will spend most of their lives. It is a super-symbolic society in which knowledge is the most coveted commodity and the essence of power.

It is also essential for South Africans in general and South African educators in particular to consider the African philosophy of arts education. In Africa, the practice of art is an explicitly moral activity, because African art functions dynamically to create a context of values through which criticism is translated into social action.

*My art is a poem which has been translated into music by
the artist.*

Joan Miro (1893-1983)

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