

**DYNAMICS OF IMPLEMENTING ARTS AND CULTURE
PROGRAMMES AS A CURRICULUM SUBJECT IN ZIMBABWE
SECONDARY SCHOOLS**

BY

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DECLARATION

I, Emily Ndlovu, student number 214584167 hereby declare that this thesis submitted for the degree of Doctor of Philosophy in Education in the Faculty of Education at KwaZulu-Natal University has not been previously submitted for any degree or examination at this or any other university, and that the research reported in this thesis, except the acknowledged referenced citations is my original work.

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Date

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Date

DEDICATION

To my Almighty God who gave me the strength, courage, patience and wisdom to complete this doctoral journey. Glory be unto thee!!!

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ABSTRACT

Arts and Culture as a subject is a curriculum innovation that has been institutionalised in the Zimbabwe secondary schools through the Ministry of Education's directives. Generally, the curriculum programme was introduced in schools to produce self-reliant citizens as well as establishing artistic and cultural industries in the country. More specifically, Arts and Culture was designed to facilitate the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, and embroidery amongst others. Initiated through Circular 28 of 2010, Arts and Culture was introduced without a syllabus unlike other curriculum subjects. In the light of the foregoing, this study explored the dynamics of implementing the Arts and Culture curriculum programmes in Zimbabwean secondary schools; how the Arts and Culture programmes are dynamically taught as a curriculum subject without a syllabus; and the implications of the dynamics of implementing Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe secondary schools.

Anchored on an adapted van den Akker's (2003) curriculum implementation framework and buttressed by Rogan and Grayson's (2003) curriculum implementation theory, this qualitative case study of three secondary schools in the Shurugwi district of Zimbabwe adopted an interpretivist paradigm. Document analysis, one-on-one interviews, observations and focus group discussions were the key data generation tools. Consistent with qualitative studies, purposive sampling was utilised to select the 3 schools as well as participants from each school. One urban secondary school, one peri-urban secondary school, and one rural secondary school were purposively selected. From each secondary school the school head, Arts and Culture Head of Department, and Arts and Culture teachers were also purposefully selected. The selected participants were information rich since enacting Arts and Culture at school level is their direct responsibility. Data generated were analysed using the thematic approach. Firstly, findings from the study reflect that most of the respondents were not aware of the reasons for implementing Arts and Culture as prescribed by the policy circulars. This is evidenced by the various mutations observed in implementing/enacting Arts and Culture. Secondly, since Arts and Culture was competing with other examinable subjects for time participants tended to prioritise these examinable subjects with respect to time allocation. Thirdly, teachers were not at ease with implementing a programme without a syllabus since they were used to teaching subjects with syllabi. This appears to be based on the prescriptive nature of the teacher

education programme implementers were exposed to. The foregoing implies the need for initiating and sustaining the development of communities of practice for teachers who enact Arts and Culture. The study recommends interventions that can be utilised to not only clarify the rationale for Arts and Culture but also to ensure that teacher capacity development is instituted with a view to empowering Arts and Culture teachers as they enact the programme in secondary schools.

Key words

Dynamics, curriculum subject, Arts and Culture, programmes, performing arts, visual arts, Arts and Culture Head of Department, Arts and Culture teachers

CONTENTS

DECLARATION	i
DEDICATION	ii
ACKNOWLEDGEMENT	iii
ABSTRACT.....	iv
LIST OF TABLES	xii
LIST OF FIGURES	xii
LIST OF ACRONYMS	xiii
CANDIDATE STATEMENT.....	xiv
CHAPTER ONE:	1
ORIENTATION TO THE STUDY	1
1.1 INTRODUCTION	1
1.2 BACKGROUND TO THE STUDY	1
1.3 PROBLEM STATEMENT	3
1.4 RESEARCH OBJECTIVES	4
1.4.1 Research questions:.....	5
1.5 THE FOCUS OF THE STUDY	5
1.6 PURPOSE AND RATIONALE.....	5
1.7 SIGNIFICANCE OF THE STUDY.....	10
1.8 LITERATURE REVIEW AND THEORETICAL FRAMEWORK	10
1.9 DEMARCATION	12
1.10 CLARIFICATION/DEFINITION OF CONCEPTS.....	14
1.11 RESEARCH METHODOLOGY.....	15
1.12 LIMITATIONS OF THE STUDY.....	17
1.13 STRUCTURE OF THESIS.....	18
1.13.1 Chapter One	18
1.13.2 Chapter Two.....	18
1.13.3 Chapter Three.....	18
1.13.4 Chapter Four	18
1.13.5 Chapter Five.....	19
1.13.6 Chapter Six.....	19
1.13.7. Chapter Seven	19
1.14 SUMMARY	20
CHAPTER TWO:	21

CONCEPTUALISATION OF THE STUDY WITHIN RELEVANT LITERATURE.....	21
2.1 INTRODUCTION	21
2.2 DYNAMICS OF CURRICULUM IMPLEMENTATION	21
2.3 FORCES AND FACTORS IN CURRICULUM IMPLEMENTATION	22
2.4 FORCES OF DYNAMICS FOR TEACHING ARTS AND CULTURE.....	27
2.4.1 The Personal Force.....	27
2.4.2 The Societal	30
2.4.3 Professional Force.....	32
2.5 APPROACHES FOR IMPLEMENTING/ENACTING ARTS AND CULTURE.....	34
2.5.1 The Instrumental Approach	34
2.5.2 The Communicative Approach	35
2.5.3 The Artistic Approach.....	35
2.5.4 The Pragmatic Approach	36
2.6 GOALS OF IMPLEMENTING ARTS AND CULTURE.....	37
2.6.1 The Aims.....	37
2.6.2 The Objectives	38
2.6.3 The Outcomes	38
2.7 POSITION OF THE TEACHER IN IMPLEMENTING/ENACTING ARTS AND CULTURE	39
2.7.1 The Teacher as an Instructor	40
2.7.2 The Teacher as a Facilitator	41
2.7.3 The Teacher as an Assessor	42
2.8 LEARNING ENVIRONMENT FOR TEACHING ARTS AND CULTURE.....	43
2.8.1 The Urban Learning Environment	44
2.8.2 The Peri-Urban Learning Environment	45
2.8.3 The Rural Learning Environment	46
2.9 TOPICS FOR ARTS AND CULTURE.....	48
2.10 PERIOD FOR TEACHING ARTS AND CULTURE.....	49
2.11 CATEGORISATION OF TEACHERS AND LEARNERS FOR ARTS AND CULTURE IMPLEMENTATION.....	50
2.11.1 Physical Access.....	51
2.11.2 Financial Access	52
2.11.3. Cultural Access	52
2.12 ASSESSMENT OF ARTS AND CULTURE.....	53
2.12.1 Formative Assessment	53

2.12.2 Summative Assessment.....	54
2.12.3 Peer Assessment.....	54
2.13 SUPPORT SYSTEM USED FOR IMPLEMENTING/ENACTING ARTS AND CULTURE	55
2.13.1 Hard-Ware (HW)	56
2.13.2 Soft-Ware (SW)	57
2.13.3 Ideological-ware (IW).....	57
2.14 SUMMARY	58
CHAPTER THREE:	59
RECASTING ARTS AND CULTURE IN CURRICULUM IMPLEMENTATION LITERATURE	59
3.1 INTRODUCTION	59
3.2 THE CONCEPT CURRICULUM	59
3.3 CURRICULA TYPES	63
3.4 CURRICULUM INNOVATION STRATEGIES	68
3.5 CURRICULUM IMPLEMENTATION	71
3.5.1 Some factors to consider in curriculum implementation	73
3.6 REVIEWING LITERATURE FROM CONCEPTUAL/THEORETICAL FRAMEWORK	75
3.6.1 Forces for implementing Arts and Culture as a curriculum subject.....	75
3.6.2 Curriculum perspectives versus forces of curriculum implementation.....	77
3.6.3 Forces influencing implementation of Arts and Culture curriculum	81
3.6.4 Approaches as forces for implementing/enacting Arts and Culture	84
3.7 POSSIBLE FACTORS IN PLAY WHEN IMPLEMENTING/ENACTING ARTS AND CULTURE CURRICULUM	89
3.7.1 Teachers' characteristics	89
3.7.2 Resource factors in implementing/enacting Arts and Culture curriculum	95
3.7.3 Assessment factor in implementing Arts and Culture curriculum	101
3.7.4 Content as a factor in implementing/enacting Arts and Culture	103
3.8 TEACHING CURRICULUM PROGRAMMES WITHOUT SYLLABUS	105
3.9 SUMMARY	111
CHAPTER FOUR:.....	112
RESEARCH PARADIGM DESIGN AND METHODOLOGY	112
4.1 INTRODUCTION	112
4.2 QUALITATIVE -INTERPRETIVIST PARADIGM	113
4.3 CASE STUDY	118
4.4 SAMPLING	122

4.4.1 Purposive Sampling	122
4.5 DATA GENERATION.....	124
4.5.1 Data Generation Procedures.....	124
4.5.2 Data Generation Gethods	126
4.6 DATA ANALYSIS.....	142
4.7 TRUSTWORTHINESS	144
4.7.1 Credibility	145
4.7.2 Dependabilty	146
4.7.3 Transferability	148
4.7.4 Confirmability	149
4.8 ETHICAL ISSUES	150
4.9 SUMMARY	152
CHAPTER FIVE:	154
DATA PRESENTATION, ANALYSIS, AND DISCUSSION OF FINDINGS	154
5.1 INTRODUCTION	154
5.2. THEME 1: FORCES (PERSONAL, SOCIAL, AND PROFESSIONAL) INFLUENCING ARTS AND CULTURE IMPLEMENTATION	155
5.2.1 Responses from School X (Urban)	155
5.2.3 Responses from School Z (Rural).....	159
5.2.4 Data from Documents	161
5.2.5 Discussion of Findings.....	164
5.3 THEME 2: ARTS AND CULTURE TOPICS/ACTIVITIES.....	166
5.3.1 Responses from School X (Urban)	166
5.3.2 Responses from School Y (Peri-Urban).....	171
5.3.3 Responses from School Z (Rural).....	173
5.3.4 Discussion of Results	174
5.4 THEME 3: APPROACHES AND POSITION OF THE TEACHER IN IMPLEMENTING/ENACTING ARTS AND CULTURE	175
5.4.1 Responses from School X (Urban)	175
5.4.2 Responses from School Y (Peri-Urban).....	179
5.4.3 Responses from School Z (Rural).....	180
5.4.4 Discussion of Results	185
5.5 THEME 4: PERIOD FOR ENACTING ARTS AND CULTURE.....	192
5.5.1 Responses from School X (Urban)	192
5.5.2 Responses from School Y (Peri-Urban).....	194

5.5.3 Responses from School Z (Rural).....	196
5.5.4 Discussion of Results	197
5.6 THEME 5: CATEGORISATION OF TEACHERS AND LEARNERS TO IMPLEMENT/ENACT ARTS AND CULTURE.....	200
5.6.1 Responses from School X (Urban)	200
5.6.2 Responses from School Y (Peri-Urban).....	200
5.6.3 Responses from School Z (Rural).....	202
5.6.4 Discussion of Results	203
5.7 THEME 6: SUPPORT SYSTEM AND LEARNING ENVIRONMENT FOR IMPLEMENTING/ENACTING ARTS AND CULTURE.	205
5.7.1 Responses from School X (Urban)	205
5.7.2 Responses from School Y (Peri-Urban).....	210
5.7.3 Responses from School Z (Rural).....	220
5.7.4 Discussion of Results	224
5.8 OPERATIONAL DYNAMICS IN THREE SHURUGWI SECONDARY SCHOOLS	228
5.9 SUMMARY	229
CHAPTER SIX:.....	230
CONCLUSIONS AND RECOMMENDATIONS	230
6.1 INTRODUCTION	230
6.2 CONCLUSIONS.....	231
6.2.1 Research question one:.....	231
6.2.2 Research question two:	232
6.2.3 Research question three:	236
6.3 RECOMMENDATIONS	239
6.4 FURTHER RESEARCH	240
CHAPTER SEVEN:	242
REFLECTIONS ON MY DOCTORAL JOURNEY	242
7.1 INTRODUCTION	242
7.2 FORMULATION OF TOPIC	242
7.3 PROGRESS IN THE RESEARCH JOURNEY	243
7.4 METHODOLOGICAL ISSUES OF THE RESEARCH JOURNEY	244
7.5 TECHNICAL EXPECTATIONS AND THE RESEARCH JOURNEY	247
7.6 CONCLUDING REMARKS	247
REFERENCES	249
APPENDIX 1 (a)- Teachers' focus group discussions Schedule.....	267

APPENDIX 1(b)- Head of Arts and Culture Department Interview Schedule.....	268
APPENDIX 1 (c)- School Head Interview Schedule.....	269
APPENDIX 2 (a)-Teacher for Arts and Culture	270
APPENDIX 2 (b)- The Head of Arts and Culture Department	272
APPENDIX 2 (c)-The school head.....	274
APPENDIX 2 (d)-The school administrator	276
APPENDIX 2 (e)- The provincial pirector	278
APPENDIX 2 (f)-Letter to the permanent secretary	280
APPENDIX 3: OBSERVATION GUIDE	282
APPENDIX 4 ETHICAL CLEARANCE.....	283
APPENDIX 5: RESPONSE FROM THE MINISTRY OF EDUCATION	284
APPENDIX 6: RESPONSE FROM MIDLANDS REGIONAL DIRECTOR	285

LIST OF TABLES

Table 3. 1 Comparison of the competence and the performance types of curriculum	67
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LIST OF FIGURES

Figure 1.1 Location of Shurugwi district	13
Figure 2.1 The dynamics of curriculum implementation/enactment framework	25
Figure 5.1 Sign post	166
Figure 5.2 Carved cultural bowls	167
Figure 5.3 Crotchet hat	167
Figure 5.4 Paper model	168
Figure 5.5 Wood carved yoke	168
Figure 5.6 Arm chair	169
Figure 5.7 Arch bridge model	169
Figure 5.8 Metal farming equipment	170
Figure 5.9 Wooden carvings	171
Figure 5.10 Spear	172
Figure 5.11 Banner with debate topic	195
Figure 5.12 Marimba (percussion instrument)	205
Figure 5.13 Culture gallery	206
Figure 5.14 Artefacts collection	207
Figure 5.15 Another Artefacts collection	208
Figure 5.16 Mpala horn and skin	209
Figure 5.17 Mbira and drum	210
Figure 5.18 Pottery products	211
Figure 5.19 Dare/Courtyard	212
Figure 5.20 Products made through parental assistance	213
Figure 5.21 Another Marimba instrument	213
Figure 5.22 Winnowing basket	214
Figure 5.23 Reeds basket	215
Figure 5.24 Cultural weapons	216
Figure 5.25 Collection of artefacts	217
Figure 5.26 Drum made of wood and animal skin	218
Figure 5.27 Culture hut	220
Figure 5.28 Artefacts in the culture hut	221
Figure 5.29 Traditional tools	222

LIST OF ACRONYMS

UNESCO	United Nations Educational, Scientific and Cultural Organisation
HoD	Head of Department
EWP	Education with Production
ECE	Early Childhood Education
CAPA	Creative and Performing Arts
Voch- Tech	Vocational –Technical
LoU	Levels of Use
CBAM	Concerns Based Adoption Model
CAPS	Curriculum and Assessment Policy Statement
TIE	Technology in Education
TOE	Technology of Education
AIS	Artist in School
NGOs	Non-Government Organisations
NCLB	No Child Left Behind
SCALE-UP	Student-Centred Activities for Large Enrolment Undergraduate Programmes
TEAL	Technology Enabled Active Learning
HEA	Higher Education Act
EMA	Environmental Management Authority

CANDIDATE STATEMENT

Growing up in a typical Zimbabwean rural community I had the opportunity to attend formal education in schools unlike some of my age mates. Prior to this form of education, I was subjected to oral cultural traditions in the home and community that served to undermine what education strove to instil. The impressions that I created (personal identity) as result of the latter form of education was that what happens at school had little relevance to what goes on at home. Such notions were buttressed by my aunt who constantly reminded me that: “When you come back home from School You must begin learning our cultural traditions. Remember that you are a woman and so you must learn how to become a mother.”

The foregoing pregnant statement was also supported by one of my primary school teachers who always cajoled me by saying that: “School knowledge or rather bookish knowledge is divorced from our cultural ways of life.” Such sentiments are a clear testimony that one cannot learn culture and its traits in the context of the school (societal identity needs). When I became a teacher there came a time when traditional dance was introduced in schools. Due to lack of expertise by trained teachers, we identified people from the local community who were knowledgeable in dance as resource persons (societal influence). This became the genesis of dance as an art as well as a cultural phenomenon in schools. The Nziramasanga Commission of (1999) later recommended that Arts and Culture be taught in schools. Arts and Culture was thus an innovation which teachers were expected to put into practice.

Exploring the implementation/enactment of Arts and Culture arose, firstly, from my rural experience (everyday knowledge) which separated cultural activities from school activities. Secondly, my long experience as a school teacher (twenty-five years) also became instrumental in nurturing my desire to explore Arts and Culture. In this connection, the introduction of Arts and Culture as a subject to be taught without a syllabus, motivated me to conduct this study. As a school teacher, I have had the experience of teaching curriculum subjects which are both examinable and non-examinable. In both cases these subjects had a syllabus. The teaching of Arts and Culture programmes was thus not clear to me and this might also be equally true (in my view) to other secondary school teachers. Accordingly, Fullan (2001, p. 77), posits that a

“lack of clarity ... represents a major problem at the implementation stage; teachers and others might find the change to be not very clear as to what it means”. This study was thus conducted with a view to enlighten educational practitioners on how programmes of this nature can be effectively enacted in secondary schools.

Thirdly, conducting this study was also spurred by the Ministry of Education’s goal in the implementation of Arts and Culture programmes in Zimbabwe secondary schools. The Ministry of Education aimed at facilitating the establishment of artistic and cultural industries as well as producing professionals who will not be job seekers but creators (knowledgeable society) through Arts and Culture (Circular 28 of 2010). The use of a ministry circular/directive to introduce Arts and Culture programmes is in line with the fidelity approach which according to Fullan and Pomfret (1977 p. 340), “determines the degree of implementation of an innovation in terms of the extent to which actual use of the innovation corresponds to intended or planned use ...” For this to be realised there is a need for benchmarks against which to measure the extent to which this goal has been achieved and yet Arts and Culture did not have a syllabus. How then does one measure success as a student if all other knowledge systems train you to chase a certain way of attaining success?

As a Curriculum Studies lecturer at a university in Zimbabwe I have always developed an interest in studying fairly new programmes which are introduced in the Zimbabwe education system. One such study that I have conducted is on the state of Zimbabwe primary school teachers’ preparedness for implementing Early Childhood Education. Studying new programmes enables the curriculum planner, developer, or implementer to determine the strengths and weaknesses of a programme at an early stage (pragmatic approach). Koo (1995) supports the foregoing by emphasising the need to study the first stages of innovations as a way of providing direction for future implementation.

Literature on the dichotomy between policy and practice also spurred me into conducting this study. In this respect while Fullan (2015) suggests that you can’t mandate change I have discovered that in most centralised education systems, Zimbabwe included, education policies are generally pushed onto practitioners even before they have been capacitated to enact them

at school level. Although policies/mandates/circulars/directives facilitate preferred outcomes, even fully planned, highly coordinated and well supported policies are ultimately dependant on how individuals within a local context interpreted and enacted policies (Sykes, Schneider & Plank, 2009). Through exploring the dynamics of implementing Arts and Culture I have come to realise that enacting a curriculum depends on among other forces and factors the extent to which teachers understand an innovation; the rationale for enacting the innovation; the support implementers are provided with as well as the extent to which teachers own the innovation. If Ministries of Education were to seriously consider these forces and factors at both the planning and implementation stage, then curriculum enactment would not pose any serious challenges.

CHAPTER ONE:

ORIENTATION TO THE STUDY

1.1 INTRODUCTION

Since independence in 1980, Zimbabwe has been introducing curriculum innovations in secondary schools through the Ministry of Education with the main aim being to improve educational practice. To this end curriculum innovations such as Guidance and Counselling, Aids Education, Political Economy, Education with Production, and the recent Life skills Education and Arts and Culture have been adopted into the school system. In the context of the broad centralised approach to curriculum development that Zimbabwe employs, the Ministry of Education develops new programmes and cascades them into the schools, which are expected to mandatorily adopt the prescribed curriculum innovation (Marsh & Bowman, 1988). The Arts and Culture curriculum innovation has recently been introduced in Zimbabwean secondary schools and teachers are expected to implement and enact it. While curriculum innovations are mostly aimed at improving educational practice (and despite their importance) they are seldom actually implemented as intended in classrooms (Karavas-Doukas, 1995). One explanation for the disjuncture between the official and the implemented/enacted curriculum in the classrooms is that change is complex as well as “overloaded, fragmented, non-linear, relentless and breathtakingly fast-paced” (Fullan, 2004, p. 10). As has been documented in the literature, for various reasons teachers often find it difficult to implement innovations in accordance with specifications and guidelines described by curriculum designers in the written curriculum (Fullan, 2015). One wonders how well teachers are coping with the implementation of the Arts and Culture innovation and yet it is not described in a written syllabus and related curriculum materials. This study explores how the Arts and Culture programmes are being implemented as a curriculum subject in secondary schools in the Shurugwi district of Zimbabwe. A background to the introduction of Arts and Culture at the global and regional levels, as well as in Zimbabwe, is put to the service of contextualising the study.

1.2 BACKGROUND TO THE STUDY

The efforts of the United Nations Educational, Scientific and Cultural Organization (UNESCO, 2006) to mainstream Arts education into the worldwide education system found practical

expression in the Director General's inaugural launch of the Arts and Culture Programme in 1999. To facilitate this development the World Conference on Arts held in Lisbon, 6-9 March 2006 (UNESCO, 2006) came out with the aims of Arts Education which provided the basic rationale for making Arts Education an important and compulsory part of the educational programme in any country. One of these aims is to uphold the human right to education and cultural participation. Culture and the arts are seen as essential components of a comprehensive education leading to the full development of learners (UNESCO, 2006). It is from the proceedings of this conference that the basic rationale for making Arts Education an important and compulsory part of the educational programme in all countries emerges. This cause is also strengthened by the Convention on the Rights of the Child (1989) article 31 which reads, "state parties shall respect and promote the right of the child to participate fully in cultural and artistic life and shall encourage the provision of appropriate and equal opportunities for cultural, artistic, recreational and leisure activity" (UNESCO, 2006, p. 4).

Zimbabwe has recently joined other nations by institutionalising Arts and Culture in the secondary school system. As intimated in the introduction, Arts and Culture is one of the several innovations apart from Education with Production (EWP), Early Childhood Education (ECE), Guidance and Counselling, and HIV and AIDS Education which was introduced in schools by the Ministry of Education through circulars. Through Circular 28 of 2010 from the then Ministry of Education Sports, Arts and Culture, every secondary school was directed to establish a Department of Arts and Culture headed by a Head of Department. Secondary schools were instructed to timetable Arts and Culture programmes. Additionally, school heads, and district and provincial education officers were tasked to supervise the Arts and Culture programmes. This development was anchored on the recommendation from the report of the presidential commission of inquiry into education and training which states that, "cultural studies shall be compulsorily taught in the entire school curriculum." In the envisaged Arts and Culture programmes, visual arts include drawing, painting, sculpture, pottery, weaving, batik, screen painting, tie-and-dye, and others whilst the performing arts include music, dance, and drama (Nziramasanga, 1999, p. 372).

Notwithstanding the provisions of the Nziramasanga Commission's recommendations, it should be pointed out that at school level, the prime consideration in teachers' curriculum and pedagogical planning is preparing their students for public examination. Interestingly, in the

current secondary school education structure, Arts and Culture is not a core examinable subject since it is regarded as an ‘extra’. Arts and Culture may actually be construed as value-laden and values are seldom assessed in public examinations (Yang & Lam, 2009). It must also be noted that in Zimbabwe, Arts and Culture was introduced as programmes and not as a specific subject. In other countries such as South Africa, it is referred to as a learning area (Van Blerk, 2007), in Nigeria they are known as Creative Arts subjects (Iriwieri, 2009), whereas in Botswana they are known as Creative and Performing Arts (CAPA) (Moswate, 2011). These variations in the meaning of Arts and Culture in various countries and by different authors may have an impact on how the innovation is conceptualised by practitioners and how they implement it with students. This point will be returned to later.

Zimbabwe as one of the signatories to many United Nations conventions has introduced and institutionalised Arts and Culture like many other countries. The international call to institutionalize Arts and Culture into formal education (UNESCO, 2006) was interpreted by the Zimbabwean government as one way through which unemployment could be addressed. Consequently, the Ministry of Education was tasked to prepare for the eventual establishment of cultural industries through introducing arts and culture programmes in secondary schools. The Ministry of Education’s intention in introducing Arts and Culture was to facilitate the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, embroidery, and many more (Ministry of Education Sport, Arts and Culture, 2010a). Schools were to be the seedbeds for producing professionals who would not be job seekers but creators through implementing Arts and Culture programmes (Ministry of Education Sport, Arts & Culture, 2010a). On the ground, Arts and Culture programmes do not have a syllabus and are not examined. Since Arts and Culture is not a core examinable subject and is regarded as an “extra”, one wonders how its implementation was going to produce the expected professionals in Zimbabwe given the fact that the prime consideration in teachers’ curriculum and pedagogical planning is preparing their learners for public examination (Yang & Lam, 2009).

1.3 PROBLEM STATEMENT

The call, by the United Nations, to institutionalise Arts and Culture in secondary schools had noble intentions. In Zimbabwe while the procedure that was used to introduce Arts and Culture as a subject was similar to how specific subjects are introduced, the Ministry of Education did

not take into account that Arts and Culture did not have syllabi. While other subjects have syllabi, and are taught by trained teachers this is not the case with Arts and Culture, The Arts and Culture programmes were introduced through a ministry circular/directive. This study seeks to explore how Arts and Culture programmes are being implemented as a curriculum subject without a syllabus to produce the required professionals capable of earning a livelihood from such programmes.

Where educational innovations are introduced using mandates, like circulars, there is a possibility that implementers may or may not understand how the innovation is to be operationalised. Using circulars/directives as a way of introducing educational change is consistent with a top-down model of curriculum implementation. One challenge associated with this approach to curriculum implementation is that ministry directives may be pronounced when secondary schools are not ready. The teachers with whom I interacted about the implementation of Arts and Culture indicated that they don't actually know how Arts and Culture is supposed to be implemented. McLaughlin (1998, p. 72) remarked that "Policy can't mandate what matters." This implies that it is not realistic to assume that the policy will enforce implementation/enactment of an innovation. The foregoing concerns by key programme implementers seem to question the curriculum implementation strategy/model adopted in the introduction of the Arts and Culture programme. This study explores current Arts and Culture implementation practices in the Shurugwi district of Zimbabwe with a view to recommending how the implementation of this innovation (and indeed other educational innovations) could be enhanced in Zimbabwean secondary schools.

1.4 RESEARCH OBJECTIVES

- To explore the dynamics of implementing Arts and Culture curriculum programmes in Zimbabwe secondary schools.
- To understand how Arts and Culture programmes are dynamically taught as a curriculum subject without a syllabus in Zimbabwe secondary schools.
- To explore the implications of the dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools.

1.4.1 Research questions:

- What are the dynamics of implementing Arts and Culture curriculum programmes in Zimbabwe secondary schools?
- How are Arts and Culture programmes dynamically taught as a curriculum subject without a syllabus in Zimbabwe secondary schools?
- What are the implications of the dynamics of implementing Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe secondary schools?

1.5 THE FOCUS OF THE STUDY

This study focuses on the dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools.

1.6 PURPOSE AND RATIONALE

Given the problem stated above the purpose of this study therefore is to explore the dynamics of implementing Arts and Culture programmes as a curriculum subject in Shurugwi district secondary schools in Zimbabwe.

Arts and Culture programmes were made mandatory just like the Vocational-Technical subjects in Zimbabwe. The study by Mogami (2014, p. 11) on exploring music educators' experiences in implementing the junior secondary music curriculum in Botswana indicated that the teaching of practical subjects within the Botswana curriculum has been criticised for not yielding the intended results because the products do not display the use of skills acquired in schools. Similarly, in Zimbabwe the Vocational-Technical (Voc-Tech) subjects, which are practically oriented in nature, have not demonstrated the attainment of the intended curriculum competences. Most stakeholders in Zimbabwe (such as parents, industry, and commerce) criticise these practical subjects because the products of these subjects do not exhibit skills and knowledge which are expected of them after learning the subjects. Arts and Culture as a practically oriented subject is expected to enhance the government's efforts to produce professionals who can earn a living out of both performing and visual arts (Ministry of

Education Sport, Arts & Culture, 2010a). The attainment of this government's intention largely depends on the extent to which Arts and Culture is implemented as a curriculum subject.

The interest to conduct this study emanated from my personal interest of teaching as a school teacher for twenty-five years and as a university lecturer in Zimbabwe. The introduction of Arts and Culture programmes which are taught without a syllabus also motivated me to conduct this study. As a school teacher, I have had the experience of teaching examinable and non-examinable subjects. In both cases these subjects had a syllabus which guided the teachers by providing the prescribed curriculum. The examinable subjects are better equipped with teaching and learning resources than the non-examinable ones. Mbeshu (2010), in a qualitative study, highlighted that the Arts and Culture learning area in South Africa was introduced as an examinable area in curriculum 2005. The study further indicated that Arts and Culture combines four learning areas namely music, drama, dance, and visual arts. Its implementation is guided by the Policy Guidelines of Arts and Culture which include features, principles, purposes, outcomes, assessment standards, and assessment guidelines. The findings of the study indicated that some teachers prefer to teach learning areas they are qualified for because they are not able to teach all the learning areas. The study suggests that teachers could not teach all the learning areas embedded in Arts and Culture because of their diverse natures. This study is interested in exploring how Arts and Culture, which includes a whole range of performing and visual arts, is implemented as a curriculum subject in Zimbabwean secondary schools.

Hoadley and Jansen (2014) believe it is important to have a prescribed or intended curriculum because it helps standardise teaching and the knowledge that is regarded essential is taught by all teachers. The teaching of the Arts and Culture programmes is not clear to me since it is not guided by a syllabus and this might also be equally true to other secondary school teachers. In a qualitative case study conducted by Van Blerk (2007) on teachers' perceptions of the implementation of the Arts and Culture area in the senior phase in Port Elizabeth, South Africa, a lack of proper guidance, coordination, and unavailability of curriculum documents emerged as concerns in the implementation of Arts and Culture as a subject. According to Fullan (2015), lack of clarity of the innovation represents a major problem at the implementation stage and hence teachers and others might not clearly understand what the change is all about. This lack

of clarity which exists in me has also necessitated this exploration of dynamics of implementing Arts and Culture as a curriculum subject in Zimbabwean secondary schools.

I have seen schools in Zimbabwe (both primary and secondary schools) building Arts and Culture huts and galleries as a representation of implementing Arts and Culture. During my teaching practice supervision visits for my Post Graduate Diploma in Education students I have had the opportunity to interact with my students and some of the teachers about these Arts and Culture structures. It came to my attention that teachers displayed insufficient knowledge on how Arts and Culture was supposed to be implemented. Schools had to build various kinds of culture huts to comply with the directive which came from their district offices. Most teachers with whom I interacted seemed not to be aware of what they were supposed to do with the Arts and Culture huts. Some indicated that their major concern was to fulfil the requirements of the district education officers who ordered them to ensure that each school has a culture hut. Literature on curriculum policy implementation brings out interesting views on these directives. Fullan (2015) suggests that mandating of change will always be met with resistance if implementers are not prepared for the change. Although policies/mandates/circulars/directives facilitate preferred outcomes, even fully planned, highly coordinated and well supported policies ultimately depend on how individuals within a local context interpreted and enacted policies (Sykes, Schneider & Plank, 2009). It would thus be interesting to find out how Arts and Culture is being implemented in secondary schools by implementers who seem not to be conversant with the curriculum.

Similar experiences were encountered by Lombard (2012), a high school teacher who conducted a qualitative study on teachers' experiences of and responses to curriculum change. Lombard's (2012) experiences indicated that teachers seemed to have insufficient knowledge of the Arts and Culture content and learning outcomes set by the curriculum policy guidelines hence everyone did what they thought were "best practices" just to provide and have assessment at the end of the year. Such sentiments denoted a lack of ownership of the curriculum which mostly led to a hindrance of implementation. Mbeshu (2010), in a study on an evaluation into the implementation of the Arts and Culture Learning Area in Bizana schools of the Eastern Cape Province, found that some of the participants had stopped teaching Arts and Culture in their schools because they did not know what to teach. These studies motivated

me to explore the variations of Arts and Culture implementation in secondary schools in the light of the prevailing circumstances.

I became keen to find out where this directive of building Arts and Culture huts emanated from. Through the assistance of one of my Post Graduate Diploma in Education students, I managed to receive the information and to acquire the Arts and Culture Principal Director's Circulars 28 of 2010 on the institutionalisation of the Arts and Culture in the education system (Ministry of Education Sport, Arts & Culture, 2010a), 29 of 2010 on exhibitions and festivals (Ministry of Education Sport, Arts & Culture, 2010b) and Circular 3 of 2011 on the Arts and Culture inter-house competitions in the school (Ministry of Education Sport, Arts & Culture, 2011). The Principal Director's Circular 29 of 2010 on exhibitions and festivals states that a community based art gallery should be based at a central and accessible location for the community of which the school would provide the best location. Since then I have been noticing that the Ministry of Education celebrates a Culture Week during the month of May in schools. The declared Culture Week compels all schools to perform Arts and Culture activities and to display any object which assists in showcasing of the community's culture, arts, and heritage. I then developed an interest in exploring the dynamics of implementing Arts and Culture in Zimbabwean secondary schools.

My interest further developed from the main aim which was set by the then Ministry of Education Sports, Arts and Culture towards the implementation of Arts and Culture programmes in Zimbabwe secondary schools. The Ministry of Education aimed at facilitating the establishment of artistic and cultural industries as well as producing professionals who will not be job seekers but job creators through Arts and Culture (Ministry of Education Sports, Arts and Culture, 2010a). It is my belief that the set national goals and aims can easily be achieved if the implementation follows a prescribed curriculum that contains specifications and guidelines which teachers can use to operationalise the innovation. The use of a Ministry Circular directive to introduce Arts and Culture programmes is consistent with the fidelity approach which emphasises degree of implementation of an innovation in terms of what Fullan and Pomfret (1977, p. 340) describe as, "the extent to which actual use of the innovation corresponds to intended or planned use ..." I am really interested in exploring how the Arts and Culture programmes are being taught as a curriculum subject without a syllabus so as to

produce the much expected professionals. Irivwieri (2009) study in Nigeria revealed that the implementation of a creative arts policy was not matched with the provision of adequate instructional materials, infrastructural facilities, manpower, and funds.

As a curriculum studies lecturer at a university in Zimbabwe I have always developed an interest in studying fairly new programmes which are introduced in the Zimbabwean education system. One such study that I have conducted is on the state of Zimbabwe primary school teachers' preparedness in implementing Early Childhood Education. Studying new programmes enables the curriculum planner to determine the strengths and weaknesses of a programme at an early stage. Koo (2009) suggests that the first stage of innovation implementation is worth studying because it is of paramount importance,

The mixed-methods study conducted in the United States by Oreck (2004) on teachers' attitudes toward use of the arts in teaching indicated that teachers believe the arts are important in education, but rarely used them. I have taught music, arts education, and physical education in primary schools for 19 years (1990-2009) and know what it means to rarely teach a subject. I recall that the teaching of these subjects was actively done when the school head or external supervisors from the District educational offices announced their interim visits. Although these subjects were timetabled, the major thrust was given to examinable subjects. Mogami (2014) also showed concern on the way music is implemented in primary schools of Botswana by indicating that the subject is seldom taught. Mogami (2014) further noted that the learners who move from primary school to junior secondary school start music curriculum with little music background. Furthermore, a study by Oreck (2004) indicated that teachers are hindered by a lack of professional development, time and intense pressure to teach the mandated curriculum. Similarly a preliminary study conducted by Ndlovu (2014) on perceptions of secondary school stakeholders in the implementation of Arts and Culture in the Matabeleland South Region of Zimbabwe, indicated that Arts and Culture is not given adequate time for teaching and that not all pupils gain the opportunity of participating in at least two performing and two visual arts programmes in a year as stipulated by Circular 28 of 2010. The results of the study may also be relevant in exposing how teachers implement Arts and Culture as a non-examinable subject. Such a study may assist policy makers to come up with better strategies of implementing Arts and Culture.

According to Bachar and Glaubman (2006) approaches toward teaching art in schools and methods of teaching art vary according to the teachers' perceptions of the major goals. The results from a study which they conducted in Israel (Bachar & Glaubman, 2006) on policy and practice of art teaching in schools as perceived by educators and artists indicate that artists who are actively engaged in the practice of art adhere to the studio approach, while art teachers whose main career is in education advocate the cognitive-academic approach. The study conducted by Denac and Cagran (2012) indicated that arts education should be obligatory at all levels, arts classes should be taught with the help of the latest information communication technologies, and classes should be made more appealing by including meeting with artists and visits to cultural institutions. These studies reveal various approaches of teaching arts education hence the need to also explore dynamics of implementing Arts and Culture as a curriculum subject in Zimbabwe secondary schools.

1.7 SIGNIFICANCE OF THE STUDY

Curriculum implementation in schools has always focussed on subjects and not programmes (Marsh & Willis, 2007). This study is significant in that it adds the dimension of programme implementation in formal school settings. While curriculum implementation in general is not new, implementing programmes without syllabuses is indeed new. This study therefore may shed light on how ministries of education could introduce and implement new programmes like Arts and Culture. The study also sheds light on how teachers put into practice programmes for which they have little or no training. At the policy level, planners will benefit from this study's recommendations with respect to developing policies guided by practice in schools. This study is thus likely to create an opportunity to seriously engage policy makers in debates on alternative strategies to implement Arts and Culture programmes in Zimbabwe secondary schools.

1.8 LITERATURE REVIEW AND THEORETICAL FRAMEWORK

A brief conceptual/theoretical framework and literature review is provided since the details are to be reflected in Chapter Two. This study is guided by Van den Akker, de Boer, Folmer, Kuiper, Letschert, Nieveen and Thijs (2009) ten concepts (which are hereby referred to as *dynamics*). These concepts, are also referred to as learning signals or e-learning (Khoza,

2015a). These learning signals were derived from the simplified curriculum spider web which was rephrased by Van den Akker et al. (2009). In question form, the learning signals can be represented by: What is the force behind implementing Arts and Culture? (Personal, societal and professional); How is Arts and Culture taught? (Approaches-instrumental, communicative, artistic and pragmatic); What are the goals for implementing Arts and Culture? (Goals-aims, objectives and outcomes); What topics are taught during Arts and Culture? (Topics - visual, performing arts, craft); What is the position of the teacher in implementing/enacting Arts and Culture? (Position of the teacher - instructor, assessor, facilitator); What support systems should be in place for implementing/enacting Arts and Culture? (Support system: hard-ware, soft-ware, ideological ware); What are the social or physical characteristics of the learning environment? (Learning environments – urban, peri-urban, rural secondary schools); How much time is set aside for Arts and Culture? (Period – hours, days, term); How are teachers and learners chosen for Arts and Culture? (Categorisation-physical, financial and cultural); and How is the assessment of Arts and Culture done? (Assessment – formative/continuous, peer and summative). The rationale/force is seen as the major and central concept which connects all other concepts of the curriculum spider web (Van den Akker et al., 2009). Approaches also assist in connecting all other concepts. The concepts of the spider web are augmented by Rogan and Grayson (2003) theory of curriculum implementation which is mostly suitable for developing countries. The latter theory's major constructs, namely the profile of implementation; the capacity to support innovation and support from outside agencies were used in this study to explore dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools. The construct profile of implementation which assumes existence of expected different ways of implementing a curriculum in the classroom was guided by Hall and Loucks (1978) Levels of Use (LoU) of curriculum innovation implementation.

The literature review for this study was also guided by elements of curriculum implementation perspectives and the research sub-questions. Curriculum implementation perspectives namely the fidelity, adaptation, and enactment perspectives were reviewed. Additionally, this study was framed by some important concepts namely curriculum implementation, curriculum, dynamics, and Arts and Culture. Curriculum representations (namely the intended, implemented, and achieved curriculum) were used to clarify the term curriculum in line with assertions made by Hoadley and Jansen (2014). Definitions and explanations of these concepts

were used to shed light on how Arts and Culture programmes are taught as a curriculum subject without a syllabus in Zimbabwean secondary schools. Competence/integrated and performance/collection curriculum are also the two approaches of curriculum which assisted in exploring dynamics of implementing Arts and Culture.

1.9 DEMARCATION

In Zimbabwe, there are eight provinces. This study was conducted in Shurugwi district secondary schools in the Midlands province of Zimbabwe. The selected district is one of the eight districts in the Midlands Province. Shurugwi district has about seventeen secondary schools which consists of a mixture of urban, peri-urban, resettlement, council, government and church-run secondary schools. For the purpose of this study, these secondary schools were classified into three groups namely urban, peri-urban, and rural. Three secondary schools were purposively sampled from each school type (that is urban, peri-urban and rural). Zimbabwe has two dominant ethnic groups namely, Shona and Ndebele, as well as other ethnic groups. English is the official language whilst Shona and Ndebele are national languages. The country is multicultural and has multi-religious groups. This study was conducted in the central province of Zimbabwe where there is a mixture of such languages as Shona, Ndebele, Tswana, Sotho and Chewa among other languages. These various languages represent different cultures; hence the study is likely to be rich in terms of the Arts and Culture activities implemented in the sampled schools.

Map 1: This map shows eight districts in the Midlands province. Shurugwi district which lies between Chirumanzu and Zvishavane indicates the location of this study.

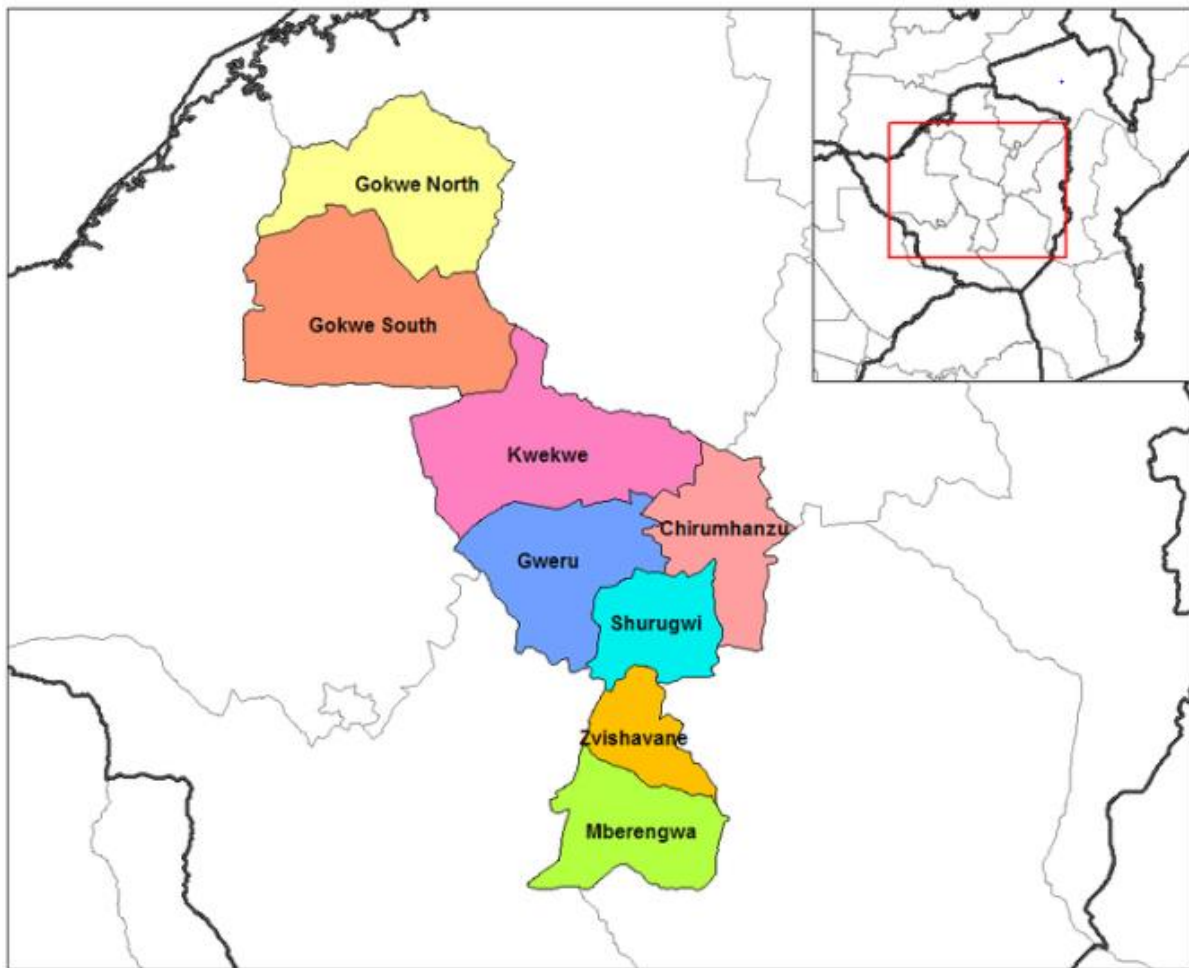


Figure 1.1 Location of Shurugwi district

Source: Ministries of Local Government International Rural District Councils

This study sought to explore the dynamics of implementing Arts and Culture programmes as a curriculum subject in Shurugwi district of Zimbabwe. Rather than focussing on how Arts and Culture programmes should be taught, this study explored how different types of secondary schools implement/enact Arts and Culture programmes as a curriculum subject taught without a syllabus in a bid to produce the required professionals who will become job creators rather than job seekers in Zimbabwe.

The dynamics of implementing Arts and Culture programmes in Shurugwi district were established through interviewing school heads, teachers who head the Arts and Culture department, and all the Arts and Culture teachers. In addition, focus group interviews with all Arts and Culture teachers, observation of Arts and Culture teaching, and competitions as well

as analysis of documents such as circulars, artefacts, and reports on the implementation of Arts and Culture programmes enriched and clarified Arts and Culture implementation dynamics.

1.10 CLARIFICATION/DEFINITION OF CONCEPTS

The following key concepts are defined and or clarified in the context of this study.

Dynamics: Represents forces and factors which affect the way a curriculum like Arts and Culture is perceived and operationalised at micro level. These forces and factors include but are not limited to visions and approaches used to implement and enact a curriculum. This study sought to explore the various forces and factors which have a bearing on how secondary schools implement Arts and Culture.

Curriculum subject: Is a programme of study which shows aims/objectives, content, organisation, and evaluation to be followed as informed by Tyler (1949) in his objectives model. Circular 28 of 2010 and Nziramasanga (1999) indicate content that should be taught under visual arts as well as that of performing arts. The aim of introducing Arts and Culture is as stated in the circular that is, to facilitate the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, and embroidery by producing professionals who can work in the industry.

Arts and Culture: Arts includes human activity, creative work, especially painting, drawing, sculpture, products of creative work, statues, and others while culture comprises the ideas, customs, skills, arts, and others as well as the development and improvement or refinement of the mind over a given period (Ministry of Education Sport, Arts and Culture, 2010a). The term *arts* is used to denote both instruction in the arts and artistic pedagogy used to instigate education. It is widely used in dominant political and educational discourses. There is an assumption of unity underpinning notions of culture, heritage, cultural policy, and arts management, citizenship and creativity (Sirayi & Nawa, 2014). In simple terms, it is a combination of visual arts and performing arts. This study explored how the arts and culture programmes are implemented in secondary schools.

Programmes: These are planned actions which are aimed at accomplishing clearly stated objectives. Unlike curriculum subjects programmes do not normally have syllabi. In this study, Arts and Culture programmes are meant to facilitate the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, and embroidery through producing professional who can work in the industries (Ministry of Education Sport, Arts and Culture, 2010a).

Visual arts: Visual arts include drawing, painting, sculpture, pottery, weaving, batik, screen painting, tie-and-dye, and others whilst the performing arts include music, dance, and drama (Nziramasanga, 1999, p. 372). Similarly, Chigwedere (2007) states that visual arts encompass sculptures, painting, crafts, photography, film, and television.

Performing arts: The performing arts include Music, dance, and drama (Nziramasanga, 1999, p. 372). Chigwedere (2007) concurs with the foregoing by observing that performing arts is a creative activity which involves theatre dance and music.

Arts and Culture Head of Department: In Zimbabwe, these are teachers who are selected to oversee the Arts and Culture Department in the school. The Head of Department works with a committee to coordinate artistic and cultural programmes (Ministry of Education Sport, Arts and Culture, 2010a).

Arts and Culture teachers: In the Zimbabwean context, these are teachers who are directly involved in the teaching of Arts and Culture activities.

1.11 RESEARCH METHODOLOGY

A detailed explanation of the research methodology will be explored in Chapter Three. This qualitative study, located in the interpretivist paradigm, uses a case study design. Qualitative researchers largely prefer to conduct their studies in their natural settings so that they try to interpret meanings people bring to them (Denzin & Lincoln, 2013). The foregoing observation concurs very well with my study on the dynamics of implementing Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe secondary schools. Since qualitative research is conducted in natural settings, implying that the researcher interviews and observes

participants in their environments (Denzin & Lincoln, 2013), in this study therefore, the researcher interviewed and observed participants in their natural environments. Experiences of the school heads, teachers who head the Arts and Culture departments and Arts and Culture teachers on dynamics of implementing Arts and Culture curriculum programmes were explored in their school settings. The qualitative (post-positivist) paradigm assumes "... a relativist ontology, where there are multiple tangible mental constructions, socially and experientially based, local and specific in nature, and dependent for their form and content on the individual person or groups holding the constructions" (Lincoln & Guba, 1985).

Qualitative research is an interactive process (Creswell, 2012). The process itself is more important than the outcome or information obtained. To understand the dynamics of implementing Arts and Culture programmes as a curriculum subject without a syllabus there is a need to interact with the key implementers to gain the full meaning of the phenomena being investigated. Epistemologically, as the qualitative-interpretivist paradigm, promotes the interaction between the researcher and the research participants in order to enable the creation of findings during the investigation process. This study adopted a multi-site case study of three secondary schools. A case study has the strength of utilising the documents, artefacts, interviews, and observations to generate data. This study made use of documents, artefacts, interviews and observations to generate data from the key participants to ensure comprehensive results that reflect the participants' understandings on the implementation of Arts and Culture as accurately as possible. Three secondary schools were purposively sampled for this study. In this respect one urban secondary school, one peri-urban secondary school and one rural secondary school were selected. From each secondary school the school head, Arts and Culture Head of Department, and teachers were purposefully selected. Data analysis was guided by Denscombe (2010) data analysis stages of qualitative research as well as guided theory which included both inductive and deductive reasoning processes. Where inductive analysis focuses on the particular and deductive analysis focus on the general. Data generated and analysed was verified for accuracy and trustworthiness through triangulation. Trustworthiness of the study was ensured by adhering to dimensions of credibility, transferability, dependability, and conformability. Issues of ethics were adhered to through seeking consent from the participants as well as gaining permission to conduct the study from the responsible ministry and authorities.

1.12 LIMITATIONS OF THE STUDY

While the Principal Director's Circular (28 of 2010) was dated 18 August 2010, this study focussed on the implementation of Arts and Culture in secondary schools from 2012 to date. It must be noted that Arts and Culture is a fairly new programme which secondary schools might still be struggling to implement. One limitation was that the difficulty to gain sound information may be due to the fact that Arts and Culture as a subject is fairly new, although Koo (2009) suggests that the first stage of innovation implementation is worth studying. Another limitation of this study relates to the nature of the investigation. The study, which is qualitative in nature, is located in the interpretivist paradigm and used a case study design. By its very nature, the case study relied on interviews as one of its instruments. It was very difficult to interview all categories of stakeholders who are involved in the implementation of Arts and Culture due to time constraints. This study therefore targeted secondary school heads, Arts and Culture Heads of Department as well as Arts and Culture teachers from categories of sampled schools. The study was limited to three secondary schools in Shurugwi district of Zimbabwe. This ruled out a large-scale exploration of dynamics of implementing Arts and Culture programmes as a curriculum subject in secondary schools. However, the aim of this case study was to develop deeper insights into a specific case and not to provide universal generalisations. Furthermore, some of the participants who were interviewed about the dynamics of implementing Arts and Culture programmes were not willing to spend time on a non-examinable area. To minimise such constraints, data were also generated through observation and document analysis for triangulation purposes (Silverman, 2010).

Other limiting factors that affected this study were financial and time constraints. It was very costly to generate qualitative data for a period of four months from three different schools because it required a lot of travelling to and from the selected schools. The researcher being both a full-time lecturer and student faced challenges of time. Notwithstanding these constraints, the researcher sourced funds to assist in conducting this research as well as applied for study leave for a period of four months.

1.13 STRUCTURE OF THESIS

1.13.1 Chapter One

This study provides an introduction and background, a statement of the problem, research aim and objectives, as well as research questions. This chapter also focused on the purpose and rationale, significance of the study, limitations, and the demarcation of the study. A clarification of concepts, overview of research methodology, theoretical underpinnings of the study as well as the structure of the thesis rounds out this chapter.

1.13.2 Chapter Two

Chapter 2 explores the conceptual/theoretical framework used as lenses to understand the study. In particular I review literature on the concept dynamics of curriculum implementation before exploring the proposition by Van den Akker et al. (2009). Rogan and Grayson (2003) theory of implementation augment Van den Akker et al as part of the theoretical framework.

1.13.3 Chapter Three

The chapter reviews literature guided by elements of curriculum implementation perspectives and the research sub-questions. Curriculum implementation perspectives namely the fidelity, adaptation, and enactment perspectives were reviewed. Additionally, this study was framed by some important concepts namely curriculum implementation, curriculum, dynamics and Arts and Culture. Curriculum representations (namely the intended, implemented, and achieved curriculum) were used to clarify the term curriculum in line with assertions made by (Hoadley & Jansen, 2014). Definitions and explanations of these concepts were used to shed light on how Arts and Culture programmes are taught as a curriculum subject without a syllabus in Zimbabwe secondary schools. Competence curriculum are also the two approaches of curriculum which assisted in exploring dynamics of Arts and Culture implementation.

1.13.4 Chapter Four

This chapter describes the research paradigm and design adopted. The sample which includes school heads, Arts and Culture heads of department and teachers from three secondary schools and sampling procedures (purposive sampling) are outlined. Data generating instruments which include semi-structured one-on-one interviews with school heads and Arts and Culture

heads of department, focus group interviews with Arts and Culture teachers, participatory observations and document analysis are described. Issues of trustworthiness (credibility, dependability, conformability, and transferability) are outlined. Research ethics, data analysis procedures, and limitations are described.

1.13.5 Chapter Five

In this chapter I present data on three cases explored on dynamics of implementing Arts and Culture programmes in Shurugwi secondary schools. Data generated through semi-structured one-on-one interviews, focus group interviews, participatory observations and documentary analysis is presented. Verbatim quotations are infused in the data presentation to ensure that the voices of the participants are heard. The chapter also analyses and discusses the results and findings of this study. The components of the curriculum spider web as well as Rogan and Grayson (2003) curriculum implementation theory are used to develop themes which then form categories related to the three objectives. Significant findings and discussions which link to the research questions are presented.

1.13.6 Chapter Six

In this chapter I make conclusions and recommendations based on the findings of the study. I reflect on the objectives to evaluate if the findings achieved the purpose of the study. The research findings are then summarised based on the objectives and research questions. The chapter winds up by providing recommendations based on ways of enhancing curriculum implementation innovation.

1.13.7. Chapter Seven

In this chapter I reflect on my research journey from the period of writing the research proposal up to crafting of the conclusions and recommendations. Acknowledging that the journey had its strengths and shortcomings I indeed benefitted, from among other things, developing the ability to adopt an emic approach to investigating phenomena in their natural environment.

1.14 SUMMARY

This introductory chapter provided some insights into the problem being studied. Explored in this chapter is a brief background which led to this study, problem statement, research objectives as well as research questions. Additionally, the study's purpose and rationale, significance, conceptual/theoretical framework, limitations and demarcations have been pointed out. A brief outline of the research methodology as well as the structure of the thesis has also been provided. The next chapter explores the conceptual/theoretical framework which underpins this study.

CHAPTER TWO:

CONCEPTUALISATION OF THE STUDY WITHIN RELEVANT LITERATURE

2.1 INTRODUCTION

In this Chapter, I discuss the conceptual/theoretical framework based on the research phenomenon dynamics of curriculum implementation. I begin by discussing the phenomenon dynamics of implementation to set the stage for the introduction of the conceptual/theoretical framework. I then introduce and discuss the theory which is adapted from the curricular spider web by Van den Akker et al. (2009). Rogan and Grayson's (2003) theory of curriculum implementation augments the foregoing conceptual/theoretical framework. Rogan and Grayson's theory is discussed in conjunction with the Levels of Use (LoU) of curriculum innovation implementation by Hall and Loucks (1978) which are also supported by the Concerns-Based Adoption Model (CBAM).

2.2 DYNAMICS OF CURRICULUM IMPLEMENTATION

There are a lot of forces and factors that have shaped the implementation of Arts and Culture as a subject. The quantum of these forces, in each setting, may lead to variations in the implementation of Arts and Culture as a subject in Zimbabwean secondary schools. It is these forces and factors which are referred to in this thesis as *dynamics*. In this respect Mifflin (2011) defines dynamics as forces that produce change in any field. Alternatively, such forces become the motivators or drivers of change. Such forces as visions/rational are examined under three propositions namely personal everyday experience, professional/content/discipline, and societal/social (Khoza, 2016). These play a pivotal role in directing the implementation of Arts and Culture as a subject in this study. These forces, which Khoza (2016) refers to as teaching visions/rationale/reasons with their propositions (namely the societal, personal and professional) and the approaches, are assumed to be the driving forces of implementing Arts and Culture as a curriculum in this study. According to (Du Preez & Reddy, 2014, p. 2), vision is a "cognitive process that requires us to pull aside the curtains of habit, automatism, banality, so that alternative possibilities can be perceived". When considering forces such as societal, personal and content my interpretation in this study is that these forces act as the major central point. Approaches as the supplementary force and the other factors which matter in implementation/enactment process are ideally linked to the central forces (societal, personal, and professional) and are consistent to each other as articulated in the curricula spider web.

The forces (societal, personal, and professional) are viewed as the overall principles for central mission of the plan by Van den Akker, Fasoglio and Mulder (2010). The force with its three propositions namely societal, personal, and professional dynamics which I have interpreted to be the roots of a tree is hidden in the ground and it is the central force that controls all other factors as suggested by Berkvens, van den Akker and Brugman (2014) and Khoza (2016) for the spider web. The approaches which I interpreted as the stem being hidden under the bark are also considered as supplementary forces in this study. I have equated the other eight factors to tree branches which are held firm by the roots and stem (hidden forces). I decided to use the following terms for the eight factors (equated to tree branches): goals, topics, position of the teacher, learning environments, support system, period, categorisation, and assessment. These factors are adapted from the curricular spider web by (Van den Akker et al., 2009) or teaching/learning signals by Khoza (2015c). Dynamics of teaching Arts and Culture in this study are therefore interpreted to be driven by everyday personal experience, societal, and professional forces with curriculum approaches (Khoza, 2015a) and supported by the nine factors indicated above. The forces (professional, personal, societal, and approaches) and factors (teaching/learning signal) which are equated to the roots (forces), stem (approaches) and tree branches (learning signals) respectively form the basis of my conceptual/theoretical framework.

2.3 FORCES AND FACTORS IN CURRICULUM IMPLEMENTATION

This study adapts Van den Akker (2003) curricular spider web as a conceptual/theoretical framework. This framework is complemented by Rogan and Grayson (2003) curriculum theory of implementation. Rogan and Grayson (2003) theory is based on three major constructs namely, profile of implementation (professional dynamic), capacity to support innovation (personal dynamics), and support from outside agencies (societal dynamics). Additionally, the two types of curriculum by Bernstein (1999) which will be discussed in detail later on also augment the main theoretical framework in exploring dynamics of implementing Arts and Culture in Zimbabwean secondary schools.

The factors which shape the implementation of Arts and Culture as a subject in this study will be adapted from Van den Akker (2003) curricular spider web. The curricular spider web has the rational (forces of dynamics) as the central point which links the other nine concepts

represented as strands namely goals, content, learning activities, teacher role, resources, grouping, location, time, and assessment (Van den Akker et al., 2010). Van den Akker et al. (2009) simplified the concepts of the curricular spider web by putting them into question form. The following are the questions attached to the ten concepts: What are the goals for implementing/enacting Arts and Culture?; What support system should be in place for implementing/enacting Arts and Culture?; What is the position of the teacher in implementing Arts and Culture?; How is Arts and Culture taught?; How are learners and teachers chosen to participate in Arts and Culture activities?; How is assessment of Arts and Culture done?; What are the social and physical characteristics of the learning environment?; What topics are taught during Arts and Culture?; and How much time is set aside for Arts and Culture?

The concepts of the curricular spider web and the questions that each concept asks the teacher may lead to a presupposition that if all the concepts are given equal attention the intended curriculum would be smoothly implemented (Mogami, 2014). The dynamics of implementing Arts and Culture are determined by a balance in the concepts of the curricular spider web. Due to circumstances during implementation, the strands of the spider web are never pulled at equally and some will be pulled at more strongly than others (Mogami, 2014, p. 23). This then can cause variations in the implementation of Arts and Culture as a curriculum subject at different levels. These variations come as a result of the fact that creating a state of equilibrium where all forces and factors(dynamics) which impinge on curriculum enactment is hardly possible. This issue will be returned to later in the thesis.

My preferred visualisation of the ten concepts is to liken them to a tree with its roots, stem, and branches. The factors which are represented as tree branches are centrally supported by the forces represented as tree roots as well as the approaches (stem). I decided to present approaches in form of a tree stem which is also hidden inside the bark just to show how much they matter as forces in Arts and Culture implementation. I have further named the factors as goals (which constitute aims, objectives, and outcomes), topics (visual, performing arts, and craft), position of the teacher (instructor, manager, facilitator), learning environments (urban, peri-urban, and rural), support system (hard-ware, soft-ware and ideological-ware) period (hours, days, and terms), categorisation (physical, financial, and cultural) and assessment

(formative, peer, and summative). I also decided to simplify the forces and factors by crafting questions around them. The forces of curriculum implementation which I considered as tree roots and stems are guided by the following question: What are the forces for implementing Arts and Culture? (social/professional/personal); How is Arts and Culture taught? (Approaches-instrumental, communicative, artistic, and pragmatic); The questions attached to the eight factors are as follows: What are the goals for implementing Arts and Culture? (Goals-objectives, aims and outcomes); What is the position of the teacher in implementing/enacting Arts and Culture? (Position of the teacher-instructor, assessor and facilitator); What are the social/physical characteristics of the learning environment? (Learning environment-urban, peri urban and rural); What topics are taught during Arts and Culture time? (Topics-visual arts, performing arts and craft); How much time is set aside for Arts and Culture? (Period-hours, days and term); How are teachers and learners chosen for Arts and Culture? (Categorisation-physical, financial and cultural); How is assessment of Arts and Culture done? (Assessment-summative, peer and formative/continuous); and What support system should be in place for implementing/enacting Arts and Culture? (Support System-Hard-ware, soft-ware and ideological-ware). It should be noted that these factors are interrelated. Each factor is broken down into three propositions which are discussed in detail later in this chapter. The theoretical framework is represented in Figure 2.1 below:

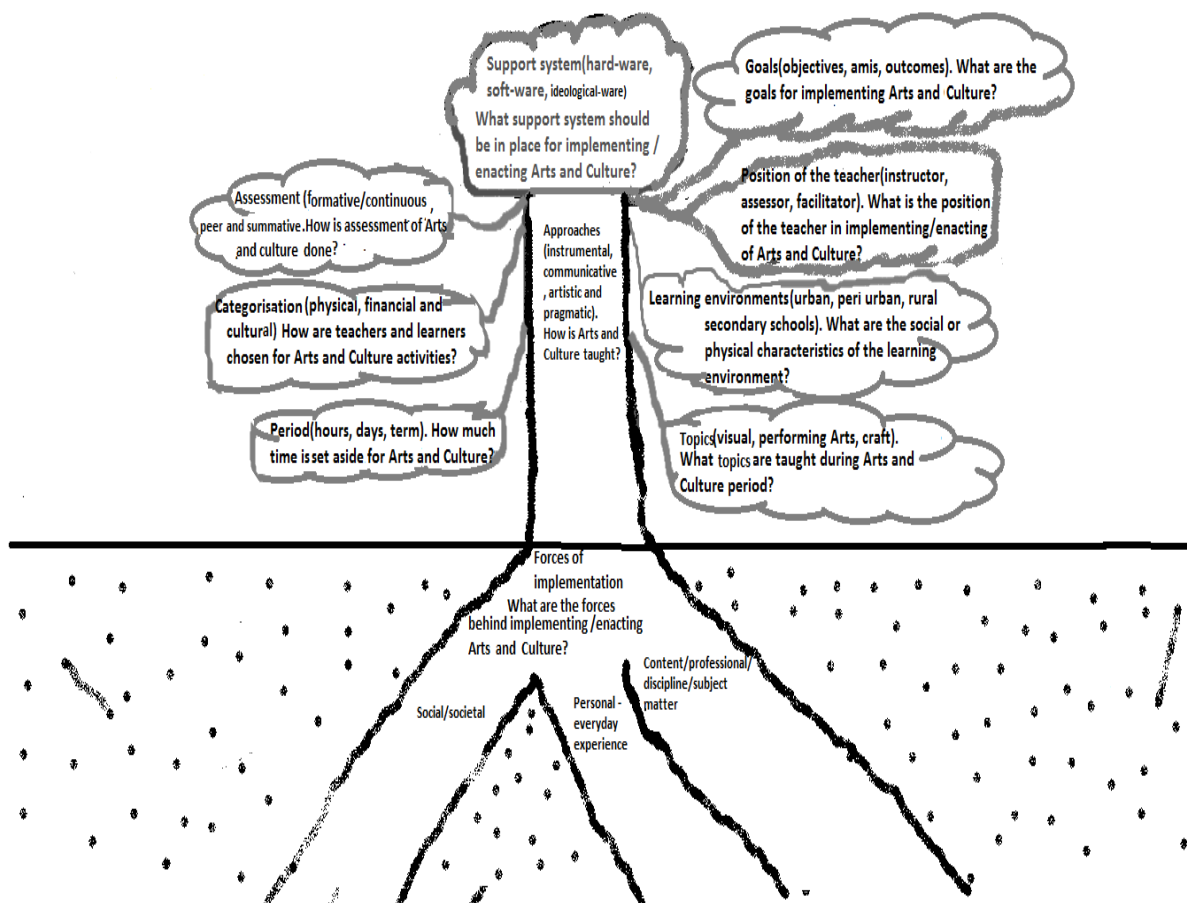


Figure 2.1 The dynamics of curriculum implementation/enactment framework.

In the context of this study the curricular spider web was used to unpack some of the key dynamics which are critical in implementing Arts and Culture as a curriculum subject within the context of an interpretive multi-case study. Van den Akker (2003) structures the dynamics in the form of a spider web. An interpretive case study conducted by Khoza (2015c) on using curricular spider web to explore a research facilitator's and students' experiences refers to the ten concepts as teaching/learning signals. The study discusses the learning signals as the basic concepts and foundational issues that affect teaching and learning. It is these signals which constitute the dynamics of curriculum implementation/enactment.

The forces serve as a central link connecting all other curriculum factors which also links them to each other. The forces and factors are equally important in the implementation process. My interpretation is that if a force/factor is missing during the implementation of Arts and Culture

the tree is likely to fall. This is similar to the spider web which will collapse and make a dramatic shift pulling the entire spider web out of balance once one of its concept is missing (Van den Akker, 2003). This then implies that all forces and factors which relate to the tree, just like the curricular spider web concept have to be coherently addressed for successful implementation and continuation (Van den Akker et al., 2009). It should however be noted that the degree of relevancy of these forces and factors varies according to the curriculum presentations (intended, implemented, and achieved). At the macro level for instance the intended curriculum presented as curriculum documents mostly focuses on the dynamics and intentions (that is aims and objectives). Similarly, the enacted curriculum at micro level comprises curriculum documents such as textbooks, schemes of work, and lesson plans as well as intentions.

The forces and factors which have been considered as tree roots, stem, and branches respectively may lead to a presupposition that if all the concepts are given equal attention then the intended curriculum would be smoothly implemented. The dynamics of implementing Arts and Culture are determined by the balance between the forces and the factors of curriculum implementation. Due to circumstances during implementation, the tree branches will never be the same in terms of size and strength just like strands of the spider web which are never pulled at equally and some will be pulled at more strongly than others (Mogami, 2014, p. 23). This then can cause variations in the implementation of Arts and Culture as a curriculum subject at different levels. The forces and factors adapted from the ten concepts of the curricular spider web formed the basis of this study as themes with the literature on implementation of Arts and Culture being explored around the components. Data generation instruments such as interview questions and the observation guide were also developed considering the forces and factors of curriculum implementation assumed in this study. This justified the adaption of the spider web as a key theoretical frame for this study. Although Van den Akker's spider web was adapted for this study, it should be pointed out that like any theory, it has its own limitations. Firstly, the theory provides a prescription which should be followed. It is thus like a one size fits all situation to challenges experienced during curriculum enactment. What is however recommended in this study is to ensure that contextual realities are considered in its application in the three school types which constitute this multiple case study. The next section explores the forces and factors of curriculum implementation with a view to highlighting their significance in the enactment of a curriculum such as Arts and Culture.

2.4 FORCES OF DYNAMICS FOR TEACHING ARTS AND CULTURE

Van den Akker et al. (2009) see the rationale as a response to the question of why Arts and Culture is taught in schools. The teaching force which is considered as forces of dynamics in this study is divided into three propositions namely the personal force, societal/social force, and content (professional/discipline) force and it is the central concept that controls all other curriculum concepts (Berkvens, van den Akker & Brugman, 2014). It is very important for the facilitators of the curriculum especially at the micro level, to understand why they are teaching a particular subject. Their understanding will influence the way they implement that subject. The teachers' lack of understanding of the curriculum/teaching visions (teaching force) (Berkvens et al., 2014) may be a challenge in the implementation/enactment of Arts and Culture. The personal force is discussed next.

2.4.1 The Personal Force

The personal everyday experience force for implementing Arts and Culture as a curriculum subject is one of the forces that shape its implementation. This force puts the teachers/learners at the centre of implementation/enactment (Khoza, 2016). The personal force is seen by Schiro (2013) as learner-centred ideology which focuses on the needs and concerns of individuals at the expense of the society/academic disciplines. Teachers using this force should make schools an enjoyable place where learners develop naturally according to their own innate natures (Schiro, 2013). Learners are assisted to grow as individuals with respect to their intellectual, social, emotional, and physical capabilities. The competence/integrated/horizontal curriculum promotes the emergence of built-in competences from learners (Hoadley & Jansen, 2014) which is also implied in this personal force. Learners are viewed as the source of content for the curriculum (Schiro, 2013). In the context of this study it may then imply that when using this force, learners are expected to provide content for the implementation of Arts and Culture. When instruction is based on the needs and interests of the learner it relates to pedagogical progressivism (Labaree, 2005). Progressivism promotes discovery and self-directed learning by the learner through active engagement. Learning is considered as a process of interacting between the learner and the environment (Schiro, 2013). This concurs with the pragmatic approach by Dewey (1933) which advocates for manipulation of the environment by the

learners. Personal is everyday knowledge which is practical and concrete as indicated by Hoadley and Jansen (2014). This implies that learners who are informed by this force of dynamic are given the opportunity to experiment and discover knowledge on their own. According to Schiro (2013) learner-centred curricula are considered as contexts in which learners can make meaning for themselves by interacting with other learners, teachers, ideas, and objects. This then implies that educators should provide contexts that will stimulate growth in learners as they construct meaning. Teachers with this force try to produce a very rich teaching and learning environment when teaching. Kehdinga (2014) case study on six university students of KwaZulu-Natal which explored the concept of a thousand theories on the implementation of the curriculum using semi-structured interview discovered that personal force has an important role in enabling learners to attain the achieved curriculum. The theories emanate from teacher reflections of curriculum implementation. Such reflections lead to various interpretations and different forms of curriculum enactment at school level. Additionally, the results from a critical action research study of six Grade 12 teachers at a school in Durban which was conducted by Khoza (2015a) when he explored teachers' reflections on the use of Turnitin SW in their assessment processes indicated that participants used Turnitin for personal force of dynamics because they were at the centre of Turnitin activities as students. Khoza (2015a) further indicates that when the participants tried to use Turnitin to prepare their learners for higher education institutions, they were still at the centre of the Turnitin activities which assisted them to find their technological identity. These results seem to concur with Schiro (2013, p. 5) views that the goal of education is the growth of individuals, each in harmony with his/her unique intellectual, social, emotional, and physical attributes.

The personal force of dynamics for teaching enables the creation of an environment that assists teachers and learners to establish their own unique individual identities (Khoza, 2016). It should be noted that whenever teachers produce this kind of supportive environment they incorporate experiential and subjective activities so as to continuously create and recreate knowledge as articulated by Khoza (2015a). The teachers'/learners' habitual actions are considered as key in predicting societal responses in accordance with their experiences (Khoza, 2016). This force may imply that individuals acquire everyday knowledge as they interact with the environment. Learners are given the opportunity to explore the teaching/learning

environment so as to come up with personal meanings. Bernstein (1999) identifies this type of curriculum as competence/integrated/horizontal. In competence curriculum learners are highly considered as key drivers during the teaching learning process. Hoadley and Jansen (2014) assert that the competence curriculum encourages everyday knowledge (that is knowledge which comes from learners' opinion). Freire (1985) also articulated the same sentiments by indicating that everyday knowledge can be constructed by learners from conversations, radios, and television, watching parents, punishment, amongst other sources. These views seem to suggest that everyday knowledge is oral, personal, local, and not international as also observed by Hoadley and Jansen (2014).

Personal force is also evident in the construct profile of implementation which assumes that there are expected ways of implementing a curriculum in the classroom and that these ways differ. The construct recognises that there will be as many ways of putting a curriculum into action as there are teachers teaching it (Rogan & Grayson, 2003). According to this construct, it might be essential to conceptualise levels of implementation. Hall and Loucks (1978) came up with Levels of Use (LoU) of curriculum innovation implementation. Levels of Use (LoU) refer to teachers' behaviours during innovation implementation from stage to stage (Koo, 2009). These levels include the beginning levels, orientation and preparation, mechanical and routine use levels as well as the refinement, integration and renewal levels. At the beginning levels, orientation and preparation include the period of becoming aware of and preparing to implement the new curriculum. The concept of Levels of Use is used to determine how teachers actually implement a new curriculum. A number of studies suggest that teachers advance through the eight phases of LoU as their familiarity and expertise (personal vision) with an innovation increase (Marsh & Willis, 2007). Hall and Hord (1987) list these eight phases as follows:

1. Non-use: The user has little or no knowledge of the innovation, no involvement with the innovation and is doing nothing about becoming involved.
2. Orientation: The user has recently acquired or still is acquiring information about the innovation.
3. Preparation: The user is preparing for the first use of the innovation.

4. Mechanical use: The user focuses most of his or her effort on the short-term use of the innovation, with little time for reflection. Changes are made to meet user, rather than client, needs, often resulting in superficial use.
5. Routine: A stabilised use of the innovation. Minimal preparation or thought is given to improving its use or outcomes.
6. Reinforcement: The user varies the use of the innovation to increase the impact on clients.
7. Integration: The user combines his or her use of the innovation with that of colleagues to achieve a collaborative impact on clients.
8. Renewal: The user examines the quality of use of the innovation, seeks major adjustments to achieve an increased impact on clients, reviews new developments and explores new goals for the self and the system as a whole.

The above phases are connected to both Van den Akker and the tree metaphor. In the former to be able to progress through the eight phases there is need for balance between and among the forces and factors as provided for in the spider web. If there is no balance, for instance, it will be difficult for an Arts and Culture teacher to rise to higher levels such as integration and renewal. In the latter case without firm roots, a trunk as well as stable branches it is also difficult to develop higher curriculum enactment skills.

2.4.2 The Societal

The societal force purports that learners should be taught in such a way that they fit properly in their society by conforming to the standards of living within the society. The teachers are expected to impact skills, values, attitudes, beliefs, and knowledge which will enable learners to function productively and assist the society to continuously function as highlighted by Schiro (2013). This force considers the society as key to teaching/learning environment. The society provides everyday knowledge which according to Hoadley and Jansen (2014) is horizontal in nature. According to Tyler (1949), the institution is responsible for deciding on the educational experiences needed to attain the educational purposes. The school is supposed to plan ways of delivering the learning experiences, subjects to be taught, learners' activities, as well as the arrangement of the classrooms (Tyler, 1949). Every day or general knowledge is based on opinion, in this case it may be the opinion of the society in which the learner is operating in. This social force sees the purpose of the school as that of efficiently meeting the societal needs

by training learners to function as future mature contributing societal members (Schiro, 2013). Learners should be taught everyday life which provides them with skills and procedures required of them at workplace and home to live productive lives (Schiro, 2013) as well as to continue supporting the functioning of society. This idea also relates to competence/integrated/horizontal curriculum noted by Bernstein (1999). In competence curriculum, there is integration of knowledge to come up with a learning area. Hoadley and Jansen (2014) believe that knowledge in competence curriculum is mostly generated horizontally from simple sources or local known sources.

The role of the teacher in this force is to select and use teaching strategies which are meant to assist learners realise the objectives stated by the curriculum. Teaching is directed by behavioural objectives which may require learners to go through vigorous activities to acquire and master skills. This implies that objectives are considered to be very important (Tyler, 1949) when applying this vision. Tyler (1949) suggests that the objectives should be clearly stated so that teachers can describe the kind of behaviour anticipated from the learners as well as to recognise the expected behaviour if it is shown. The focus of instruction is the achievement of outcomes which becomes an end in itself (Khoza, 2015a). This force is not concerned about what learners should have achieved but about what learners have achieved (Khoza, 2015a). However, Stenhouse (1975) feels that specification of objectives and behaviour trivialises learning and restricts imagination and creativity. He also believes that if teachers are provided with clearly spelt out objectives to follow, they become blinkered in their operations since they will be limited and restricted by objectives. Tyler's view however is that teachers as professionals should craft their own objectives, as based on his four basic principles (What educational purposes should the school seek to attain? What learning experiences should be provided to attain the educational purposes?; How should the learning experiences be effectively organised to attain the educational experiences?; and How can we determine that the educational purposes have been attained?).

Notwithstanding the foregoing Tylerian prescriptions, teacher professional levels differ from country to country. For instance, in Zimbabwe where teachers are a mixed bag Gatawa (1999), it may not be possible for teachers whose level of education is low to craft their own objectives unaided.

Ranking of learners according to performance is sometimes done. Learners' performance is compared with that of the other learners to determine the good performers who can be praised by the society for doing well. Societal force is mostly influenced by everyday knowledge which is oral in nature. Learners are practically involved in their learning which relates with what Hoadley and Jansen (2014) suggest when they indicate that everyday knowledge is practical and concrete. This societal force promotes acquisition of knowledge which is based on family and community context and culture. Learners are expected to change behaviour after acquiring everyday knowledge.

The last force to be discussed is known as the content/ professional/discipline/subject.

2.4.3 Professional Force

The third force which is the content/professional/discipline/subject dynamic is viewed as scholar academic ideology by Schiro (2013). This force believes that our culture has been organised into academic disciplines which are found in learning institutions. Khoza (2015a), in his study on exploring the teachers' reflections of Turnitin, defined content/professional vision as a reason for teaching that places the discipline or profession at the centre of the technology integrated curriculum. The thrust of this force therefore is to assist learners to grasp the existing knowledge of their culture. Teachers are expected to be experts who clearly understand their discipline so they may accurately transmit their knowledge to learners (Schiro, 2013). This kind of a force, where teachers are considered as mini-scholars who are supposed to impart knowledge to the learners, is seen by Bernstein (1999), as performance curriculum. Performance curriculum is more content and teacher-centred than competence based curriculum (Hoadley & Jansen, 2014). In the case of this study implementation of Arts and Culture as a curriculum subject may be influenced by the content subject mastery possessed by the teachers. Khoza (2015a) suggests that one uses Turnitin because one is influenced by reading different sources, towards developing ones' cognitive domain.

This dynamic anticipates that there is a body of knowledge which has been discovered by scholars that needs to be disseminated to the learners. Just like the performance/collection curriculum by Bernstein (1999), the body of knowledge is compartmentalised into stand-alone subjects with specific classified knowledge. Hoadley and Jansen (2014) view this knowledge

as school knowledge which is grouped into particular subject disciplines for example Mathematics, Science, or Geography. In performance curriculum learners are taught specific content in a particular order. The process of learning is clearly articulated and controlled by the teacher (Hoadley & Jansen, 2014). Professional force implies that each subject is unique in that it follows its own procedures of delivering content just like collection-type/performance curricula which sees each subject as having its own rules, various ways of teaching and learning, and different ways of assessing and evaluating learning as noted by Hoadley and Jansen (2014). The process of learning is clearly articulated and controlled by the teacher (Hoadley & Jansen, 2014). This curriculum, which is based on school knowledge, is more vertically organised than everyday knowledge in a competence curriculum. Teachers who have specialised in a specific body of knowledge are expected to teach the same content throughout the country (Schiro, 2013). Learners are expected to learn that same kind of knowledge to be proficient members of a particular discipline which is being taught. In the case of this study, learners would be expected to learn Arts and Culture as a subject in such a manner that they are experts in using the jargon/concepts of the area and are well skilled. This kind of collection/vertical curriculum may imply that teachers follow the same prescribed curriculum to teach Arts and Culture. Teachers in this case need therefore to be qualified in order to teach specific skills and content basing on curriculum aims and developmental levels of the learners (Schmidt, Houang & Cogan, 2012). A study conducted by Khoza (2015b) on student teachers' reflections on their practices of the Curriculum and Assessment Policy Statement indicates that some teachers taught their specialised areas as based on what the CAPS document stated. In this study, teachers are expected to teach Arts and Culture as a subject as based on Arts and Cultural Policy Document, Nziramasanga Commission as well as the Principal Director's Circulars (namely Circular 28 of 2010, 29 of 2010 and 3 of 2011).

As pointed out earlier on in this study, the dynamics of implementing Arts and Culture as a curriculum subject (seen as forces behind implementation) are represented as roots which have been divided into three main propositions namely the personal, societal, and professional forces. The approaches are also interpreted as forces for implementing Arts and Culture as a curriculum subject in this study.

2.5 APPROACHES FOR IMPLEMENTING/ENACTING ARTS AND CULTURE

Different approaches can be used to implement Arts and Culture as a curriculum subject depending on whether the focus is on the Supra level (International level of curriculum), Macro level (National level of curriculum), Meso level (Institutional/school level of curriculum), Micro level (Teacher/classroom level of curriculum) and Nano level (Student/individual level of curriculum) (Van den Akker, de Boer, Folmer, Kuiper, Letschert, Nieveen & Thijis, 2009). Four approaches to curriculum development as distinguished by Visscher-Voerman and Gustafson (2004) are considered in this study. The approaches namely instrumental, communicative, artistic, and pragmatic are discussed in relation to the teachers' role in implementing and enacting Arts and Culture.

2.5.1 The Instrumental Approach

The instrumental/technical approach which resembles an ends-means paradigm emphasises the importance of objectives at all levels (Supra, Macro, Meso, Micro, and Nano) during curriculum development. This approach stresses the importance of systematic design process which is guided by the objectives (Visscher-Voerman & Gustafson, 2004). The rationale for implementing/enacting curriculum in this approach was advocated by Tyler (1949) in his objectives model (which is technical and scientific in nature). Tyler proposed four fundamental questions for curriculum developers to follow when implementing and enacting curriculum. The first question seeks to know the educational purposes which the school seeks to attain (aims and objectives). The second one is on the learning experiences that can be provided to attain the stated purpose (Content/Learning experiences). The third question is on how the learning experiences could be effectively organised to attain the purposes (Organisation). The fourth one is on how to determine whether these purposes are being attained (Evaluation). These questions are laid step-by-step to simplify the processes involved in curriculum development. Although this approach is systematic in nature it tends to restrict creativity. Teachers at the micro level are guided by the prescribed curriculum to implement and enact Arts and Culture in order to achieve the stated goal. This is a top down kind of approach which is fidelity perspective in nature. It calls for the use of school knowledge which favours a performance type of curriculum. This approach is being promoted by the professional force where implementation/enactment should follow a prescribed curriculum being given by an expert. The content force guide teachers with what to teach, and how to teach it. Next to be explored is the communicative approach.

2.5.2 The Communicative Approach

The communicative approach places emphasises on the involvement of and discussion amongst all stakeholders concerned. In the context of this study this would refer to how all those involved in the implementation and enactment of Arts and Culture should actively contribute towards effective implementation. These concerned stakeholders express their views on the problem identified (which is the platform of ideas phase by Walker, 1990). In this study, stakeholders may express their views on, amongst other issues, the meaning of Arts and Culture, its goals/objectives, what content should be used to teach Arts and Culture, methods of teaching, resources teachers would require, as well as how Arts and Culture can be assessed. Such views can then be deliberated on as stakeholders work towards developing a consensus on what they consider as the best solutions to the issues raised (deliberation stage). The solutions chosen are then converted into a draft of the final product (that is design phase according to Walker, 1990). Visscher-Voerman and Gustafson (2004) suggest that this communicative approach draws on systems thinking and on feedback and adjustments. It considers that reality is somehow subjective. This approach is advocated for by Walker (1990) in his deliberation/naturalistic model. It draws on systems thinking and on feedback and adjustments. The approach takes into account that reality is somehow subjective (Van den Akker et al., 2009). My interpretation is that this approach is being influenced by the social/societal force which considers the society as essential to the teaching/learning environment. The societal force stipulates what should be taught as based on the agreed norms, values, and belief system agreed on. It is worth noting that this approach can be time consuming since it requires a lot of interaction and consensus. However, the approach is likely to yield greater support at the micro level since the implementers and enactors of the curriculum will have been involved in drafting the curriculum. The artistic approach comes next.

2.5.3 The Artistic Approach

The artistic approach demands the creativity of the designer of the curriculum which is mostly based on the subjective understanding of the objectives of the curriculum and the learners' needs (Andersone, 2014). Designing is subjective since it is guided by personal views and expertise of the designer. It can be deduced that this approach is being promoted by the personal force. Teachers who are stimulated by this force create situations whereby learners develop naturally as based on their inherent characteristics. At the micro level, the teachers can design

their strategies of implementing and enacting Arts and Culture without following any objective criteria. The teachers' expertise will guide implementation and enactment (teacher factors-construct capacity to support innovation by Rogan and Grayson (2003). The teacher plays the main role in this approach (Eisner, 2002). This approach assumes that teachers know their learners. The teachers, through the personal force should know the characteristics of their learners to prepare content, learning activities, time, and assessment tools which suit them. This approach favours the horizontal approach which calls for integrated curriculum. Teachers using this approach rely on their everyday knowledge to come up with their personal opinion which is local (Hoadley & Jansen, 2014). Artistic approach is very flexible. It allows teachers to adjust the curriculum to meet the needs of the learners. In addition, the approach emphasises curriculum enactment in practice (Van den Akker et al., 2009). However, the fact that this approach depends on the expertise of the designer tends to narrow the scope of the products. The pragmatic approach is discussed next.

2.5.4 The Pragmatic Approach

Pragmatic approach is the fourth approach suggested by Visscher-Voerman and Gustafson (2004). This approach focuses on the practical usability of curricular products and formative evaluation is considered to be the most important activity (Van den Akker et al., 2009). It is based on empirical evidence. The personal force, which is everyday knowledge, concurs with this approach. My interpretation is that this approach is influenced by the personal force hence promotes learner participation and interaction with the teacher, other learners as well as the environment. This approach stimulates consultation of experts and literature during the process of curriculum design and evaluation. More attention is placed on the learners' practice in and outside the classroom (Andersone, 2014). This approach involves a series of design and evaluation processes in a bid to come up with a user-friendly product to be implemented and enacted.

These forces hold together the various other components which are factors of implementation. The first factor explored below is that of goals which is divided into broad aims, objectives and outcomes.

2.6 GOALS OF IMPLEMENTING ARTS AND CULTURE

This study assumes that when the dynamics have been identified at the Supra/Macro level there is a need to come up with the broad intentions which in this case refer to aims and objectives of implementing Arts and Culture. Aims are broad general statements of teaching intention usually written from the teacher's point of view whereas objectives are "specific statements of teaching intention" (Kennedy, Hyland & Ryan, 2006, p. 5). Outcomes on the other hand refer to what a learner is expected to know, understand and/or be able to demonstrate after completion of a process of learning (Kennedy et al., 2006, p. 5). What can be noted is that aims and objectives refer to intentions whereas outcomes focus on what comes out of the teaching/learning process. The aims will be discussed first.

2.6.1 The Aims

Aims are general intentions which are generated according to the facilitator's intentions (Donnelly & Fitzmaurice, 2005) This implies that aims are driven by the teacher-centred approach which is no longer encouraged in the current education system which calls for learner-centred approach. Stenhouse (1975) prefers specification and selection of content without referring to aims/objectives/outcome when planning to implement a programme. He believes that knowledge has structure and it involves procedures, concepts, and criteria (Hoadley & Jansen, 2014). The stating of aims is like setting targets to be arrived at. For Peters, "To be educated is not to have arrived at a destination: it is to travel with a different view" (Peters, 1965, p. 110). It should be noted that the aim of a programme like Arts and Culture gives broad/general teaching intention. Based on the facilitator's obligations, the stating of aims is very important for the implementation/enactment of a curriculum. It can be possible that the way the aims are stated can influence the implementation/enactment of the intended curriculum like Arts and Culture. Since aims are said to be facilitator driven, it follows therefore that the personal force is behind the crafting of aims. Teachers are at liberty to come up with their own personal use goal factor to craft different aims for the implementation of Arts and Culture. The objectives, which are specific intentions, are formulated through aims as discussed below.

2.6.2 The Objectives

Objectives, which are meant to indicate one of the specific areas that the teacher intends to cover in a block of learning (Kennedy et al., 2006), can be formulated through Tyler's (1949) perspective. Tyler (1949) suggests that objectives should be crafted as based on the society, learner, and subject matter. The society's perspective which is inclined to the societal/social force will suggest that learners are contributing members who should be aware of societal values (Berkins et al, 2014) hence objectives should reflect this societal aspect. Based on the learner's perspective, opportunities for learners to build self-esteem to be successful learners should be created. This can be done by considering learners' interest and needs when crafting objectives which is advocated for by the personal force. The subject matter's perspective will suggest that the objective should reflect the important knowledge and skills (Berkins et al, 2014) which should be mastered within the academic community. This perspective, which is inclined to the profession dynamic suggests the importance of identifying knowledge and skills to be learnt when crafting objectives. Teachers who craft objectives to guide the implementation of Arts and Culture are likely to be driven by the profession dynamic. The force will direct them to the prescribed curriculum which should be systematically taught by way of stating objectives to be attained. The outcomes are discussed below.

2.6.3 The Outcomes

The outcomes which focus on what learners demonstrate to know/do after a learning activity (Kennedy et al., 2006) takes the form of summative evaluation. Donnelly and Fitzmaurice (2005) view learning outcomes as statements of what students are expected to know, demonstrate, understand or be able to do at the end of the lesson. An outcome portrays the results of curriculum implementation. In this study for example after the implementation/enactment of Arts and Culture certain skills obtained by learners are expected to be displayed. These outcomes which relate to knowledge, skills, and attitudes are implied by Bloom (1975) in his taxonomy of educational objectives. Bloom's taxonomy relates to three domains namely the cognitive, psychomotor, and affective. These domains have been widely used for writing learning outcomes (Kennedy et al., 2006). Hanna and Dettmer (2004) provided a simplified structure with a list of action verbs which can be used to come up with learning outcomes. The structure followed Piaget's learning theory which shows progression from simple to complex concepts. For example, the cognitive domain has six categories namely knowledge, comprehension, application, analysis, synthesis and evaluation. These categories

range from simple to complex levels of learning. Each of the categories has a list of action verbs which can be used to draw up learning outcomes. For example, under knowledge the following are a list of action verbs which teachers can use to evaluate learners' learning outcomes: list, define, state, show, arrange, label, identify, order, enumerate, present, and others (Bloom, 1975).

The learning outcome should always relate to all the three domains to come up with a comprehensive holistic evaluation. Learning outcomes are factors which seem to be promoted by the societal/social force which prefers everyday knowledge expected to be attained after interacting with peers, resources, teachers, parents, the media, and so forth. The societal force is likely to be promoted when learners produce the expected activities and artefacts which can be displayed during different fora's. When the goals for implementing Arts and Culture have been established, it is necessary to describe the position of the teacher during Arts and Culture implementation as indicated below.

2.7 POSITION OF THE TEACHER IN IMPLEMENTING/ENACTING ARTS AND CULTURE

Another factor considered when implementing Arts and Culture in this study is the position of the teacher. During the implementation/enactment phase, the teacher plays various roles. This study assumes the teacher as an instructor, assessor, and facilitator during the implementation of Arts and Culture. The teacher's role in the process of implementation can be driven by the type of curriculum being followed. If it is competence based, the teacher tends to be a facilitator and for performance the teacher is likely to play an instructor and assessor role. These roles also relate to the methods of teaching adopted by teachers. For example, a teacher who assumes an instructor's role is driven by a teacher-centred method (teacher personal dynamic). The one who acts as a facilitator uses learner-centred (social dynamic) and the teacher in a position of being an assessor uses content-centred (professional dynamic) approach. These positions held by teachers mostly at micro level are discussed below as part of dynamics of implementing Arts and Culture as a subject in secondary schools. The position of the teacher as an instructor is discussed first.

2.7.1 The Teacher as an Instructor

The teacher as an instructor is likely to be guided by aims and objectives. Since aims and objectives are mostly crafted by the teacher's intentions, the teacher-centred approach is likely to be used as it is driven by aims and objectives as suggested by Harden (2002a). The teacher who holds an instructor's position is mostly guided by Tyler's (1949) product approach. Tyler's approach is objective oriented. The teacher as an instructor is informed by objectives during instruction. In a way, the teacher follows a prescribed curriculum with clearly stated aims and objectives to be attained. This, in a way, saves time for the teacher since guidelines that were tested and approved are clearly stated. However, going by Stenhouse's (1975) view, a curriculum plan should not be a prescription but instead a recommendation or proposal which will allow teachers to choose what is appropriate in their context. According to Stenhouse (1975), the teaching process cannot be predetermined because it varies according to the content and learners. The teacher in this position uses an instrumental approach which emphasises the importance of a system design process suggested by Visscher-Voerman and Gustafson (2004). In a way, the teacher in this position resorts to school knowledge which according to Hoadley and Jansen (2014) is taught systematically by starting with simpler tasks which are to be followed by more complex tasks. The teacher in this instructor position therefore follows a spiral kind of curriculum by Bruner (1966) where the same concepts are repeated at a later stage but with new ideas being added.

This instructor's position relates to performance curriculum by Bernstein (1975) which sees the teacher controlling the teaching. The teacher using performance curriculum transmits knowledge according to defined pedagogical rules (Hoadley & Jansen, 2014) and makes decisions in the classroom without consulting learners. Learners are viewed as passive recipients who should be filled with information from the experts (teachers) (Freire, 1985). The teacher, in a way, uses the banking concept of education (Freire, 1985) which calls for learners to be filled with information which will be retrieved at a later stage by way of summative assessment. This teacher position can be equated to the professional/subject/discipline/scholar academic ideology dynamic where the teachers are considered to be mini-scholars in their discipline who should clearly and accurately present the knowledge to the learners (Schiro, 2013). In most cases, the teachers in this position use textbooks as the source of information. This subject/content dynamic, which rely mostly on textbooks, makes the instructor's role very easy since reading material will be readily available. Teaching methods which limit learner

participation are preferred by teachers in this position (Hoadley & Jansen, 2014). Methods such as rote learning which promote memorisation and drilling are promoted. These methods are typical of what goes on when professional dynamic is in use. Hoadley and Jansen (2014) suggest that the teacher who uses teacher-centred methods does most of the talking in the classroom at the expense of the learners. Besides the foregoing role, the teacher can also be seen holding the facilitator's role as articulated below.

2.7.2 The Teacher as a Facilitator

The teacher who holds the facilitator's role uses learner-centred methods during instructions. Learners are highly involved in the learning process and make decisions in the classroom (Hoadley & Jansen, 2014). The teacher gives learners an opportunity to interact on their own to be able to construct their own knowledge (Hoadley & Jansen, 2014). The situation which promotes deliberation of ideas by learners calls for the use of communicative approach as defined by Visscher-Voerman Gustafson (2004). The teacher as a facilitator may deliberate with learners in an informal way in small group sessions. During the process of deliberations, the teacher as a facilitator encourages student learning by creating an atmosphere in which an open exchange of ideas is facilitated as suggested by Schmidt and Moust (1995). It is important to note that this position of being a facilitator requires the teacher to have subject-based knowledge as well as to boost the availability and use of learning resources (Harden & Crosby, 2000).

Stenhouse (1975) views a teacher as a learner. This implies that the teacher as a facilitator, just like learners, is also involved in exploring concepts and discovering new knowledge. The teacher, according to Stenhouse (1975), is supposed to research whilst teaching is going on. Unlike what Tyler (1949) advocates for by leaving evaluation at the end, facilitators evaluate as they research (Stenhouse, 1975). Evaluation by the teacher is not done for grading purpose but to assist learners to improve their capacity. The teacher should also give learners more opportunity to manipulate and explore the learning environment as advocated for by Dewey (1933). In situations where teachers facilitate learning, a lot of experiments are done in such a manner that classrooms end up resembling laboratories as indicated by Stenhouse (1975). Teachers who hold this position are likely to resort to problem-based learning which encourages learners to learn for themselves (Harden & Crosby, 2000). This position of the

teacher engages the use of the pragmatic approach which focuses on the practical usability of the curriculum product according to the wishes and capabilities of the students (Visscher-Voerman Gustafson, 2004).

The teacher's position as a facilitator relates to competence curriculum which is driven by learner-centred approach. This curriculum focuses on learning outcomes whereby learners are expected to arrive at an outcome at their own time and pace as suggested by Harden and Crosby (2000). It is a kind of open process which sort of provides the designers (in this case the teachers and learners) the latitude to meet their own targets as they create knowledge as advocated for in the artistic approach by Visscher-Voerman Gustafson (2004). The teacher in this position views the education process as open ended system since it is not restricted by objectives like in the instructor's position. The teacher in this position also uses the constructivist approach where knowledge is constructed in the mind of the student (Brooks & Brooks, 1993). Learners are supposed to construct their own knowledge and not to be given information by the teacher (Hoadley & Jansen, 2014). The teachers who operate in this position promote the societal dynamic by encouraging interaction, exploration, and manipulation of the environment. The societal dynamic places the environment at the centre of the teaching/learning situation, thereby necessitating the school to fulfil societal needs. The other position which can be held by the teacher is that of being an assessor as indicated below.

2.7.3 The Teacher as an Assessor

According to Harden and Crosby (2000), the teacher's task of assessing learner's competence is very important. The teacher's position as an assessor can be equated to tasting of food after cooking it. Harden and Crosby (2000) made reference to Ian Lang, a Scottish Secretary of Education who said that teaching without testing is like cooking without tasting. As an assessor, the teacher is supposed to develop tests and marking guides. Based on Tyler's (1949) approach, assessment is meant to find how much the learners' have grasped; what they learned from what they have been taught, to the extent of being rated as passing or failing. The teacher has the role of passing judgement on the learner's performance as summative evaluation. Assessment in this context is viewed as an extent to which the intended curriculum has been implemented. On the other hand, Stenhouse (1975), in his process model, will see an assessor as a teacher meant to improve learner's capacity to learn which is typical of formative evaluation.

The teacher has the responsibility of assessing the course and curriculum delivered as stipulated by Harden and Crosby (2000). The outcome of the teaching process is seen through learner feedback, peer evaluation and assessment of the product of the educational programme. Teachers in this assessor's position should be able to assess their own competencies as teachers. According to Kyriacou (2007) teachers should make a reflection of their teaching which is called self-evaluation. Teachers in this position promote professional dynamic which views teachers as experts who can find out how much learners have retained of what they learnt. This professional dynamic also enables teachers to measure their capabilities after teaching certain concepts of Arts and Culture.

2.8 LEARNING ENVIRONMENT FOR TEACHING ARTS AND CULTURE

The question of *where students are learning* is an important consideration if we are to understand curriculum enactment in schools. This also calls for teachers to know where they are teaching from. Van den Akker (2003) proposes that educators should consider location of learning by taking into account the nature of the activity they will be engaged in. Berkvens et al. (2014) suggest that learning should take place through interesting learning activities which are conducted in inspiring environments that provide adequate teaching and learning materials. According to Warger and Dobbin (2009, p. 3), learning environments encompass learning resources and the technological means of teaching, modes of learning and connections to societal and global contexts. The term also includes human behavioural and cultural aspects which pertain to the important role of emotion in learning. Bates (2014) suggests that the learning environment refers to the diverse physical locations, contexts, and cultures in which learners learn. Learners may find themselves learning in diverse settings such as outside-of-school locations and outdoor environments, hence the term learning environment is much more preferred than classroom which has traditional connotations (which refers to a room with rows of desks and a chalkboard). The learning environments, which are going to be widely considered in this study are the urban, peri-urban, and rural settings. The urban learning environment is considered first.

2.8.1 The Urban Learning Environment

An urban learning environment is characterised by provision of facilities such as leisure, cinema, easy transportation, cultural heterogeneity, and a cosmopolitan population as indicated by Mbipom (2000). The urban population are mostly civil servants, traders, and artisans. The location of a school has a significant bearing on the social class background of learners as judged by parental occupation (Mupindu, 2012). It is assumed that parents of learners in urban areas are workers who are categorised as high- and middle-class status. This may imply that the learning environment in urban setting is likely to be rich in terms of availability and accessibility of modern educational resources which boosts learning. According to Mbipom (2000), students of urban surrounding have more opportunities to access radios, educative film shows, electricity, televisions, well-equipped laboratories, libraries, and other physical resources that contribute to varied use of teaching and learning methods. Arul Laurance and Vimala (2012) purport that the school environment which is enriched with modern facilities makes the student feel comfortable in their studies resulting in a high academic performance.

In most cases the physical environment in urban setting is considered to be quiet, cool, and clean. According to Adams (2004) such an environment makes the teacher and learners happy and improves their performance and productivity. Most secondary schools in urban settings have flowers, shrubs, and laws meant to provide beauty. Feliz (2004) posited that good schools must have appropriate physical conditions which include aesthetic beauty and availability of instructional materials for effective teaching and learning. The classrooms built in urban settings are considered to be of good standard since they are built under the close supervision of the local government. The presence of physical conditions such as lighting, ventilation, sufficient windows, doors, and vents is likely to be high in urban secondary schools if buildings constructed are of good quality.

Notwithstanding the foregoing, there has been an outcry in most urban secondary schools in Zimbabwe over the increase of enrolment which has grown so rapidly that secondary schools are unable to accommodate their students without double sessions (Gatawa, 1998). Double sessions would mean that two groups of students would attend school at different times of the day (The most common trend is that the first group starts around 7:00am and ends around

12:20pm. The second group then starts from 12:30pm to 16:30pm). Such a scenario, where urban schools devise mechanisms for coping with problems they face such as high enrolments, appeals to the personal dynamic. In order to provide an environment for the implementation of Arts and Culture programmes, urban schools create conditions which promote teaching and learning. The personal vision for teaching enables the creation of an environment that assists teachers and learners to establish their own unique individual identities (Khoza, 2016). The peri-urban setting as a learning environment is discussed next.

2.8.2 The Peri-Urban Learning Environment

Akrofi and Whittal (2011) assert that peri-urban areas are the initial point of access into the urban environment because of their relatively low financial cost. It should be noted that peri-urban interfaces are seen as areas outside formal urban boundaries and jurisdictions that are in a process of urbanisation (Douglas, 2006). Most peri-urban schools are located on either plots or farms surrounding cities. The construction of peri-urban schools is thus difficult and complex considering a lot of factors militating against this kind of settlement (Chirisa, 2006). It should be noted that most of the peri-urban settlers moved from urban settlement due to health, poor sanitation, lack of drinking water, inability to pay high cost of urban education (Chikanza, 2002) and lack of accommodation. Most of peri-urban dwellers are struggling to adjust into this kind of environment since they are experiencing a mixture of rural and urban life. Such a learning environment is likely to have a negative impact on the implementation/enactment of Arts and Culture.

The development in peri-urban settlements tends to happen in a haphazard manner (Irurah, 2003). According to Murowe and Chirisa (2006), most peri-urban dwellers have a wait and see approach as they lack full information about what is happening to them. If the environment is distressing, chances are that the learners' attention becomes preoccupied with whatever may be the source of the discomfort (Goleman, 2004). It must not however be ignored that the peri-urban settlers have the potential to contribute effectively to the learning environment since most of them are believed to belong to the high class and middle class respectively (Mupindu, 2012). The fact that implementation of curriculum in peri-urban schools is done haphazardly because of a lack of followed procedures denotes the personal dynamic. Personal dynamic is also evident in the construct profile of implementation which assumes that there are expected

ways of implementing a curriculum in the classroom and that these ways differ. It would seem people operating in peri-urban settlements operate at different levels which might be the situation when it comes to implementation of new curriculum. The foregoing learning environment is likely to promote personal dynamic. It is the level at which people are operating that determines the dynamics of implementation. The next section explores the rural learning environment.

2.8.3 The Rural Learning Environment

According to Masaraure (2015) the learning environment in rural settlements is deplorable and the structures are in a dilapidated state. He further indicated that some learners learn under trees and are exposed to bad weather conditions. In such situations, the chances of abandoning some lessons because of bad weather conditions are very high. In the developing world the rural learning environment is characterised by poor facilities, under-qualified teachers, a high-staff turnover (qualified teachers not willing to remain long in rural schools), lack of good roads, and the poor attitude of some communities to school (Owoeye, 2011). Some teachers in rural areas face problems of social isolation since they work far away from their families, friends, and the world at large since they can hardly communicate due to social network challenges (Masaraure, 2015). It would thus appear that the rural learning environment is impoverished with respect to resources and conducive conditions for both teachers and learners.

The foregoing learning environments negatively impact on the quality of teaching and learning. According to Meier (2005), learning at times occurs in classrooms (formal learning) and at times it takes place in unexpected places (informal learning). When learning is happening in a formal way, chances of following a prescribed written curriculum are very high. The teacher who conducts formal learning is at most guided by specified objectives as suggested by Tyler's product approach. If learning can take place in unexpected places, it promotes exploration and manipulation of the learning environment without much restrictions, like in a classroom. Learners are guided by everyday knowledge which is randomly learnt as noted by Hoadley and Jansen (2014). In most cases, adaptive learning spaces have been found to contribute positively to student engagement, collaboration, flexibility, and learning (Nell & Eheridge, 2008). Such a flexible environment allows learners to be actively involved in their learning. The competence/integrated curriculum is highly promoted when learning occurs in flexible

unexpected places. For a learning environment to be efficient, there is a need for future learning spaces to accommodate multi-modes of instruction and learning as indicated by Neill and Etheridge (2008).

The learning environments which are explored in this study are the urban, peri-urban and rural settings. These learning sites/environments have their social/physical characteristics which might be contributing to the dynamics of implementing Arts and Culture as a subject in secondary schools. Warger and Dobbin (2009) suggest that if teachers have taught and students have learned, it means that people have thought about learning spaces. Of interest are the questions which these authors ask with regards to the learning environment namely: Where do people go to learn?; What do those places look like?; and How does the arrangement of a learning space contribute to -or detract from- the task of education? (Warger & Dobbin, 2009, p. 3). It takes the teacher's role/position to decide on the learning environment to be used. A teacher as an instructor will often be informed by the traditional perspectives which consider the classroom/lecture halls/seminar rooms/teaching galleries/faculty offices and others (Warger & Dobbin, 2009) as a conducive environment. The examples of learning spaces above reflect a situation in which the teacher as an instructor dominates the teaching and learning situation. Learners are arranged as an audience that is meant to cluster around a teacher to be filled with knowledge (the jug mug theory by Freire, 1985). This kind of a situation acknowledges the use of performance/collected curriculum where the teacher is an expert in the subject matter. The teacher imparts school knowledge which is systematically written (Hoadley & Jansen, 2014) to the learners who are assumed to be empty vessels (Freire, 1985).

The introduction of information and technology has brought another dimension on the characteristics of learning environments. The classroom is no longer considered to be a box, its inhabitants want to break out from its confines (Warger & Dobbin, 2009). In the developed world, classrooms now have network access, a projector, various media players, a computer or at least a provision of connection for a laptop and a network port as noted by Warger and Dobbin (2009). The use of Information Communication Technology (ICT) in teaching and learning situations has been seen as a means of sustaining learners' engagement in learning (Kyriacou, 2007). An environment which promotes interactive teaching and learning can be

likened to competence curriculum where learners are afforded the opportunity to interact with media, their environment, and information. The idea of interactive teaching is subject to societal dynamic which advocates for a horizontal kind of knowledge being shared by a community of learners. This kind of a situation concentrates on content and processes of working with knowledge without pre-specifying the anticipated outcomes of the process (Stenhouse, 1975). The learning environment provided will determine if it is conducive to use the interactive method. Sall, Ndiaye, Diara and Seck (2009) argued that teachers find it difficult to use participatory methods of instruction when there are too many learners for the available space in the classroom. This then may imply that participatory methods require an unconfined kind of learning environment. The next factor discusses the content to be learned.

2.9 TOPICS FOR ARTS AND CULTURE

Van den Akker (2003) raises one fundamental requirement that should be considered when enacting a curriculum. This fundamental is a response to the question: What shall they learn? This question calls for an examination of the ‘what’ of teaching which is content. Content represents bodies of knowledge, beliefs, attitudes, and skills which a particular society cherishes (Ornstein & Hunkins, 2009). Broadly the content of Arts and Culture in Zimbabwe consists of visual and performing arts as well as crafts. In the envisaged Arts and Culture programmes, visual arts include drawing, painting, sculpture, pottery, weaving, batik, screen painting, tie-and-dye, and others whilst the performing arts include music, dance, and drama (Nzirasanga, 1999, p. 372). Arts and Culture content is also in the form of activities. In this connection, the Principal Director’s Circular (3 of 2011) identifies the following as a list of activities which can be done under performing arts; music, dance, mime, drama, debate (group activities) and poetry recitals, public speaking, quiz, and storytelling (individual activities). Visual arts activities are listed as follows: painting, wood and stone sculpture, photography, drawing, carving, creative writing which include poetry and essay writing, story writing, and crafts which encompass basketry, tie and dye, batik, pottery, embroidery and culinary arts. Schools are supposed to choose the disciplines they want to include in their curriculum. The Nzirasanga (1999) suggested that the following are included in the category of performing arts: live theatre dance, storytelling, indigenous drama, cabaret, classical music, opera, dance, ballet, puppetry, poetry recitals, street theatre, and stand-up comedy. The emphasis on performing arts is on live or stage performance of the above genres of the performing arts. Such performance forms the basis of the development of cultural industries. The performing arts not

only provide entertainment but also provide employment and aesthetic and emotional satisfaction. They also create and perpetuate a people's identity. The draft national policy on heritage arts and culture, pointed out that theatre education in schools should be encouraged so that theatre is not viewed as an extra-curricular activity. The cultural policy points out that visual arts or fine arts are forms that are concerned with the sense of sight such as paintings, creative photography, sculpture (both wood and stone), batik, crocheting, weld art, beadwork, pottery, and tie dye. Visual art forms, like painting, convey images and ideas (Chigwedere, 2007). They stimulate emotional response from the viewer. Some of the visual art forms have an additional functional role, for example architecture, ceramic tiles, furniture, and fashion design. The other forms are largely for reflection, contemplation, and aesthetic cognition. It can be noted that professional dynamics is promoted as a list of topics to be taught are given in Circular 28 of 2010 as well as in the Nziramasanga Commission. However, the fact that schools are given the latitude to choose topics to teach is an indication of the use of personal dynamic. Since content is said to be representing bodies of knowledge, beliefs, attitudes, and skills, it denotes the promotion of the use of societal dynamics in the selection of Arts and Culture topics. Dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools were explored in light of the foregoing content expectations.

2.10 PERIOD FOR TEACHING ARTS AND CULTURE

In responding to van den Akker's (2003) question of *when they are learning*, the issue of time allocated for Arts and Culture comes to the fore. Time is in a way a pointer to the duration set aside for enacting the curriculum. At school level the timetable will indicate how much time is set aside for each subject or programme. Time is a finite resource which should be carefully managed in teaching and learning situations. This is so because although we may design grand curricula plans if we do not set aside sufficient time to enact them at school and classroom level then we will have planned to fail.

Ornstein and Hunkins (2013) point out that effective curriculum implementation needs more time for personal interactions and contacts among implementers and planners. In support of the foregoing Bennie and Newstead (1999) believe that for any programme to be implemented successfully, more time is needed for planning and teaching. Arts and Culture programmes are

not supposed to be limited to a particular term but should be done throughout the year as indicated by the Circular 28 of 2010.

Observations in the field of curriculum implementation/enactment indicate that at the inception of any new programme there is a tendency to allocate less time to it (Ornstein & Hunkins, 2013). Such an arrangement is normally done to allocate more time to what are considered core subjects. If core subjects are allocated adequate time at the expense of new subjects, that may be an indicator of the value or importance attached to them. Since Circular 28 of 2010 does not specify the amount of time (in terms of hours/days) to be set aside for Arts and Culture, it promotes personal dynamic whereby each school will come up with its own timetable when it comes to the implementation of Arts and Culture. This issue shall be explored further in the chapter of reviewing literature and that of data presentation, discussion, and analysis.

2.11 CATEGORISATION OF TEACHERS AND LEARNERS FOR ARTS AND CULTURE IMPLEMENTATION

This section addresses the issue of who is chosen to teach/learn Arts and Culture. In secondary schools, there are teachers who are allocated to teach certain subjects and learners who also decide to study specific subjects. In other words, while teachers are categorised by the subjects they specialised in during their teacher education programmes, learners have the liberty to choose subjects to study at secondary school level. The foregoing learner's right is steeped in the Convention on the Right of the Child (1989). Article 31 of this convention stipulates that, children should have access to education regardless of their ethnicity, socio-economic status, or gender. At the micro and nano levels this study explores how teachers and learners are selected to enact Arts and Culture whilst other learners are left behind. The ideal situation would have been for both teachers and learners to have access to the implementation of Arts and Culture. The fact that teachers and learners are placed in various subjects indicates that there is a criterion followed for one to be accorded that access. It is interesting to find out how teachers and learners gained their access to the implementation/enactment of Arts and Culture as a subject.

Berkvens et al. (2014) believe that accessibility of education depends on multiple aspects such as physical access (is it possible to reach school), financial access (is the education affordable), and cultural (is the programme socially acceptable). Teacher and learner categorisation is examined in the context of these subheadings.

2.11.1 Physical Access

Schools are expected to provide learning facilities such as classrooms and instructional resources to enable implementation/enactment of curriculum. According to Koroye (2016) classrooms should be well constructed and spacious and all types of physical facilities such as instructional materials, library, laboratory, playgrounds and others should be provided for effective teaching and learning process. The number of learners to access Arts and Culture may depend on the space provided for enactment activities. Instructional materials availed for conducting specific Arts and Culture activities are considered for choosing the number of participants. Koroye (2016) suggests that the size of classrooms, playgrounds, and availability of material resources relative to the number of students in school could also affect learning. The teachers may choose to implement/enact an Arts and Culture activity based on availability of space and adequate teaching materials. Similarly, learners may be chosen to partake in a certain activity because of available space and resources. Cross, Baker and Stiles (2006) indicate that many interactions characterise school learning and hence if adequate spaces are not provided for such interaction learning could be hampered.

In a situation where performance curriculum is at play, teaching and learning areas are demarcated such as classrooms, laboratories, libraries, halls, theatres, and others. If the physical structures are not adequate it might be difficult to allocate almost every teacher or learner who has potential to implement/enact that particular activity. Rogan and Grayson (2003) suggest that physical resources are a major factor that influences capacity. It is possible that some teachers/learners may be inhibited from implementing/enacting certain Arts and Culture activities by poor resources and conditions which are inimical to those particular activities taking place. Since selection of teachers and learners to be involved in enactment of a curriculum depends on the learning facilities and instructional materials available in a particular school, it can be anticipated that personal dynamics seem to be promoted in the implementation of Arts and Culture.

2.11.2 Financial Access

Arts and Culture is a new programme in Zimbabwean secondary schools. Consequently, the programme requires a heavy capital outlay from the national budget as well as from schools. From the content that must be covered (Nziramasanga, 1999) secondary schools should establish art studios among other necessary infrastructural requirements. Nkomo (1995) points out that inadequate financial resources constitute a barrier to curriculum implementation/enactment. In the context of learning environment peri-urban and rural environments, which are impoverished with respect to financial and other resources may not facilitate access to fully equipped and furnished Arts and Culture centres. Additionally, selection of teachers and learners to participate in Arts and Culture may depend on availability of financial resources to procure the requisite material resources. Schools are part of the society and hence rely heavily on the society to function. The society will normally finance curriculum which promotes the development of the society. It might be possible that the social dynamics are promoted in the implementation/enactment of curriculum innovations to promote programmes needed by the society or alternatively to choke innovations which are not needed. This study will establish what financial resources urban, peri-urban and rural schools have at their disposal for enacting the curriculum as well as determining which teachers and learners participate in Arts and Culture.

2.11.3. Cultural Access

The issue of cultural access is important in a programme like Arts and Culture where learner identity is key. Haralambos and Holborn (2008) point out that culture (which is a way of life) can be material or non-material. Material culture relates to the various artefacts people use to perform rituals and rites. Non-material culture includes, but is not limited to, people's beliefs and practices. Such beliefs and practices may not be considered positively in today's Christian environments. Teachers in secondary schools are a mixed bag (Gatawa, 1999). Some of them might tolerate cultural activities while others may show disdain towards such activities. Consequently, there may thus be teachers who appreciate cultural activities while other teachers may not appreciate Arts and Culture. This has implications on who should teach the programme as some teachers who may appear to be qualified to teach Arts and Culture may, because of their religious orientation, shun activities that may be considered as anti-Christian. Thus, while learners may be willing to participate in the programme there may not be adequate

teachers for the programme. Nkomo (1995) posits out that lack of qualified human resources is a barrier to successful curriculum implementation. The normal practice is that teachers teach areas they are qualified in (have expertise in). If this notion is considered for choosing teachers who implement/enact Arts and Culture (that is based on their expertise/qualifications) then the professional dynamic, which believes that our culture has been organised into academic disciplines which are found in learning institutions, will be promoted.

2.12 ASSESSMENT OF ARTS AND CULTURE

Assessment of education is necessary because it deals with the measurements of teaching through different tools like tests, observation, and examinations (Hoadley & Jansen, 2014). According to Hanna and Dettmer (2004), assessment is the way instructors gather data about their teaching and their students' learning. The data provides a range of activities such as pre-tests, observations, and examinations. Assessment informs teachers, learners, and parents about the progress of instruction, and it alerts policy makers to strengths and weaknesses in the system (Hoadley & Jansen, 2014, p. 348). This assessment can be either formative or summative. This study considers two propositions of assessment namely formative and summative assessment. Formative assessment will be discussed first.

2.12.1 Formative Assessment

Formative assessment is seen as assessment for learning and it is part of learning (Khoza, 2015a). Such assessment is therefore on going and in some literature texts is referred to as continuous assessment. What is to be assessed and what not to assess is a question of debate (Berkvens et al., 2014). During formative assessment teachers need to assist learners to understand Arts and Culture activities. An ongoing probing and reviewing should be employed to enable the teacher to see if the intended learning is occurring. Khoza (2013b) seems to concur with this idea in his study by indicating that formative assessment is part of learning because learners are assessed for their gathering of relevant information during teaching and learning. Formative assessment provides feedback and information during the instructional process, while learning is taking place. This type of assessment measures learners' progress and assesses teachers as well. The teachers can recognise areas which need immediate attention and to rectify problems. For example, during Arts and Culture sessions the teacher may observe class activities, give homework exercises, provide question and answer sessions, and create

discussions and seminars. The goal of formative assessment is to monitor learners during the learning process to improve their learning. This kind of assessment helps learners to identify their strengths and weaknesses during the process of learning. Teachers are used to interacting with learners; for example asking questions or greeting them to establish if they are ready to learn. As teachers interact with learners they are likely to create personal relationships which will make them understand learners as different individuals. This process promotes the personal force. As they engage in these exchanges they will be promoting the personal dynamic. Summative assessment is discussed next.

2.12.2 Summative Assessment

Khoza (2015b) sees summative as assessment of learning. This implies that summative assessment takes place after the learning has been completed and provides information and feedback that sums up the teaching and learning process. Rubrics, often developed around a set of standards or expectations, can be used for summative assessment. In most cases grades are given as an outcome of summative assessment. Khoza (2013a) reveals that summative assessment is a summary of formative assessment of students' attainments of learning outcomes for grading purposes. In a way, summative assessment is more product-oriented and assesses the final product, whereas formative assessment focuses on the process toward completing the product. Kennedy et al. (2006, p. 21) indicate that summative assessment "tries to summarise the student learning at some point in time and it has been described as end-of course assessment". This summative assessment which is the assessment of learning promotes professional dynamic by ensuring that specifically designed procedures of assessment are followed. During Arts and Culture sessions teachers can use a guide to come up with summative assessment. Peer assessment is discussed next.

2.12.3 Peer Assessment

Another form of assessment utilised by educational practitioners is peer assessment. This can be defined as an arrangement in which individuals consider the amount, level, value, worth, quality of success of the products or outcomes of learning of peers of similar status (Topping, 1998, p. 250). This kind of assessment gives learners room to interact as they learn and assess each other's progress. In a way peer assessment can be a socialising force which improves relevant skills and interpersonal relationships between learners (Earl, 1986). In actual fact,

learners develop a sense of shared responsibility when they engage in peer assessment. Cheng and Warren (2005) suggest that peer assessment allows learners to develop abilities and skills which they might be denied during the teaching and learning process when the teacher alone has the opportunity to assess their work. This type of assessment enables learners to be responsible for analysing, monitoring, and evaluating both their learning process and the product of their peers. Some research studies acknowledged that peer assessment can develop students' higher order reasoning and higher level cognitive thought (Birdsong & Sharplin, 1986). Since peer assessment involves interaction among learners, which is advocated for by competence curriculum noted by Bernstein (1999), the activity may promote the social dynamic. It should however be pointed out that peer assessment can have negative consequences on some learners. Some students who are assessed by their peers may harass or even bully them if they think that they did not perform well because they were "improperly assessed" by their peers. Students who are bullied would not want to be assessed by their peers and would consider this as the worst type of assessment. Such students would most likely perform poorly if they know beforehand that they would be assessed this way.

2.13 SUPPORT SYSTEM USED FOR IMPLEMENTING/ENACTING ARTS AND CULTURE

Van der Akker (2003) raises the question regarding with what materials and resources they are learning. These are thus support materials which enable teachers to enact the curriculum. Mbipom (2000) concluded that there is no effective education that can take place without equipment, facilities, and materials. An interpretive case study conducted by Khoza (2013a) on university lecturers who use online environments in teaching their modules, identifies 3 types of resources in education: hard-ware resource (HW), soft-ware (SW) resource, and ideological-ware (IW) resource. A resource is defined as "any person or thing that communicates learning, involves HW, SW, and IW but is dominated by IW that identifies relevant HW/SW resources"(Khoza, 2012, p. 75). A resource can also be considered as an instructional material. Ikerionwu (2000) refers to instructional materials as objects or devices which help the teacher to make learning meaningful to the learners. These resources or instructional materials are meant to support teaching and learning processes.

This study raises the question; What support system should be in place for implementing/enacting Arts and Culture? The issue of support system is also raised by Rogan and Grayson (2003) in their construct capacity to support an innovation. That construct

attempts to explain the factors that can support, or hinder, the implementation/enactment of new ideas and practices in a system like a school (Rogan & Grayson, 2003). The capacity to support innovation construct is classified into four groups, namely physical resources, teacher factors, learner factors, and the school ecology and management (Rogan & Grayson, 2003). The support systems considered for the implementation of Arts and Culture in this study are adapted from Khoza's (2012) idea of learning resources. The support system considered is the hard-ware, soft-ware, and ideological-ware. According to Khoza (2015c) the word "ware" represents awareness in using the three types of teaching and learning resources (namely hard-ware, soft-ware and ideological-ware). Pecival and Ellington (1988) view hard-ware and soft-ware as Technology in Education (TIE) and ideological-ware as Technology of Education (TOE) whereas (Harden, 2002b, p. 153) considers hard-ware and soft-ware as "doing the right thing" and ideological-ware as "doing the thing right". These support systems are discussed separately below.

2.13.1 Hard-Ware (HW)

Hard-ware is said to be the same for both e-learning and face-to-face learning contexts (Khoza, 2015c). The hard-ware resources encompass both online and offline resources used in teaching. The examples of hard-ware resources include but are not limited to chalkboards, overhead projectors, charts, computers, cell phones, magazines, newspapers, textbooks, television, DVD players, and others. These hard-ware resources can be used to support teaching of new concepts when the teacher holds an instructional position. The instrumental approach can be enhanced by using the hard-ware resources to explain ideas by the teacher. Learners can be given the opportunity to interact with learning resources when the teacher is acting as a facilitator. This is common with competence curriculum where learners manipulate and explore the environment to discover information with the support of learning resources. Depending on the espoused rationale for the implementation of Arts and Culture, learning resources can be used to support the implementation of Arts and Culture in diverse ways. It should be noted that all face-to-face learning resources are tangible. Hard-ware resources viewed as offline learning resources because they are hard copies. These may be equated to concrete media advocated for by Piaget (1963). The personal dynamic is likely to be promoted as it should be noted that almost all learners are used to hard-ware resources because it is the first resource that everyone experiences and from which habits are built.

2.13.2 Soft-Ware (SW)

Soft-ware as a resource is, “any material produced for the hard-ware to display information or communicate learning” (Khoza, 2012, p. 75). There are some soft-ware resources which cannot be felt and touched unless they are printed, for example Power Point slides. Almost all online learning soft-ware resources are different from the offline learning resources because they can only be touched if they are reproduced as hard copies. However, there are some soft-ware resources which can be seen and touched such as transparencies being used on the overhead projector. Aduwa-Ogiegben and Imogie (2005) cited audio tape recorders, video tape recorders, slide projectors, opaque projectors, overhead projectors, still pictures, programmed instruction, filmstrips, maps, chart, graphs, and many others as examples of resources/instructional materials that can be used to support teaching and learning process. The focus here is not on the object or machine but on the data displayed. These soft-ware resources may promote social dynamic since they lead to networking and socialisation during the teaching and learning situation.

2.13.3 Ideological-ware (IW)

Ideological-ware/Technology of Education is any component of one’s teaching/learning that one cannot see or touch (Khoza, 2015c, p. 125). Examples of ideological-ware include teaching/learning strategies, theories of teaching/learning, research findings, experiences, ideas from facilitators/students and others (Khoza, 2012, p. 76). Since ideological-ware cannot be seen as they are inherent in both learners and students, it then implies that implementation/enactment of Arts and Culture is supported by using IW. Ideological-ware resources are used during the implementation/enactment of Arts and Culture since they are compulsory in any teaching/learning situation (Khoza, 2015a). Implementers/enactors of Arts and Culture as a curriculum subject are expected to use a variety of approaches and theories during implementation/enactment. Ideological-ware resources are linked to personal dynamic. They are found within an individual. They relate to everyday experience since they are natural hence it becomes obvious that every teaching and learning environment use them. Khoza (2015c, p. 125) refers to IW as ‘technologies of self’. This implies that the ideological resources are inherent and they are unavoidable. It is worthwhile noting that the study identifies ideological-ware resource (resources which can’t be seen and touched, such as teaching methods-teacher-centred, content-centred and learner-centred) as important resources in the teaching-learning process. What the teacher believes in (ideology) has a bearing on the choice of methods whether these are teacher-centred. This is mostly dependent on the teachers’ own background, training, and level of confidence and their commitment to teaching (Rogan &

Grayson, 2003). Ideological-ware resources may promote the use of professional dynamic which calls for teachers' expertise in imparting knowledge to the learners.

2.14 SUMMARY

In this chapter, the term *dynamics* as well as the conceptual/theoretical framework which underpins the study were explicated. The framework presented suggested how the adapted concepts of the curricular spider web can be used for exploring dynamics of implementing Arts and Culture as a subject in secondary schools. In this regard, the following concept dynamic force with its three major propositions namely societal, personal, and content/professional/subject were explored. Approaches as forces which supplement the major force (instrumental, communicative, artistic, and pragmatic) were also explored. The other concepts explored which are termed factors are as follows: goals (aims, objectives, and outcomes), position of the teacher (instructor, assessor, facilitator), learning environment (urban, peri-urban and rural), topics (visual arts, performing arts, and craft), period (hours, 0 days, and term), categorisation (physical, financial, and cultural), assessment (formative/continuous, summative and peer), support system (hard-ware, soft-ware, and ideological-ware). The types of curriculum namely performance and competence curriculum were used during the discussion of the conceptual/theoretical framework. Debates of theory from scholars such as Tyler, Stenhouse and Freire dominated the discussion. The next chapter reviews literature on curriculum implementation, types of curricula, innovation strategies, teaching curriculum programmes without syllabi as well as empirical literature which illuminates the foregoing conceptual/theoretical framework.

CHAPTER THREE:

RECASTING ARTS AND CULTURE IN CURRICULUM IMPLEMENTATION LITERATURE

3.1 INTRODUCTION

This chapter reviews literature on curriculum implementation/enactment, types of curricula, and curriculum innovation strategies. Additionally, empirical literature which further illuminates the conceptual/theoretical framework explored in Chapter Two as well as literature on teaching curriculum programmes without syllabi are also explored. Before this can be done, the concept curriculum is discussed with a view to shedding light of the meaning attached to it in this thesis.

3.2 THE CONCEPT CURRICULUM

The concept curriculum which has been defined in different ways stems from the Latin verb *currere* which means to run. The Latin noun curriculum which refers to both a “course” and a “vehicle” Van den Akker et al. (2009) was used in this study. This view of the concept curriculum deals with the official curriculum. Curriculum is defined as either a plan for teaching/learning (defined from the intended position-designers’ level) (Berkvens et al., 2014) or a plan of teaching/learning (defined from implemented/enacted or assessed position-teachers’ or learners’ experiences) (Pinar, 2004). Similarly scholars like Smith and Lovat (2003) and Van den Akker, Kuiper and Hameyer (2003) refer to curriculum as a plan for learning. Hoadley and Jansen (2014, p. 9) assert that “curriculum is what is planned, intended, or prescribed to be taught and it can be called “curriculum as-a-plan”. Khoza (2016) concurs with this idea in his study, “Is teaching without understanding curriculum visions and goals a high risk?” The concept curriculum can be represented in three main layers. The three layers which Hoadley and Jansen (2014) view as dimensions are namely: curriculum as intended at international and national level; curriculum as implemented at institutional and teacher level, and curriculum as achieved/attained at student level.

The first layer (representation) is the intended, planned, prescribed, or formal curriculum which is a written policy of ideas that are framed by educational vision with goal/s as well as the intentions of the teaching/learning curriculum (Khoza, 2016). In Zimbabwe, the Principal Director’s Circular 28 of 2010 on institutionalisation of the Arts and Culture in the education

system prescribed the focus of the implementation of Arts and Culture as facilitation of the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, and embroidery etc. This layer concurs with Stenhouse's (1975) vision that sees curriculum as intention, plan, or prescription where all intended content to be taught is prescribed.

The second layer is implemented, enacted, or practiced curriculum, also known as curriculum in action (Khoza, 2016), which is the interpretation of the intended curriculum as perceived by teachers and the actual process of teaching in operation (belongs to teachers). The implemented curriculum consists of two forms namely the perceived and operational curriculum. The perceived curriculum refers to interpretations by its users (especially teachers) while the operational curriculum refers to the actual process of teaching and learning which Van den Akker et al. (2009) refer to as curriculum in action. The third layer is the attained, achieved, or assessed curriculum which is the learning experiences perceived by learners as measured through their achievement of learning outcomes (belongs to learners). Khoza (2016) concludes that defining the curriculum from the first layer, the curriculum becomes the plan for teaching/learning and defining it from the second or third layer, it becomes the plan of teaching/learning. Similarly, curriculum is a plan of activities or teaching/learning at the implemented/enacted or attained/assessed levels.

Consistent with the foregoing, Tanner and Tanner (2007, p. 121) view the curriculum as that reconstruction of knowledge and experience that enables the learner to grow in exercising intelligent control of subsequent knowledge and experience. Hirst (2010) refers to curriculum as a programme of activities designed so that pupils will attain by learning certain specified ends or objectives. These specified ends can be guided by the curriculum spider web proposed by Van den Akker et al. (2009). It should however be noted that apart from objectives, curriculum has specific concepts which are key to teaching/learning. The concepts, as spelt out in Chapter Two, are the rationale (which is divided into personal, social, and professional), goals (aim, objective, and outcome), content, assessment, resources, teachers'/learners' role, teaching/learning environment, time, grouping, and learning activities. These concepts are referred to as teaching/learning signals by (Khoza, 2015a). Hirst's view relates to Tyler's (1949) objectives model which puts an emphasis on curriculum as an attainment of objectives.

If curriculum is a plan of activities aimed at achieving objectives, then it is a plan involving two other elements: content to be used; and methods to be employed to bring about learning.

In Chapter Two, it was pointed out that differentiation between various levels of the curriculum products has proven to be very useful when talking about curricular activities (Van den Akker et al., 2010). These levels are elaborated on in this chapter. Van den Akker et al. (2009) suggest five levels at which curriculum can operate: Supra (international level of curriculum); the Macro (national level of curriculum); the Meso (institutional/school level of curriculum); the Micro (classroom/teacher level of curriculum); and the Nano (individual/student level of curriculum). Curriculum as a plan for learning becomes visible at the supra and macro level. The national (macro) policy institutionalised the implementation of Arts and Culture in the Zimbabwean education system through the Principal Director's Circulars 28 of 2010, 29 of 2010, and 3 of 2011. National policies are mostly informed by international policy discussions during the articulation of the intended/prescribed/planned curriculum. In this study for instance, it is pointed out that, to facilitate the development of mainstreaming Arts education into the general education system worldwide, the world conference on Arts held in Lisbon (6-9 March 2006) came out with the aims of Arts Education (UNESCO, 2006). The aims prescribed the road map for the implementation of Arts and Culture at different levels. In Zimbabwe, the Principal Director's Circulars which prescribed the implementation of Arts and Culture were then sent to the regional and district offices for onward transmission to schools (meso). The school should decide which performing and which visual arts programmes to put into practice (Circular 28 of 2010). Arts and Culture teachers with the learners implement the curriculum inside and outside the classroom (micro). Assessment of the attainment of intended plans by individual implementers (nano) can then be determined during the process of enactment or after enactment. This study mostly focuses on the meso level (school level) and micro level (implementers' level) levels.

Assessing the student's extent of achieving goals at the nano level is regarded as assessed/attained curriculum. The assessed curriculum is informed by the rationale of implementing a curriculum. Both teacher and pupils' activities are significant in producing the learning with which the curriculum is concerned. There can therefore be no curriculum without activities. Since Arts and Culture programmes involve a series of activities (which are

categorised under visual and performing arts) designed to interest learners in this field and ultimately help to produce professionals who will not be job seekers but creators, then it is logical to view it as a curriculum. The above various levels of curriculum products could assist in this study by providing various ways of implementing Arts and Culture in secondary schools.

Curriculum is a plan of activities which involves the content to be used and methods to be employed to bring about learning. This view of the curriculum is based entirely on the process model which advocates for vigorous teacher and learner activities at the expense of concentrating on objectives. Stenhouse (1975) views a curriculum as a programme of activities through which planned tasks are accomplished. Teachers implementing Arts and Culture should be able to reflect on the rationale of teaching Arts and Culture programmes in order to assist their teaching. This view by Stenhouse (1975) suggests that teachers should have a clear understanding of the prescribed, planned, or intended content from the department of Arts and Culture so that they know what is to be taught. According to Stenhouse (1975), teaching does not imply a means to the end of achieving particular outcomes but it is about the process of learning hence a curriculum plan should focus on how learners learn. Van den Akker et al. (2009, p. 9) go further to relate this plan of learning to a syllabus. The word curriculum and syllabus are thus used interchangeably. The emphasis in this approach is on how learners learn at their own pace manipulating objects and discovering concepts as advocated by Dewey (1933) in his reflective thinking theory. Reflections help the individual to learn from experience because of the meaningful nature of the inquiry into that experience and reflection also involves working toward a better understanding of the problem and ways of solving it (Loughran, 1996). Reflective thinking in Dewey's (1933) view generally addresses practical problems, allowing for doubt and perplexity before possible solutions are reached. Implementation of Arts and Culture as a curriculum subject calls for learner active participation. As learners participate, emphasis is on developing creativity in different Art field.

In Zimbabwe, the Arts and Culture curriculum was produced nationally (macro level) through cultural policy which was being informed by international standards (supra) in this case (UNESCO, 2006) world conference on Arts Education. The Arts and Culture curriculum was cascaded from the national, regional, district, and school level through Circulars such as number 28 of 2010, 29 of 2010, and 3 of 2011. The Arts and Culture curriculum changes its

form as it moves from one level to another. The intended from the macro level changes into the implemented/enacted at micro level and the implemented changes into the attained at nano level (Mogami, 2014). Campbell (2004) argues that teacher's professional authority in enacting the curriculum may cause conflicts with the planned curriculum. Hoadley and Jansen (2014) believe that the enacted curriculum includes how teachers and learners put curriculum into practice and that it is not possible for teachers to implement the intended curriculum exactly the same way as prescribed. Dynamics (prevalent forces or factors) assist teachers to come up with multiple ways of implementing Arts and Culture programmes. When curriculum is viewed as the intended, it promotes the use of subject dynamic which suggests that our culture has been organised into academic disciplines which are found in learning institutions. The prescribed curriculum follows a system which favours the instrumental approach that follows a laid down structure when implementing a curriculum. The implemented curriculum promotes the social dynamic when implementers interact with each other, with hard-ware/soft-ware. It can be noted that the personal dynamic which allows for varied ways of implementation based on opinions of the implementers may as well be promoted. Teachers may perceive the interpretation of the intended curriculum differently. The attained curriculum may further promote the use of the professional dynamic by coming up with structured ways of assessing what the learners have attained from the enacted curriculum. This study, which focuses on dynamics of implementing Arts and Culture as a curriculum subject was thus guided by the foregoing conceptions of the curriculum. The explication of the concept could be further amplified by an examination of Bernstein's (1999) curricular types.

3.3 CURRICULA TYPES

Two curriculum types, namely, competence and performance curricula also provided a framework to explore the dynamics of implementing Arts and Culture programmes. Bernstein (1999) describes competence approach as learner-centred. Learners oversee their learning and the teacher acts as a facilitator whereas with performance approach, the teacher is in control of the learning process and the learner plays a passive role.

Competence curriculum is interested in learner's competences which are believed to be innate. Hoadley and Jansen (2014) hold the view that competence curriculum encourages built-in competences to emerge from learners. Knowledge is not imposed from the outside but the

competences that learners have are sought on the inside. When using competence curriculum, teaching that draws from the learner's experiences and everyday knowledge is encouraged. Learners are assisted in using their new learning in their lives and work. Competence curriculum blurs the line between school learning and everyday experience, hence very specific places for learning, like classrooms, aren't regarded as very important. It is assumed that learning takes place anywhere. This takes into account the environment where learning takes place as envisaged in Van den Akker (2003) spider web. The focal question in this respect is: Where are they learning?

In the competence curriculum, learning tends to be organised around themes and projects and to be based on experience (experiential learning). Learners have a large measure of control over what they learn (selection), when they learn it (sequence), and how quickly they progress through the learning (pacing) as articulated by Bernstein (1999). The teacher acts as a guide and facilitator (dynamic of teacher's role), and not a transmitter of learning. In a way, the teacher instructs specific skills and content to learners (Schmidt et al., 2012). This then implies that teaching methods are learner-centred since learners' characteristics are used as the basis for the teaching and process as indicated by Hoadley and Jansen (2014). The study by Singh (2007) on Birth and Regeneration: The Arts and Culture curriculum in South Africa (1997-2006) suggests that those influenced by progressivism were concerned with using art to provide children with opportunities for creative self-expression. This means that the teacher's task was to unlock the creativity of the child, not to "teach art". Learners' creativity, in this case, is enhanced if they are supported and encouraged. Other researchers have argued that involvement of adults in children's art work is crucial for scaffolding their ability to learn graphic conventions in order to apply them imaginatively in their work later (Anning, 2002).

Knowledge in a competence curriculum is often horizontally organised. Irivwieri (2009), in a study on the status of the implementation of the creative arts curriculum at the secondary school level, noted that the integrated approach is emphasised to produce artists that would understand and appreciate the inter-disciplinary nature of the arts. There is an introduction of themes, projects and problems which do not necessarily link to each other. Competence curriculum organises teaching around one theme, and then moves to another theme that may or may not be connected in any way with the first. This curriculum therefore encourages knowledge that

comes from people's opinions (Hoadley & Jansen, 2014). This view concurs with that of Freire (1985) who noted that everyday knowledge can be constructed by learners from conversation, radios and television, watching parents, punishment, etc.

All learners are regarded as essentially competent and can arrive at a certain outcome. The period of attaining learning outcomes varies from learner to learner. Hoadley and Jansen (2014) articulate that learners are expected to arrive at an outcome but that it does not matter how or when the learner achieves that outcome. The way learners may express their outcome also may vary in several ways. During the implementation of Arts and Culture programmes, it may also be anticipated that pupils may be engaged in different activities of their choice which they might also accomplish differently at different places. It is essential to note that this competence learning should take place everywhere (the dynamic of location) whether at work or at home and this assists learner to have control over the selection, sequence, and pace of their learning.

Competence curriculum is associated with an integrated curriculum. In an integrated type of curriculum, the subjects are weakly classified just like the competence model. Learners are encouraged to express their own understanding and experiences and bring various relevant articles into the classroom. In an integrated curriculum, teaching and learning are less likely to be teacher-driven and more likely to allow some space for learners to decide on what they learn, in what order, and what level of depth (Bernstein, 1999). The issues raised about competence type of curriculum may therefore imply that during enactment/implementation of Arts and Culture, teachers who use this approach should allow learners to be actively involved to enhance their creativity. The teachers' role should be that of a facilitator and use of continuous assessment is encouraged to fit in the competence mode of curriculum. The use of competence curriculum may promote societal/social dynamic which opens room for learners to be involved in vigorous activities to acquire and master skills. The social dynamic promotes practical involvement of learning by learners hence the use of pragmatic approach is evident. This approach also provides learners with the opportunity to give their own views/opinion based on everyday knowledge. In a way, the personal dynamic is also promoted when using competence curriculum as it enables the creation of an environment that assists teachers and learners to establish their own unique individual identities (Khoza, 2016).

The performance type of curriculum, on the other hand, is more content-and teacher-centred than the competence type. Teaching normally takes place in specific learning places. Learners have less control over the selection, sequence, and pacing of their learning as noted by (Bernstein, 1999). The activities done by learners are related to the performance that must be attained as specified in the curriculum. According to Hobbs (2004), the teacher is the most important figure in leading students to the right path. In Media literacy, for instance, education depends mostly on the urgency and courage of individual teachers who hold the key in understanding the nature of mass media and popular culture in society. It is the teachers' ability and responsibility to come out with the best possible teaching methods and materials because there is too much to choose from as advocated by (Lee, 2015). Performance curriculum therefore promotes content dynamic by considering the teacher as mini-scholars who are supposed to impart knowledge to the learners (Bernstein, 1999). This study, which explores dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools attempted to establish the types of curriculum in use during the implementation process. The table below summarises the foregoing characteristics and the differences between the competence and the performance type of curriculum.

Table 3. 1 Comparison of the competence and the performance types of curriculum

	Competence curriculum	Performance curriculum
Learner (Activities)	Controls choice of content and pace of learning. Assumes that learners have different learning styles.	No control over choice of content and pace of learning. Assumes that learners learn at different levels.
Teacher (Role)	Facilitates learning. Negotiated control	A transmitter of knowledge. Decision maker.
Pedagogy (Activities)	Learner-centred Learning is integrated Learner experience and everyday knowledge are key.	Teacher and subject centred
Knowledge (Content)	Integrated subjects Links closely with learners' experience and everyday knowledge	Clear subject boundary No close link between learners' experience and everyday knowledge
Assessment (Assessment)	General competence criteria Focus on what learner knows and can do No failure; only different lengths of time in which to succeed Teacher shares the task of evaluation with the learner	Specific performance criteria; clear rights and wrongs Focuses on what the learner has left out Failure if the learner does not complete things fully or correctly Teacher performs the task of assessment
Learning sites (Location)	Anywhere	Clearly marked learning sites

Adapted from Hoadley and Jansen (2014, p. 179)

Theoretically the two types of curricula represented above portray completely divorced approaches which teachers can adopt in enacting a curriculum like Arts and Culture. On the ground, however, it should be pointed out that teachers make use of these curricula approaches

side by side. A teacher may for instance introduce an Arts and Culture concept using the performance teacher dominated approach and later on involve learners in group tasks where hands on approaches are utilized. While distinctions between performance and competence approaches dominate literature, these do not always reflect the practice on the ground. In the context of this study a blended approach would ensure that Arts and Culture programmes are effectively enacted. The above types of curriculum which are used in curriculum enactment and when innovations are introduced in the education system are closely linked with van den Akker's (2003) concepts of the curricular spider web as shall be demonstrated later in this thesis. The next section explores curriculum innovation strategies with a view to highlighting how they can be implemented.

3.4 CURRICULUM INNOVATION STRATEGIES

Innovation is any process, product, idea, or practice that requires new behaviours of the user (Loucks & Lieberman, 1983). As processes, it could be constructive teaching techniques or student teamwork (Hall & Hord, 2006). Curriculum innovation strategies can be understood better by defining the concept educational innovation and curriculum innovation. Cohen and Ball (2007, p. 19) define an educational innovation as a "...departure from current practice-deliberate or not, originating in or outside, which is novel in educational policies, practices, curriculum design and implementation, assessment regimes, pedagogical technologies and resources, teacher capacities and other things."

It is worth noting that curriculum innovations are often implemented through selected strategies. The three strategies which have been commonly used in educational innovations are the power-coercive, rational-empirical, and the normative re-educative strategies which were advocated by Chin and Benne (1976). Power-coercive strategies seek to accomplish change through application of political and economic power. Those in authority enforce compliance by those without political and economic power. Directives come from the top down through the system to the user. This approach follows the so-called Centre-Periphery model because it represents a top-down movement of the innovation. Whitehead (1980) concludes that this approach involves a passive diffusion of a centrally prepared innovation considered to be appropriate to the recipients. Arts and Culture programmes as other educational innovations introduced in Zimbabwe also adopted the power-coercive strategies. The institutionalisation of

Arts and Culture programmes was made mandatory to both primary and secondary schools through Circular 28 of 2010. Implementation procedures (though sketchy) were tabulated in the circular so that schools can follow what is prescribed by those in authority. Under this strategy it would appear that governments are interested in controlling content of the curriculum and the manner of delivery in order to monitor its progress (Kennedy, 1996).

Policy is mostly used by the government to enforce what should be done (content), why it should be done (rationale), how it should be done (teaching activities including grouping), when it should be done (time), where it should be done (teaching environment), what should be used (materials and resources), and how assessment should be done (assessment). Policy also indicates how governments act (as legitimate decision makers in societies) to achieve goals in their particular political, social, and economic contexts (Lombard, 2012). In the Zimbabwean context, Arts and Culture was introduced in schools through the Principal Director's Circular and cultural policy (Chigwedere, 2007). It should be pointed out that circulars and policies produced by the Zimbabwean government do not set clear guidelines on how Arts and Culture should be implemented. Both the cultural policy of Zimbabwe and the Circular 28 of 2010 only put emphasis on the timetabling of Arts and Culture in schools to stimulate the student's creative genius. The circulars and policies which were produced at national level are contained in national documents and schemes of work at classroom level. Carl (2012) asserts that the implementation of a curriculum varies at the national (macro) and classroom (micro) levels, making teachers responsible for teaching/implementing the intended curriculum (such as Arts and Culture). Since power-coercive strategy is highly centralised it may promote the use of the professional dynamic which views learners as passive recipients. Teachers are seen to be in control of the teaching and learning situation because of their expertise in the subject matter.

One other strategy that can be utilised to introduce innovations is the empirical rational strategy. This strategy is used to introduce an innovation with the notion that it will benefit the teachers and since teachers are assumed to be rational people they are expected to adopt the proposed change (Nickols & Forbes, 2001). This strategy also uses a top-down approach and the Research, Development, and Diffusion (RDD) model advocated by Havelock (1971) exemplifies this strategy. An innovation is formulated by an "originator" (Havelock, 1971, pp. 10-29) who identifies the problem and then conducts a research in order to establish solutions.

This strategy also uses a centre-periphery approach whereby the researchers initiate changes while the receivers remain passive in most cases (Havelock, 1971). Imposed innovations are often ineffective and at most they are bound to fail if the receivers, in this case teachers, do not understand the innovations (Pinto, Smith & Swort, 2005). As intimated earlier on, Arts and Culture programmes were introduced in secondary schools with the intention to facilitate the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, embroidery, and many others (Circular 28 of 2010). Teachers as receivers of the innovation are supposed to use their rationality to implement the Arts and Culture programmes. This empirical rational strategy may promote societal dynamic which advocates for learners to conform to the standards of living within the society after teaching. The supposition held by societal dynamic that learners will properly fit into society after being taught certain skills, values, attitudes, beliefs, and knowledge may be linked to the empirical rational strategy which assumes that teachers will understand curriculum innovations even though they may not be clearly explained to them because they are rational beings.

Another strategy, namely, the normative re-educative strategy, acknowledges that people can be re-educated to change from their norm to new ways. The strategy believes that change agents have the potential to change people's attitudes, values, and skills through interacting with them. According to Chin and Benne (1976), change will only occur when people who are involved are made to change their normative orientations to old patterns and develop commitments to new ones. Ware (1999) believes that as long as teachers see themselves as performers of someone else's plans, they will not find it easy to commit themselves to reforms. Keogh (1987) believes that involvement of the end-user, in this case teachers, is important in the development of innovations and curriculum materials as it could lead to acceptance and hence more effective implementation in the classroom. It is thus suggested that innovations should start by identifying the needs of schools and teachers as a way of facilitating implementation and subsequent ownership, a phenomenon which is advocated for in the periphery-centre model (Whitehead, 1980) through the Social-Interaction and the Problem-Solving models. The involvement of teachers in curriculum development is claimed to result in increased participation, relevance, ownership, and commitment, so that when things do not go according to plan there is less finger-pointing. Instead, all stakeholders (curriculum developers, teachers, school authorities) tend to work towards finding solutions (Kennedy, 1996). The normative re-

educative strategy which calls for interaction between the change agents and the user system, promotes the social dynamic which advocates for practical involvement of learners in their learning. This normative re-educative strategy appeals to the changing of attitudes of individuals hence promoting the personal dynamic which relates to Hall and Loucks (1978) Levels of Use (LoU). The LoU indicate that individuals will normally react to change differently. It is the personal opinion which will likely determine change of attitudes towards an innovation. However, it must be noted that both the centre-periphery and the periphery-centre models have important roles to play in promoting successful innovations (Kennedy, 1996). The next section explores the concept implementation and its ramifications.

3.5 CURRICULUM IMPLEMENTATION

The term curriculum implementation generally refers to putting into practice the curriculum or operationalising the curriculum. It is considered as what an innovation consists of in practice (Fullan & Pomfret, 1977). This means it describes the process of practical application of an innovation. Curriculum implementation is concerned with how schools and teachers respond to the planned or prescribed curriculum and how the curriculum is put into practice in the classroom, taking into account school or individual considerations during the process of change (Leung, 2013, p.178). Implementation involves a transition period in which implementers in the context of the school (teachers) become increasingly “skilful, consistent, and committed,” in their use of an innovation (Klein & Sorra, 1996, p. 1057). Since putting the curriculum into operation requires an implementing agent, Stenhouse (1975) emphasised that the teacher is a vital agent in the curriculum implementation process at the micro level. In this present study, the Arts and Culture facilitators (namely Arts and Culture teachers, Arts and Culture Heads of Department, and school heads) are vital in this process of implementation/enactment. They need to understand the intention of implementing Arts and Culture formally in schools. This will enable them to know what to teach, how to teach, and how to assess the learning outcomes.

When viewing curriculum implementation from the enactment point, Stenhouse noted that implementation is the way the teacher selects and mixes the various aspects of knowledge contained in a curriculum document or syllabus. The enactment of Arts and Culture in Zimbabwe is by and large being informed by the Principal Director’s Circulars (28 of 2010, 29 of 2010, and 3 of 2011 respectively) as well as the Nziramasanga Commission. Implementation

takes place when the teacher-constructed syllabi and the teacher's personality interact with the learner (Nkomo, 1995). Teachers in this study are faced with the situation of interpreting the intended/prescribed curriculum and enforcing the implementation of Arts and Culture at the micro level. In this scenario, curriculum implementation therefore refers to how the planned or officially designed course of study is translated into the enacted curriculum by the teacher (that is into syllabi, schemes of work, and lessons to be delivered to students) at micro level (Leocaró & Pawilen, 2015). It should however be noted that the intended curriculum is mostly not contained in one document, it may constitute varied documents that outline the content for learning areas and subjects (Hoadley & Jansen, 2014). The documents such as the syllabus, teacher's schemes of work, the lesson plans, and text books, are all curriculum documents at the different levels of the curriculum (Hoadley & Jansen, 2014). The facilitators of implementation (at micro level) of Arts and Culture at the school are supposed to initiate the implementation process using the curriculum documents. Implementation which calls for the use of curriculum documents is likely to promote the professional dynamic which follows procedures during implementing. It is because of this scenario that this study seeks to explore the dynamics of implementing Arts and Culture as a curriculum subject in Zimbabwean secondary schools.

The process of implementation also refers to specific local conditions and to the experiences of the persons involved. The intended curriculum which is official at the macro level is transformed into enacted curriculum at the micro level. According to Fullan (2015, p. 85), implementation is critical for the simple reason that it is the means of accomplishing desired objectives. To enhance the proper implementation of Arts and Culture in secondary school, there is a need to consider both the intended (curriculum as plan) and the enacted (curriculum as practice) during implementation as agreed by Hoadley and Jansen (2014) and Van den Akker et. al (2009). The attained curriculum can be interrogated at the nano level by exploring the dynamics of implementing Arts and Culture as a subject through semi-structured interviews. Implementation involves leaders at the school, district, and state levels, and incorporates six major elements: assessment literacy; school and classroom organisation; classroom teaching; professional learning communities; intervention and assistance; and home, school, and community partnerships as elaborated by Fullan (2008). In this study, the secondary school heads, the teacher who heads the Arts and Culture department, and the teachers who teach Arts and Culture programmes were considered as Arts and Culture curriculum implementers at micro level.

3.5.1 Some factors to consider in curriculum implementation

Curriculum implementation/enactment is influenced by many factors. This section explores some factors that have a bearing on how Arts and Culture is enacted not only in Zimbabwe but in other countries too. This exploration is not in any way exhaustive but relates the identified factors to curriculum enactment in Zimbabwe. To begin with, aims/rationale identified for any arts education programme may contribute to the way it is implemented in various countries. Countries vary in the level of detail they use to define the aims of arts education (Denac & Cagran, 2012). The following are some of the cultural policy objectives by Chigwedere (2007) which relate to the implementation of Arts and Culture programmes in Zimbabwe secondary schools:

- to facilitate capacity building for the arts and culture by regulating and implementing departments, institutions, and agencies
- to ensure arts education is strengthened at all levels, namely, schools, colleges, and universities, vocational institutions and informally, and
- to promote the growth and development of the cultural industries within the creative economy.

These are some of the Arts and Culture aims from a national perspective.

Secondly, when implementing innovations, there are some factors/dynamics related to the characteristics of the innovation itself which need to be considered, namely, need, clarity, complexity, and quality (Fullan, 2015). It is assumed that some innovations are tried without thorough scrutiny of whether they address the needs of the people. In this study, Arts and Culture was introduced in schools to assist in the production of self-reliant citizens. In a way, a need which is the lack of employment was identified. The need was expressed through circulars although the innovation was not well detailed and explained. Rosembum and Louis (1979) in their Experimental Schools Project observed that realisation of unmet needs in the school system created one of the four readiness factors for implementation (Fullan, 2015). It should be noted however that precise needs, related to complex changes, are at times not clear at the beginning at macro level until the process of implementation has begun in the classroom (micro level). It is hoped that secondary schools sampled for this study see the need for implementing Arts and Culture programmes as a curriculum subject. Clarity is also an essential

factor/dynamic in curriculum implementation. Lack of clarity – diffuse goals and unspecified means of implementation – represents a major problem at the implementation stage (micro level). Teachers and others sometimes find that the change is simply not very clear as to what it means in practice (Fullan, 2015, p. 89). If the way Arts and Culture as a curriculum subject (as intended curriculum) is supposed to be implemented in secondary schools is not clearly spelt out, there might be varied conceptions of the programme as well as varied ways or mutations of implementing it. Quality and practicality of the Arts and Culture programme, whether in a new state or in a restructured manner may also affect how it will be implemented. Zheng and Davison (2008) drawing on data collected through interviews, lesson observations, and documents, found that pedagogical change within the Chinese context is affected by three forces/dynamics: the internal forces such as teachers' learning experience (personal force); teaching experience and their conceptions of teaching and learning (content force); external forces such as the implementation of the new curriculum; and the situated forces incorporating parental expectations and the school culture (societal force).

According to Circular 28 of (2010), the Arts and Culture programmes should be timetabled and properly supervised by the school head, district, and provincial officers. Each secondary school learner should participate in at least two performing and two visual arts programmes in a year. It is believed that teachers who teach arts subjects play a key role in developing pupils' creative abilities (Zbainios & Anastasopoulou, 2012). For the cultural industries to develop, secondary schools should assist by churning out learners who have skills in both performing and visual arts. Although the intentions of Arts and Culture programmes as a curriculum innovation are well spelt out, curriculum innovations are seldom actually implemented as intended in the classroom (Doukas, 2009). It should also be noted that at times changes in curricula give rise to changes in those teachers who venture into new pedagogical territory (Beijaard, Meijer & Verloop, 2004). This study explores the dynamics of implementing Arts and Culture programmes (an innovation) as a curriculum subject in Zimbabwe secondary schools. For the successful implementation of any new curriculum, teachers should reconsider the beliefs and values underlying their classroom practice (Akeinhead, 2006; Lee & Witz, 2009; Van Driel, Beijaard & Verloop, 2001). It is in this respect that Marsh (2009, p. 66) suggests that:

implementation of any new curriculum will take a teacher a considerable period as he or she needs to become competent and confident in its use. It is only when a new

curriculum is completely accepted by teachers in a school and the activities associated with it are a matter of routine, that the phase “institutionalization” is said to have been reached.

As indicated earlier on, Arts and Culture programmes were introduced in secondary schools through Circular 28 of 2010 at macro level. It is my hope that some teachers and schools have adopted the innovation. Curriculum implementation is concerned with how schools and teachers respond to the planned or prescribed curriculum and how the curriculum is put into practice in the classrooms, taking into account school or individual considerations during the process of change (Leung, 2004). When considering issues of adaptation, Marsh and Willis (2007, p. 217) propose that, “adherence to prescribed details in implementing a curriculum is fidelity of use... teachers are expected to exercise their creative flair and implement their own individual versions of the curriculum. Doing so is commonly referred to as adaptation.” Notwithstanding the foregoing, this study explored how secondary schools implement Arts and Culture programmes following the prescribed curriculum in Circular 28 of 2010. To understand Arts and Culture implementation in secondary schools it is necessary to examine literature related to the conceptual/theoretical framework which guided this study.

3.6 REVIEWING LITERATURE FROM CONCEPTUAL/THEORETICAL

FRAMEWORK

This section briefly explores some forces and dynamics relevant to this study. The section covers the following aspects; forces for implementing Arts and Culture as a curriculum, curriculum perspectives versus forces of curriculum implementation, forces influencing implementation of Arts and Culture curriculum, and approaches as forces for implementing/enacting Arts and Culture.

3.6.1 Forces for implementing Arts and Culture as a curriculum subject

Khoza (2015a) suggests that teachers who lack understanding of the rationale/reason for teaching a curriculum continue to teach without identifying and understanding their subject/curriculum visions and relevant goals. If such situations prevail, teachers are likely to implement the curriculum in varied ways. Curriculum innovations, be they in Science, History or language teaching, are primarily intended to bring about improvement in educational practice (Doukas, 2009).

Writing on the rationale for art and culture in Nigeria, Iriwieri's (2009), makes a close reference to the Federal Government (1981). The policy shows that through the Federal Government's realisation of the importance of art and culture in the development of Science and Technology, Art and Culture Education was accorded its legitimate right in the nation's educational system from the primary, post-primary, and post-secondary institutions. Notwithstanding the foregoing, supporters of expanded arts education have had limited success in persuading educational policymakers to give art a larger role in the curriculum (Dobbs, 1989). According to a report prepared by the National Endowment for the Arts, a large gap exists between commitment and resources for arts education and the actual practice of arts education in classrooms (Iriwieri, 2009). The lack of professional preparation in art education of most elementary school teachers and the significant variance of the schools' access to art specialists indicate the status of arts education in the schools as well as the limited role played by teachers in enacting the curriculum (Dobbs, 1989, p. 426). Such a limitation is inimical to the development of a clear dynamic of implementing Arts and Culture by the teacher.

There are several factors that have been noted as militating against the realisation of the dynamics for teaching Arts and Culture. These factors range from factors associated with curriculum change processes such as top-down management which imposes innovations on users, lack of explicitness regarding the changes required, mismatch between innovations and mode of assessment, in-service training that does not address the concerns of teachers and inadequately trained facilitators (Fullan, 2007). Teacher-related factors include factors affecting behavioural change in teachers, perceived value of the innovation (personal force), inadequately qualified teachers and the level of training (professional force), and the lack of appropriate support material for teachers (societal force). As perceived by Evodia (2008) in a dissertation on factors affecting the implementation of the new junior secondary Science curriculum in Lesotho, factors on physical resources, such as the lack of support materials for learners and the lack of equipment, also hinder implementation of innovations. Fullan (2007, p. 87) classifies the critical factors affecting the realisation of a curriculum dynamic implementation into three categories: characteristics of change (need, clarity, complexity and quality/practicality); local characteristics (district, community, principal and teacher); and external factors (represented by government and other agencies).

There seems to be many critical factors that affect curriculum implementation. Leung (2004) suggests that there is a need to first ask if the change itself is well developed and supported by internal and external resources (societal dynamic). Secondly, to ask if the teachers are professionals and able to implement and sustain the change (professional dynamic) and thirdly to ask if teachers are suitably equipped and able to put the written curriculum into practice for the well-being of their students (personal dynamic). A response in the affirmative ensures that the dynamic for curriculum implementation is clear. This sets the stage for successful innovation implementation.

3.6.2 Curriculum perspectives versus forces of curriculum implementation

The main dynamic of implementing Arts and Culture programmes as an innovation in the Zimbabwean education system is to facilitate the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, embroidery, and other things (Circular 28, 2010). This dynamic was prescribed nationally (at the macro) level through a circular by the then Ministry of Education Sport, Arts and Culture, implying a fidelity approach to curriculum implementation. A curriculum which follows Ministry circulars is centrally prescribed and should be followed to the letter. This fidelity perspective (utilised in Zimbabwe), for instance, places a high premium on planning, organisation, coordination, and control. Tending to be top-down, the perspective emphasises administrative and procedural aspects of implementation. This perspective promotes the professional dynamic during the implementation process. Such strict guidance tends to raise learning outcomes in the short term, but demotivates teachers and does not allow for individualised learning (Berkvens et al., 2014). Studies conducted in Germany (Ornstein, Pajak & Ornstein, 2011) utilising this perspective, view local variation in implementation as a dilemma rather than as inevitable and desirable. The perspective treats policy design as distinct from its implementation, hence policy failure is often placed on the implementation stage. It is the thrust of this study to explore the dynamics of implementing Arts and Culture as a curriculum subject in Zimbabwean secondary schools with a view to establishing the extent to which the rationale for introducing this programme is being realised.

As pointed out earlier on, implementation of innovations can be affected by top-down management which imposes innovation on users (professional dynamic). Lewin (1992) asserts

that curriculum implementation in developing countries tends to be large-scale and national initiatives are imposed from the top by a small group of specialists. Arts and Culture was introduced by the then Ministry of Education Sports, Arts and Culture in all secondary schools through Circular 28 of 2010. All secondary schools were mandated to implement Arts and Culture programmes and administrative structures were put in place to supervise the implementation process. This mandate to implement Arts and Culture seems to be promoting the societal dynamic which advocates for everyday knowledge which, according to Hoadley and Jansen (2014), is horizontal in nature implying that all learners within that particular society will be implementing the same curriculum. School heads and provincial education officers were tasked to supervise the implementation of Arts and Culture programmes. Sergiovanni (1998) noted that changes and innovations implemented through bureaucratically structured education systems tend to be far removed from the realities of most classrooms in developing countries. It should however be noted that top-down management can work as long as it is accompanied by continuous communication, ongoing teacher development programmes, continuous monitoring and feedback, and realistic timelines for implementation (Hall & Hord, 2006). According to Evodia (2008), innovations often require skilled, well qualified teachers who can understand and internalise the new approaches (professional dynamic), which is often not the case in real situations. As a consequence of the foregoing, Fogleman and McNeil (2005) indicate that problems manifest themselves in the gaps between the intended curriculum (as expressed in policy document), the implemented curriculum (expressed by real life in schools and classroom practices), and the attained curriculum as expressed by learners' experiences.

Whatever is viewed as a teacher' or learners' habitual action helps them to understand themselves (personal force) and enables them to predict their societal responses according to their stages of development or experience (Khoza, 2016). While personal force seems to be the most powerful and influential driver in teachers' implementation of Arts and Culture, it should be pointed out that the teacher is a member of society and consequently the teacher is guided by the societal dynamic. Social dynamic places society at the centre of the teaching/learning environment. Curriculum, being a selection from culture (Lawton, 1975), enables the teacher to teach basing on the societal dynamic. Mpungose (2015) suggests that some teachers teach basing on the needs of the society. Khoza (2015b) asserts that the society should encourage the development of professional behaviour among teachers which, in turn will promote

professional effectiveness in the implementation of the curriculum. Teaching of Arts and Culture could be done by some teachers because they understand its contents. The understanding may depend entirely on the teachers' qualifications or involvement in developing the curriculum (professional dynamic).

Teachers' qualifications and level of training (professional dynamic) affect the level of grasp of the dynamics for teaching Arts and Culture as well as its implementation. The teachers' content knowledge and training influences whether teachers change and the speed with which they change (Rogan & Grayson, 2003). This is what Schmidt (2012) calls content dynamic. Qualified teachers do have both the pedagogical content knowledge as well as the pedagogy to implement Arts and Culture. Training of teachers is thus a crucial step for successful implementation so that teachers understand the dynamics of Arts and Culture as well as what the changes are and how they can put them into practice (Rogan & Grayson, 2003). Training also helps foster teachers' interest and commitment to continue using gained expertise (professional dynamic). Through such training, teachers learn how to implement/enact a curriculum in a centralised education system where emphasis is on fidelity. Similarly, in mutual adaptation, situational emphasis focuses on teachers and conditions under which they operate. In the two systems above the dynamics for implementation will be different.

Mutual adaptation, unlike the fidelity perspective, is responsive to the culture of schools or daily lives of teachers. This perspective was developed out of the Rand Change Agent study (Fullan & Promfret, 1997). The study examined federal programmes in the United States of America (USA) and discovered that curriculum projects were characterised by a process of mutual adaptation rather than uniform implementation. The study established that although policies/mandates/circulars/directives facilitate preferred outcomes, even fully planned, highly coordinated and well supported policies ultimately depend on how individuals within a local context interpreted and enacted the policies (Sykes et al., 2009). This idea relates to the personal dynamic which considers the needs and concerns of individuals at the expense of the society/academic disciplines. Fullan (2015) observed that implementing educational change is not an event but a process which should involve the participants for the sake of programme ownership. Research on implementation (Honig, 2006) demonstrates that pressure from the top provides a catalyst for change rather than a guarantee for effective implementation. Rather than the top-down view of the change process, mutual adaptation underscores the importance of

bottom-up interpretations and responses to policy intentions. Like the fidelity perspective, however, mutual adaptation treats policy formulation and implementation as separate processes hence the perspective locates local implementers as sources of policy success or failure. This mutual perspective seems to promote the personal dynamic which considers natural development of individuals according to their own innate natures as important for effective implementation/enactment of curriculum.

Another perspective which is critical in curriculum implementation and the determination of curriculum dynamics is the enactment perspective. It examines the interconnections between policy design and implementation. In this perspective, which is more localised (meso and micro), dynamics will be more detailed and express the will of individual schools or groups (Berkvens et al., 2014). Cohen, Moffet and Golden (2007), point out that there is a mutual dependence between policy and practice. Stated differently, policy relies on implementers to realise goals while practice depends on policy to frame action and for resource allocation. In a way, a shared common vision on education inspires all levels and aspects of education (Berkvens et al., 2014). Studies examining the relationship between educational reform and policy have utilised this perspective (Coburn, 2006). The perspective places implementers at the forefront of reform efforts and highlights the process by which they interpret, adapt and transform policy. Spillane, Reiser and Reimer (2002) examined standards based Mathematics in the USA and discovered that teachers' implementation of a curriculum is mediated by their own experiences, the context in which they were working, and the policy environment. For instance, within the school, organisational institutional leadership (professional dynamic) becomes critical in creating a cultural context that fosters innovation implementation and helps in establishing organisational strategy. Additionally, there is a growing acceptance that innovations, like Arts and Culture, require different forms of leadership (Roberts, 2004) for effective implementation. A consideration of such local factors becomes fundamental in the successful implementation of educational innovations.

The three curriculum implementation perspectives discussed above provide lenses through which curricula dynamics, including Arts and Culture, are implemented in educational institutions. It is the contention of this study that an exploration of current Arts and Culture implementation practices will assist the researcher to propose improvements in both policy and

practice. To be able to do this an examination of forces that influence implementation of Arts and Culture curriculum is pertinent.

3.6.3 Forces influencing implementation of Arts and Culture curriculum

Lack of explicitness regarding the dynamics and changes required for an innovation can also affect implementation of innovations. The extent to which an innovation will be implemented/enacted as planned depends upon the extent to which users are clear about it (Fullan, 2015). Ogborn (2002) warns that the receivers of innovations will make their own sense of what is being communicated to them, if communication is not clear (personal dynamic). Arts and Culture teachers should be clear about the contents of Circulars 28 of 2010 and 3 of 2011 in order to know how to implement the programmes. Policy documents which are clearly articulated help teachers to understand the various components of an innovation such as its “philosophy/rationale, values, assumptions, objectives, subject matter, and implementation strategies” (Fullan & Pomfret, 1977, p. 364). With no clear statement of objectives set out to guide them, teachers too easily take the statement of the mere content of the curriculum or syllabus as a statement of the objectives to be pursued (Hirst, 2010). If teachers master the range of activities which are supposed to be included under the performing and visual arts, without knowing the objectives of teaching Arts and Culture programmes, they may pare down what is to be achieved to the acquisition of a body of information and the ability to perform several stated operations (Hirst, 2010). If the performing and visual arts activities are considered as labels of the objectives, then the thrust will be on mere mastery of these activities (subject dynamic). In a situation where objectives of the curriculum can be assumed to be fully understood by most the teachers, then everything will be well if teachers are given no more than the suggested content for their courses (Hirst, 2010).

Having professional force to guide curriculum implementation is a pedagogically sound approach in the practice of curriculum implementation. The challenge arises where some innovations are too ambitious and unrealistic as they introduce new processes to teachers who have little or no experience in the new approaches which are required (Fullan & Pomfret, 1977). Most of the innovations reviewed by Fullan and Promfet indicated that teachers were supposed to develop practices that differed significantly from the way they taught, that were more complex than what they were used to doing on a daily basis, and at most were different from

the training they did (Ball & Cohen, 1999). Arts and Culture programmes were to be taught in such a way that they produce professionals who will assist in the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama, and embroidery (Circular 28 of 2010). Arts and Culture was introduced as programmes in Zimbabwe secondary schools and it is not examinable. Learners are supposed to participate in at least two performing and two visual arts programmes in a year (Circular 28 of 2010). Learner-centred learning is advocated for since pupils are supposed to take the initiative in doing the performing and visual arts programmes they like (Circular 28 of 2010). The teachers come in as facilitators. Arts and Culture demands for more involvement of learners in the learning and more concern for the development of skills and appropriate attitudes. When learners are highly involved during the implementation of a curriculum the societal dynamic is likely to be promoted. Evodia (2008) further asserts that learners need well qualified, motivated teachers who work with adequate resources and who understand and have internalised the needs of the new curriculum (professional dynamic) in order to move to learner-centred learning. This point shall be returned to later in this study. Circular 28 of 2010 suggested that schools should decide on the types of performing and the two visual arts programmes to have on their curriculum (personal dynamic). This suggestion might appear attractive on paper but is not all that practical in real situations. Jones and Eick (2007) indicate that less ambitious approaches (looking at achievable goals) and more gradual implementation are more likely to lead to feasible change.

According to Fuller (1969), when people are first confronted with change they approach it with mixed feelings irrespective of how good and valuable the change is. This is mostly the case because they will not be certain about the demands of the change. Additionally, they may often doubt their ability to succeed in the implementation of the new ways and may be “grieving” the loss of old ways of doing things (Hall & Hord, 2006). Teachers are likely to approach the implementation of an innovation differently. Some might accept, reject or modify some parts of the innovation to make it suit their particular context (Pinto et al., 2005) thus promoting the personal dynamic. In the process of implementing the innovation changes occur (Fuller, 1969) as “the new and old overlap to create a zone of turbulence and challenge” (Pinto et al., 2005, p. 39). In the context of this study, the researcher considered the foregoing observations in exploring the dynamics of implementing Arts and Culture programmes as a curriculum subject in secondary schools.

According to the then Ministry of Education Sports, Arts and Culture Principal Director Circular 29 of 2010, District Education Officers (DEOs) for Arts and Culture are supposed to facilitate some workshops and meetings on the implementation of performing and visual arts programmes in their respective districts. Heads of schools, Heads of Arts and Culture departments, and teachers involved in Arts and Culture programmes were expected to attend. The workshops were meant enlighten the participants on the implementation of the innovation (in this case Arts and Culture programmes). Such workshops were meant to sharpen the participants' dynamic for teaching Arts and Culture. Fullan (2015) notes that changes must be introduced to the users effectively by knowledgeable and experienced facilitators if successful implementation is to be attained. In this respect, Hall and Hord (2006) noted that:

a major reason that widespread change often occurs only modestly across a school is that implementers, change facilitators, and policymakers do not fully understand what the change is or what it will look like when it is implemented in the envisioned way (p.11).

The issue of ineffectual curriculum implementation/enactment not only depends on change facilitators but also on the teachers. Teachers can only enact what they know, as such when innovations are introduced in schools, teachers grasp them differently. These differences account for the different ways in which they implement curriculum change. Hall, Wallace and Dossett (1973) examined teacher Levels of Use (LoU) which are linked to the Concerns-Based Adoption Model (CBAM) which are crucial in understanding differences in ways teachers implement Arts and Culture curriculum in secondary schools. In most instances policy makers in developing countries (Zimbabwe included), tend to emphasise on adoption at the expense of implementation as alluded to by Verspoor (1989). The focus tends to be on the “what” to implement instead of on the “how” to implement. Such an approach tends to place teachers at different levels in terms of understanding the dynamics as well as in the actual implementation of the innovation. This study established teachers' competence levels (content force) as well as how they were prepared (personal force) for the implementation of Arts and Culture.

During implementation, teachers meet a number of challenges, “the most revolutionary of which will be to change their mindset from within; teachers need to be ready to change their beliefs about themselves as teachers before they can be motivated to enhance their competence and rationale so as to implement the new curriculum in any reasonable way” (Wang & Lam, 2009, p. 76). In this case teachers who are mostly “the main group responsible for implementing/enacting the change” (Nation & Macalister, 2010, p. 176) need to come up with various ways of implementing Arts and Culture programmes in a bid to produce learners who are skilled in both performing and visual arts. Approaches are explored below as one force for implementing Arts and Culture.

3.6.4 Approaches as forces for implementing/enacting Arts and Culture

One key aspect in Van den Akker’s (2003) spider web is the question: How are they learning? This question speaks to the methods and activities through which learners learn. Bernstein’s (1999) approaches suggested earlier on provide a distinction between performance and competence learning. While the former emphasises teacher-centred learning the latter emphasises learner-centred learning. Whatever approach is adopted will dictate the kind of methods and activities that will be organised for learners. Iriwieri’s (2009) study indicates that teachers who are involved in the implementation of the creative arts curriculum at the secondary level used diverse methods such as free activities in their lessons. A number of studies have proven the success of integrating visual arts into the teaching and learning of other subjects in particular Mathematics and Science (Gelineu, 2011). The secret lies in our ability to integrate art, music, and literature with the hard Sciences (Friedman, 2008, p. 2). Arts education curricula across 30 European countries is positioned by Eurydice (2009) as an integrated single unit consisting of various arts subjects or a series of individual arts subjects (fine arts, musical classes, dance classes, drama, and others).

In the South African context, Mbeshu (2010) opines, that the Arts and Culture learning area was introduced as an examinable area in curriculum 2005 and it combines four learning areas namely music, drama, dance and visual arts. Its implementation is guided by the Policy Guidelines of Arts and Culture which include features, principles, purposes, outcomes, assessment standards, and assessment guidelines. Mbeshu (2010)’s qualitative study revealed that some teachers prefer to teach learning areas they are qualified for because they are not able

to teach all the learning areas. However, Bachar and Glaubman (2006), in their study on investigating policy and practice of Art teaching in schools as perceived by educators and artists in Israel, go a step further to suggest that artists who are actively engaged in the practice of art adhere to the studio approach, while art teachers whose main career is in education advocate the cognitive-academic approach. This study builds on these earlier researchers, but it goes a step further to explore the implementation of Arts and Culture as a curriculum subject through curriculum implementation theory.

Adopting an integrated approach to arts education is a world-wide trend that has been widely promoted by many educators for its consolidative qualities that incorporate general literacy skills (Nompula, 2012). The use of artistic cognition, which is defined as the ability to bring an artwork into being through solving problems, organising structures into wholes, establishing a figure-ground relationship and therein create unity, is proposed by Gradle (2009). A learning programme that also includes motivational material, that is, material based on student interests and learning styles as well as design flexibly grouped activities that target interests and specific learning styles is recommended by Cole (2009), Roulston (2006) and Hargreaves and Marshall (2003). Experiential learning as another popular method used in arts education is advocated for by Kolb (2004). It is a learning cycle based on concrete experience, reflective observation, abstract conceptualisation, and active experimentation that may be provided through a range of pedagogical strategies, including didactic teaching, simulations, informal learning through small group discussions, reflective practice exercises and activities, as well as negotiating an internship within the creative and performing arts industry. Gradle (2009), promoting the Shaefer-Simmern art teaching method, prescribes the Socratic questioning method to challenge, lead, and encourage self-discovery and self-evaluation, keeping direct comments and suggestions to a minimum, in order to lead students to create and evaluate their own art, which has meaning in their daily life (Nompula, 2012). Technology should thus be employed to make arts learning more contemporary and effective for learners. Web facilitated learning in arts education should be accommodated (Nompula, 2012). Delacruz (2009) feels that electronic media and the internet are widely recognised as the tools and vehicles through which local, regional, and global institutional contemporary activities and effective transformation take place. Effective arts education, which provides for new kinds of arts experiences and participation, is more active and holds more personal value for the learner as maintained by

Rabkin and Hedberg (2011, p. 53). Learners should be engaged in practical activities even when dealing with theoretical concepts.

Frick (2008) researched into practices at South African schools and indicated that the actual interpretation and implementation of curricula differ from school to school because of teacher ability and aptitude, the access schools have to resources, and the academic background of learners. Currently in South Africa the Curriculum and Assessment Statement (CAPS) (Department of Education, 2011) offers schools the choice of two arts subjects in Grades 7-9, based on physical and human resources, to help focus and prioritise learning for those who elect to continue with the arts in Grades 10-12 (the Further Education and Training band). This may alleviate the workload of both learners and teachers but many schools may only offer a narrow choice of art subjects and not the learners' preference (Nompula, 2012). Learners may therefore be compelled to take arts subjects based on what their school can offer in terms of human and physical resources hence much potential talent may go to waste (Nompula, 2012).

Merely being with students during Arts and Culture activities is considered to be a highly effective way of teaching. In this respect Bea (2004) points out that time spent talking with children about drawing whilst they were engaged in drawing seemed the most facilitative way to keep children engaged in and interested in the activity. Additionally, parents' involvement in children's drawing and art is crucial for scaffolding their ability to learn graphic conventions in order to apply them imaginatively afterwards in their work (Anning, 2002). As advocated for by Marsh and Thompson (2001), parents can develop their own home-schooling programmes using popular music as a main subject and motivate their children to engage with the resources in their home.

Popular music, as a way of engaging students and teachers in enjoyable, meaningful, and collaborative classroom activities can be used as an effective teaching tool (Lee, 2015). Music videos as another tool present textual narratives and stories which enable students to make informed decisions on their own in more empowered rather than passive ways (Knight, 2004). Reading a music video involves processing various visual images, musical components, and symbolic elements all at the same time.

Dance, especially traditional dance, is an activity done in many primary and secondary schools in Zimbabwe. Traditional dance has been restricted largely to competitions in which schools compete while all performing the same traditional dance. The emphasis here is to mimic the dance as it was performed traditionally (Kavanagh, 2001).

During dance, drama, and music sessions in CHIPAWO club, pupils are divided into groups of ten to twenty participants to practice and discuss (Kavanagh, 2001). After the practice sessions, the pupils and the instructors all come together again and each group presents what they have been practicing. After presentation, the pupils watching are asked to comment whilst the instructors attempt to broaden the critical discussion and guide it so that it is analytical and constructive.

Approaches toward teaching art in schools and methods of teaching art vary according to the teachers' perceptions of their major goals (Bachar & Glaubman, 2006). In Israel, the teachers are free to formulate their aims, curricula, and teaching methods. The results from a study conducted by Bachar and Glaubman (2006) (on policy and practice of art teaching in schools as perceived by educators and artists) indicate that artists who are actively engaged in the practice of art adhere to the studio approach, while art teachers whose main career is in education advocate the cognitive-academic approach. Additionally, Denac and Cagran (2012), suggest that arts education should be obligatory at all levels; art classes should be taught with the help of the latest information-communication technologies; and classes should be made more appealing by including meeting with artists and visits to cultural institutions. UNESCO (2012) also adds that computer art has become accepted as a method of teaching art.

The Eurydice Network (2009) positions art in the curricula as an integrated single unit consisting of various arts subjects or as a series of individual arts subjects (fine arts, musical classes, dance classes, drama, and others). As arts and cultural education allows for numerous connections within a range of subjects, a didactic approach involving cross-subject integration can serve as a starting point for the implementation of arts and cultural education aims within the learning process (Denac & Cagran, 2012). At the secondary school level, subject teachers may assign tasks that require crossing subject boundaries. For example, the area of business

and technology may be incorporated into the commercial aspect of the arts, or students may be given projects that connect the arts to History or Social Studies (UNESCO, 2012). This shows that integration can be used as a way of enacting Arts and Culture at micro level.

It is essential for schools to use the local regional arts and crafts traditions, both visual and performing, in the developmental stages of school education to make learners aware of the uniqueness and diversity of their surroundings and environment (NCERT, 2008). Schools should provide experience to learners to work with the community, beyond the classroom. UNESCO (2012) concurs with this idea by suggesting that activities such as visiting art museums and galleries or attending live performances, Artist in School (AIS) programmes, and Environmental Education through Arts Education, are valuable educational opportunities for teachers and students in all learning contexts. Artists, craftsmen and performers may be invited to schools as resource persons or they can be employed on a part-time basis by the schools to teach their art forms (NCERT, 2008). Schools may regularly organise workshops where local artists can be invited to interact with learners and teachers. UNESCO (2012) suggests that by inviting artists who have experience and expertise in movement, words, sound and rhythm, and images to assist with developing programmes (both as in-school and extra-curricular), teachers can benefit from new experiences that can enrich their own teaching methods. Workshops on art and crafts, theatre, music/singing, musical instrument making, pottery, leatherwork, folk dance, animation, puppetry and so on can be arranged for learners' experiential learning. Workshops may also be conducted at the artists' workplace (NCERT, 2008) .

Knowledge sharing is an important method which makes learners important sources of information when given the opportunity to do so. There is a need for teachers to interact with learners regularly and communicate by asking them about their interests and what they would like to do in the classroom rather than for the teacher to be prescriptive all the time (NCERT, 2008) . Teachers should also share their classroom experiences with other teachers within the school as well as with teachers from other schools. Art teachers from different schools can have a forum to share their experiences for better teaching-learning and evaluation practices (NCERT, 2008) .

Learners can be taken to inspiring surroundings to enable the development of skills. The teacher can arrange field visits into the school garden as well as public places like a community park, museum, monument, village pond, and so on. Learners will be advised to keep for example their sketchbook, paper, and pencils, with them while at picnic to make quick sketches (NCERT, 2008). Outdoor sketching is a fruitful activity for pupils. In school premises trees, plants, or any part of the school building can be sketched. The objectives of the outdoor activities should be well structured before planning to go outside the classroom. Learners can as well be encouraged to prepare posters, placards and invitation cards to celebrate national days like Independence Day. Additionally, teachers can guide learners to research historic characters and events of significance (NCERT, 2008).

Festivals, rituals, holidays, and birthdays of national leaders are important occasions. The learners can be tasked to research about their significance, History, and importance. Dances, songs, drama, and food festivals can be organised in collaboration with artistic decoration of classrooms with the help of teachers. Visits to a museum, gallery, exhibition, monuments, and religious sites are essential. Learners can receive information pertaining to man, animals, and birds, culture, art, Science, and so on in different museums. The foregoing exploration on methods and activities learners' utilise can be most effective if guided by the teacher. The next section sketches the importance of time in enacting a curriculum.

3.7 POSSIBLE FACTORS IN PLAY WHEN IMPLEMENTING/ENACTING ARTS AND CULTURE CURRICULUM

3.7.1 Teachers' characteristics

An examination of the Levels of Use (LoU) by Hall and Loucks (1978) reflects the various stages teachers operate at during innovation implementation. These stages are reflective of the extent to which teachers understand an innovation like Arts and Culture. In a study on dynamics of implementing an innovation it will be necessary to establish at which stage teachers are at with respect to implementing/enacting Arts and Culture. This will assist in exploring the forces/factors that have had a bearing on how Arts and Culture is enacted in secondary schools in the Shurugwi district of Zimbabwe. This profile attempts to reveal the way curriculum is put into practice by facilitators at the micro level. The classroom interactions which occur (that is

what the teacher and learners do) when the curriculum is being implemented are explored in this profile.

Related to Levels of Use (by the teacher) is the concept of stages of concern. Whenever a new curriculum innovation is introduced teachers develop concerns about it (personal force). Thus, in implementing/enacting a planned curriculum teachers' concerns should be dealt with first. The Concerns-based Adoption Model (CBAM) which centres on the concerns of the teachers, not the school or the district, attempts to provide data that will help teachers successfully implement a new curriculum... (Marsh & Willis, 2007, p. 234). CBAM comprises three key dimensions: Stages of Concern (SoC), Levels of Use (LoU), and Innovation Configuration (IC). Stages of Concern (SoC) and Levels of Use (LoU) focus on the person who implements the change, and Innovation Configuration (IC) involves the nature of the change itself (Newhouse, 2001). SoC and LoU, which provide information about the feelings and actions of individual teachers as they become involved in implementing a new curriculum, are the main concern of this study (Marsh & Willis, 2007, p. 238).

Hall, George and Ruthrerford (1986) use the term "concern" to refer to a state of being mentally aroused about something. A teacher's concerns affect the way he/she enacts a curriculum. They also argue that, as teachers become increasingly involved in implementation, they tend to move through seven developmental stages:

1. Awareness: Minimal concern about the innovation.
2. Informational: A general awareness of the innovation and interest in learning more about it.
3. Personal: The individual is uncertain of the requirements of the innovation, not certain about readiness for/personal commitment to, its demands, and his or her role in its implementation.
4. Management: The focus is on the processes and tasks of the innovation and on the best use of information and resources, including issues related to efficiency, organising, managing, scheduling, and time.
5. Consequence: The focus is the impact of the innovation on students within the teacher's sphere of influence. The key concerns are the relevance of the innovation to students;

the evaluation of student learning, including performance and competencies; and the changes needed to enhance student learning.

6. Collaboration: The focus is on coordination and collaboration with other personnel in relation to the use of the innovation.
7. Refocusing: The focus is on the exploration of further advantages to be derived from the innovation, including the possibility for major changes or the replacement of the innovation by a more powerful alternative. (Leung, 2004, p. 180).

From the foregoing, it is evident that whenever teachers begin enacting a curriculum they have worries which should be addressed (personal dynamic). The worries include but are not limited to, disinterest in the innovation, exploring alternatives, and merits for innovation enactment. Such worries should be addressed if innovations like Arts and Culture are to be successfully enacted.

Another construct by Rogan and Grayson (2003), which contributes to a clear understanding of the teacher factors in curriculum enactment, is support from outside agencies. Outside agencies are here defined as organisations outside the school. These include departments of education that interact with the school to facilitate innovation realisation. Support from Non-Government Organisations (NGOs), government organisations, parents, Ministry of Primary and Secondary Education, and regional education offices. The outside support provided by these organisations and arms of government, though with vastly different agendas, was aimed at assisting teachers in their role of implementing/enacting Arts and Culture programmes. The involvement of these support systems promotes social dynamics which involves interaction of implementers with the wider community/stakeholders in implementing/enacting a curriculum.

The foregoing background leads us to an examination of the teacher factors in curriculum enactment from a broad perspective as well as from a narrow classroom perspective. Teaching strategies are vital in bringing about big changes in children as they ensure that children's self-esteem is always improved (Dickinson, 2005). Teachers are considered to be key to the successful implementation of a new curricular, as they are the means used to turn innovations into classroom realities (Pinto et al., 2005). When a new curriculum is introduced into the school system, teachers are supposed to not only adopt but also adapt it; they use it and improve

upon it. This demand puts strain on teachers as it requires them to change their practice and resume the role of “novice” again (Fogleman & McNeil, 2005).

Teacher self-efficacy regarding implementing an innovation has important implications for teachers who are expected to make changes because teachers will have different beliefs concerning constraints imposed by the school such as covering the syllabus and preparing for examinations (personal dynamic). This creates a tension between the need to cover the syllabus and teaching for understanding (Evodia, 2008). Arts and Culture programmes are not examinable in Zimbabwe. Teachers are likely to encounter constraints of preparing students for competitions which are mandatory for schools to participate in. Consequently, teachers have to create time to train learners in selected performing and visual arts activities. On the other hand, teachers are expected to concentrate more on examinable subjects which they teach – a requirement of the Ministry of Public Service performance management system in Zimbabwe.

The way teachers perceive the value of the innovation might also affect curriculum implementation. If the teachers view the goals and values of the innovation to be in line with their own, then chances of implementing the innovation are very high. The reverse is also true and may lead to a superficial implementation of the innovation by teachers. Perceived values of innovations (personal force) are found to be related to whether teachers believe the programme will work and have a positive impact on their students, whether the proposed changes could lead to the teacher’s professional growth and the values the community places on the innovation (Stein & Wang, 1988). Overall the implementation/enactment of Arts and Culture demands the attention of a creative and a very resourceful teacher capable of appreciating the benefits of the curriculum from one stage to the other so as to meet the established goals (Irivwieri, 2009). Arts and Culture learning area’s implementation is guided by the Policy Guidelines of Arts and Culture which include features, principles, purposes, outcomes, assessment standards, and assessment guidelines.

There is no single unique effective implementation method that exists for all teachers in curriculum implementation (Marsh, 2009). The implementation of a new curriculum involves

staff development to promote an understanding of the new approach, provision of various forms of support to schools and teachers, monitoring of the implementation process, leadership from school heads, collaboration and sharing among teachers and determining evidence of student learning (Leung, 2004).

In a mixed-methods study conducted in the United States by Oreck (2004) on teachers' attitudes toward use of the arts in teaching, results indicated that while teachers believe the arts are important in education they still rarely utilise them. In the same study, teachers indicated that they are hindered by a lack of professional development, time, and intense pressure to teach the mandated curriculum. The ability to facilitate arts activities and adapt curriculum to include the arts, however, necessitated a more specific skill set and may require more specialised instruction to adopt into one's own teaching practice (Sarason, 1999; Spolin, 1986). In the United States of America, the arts remain largely outside the core curriculum despite their inclusion as a core subject in the current No Child Left Behind Act (NCLB) (Oreck, 2004). A teacher may feel that the arts are enjoyable and recognise potential cognitive and social benefits for students but still be unconvinced that learning and enjoyment in the arts is a judicious use of time (Oreck, 2004, p. 57). Given the time pressures that most teachers face, it is unlikely that the arts will be added as separate subjects in the regular classroom (Oreck, 2004, p. 57). In his view, for the arts to be effectively implemented, they must fit into the existing curriculum in an integrated way. This approach, advocated for by Oreck (2004), promotes societal dynamic which is linked to the competence/integrated/horizontal curriculum noted by Bernstein (1999).

Notwithstanding the provisions of the Nziramasanga Commission (1999) recommendations, it should be pointed out that at school level, the prime consideration in teachers' curriculum and pedagogical planning is preparing their learners for public examination. On the other hand, in the current secondary school education structure, Arts and Culture is not a core examinable subject hence it is regarded as an 'extra'. Arts and Culture may actually be construed as value-laden and values are seldom assessed in public examinations (Yang & Lam, 2009). It must also be noted that in Zimbabwe, Arts and Culture was introduced as programmes and not as a specific subject. In other countries, such as South Africa, it is referred to as a learning area (Van Blerk, 2007) and in Nigeria it is known as Creative Arts subjects (Iriwieri, 2009). As

indicated earlier these variations in the meaning of Arts and Culture in various countries and by different authors may have an impact on how the innovation is conceptualised by practitioners. Such varied conceptualisations have a direct bearing on how teachers put Arts and Culture into practice.

However, the findings from the study conducted by Moswate (2011) indicate that although teachers are willing to teach music within the creative and performing arts subjects in selected upper primary schools in Botswana, they are struggling. Moswate (2011) used a mixed method of quantitative and qualitative approaches to explore the impact of teaching music within the creative and performing arts subject in Botswana. The above observations were made in a situation where music and fine arts (some aspects of Arts and Culture) are assessed through formal national examinations. In Zimbabwean secondary schools, there are no formal examinations for Arts and Culture programmes. This study focuses on a whole range of Arts and Culture activities (visual and performing arts activities) hence the dynamics in implementing Arts and Culture programmes were studied in such a context.

Teachers may not value some of the Arts and Culture activities. Kurnaedy (2008) explains that dance is a misunderstood aspect of the curriculum in which teachers frequently mistake it as a subject area focusing solely on the exploration of feelings and emotions, without realising that it also can foster deep intellect and critical thinking. A recent study has found that even when some arts integration is practiced in classrooms, dance is omitted or is the first subject to be cut when budgets and resources are scarce (Dils, 2007). Dance is often one of the smaller and most neglected elements within the artistic sphere as stated by Kurnaedy (2008, p. 26) of Simon Fraser University. Bonbright (1999) observed that dance is one of the least available art forms in classrooms. Even though the arts are a main element of curriculum expectations, many teachers only receive a few hours of instruction in the arts in their teacher training programme, which is often limited to visual arts, music, and physical education (People for Education, 2012). Many teachers believe that they need to be a “dancer” to teach dance in the classroom and that “dance is frequently the art form teachers are most unprepared to integrate into their classrooms” as pointed out by Cornett and Smithrim (2001, p. 261). Such uncertainty by teachers naturally affects the way they enact the curriculum. Within a dance lesson, for instance, students are given the opportunity to use non-verbal spatial sense, musical

intelligence, linguistic intelligence, interpersonal intelligence, and intrapersonal intelligence (Keinanen, Hetland & Winner, 2000).

From the foregoing discussions, perceptions of teachers as Arts and Culture teachers seem to be based on the three propositions namely teacher-centred (instructor), learner-centred (facilitator) and content-centred approach (assessor) (Khoza, 2015a). A teacher acting as an instructor is in full control of the teaching process. Learners play a passive role as the main focus is on the subject to be taught (performance curriculum). The teacher as an instructor enforces school knowledge at the expense of everyday knowledge thus promoting professional/content force. The teacher as a facilitator gives learners the opportunity to explore and manipulate the environment hence promotes (social and personal forces). Learners are actively involved in the learning process in this kind of competence/integrated curriculum. This approach promotes everyday knowledge (knowledge that comes from people's opinions) (Hoadley & Jansen, 2014). As an assessor, the teacher can test learners' understanding of taught prescribed content (performance curriculum) by giving learners exercises, test, and examinations. Learners can also be given the opportunity to test their understanding during group discussions (peer assessment). The foregoing explored the teachers' factors in the implementation/enactment of Arts and Culture. To be effective, teachers need to make use of appropriate resources. The next section examines the issue of resources in implementing/enacting Arts and Culture.

3.7.2 Resource factors in implementing/enacting Arts and Culture curriculum

The questions of where students are learning and the availability of resources are important considerations if we are to understand curriculum enactment in schools. This also calls for teachers to know where they are teaching from. Van den Akker (2003) proposes that educators should consider the location of learning by taking into account the nature of the activity they will be engaged in. Berkvens et al. (2014) suggests that learning should take place through interesting learning activities which are conducted in inspiring environments that provide adequate teaching and learning materials. Generally, schools should have basic facilities in order to provide arts education. These basic facilities include separate space for conducting visual and performing arts. A hall or a big room, even an open space for theatre activities in the school, is a must since these activities require a lot of space. Provision of appropriate

infrastructure enables both teachers and learners to demonstrate artistic skills with little or no hindrance. While specialist rooms are utilised for enacting Arts and Culture in schools, the number of pupils in the classroom should be limited (to 30-35 per class) and manageable to enable the teacher to pay personal attention to every learner (NCERT, 2008). However, it should be pointed out that the physical arrangements and facilities in a classroom will be dictated by the types of activities to be carried out. Berkvens et al. (2014) suggest that more flexibility would be useful for ensuring inclusion of learning opportunities outside the current regimen of school-based learning activities. The authors indicate that learning opportunities outside the school are more natural than those inside the classroom.

A study by Iriwieri (2009) observed that inadequate space for creative Art classes was one of the challenges that bedevilled implementation. The study indicated that in some schools, there are no rooms allocated for the teaching of Creative Art, such as Art studios and music rooms, with furniture designed for this particular subject. The study noted that teaching was carried out in makeshift classrooms, whereby the teacher moved from one class to the other to deliver lessons. Also noted was that finished work, which is supposed to be mounted to boost the morale of students, was not displayed due to shortage of accommodation and display facilities.

In another study Brooks (2010) conducted a quasi-experimental research design meant to identify the relationship between formal learning spaces and student learning outcomes at the University of Minnesota in Minneapolis. The results from the study indicated that, with all factors except the learning spaces constant, learners taking the course in technologically enhanced environments conducive to active learning techniques out-performed their peers who were taking the same course in a more traditional classroom setting. The evidence from the results suggests strongly that technologically enhanced learning environments, independent of all other factors, have a significant and positive impact on student learning (Brooks, 2010). North Carolina State University's Student-Centred Activities for Large Enrolment Undergraduate Programmes (SCALE-UP) project employed large round tables for students, laptops connections and projectors that can be used to share student work, access to laboratory equipment for in-class experimentation and student microphones (Brooks, 2010). This kind of an environment promotes learner participation. Similarly, the Technology Enabled Active Learning (TEAL) project focused on employing software-based simulations and visualisations

in an active learning environment designed to facilitate student interaction and problem solving in a first-year physics course (Brooks, 2010). TEAL researchers employed a quasi-experimental design and found that learners in the TEAL programmes had lower failure rates and higher rates of conceptual understanding than learners taking the course in a traditional environment with a lecture-based approach (Dori, Belcher, Besette, Danziger, McKinney & Hult, 2003).

Additionally, Fraser (2002) identified several aspects of the learning environment which relate to classroom climate such as involvement of the learners in class, equity, differentiation, and responsibility. It is in such an environment where Kyriacou (2007) suggested that mutual respect and rapport developed from the learners if they see an effective, competent, teacher who is dedicated to the work. The teacher, in such a context, becomes part of the learning environment. The learning environment also takes cognisance of the appearance of the classroom. The degree of light, space, and air in the classroom need to be considered during Arts and Culture implementation. According to Kyriacou (2007) in open classrooms there is a need to use more active learning methods. The open classroom promotes frequent use of group work, movement of learners between areas, use of resource centres, and independent work using ICT. The teacher operating in an open classroom is likely to be more of a facilitator than an instructor. Kyriacou (2007) indicates that formal rows of desks are more appropriate in traditional classrooms. Learners in traditional classrooms are supposed to be seated facing the teacher who should give instructions.

Van der Akker (2003) raises the question on with what are they learning. This question focuses on materials and resources. These are thus support materials which enable teachers to enact the curriculum. An interpretive case study conducted by Khoza (2013a) on university lecturers who use online environment in teaching their modules, identifies 3 types of resources in education; hard-ware resource, soft-ware resource, and ideological-ware. It is worthy to note that the study identifies ideological-ware resource (resources which can't be seen and touched such as teaching methods teacher-centred, content-centred and learner-centred) as important resources in the teaching-learning process. The issue of support material is also raised by Rogan and Grayson (2003) in their construct capacity to support an innovation. The construct capacity to support innovation is meant to understand and explain the factors that can support, or hinder,

the implementation of new ideas and practices in a system like a school (Rogan & Grayson 2003). The capacity to support innovation construct is classified into four groups, namely physical resources, teacher factors, learner factors, school ecology, and management (Rogan & Grayson 2003). Poor resources and conditions can limit the performance of even the best of teachers and undermine learners' efforts to focus on learning. Teachers' own background, training and level of confidence, their commitment to teaching, as well as lack of subject matter knowledge may also influence their capacity (Rogan & Grayson 2003) to implement a new curriculum like Arts and Culture. When implementing/enacting a new curriculum like Arts and Culture there is need for teachers to try out new ideas and practices, to improvise, to be exposed to uncertainty, and to collaborate with and support one another (Rogan & Grayson, 2003). The background of the learners, the kinds of strengths and constraints that they may bring to the learning situation may contribute to the implementation of Arts and Culture.

Teacher support materials serve as a compass that gives teachers direction on how to enact the curriculum (Schneider & Krajeik, 2002). Curriculum materials can play an important role in implementation as they clarify to teachers the implications of innovations and how they can be implemented (Stonkhorst & van den Akker, 2006). In the early stages of implementing the curriculum, material support is very essential. Teachers are likely to reduce early implementation concerns if they have a very clear direction of how to go about implementing a new curriculum (Stronkhorst & van den Akker, 2006). In implementing Arts and Culture programmes as a curriculum subject in secondary schools, teachers and pupils need a lot of support resources which can enlighten them on how to do various activities and which they can use to produce visual arts activities. Ball and Cohen (1999) indicate that support materials can be educative, as they provide support for teachers to think about the context of their classroom, and to plan and structure students' activities. The support materials can help teachers overcome the barrier of uncertainty, reduce the amount of work involved in implementing the new approaches, and reduce stress levels too. They can orientate teachers to new subject matter and new teaching methods (Ottevanger, 2002).

Support material such as policy documents or circulars, textbooks (hard-ware), and teachers' guides can be of assistance to teachers. Policy documents are however not easily accessible to teachers (Evodia, 2008). Textbooks are important support documents for teachers, as they assist

them to plan their lessons and construct questions as well as provide work for their learners. The lack of appropriate resources, mainly textbooks, has been identified as an implementation challenge in many developing countries (Guthrie, 1990; Walberg, 1991; Tabulawa, 1997). It should also be noted that the lack of resources or the poor quality of resources, have been identified as undermining the effort of even the best teachers and can seriously hinder the implementation of the new ideas (Grayson, 2003). The use of new technologies in artistic creation, electronic music, and new media as well as online teaching (soft-ware) should be considered in Arts Education. The use of materials and resources is very important when it comes to implementing curriculum innovations.

In a survey conducted in Nigeria by Iriwieri (2009) on the status of the implementation of the creative arts curriculum at the secondary school level, the following areas of acute inadequacy were observed: qualified teachers (50%), basic textbooks (33%), instructional and multimedia aids (75%), materials (33%), state/local monitoring units (83%), school administrative support (42%), and student/parental orientation (83%). The study discovered that there is at least one Art teacher in each of the schools visited. In the same study, it was revealed that the number of students enrolling for Fine Arts in the final examinations is quite negligible. There is therefore a need for the school administrators to provide hard-ware and soft-ware resources for Arts and Culture facilitators to use during the implementation stage. However, it should be noted that even if materials of good quality are provided it does not necessarily mean that the materials are going to be used as intended (Berkvens et al., 2014). It is assumed that many teachers lack preparation time for applying the materials during the implementation stage. Berkvens et al. (2014) indicate that the materials are sometimes difficult to be used by teachers since they are not involved in their design and development. This then may suggest that teachers have a potential of using Arts and Culture resources in a way that suits them and worse still may choose to ignore using the resources, hence promoting the personal dynamic. The teachers can however be resourceful by designing their own teaching and learning materials using local materials. Berkvens et al. (2014) purport that inspiring learning activities do not entirely depend on the appearance of the materials learners work with but on how inspiring the learning activities are in themselves and on how teachers involve learners with the materials.

Results from Iriwieri's (2009) field investigation through questionnaires revealed that the implementation of creative arts policy was not matched with the provision of adequate

instructional materials, infrastructural facilities, manpower, and funds. The results of the study also indicate that in some schools, there are no rooms allocated for the teaching of Creative Arts such as art studios and music rooms with furniture designed for this purpose. Additionally, many school principals lack interest in the Creative Arts.

In the Nigerian study the results also indicate that with regards to music only theoretical concepts are taught and with the acute shortage of instructional media and equipment, students merely read them in preparation for the Junior School Certificate Examinations whilst at the Senior Secondary School Level, the number is quite insignificant. The interest is not there and coupled with a myriad of problems, the set down national objectives for music education are not fully realised. The above observations were made in a situation where music, an aspect of Arts and Culture, is assessed through formal national examinations. In Zimbabwean secondary schools, there are no formal examinations for Arts and Culture programmes, hence the dynamics in implementing Arts and Culture were studied in such a context. While provision of concrete materials and resources contributes to effective curriculum implementation, time as a resource is crucial in programme implementation.

In responding to van den Akker's (2003) question on *when* are they learning, the issue of time allocated for Arts and Culture comes to the fore. Time is, in a way, about when teachers are teaching. Time is a finite resource which should be carefully managed in teaching and learning situations. This is so because although we may design grand curricula plans if we do not set aside sufficient time to enact them at school and classroom level then we will have planned to fail. Turning to the implementation of Arts and Culture it should be pointed out that the teaching of music as a component of Arts and Culture involves music literacy (Theory of music), music listening (History of music), and performing and creating music. With the two hours per week generally allocated to arts education during official school hours, this brings the effective implementation of each art subject into question (Nompula, 2012). It is a perennial and universal lament among artists, artist-teachers, and teachers alike, that there is not enough time to plan arts encounters for students. While the new South African CAPS Creative Arts, senior phase (2011, p. 7), extends teaching time to an extra two hours after school, this after-school teaching robs teachers of time usually spent in preparing lessons, marking assignments, setting tests, and catching up on other administrative work.

Arts education as a compulsory subject requires equal time distribution as other subjects. At least 6 periods (3 block periods) should be allocated for practical activities and one period allocated for theory at secondary stage. At higher secondary stage, 8 periods (4 block periods) for practical activities and 2 periods should be allotted for theory papers (NCERT, 2008) . The results from Irvwier's (2009) study shows that fine arts is adequately catered for on the school general timetable which allows for the adequate coverage of both the theoretical and practical aspects. The study however notes that situations exist where insufficient time is allocated on the timetable for fine arts and music. Irvwier (2009, p.350) indicates that inadequate time and ill-timing of fine arts and music periods on the timetable of some of the schools result in the non-completion of the curriculum content by the teacher. Berkvens et al. (2014) indicate that timetables are rather conservative, while many learning opportunities are ignored. It is important to utilise every learning opportunity that comes by although it is outside the scheduled activities.

The issue of time is particularly important in the enactment of Arts and Culture. If for instance learners are to produce an artefact that can attract attention when displayed at shows or public gatherings, then enough time should be set aside for such an activity. Providing time for teaching Arts and Culture will also enable teachers to monitor learners every step of the way as they make artefacts. This ensures that teachers can assist learners in a step by step manner in arts production hence promoting the professional dynamic. The next section provides an elaboration of the assessment factor in curriculum implementation/enactment.

3.7. 3 Assessment factor in implementing Arts and Culture curriculum

Assessment of education is necessary because it deals with the measurements of teaching through different tools like tests, observation, and examinations (Hoadley & Jansen, 2014). According to Hanna and Dettmer (2004), assessment is the way instructors gather data about their teaching and their students' learning. The data provides a range of activities such as pre-tests, observations, and examinations. This assessment can be formative, peer, and summative. Formative assessment is assessment for learning and it is part of learning (Khoza, 2015b). What is to be assessed and what not to assess is a question of debate (Berkven et al., 2014). During

formative assessment teachers need to assist learners to understand Arts and Culture activities. An ongoing probing and reviewing should be employed to enable the teacher to see if the intended learning is occurring. Khoza (2013b) seems to concur with this idea in his study by indicating that formative assessment is part of learning because learners are assessed for their gathering of relevant information during teaching and learning. Formative assessment provides feedback and information during the instructional process, while learning is taking place. This type of assessment measures learners' progress and assesses teachers as well. The teachers can recognise areas which need immediate attention and rectify problems. For example, during Arts and Culture sessions the teacher may observe class activities, give homework exercises, provide question and answer sessions, create discussions and seminars. The goal of formative assessment is to monitor learners during the learning process to improve their learning. This kind of assessment helps learners to identify their strengths and weaknesses during the process of learning. Formative assessment enables interaction between teachers and learners, hence the promotion of the social dynamic.

Closely related to formative assessment is peer assessment. In educational contexts peer assessment, can be done by either teachers or students. In the former, according to Searby and Ewers (1997), teachers observe a colleague teaching Arts and Culture with a view to identifying strengths and weaknesses. These are discussed in a collegial and constructive manner to assist the teacher to improve practice and lesson delivery. While this is happening, the teacher being assessed will be taking down notes on the points raised for future improvement. In the latter case, students are provided with opportunities to observe their colleagues present drama pieces or acting out a character in a play. After the observation, session students suggest areas that require improvement. This is done with a view to perfecting future presentations thus reflecting once more on assessment for learning in practice. Liu and Carless (2006) observe that before any peer assessment is conducted there should be benchmarks which teachers and students will use as a guide in their peer assessment. Such benchmarks are meant to reduce subjectivity and bias which may characterise peer assessment. Examples of such benchmarks suggested by Saddler and Good (2006) include, but are not limited to, organisation of content, expression of ideas, originality, subject knowledge, balance, and voice.

Another form of assessment which can be adopted in Arts and Culture is summative assessment. Khoza (2015a) sees this as assessment of learning. This implies that summative

assessment takes place after the learning has been completed and provides information and feedback that sums up the teaching and learning process. Rubrics, often developed around a set of standards or expectations, can be used for summative assessment. In most cases grades are given as an outcome of summative assessment. Khoza (2013a) reveals that summative assessment is a summary of formative assessment of students' attainments of learning outcomes for grading purposes. In a way, summative assessment is more product-oriented and assesses the final product, whereas formative assessment focuses on the process toward completing the product. During Arts and Culture sessions, teachers can use a guide to come up with summative assessment.

In a study on the views of Scottish teachers concerning the delivery of arts subjects within the 5-14 curriculum conducted by Wilson, Macdonald, Byrne, Ewing and Sheridan (2008) which included both qualitative and quantitative methods to gather data using focus group interviews and questionnaire survey, assessment in the expressive arts was seen to be harder than in other areas. The study indicated that the limited time available for teaching the arts also meant that there was no adequate time for assessing learners' progress. The results of the study indicated that teachers decide on the focus for assessment for example in music. The secondary school teachers acknowledged that assessment was central to success of their departments at the later Scottish Qualifications Authority (SQA) level. However, the teachers felt that there was a danger that being too oriented towards assessment and exams could obscure opportunities to address individual needs. The foregoing discussion has explored how assessment contributes to effective teaching. The next section dwells on content factors in implementing Arts and Culture as a curriculum subject.

3.7.4 Content as a factor in implementing/enacting Arts and Culture

Van den Akker (2003) raises one fundamental requirement that should be considered when enacting a curriculum. This fundamental is a response to the question: What shall they learn? This question calls for an examination of the 'what' of teaching which is referred to as topics in this study. Content represents bodies of knowledge, beliefs, attitudes, and skills which a particular society cherishes (Ornstein & Hunkins, 2013). Broadly the content of Arts and Culture in Zimbabwe consists of visual, performing arts, and craft. In the envisaged Arts and Culture programmes, visual arts include drawing, painting, sculpture, pottery, weaving, batik,

screen painting, tie dye, and others whilst the performing arts include music, dance, and drama (Nziramasanga, 1999, p. 372). Arts and Culture content is also in the form of activities. In this connection, the Principal Director's Circular (3 of 2011) identifies the following as a list of activities which can be done under performing arts; music, dance, mime, drama, debate (group activities) and poetry recitals, public speaking, quiz, and storytelling (individual activities). Visual arts activities are listed as follows: painting, wood and stone sculpture, photography, drawing, carving, creative writing which include poetry and essay writing, story writing, and crafts which encompass basketry, tie dye, batik, pottery, embroidery and culinary arts. Schools are supposed to choose the disciplines they want to include in their curriculum.

The Nziramasanga Commission suggested that the following are included in the category of performing arts: live theatre dance, storytelling, indigenous drama, cabaret, classical music, opera, dance, ballet, puppetry, poetry recitals, street theatre, and stand-up comedy. The emphasis on performing arts is on live or stage performance of the above genres of the performing arts. Where they become part of the cultural industries they will be treated as such in a different section. In the context of the Nziramasanga commission, it was envisaged that the performing arts would not only provide entertainment but also provide employment and aesthetic as well as emotional satisfaction. They also create and perpetuate a people's identity. The national policy on heritage arts and culture draft noted that theatre education in schools should be encouraged so that theatre is not viewed as an extra-curricular activity. The cultural policy points out that visual arts or fine arts are forms that are concerned with the sense of sight such as paintings, creative photography, sculpture (both wood and stone), batik, crocheting, weld art, beadwork, pottery, and tie and die. Visual art forms like painting, convey images and ideas (Chigwedere, 2007). They stimulate emotional response from the viewer. Some of the visual art forms have a functional role, for example architecture, ceramic tiles, furniture and fashion design. The other forms are largely for reflection, contemplation and aesthetic cognition. Dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools were explored in the light of the foregoing content expectations.

One aspect of content to be considered is the arts. This is a component of Creative Arts which includes drawing, painting, pattern and design, 3-dimensional works, crafts and art appreciation. music, another consideration in Arts and Culture, content should include topics

such as introduction to music, theory/music reading, instruments, rhythm, listening, History, creative music, and singing while drama has play making, play writing, and play production in its curriculum content (Irivwieri, 2009). From the foregoing, it is evident that Creative arts curriculum is a departure from the traditional examination syllabus because emphasis is now primarily on the production of students who would benefit from the study of art no matter their chosen careers. Mbeshu (2010) indicated that the Arts and Culture learning area combines four art forms namely music, drama, dance and visual arts. In exploring the dynamics of implementing Arts and Culture in Zimbabwean secondary schools it will be pertinent to establish what content is covered as well as how it is covered. The next section explores teaching of curriculum programmes without a syllabus.

3.8 TEACHING CURRICULUM PROGRAMMES WITHOUT SYLLABUS

For many educationists, the concept of teaching connotes an organised approach to planning, organising, presenting, and assessing how information is disseminated to learners. In such a context teaching thus assumes the use of a syllabus. At the macro level teaching is done by policy makers through designing national educational blueprints while at the meso level the focus is the school. At the micro level the teacher and students are the focus of teaching (Van den Akker, 2003). From the foregoing, it is imperative to examine the meaning of the concept syllabus and its functions before turning to how teaching can be conducted without a syllabus.

Parkes and Harris (2002) observe that the word syllabus made its debut in the English language in 1656 in reference to a table of contents. In 1889 the term syllabus was used to mean a course outline. Bass (1993) and Hill (1996) propound that a syllabus has been used to refer to a course of study as well as a document outlining information about the course. Today the concept syllabus stands for both an outline of the study as well as a summary of topics covered in an education or training course. It has aims/objectives, content, approaches, and an evaluation section. Some syllabi go as far as stating the books, number of assignments, as well as assignment due dates. A syllabus is thus a road map (Slattery & Carlson, 2005) which helps students to see the overall conceptual structure of the course. It helps students understand the destination of the course and the route that they will follow to get there; it gives them a sense of what they will see and do along the way as well as how their understanding of these things will help them get to their destination.

In trying to unpack the foregoing, Parkes and Harris (2002) contend that the syllabus plays three crucial roles in teaching, namely, serving as a contract, serving as a permanent record, and serving as a tool in students' learning. Matejka and Kurke (1994) highlight that like any other contract the syllabus serves to set forth what is to be learned and what is to be expected during the school term. This regulates both teacher and student behaviour in the school set up. More specifically the syllabus delineates teacher and student responsibilities including assignments and examinations amongst others. The syllabus also describes correct procedures and course policies so that both teacher and student know in advance how certain potential occurrences such as missing an examination or test will be handled. Additionally, the syllabus as a contract stipulates the breadth and depth of content coverage. As Woolcock (2003) intimates regardless of how it is created the syllabus ultimately becomes an agreement on rules and responsibilities.

This focus on syllabus as a contract is useful for teachers and students alike. For students, this view clarifies what the rules of engagement are. By stipulating requirements and expectations in black and white students can decide whether or not they wish to take the course; plan appropriately for what they need to accomplish during the term and check their performance and behaviour against the written contract. For teachers, on the other hand, this contract perspective is particularly helpful in settling formal and informal grievances (Woolcock, 2003). For instance, if there is no clear policy on non-submission or late submission of written work it becomes difficult to treat all such cases fairly.

Viewing the syllabus as a contract has several implications for what should be included in its content. Among the many implications this study examines only three of them. Firstly, a clear and accurate course calendar (Wasley, 2008) should be provided. This time line should make explicit what the student is expected to do and bring for each class. Secondly any behaviours or policies that could affect a student's grade should be addressed in the syllabus. Thirdly the syllabus should also spell out questions of academic dishonesty and how they will be handled. From the foregoing, it is evident that a syllabus as a contract guides teacher and student behaviour in the course of learning.

Parkes and Harris (2002) also point out that a syllabus serves as a permanent record of what will be taught or covered. This ensures accountability through documentation. By providing details of what was covered, what students were expected to do and how these outcomes and performances were assessed, syllabi are quite helpful in efforts to evaluate both teachers and students. The third function of a syllabus is that it is a learning tool (Pastorino, 1999). In this connection Eberly, Newton and Wiggins (2001) point out that a syllabus helps students become more effective by:

- Informing students of the teacher's beliefs about teaching, learning, and content
- Focussing students on what they need to be effective learners
- Placing the course in context by indicating the content that is required to make the syllabus a learning tool.

Using a syllabus in teaching and learning implies the adoption of the objectives model of curriculum planning (Tyler, 1949). The model presupposes teaching that is guided by aims and objectives, content, approaches, and evaluation procedures. Where teaching is not guided by the syllabus it is assumed that teachers adopt whatever they deem to be appropriate ways of teaching. In the context of Arts and Culture, the Ministry of Education, Sports, Arts and Culture was able to provide broad goals (Circular 28 of 2010) that were to be realisable through implementing/enacting the programme in schools. Thus, the ministry did not prescribe content, teaching approaches and evaluation procedures teachers would adopt. This is consistent with the Higher Education Act (HEA) 101 of 1997 in South Africa which too does not prescribe how the institutions must structure their academic programmes, including arts education. Instead the institutions are expected to determine their own plans on their specified academic mandate; hence the concept of arts education proliferates and mutates in different directions and dimensions per institution (Sirayi & Nawa, 2014, p. 1652). Arts and Culture programmes, which were made mandatory in both primary and secondary schools in Zimbabwe through Circular 28 of 2010, are likely to be implemented differently from one school to another since every learner should participate in at least two performing and two visual arts programmes in a year. Each school in Zimbabwe needs to decide on which performing and visual arts programmes to have on its curriculum (Circular 28 of 2010).

As previously pointed out in the Zimbabwean context Arts and Culture programmes are supposed to be timetabled and properly supervised by the school head, district, and provincial officers (Circular 28 of 2010). If Arts and Culture programmes are implemented as a curriculum subject, then it must be given normal slots in the timetable to avoid the use of free activity periods. Hirst (2010) argues that there is no reason whatsoever to suppose that free activity will necessarily promote any desired learning even if it occurs in a suitably well-equipped environment. With no clear statement of objectives set out to guide them, teachers only too easily take the statement of the mere content of the curriculum or syllabus as a statement of the objectives to be pursued (Hirst, 2010). If teachers master the range of activities which are supposed to be included under performing and visual arts, without knowing the objectives of teaching Arts and Culture programmes, they may pare down what is to be achieved to the acquisition of a body of information and the ability to perform several stated operations (Hirst, 2010). If the performing and visual arts activities are considered as labels of objectives, then the thrust will be on mere mastery of these activities. In a situation where objectives of the curriculum can be assumed to be fully understood by the majority of the teachers, then everything will be well if teachers are given no more than a suggested content for their courses (Hirst, 2010).

Pupils can still learn valuable things through activities of programmes whose objectives are not known by teachers. According to Hirst (2010), curriculum instruction is not just about learning what is worthwhile but about whether or not what we wish to have be learned is in fact being learned. If what is to be learnt is determined by the statement of the content, there is a temptation of using the talk and chalk method. The curriculum which is set out basing on projects and activities, even an indirect specification of the object, may be lacking. If the objectives are not stated, justification for conducting for instance Arts and Culture activities becomes unclear. This approach of setting out the curriculum or syllabus in terms of projects does prevent teachers from being misled by traditional curricular formulations as far as methods are concerned.

Tyler (1949) extends the debate on whether teaching should be based on objectives. According to him it is crucial to establish the objectives to be attained when implementing a curriculum and to think of the educational experiences that the school should provide in order to achieve the educational experiences (that is to organise teaching). Additionally, Tyler proposes a

consideration of how to organise the learning experiences by deciding on the kinds of activities learners will engage in and how to determine whether the objectives have been attained by thinking about assessment strategies. Tyler suggests that stating of objectives prior to the implementation of a curriculum enables the teacher to describe the kind of behaviour that the pupil is expected to acquire and then recognise the behaviour if it is exhibited during learning or after the learning process. When objectives are stated, teachers have a clear idea of how to proceed with teaching of a curriculum. They are actually provided with a logical and systematic framework with which to plan a curriculum.

Stenhouse (1975), on the other hand, insists that a curriculum plan should be a recommendation, not a prescription. According to him, a good curriculum design is not a package or materials of a prescribed syllabus to be covered instead it should include content and processes of working with knowledge, but it must not pre-specify the anticipated outcomes of the process. Stenhouse argues that teaching is not a means to the end of achieving particular outcomes. The process of learning should be the focus. Teachers should concentrate on how learners learn and attempt to enrich this. Curriculum is a process, not just a product. According to Stenhouse, education is simply more open-ended and experimental hence teachers must try out different approaches and find what works best in their circumstances.

When implementing Arts and Culture programmes the teacher and the learners should explore topics together. They should choose topics or activities which are appropriate to their environments. Circular 28 of 2010 suggests that the school should decide which performing and visual arts programmes to have on its curriculum. The foregoing seems to support Stenhouse's (1975) assertion that a curriculum proposal should be descriptive, not prescriptive and subject to ongoing change. Developing his concept of teacher as researcher Stenhouse proposes that teachers should research as they teach, evaluate as they research and change course in the process of teaching. However, teachers need to be well qualified in the area in which they are teaching because they might find it very difficult to be teacher, learner, and researcher in their own classrooms. This implies that curriculum proposals should be descriptive not prescriptive and subject to ongoing change. They should be related to what happens as courses develop and call for adaptations in the light of what happens in practice (Stenhouse, 1975). Secondary schools in Zimbabwe were given latitude to choose visual and

performing activities which they want to implement as stated in Circular 28 of 2010. This implies that Arts and Culture programmes are not all that prescriptive in nature.

Curriculum, which is based on the needs and interests of the learners and of the society to which they belong and not on expert research, is advocated for by Freire (1985). Teaching a curriculum subject without a syllabus will thus demand the teachers to work with learners and generate themes that would form the focus of the curriculum. The selection of content comes from the life experiences of students, not from some external source and learners play a key role in generating the curriculum (Freire, 1985). In Zimbabwe secondary schools, pupils are required to choose and participate in at least two performing and two visual arts programmes in a year. Allowing pupils to choose is a clear testimony that learners are not considered as empty vessels meant to be filled by the teacher. According to Freire (1985) curriculum is not about a set of objectives and content to be “covered” and measured. The debate by Tyler, Stenhouse and Freire, while useful in clarifying points of emphasis on what should guide curriculum implementation, it nevertheless skirts around the organic nature of teaching. Teaching by its very nature is eclectic hence it may be worthwhile to combine those propositions from these theories which tend to augment one another if curriculum enactment should be effective.

Interviews with teachers from a study conducted by Leocario and Pawilen (2015) revealed that where prescribed learning experiences for specialisation subjects (music, visual arts, theatre arts, media arts, and dance) are enforced, the prescriptions do not detail these experiences and their related sanctions. They merely list topics to be covered. Lack of detail on what is to be covered in a course results in teachers deviating from what should be taught and deciding what to teach on their own (Leocario & Pawilen, 2015). Teachers who were interviewed indicated that they deviate by adding topics and activities to address the vague content of the course guide. Such can be considered as a factor that affects the level of curriculum implementation as the learning experiences intended for the program should serve the objectives (Taba, 1962).

The foregoing debate on teaching using a syllabus and teaching without using a syllabus demonstrates different conceptions of teaching. What is evident from this debate is that being

able to teach, with or without a syllabus, requires different teacher preparation programmes for each type of teacher. In the Zimbabwean context, teacher preparation programmes adopt Tyler's model of curriculum planning as well as teaching strategies consistent with this model. It is in such a context where the Arts and Culture programme was introduced. Consequently, dynamics of implementing Arts and Culture were explored taking into cognisance the type of teacher who is meant to implement it.

3.9 SUMMARY

The chapter examined factors that affect curriculum implementation in general as well as the implementation of new innovations in particular. The concepts curriculum, curriculum representations, types of curricula, curriculum innovation strategies, and curriculum implementation were dealt with. Also, discussed in this chapter are components of the curriculum spider web: rationale, aims and objectives, content, teaching activities, resources, teacher's role, location, time, and assessment. Rogan and Grayson's (2003) theory of implementation which includes the constructs profile of implementation, capacity to support innovation and support from outside agencies was utilised to augment the curricular spider web concepts. The debate on teaching curriculum programmes with and without syllabi was also explored. The next chapter examines the research methodology utilised to generate data for this study.

CHAPTER FOUR:

RESEARCH PARADIGM DESIGN AND METHODOLOGY

4.1 INTRODUCTION

Chapters Two and Three reviewed literature being guided by the themes adopted from the curricular spider web. Rogan and Grayson's theory of curriculum implementation was discussed as part of the theoretical framework which complemented the curricular spider web. Issues of curriculum representations/dimensions (intended curriculum, implemented curriculum, and achieved curriculum) and curricular approaches (competence and performance approaches) were reviewed. In this chapter, I discuss the research methodology adopted and how it was designed to provide answers to my research questions. The methodological issues in this chapter guided the exploration of dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools. To generate data required from the three secondary schools, I chose to use a qualitative approach which makes use of the multi-case study design. Consequently, the chapter explores interpretivism as a paradigm, research style/approach (multiple case study design), sampling (purposive and convenience), data generation methods (use of focus group discussions, semi-structured interviews, observation, and documents) and the process of data analysis. Issues of trustworthiness, authenticity (credibility, dependability, transferability, confirmability) and ethical considerations are also examined. According to Grix (2004, p. 68) research is best done by:

Setting out clearly the relationship between what a researcher thinks can be researched (her ontological position) linking it to what we can know about it (her epistemological position) and how to go about acquiring it (her methodological approach). It is further stated (ibid) that your ontological assumptions inform your epistemological assumptions which inform your methodology and these give rise to the data collection methods.

This study was guided by the following objectives:

- To explore the dynamics of implementing Arts and Culture curriculum programmes in Zimbabwe secondary schools.

- To understand how Arts and Culture programmes are taught as a curriculum subject without a syllabus in Zimbabwe secondary schools.
- To explore the implications of the dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools.

The study attempted to answer the following research questions:

- What are the dynamics of implementing Arts and Culture curriculum programmes in Zimbabwe secondary schools?
- How are Arts and Culture programmes taught as a curriculum subject without a syllabus in Zimbabwe secondary schools?
- What are the implications of the dynamics of implementing Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe secondary schools?

4.2 QUALITATIVE -INTERPRETIVIST PARADIGM

This study located in the interpretivist paradigm uses a case study design. The study has a strong leaning towards qualitative research. The word *qualitative* implies an emphasis on the qualities of entities and on processes and meanings that are not experimentally examined, or measured in terms of quantity, amount, intensity, or frequency (Denzin & Lincoln, 2000, p. 13). This implies that qualitative researchers focus on the socially constructed nature of reality. The interpretive approach does not focus on isolating and controlling variables, but on harnessing and extending the power of ordinary language and expression to help us understand the social world we live in (Terre Blanche, Durrheim & Painter, 2006, p. 274). “Qualitative research is a situated activity that locates the observer in the world... qualitative researchers study things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meanings people bring to them” (Denzin & Lincoln, 2005, p. 3). It should be pointed out that positivists argue that interpretivists are subjective and therefore produce biased results. While such a shortcoming is normally levelled against this paradigm, qualitative researchers view this subjective nature of their research as a strength in that results are derived directly from the actual observed situation on the ground.

The foregoing observation about qualitative research concurs very well with my study on dynamics in implementing the Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools. Qualitative research is conducted in natural settings, hence the researcher interviews and observes participants in their environments (Denzin & Lincoln, 2005). In this study, experiences of secondary school heads, teachers who head the Arts and Culture Department and Arts and Culture teachers on the implementation of Arts and Culture programmes were established in their school settings. The qualitative (interpretivist) paradigm assumes "... a relativist ontology, where there are multiple, intangible mental constructions, socially and experientially based, local and specific in nature, and dependent for their form and content on the individual person or groups holding the constructions" (Lincoln & Guba, 1985, p. 206).

In order to understand how Arts and Culture programmes are implemented in secondary schools there was need to interact with the key implementers to understand the full meaning of the phenomena being investigated. It is in light of the foregoing that qualitative research is an interactive process (Creswell, 2012), the process itself being more important than the outcome or information obtained. The researcher was part of the process and became actively engaged with the participants as the main research instrument in the qualitative paradigm. Qualitative researchers attempt to always study human action from the insiders' perspective. This enabled the researcher to build rich local understandings of the life-world experiences of the dynamics of implementing Arts and Culture programmes from the Arts and Culture teachers, secondary school heads and Arts and Culture Heads of Department's perspectives.

Epistemologically, the qualitative-interpretivist paradigm promotes the interaction between the researcher and the research participants to enable the creation of findings during the investigation process. In this study, the Arts and Culture teachers, secondary school heads and Arts and Culture Heads of Department interacted with the researcher on how Arts and Culture programmes are taught as a curriculum subject without a syllabus in Zimbabwe secondary schools through focus group interviews and semi-structured interviews respectively. Terre Blanche et al. (2006), noted that the interpretive paradigm acknowledges people's subjective experiences as the essence of what is real for them (ontology), as well as making sense of people's experiences by interacting with them and listening to what they tell us (epistemology).

The epistemology of this paradigm is inter-subjective knowledge construction (Taylor & Medina, 2013). My epistemological assumption was that as a researcher I could understand others' experiences by interacting with them and listening to them. On the other hand, my ontological assumption was that people's subjective experiences are real and should be taken seriously.

The research based on this paradigm aims at the production of reconstructed understandings and centres on trustworthiness and authenticity. Interpretive researchers construct trustworthy and authentic accounts of the cultural other by using ethnographic methods of informal interviewing, participant observation, and establishing ethically sound relationships (Taylor & Medina, 2013). Thus, according to De Vos (1998), the qualitative researcher is of the opinion that the only reality which exists is that which is constructed by the participants involved in the research situation. As an interpretive researcher, I tried to understand and interpret the way Arts and Culture is implemented in secondary schools through interrogating the facilitators at the meso and micro level. Through such interrogation, multiple realities of the researcher, participants investigated, and the reader interpreting the results may emerge. Since there is more than one truth and the researcher's point of view is only one of many, qualitative researchers must make their roles explicit (Silverman, 2010). In this study, my role was to interview, observe, and interpret the data gathered on participants' observations on the dynamics of Arts and Culture programmes implementation in Zimbabwe secondary schools.

There are many ways of interpreting the experiences we have through our interactions. The meanings we attribute to these experiences constitute reality, thus reality is socially constructed. The basic premise, in this respect, is that human experience is mediated by interpretation. Human beings are active in creating their world and through interaction they construct meaning (Merriam, 2009). Echoing similar sentiments, Stake (1995) argues that, "most contemporary qualitative researchers nourish the belief that knowledge is constructed rather than discovered. The world we know, is particularly a human construction" (p. 99). It is important to acknowledge that in qualitative research meaning is a product of social interaction rather than external sources as the positivist would like us to believe. People do not, however, always agree because meaning is negotiated as the individual "constructs, modifies, pieces together, weighs up pros and cons and bargains" (Bogdan & Biklen, 2006, p. 32).

Consequently, a qualitative researcher's knowledge of the world (epistemology) is transactional. In this regard, as will be highlighted later, the research methodology which I employed was based on constructivist ontology and interpretivist epistemology.

Qualitative research is a process of inquiry undertaken to understand a human problem or phenomenon (Creswell, 2012). It gains insight into social situations through examining the meanings which participants attribute to them. As the qualitative researcher in this study I describe the data from a holistic perspective, taking into account the complexity of the social systems, rather than focussing on discrete variables as in quantitative research (Rossman & Rallis, 2012). This study thus explored the understandings gained from the Arts and Culture programme implementations done by the school heads, teachers who are the heads of the Arts and Culture departments, and Arts and Culture teachers' (who have gone through the Arts and Culture programmes) in secondary schools.

One characteristic of qualitative research is that it is exploratory in nature and that it aims to generate meaning from situations about which relatively little is known. Not much research has been conducted on dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools and as such little has been documented on this phenomenon. Creswell (2012) points out that where little is known on a topic and the research is exploratory in nature, qualitative research is the design of choice because either concepts are "immature" or the variables are unknown. The choice of qualitative research for this study coheres very well with the purpose of this inquiry, namely, to explore the dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwe secondary schools. The questions being investigated and the resources available (Cantrell, 1993) also dictated that, a qualitative approach be adopted for this study.

Interpretive research helps the educational researcher to obtain in-depth data both within and outside the school. In the context of the implementation of Arts and Culture programmes as a curriculum subject in secondary schools, data from within schools helped me to discover the internal dynamics of the implementation process in the teaching-learning situation. A qualitative researcher's emphasis on obtaining the emic (insider's) as opposed to the etic

(outsider's) view of situations and events (Lichtman, 2010) may assist in tackling problems facing the school system at its roots. Investigating dynamics of implementing Arts and Culture programmes from the perspective of the key actors assisted me to establish realities on the ground. Cantrell (1993) clearly explains this idea:

In order to uncover what people believe and to render the meaning about their actions and intentions explicit, interpretive researchers interact dialogically with the participants. Within these interrelationships values cannot be side stepped. Unlike positivists who attempt to separate values from facts and offer explanations of reality which are empirically verifiable, interpretivists accept the inseparable bond between values and facts and attempt to understand reality, especially the behaviour of people within a social context (p. 84).

Interpretivists rely heavily on verbal descriptions hence researchers are their main instrument of data generation, interpretation, and written narrative. Gay and Airasian (2003, p. 163) assert that in interpretive studies, “the researcher is the research method”. In this qualitative research study, the researcher is the primary instrument for data generation and analysis. Being the principal research instrument, I adapted my language to suit the participants’ level of understanding. I had the opportunity of assessing the tempo of the discussions and conversation and could decide what question to ask at any given moment. I had the privilege to probe questions for further clarifications. When information which was recorded seemed unclear to me, I used member-checking for verification. As the main instrument of data generation, I increased my understanding of implementation dynamics of Arts and Culture programmes through nonverbal and verbal communication with the participants. Processing generated data immediately and seeking for clarity and explanations of issues from the respondents was also instrumental in enhancing my understanding of the dynamics in question. This study gathered data to build concepts or theories on the implementation of Arts and Culture programmes as a curriculum subject through the inductive process. To generate data on the dynamics of implementing Arts and Culture programmes in secondary schools, the case study research design was used.

4.3 CASE STUDY

This study adopted a multiple qualitative case study of three secondary schools. It should be pointed out from the outset that there are different types of schools in Zimbabwe. Each school type, therefore school context, is different from the other. I opted to include schools from different social contexts so that I could obtain a broader picture on how Arts and Culture programmes are taught as a curriculum subject without a syllabus in Zimbabwe secondary schools. Among the three secondary schools that were chosen, one was in the urban setting, the other peri-urban, and then a rural setting. Due to the fact that comparisons will be drawn, it was imperative that the cases are chosen carefully so that the researcher can predict similar results across cases, or predict contrasting results based on a theory (Yin, 2009). Furthermore, the choice of a multi-case study for this research is therefore justified on the basis of attempting to establish dynamics of implementing Arts and Culture programmes in different school contexts.

According to Bassey (1999, p. 36), a case study is an intensive, holistic description and analysis of a bounded phenomenon such as a programme (like Arts and Culture), an institution, a person, a process, or a social unit. Echoing similar sentiments is Yin (2009) who views a case study as an “empirical inquiry that investigates contemporary phenomena in depth and within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident” (p. 18). The phenomenon being investigated in this study is dynamics of implementing Arts and Culture programmes as a curriculum subject in secondary schools. What is not clear for the researcher is how Arts and Culture programmes are being taught as a curriculum subject without a syllabus in Zimbabwe secondary schools. This study was therefore conducted in the context of Zimbabwe secondary schools. Data were generated from key implementers of Arts and Culture programmes, namely the school heads, Arts and Culture teachers and Arts and Culture Heads of Department in order to gain an insider’s perspective. The use of an insider approach assisted in getting rich information that not only leads to understanding dynamics of implementing Arts and Culture programmes but also allows for adjustments and refinements that may improve Arts and Culture programmes implementation in secondary schools. Yin (2009) has this to say about the foregoing:

The case study inquiry copes with the technically distinctive situation in which there will be many more variables of interest than data points, and as

one result relies on multiple sources of evidence, with data needing to converge in a triangulating fashion, and as another result benefits from the prior development of theoretical propositions to guide data collection and analysis (p. 18).

The choice of multiple case study design permits usage of a variety of instruments to generate data. Unlike other research designs, a case study has the strength of utilising documents, interviews, and observations to generate data. This particular study made use of documents, interviews, and observations to generate data from the key participants as a means to ensure comprehensive results that reflect the participants' understandings on the implementation of Arts and Culture programmes as accurately as possible. Information generated through interviews, observations, and documents was combined and arranged into larger themes as the researcher worked from the particular to the general (Merriam, 2009, p. 16). To this effect, Bromley (1986) writes that case studies:

Get as close to the subject of interest as they possibly can, partly by, means of direct observation in natural settings, partly by their access to subjective factors (thought, feelings, and desires), whereas experiments and surveys often use convenient derivative data e.g. test results official records. Also, case studies tend to spread the net for evidence widely, whereas experiments and surveys usually have a narrow focus (p.23).

Case study provides more detailed information than what is available through other methods, such as surveys (Neale, Thapa & Boyce, 2006, p. 4). Through the use of multiple methods such as interviews, observation, and document analysis vivid information is provided. This multiple case study enabled exploration of differences within sampled secondary schools and participants. In this study, clear information on dynamics of implementing Arts and Culture programmes as a curriculum subject was obtained.

Merriam (2009) defined a case study design by its special features, namely that it is particularistic, descriptive, and heuristic. Particularistic means the case study focuses on a particular situation, event, programme, or phenomenon (p. 43). This present study is

particularistic in that it focuses specifically on the implementation of Arts and Culture programmes as a curriculum subject in the Shurugwi district of Zimbabwe. Key participants namely the school heads, teachers who head the Arts and Culture departments and Arts and Culture teachers conducting Arts and Culture programmes were involved in this study. Descriptive as another feature means that the end product of a case study is a rich, “thick” description of the phenomenon under study (p. 43). By engaging with those key participants stated above who are directly involved in the implementation of Arts and Culture programmes, this study hopes to get a detailed description of what is being investigated. Heuristic means that case studies illuminate the reader’s understanding of the phenomenon under study (p. 43). This present study should lead to the discovery of new meaning and better comprehension of what is known about teaching Arts and Culture programmes as a curriculum subject without a syllabus in Zimbabwean secondary schools.

Yin (2009, p. 27) identified five components of case study research design namely:

1. a study’s questions;
2. its propositions, if any;
3. its unit(s) of analysis;
4. the logic linking the data to the propositions; and
5. the criteria for interpreting the findings.

This present study reflects all the five components. In this case study, the research questions are in the “what” and “how” category. This present study explores dynamics of implementing the Arts and Culture programmes as a curriculum subject in secondary schools. The third component of a case study design is linked to the research questions. Primary research questions guide the selection of the unit of analysis. Yin (2009) described the unit of analysis as the area of focus being analysed in a case study. In this present study the unit of focus, namely, dynamics of implementing Arts and Culture programmes, was explored through the study’s research questions which are: what are the dynamics of implementing Arts and Culture programmes as a curriculum subject in Zimbabwean secondary schools; how are Arts and Culture programmes taught as a curriculum subject without a syllabus in Zimbabwe secondary schools; and what are the implications of implementing Arts and Culture curriculum programmes without a syllabus. The fourth component requires linking of data to the

propositions. After generating data, data were analysed in conjunction with the theoretical proposition of the case study. The last component is the criteria for interpreting the findings. For the present study, I coded the data prior to developing themes.

Notwithstanding the fact that a case study design enables the generation of detailed and rich data, it can be a challenge for the researcher to decide on how much data to make use of in the narrative and how much description to include in the report (Stake, 2005). Data generated is expansive as it provides detailed information about the case. I however, minimised this constraint by selecting and reporting data which addresses the research questions. The curricular spider web was used to formulate questions which were used during focus group discussions with the aid of Rogan and Grayson's (2003) theory of curriculum implementation. Another criticism levelled against case study research, as an in-depth study of one or a few cases, is that the findings cannot be applied to the population as a whole as they are not generalisable (Gilbert, 2008). In this study three secondary schools were purposively sampled. Although results from these schools cannot be generalised across all secondary schools in Zimbabwe, it must however be highlighted that much can be learned from one particular case which can be transferred to similar cases. Again, the number of case studies could be increased to overcome the problem above. Multi-site case studies improve the generalisability of the research as advocated by Gay and Airasian (2003, p. 430). For the purpose of the present study, three secondary schools were purposively sampled to explore the dynamics of implementing Arts and Culture programmes.

There is also a concern that case study researchers may be biased in their findings because of personal impressions. Mukherji and Albon (2010) indicate that the case study researchers may bring bias to the proceedings by being selective in the cases they decide to study as well as in what and how they record and how they analyse the data. In agreement, Flyvberg (2006) suggests that case study is too subjective and thereby permits too much scope for the researcher's own interpretations.

Notwithstanding the above observations rigour through triangulation and member checking was utilised in order to justify the dependability of this study. I conducted focus group

interviews with the Arts and Culture teachers, semi-structured interviews with three secondary school heads and Arts and Culture Heads of Department. I further observed the Arts and Culture activities which were conducted at school level, cluster, and district level. I had the privilege of attending the district level exhibition to observe a variety of artefacts from both primary and secondary schools in Shurugwi district which were on display. The key documents which I analysed were the circulars, namely Principal Director's Circular 28 of 2010 on institutionalisation of the Arts and Culture in the education system, Principal Director's Circular 29 of 2010 on exhibitions and festivals, Principal Director's Circular 3 of 2011 on the Arts and Culture inter-house competitions in the school as well as summary of Circular 28 of 2010, Circular 29 of 2010 and Circular 3 of 2011. For member checking, the participants were given an opportunity to peruse transcripts and constructions from their contributions. I enabled them to edit, question, or reformulate the transcripts where necessary. Further to this, case study research design capacitated me to take note of sampling in this study.

4.4 SAMPLING

According to Bertram and Christiansen (2014, p. 59) sampling is the process of making decisions about which people, settings, events, or behaviours to observe or study. It should be noted however that sampling in qualitative research is not oriented on a formal selection of a part of an existing or assumed population in most cases. Flick (2007, p. 27) views sampling as “a way of setting up a collection of deliberately selected cases, materials or events for constructing a corpus of empirical examples for studying the phenomenon of interest in the most instructive way”. Sampling can be classified into two major methods, namely probability and non-probability sampling (Bertram & Christiansen, 2014). Probability sampling mostly revolves around quantitative research whereas non-probability sampling mostly revolves around qualitative research. Examples of probability samples are simple random sampling, systematic sampling, stratified sampling, cluster sampling, and multi-stage sampling. Non-probability samples include purposive sampling, convenience sampling, quota sampling, and snowball sampling. This qualitative study adopted a non-probability sampling technique.

4.4.1 Purposive Sampling

Purposeful sampling is a qualitative sampling strategy whereby researchers intentionally select individuals and sites to learn or understand the central phenomenon (Creswell, 2012, p. 204).

In this present study, a sample of individuals and sites that enabled understanding of dynamics of Arts and Culture implementation was chosen. Three secondary schools were purposively sampled for this study. In this respect one rural secondary school, one urban secondary school and one peri-urban secondary school were selected. From each secondary school the school head, teachers who head Arts and Culture departments and teachers who are closely involved in Arts and Culture programmes were purposefully selected. Purposive sampling enabled me to “make specific choices about which people, groups or objects to include in the sample” (Bertram & Christiansen, 2014, p. 60). The idea is to choose a sample of participants who will give a rich detailed account of a phenomenon. In this case, the participants who were sampled are actively involved in Arts and Culture. In qualitative inquiry, the intent is not to generalise to a population, but to develop an in-depth exploration of a central phenomenon (Cresswell, 2012, p. 206). The goal of purposive sampling is to sample cases or participants in a strategic way so that those sampled are relevant to the research questions that are being posed (Bryman, 2012).

The choice of participants who are involved in the implementation of Arts and Culture programmes was deliberately done in order to enhance the chances of getting rich information (Patton, 1990, p. 169). Since I wanted to discover, understand, and gain insight on dynamics of implementing Arts and Culture programmes in secondary schools, the selection of a samples from which the most can be learned was required (Creswell, 2012). Most of the teachers who constituted the sample were music, language, arts and design, and physical education specialists.

Since the use of purposive sampling requires the selection of participants with specific knowledge of the phenomenon being studied (Cohen, Manion & Morrison, 2011), I had a challenge in one school with the school head who did not have specific knowledge on the implementation of Arts and Culture. What is evident is that such a school head does not have instructional leadership qualities. I ended up interviewing the deputy head instead of the school head. I chose the deputy head since he professed to have actual hands on experience on how Arts and Culture programmes were being implemented in this school. This arrangement provided me with the opportunity to gain rich information from the person who actually implements Arts and Culture. At one particular secondary school the HoD for Arts and Culture

did not feel comfortable to be interviewed face-to-face. Instead the HoD preferred to join Arts and Culture teachers in their focus group interviews. Such lack of comfort by the HoD could be a result of lack of pedagogical knowledge with respect to the enactment of Arts and Culture.

In this study I also sampled the documents to analyse. These documents included the Principal Director's Circulars 28 of 2010, 29 of 2010, and 3 of 2011, the Nziramasanga Commission (1999), the Zimbabwe cultural policy and the Pre-Vocational course syllabus for theatre arts. Since Arts and Culture was introduced in secondary schools through circulars, I thought it wise to analyse the circulars and policy documents which relate to Arts and Culture. I also sampled some artefacts which were produced by secondary school pupils and were displayed both in school culture huts and at the district competition on exhibition days. Data generating methods contributed a lot in this study.

4.5 DATA GENERATION

Interpretivist approaches rely heavily on naturalistic data generation methods such as interviews and observations. Research methods such as semi-structured interviewing and participant observation are used so that the researcher can keep more of an open mind about the contours of what is needed to be known so that concepts and theories can emerge out of the data (Bryman, 2012). A great deal of qualitative material comes from talking with people, especially through formal interviews or casual conversations (Woods, 2000). In qualitative research, general broad questions are posed to participants who in turn are allowed to share their views relatively unconstrained by the researcher's perspective (Creswell, 2012). The researcher's epistemological position in this study is that knowledge is socially constructed during prolonged interaction with the participants. I followed a certain procedure in generating data.

4.5.1 Data Generation Procedures

Data generation commenced in March 2015. Before entry into secondary schools to generate data, I sought for permission from the Ministry of Secondary and Primary Education (head office), the Midlands Provincial Education Director, Shurugwi district education officers and school heads. An acceptance letter was granted by the Ministry of Secondary and Primary

Education through the permanent secretary. I visited the Shurugwi district education officers to seek permission to generate data in the three sampled schools. Permission was granted through a stamped letter which I showed to all the secondary school heads of the sampled schools. The district education officers assisted me with geographical location of the schools. Instead of visiting three secondary schools, I went to ten secondary schools to seek permission from the school heads to generate data. I informed the school heads about the purpose of the study and how data generation would be conducted so that they could make an informed decision when considering my request. All the ten secondary schools which I visited gave me permission to conduct the study. The school heads and those who were in-charge of the school that particular day of the visit approached the Heads of Arts and Culture department and Arts and Culture teachers on my behalf to seek for their consent to participate in the study.

I was then given the opportunity to briefly explain the purpose of my study and how data generation would be conducted. Therefore, the school heads and those who were left in-charge of the school, Heads of Arts and Culture departments, and Arts and Culture teachers who were willing to participate signed the consent form. Out of ten schools, all school heads and those who were left in-charge of the school, six Heads of Departments and a number of Arts and Culture teachers indicated their willingness to participate in the study. I then sampled three schools basing on the interactions which I made with the school heads. Sampling of the three schools was also based on an analysis of completed informed consent forms. From these forms, I was able to get information on willingness to participate from members involved in Arts and Culture implementation. The interactions which I made prior to sampling of three secondary schools assisted me to choose schools which could give me detailed information on dynamics of implementing Arts and Culture programmes as a curriculum subject.

I then re-visited the school heads of the three schools which I eventually chose to make arrangements with respect to dates and time for data generation. Since my data generation tools included document analysis, one-on-one semi-structured interviews with school heads and Arts and Culture Heads of Department, focus group discussion with Arts and Culture teachers, and observation of Arts and Culture facilities, materials, and sessions being conducted by teachers, I had to ask to visit each secondary school at least five times between March and July 2015. The three secondary schools offered me Tuesdays and Thursdays afternoons as possible time

to generate data. The sampled secondary schools in Shurugwi district are referred to, in this study, as school “X” (urban), school “Y” (peri-urban) and school “Z” (rural). I generated data using four data generation methods.

4.5.2 Data Generation Methods

Four data generation techniques namely one-on-one semi-structures interviews focus group semi-structured discussion, document analysis, and participant observations were adopted in this study. The techniques are discussed below.

4.5.2.1 Interviews (One-on-one semi-structured)

This study, which focuses on dynamics of implementing the Arts and Culture programmes as a curriculum subject in secondary schools, used interviews as the primary data generation vehicle. Johnson and Christiansen (2008, p. 203) define an interview as “a data collection method in which an interviewer asks an interviewee questions”. Semi-structured interview questions which contain a mixture of both open and closed questions are primarily used in qualitative research (Bryman, 2012). One-on-one semi-structured interviews were conducted with school heads and teachers who head the Arts and Culture department (HoDs) with regard to the dynamics of implementing Arts and Culture programmes in secondary schools. I had initially made arrangements with school heads of three secondary schools to visit them at their schools to conduct interviews. Eventually I interviewed two school heads, one deputy school head, and two Heads of Department. The other HoD opted to join the focus group as indicated earlier on.

The one-on-one semi-structured interviews probed questions on: the dynamics of implementing Arts and Culture programmes in Zimbabwean secondary schools; how Arts and Culture programmes are taught as a curriculum subject without a syllabus in Zimbabwe secondary schools; and the implications of implementing Arts and Culture curriculum programmes without a syllabus. These research questions were simplified through the guidance of the curricular spider web components as well as Rogan and Grayson’s (2003) theory of curriculum implementation.

The use of interviews is an attempt to get a special kind of information on the implementation of Arts and Culture programmes in secondary schools. The interviews enabled me to find out

what is “in and on someone else’s mind” (Patton, 2002, p. 341). There are varied important reasons of interviewing participants in this study as articulated by Patton (2002):

We interview people to find out from them those things we cannot directly observe...We cannot observe feelings, thoughts, and intentions. We cannot observe behaviours that took place at some previous point in time. We cannot observe how people have organised the world and the meanings they attach to what goes on in the world. We have to ask people questions about those things. The purpose of interviewing, then is to allow us to enter into the other person’s perspective. (pp. 340-341).

Additionally, in a semi-structured interview conducted from an interpretive viewpoint it is not the response of the interviewee to a question, as suggested by Dowling and Brown (2010), that is of interest but the manner in which it is interpreted by the interviewee. The focus is on the construction of meaning. This is so because there is consent to take part in an interview. The interviewee should know the purpose of the interview, how it will be recorded, how the data will be stored and what the information will be used for (Descombe, 2010). Before conducting the semi-structured and focus group interviews, I explained the purpose of my visit to the participants. I then gave them a consent form to go through and to tick where applicable.

It has been pointed out earlier that in this qualitative study some questions on the semi-structured instrument were open-ended. Such questions were asked so that the participants could best express their experiences, unconstrained by any perspectives of the researcher or past research findings (Creswell, 2012). Such open-ended questions were utilised because they provided detailed responses and could not be answered with a “yes” or “no” answer. Interviews are used to receive in-depth information from participants (Mukherji & Albon, 2010). It was hoped that interviewees will provide detailed personal information on the dynamics of implementing Arts and Culture programmes.

The interview in qualitative research has unique advantages. According to Patton (2002), the merit of an interview lies in its conversational nature, which allows the interviewer to be highly responsive to individual differences and situational changes. Again the interviewer will be at

an advantage of asking the interviewee to clarify some issues further and can probe further to glean more detail on those issues being raised (Robson, 2011). There is also greater flexibility to probe for detail in relation to a particular response given when using interviews. In this study it was possible for me to adapt the questioning to suit the interviewee level of understanding, as suggested by Fielding and Thomas (2008). For this study, interviews were thus used to explore dynamics of implementing Arts and Culture as a curriculum subject in secondary schools.

Interviews have their limitations as a research tool. It is possible that interview data may be deceptive and provide the perspective the interviewee wants the researcher to hear. According to Gall, Gall and Borg (2015) eagerness of the respondent to please the interviewer and to seek out answers that support his preconceived notions are but a few of the factors that may contribute to bias in the data obtained from the interview. Implementation of Arts and Culture programmes is fairly new in secondary schools and as such some interviewees who are not yet implementing the programmes were not open enough to tell the whole truth, probably, in fear of being reported to the responsible authority. In a way an interview can be biased if the interviewee views the investigation as an assessment rather than a learning experience (Govender, 2012). The researcher reassured the respondents that the research was not a fault finding mission but rather a process designed to establish how Arts and Culture is implemented in various secondary schools. Secondly, triangulation by using other data generation methods was used to minimise this limitation.

Where specific information is desired from all the respondents, Turner (2010) proposes the use of the interview guide approach so as ensure that the same general areas of information are collected from each interviewee. This allows for more focus but should still provide a degree of freedom and adaptability in obtaining information from different people. The researcher stuck to the questions but was flexible enough to follow the conversation of the interviewee (Bryman, 2012). The three Arts and Culture heads of department and school heads from three different school types were asked similar questions using the interview guide.

The curriculum spider web by van den Akker (2003) guided the construction of the interview guide. The ten components of the curricular spider web (rationale, aims and objectives, contents, learning activities, teacher role, materials and resources, grouping, location, time and assessment; van den Akker et al., 2009) were factored in when constructing the interview questions. In addition, Rogan and Grayson's (2003) theory on major constructs, namely the profile of implementation, the capacity to support innovation, and support from outside agencies were considered in the structuring of the questions.

In order to generate HoDs' and school heads' answers on the rationale of teaching Arts and Culture, I decided to be broad enough by asking them first about their understanding of Arts and Culture programmes (What is your understanding of Arts and Culture programmes?). My belief was that if teachers did not understand the subject Arts and Culture, they would mostly not see the rationale of teaching it. Khoza (2016) indirectly concurs with this idea by indicating that teachers who lack understanding of the rationale of teaching a curriculum continue to teach without identifying and understanding their subject visions and relevant goals. It was only after their responses that I probed further about why they are teaching Arts and Culture (Why do you teach Arts and Culture?). This question was meant to reflect on personal, social, and content rationale as proposed by Berkvens et al. (2014). The HoDs and school heads were further asked how they were introduced to the Arts and Culture programmes. (How were you introduced to the Arts and Culture programmes?) This question asked for personal rationale which sought to establish how implementers were prepared for implementing Arts and Culture. I anticipated that questions around the rational would also elicit for answers which would touch on the aims and objectives of teaching Arts and Culture. Aims of a programme are referred to as broad general statements of teaching intention, usually written from the teacher's point of view, whereas objectives are "specific statement of teaching intention" (Kennedy et al., 2006, p. 5). Both terms indicate teaching intentions. The only difference is the gravity of intentions (whether broad or specific).

I then established what teachers taught by asking the topics/content they teach (What visual and performing arts activities do you teach at your school?). The school heads and HoDs were expected to respond basing on the Arts and Culture areas covered at their school, practical work, and subject knowledge as inferred by Hoadley and Jansen (2014). According to the

Principal Director's Circular 28 of 2010, visual arts activities could include painting, photography, drawing, printing, wood and stone sculpture etc. Performing arts could include music, dance, drama, poetry, story-telling, theatre, miming, public speaking, debate etc.

To establish how teachers are teaching and learners are learning, I asked about the teaching approaches/activities used to teach Arts and Culture at each sampled school (How are Arts and Culture programmes taught in this school?). In order to get more ideas on the teaching of Arts and Culture, I asked how Arts and Culture programmes are supposed to be taught in schools (How are Arts and Culture programmes supposed to be taught in schools?). By asking these questions, I expected to ascertain the methods/approaches used for teaching Arts and Culture in secondary schools.

To generate information about how teachers perceive their position as Arts and Culture teachers, I asked them how they feel about the way Arts and Culture programmes are being taught at their schools (How do you feel about the way Arts and Culture programmes are being taught at your school?). This question called for teachers to give their perceptions as based on their roles as Arts and Culture teachers. Teachers gave their perceptions basing on three propositions namely teacher-centred (instructor), learner-centred (facilitator), and content-centred approach (assessor) (Khoza, 2015a). The teacher, acting as an instructor, dominates the teaching and learning process. Learners have less control over the selection, sequence, and pacing of their learning (Bernstein, 1999). This proposition, which is teacher-centred, is inclined towards the performance approach. In situations where learners are given an active role in their learning, competence approach is upheld. Learners can utilise their experiences to build knowledge from different spheres. In a way, they become facilitators of learning as they search and compile knowledge. Teachers who use content-centred approach tend to assess learners on areas taught. Content-centred is also inclined to incorporate performance approach. The construct profile of implementation recognises that there will be as many ways of putting a curriculum into action as there are teachers teaching it (Rogan & Grayson, 2003). Teachers were expected to bring out various roles which they play as they facilitate the implementation of Arts and Culture.

To allow teachers to openly state the materials and resources which are used during Arts and Culture sessions, they were asked about the teaching materials they use when implementing Arts and Culture programmes and the human resources available. (What teaching materials do you use in the implementation of Arts and Culture programmes?; and How many Arts and Culture teachers are in your school?). These questions were based on the curricular spider web component of materials and resources as well as Rogan and Grayson's (2003) construct capacity to support innovation, namely physical resources, teacher factors, and learner factors. Teachers were expected to respond in reference to the hard-ware, soft-ware and ideological-ware resources. According to Khoza (2013a) hard-ware resources were any tool or machine used in education, soft-ware resources were any material used together with hard-ware to display data and ideological-ware resources describes those elements of teaching that cannot be seen or touched, such as teaching methods and content.

To enable teachers to respond on the categorisation used during teaching of Arts and Culture, the grouping component of the curricular spider web was considered. Teachers were asked how they select learners into various Arts and Culture activities at their school and the number of learners who constitute an Arts and Culture class at their school (How do you select learners into various Arts and Culture activities at your school?). NCERT (2008) suggests that the number of pupils in the classroom should be limited and manageable so as to enable the teacher to pay personal attention to every learner. From this component, I expected to get responses which acknowledge reasons for grouping learners in a particular chosen way.

The component of period/time based on the curricular spider web was established by asking teachers about the number of hours allocated for Arts and Culture per week (How many hours are allocated for Arts and Culture per week?). Berkvens et al. (2014) indicates that timetables are rather conservative, while many learning opportunities are ignored. To develop further detail on this component, the duration of the involvement in implementing Arts and Culture at the school was asked (How long have you been teaching/supervising/in-charge of Arts and Culture programmes at this school?). Teachers were expected to indicate the possible opportunities and amount of time which they create for implementation of Arts and Culture.

In order to assess the Arts and Culture activities done at the school, the curricular spider web assessment component was used. The question which was asked used the term *supervise* to include assessment (How does the school supervise the Arts and Culture programmes done by learners?). Assessment is the way instructors gather data about their teaching and their students' learning (Hanna & Dettmer, 2004). This component was mainly based on formative assessment and summative assessment which are two of the three propositions articulated by Kennedy et al. (2006). Formative or informal is viewed as assessment for learning and summative or formal assessment as assessment of learning (Khoza, 2013a). Formative assessment enables teachers to monitor learners during the learning process through such activities as tests, homework, and presentations. The teachers were expected to indicate the activities which they engage learners with as formative assessment. Summative assessment is a summary of formative assessment of students' attainments of learning outcomes for grading purposes (Khoza, 2013a). In summative assessment, the teachers were expected to talk about the assessments tasks and activities done to give final grading and announce outcomes.

To consolidate all the responses given basing on the curricular spider web and Rogan and Grayson's (2013) theory of curriculum implementation, I then asked an open-ended question to enable teachers to contribute other views which were missed during the interview session (Any other observations on the current implementation of Arts and Culture programmes at your school?). It should be noted however that the order of questions in the interview guide was not followed during the one-on-one interview sessions. I was guided by the participants' responses in order to probe deeper with further questions.

During the interviews, I recorded the conversation using a digital voice recorder to enhance credibility. This was done to maintain an accurate record of the conversation. Although it is sound practice to audiotape the interview (Bryman, 2012), I took brief notes in the event the digital voice recorder malfunctioned. Short phrases were used to speed up the process of note-taking. Permission to audiotape the interview was sought from the interviewees. I obtained consent of using the voice recorder by asking the interviewee to complete a consent form as indicated in the extract of the consent form above. I tried to choose a suitably quiet place for conducting the interview which was free from distractions in order to audiotape. The duration of the interview was made known to the interviewees and efforts to complete the interview

within the specified time were made. Most of the interview sessions stretched for almost an hour. To obtain additional information probing questions were used. Probing questions are sub questions under each question that the researcher asks to elicit more information (Bryman, 2012, p. 218). These probes were used to clarify points or to ask the interviewee to expand on ideas.

Permission was granted in instances where the school heads and teachers who head Arts and Culture programmes wanted to express some of their views better in their indigenous language (for instance Shona or Ndebele). This is consistent with Cohen et al. (2011, p. 413) who support that respondents answer the questions in their own ways and in their own words, that is, the researcher is responsive to participants' own frame of reference and response. Where this happened, I translated vernacular responses into English for ease of capturing in this thesis. After conducting semi-structured interviews, I therefore organised focus group discussion which included all Arts and Culture teachers.

4.5.2.2 Focus Group Discussion

Focus group interviews allow the discussion of a particular theme or topic (Robson 2011). The same questions which were asked during one-on-one interviews were asked in the focus group discussions. Focus groups interviews facilitate an organised discussion with a selected group of individuals believed to be representative of some topic (Robson, 2011). In this study I personally visited the sampled schools and sought for permission to meet Arts and Culture teachers for focus group discussions. School heads then made arrangements for me to meet the Arts and Culture teachers. I conducted nine focus group discussion sessions with Arts and Culture teachers. These discussions were held between March and July 2015.

The chosen group of participants was assumed to have knowledge of the implementation of Arts and Culture programmes. Participants who are known to have had a certain experience on Arts and Culture were interviewed in a relatively unstructured way about that experience. In this study, purposeful sampling was used to include teachers who know the most about Arts and Culture programmes. These are called natural groupings (Bryman, 2012). This ensured that the discussions were as natural as possible. Some of the chosen teachers were actively

involved in teaching music, drama, poetry, drum majorettes, public speech, impromptu speech, traditional dance, and debate. Focus group discussions enabled the generation of collective data on the dynamics of implementing Arts and Culture curriculum programmes in secondary schools. Data obtained from a focus group discussion is socially constructed through the interaction of members in the group, hence a constructivist perspective underlies this data generation procedure (Merriam, 2009). To this effect, as Patton (2002) explains:

Unlike a series of one-on-one interviews, in a focus group participants get to hear each other's responses and to make additional comments beyond their own original responses as they hear what other people have to say. However, participants need not agree with each other or reach any kind of consensus. Nor is it necessary for people to disagree. The objective is to get high-quality data in a social context where people can consider their own views in the context of the views of others (p.386).

Livingstone and Lunt (1994)'s principle of saturation which they used for their study of audience discussion programmes was used in this study to determine the number of focus group sessions. Continuous discussions were held until comments and patterns began to repeat and little new material was generated. In this study, a maximum of eight (Barbour, 2007) participants was preferred in each group to enable the moderator to respond to participants' remarks in the course of each session. During the first phase of focus group discussion, I asked a small number of general questions based on the curricular spider web components and elicited responses from all individuals in the group. I further allowed quite a lot of latitude among participants so that the discussion could range fairly widely. This provided me with an opportunity to get access to what individuals see as important or interesting in the implementation of Arts and Culture programmes. The focus group discussion thus offered the opportunity for participants to probe each other's reasons for holding a certain view (Bryman, 2012). This approach gives participants an opportunity to improve or modify their views by listening to each other's contributions. In this study focus group discussions were very helpful in eliciting of a wide variety of different views in relation to how Arts and Culture programmes are implemented as a curriculum subject in Zimbabwe secondary schools.

I acted as a moderator (Bryman, 2012) by running the focus group interview session and encouraging all participants to talk and to take their turns talking. As a moderator, I relinquished a certain amount of control to the participants so that they could open up and say their views. In some instances, participants argued with each other and challenged each other's views. The process of arguing means that the researcher stands a chance of ending up with more realistic accounts of what people think, because they are forced to think about and possibly revise their views (Bryman, 2012). Focus group discussions gave me the opportunity to study how participants collectively say they implement Arts and Culture programmes as based on the curricular spider web components. I got to understand the way Arts and Culture programmes are implemented through interactions and discussions with teachers involved in the study.

Like one-on-one semi structured interviews, the focus group discussions were audio taped and transcribed. I had problems in taking notes from a group of people because so much was occurring during the discussion (Cresswell, 2012). Some teachers were speaking out of their turn whereas others gave chorus responses. Other participants interjected over others in the process of responding. It was necessary at some stage for me to identify individuals who expressed certain views within the group in order to determine whether the individuals seem to act as opinion leaders or dominate the discussion. I had to capture specific views from some teachers using pseudonyms since it was worth noting whether views on how Arts and Culture programmes are being implemented were being derived from one or two teachers or most of the teachers in the group. I was not only interested on what Arts and Culture teachers say about the implementation of Arts and Culture programmes but how they say it. In the present study, for example, the particular language that participants employed in expressing how they implement Arts and Culture was of interest.

Focus group discussions can however be a challenge to the interviewer if there is lack of control over the interview discussion. In my case, for example, some Arts and Culture teachers were impatient to give others the opportunity to talk. They would interfere whilst others were still holding the floor. I however insisted on having order so as to finish the discussions within the stipulated one hour. Furthermore, transcribing notes from focus group sessions is more complicated and hence more time consuming than transcribing traditional interview recordings

(Bryman, 2012). There was need for me to know who is talking and what is said. This was at times difficult since people's voices are not always easy to distinguish. At times participants talk over each other (Bryman, 2012) making transcription more difficult. I had to replay the audio tape recorder many times in order to try and capture every word verbatim for transcription's sake.

4.5.2.3 Participant Observation

Cresswell (2012) views observation as the process of gathering open-ended, first-hand information by observing people and places at a research site (p. 211). The epistemological assumption in this study is that knowledge is gained by observing lived experiences in situated social contexts. Teachers who are actively involved in Arts and Culture programmes were observed implementing some activities. My role in the foregoing data generation was not one of an outside observer but a participant observer taking the role of an assistant teacher who promoted interaction with research participants in the pursuit of a subjectivist epistemology (Litchman, 2010). As a participant observer (being an assistant teacher) my role was to take part in the Arts and Culture programmes done in secondary schools (during observation period) assuming the "inside" observer role whilst recording information at the same time (Creswell, 2012).

I was keen to observe how teachers were teaching the Arts and Culture programmes. The curricular spider web components and Rogan and Grayson's (2003) theory of curriculum guided the observations. The curricular spider web component of the teacher's role was mostly utilised during observation. The teacher's perception as an Art and Culture facilitator based on three propositions namely teacher-centred (instructor), learner-centred (facilitator) and content-centred approach (assessor) (Khoza, 2015a) was closely linked to two curricular approaches namely competence and performance guided my observations. Competence curriculum which is learner-centred advocates for thematic and project methods (Bernstein, 1999). It is associated with an integrated curriculum. The approach views learners as actively involved in the learning process and as being in control over what they learn. Performance approaches are more content-and teacher-centred than competence approaches. Learners have less control over their learning.

In this study I managed to observe the role played by Arts and Culture teachers when they were conducting activities such as drama, music, public speaking, debates, and poems. Of major interest was the way Arts and Culture teachers interacted with the learners. As a participant observer, my role was to take part in the Arts and Culture activities done during observation period assuming the “inside” observer role whilst recording information at the same time (Creswell, 2012). As an assistant teacher, I moved around monitoring group activities such as drama as well as individual tasks for those who were preparing for public speaking competitions. I however did not involve myself fully in the teachers’ work so as to make sure that I kept my focus on my research objectives. I recorded my observations as field notes during the moment when I was not actively involved in assisting the teacher.

The choice of using observation rests entirely on its strengths. Observations take place in the setting where the phenomenon of interest naturally occurs instead of a location designated for interviewing. Secondly, observational data represents a first-hand encounter with the phenomenon of interest rather than a second-hand account of the world obtained in an interview (Merriam, 2009, p.117). It is also evident that participant observation has the potential to come closer to a naturalistic emphasis because the researcher confronts members of a social setting in their natural environments (Bryman, 2012). In the present study, I observed teachers conducting Arts and Culture programmes in their respective secondary schools.

Rogan and Grayson’s (2003) theory of implementation guided my observation. I took note of how different teachers conduct various Arts and Culture activities since the construct profile of implementation recognises that there will be as many ways of putting a curriculum into action as there are teachers teaching it (Rogan & Grayson, 2003). During observation I got interested in noting the teachers’ behaviour in conducting various Arts and Culture activities. The behaviour translated to Hall and Loucks (1978) Levels of Use (LoU) which include the beginning levels, orientation and preparation, mechanical and routine use, refinement, integration, and renewal levels.

I further observed Arts and Culture activities performed by secondary schools at cluster level competitions. I also had the opportunity to observe the Arts and Culture artefacts which were

displayed at district level during the exhibition day. I also observed support systems in place (like venues for performing and expressive arts, artefacts used in performing and expressive arts) for implementation of Arts and Culture in secondary schools. I noted down these available venues and materials as field-notes. The materials were photographed to provide a vivid visual record. Yin (2009) suggests that:

Observational evidence is often useful in providing additional information about the topic being studied. If a case study is about a new technology, or curriculum, for instance, observations of the technology or curriculum at work are invaluable aids for understanding the actual uses of the technology or any potential problems being encountered. (p. 110).

Participant observation enables the researcher to observe behaviour rather than just rely on what is said in an interview (Bryman, 2012). My prolonged visits in secondary schools and participation in some of the Arts and Culture activities enabled me to be better equipped to see as others see (Bryman, 2012). Issues that the participants may have been reluctant to talk about during interviews and discussions were revealed during participant observation. As a participant observer, I also got involved in adjudicating the cluster competitions on public speech. This enabled me to observe how summative assessment on Arts and Culture activities is done. During the participation and observation process I video recorded some of the Arts and Culture activities to capture all the strategies used to implement Arts and Culture programmes. Video recording also enabled me to take pictures of the artefacts being made by the pupils. An observation guide which was prepared for taking field notes during observation was used. The observational guide enabled me to have an organised means for recording and keeping observational field notes as articulated by Creswell (2012). Field notes are text (words) recorded by the researcher during an observation in a qualitative study (Creswell, 2012). I tried to be objective and non-judgmental by way of recording the actual phenomena which I observed. What I mainly recorded was guided by the overall aim of the research (that is to explore dynamics of implementing Arts and Culture curriculum in Zimbabwean secondary schools).

Since participation observation requires the researcher to spend a considerable amount of time with the group observed and attempts to be a full member of the group, there was need to make

it known that research was being conducted. Research in the social Sciences points out that such disclosure may initially influence participants' behaviour negatively. In this study participants, after some time, began to have confidence in me and to accept me as one of them. According to Gall et al. (2015) it is widely believed that individuals do not behave typically when they know that they are being observed. People's knowledge of the fact that they are being observed may make them behave less naturally (Bryman, 2012). I made three observations sessions per school. This somehow lengthened my period of contact with the sampled three schools. I became familiar with most of the participants. Several Arts and Culture teachers became accustomed to my presence and began to behave more naturally. It should be made known that there are some instances where the researcher might be limited to those sites and situations where access can be gained and might also have problems in developing rapport with individuals concerned as noted by Cresswell (2012). During district exhibitions, I could not interact with the Arts and Culture teachers since they were committed to the assessment process which was being done by their adjudicators. The adjudicators however gave me permission to observe all the artefacts which were displayed. I managed to collect graphic data by taking photographs of all the displayed artefacts.

4.5.2.4 Document

Another research instrument I made use of in this study is the document. According to Bowen (2009) document analysis is a systematic procedure for reviewing printed and electronic documents. As a process, it requires data to be examined and interpreted in order to elicit meaning, gain understanding and develop empirical knowledge (Corbin & Strauss, 2008). I used document analysis in combination with one-on-one semi-structured interviews and participant observation for triangulation purposes. As Yin (2012) points out, qualitative researchers are expected to draw upon multiple sources of evidence; to seek convergence and corroboration through the use of different data sources and methods.

A key document that I analysed is the Report of the Presidential Commission of Inquiry into Education and Training, which in Zimbabwe is commonly known as the Nziramasanga Commission (1999). One of the terms of reference of this commission was to examine how Zimbabwean education can take into account its indigenous cultural traits in the school curriculum. In its findings, the Commission noted that, generally, the Zimbabwean education

system did not expose learners to indigenous cultural traditions by noting that the present art education in Zimbabwean schools is limited to fine art and music. The Commission observed that the most dynamic visual and performing arts education vital for equipping learners with skills for effective and viable engagement and participation in cultural industries was excluded in Art education. Consequently, the Commission recommended that cultural studies be compulsorily taught in the entire school curriculum (Nzirasasanga, 1999, p. 371). The Commission proposed that Arts and Culture should comprise visual arts and performing arts. The former would include drawing, painting, sculpture, pottery (ceramics), weaving, batik, screen printing, tie dye, crotchetry, graphics, photography, embroidery, etching, basketry and others (Nzirasasanga, 1999, p. 372). The latter would include music, dance, and drama (Nzirasasanga, 1999, p. 372). An analysis of the Nzirasasanga Commission (1999) report provided me with background information and the historical roots of Arts and Culture programmes in the Zimbabwean education system.

It should be pointed out that while the Nzirasasanga Commission (1999) recommended the introduction of cultural studies in the entire school curriculum it was only in 2007 that efforts to operationalise this recommendation were made. These efforts began with the promulgation of a cultural policy for Zimbabwe by the then Minister of Education Sport, Arts and Culture (Chigwedere, 2007). This policy focuses on, amongst other issues, curriculum design and schools, debates and culture, creative and cultural industries, performing arts, theatre, dance, music, visual arts, fine arts and craft. The Nzirasasanga Commission (1999) noted that Zimbabwe formulated a good national cultural policy which lacks implementation strategies. The then Ministry of Education Sport, Arts and Culture came up with strategies of implementing Arts and Culture through the Principal Director's circulars. Based on Nzirasasanga Commission's recommendations and the cultural policy, circular documents specifically focussing on the implementation of Arts and Culture were developed. One such circular document I analysed is Circular policy 28 of 2010. This circular entitled institutionalisation of the Arts and Culture in the education system directed that schools establish Arts and Culture departments, that Arts and Culture be timetabled, that performing and visual arts be implemented, and that District Education officers report on the implementation of Arts and Culture in schools. This circular became the first tangible evidence towards Arts and Culture implementation in schools. Information in this document was useful

as it suggested some of the key questions that I used in semi-structured interviews (Bowen, 2009).

The next document that I analysed was circular 29 of 2010 which focussed on exhibitions and festivals. This circular took into account that the performing and visual arts, which schools engaged in, required to be showcased. Consequently, the circular spells out where, when, and how exhibits and festivals should be organised. Related to this circular is Circular 3 of 2011 entitled Arts and Culture inter-house competitions in schools. This circular thus prescribes how inter-house competitions should be organised and managed, which in my view is micro-management of Arts and Culture in schools.

The foregoing circulars from the Zimbabwean government do have greater authority and credibility than other documents such as letters or diaries because they are produced by and on behalf of the state by expert professionals (Descombe, 2010). According to Cresswell (2012, p. 219), documents “provide valuable information in helping researchers understand central phenomena in qualitative studies”.

Any document should be viewed as linked to other documents, because invariably they refer to and or are a response to other documents (Atkinson & Coffey, 2011). Since letters are private documents, I was aware that they can be difficult to access from the sampled schools and therefore did not directly ask for them. During interaction, some Arts and Culture Heads of Department and teachers related the communications they got from the Environmental Management Authority (EMA) and Ministry of Youth. These two government departments provided schools with themes to work on so as to compete at cluster and district level. Diaries can also be a rich source of data to researchers (Mukherji & Albon, 2010). For this study, I kept a diary where factual data such as a log of things that had been covered, encountered, and that still needed to be done in this research were recorded.

The information generated through document analysis was compared to that generated using focus group discussions, semi-structured interviews, and observations. This was done to

ascertain whether what Arts and Culture teachers and Heads of Department for Arts and Culture articulated about the ways of teaching Arts and Culture was consistent with what I observed and with what is entailed in the documents reviewed.

Visual images can also be considered as documents (Descombe, 2010). Visual images will be seen as containing information in the same way as numbers and words do (Mukherji & Albon, 2010). Image-based documentary data includes things like photographs, films and videos, archive film footage, drawings, the built environment and places, clothing and fashion items, cultural artefacts, body language/signs, advertisements and graffiti (Descombe, 2010). In this study image-based documents which were produced during the implementation of Arts and Culture programmes were observed. These included drawings, fibre-crafted products, metal and wood products, clay and paper products, carvings, and sewn printed garments among others. The appearance of the visual images assisted me to visualise how visual arts activities are taught. After data generation, I undertook a stage of data analysis in order to analyse produced data.

4.6 DATA ANALYSIS

Data analysis is the process of making sense out of data which involves consolidating, reducing, and interpreting what people have said and what the researcher has seen and read - it is the process of making meaning (Merriam, 2009, pp. 175-176). This stage is mostly concerned about data reduction- that is, reducing the large corpus of information that the researcher has gathered so that they can make sense of it (Bryman, 2012). This qualitative research generated large amounts of information through interviews, discussions, observations and document analysis. This strenuous and complex process involved moving back and forth between concrete bits of data whilst at the same time reflecting on the research questions. Data was simultaneously generated and analysed since these processes were ongoing and could extend indefinitely (Merriam, 2009). I then began to reflect on the meanings of what had been seen and heard from the first semi-structured interviews, first focus group discussions, first observations, and first document analysis.

Data analysis generally proceeds in stages. This study was guided by Descombe's (2010) data analysis stages of qualitative research. First and foremost, the researcher needs to be familiar with the data generated by way of thoroughly reading the text data to contextualise the information. The second stage of data analysis is coding of data. Coding, which is the process of segmenting and labelling text (induction), to form description and broad themes in the data (Creswell, 2012, p. 237), assisted in reducing data into a few themes. Segments of text data which had specific meaning for the study were identified. A list of codes and their meaning were drawn up (known as the coding frame; Barbour, 2007) through constant reading of the text data. Similar codes were given to segments with the same ideas, attitudes, thoughts, and feelings. The third stage was categorising the codes as based on the components of the curricular spider web as well as Rogan and Grayson's theory of curriculum implementation. The predetermined categories of the theory of curriculum spider web and curriculum implementation also guided analysis of data. The coding frame was put in place. Codes which seemed to fit together to form a category were identified. From the foregoing, it is evident that data coding in this study was deductive in nature. The fourth stage was identifying themes and relationships among the codes and categories. At this stage I looked at the codes and categories that had been created to establish if broad themes could be developed that represent participants' responses. Themes that were generated applied across the data generated through interviews, discussions, observations, and document analysis. The last stage was to develop concepts and arrive at some generalised statements (deduction). Themes generated were matched with the research questions.

Stated differently, data generated were organised, summarised, and interpreted respectively (Blatchfield, 2005). Organisation of generated data began by coding data. Data were organised according to types, for instance all interviews, all discussion, all observations, all documents, and other visual materials gathered together from all three secondary schools. The next step after coding was to summarise data. All entries with the same code were combined and statements about relationships and themes in the data were made (Bless, Higson-Smith & Kagee, 2006). The third stage was data interpretation. This is a stage where the researcher reflects on what has been said and done by the participants (Morgan, 2007) and deduces meanings from the words and actions.

Visual images constituted part of the documents that were analysed. This analysis included but was not limited to observation, description (texture and quality) and making a written report on the visual image or artefact. This was useful in determining whether the artefact was produced by the learner or someone else. Additionally, the quality of the artefact would also indicate the extent to which Arts and Culture was understood by the learners.

Since I was the primary source of data generation and analysis in this study, this could have generated constraints which sometimes emanate from lack of rigour in data generation, construction, and analysis linked to the problem of bias. To minimise this constraint, data coding was done accurately and themes linked to the three research questions were used as hinted by Kincheloe (2003).

The process of data analysis was time consuming. It took me a lot of time to transcribe data from the recorded device. To minimise the time constraint, I had to simultaneously generate and transcribe data (Merriam, 2009). I was also challenged by how to deal with a relatively large volume of data based on words and images. To deal with this challenge, I had to act as an editor by being very selective in identifying key themes from the data and prioritising them over minor themes (Descombe, 2010). I had to verify for accuracy and trustworthiness of data generated and analysed by considering issues of trustworthiness and authenticity.

4.7 TRUSTWORTHINESS

It is worthwhile providing the criteria for establishing and assessing the quality of qualitative research, namely trustworthiness and authenticity, which provide an alternative to reliability and validity used by quantitative researchers (Guba & Lincoln, 1994; Lincoln & Guba, 1985). Data generated and analysed should be verified for accuracy and trustworthiness. Trustworthiness and authenticity are distinctly different but “parallel to” the validity, reliability, and objectivity standards of positivism (Guba & Lincoln, 1994). Validity and reliability presuppose that a single absolute account of social reality is feasible and yet in qualitative research Guba and Lincoln (1994) argue that there can be more than one and possibly several accounts of reality. According to Bryman (2012) trustworthiness is made up of four criteria which each have an equivalent criterion in quantitative research. The criteria

include credibility which parallels internal validity, transferability which parallels external validity, dependability which parallels reliability, and confirmability which parallels objectivity (Bryman, 2012).

4.7.1 Credibility

According to parallel criteria (Lincoln & Guba, 2000) credibility (vs. internal validity) refers to the idea of internal consistency, where the core issue is “how we ensure rigor in the research process and how we communicate to others that we have done so” (Gasson, 2004, p. 95). To determine credibility of the findings in this qualitative research, strategies such as triangulation, member checking, and auditing (Creswell, 2012) were employed. Triangulation is a process of corroborating evidence from different individuals, types of data, or methods of data generation in descriptions and themes in qualitative research (Creswell, 2012, p. 252). Additionally, Silverman (2010) refers to triangulation as the attempt to get a “true” fix on a situation by combining different ways of looking at it. Triangulation is a multi-method approach which enables the cross-checking of the existence of certain phenomena and the veracity of individual accounts by collecting data from several respondents and a variety of sources (Govender, 2012).

This study generated data using interviews, discussions, observations, and document analysis. Data generated from interviews were verified with that from discussion, observations, and document analysis. These data generation tools assisted in investigating participants’ constructions on the dynamics of implementing Arts and Culture programmes. Data was generated from different key participants namely school heads, teachers who head Arts and Culture departments and Arts and Culture teachers. Generating data from various participants who are directly involved in the implementing of Arts and Culture programmes enhanced credibility. To ensure trustworthiness and authenticity, I used the curricular spider web as well as Rogan and Grayson’s (2003) theory of curriculum implementation as theoretical framework to guide all data generation processes so that all participants used the same tool of data gathering.

Another strategy which promoted credibility was member checking, also known as respondent validation (Silverman, 2005). To enhance credibility of the study, tentative findings were taken back to the interviewed participants to verify if the conclusions are an accurate reflection of what they perceive to be the “truth” (Silverman, 2005). In addition, copies of draft articles based on the study were availed to the respondents to comment. This was done to seek confirmation that the researcher’s findings and impressions are congruent with the views of those on whom the research was conducted and to identify areas in which there is a lack of correspondence and the reasons for it (Bryman, 2012, p. 391).

Since human beings are the primary instrument of data generation and analysis in qualitative research, interpretation of reality was accessed directly through observations and interviews (Merriam, 2009) on how the Arts and Culture programmes are implemented in secondary schools. I was the key data generation tool. In qualitative research the assumption is that reality is holistic, multidimensional, and ever-changing. It is not a single, fixed, objective phenomenon waiting to be discovered, observed, and measured as in quantitative research (Merriam, 2009, p. 213).

Trustworthiness as a criterion in qualitative research foregrounds issues of credibility. In this respect, the various participants represented different views or multiple accounts of social reality. In this study I undertook prolonged immersion in the field (a period of five months) and checked my interpretations of data generated with that of informants. In the event of several possible accounts of an aspect of social reality, it is the feasibility or credibility of the account that a researcher arrives at that is going to determine its credibility to others (Bryman, 2012).

4.7.2 Dependability

Dependability refers to the consistency of research findings (Cohen et al., 2011). The parallel criterion dependability (vs. reliability) deals with the core issue that “the way in which a study is conducted should be consistent across time, researchers, and analysis techniques” (Gassson, 2004, p.94). In qualitative study reliability involves use of in-depth interviews to elicit the participants’ underlying attitudes and beliefs unlike quantitative methodology which uses statistically devised tests (Mukherji & Albon, 2010). Reliability in quantitative research “refers

to the extent to which research findings can be replicated” (Merriam, 2009, p. 220). This idea implies that if a study is repeated similar results will be obtained. In a way, quantitative research assumes that human behaviour is constant and when subjected to similar studies will always produce the same response. Unlike in quantitative research, replication of a study in qualitative study will not yield the same results and this does not discredit the results of a study (Merriam, 2009). Qualitative research is concerned with whether the results are consistent with the data generation and not whether the findings will be “found again”. In qualitative research, reliability is conceptualised as dependability or consistency (Lincoln & Guba, 1985). The idea is to make readers see the link between the results and the data generation. Strategies such as triangulation, peer examination, investigator’s position, and the audit trail can be used to ensure reliability.

To establish the merit of research in terms of dependability as a criterion of trustworthiness, researchers should adopt an auditing approach (as suggested by Lincoln and Guba, 1985). I constructed an audit trail which describes in detail how data were collected, how categories were derived, and how decisions were made throughout the inquiry. In connection with this, Richards (2005) writes that:

Good qualitative research gets much of its claim to validity from the researcher’s ability to show convincingly how they got there, and how they built confidence that this was the best account possible. This is why qualitative research has a special need for project history in the form of a diary/log of process (p.143).

I kept a research diary during the process of conducting the study where I recorded problems encountered, decisions made with regards to problems as well as issues or ideas encountered in generating data (Merriam, 2009). Additionally, I also kept audio recorded data which I used to generate participants’ voices for this study. Literature reviewed and Arts and Culture policy documents assisted in providing authentic concrete evidence from which research findings were drawn.

In order to ensure that gaps identified are covered, all the participants were visited twice in their respective schools for interviews and discussions sessions. The observations of Arts and culture sessions and artefacts were done twice at each school, once at cluster and once at district level. This on its own assisted in checking consistency of research findings. I then compared data generated from each of the four instruments to eliminate bias.

4.7.3 Transferability

The issue of generalisability in qualitative study is problematic as it is not construed in the same manner as is done in a quantitative study. In a qualitative study, a single case or a purposeful sample is selected precisely because the researcher wished to understand the particular sample in depth, not to find out what is generally true of the many (Merriam, 2009, p. 224). In qualitative research generalisability is thought of in terms of transferability (Lincoln & Guba, 1985). In this line of thought Guba and Lincoln (1985) suggest the notion of transferability; in which:

the burden of proof lies less with the original investigator than with the person seeking to make an application elsewhere. The original inquirer cannot know the sites, to which transferability might be sought, but the appliers can do. It is the burden of the appliers to relate the results of a particular study to different sites or situations (p. 298).

According to LeCompte and Goetz (1982) the value of scientific research is partially dependent on the ability of individual researchers to demonstrate the credibility of their findings, but it is not the task of the researcher to provide an index for transferability. Qualitative research entails the intensive study of a small group or of individuals sharing certain characteristics hence qualitative findings tend to be oriented to the contextual uniqueness and significance of the aspect of the social world being studied (Bryman, 2012). Qualitative researchers are encouraged to produce what Geertz (1973) calls thick description- that is rich accounts of the details of a culture. A thick description provides others with what they refer to as a database for making judgements about the possibility of transferability of findings to other milieu (Bryman, 2012). The qualitative researcher is not interested in statistical generalisations (Babbie & Mouton, 2010) hence observations are defined by the contexts in which they occur.

Every study, every situation is theoretically an example of something else. The general lies in the particular, that is, what we learn in a particular situation we can transfer or generalise to similar situations subsequently encountered (Merriam, 2009, p. 225). It is my hope that the findings of this study will benefit other secondary schools in other similar contexts be it locally, regionally, or internationally basing on the view that transferability is applicability of the research findings to another context (Cohen et al., 2011)

4.7.4 Confirmability

Confirmability (vs. Objectivity) is based on the acknowledgement that research is never objective. It addresses the core issue that “findings should represent, as far as is (humanly) possible, the situation being researched rather than the beliefs, pet theories, or biases of the researcher” (Gasson, 2004, p. 93). Confirmability is based on the perspective that the integrity of findings lies in the data (Morrow, 2005). I recorded all the data generated through interviews and discussions to ensure that I present accurate data. The participants were given the opportunity to verify their responses which they confirmed as true reflections of their responses. I took these steps to try and ensure as far as possible that the research findings are the results of the experiences and ideas of the participants rather than my preferences (Shenton, 2004). All the steps taken in this study were clearly written down in my diary to ensure a systematic flow of procedures.

To reduce the effect of investigator bias, the same set of questions was given to all participants through different data generation methods. I further observed Arts and Culture activities being done at school, cluster, and district level using the observation guide which was informed by the same set of questions based on the curricular spider web components as well as Rogan and Grayson’s theory of curriculum implementation. I got hold of Arts and Culture artefacts produced at sampled schools and those exhibited at cluster and district level. I engaged in all these various ways of generating data to ensure that personal values do not influence research findings. In addition, documents with information on Arts and Culture implementation were analysed to enhance authenticity of the information obtained from the participants, observation, and artefacts. I acknowledged the strengths and shortcomings of the purposive sampling and

data generating methods used in this study. I considered all ethical clearance issues for the purpose of accomplishing this study.

4.8 ETHICAL ISSUES

It is crucial for qualitative researchers to adhere to issues of ethics when conducting research. Such issues as informed consent, anonymity, and confidentiality were considered in this study. Ethics imply moral principles that guide the conduct of a research project (Aubrey, David, Godfrey & Thompson, 2000). According to Babbie (2010) ethics are associated with morality and this is concerned with what is right and wrong. Qualitative researchers are guests in the private spaces of people in the world. Their manners should be good and their code of ethics strict (Stake, 2005, p. 459). Another way of living successfully in a particular society is knowing what that society considers ethical and unethical (Babbie, 2010).

Before going for data generation, I took into consideration the importance of adhering to some ethical concerns such as seeking prior informed consent, obtaining access and acceptance, maintaining confidentiality of data generated, ensuring anonymity, avoiding risk of causing emotional harm, and avoiding betrayal through misrepresentation of information (Bryman & Bell, 2011). I sought permission through a written letter from the Ministry of Primary and Secondary schools to conduct a study in secondary schools in the Shurugwi district. After being granted permission by the Ministry I then wrote similar letters of request to the Midlands Provincial Education Officer and Shurugwi District Education Officers. Permission was granted to conduct a study in secondary schools in Shurugwi district. Before coming up with my sample, I approached ten secondary schools to seek for permission from the school heads to generate data. I informed the school heads about the purpose of the study and how data generation would be conducted so that they could make an informed decision when considering my request. I used data from the informed consent forms which they completed to select a sample of three secondary schools. I then visited the sampled schools to seek for permission from the school heads. Permission was granted which opened access to HoDs (Arts and Culture) and Arts and Culture teachers. Informed consent was then sought for from each participant as indicated below.

The researcher allowed the participants to give their consent to the research and make them understand the following:

- what the purposes of the research are;
- why they have been asked to take part in the research;
- how their involvement fits in with the research as a whole;
- what they will be asked to do;
- their right for and to information about the research before, during, and following the data collection;
- that all names of individuals and institutions will remain anonymous;
- their right to withdraw from the research at any point;
- how the data will be recorded;
- where the data will be stored and how;
- who will see the data and what it will be used for (Mukherji & Albon, 2010).

Since this qualitative research dealt with participants in their natural environment, this might disturb the flow of normal activities in the schools. The participants were not coerced into participating and as a result they were informed that their participation and consent has to be voluntary for it to be valid (Silverman, 2010). Consent was sought from sampled heads of schools, teachers who head the Arts and Culture department, and Arts and Culture teachers by way of asking the participants to complete and sign informed consent agreement forms. The informed consent form had a section where the participants indicated by way of ticking if they were willing or not willing to be audio taped, photographed, and videotaped. The assumption was that everyone who signed their consent fully understood the information on the form they had signed.

When using interviews and observations in qualitative research, there is a need to be highly cautious on ethical issues. Participants may not feel secure during interview sessions thinking that their privacy is being invaded and may be embarrassed by some questions (Merriam, 2009). Participants being interviewed were assured of confidentiality and anonymity. A composite picture of the group was developed rather than focussing on any single individual, like in the case of teachers' focus group discussions. In all cases, pseudo names were used when referring to school so that responses could not be matched with the participants. Schools

were recognised as X (urban school), Y (peri-urban) and Z (rural). This is in accordance with Cohen et al. (2011) who assert that the principal means of ensuring anonymity is not to use the names of participants or any other forms of identification. Participants were informed of their right to withdraw their participation at any stage of the study. In this study, all participants were involved right up to the end of the data generation period.

Observations conducted without the awareness of those being observed raise ethical issues of privacy and informed consent (Merriam, 2009). In this study, I explained my role as being a participant observer (being an assistant teacher). During observation I participated in organising groups, materials, and equipment. I however informed the Arts and Culture teachers of their right to limit my level of participation. In the process of observing Arts and Culture teachers conducting performing and visual arts activities, I captured particular episodes using a digital camera. Participants were however informed of their right to refuse or stop me from photographing them.

Issues of ethics were also considered when conducting document analysis. Some documents, particularly those generated at school level such as minutes of the meetings may be highly confidential. In this study, documents such as Arts and Culture circulars, memos, and planned Arts and Culture programmes were analysed and left in the custody of school authorities. The school heads were informed of their right to refuse me access to the documents which they felt should not be disclosed to outsiders like me. In this study, I did not meet any constraints and restrictions during the data generation process.

4.9 SUMMARY

This chapter explored the research paradigm, research design, sampling procedures, data generation methods utilised as well as data analysis. Furthermore, issues of research trustworthiness, credibility, dependability, transferability and confirmability in the context of a qualitative study were explicated. The chapter rounds off with an examination of ethical issues in qualitative research as well as storage and disposal of research data. The next chapter presents data guided by both emergent themes (based on curricular spider web components as

well as Rogan & Grayson's (2003) curriculum planning theory) and the study's research questions.

CHAPTER FIVE:

DATA PRESENTATION, ANALYSIS, AND DISCUSSION OF FINDINGS

5.1 INTRODUCTION

In this chapter, data were generated from three types of schools (namely the urban, peri-urban, and rural settings) that constitute this case study. The purpose of this study was to explore dynamics of implementing Arts and Culture programmes as a curriculum subject in Shurugwi district secondary schools of Zimbabwe. The following research questions guided this study: (i) What are the dynamics of implementing Arts and Culture curriculum programmes in Zimbabwe secondary schools?; (ii) How are Arts and Culture programmes dynamically taught as a curriculum subject without a syllabus in Zimbabwe secondary schools?; and (iii) What are the implications of the dynamics of implementing Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe secondary schools? The data that are being presented were generated through semi-structured interviews, focus group discussions, observations, and document analysis. As intimated earlier on, data were generated from the three secondary school types. For anonymity, I did not use the actual names of the participating schools. The urban secondary school is referred to as School X, the peri-urban school as School Y, and the rural school as School Z. Data generated from the three secondary school types is presented, analysed, and discussed following themes generated from the conceptual/theoretical framework of the dynamics of curriculum implementation adopted from curricular spider web.

In exploring dynamics of implementing Arts and Culture programmes as a curriculum subject, interviews were conducted with the school head and the head of the Arts and Culture department. Focus group discussions were held with the Arts and Culture teachers. Data generated through interviews and focus group discussions was supplemented by observations of visual images used in both performing and expressive arts, observation of activities performed by secondary school pupils during Arts and Culture competitions, as well as observation of support systems in place (like venues for performing and expressive arts). Aspects on how Arts and Culture should be implemented were analysed using documents such as the Nziramasanga Commission (1999), the Principal Director's Circular no. 28 of 2010 on Institutionalisation of the Arts and Culture in the Education System, the Principal Director's Circular no. 29 of 2010 on Exhibitions and Festivals and the Principal Director's Circular no. 3 of 2011 on the Arts and Culture Inter-house Competitions in the School as well as Pre-

Vocational course syllabus for theatre arts. Data generated about the forces (personal, social and professional) and one of the factors (goal) for implementing Arts and Culture from each school type is presented, analysed, and discussed first.

5.2. THEME 1: FORCES (PERSONAL, SOCIAL, AND PROFESSIONAL) INFLUENCING ARTS AND CULTURE

Implementation

In order to explore the dynamics of implementing Arts and Culture in Zimbabwean secondary schools it is pertinent that the forces (personal, social, and professional) and one of the factors (goal) for enacting the programme to be examined school by school. The urban school hereby designated School X is explored first.

5.2.1 Responses from School X (Urban)

Before establishing the forces (personal, social, and professional) for implementing Arts and Culture in School X it was pertinent that I establish the key participants' understanding of Arts and Culture. One such key participant was the school head who was interviewed. Responding to a question on his understanding of Arts and Culture the school head had this to say, *“Art is anything which is original which originated from an individual. I also believe Art as a field of study that can encompass a number of things. For example, in schools we have areas that we call Arts subjects. These include Shona, Geography, and History. Arts are basically to do with things like artefacts such as stone carvings, wood carvings, portraits, pictures, sketching. Art is expression of life in various forms. On the other hand, Culture is how people live. It is how a specific set of people live. It is a way of life which encompasses the way people eat, dress, talk, and walk. It is also through a language that a culture is being communicated.”*

While this question was asked in the context of the Arts and Culture subject as taught in secondary schools the school head from School X decided to provide a broad based meaning of Art and Culture. Such a response seems to indicate a lack of clarity of the Arts and Culture programme. Fullan (2015) points out that a lack of clarity represents a major problem during the implementation stage.

In order to get more information related to the forces (personal, social, and professional) behind implementation of Arts and Culture, the school heads were asked how Arts and Culture was introduced to them. Responding to a question on how he was introduced to Arts and Culture programmes, the school head from School X indicated that schools are usually invited to participate in competitions such as drama, music, and public speaking by the Ministry of Youth, Gender, and Indigenisation as well as by the Environmental Management Agency (EMA). Such a response further confirms that no formal workshops or capacity building programmes were mounted for school heads before Arts and Culture was rolled out in secondary schools. This could be one explanation why the school head could not clearly articulate his own understanding of Arts and Culture.

The Arts and Culture HoD from School X who was supposed to be interviewed alone opted to join the teachers' focus group discussion. Ten teachers from School X were involved in the discussions. When asked to give their understanding of Arts and Culture programmes, one teacher indicated that it involved playing instruments which reminded pupils of things done long ago. The other Arts and Culture teacher said that it involved physical education, woodwork, metal work, music, public speaking, drama, percussion and marimba. Also, focussing on performing arts, one teacher indicated that chess, darts, and quiz were part of Arts and Culture. Of interest is the response from one teacher who remarked that, "*Takabvako ku Sports and Culture*" ("*used to be a Ministry of Education, Arts, Sports, and Culture*") This implied that they were no longer doing Arts and Culture seriously because Arts and Culture was no longer part of the Education ministry. "*At our school the Arts and Culture hut has since collapsed and no one seems to care about it since we are not much into it*", observed one teacher. The foregoing responses seem to run contrary to statements made by the school head. His desire was to be able to timetable Arts and Culture; to scheme and plan for it and to teach it in formal lessons. This contradiction between the school head and teachers might be a result of policy discord and/or a lack of clarity as intimated by Ornstein and Hunkins (2013).

Turning to how they were introduced to Arts and Culture, the teachers from School X indicated that their school head informed them of the directive from the Ministry of Education, Sports, Arts and Culture to build an Arts and Culture village hut. According to these teachers their understanding of Arts and Culture programmes was based on the construction of the village

hut. “The presence of a village hut, to us, was an indication that the school is implementing Arts and Culture programmes. We were later informed by our school head of the appointments of the new officers for Arts and Culture. These officers included the District Education officer for Arts and Culture and the Head of Department for Arts and Culture.” The foregoing is a classical illustration that teachers at School X were not conversant with Arts and Culture, a sign of lack of clarity of the innovation. The programme contains much more than the mere construction of a culture hut.

5.2.2 Responses from School Y (Peri-Urban)

The head of School Y, who preferred to be interviewed in his office, made the following response on his understanding of Arts and Culture programmes, *“My own understanding of Arts and Culture is where we consider in terms of culture background activities from our traditional life or way of living. It is where we look at various aspects in society like entertainment, various forms of involving people during their leisure time and during their religious ceremonies. It’s a stage may be of modernisation in society where we could include things such as debate and quiz. It’s a way of life where people should show their talent in activities such as debate, quiz, drama, music and visual activities.”*

From the response given by the school head from School Y it is evident that he is providing a general understanding of culture. Considering that I had introduced myself and the purpose of my visit in the context of the implementation of specifications of Circular 28 of 2010 such a response clearly reflects a school head who has a general understanding about the concept of Arts and Culture as envisioned by the Ministry of Primary and Secondary Education.

The HoD for Arts and Culture at School Y had this to say when asked about his understanding of Arts and Culture: *“Arts and Culture programmes are understood to be extracurricular activities which should be done voluntarily by both teachers and pupils. Pupils are meant to display their talents during Arts and Culture activities such as traditional dance, singing, marimba, public speaking, and quiz. My further understanding of Arts and Culture is that it has to do with activities outside the school curriculum like traditional dancing, singing, public*

speaking, and display of talents with the purpose of identifying the talents in pupils in order to help them in their current and future lives.”

The response by the HoD highlights talent displayed by learners. The response also highlights the need for such talents to help learners later in life. These are important considerations in the context of the envisioned aims of Arts and Culture.

When asked how Arts and Culture programmes were introduced to them, the head of department from School Y noted that it came as policy from the Ministry of Education, Sport, Arts and Culture. He went further to note that: *“All schools were instructed to implement Arts and Culture activities. There was a circular to that effect. Schools were encouraged to build culture huts where they could store artefacts. The district education officers went round the schools to monitor the establishments of the culture huts in schools. Unfortunately, our culture hut was destroyed recently due to its dilapidated state.”*

As a follow up to the preceding question I further asked the head of department what the culture hut was used for. He quickly made the following comments: *“We kept such things as tsambakodzi (clay pot for cooking thick porridge called sadza in vernacular), mats made from reeds, animal skin mats, wooden cultural utensils and carved weapons like spears, bows and arrows in our culture hut. Some of these artefacts were donated by parents. Our culture hut resembled a museum.”*

Expanding on how Arts and Culture was introduced at this particular school the head of department from School Y retorted: *“In addition to what I indicated earlier on with respect to the circular sent to all schools Arts and Culture programmes came to us largely as competition based activities. At times these activities are sponsored by the Ministry of Youth and sometimes by EMA. Public speaking as an activity is normally done to allow pupils to compete for the position of junior MP (Member of Parliament). The best speaker among the competitors is chosen to represent the ward in district competitions.”*

The sentiments from this HoD are indicative of the Principal Director's Circular no. 3 of 2011 on the Arts and Culture inter-house competitions in the school. The circular indicates that schools should enhance the dignity of our culture by way of organising and holding Arts and Culture inter-house competitions at both primary and secondary school levels.

When Arts and Culture teachers from School Y were asked to state their understanding of Arts and Culture one teacher said that *"it was a way of life of people which included their activities or social life. Others indicated that culture deals with the way of living of human beings. Some teachers indicated that Arts and Culture was a way of living which involves values, beliefs, and tradition of society."*

These responses focussed on culture and not on the arts. This shows that these teachers did not have a clear meaning of Arts and Culture as it is supposed to be taught in secondary schools. When teachers are not clear of the meaning of the programme it would not be a surprise if their implementation reflected a lack of clarity and understanding of the innovation.

When asked what Arts and Culture was all about one teacher said, *"Arts and Culture is about what people can do with their hands and body. For example, carving as well as physical and bodily activities"*. Other teachers indicated that Arts and Culture are programmes which involve non-academic activities such as drama, music, traditional dance and other modern dances. Another teacher noted that, *"culture means what people do, how people live. This may include entertainment and how people work"*.

5.2.3 Responses from School Z (Rural)

When asked about his understanding of Arts and Culture programmes the deputy head from School Z who was interviewed in place of the school head said, *"Public speaking, debating, Leo club, interact club, quiz, drama, draft, and darts constitute Arts and Culture. Traditional dance was once part of Arts and Culture at this school but we have since stopped offering it because our school is located in a Christian community which does not accommodate African traditional religion."*

The comments made by the deputy head from School Z clearly reflect Arts and Culture as extra-curricular activities. Such a portrayal suggests that the activities are not part of the regular school timetable. That the school has stopped offering traditional dance is also suggestive that teaching of Arts and Culture activities is optional and not mandatory.

Responding to a question on his understanding of Arts and Culture the HoD from School Z had this to say, *“Maybe the issue of culture deals with the sum total of how people live starting from their music, food and the way they clothe. Art on the other side is broad and it deals with style, poems, creativity (i.e. in terms of the way they write poems).”*

Such a response reflects an HoD who is not sure of the meaning of Arts and Culture as shown by the use of “maybe.” The response provided however reflects some elements of Arts and Culture.

When asked how they were prepared for the introduction of Arts and Culture, one of the teachers from School Z had this to say: *“We were not officially inducted in the teaching of Arts and Culture programmes. Instead we were just told to do debates, drama, poems and other activities in preparation for competitions sponsored by EMA and Ministry of Youth.”* Such a response whereby teachers were just told about the implementation of Arts and Culture without being given any written document showing procedures on the implementation of Arts and Culture supports social force.

Responding to how Arts and Culture was introduced at their school, some teachers from School Z indicated that they were informally told that every school should build an Arts and Culture hut as a symbol of implementing Arts and Culture. This according to them necessitated the building of huts in almost every school. These sentiments are also embedded in one of the recommendations on culture by the Nziramasanga Commission (1999, p. 371) section 6.4 which states that, “Houses of culture be developed throughout the country for the benefit of educational institutions.”

Other teachers noted that Arts and Culture was introduced to them as clubs. This meant that teachers and pupils had to voluntarily choose the activities which they wanted to participate in.

5.2.4 Data from Documents

Data were collected from the cultural policy of Zimbabwe, Principal Director's Circulars, Ministry of Education, Sport and Culture and Pre-Vocational course syllabus for theatre arts, and Nziramasanga Commission. These documents represent the prescribed curriculum. The cultural policy of Zimbabwe was born out of wide consultations with arts and culture institutions, arts associations, youth and women organisations, organisations for the physically handicapped and the whole spectrum of the education system. The Nziramasanga Commission, on the other hand, was tasked to examine issues related to cultural education and institutions and make appropriate recommendations. The Commission examined and made recommendations on the role of visual and performing arts with a view to equipping students with marketable and entrepreneurial skills in these disciplines. Consequently, the Principal Director's Circulars were sent to schools from the Ministry of Education Sports, Arts and Culture as tools to enforce implementation/enactment of Arts and Culture in schools. Data from the cultural policy of Zimbabwe on forces of implementation is presented and analysed first.

The cultural policy of Zimbabwe identifies the vision of culture as: "To build Zimbabwean culture on our traditional values, beliefs, and contemporary aspects that respect the dignity and creativity of the indigenous people" (Chigwedere, 2007, p. 6). In order to amplify the foregoing, the Nziramasanga Commission crafted a goal which is based on the current situation in the Zimbabwean education system. The Commission acknowledges that, "the present art education in Zimbabwean schools is limited to fine art and music" (Nziramasanga, 1999, p. 359) at the expense of visual and performing arts education (Nziramasanga, 1999). These are considered to be vital for the equipping learners with skills for participation in cultural industries. The Commission has a vision that if Arts and Culture curriculum is refined to incorporate indigenous creative arts heritage that has been handed over from one generation to the other, then implementing Arts and Culture would "*prepare Zimbabwean learners for vocations, professions or viable occupations in the rich visual arts industry*" (Nziramasanga, 1999, p. 360).

The Commission recommended that cultural studies be compulsorily taught throughout the school curriculum. It further recommended the establishment of houses of culture throughout the country for the benefit of educational institutions. theatre, which is based on traditional drama, music, and dance was to be developed to a high level of professionalism at educational institutions. The Commission suggested the establishment of procedures that will enable identification of talent at an early stage in schools and non-formal establishments which is to be developed systematically. The vision held by the Commission was to upgrade Art teaching to a full subject at basic school level. The state was tasked to craft implementation strategies. One such strategy was contained in Circular 28 of 2010.

The Principal Director's Circular no. 28 of 2010 on Institutionalisation of the Arts and Culture in the Education System has the following as its vision: *"The Ministry had not done much to produce professionals in this area who can earn a living out of both performing and visual arts. In short, our focus is to facilitate the establishment of cultural industries like film and video making, recording, printing, fashion, beauty and cosmetics, cultural heritage, crafts, music, writing, theatre, drama and embroidery etc."* The intention of this circular is to produce skilled personnel after going through performing and visual arts. These skilled personnel should be able to boost the establishment of cultural industries.

Another instrument that was crafted as a vehicle for implementing/enacting Arts and Culture was the Principal Director's Circular no. 29 of 2010 on Exhibitions and Festivals. The vision articulated in this document is: *"It is time that we cease to perceive the arts and culture sector as a source of mere entertainment without affording it more value beyond just entertainment. It is imperative that we see this sector as an emerging industry whose productivity depends on the level of promotion at the community level."*

Buttressing recommendations from the Nziramasanga Commission Circular 29 of 2010 also indicates that a community-based Art Gallery should be located at a central point like the school. It is expected that each selected school would provide space where it can exhibit creative art works, cultural objects and any other objects that enhance the showcasing of the community's culture, arts and heritage. The circular further states that the school, working

closely with influential local personalities, traditional leadership and the local outreach arms of the National Gallery of Zimbabwe and/or the National Arts Council of Zimbabwe would assist in enriching these community-based galleries. The community is further encouraged to exhibit creative and cultural works from other places in the spirit of promoting diversity in cultural expression.

This circular implies that Arts and Culture should not merely be thought of as a curriculum meant to be undertaken for entertainment without also being seriously considered as imparting skills and knowledge that will enable learners to be self-reliant.

Another instrument crafted to facilitate the implementation/enactment of Arts and Culture was Circular 3 of 2011. The Principal Director's Circular 3 of 2011 on The Arts and Culture Inter-house Competitions in the school states this vision: *"...to enhance the dignity of our culture by involving our school communities in activities that make it normal and acceptable to express oneself in the Arts and Culture ... to organise and hold Arts and Culture Inter-house Competitions at both primary and secondary school levels ... to encourage a new creative thrust that will result in artistic and cultural expression in the schools within a broadly communocentric fashion."*

The idea of competition implied in Circular 3 of 2011 indicates interaction based on Arts and Culture activities within the school and among schools that will end up improving the acquisition of skills, knowledge, and attitudes in arts and culture. Another document that was analysed in this study was the Pre-Vocational syllabus. In its preamble, the syllabus proposes to prepare learners in the first two years of secondary education in theatre arts. Theatre arts, as a vocational subject, approaches drama from an experimental rather than an academic perspective. The syllabus aims to help learners to: develop a positive self-esteem, confidence, cultural identity, and respect for others and self; develop skills and techniques necessary for the pursuance of a career in performing arts; build the capacity to analyse and evaluate the cultural work in performing arts; develop aesthetic values through theatre arts; promote drama as a medium of communication, and cultivating a positive attitude towards theatre arts.

5.2.5 Discussion of Findings

The responses presented above portray different personal forces of implementing/enacting Arts and Culture at the meso (school) as well as micro (classroom) levels. Arts and Culture is viewed as a curriculum meant for competitions in various performing arts activities such as drama, music, and public speaking. The responses above relate to curriculum as a plan for teaching/learning (defined from the intended position) as viewed by Berkvens et. al. (2014). The intended curriculum as articulated by the curriculum designers in the Principal's Director Circular 3 of 2011 on the Arts and Culture inter-house competitions in the school is to make the schools organise and hold Arts and Culture competitions. The findings seem to suggest that the implementation/enactment of Arts and Culture is all about competitions and yet Circular 3 of 2011 propounds that competitions are meant to motivate and encourage learners to perceive Arts and Culture as an important component of the school system. The circular further indicates that the competitions are intended to open the learners' eyes to a host of creative and cultural industries and careers that they can choose from. Implementation/enactment of Arts and Culture, in the three selected secondary schools seems to be associated with erecting culture huts. This kind of vision held by participants in these schools seems to show that there is no congruence between the intended curriculum and the implemented curriculum yet congruence between the two is a very important dynamic in enacting the Arts and Culture programme.

The findings also seem to suggest that teachers' personal force for teaching Arts and Culture is founded on the existence of a culture hut in the school. Absence of culture huts appears to imply that there is no commitment in the implementation/enactment of Arts and Culture. This idea of wanting to provide evidence of implementation/enactment is commensurate with everyday knowledge which is practical and concrete (Hoadley & Jansen, 2014). In this context, everyday knowledge is evident through erecting culture huts. This kind of social force seems to lack logical contingency with the goal of implementing Arts and Culture as stated by the Principal Director's Circular no. 29 of 2010 (On exhibitions and festivals). Circular 29 of 2010 indicates that schools, with the help of the community, should erect art galleries but where it is not possible existing rooms at schools or parts of rooms can be used for this purpose to exhibit creative art works, cultural objects and any other object that enhances the showcasing of the community's culture, arts, and heritage. It would also appear that this idea of building a culture hut was misconstrued. The Nziramasanga Commission (1999, p. 371) suggests that, "Houses of culture be developed throughout the country for the benefit of educational institutions".

The responses from the participants seem to indicate that conducting activities such as public speaking, debates, leo clubs, interact clubs, quizzes, music, traditional dances, marimba drama, drafts, and darts constitutes Arts and Culture. The participants classify these activities as non-academic implying that they are not examinable. Findings from the participants seem to suggest that Arts and Culture are considered as extracurricular activities which are voluntarily done after school hours. Since Arts and Culture is classified as extracurricular activities /clubs, it may then imply that individuals are at liberty to choose the activities which they want to do at their school. The respondents at School Z indicated that they have since stopped enacting traditional dance, an aspect of Arts and Culture at their school since it violates the beliefs system upheld at that school. The findings from the three types of school seem to suggest a personal force of implementing Arts and Culture that puts individuals at a particular school at the centre of teaching/learning environment (Khoza, 2016). The results from the study thus seem to portray everyday knowledge which is based on opinion (Hoadley & Jansen, 2014). Taking into account the responses from the participants, it would seem that schools implement/enact those Arts and Culture activities which relate to norms, beliefs, and values of their community which promote societal force. Such a kind of a view is related to everyday knowledge which according to Hoadley and Jansen (2014) is personal and local.

From the foregoing, it would thus appear that schools construct their own meaning of Arts and Culture which makes them choose activities suitable for their environment. According to Schiro (2013) personal meanings brings up unique knowledge for each individual since it is constructed in a different context and experiences. The foregoing responses from the three types of schools seem to suggest a personal force of Arts and Culture which is controlled by everyday knowledge as advocated by Hoadley and Jansen (2014). The responses seem to be indicative of schools' personal force of the implementation of Arts and Culture which is not guided by school knowledge. Hoadley and Jansen (2014) suggest that school knowledge is guided by a natural curriculum. This implies that school knowledge is prescribed and written. The understanding of Arts and Culture which is portrayed by the 3 types of schools seems to indicate that they are not clear about the reason for implementing Arts and Culture. If the school heads have varied visions of what Arts and Culture is, this might mean that they are not aware of the prescribed curriculum.

5.3 THEME 2: ARTS AND CULTURE TOPICS/ACTIVITIES

It has been pointed out elsewhere in this thesis that for teachers to be effectively enacting a curriculum they should, among other things, be able to understand what to teach (content/topics), who to teach (the learner), and how to teach (methods). This section explores the content of Arts and Culture as a dynamic that has a bearing on how the Arts and Culture programme is implemented/enacted in secondary schools in the Shurugwi district of Zimbabwe. Responses from participants in School X are explored first.

5.3.1 Responses from School X (Urban)

In School X teachers provided very sketchy responses on the topics and activities that represent Arts and Culture. Some teachers identified playing instruments like drums, percussion, and marimba. Other teachers suggested physical education, woodwork, metal work, technical graphics, music, public speaking and drama, chess, darts, and quiz as part of the activities done in Arts and Culture. These responses indicate a list of activities which consisted Arts and Culture in this urban school.

During the focus group discussion, the teachers indicated that learners who do Technical Graphics are engaged in a lot of drawing and painting. They further indicated that Technical Graphics is a practical subject which is examinable and learners who are interested in the subject study it as one of their practical subjects. *“Fortunate enough at our school there is a qualified teacher for Technical Graphics”* observed one teacher. I was shown a sign post which was said to have been produced by learners during Technical Graphics. The sign post was said to be part of Arts and Culture activities done at School X. It was presented through the television as shown below.

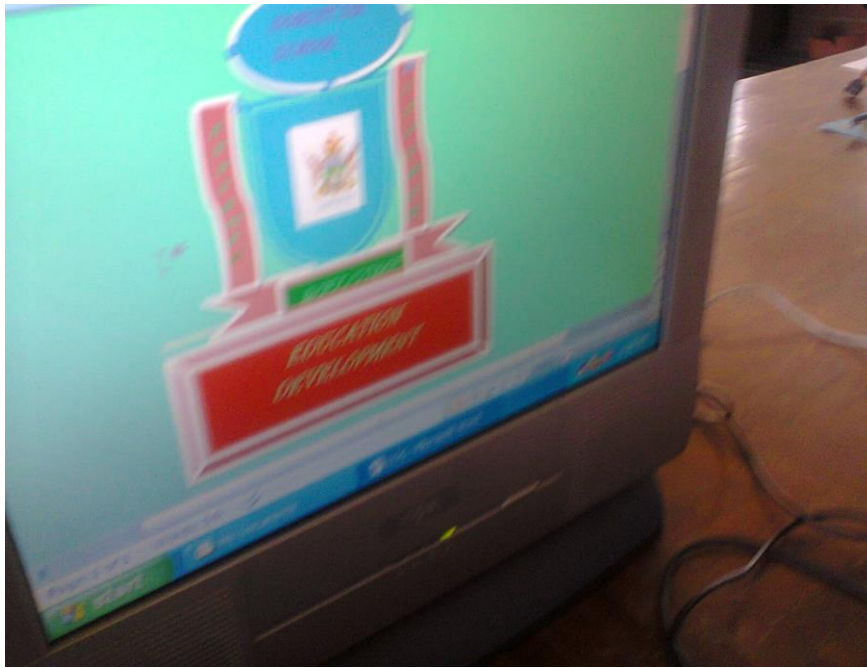


Figure 5.1 Sign post

When I asked the school head about the Arts and Culture activities done at School X he just indicated music, drama, public speaking, and quickly dismissed this question by inviting me to attend the Shurugwi Arts and Culture district exhibition competitions to be held at his school that very week. I quickly accepted the invitation and made arrangement to attend the exhibition day. During the day, I managed to capture a lot of artefacts that were displayed in the classroom but only a sample of these artefacts are discussed in this presentation. Below are some of the artefacts (which show Arts and Culture activities done) which I captured during the Shurugwi district Arts and Culture exhibition day at School X.



Figure 5.2 Carved cultural bowls



Figure 5.3 Crotchet hat



Figure 5.4 Paper model



Figure 5.5 Wood carved yoke



Figure 5.6 Arm chair



Figure 5.7 Arch bridge model

I would have loved to ask how most of the sampled displayed artefacts were produced but unfortunately it wasn't possible since some of the teachers who were supposed to be in-charge of their stalls were not available. I was only able to take pictures of these artefacts and later asked some teachers how the artefacts were produced. Some of the stands were being manned by learners whom I couldn't interview since they were not part of the sampled participants in this study.

5.3.2 Responses from School Y (Peri-Urban)

The head of department for Arts and Culture from School Y made the following remarks when asked to identify visual and performing arts done at their school: *"We do drama, music, marimba, public speaking, quiz, debate, and traditional dance. As for Arts there is a form four pupil who makes models of farming equipment like cultivators, and ox drawn ploughs. The pupil has exhibited his models at a local district Science exhibition competition and came first."*

The models, which were sent to Gweru Agriculture show for exhibition last year, are shown in figure 5.8 below.



Figure 5.8 Metal farming equipment

When asked how Arts and Culture activities done at School Y were selected, the head of department responded: *“We always make sure that we do activities which do not require us to pump out a lot of money. For example, we do carving by encouraging pupils to collect wood from the forest. We also target those activities which we are required to compete in.”*

When asked to produce some of the carvings done by school pupils, the head of department only produced a few wooden items and claimed that some pupils had taken their artefacts home. Figure 5.9 below shows some of the carved artefacts presented by the head of department Arts and Culture.



Figure 5.9 Wooden carvings

Asked to identify visual and performing arts activities which were taught at their school one Arts and Culture teacher from School Y suggested that visual arts were not taught in their school. For performing arts teachers indicated that they did drama, quiz, debates, poems, short plays, and music. The response provided however reflects some elements of Arts and Culture. The other teacher indicated that public speaking was done by elite schools. The teacher further noted that schools in peri-urban areas, like School Y, did not have pupils who were eloquent

enough to do public speaking. This teacher seems to be justifying why public speaking was not done at this school.

5.3.3 Responses from School Z (Rural)

When asked to indicate the visual and performing arts activities pupils did at their school the HoD from School Z observed that: *Visual arts activities do not exist at all in our school. However, we have some very creative pupils who design knobkerries and make traditional weapons. They get these ideas from what they would have learnt for example in History lessons about Stone Age.*”

The HoD managed to show me a spear which was in one of the classrooms. I asked for permission to photograph the spear shown in Figure 5.10 below.



Figure 5.10 Spear

The above long handled spear made of wood and iron was said to have been made by a form three pupil after learning about the Stone Age in History. The HoD presented this spear to me as a manifestation of her conceptualisation of Arts and Culture implementation. Asked to

respond on forms of performing arts, the HoD indicated that drama, poems, public speaking, music, and dance constituted such activities at School Z.

When asked to indicate the activities which they did at School Z, some teachers identified debate, impromptu speeches, public speech, music, traditional and modern dance, drama, poetry, and drum majorettes. Elaborating on types of dances, teachers indicated that they did various traditional dances such as mhande, mbira, hosanna, mbakumba. One of the youngest lady teachers in the focus group indicated that the dances were categorised into two groups namely the secular dances as well as the sacred dances. She explained that the secular dances were done for entertainment whereas sacred dances were done for worshipping. The teachers also pointed out that they did drama which they normally display during prize giving days, at school assembly, and on Arts and Culture days.

The foregoing seems to contradict what the deputy school head had pointed out in my earlier initial interview with him. Whereas he claimed that the school had ceased teaching traditional dance, teachers during focus group discussions, portrayed a completely different picture. According to these teachers, traditional dance continued to thrive at School Z and many pupils were interested in it. This clearly illustrates discord between a school administrator and the crucial individuals tasked with the implementation/enactment of the curriculum.

5.3.4 Discussion of Results

The findings on topics and activities covered in Arts and Culture appear to suggest that schools conduct performing and visual arts they know and can manage to do with their available resources. These findings seem to promote the personal force which deals with opinions. Basing on the findings, most schools seem to prefer drums, percussion instruments, and marimba. Some schools like School X classify physical education, woodwork, and metal work as activities done during Arts and Culture. Public speaking, chess, and darts seem to be unique and done at School X which is an urban school. Drama, marimba, and quiz seem to be common in all the three schools. The findings indicate that schools are not following a prescribed curriculum which provides them with content to cover. What is evident from this study is that schools enact activities which they are instructed to do so as to enable them to participate in

competitions which are done in their cluster schools or district. This view supports the societal/social force which advocates that learners' activities should meet the expectations of the society. While the foregoing is consistent with Bernstein's performance curriculum at times the schools opt to choose activities which they can afford (personal force). While the Principal Director's Circular 28 of 2010 lists the areas to be covered under performing and visual arts as well as in crafts (power coercive strategy), teachers seem to have the latitude to select what they can afford. This again seems to support Stenhouse's proposition that a curriculum should not be a prescription. This view is consistent with the normative re-educative strategy of implementing/enacting the curriculum. The foregoing is corroborated by results from a qualitative descriptive research conducted in Manila on implementing a Special Programme in the Arts. While lists of topics to be covered were provided (Leocario & Pawilen, 2015) the teachers interviewed noted that they deviate from the course guide by adding their own topics and activities in order to address the vague content of the course guide. In this study, such responses were evident in three secondary schools in Shurugwi. However, the choice of activities and/or topics done by teachers in Shurugwi secondary schools was consistent with expectations of Circular 28 of 2010 which prescribe that the school should decide which performing and visual arts programmes to have in its curriculum. A closer analysis of this provision of Circular 28 of 2010 seems to be logical in a situation where no specialist Arts and Culture teachers were trained before the programme was installed in secondary schools.

5.4 THEME 3: APPROACHES AND POSITION OF THE TEACHER IN IMPLEMENTING/ENACTING ARTS AND CULTURE

In order to understand the dynamics of implementing Arts and Culture in Shurugwi secondary schools it was pertinent to explore the various approaches teachers adopted in both enacting the curriculum as well as the manner in which Arts and Culture was assessed. In this respect responses from participants in School X are explored first.

5.4.1 Responses from School X (Urban)

One of the questions which this study sought to investigate was how Arts and Culture programmes are taught in School X. The school head was quick to make these remarks: *"Currently we are implementing Arts and Culture. We are not teaching it explicitly. The school is engaging in Arts and Culture aspect. For example, debates and drama are not being taught explicitly, they are simply practiced. We are only engaging in artistic things concerning drama*

without teaching pupils. We are only asked to practice for competition. In a way, we are teaching Arts and Culture indirectly. We focus on cultural aspects. To me it is part and parcel of the hidden curriculum.”

The school head is clearly admitting that Arts and Culture is not being formally taught in this school. This implies that Arts and Culture is not timetabled. Additionally, the school head is saying that there is no syllabus for Arts and Culture. Furthermore, formal teaching involves teachers drawing up schemes of work and lesson plans. Formal teaching requires that subject teachers be assessed by the Head of Department or school head. This appears not to be the case at this school. One may ask, *“How can such teaching lead pupils to be job creators as envisaged in the Ministry of Education policy statement?”* My own visits to this school confirmed that there was no formal teaching of Arts and Culture at School X as the programme was not timetabled, there was no syllabus, no scheme of work and no lesson plans.

When teachers from School X were asked how Arts and Culture programmes were taught in their school, some teachers noted that the programmes were taught within other subjects, a reference to subject integration. The HoD who opted to join this focus group interview had this to say: *“Few aspects of Arts and Culture are taught during Fashion and Fabrics, English Literature, Shona (an indigenous language), Technical Graphics, Woodwork, History, and Science lessons.”* The Fashion and Fabrics teacher, who also happened to be an Arts and Culture, teacher suggested that pupils were taught tie dye in Fashion and Fabrics. They were also taught to make prints on their fabrics as well as embroidery. The teacher was however quick to say that the activities that were included in Arts and Culture constitute a very small fraction of the syllabus. Notwithstanding this observation, it is evident in School X that Arts and Culture was taught through subject integration.

Another teacher suggested that during Shona lessons pupils read novels. They were then assisted to dramatise the stories they read. At times, they are asked to come up with different themes from stories they would have read from Shona or English novels. From these themes, they are asked to prepare for public speaking or debate. The teachers mostly assisted pupils after they had presented for the first time on their own. What is evident in this set up is that the

issue of drama as part of performing arts is catered for through language lessons (Nziramasanga 1999). Once more there is not much direct teaching of Arts and Culture in this illustration.

When asked how learners were taught to make such carvings as shown in figure 5.9 above, one teacher who teaches both Woodwork and Arts and Culture indicated that he demonstrates to learners how to produce these wooden bowls at school. Learners are then asked to go and make these bowls at home and bring them as finished products. It was indeed difficult to ascertain whether the wooden bowls displayed during Arts and Culture exhibition day were produced by learners. Once brought to school the wooden bowls were displayed as finished artefacts which depicted the types of utensils used by traditional African people.

The Fashion and Fabrics teacher, whom I asked to explain how learners were assisted to crotchet such hats (as reflected in Figure 5.3), indicated that they learn through imitation. Comments from the teacher suggested that some girls brought these crotchet skills from home where they copy their mothers and sisters. The teachers only gave learners the opportunity to practice these skills during clubs in preparation for Arts and Culture displays at district or national events. From the foregoing, it is clearly evident that some of these artefacts are not produced during Arts and Culture lessons - a pointer to the fact that the programme is not timetabled as required by Circular 28 of 2010.

In the last focus group session with teachers at School X I asked them to highlight what they saw as the future of Arts and Culture in their school. One teacher who seemed to enjoy the respect of all other teachers in the focus group had this to say: *“The type of a learner whom we are interested in producing is academic oriented and not practical. As long as Arts and Culture is not examined and taken seriously we cannot waste our time focussing on it. What we want at the end of the day is to see our pupils excelling in academic subjects which will enable them to progress to another level of higher and tertiary education so as to get a white collar job. Arts and Culture activities are not paying in Zimbabwe. Those who are involved in Arts and Culture in our country are struggling to make ends meet because their industry is not productive at all.”*

When asked about the way they feel about Arts and Culture programmes being taught at their school, one of the teachers indicated that the programmes were looked down upon. According to this teacher learners who were slow in academic subjects are channelled to do subjects like Music. Such sentiments portray music as a practical subject without theory being linked to it. There is a feeling that music has to do with singing and dancing and yet it is a subject that should be dealt with like any other practical subject which has theory attached to it. One teacher suggested that refresher courses should be conducted on Arts and Culture programmes in order to further equip teachers with the necessary skills and knowledge of implementing Arts and Culture activities.

When asked how students were taught to play the marimba percussion instruments one volunteer teacher was quick to say: *"I am responsible for teaching the pupils how to play marimba. I demonstrate to a few pupils at a time not more than ten. The pupils take turns to imitate and practice until they master the skill. The group which has mastered teaches others."*

Responding to a question on how the school intended to improve the implementation of Arts and Culture teachers at School X pointed out that they attended a cultural community festival at a primary school. The District Education Officer Arts and Culture who facilitates the festival advised secondary school teachers to learn how Arts and Culture is supposed to be implemented by closely monitoring the activities which were done and structures put in place at that particular school. Commenting on their visit to the primary school one of the teachers was quick to make these remarks: *"We were surprised to see a culture village with a beautifully erected culture gallery which contained artefacts designed by pupils but some of them were donated by parents. Near the culture gallery were some structures such as court place and kraal which resembled structures that were traditionally used by Africans."*

The Arts and Culture teachers at School X indicated that the community assisted in the building of the art gallery and the structures around. This reminded me of the Principal Director's Circular 29 of 2010 on exhibitions and festivals which stated that a community based art gallery, as the name suggests, will be based at a central and accessible location for the community. A school would provide the best location.

Commenting on the learning points secondary school teachers were able to derive from their visits to primary schools one teacher said: *“More often than not we just go there to see what they do and not to copy. Arts and Culture is fully implemented in primary schools. Isu hatina basa nazvo zvekuita (we do not care much about doing) Arts and Culture kumasekondari (at secondary school level) meaning to say at secondary school we don’t care about implementing Arts and Culture.”*

5.4.2 Responses from School Y (Peri-Urban)

When asked how Arts and Culture programmes were taught at his school the school head from School Y responded thus: *“Teachers who have interest in drama, music, debate, and quiz coach pupils after school hours because Arts and Culture is not part of their normal teaching load. Competition is another way of doing Arts and Culture at our school. We compete as secondary schools in music, quiz, and drama. If Arts and Culture is to be taught effectively, the Ministry of Education should expose teachers to such kind of education in cultural activities as drama, and music. Teachers should be educated to teach these activities.”*

The school head’s response highlights issues which shed light on the implementation of Arts and Culture at this peri-urban school. Firstly, activities are coached after school hours. Secondly, Arts and Culture is not part of these teachers’ normal teaching load. Thirdly, competition is a way of doing Arts and Culture. These three observations by the school head portray Arts and Culture activities as peripheral activities. They are therefore not allocated time on the timetable and yet Circular 28 of 2010 specifies that they should be timetabled. The school head’s comments suggest that these activities are optional. Additionally, the school head also points out that Arts and Culture was taught through competitions. Fullan (2015) points out that one of the roles of school heads is to be instructional leaders. Comments from this particular school head does not reflect such a leadership role.

When asked how Arts and Culture programmes were taught, the head of department noted that teachers who were interested in activities took turns to groom the learners. He gave a particular example of learners who were assisted in public speaking by Language teachers. The head of department also indicated that those who were involved in Arts and Culture activities

sometimes presented the activities to the whole school, especially during assembly. He also noted that teachers wrote drama for students to act and normally they chose a theme which did not demand a lot of material. According to the head of department: *“Last year’s theme was “ubuntu”. We did not incur expenditure in terms of buying material. Basically, teachers write the scripts for the pupils and they identify characters. Our pupils cannot write scripts for themselves. To make the situation worse the competitions are announced at a short notice and hence it becomes very difficult for pupils to come up with meaningful scripts within the shortest possible time. As for traditional dance, we ask parents to provide us with drums and also to come and coach our pupils how to play the drums and to practice various types of dances such as Mhande, Jikinya, and Muchongoyi. These parents volunteer to assist our pupils. Our pupils also do pottery work. They are assisted to do their clay work by their grandmothers at home.”*

When asked how Arts and Culture programmes were actually taught in this particular school, the head of department indicated that the school at times engaged a resource person from the community to coach traditional dance. The head of department went further to observe that other pupils were assisted to make “mhasa” (mats from reeds) and “rusero” (winnowing basket) by their grandmothers at home.

From the head of department’s comments on how Arts and Culture was actually taught at this particular secondary school it is evident that there is very little, if any, input from Arts and Culture teachers. All the identified artefacts were produced with the assistance of either a resource person or with the assistance of parents and grandparents. It would thus appear that other than preparing learners for competitions all other Arts and Culture related activities are either coached or taught by resource persons.

5.4.3 Responses from School Z (Rural)

When asked how Arts and Culture programmes were taught in the school, the deputy head from School Z who was interviewed in place of the school head had this to say: *“Teachers who teach English, Shona, and Music are responsible for the implementation of Arts and Culture programmes. In our case, we have six teachers who teach English, four who teach Shona (Indigenous language) and two who are supposed to teach Music. These teachers teach other*

subjects instead. Currently the school curriculum does not offer music hence a volunteer teacher teaches it during club time. The English and Shona teachers teach public speaking, debate, and quiz during their lessons. In a way, they integrate the activities. Teachers who are interested in Leo and Interact clubs draw up constitutions for their clubs which they send to the Ministry of Education for approval. Some teachers who have passion in darts and draft coach their pupils during club time. These clubs involve all the pupils from form one to six. The school grouped pupils into four groups for maximum implementation of Arts and Culture programmes. These groups are prepared by teachers to participate in different performing arts activities such as public speaking, debate, quiz and drama. The groups then compete during inter house competitions. Winners from the inter house competitions then make up a team for the school. The team then represents the school during school cluster competitions.”

The Principal Director’s Circular 29 of 2010 on Exhibitions and Festivals in section 3.0 states that to ensure that these festivals are held, at school level learners could hold inter-house presentations where sponsorship can be sourced from local corporate structures. This enables the school to pick out the best group, ensemble or presentation that will compete at a community festival. Elaborating on the foregoing, the deputy school head had the following to say: *“At times we hire skilled manpower to coach music and darts. The school sometimes sponsors Arts and Culture teachers to attend workshops done at the district level. The workshops normally involve public speaking, debate, and drama.”*

When asked how teachers teach Arts and Culture programmes, the HoD from School Z pointed out that: *“Teachers instruct pupils to write their own poems which they bring to them for correction. However, there are times when I instruct teachers to find time to write the poems for the pupils especially when the competition days come at short notice. The same is true for drama. Pupils are tasked to come up with their drama following a given theme but at times the teachers assist pupils to structure the drama.”*

The HoD however indicated that teachers tended to do activities such as poems and public speaking which did not require a lot of their time in respect of preparation and presentation. The HoD suggested that drama was time consuming to prepare and present. She indicated that

pupils at their school preferred to present poems and public speeches during school assembly and prize giving days.

This is in accordance with the cultural policy of Zimbabwe which is one of the documents I analysed. The policy encourages schools to use such days as sports days, open days, and prize giving days to showcase pupils' cultural efforts (Chigwedere, 2007).

When asked how Arts and Culture programmes were taught in their school, two teachers from School Z indicated that Arts and Culture was viewed in the same manner as clubs. According to one of the teachers: *"We decide on what we are interested to teach. Normally we select activities which we can handle in terms of sourcing for resource persons and materials. We do traditional dance with the help of elderly people who donate their drums and volunteer to train pupils. Additionally, pupils are tasked to write their own poems on a given topic. They then present their poems before us so that we perfect them. Similarly, pupils who are interested in drama are identified and given a theme to craft their drama. They then display their drama for our input."*

One teacher who indicated that she teaches English Literature observed that: *"Pupils are given the opportunity to discuss characters that they want to be included in a given theme. The pupils are first given the priority to choose the characters which they want to act. We then chip in to check that all the characters have been chosen and to assist pupils to search for the information which suits the role they are playing. Pupils practice on their own and then we provide an opportunity for them to display their drama before us. That is the time when we give our input."*

Responding to a question on how they prepared learners for debates and quiz competitions one teacher in the focus group indicated that after receiving quiz questions from EMA they organise students in groups to answer them. Students then compete in the quiz during inter-house competitions and the best performers are chosen to represent the school. With respect to debates, students were given topics to deliberate on. Students were also asked to either support or oppose the topic. According to this teacher, learners are usually given time to prepare for

the debate. When asked how much time was given to learners for preparation of the debate, one teacher suggested that they were given one week. After one week, learners present before the Arts and Culture teachers on Tuesday or Thursday afternoon. The teachers would then assist learners with ideas meant to improve their presentations.

Responding to a question on how Arts and Culture programmes were taught at their school this is what came out from different teachers: *“As for public speaking pupils are given a topic to prepare on their own and then present to teachers involved in public speaking. For drama, pupils are assigned roles and then instructed to meet as a group and prepare drama basing on the theme given.”*

Another teacher indicated that at times they do not assign roles to learners. Instead they just give them the theme and ask them to organise themselves to come up with a drama. The students now know that the activities are done for competitions hence they are motivated to practice so as to scoop prizes during the competitions.

Adding to the above one volunteer music teacher said: *“When I receive a music set piece from the district officer, I write notes on the chalk board. I then call pupils who are interested in music to attend the training sessions between two and four o’clock every Tuesday and Thursday afternoon. My method of teaching a music piece is to sing the music notes first while pupils are listening. I then ask pupils to imitate singing the notes. After which pupils practice singing the notes on their own. I then introduce them to singing words of the song.”*

With respect to traditional dance the teachers indicated that they engage two local elders to train students whose passion was in this type of dance. The elders dance certain types of dances common in their area whilst students are watching. The learners then imitate the dance.

One teacher from School Z indicated that they sometimes create an opportunity for learners to display their activities by transporting them to different places to perform their activities. The

teacher said: *“At times we make them perform in their own community where their parents cheer them up for participating in certain activities and at times they perform at weddings.”*

Another teacher added: *“At times pupils perform most of these Arts and Culture activities during school assembly times, prize giving days and field days. By so doing they feel motivated to be performing in front of their fellow pupils as well as parents. Additionally, pupils feel excited to engage in entertainment activities because they are not so demanding on their part.”*

Other teachers from School Z however were quick to point out that they no longer had any serious obligations to do Arts and Culture since it was removed from the Ministry of Primary and Secondary Education to the Ministry of Sport, Arts and Culture. One teacher indicated that since the separation of ministries their school was no longer implementing Arts and Culture seriously. Some teachers even indicated that their school has since neglected their Arts and Culture hut because it was no longer their mandate to implement it.

Confirming the above sentiments another teacher remarked: *“If you want to see how Arts and Culture should be implemented visit one urban primary school in the nearby city. If we do Arts and Culture like what is done in some of these primary schools, then we will be doing an excellent job.”*

The Arts and Culture teachers at School Z also indicated that at one time they engaged a resource person to teach some of the cultural aspects whose procedures they were not familiar with. One teacher in School Z indicated that in the case of modern dance, there was a student who normally does Zimbabwe dance hall (a type of dance) on his own. According to this teacher the student at times performs at community gatherings. The teacher indicated that the student was almost ready to do a recording of his dance through the assistance of another artist from one of the neighbouring cities. What is evident is that the student in question takes his own initiative in performing the dance. One can perhaps surmise that teachers have very little, if any, role in coaching this particular student. Summing up how Arts and Culture was taught at School Z, one teacher observed that it was handled as a co-curricular programme hence there

was no systematic way of teaching it. The programmes according to this teacher, were sometimes done as fundraising activities.

During focus group discussions teachers were asked to provide their overall views on how Arts and Culture should be taught and here is what one teacher said: *“Arts and Culture should be taught as an examinable subject. I admire what is being done in some schools in Bulawayo metropolitan province. Theatre is being taught following a syllabus designed by the previous Ministry of Education, Sport and Culture. The syllabus is called Pre-Vocational Course Syllabus for theatre arts. This is what should be done in all provinces if Arts and Culture programmes are to be taught effectively. I however appreciate the plans which are being rumoured that Arts and Culture activities should be taught as specific subjects.”*

I then made an effort to visit one of the secondary schools in Bulawayo Metropolitan province which has started implementing theatre arts (at a pilot school) following a Pre-Vocational course syllabus which was designed by the then Ministry of Education, Sport and Culture. I asked for permission from the school head to have a look at their theatre arts syllabus. When I went through the syllabus I established that it is an examinable subject which consists of both theory and practical tests (Paper 1 and 11).

5.4.4 Discussion of Results

The results from the findings seem to indicate various approaches of implementing/enacting Arts and Culture adopted by the 3 types of schools. School X indicated that Arts and Culture is just practiced and not formally taught. This implies that teachers use their personal views to choose what to teach hence promoting personal dynamic. Similarly, in School Y the findings indicate that teachers who teach drama choose a theme which does not demand a lot in terms of materials. Findings from School Z also indicate that teachers teach what they are interested in teaching. The responses from School Z further indicates that at most teachers select activities for which they can get resource persons and materials to use for implementation/enactment. According to Hall and Hord (1978) the variations in what approaches are selected by individual schools is indicative of the fact that teachers at these secondary schools were operating at different Levels of Use hence informed by the pragmatic approach and personal dynamic.

The findings seem to point to the fact that the 3 school types use the artistic approach whereby designing of the curriculum is subjective in nature. When using the artistic approach, teachers are flexible enough in their designing and implementation/enactment of curriculum since they play the major role (Eisner, 2002). These findings thus seem to indicate that there is no standard procedure followed when teaching Arts and Culture, possibly, because these schools do not have the syllabus to guide them. It would also appear that Arts and Culture teachers have no clear objectives which they follow when implementing/enacting Arts and Culture since they are choosing what they want to do – an important personal dynamic in Arts and Culture enactment. According to Hirst (2010) curriculum instruction is not just about learning what is worthwhile but about whether or not what we wish to have be learned is in fact being learned. Perhaps these teachers are guided by Stenhouse (1975) who suggests that a curriculum plan should be a recommendation, not a prescription. He argues that good curriculum design is not a package of materials of a prescribed syllabus to be covered but should include content and processes of working with knowledge (Hoadley & Jansen, 2014).

The findings from School X indicate that teachers do not plan for Arts and Culture activities. The implication is that Arts and Culture is being taught without the assistance of lesson plans, as indicated by one school head (from School X) that Arts and Culture is taught as a hidden curriculum. To this end, Eisner (2002) argues that learning is not only the results of standards, planned curriculum experiences and the ability of a teacher to teach. The idea being posited by Eisner is that when the arts are not included in a school's curriculum, or when they are haphazardly taught, students are still learning. According to Eisner (2002), there are many variables which shape learning. In his view, learning is shaped by the climate of a school which includes its norms, values, the attitudes of teachers and students, and the hidden expectations of both the classroom and the entire school.

Basing on the above findings which seem to imply that teachers choose Arts and Culture activities to teach, it should be however noted that, "A curriculum is only as good as the quality of its teachers... positively, a curriculum is enriched by the creativity and imagination of the best teachers, negatively a curriculum is vitiated by the limitations of poor teachers and poor training" (Bishop, 1985, p. 90). This contention indicates that the way Arts and Culture is implemented depends entirely on the teacher's personal dynamic. The findings from Mbeshu's

(2010) qualitative study on “An evaluation into the implementation of the Arts and Culture learning area in Bizana schools of the Eastern Cape Province” indicated that teachers preferred to teach learning areas they are qualified for rather than teaching the combined four learning areas (namely music, drama, dance and visual arts) which they do not know. Findings from Mbeshu’s (2010) study indicated that teachers concentrate on the art forms they know when teaching Arts and Culture. The findings from School Y suggest that anyone with interest in a particular skill in an Arts and Culture area assisted learners as was the case with the school head who assisted learners to weld metal farm equipment. This in a way promotes social dynamic which recognises the importance of everyday knowledge which can be shared to meet societal needs.

The fact that teachers are responsible for selecting the types of activities undertaken casts them in an instructional role/position. It would appear that the teachers held the instructional role even if they were not adequately qualified to teach Arts and Culture. Teachers in this situation use the vertical curriculum (Bernstein, 1999) which foresees the teacher controlling teaching. The fact that findings indicate that teachers chose themes for learners and taught what they were interested in may imply that learners were at some point considered as passive recipients (Freire, 1985).

One of the key results from School X reveals that integration of Arts and Culture is very prominent. Some aspects of Arts and Culture are taught during Woodwork, Shona, Fashion and Fabrics, Technical Graphics and English. In School Y language teachers (English and Shona) assisted learners in public speaking. The findings from School Z also seem related to some form of integration by indicating that English and Shona teachers use their subject knowledge and skills to teach aspects of Arts and Culture such as public speaking, debate, and quiz during club time. The schools appear to also be adopting the artistic approach which favours the horizontal approach which calls for integrated curriculum hence promoting the social dynamic. These findings seem to suggest that teachers and learners use knowledge and skills gained from a formally taught subject to teach and learn Arts and Culture respectively (thereby supporting professional/subject dynamic in enacting Arts and Culture). This concurs with Consenza (2005) view that the expected outcome of an integrated approach is that the learners learn to infer or generalise from information learned in one subject area in order to

understand the other subject area. The results also portray teachers who choose only a few aspects of Arts and Culture which appear in their area of specialisation and neglect other aspects. Russel and Zembylas (2007, p. 296) suggest that the integration approach requires professionally qualified teachers as “teachers feel uncomfortable when asked to teach in an integrated manner, unless they have had opportunities to develop deeper knowledge in the subjects they are trying to integrate”.

The integration of Arts and Culture into subjects such as Woodwork, Shona, Fashion and Fabrics, Technical Graphics, and English shows use of a competence/integrated/horizontal curriculum which is driven by learner-centred approach (Bernstein, 1999). In an integrated curriculum, teaching and learning are less likely to be teacher-driven and more likely to allow some space for learners to decide what they learn, in what order, and what level of depth (Bernstein, 1999). The results therefore seem to imply that teachers, at times, hold the facilitator’s position as they integrate Arts and Culture in their subject area of specialisation.

The findings from the study also indicate the use of a pragmatic approach to implement/enact Arts and Culture. This approach, which focuses on the practical usability of curricular products (Van den Akker et al, 2009) is revealed by the data from my observations. All the three school types seem to enforce practical learning. The structures for Arts and Culture which are erected in schools makes it possible for both the teachers and learners to interact and manipulate the learning environment. Similarly, Figure 5.19 (Dare/courtyard), Figure 5.20 (Products made through parental assistance), and Figure 5.12 (Marimba instrument) are an indication of a teaching and learning environment which promoted creativity and manipulation. These results point to competence/integrated curriculum which is learner-centred whereby teaching that draws from the learner’s experiences and everyday knowledge is promoted (Hoadley & Jansen, 2014). It would seem that the approach used to teach Arts and Culture concurs with the findings of Singh (2007) which suggest that those influenced by progressivism were concerned with using art to provide children with opportunities for creative self-expression meaning that the teacher’s task was to unlock the creativity of the child, not to “teach art”. The society/social dynamics which considers the society as key to teaching/learning environment is seen to be influential in this study. The findings from this study indicate that the practical and concrete teaching which focus on training learners to function as future mature contributing societal

members (Schiro, 2013) is fairly accommodated. The teacher is seen to be playing the facilitator's position by giving learners the opportunity to be actively involved in learning to enhance their creativity.

The findings from the study also suggest that parents are invited to coach learners to play drums, to produce clay pots, fibre hats and mats (School Y). At times parents are used as resource persons to demonstrate and coach learners' traditional dance as indicated in School Z. The findings relate to what Chifunyise (2015) suggested in his paper. He noted that traditional dance activity is taught mostly by hired traditional dance experts to prepare a selection of dances for the Jikinya dance competitions. These results seem to advocate for society/social force which advances that learners should be taught everyday life knowledge which provides them with skills and procedures required of them at workplaces and at home in order to live productive lives (Schiro, 2013) and to continue supporting the functioning of society.

Basing on the findings above, it appears that summative assessment is promoted to some extent during the implementation/enactment of Arts and Culture. The teachers to some point listen to learners competing in quiz, debates, and public speaking during inter-house competitions in order to choose the best learners to qualify for provincial competitions (As suggested by teachers at School Y during focus group discussions). The results from the observations which I made at School X during the Shurugwi district exhibition of artefacts also indicate the use of summative assessment to some extent. The artefacts which were displayed from various schools were assessed by officials chosen from the district. The best artefacts were chosen to represent the district at provincial level. I happened to attend the cluster competition sponsored by EMA which was held at School Y. I sought for permission from the school head to interact with the team running the competition which included four Arts and Culture heads of department as well as six Arts and Culture teachers. Four secondary schools were competing in public speaking on the topic:

Wetlands are sensitive and fragile ecosystems on which human interference should be banned completely. Discuss.

The instrument which was used for assessing learners' performance levels was as follows:

Content 60%; Fluency 10%; Confidence 10%; Voice projection 5%; Coherence 10%;
and Stage fright 5%.

The results indicate that teachers decided the areas which they wanted to measure before conducting the assessment process. This concurs with Mumford and Hendricks (1996) who suggested that it is important to determine first what types of outcomes should be measured.

When all the competitors had presented, the adjudicators convened to aggregate the marks in preparation for announcing the winners, namely, the first three positions. These findings relate to Hoadley and Jansen's (2014, p. 200) idea of the teacher listening to the reading in order to decide whether or not the learner can be promoted to the next grade at a higher level which is called summative assessment.

It would appear that the schools at some time conduct inter house competitions, cluster school, district and provincial competitions whereby Arts and Culture artefacts/performing arts are exhibited. These competitions happen at scheduled times hence the kind of assessment which occurs is likened to continuous assessment. According to Hoadley and Jansen (2014, p. 200) continuous assessment means assessment that takes place at intervals throughout a unit or a period of learning. Circular 28 of 2010 advocates for the adoption of continuous assessment in Arts and Culture. According to Circular 3 of 2011, schools should organise one Arts and Culture day when various performance and exhibitions are held. The circular states that each school have on its calendar, days when Arts and Culture Inter-house competitions in specific disciplines should be held. Adjudicators for the performing and visual presentations comprising teaching staff and members from the community will assess the presentations. The circular indicates that the reward should be a point system that is aggregated for each house.

The results from the study also point to a teacher who acts as a facilitator and not a transmitter of knowledge. The respondents from the three types of school indicated that learners were

given the opportunity to work on their own and then present work to the teachers for moderation. The findings from the study also indicate that learners are at times given a theme to work on so as to come up with their own plays (School Z). Learners also practice debates and quiz in their respective groups which they eventually display during competitions. The results indicate that learners are given the opportunity to interact on their own so as to come up with agreed work and skills which they display. This kind of implementation/enactment done relates to artistic and pragmatic approaches respectively. The artistic approach indicates that the teacher is expected to know the characteristics of their learners so as to prepare content, learning activities, time, and assessment tools which suit them (Eisner, 1979).

From the findings, it is noted that at times the teachers instruct learners to write their own poems and to come up with their own drama based on given themes. After producing their poems and drama, learners present them to the teachers who give their input to perfect the skills. This displays the teachers' role as an assessor. The teachers in this study seem to show the responsibility of assessing the course and curriculum delivered as stipulated by Harden and Crosby (2000). The findings reveal that at times learners present their activities in front of the whole school during assembly so as to allow teachers to comment so that presenters can perfect their role-play. Teachers, as assessors, assist to improve learner's capacity to learn which is typical of formative and continuous evaluation as supported by Stenhouse (1975).

It is evident from the findings that the learners doing Arts and Culture undergo output-based or performance-based assessment. Assessment of Arts and Culture is subjective in nature since it is mostly inclined towards assessing skills, attitudes, and aspirations than measuring knowledge. Since learners are given the opportunity to present their work before teachers for input, this shows use of formative assessment which provides the opportunity for teachers to give feedback and information whilst the instructional process is going on. The results indicate that teachers listen to the learners presenting their poems and see them do their drama so as to identify the ways to help them improve their presentations. The findings which indicate that learners are given time to work on their own and then teachers assess their learning to find out if the intended learning is occurring show formative assessment. Khoza (2013b) indicates that

formative assessment is part of learning because it enables learners to be assessed for gathering relevant information during the teaching and learning process.

Findings from the study also indicated that demonstration of skills by the teacher is done. A teacher from School X indicated that he demonstrates to learners how to play marimba and the learners take turns to imitate the skill. When learners are given the opportunity to imitate, the teachers are able to assess what learners do or understand in relation to what they are intended to know. Similarly, the music teacher at School Z demonstrate note singing and the learners imitate. This, in a way, shows that the teachers facilitate learning by exposing skills and then give learners more time to practice on their own. The teacher in this facilitating capacity gives learners more opportunity to manipulate and explore the learning environment as advocated for by Dewey (1933). In situations where teachers facilitate learning, a lot of experiments are done in such a manner that classrooms end up resembling laboratories as indicated by Stenhouse (1975).

5.5 THEME 4: PERIOD FOR ENACTING ARTS AND CULTURE

Whenever curriculum programmes are introduced in schools it is pertinent that time be set aside for their implementation. This section explores the participants' views with respect to time stipulated for enacting Arts and Culture. Responses from School X are explored first.

5.5.1 Responses from School X (Urban)

Responding to the question on how many hours were allocated for Arts and Culture, the head from School X indicated that currently there was no specific time allocated for Arts and Culture activities. The school head noted that time was set aside for Arts and Culture activities as per demand. Normal time is given towards competition. While Circular 28 of 2010 indicates that Arts and Culture should be timetabled, there is no indication as to how many hours should be set aside for it. The circular only emphasises that Arts and Culture should be taught throughout the year. It is therefore difficult to decipher on what basis the school head says time should be allocated per demand. It is also difficult to establish what the school head means by 'normal time.'

Responding to a question on how much time was allocated for Arts and Culture at their school, teachers from School X provided different responses. Most of the teachers did not state the number of hours set aside for Arts and Culture but indicated that Arts and Culture programmes were done on Tuesdays and Thursdays in the afternoon. Some teachers suggested that it was allocated between 90 minutes and 180 minutes per week but could not provide the source of their response. There was however one teacher who boldly indicated that there was no proper fixed time for Arts and Culture programmes since they were not timetabled. Other teachers noted that at their school there were no specific time slots assigned for Arts and Culture. According to them, time was only created when some Arts and Culture activities were supposed to be urgently prepared for such as social/national gatherings or competitions sponsored by the Environmental Management Agent (EMA) or Ministry of Youth, Gender, and Indigenisation. A response, which clearly spelt out that no time was set aside for formal teaching, was made by one female teacher who had this to say: *“At times I sacrifice to do music after school hours (When all other teachers and pupils who are not involved have been dismissed and gone home) because of failing to be given time during normal teaching hours.”*

Emphasising inadequacy of time set aside for Arts and Culture another teacher seemed to suggest that the Nziramasanga Commission (1999) which led to the introduction of technical vocational subjects (namely Woodwork, Technical Graphics, and Metal Work) in addition to the current academic subjects has overloaded the school timetable. This made it difficult for them to fit in Arts and Culture programmes in their timetable. According to this teacher, *“pupils are called out of their normal lessons when need arises for them to do Arts and Culture activities in preparation for a special function or a competition.”*

A teacher from School X pointed out that teachers who were involved in Arts and Culture have heavy teaching loads of other examinable subjects. Consequently, teachers concentrated mostly on the examinable subjects than they did on activities such as music, drama, public speaking, and quiz. As one teacher reported, *“Our timetable is overloaded to such an extent that we cannot easily accommodate Arts and Culture. We are being overworked without any remuneration.”* Responding to the above, one teacher retorted: *“Why don’t you complain of work overload when tasked to do athletics, soccer, netball and volleyball? Why should you only complain about time for Arts and Culture programmes?”*

The teacher noted that there was adequate time allocated for sporting activities such as athletics, soccer, netball, and volleyball but when it came to Arts and Culture activities such as music, drama, traditional dance, and theatre arts almost everyone complained that there was no time to fit in the activities. Implied in the foregoing is that teachers should take the initiative to ensure that Arts and Culture was not only taught but also institutionalised in secondary schools. The cultural policy of Zimbabwe indicates that the curriculum should be designed in a manner that enables the arts to occupy a significant part in order to ensure the holistic development of the child. The policy suggests a strategy that Arts and Culture studies should be timetabled in schools and colleges to stimulate the student's creative genius (Chigwedere, 2007). The other teacher in the focus group suggested that the National Association of School Heads (NASH) should be educated on the importance of Arts and Culture so that they see the need for taking the programme seriously in their schools.

A teacher from School X indicated that whenever they train pupils in music, drama, and public speaking in preparation for competitions their effort was not appreciated. According to this teacher, schools were sometimes invited to perform at political gatherings such as independence, heroes, and defence force days. Pupils at times sing the national anthem, play marimba, do poems, and perform drama and their efforts were not appreciated as evidenced by the lack of rewards. When Arts and Culture teachers accompany pupils to perform Arts and Culture activities such as debate, public speaking, and quiz which are normally organised by the Ministry of Youth, their presence was not recognised. The organisers took over control of pupils and the activities which they will be doing at the expense of teachers who were involved in training them.

5.5.2 Responses from School Y (Peri-Urban)

Responding to a follow up question on the number of hours allocated for Arts and Culture activities per week, the head of department indicated that they did Arts and Culture activities every Tuesday and Thursday afternoon during the third term. According to him, four hours were allocated per week. The head of department was however quick to say that throughout the other part of the year, they got involved in Arts and Culture activities when asked to prepare for competitions or to entertain people at political or social gatherings. This head of department specified the number of hours set aside for Arts and Culture at this particular school. Arts and

Culture was introduced at this school through Circular 28 of 2010 but according to this head of department it has been in existence since 2007. Such a response seems to reflect an incomplete understanding of the concept of Arts and Culture.

Responding to a question on how Arts and Culture programmes were supposed to be taught, the head of department from School Y indicated that they should be accommodated in the normal timetable. He was however quick to say: *“There is a policy which prescribes that first term is for athletics, second term for ball games and then Arts and Culture programmes are done in the third term. The time table is very much congested and we are finding it very difficult to fit in Arts and Culture at the expense of examinable subjects.”*

Commenting on the time allocated for Arts and Culture, the teachers in the focus group from School Y pointed out that they spend four hours per week on Arts and Culture programmes. One teacher was quick to say, *“the programmes take a lot of our teaching time. We would rather concentrate on activities where we spend few minutes training pupils (say about 30 minutes).”* Of interest, and contradicting the above comments, was an observation made by most of the teachers that secondary schools were not forced to participate in Arts and Culture programmes. According to them implementation was on voluntary basis. When asked if the school did not receive a directive to implement Arts and Culture in the form of Circular 28 of 2010, 29 of 2010 and 3 of 2011, the teachers indicated that they only got a verbal communication from the head of the school. Once more teachers at this school did not have access to the Ministry of Education circulars which stipulated how Arts and Culture was to be implemented.

Emphasising that Arts and Culture activities were largely done in preparation for competitions, one teacher from School Y showed me a picture of a banner used at a district Arts and Culture competition:

Figure 5.11 shows a banner which was displayed during a district competition sponsored by EMA.

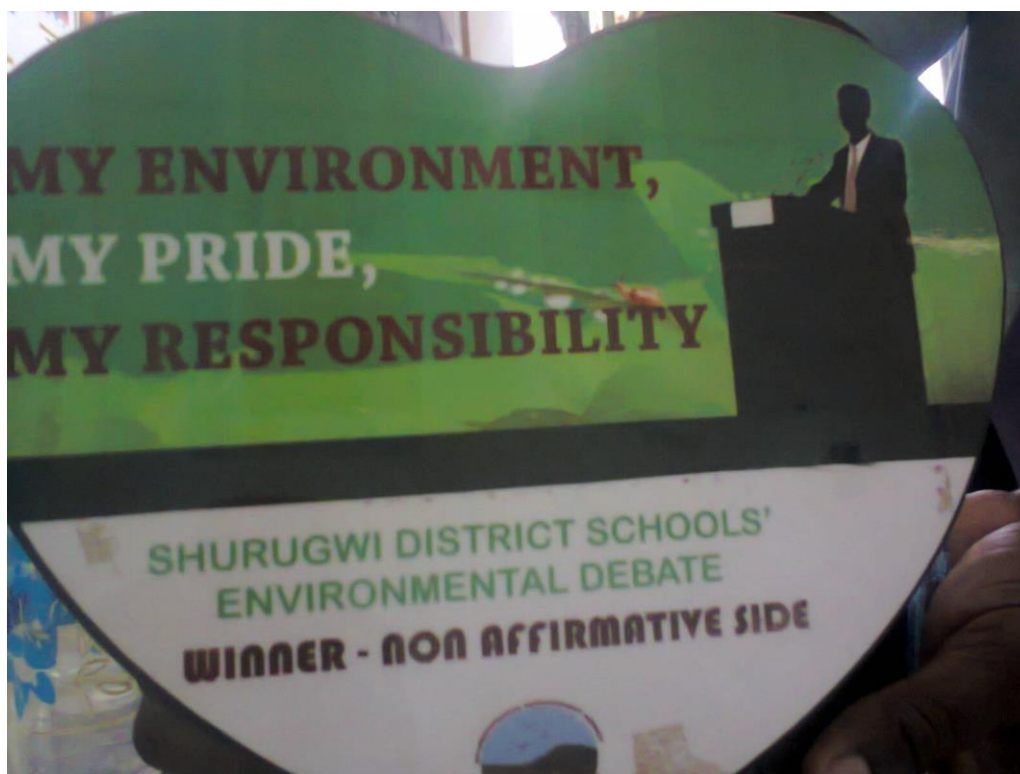


Figure 5.11 Banner with debate topic

The banner was shown to me by one teacher who tried to emphasise the point that some of these Arts and Culture activities were mostly done for competitions. The topic **My environment, my pride, my responsibility** was used for debate competitions in 2014.

5.5.3 Responses from School Z (Rural)

The deputy head from School Z indicated that every Monday and Thursday afternoon from two o'clock to half past four in the afternoon the school has clubs.

The Head of Arts and Culture Department from School Z who indicated to have been in-charge of Arts and Culture department for three years pointed out that; *“four hours are allocated for Arts and Culture per week. The activities are done as from two o'clock to four o'clock every Tuesday and Thursday afternoon.”*

All the teachers in the focus group interview from School Z concurred that Arts and Culture activities were done on Tuesdays and Thursdays afternoon from two to four.

Some teachers noted that pupils were encouraged to do Arts and Culture activities during third term because ball games and athletics, which they prefer, will not be on offer. Arts and Culture activities are therefore the only source of entertainment during third term.

Contrary to the foregoing emphasis on mere entertainment, the Principal Director's Circular 29 of 2010 on exhibitions and festivals in its preamble 1.0 states:

It is time that we cease to perceive the arts and culture sector as a source of mere entertainment without affording it more value beyond just entertainment. It is imperative that we see this sector as an emerging industry whose productivity depends on the level of promotion at the community level.

5.5.4 Discussion of Results

The findings from the school heads, HoDs and teachers seem to suggest that Arts and Culture is not given adequate time in secondary schools. Most respondents indicated that Arts and Culture was done twice a week (mostly on Tuesdays and Thursdays) in the afternoon between 2pm and 4pm. Eisner (1994, p. 96) supports the foregoing when he observed that:

Learning is significant when it is limited to a one-time affair. The teacher who gives students clay one week, water-colours the next, wire sculpture the third week, and linoleum printmaking the next, all in the name of providing a rich art curriculum, does those students no favour. What are needed are sequential opportunities to work on problems with one material, time to get a feel for that material, and time to learn how to cope with problems engendered by the material, and time to learn how to cope with problems engendered by the material so that mastery is secured.

Based on the findings it would seem that Arts and Culture is not given fixed time since it is not timetabled (This was indicated by some of the participants from School X). The participants indicated that time for Arts and Culture is mostly created when schools are supposed to urgently prepare for competitions. Oreck (2004), in his mixed-methods study, indicated that the teaching of music, Arts Education, and Physical Education was actively done when the school head or external supervisors from the District educational offices announced their interim visits.

The findings also concur with the results obtained from a qualitative study which was conducted by Ndlovu (2014) on the implementation of the Arts and Culture programmes in eight secondary schools in the Matabeleland south region of Zimbabwe. The results in that study suggest that some respondents indicated that at times they are not given time to fit in Arts and Culture activities like music and hence end up enacting it after hours when all other teachers and learners would have been dismissed. This response seems to raise a very difficult situation which finds teachers working after school hours to try and enact Arts and Culture activities which are not accommodated during school hours. Outside Zimbabwe, the South African (Department of Education, 2011, p. 7) indicates that teaching time is extended to an extra two hours after school, and this after school teaching robs teachers of time usually spent in preparing lessons, marking assignments, setting tests, and catching up on other administrative work. The results seem to indicate that the introduction of a new curriculum like Arts and Culture creates problem of time allocation. Ndou (2008) suggests that the introduction of a new school curriculum necessitates a fresh look at time management to improve the quality of curriculum change implementation.

What seems to be emerging from most of the responses is that the timetable is overloaded and hence cannot accommodate Arts and Culture which seems not to have been officially allocated time by the curriculum designers. In the case of Zimbabwe, it is the Ministry of Primary and Secondary Education which is supposed to allocate time for the implementation of each new curriculum. Sanga (2009, p. 24) noted that, “another challenge of implementing arts education lies on the fact that there is no time allocated for extracurricular activities in the schools’ timetables”. He further indicates that the school teaching contact hours are pre-determined by the Ministry of Education hence it is difficult to insert art within such a rigid teaching schedule as the ministry responsible does not provide a systematic way to go about it (Sanga, 2009, p.

25). The responses that indicates that Arts and Culture activities are not being accorded space in the timetable seem to be following a normal trend accorded to subjects which are not examinable in Zimbabwe. Chifunyise (2015, p. 11), in his paper entitled “Towards the incorporation of creative education in Zimbabwe’s school curriculum”, purports that “it is not an exaggeration that in Zimbabwe’s education system, human and capital resources provision and time allocation on the school timetable are determined primarily by whether or not a subject in the school curriculum is examinable and will contribute to a certificate that determines the child’s access not only to secondary education but also to what are considered best secondary schools as well as access to university education...”

Responses from some Arts and Culture teachers indicate that they carry heavy workloads from other examinable subjects such that it becomes difficult for them to squeeze in time for Arts and Culture activities at the expense of the examinable subjects. The responses given seem to be an indication that Arts and Culture is not timetabled as would be expected by the Circular 28 of 2010 which suggests that Arts and Culture must be timetabled to show schools’ seriousness and commitment of offering it. The results seem to corroborate the findings from a qualitative study by Van Blerk (2007) which revealed that some teachers used Arts and Culture as a free period for pupils to do their homework. These results seem to promote personal force which leads to doing things differently basing on opinion.

Whilst some participants indicated that the time allocated for Arts and Culture was not adequate, it emerged that some were much more comfortable with the time. They noted that most Arts and Culture activities take a lot of their teaching time hence they decided to choose activities which would take about 30 minutes only. The results seem to suggest that everyday knowledge, which is based on opinion (Hoadley & Jansen, 2014), is used to decide on the time to allocate for a chosen Arts and Culture activity. This everyday knowledge, which is personal and local (Hoadley & Jansen, 2014), enables schools to implement/enact Arts and Culture in ways that suit their situation.

The results also seem to indicate that Arts and Culture is scheduled for third term in schools when all the sporting activities considered to be important (that is the ball games and athletics)

have been done. From the findings, it appears that Arts and Culture is given time when some competitions for a particular activity have been announced. Thus, the schools begin to concentrate on Arts and Culture activities to prepare for the activities resulting in some learners being pulled out from their normal lessons in order to prepare for the competitions. The intended curriculum indicated in Circular 3 of 2011 on the Arts and Culture Inter-house competitions in the school states that Arts and Culture should be actively promoted through active and competitive participation by children in the schools. This active participation according to the circular is done by way of organising and holding Arts and Culture inter-house competitions at both primary and secondary school levels. It would seem that there is congruence between the considered transactions and the actual evaluated transactions as articulated by Stake's countenance model (Stake, 1967). Across the three schools, however, the reverberating theme is one of inadequate time set aside for enacting Arts and Culture. This dynamic seems to be accorded disproportionately inadequate time when compared to examinable subjects.

5.6 THEME 5: CATEGORISATION OF TEACHERS AND LEARNERS TO IMPLEMENT/ENACT ARTS AND CULTURE

While the subtheme above focussed on time set aside for enacting Arts and Culture, this section examines how teachers and learners are selected to implement/enact Arts and Culture. This dynamic /factor is extremely important in establishing how Arts and Culture is actually enacted in secondary schools. Responses from participants in School X are explored first.

5.6.1 Responses from School X (Urban)

The teachers in the focus group indicated that those interested in Arts and Culture programmes and have basic knowledge on what to teach are involved in Arts and Culture implementation/enactment. Most of these teachers are not specifically trained to handle Arts and Culture activities hence they are not much committed to be involved in the implementation/enactment process.

5.6.2 Responses from School Y (Peri-Urban)

When asked to state how Arts and Culture teachers were identified and selected, the school head from School Y noted that teachers who are interested in a particular activity, for example

Drama or music, were made use of. The interested teachers were asked to impart their knowledge and skills in the area of their interest. The head however indicated that their school was fortunate enough to have a qualified teacher who did drama as part of his course at the university. When asked how he was chosen to be in-charge of Arts and Culture programmes the head of department from School Y indicated that: *“The school head made an announcement of the new policy from the Ministry of Education, Sport, Arts and Culture to the whole staff. The head then noted that there was supposed to be a head to lead the department. This is how the school head came to appoint me as the HoD. I work with four other teachers who assist in coaching various activities”*.

From the foregoing, it does not seem to indicate that any interviews, at school level, to identify who could be selected as the HoD were conducted. Asked what he thought was the basis for selecting him to be the HoD his response was: *“I am not sure, but perhaps the school head noticed my interest in drama and public speaking by the way I constantly requested for time and funds (during staff meetings) to support these activities.”*

When further asked how learners were selected into various Arts and Culture activities at their school, the HoD indicated that teachers chose pupils who were eloquent and active in drama during teaching and learning of such subjects as Shona, History, English Literature, and Religious studies. The pupils were later assisted to improve their drama skills. The HoD however indicated that they also accommodated some learners who have interest in doing Arts and Culture activities even if their skills were not initially identified during the teaching-learning situation. The head of department also noted that at times pupils were made to volunteer to do an activity. In his own words: *“I sometimes say, ‘How many of you would like to do drama/debate/quiz/public speaking?’ Pupils respond to this question by a show of hands. Such pupils are assigned to the chosen activity and practice in preparation for competition days.”*

Responding to the question on how they were selected to teach Arts and Culture programmes one teacher from School Y declared: *“We were not formally selected. Our Arts and Culture head of department just asked us to assist him in coaching pupils in drama, poems, public*

speaking, debate, traditional dance, and music since we are in the language department. We just accepted because of passion in the activities and that the HoD for Arts and Culture also belongs to our language department.”

If being asked to assist in certain activities like coaching poem recitation, debate, and public speaking because one belongs to a department that deals with those activities is how an individual is meant to implement/enact Arts and Culture programmes in secondary schools then teachers cannot be expected to effectively implement such programmes. One teacher actually claims to have been forced to teach drama activities after the head discovered that he had passion for drama.

5.6.3 Responses from School Z (Rural)

The deputy head from School Z indicated that all Arts and Culture programmes were very important and as a result pupils should be accorded the opportunity to practice different activities to boost their talents. According to him the school identified pupils' talents in various activities and worked towards improving these talents. Pupils were given the opportunity to engage in activities of their choice during club time. It is expected that during Arts and Culture, pupils display their talents. Acknowledging that he had a busy schedule the deputy school head pointed out that I would gain more details on the implementation of Arts and Culture from the Head of Department.

The head of Arts and Culture department from School Z had this to say on how they choose teachers and learners to participate in Arts and Culture: *all pupils who seem to show interest in any Arts and Culture activity are accommodated into the programme. There is no pupil who is barred from participating in any activity since Arts and Culture programmes fall under clubs. Thirdly all teachers who teach English, Shona, History, and Music are involved in Arts and Culture programmes.*

Ten teachers were involved in the focus group discussion at School Z. Among these teachers, four indicated that they taught English, three Shona, two were trained to teach Music, and one

Physical Education. This is a clear indication that these teachers were chosen to implement Arts and Culture on the basis of their subject knowledge.

Another teacher from School Z indicated that pupils flock in huge numbers to the room where marimba instruments are ordinarily kept during break and lunch time. This created chaos since the teacher responsible would not be available in the room having taken time off for his break or lunch. To make matters worse the school has only one set of marimba instruments and this is not enough for the many pupils who are interested in marimba.

When asked how at School Z they selected pupils who do Arts and Culture activities, some English teachers proposed that they selected pupils who were fluent readers, those who were eloquent in speaking English, and also confident to speak in public.

5.6.4 Discussion of Results

The findings indicate that teachers who show an interest and have a basic knowledge in Arts and Culture activities are chosen to be involved in the implementation/enactment process even though they are not qualified in the area. In the three schools, teachers were tasked to coach learners in their interested areas. This is an indicator of personal force which has been promoted by the categorisation factor. For effective curriculum implementation, Fullan (2007) points out that a teacher should know three elements, namely, who to teach, what to teach, and how to teach. Someone who merely displays an interest is thus not competent enough to teach Arts and Culture. The teacher, as a dynamic in programme enactment, seems not to have been seriously considered when Arts and Culture was introduced in secondary schools. It is therefore not surprising that secondary school teachers identified to teach Arts and Culture lacked both the pedagogical content knowledge as well as the pedagogical knowledge relating to enacting Arts and Culture in schools.

The findings also indicate that there is only one teacher in School Y who was selected to teach drama because of having qualifications in drama (categorisation factor which supports professional force). Results from the study indicate that all teachers who teach English, Shona,

History, Physical Education, and Music are involved in the implementation/enactment of Arts and Culture. Further findings indicate that some teachers were not formally selected to do Arts and Culture. Instead the Head of Arts and Culture Department just asked some teachers to assist him to coach learners in Arts and Culture activities. The results indicate that aside from having passion for the performing arts activities, teachers just accepted that they would assist the head of department because they belonged to his language department. This categorisation factor promoted the social force of implementing/enacting Arts and Culture. The teachers who teach English, Shona, History, Physical Education, and Music were chosen to enact Arts and Culture on the basis that their area of specialisation had some elements of Arts and Culture. An attempt to use professional force to promote the selection of teachers to be involved during Arts and Culture implementation/enactment is exposed. Based on these findings, it can be said that Arts and Culture is delegated to teachers with little or no knowledge in the field as was also noted in the results from a study by Van Blerk (2007). One Arts and Culture HoD indicated that the head of school just nominated him in a meeting to be the HoD without even consulting with him first. This idea concurs with the interview data collected by Mafora and Phorabatho (2013) which states that the majority of principals do not share decision-making on curriculum change implementation with teachers. Such kind of leadership may meet resistance from teachers who might feel taken advantage of.

With regards to which learners take part in Arts and Culture it would appear that there is no clear screening mechanism adopted in the three types of school. The findings from this study indicate that some schools chose learners to do Arts and Culture basing on their capabilities in performing arts which they displayed during formal learning. It's interesting to note that learners are selected to do Arts and Culture on the basis of doing well in academic subjects, which contradicts the survey on the views of Scottish teachers concerning the delivery of arts subjects conducted by Wilson, Macdonald, Byrne, Ewing and Sheridan (2008). The study indicated that arts were useful to less able learners as they redressed the balance between academic and less academic learners (Wilson et al., 2008). This may imply that academically good learners were not expected to participate in arts according to Wilson et al.'s (2008) study.

Other findings however indicate that some learners were chosen because of their interest in doing Arts and Culture and yet others volunteered to participate in specific activities. The

findings also reveal that all learners in School Z were accorded the opportunity to practice different activities of their own choice during club-time. In the case of School Z, some learners were seen rushing to play marimba during break and lunch time. Those learners who exhibited good skills were chosen for further grooming by the teachers. The idea that all learners were given the opportunity to do Arts and Culture is consistent with Circular 28 of 2010 which states that every learner should participate in at least two performing and two visual arts programmes in a year.

5.7 THEME 6: SUPPORT SYSTEM AND LEARNING ENVIRONMENT FOR IMPLEMENTING/ENACTING ARTS AND CULTURE.

In order to ensure that new curriculum programmes like Arts and Culture survive and flourish in schools it is necessary to provide them with adequate support. Such support should take into account the environment in which the new programme is being installed and the available resources. This section explores the various participants' views on the nature of support accorded to implementers of Arts and Culture as well as the learning environment where Arts and Culture was enacted. To do this, responses from participants from School X are explored first.

5.7.1 Responses from School X (Urban)

Acknowledging that supervision is a key form of support in programme implementation the school head was asked to comment on how the school supervises and assists the implementation of Arts and Culture programmes. The school head from School X affirmed that the Head of the Arts and Culture department supervises the activities with the assistance of three other teachers who are "*seriously*" involved in Arts and Culture programmes. The school head makes funds available to hire people with expertise in areas like music and traditional dance. The school also purchases required materials. The school head indicated that the school had recently acquired a marimba set, traditional dance attire, drums, kit for drum majorettes, and music choir uniforms. Such a response clearly indicates that the school head is not involved in the supervision of Arts and Culture. The school head's response focuses on resource acquisition instead of programme supervision. It is indeed a truism that one of the school head's roles is to act as an instructional leader through teacher supervision- which is not evident at School X.

One indicator that an innovation is being implemented is the number of teachers assigned to teach that innovation. When teachers at School X were asked a question on the number of teachers who are involved in Arts and Culture some were quick to say only those teachers who seemed to have interest in Arts and Culture programmes and have some basic knowledge on what to teach are involved in Arts and Culture implementation. One participant (teacher) noted that most teachers who are involved in Arts and Culture activities are not specifically trained to handle the Arts and Culture activities. Some teachers further pointed out that this was why teachers were not largely committed to these activities.

When further asked to indicate the teaching materials which they use when implementing Arts and Culture programmes, most teachers in School X indicated that they used drums, mbira, jingles, piano, marimba and tambourines for music. Plain fabric, tie dye, embroidery, and wooden material were also noted as used for Arts and Culture. Below is one of the teaching material which I managed to capture at School X.



Figure 5.12 Marimba (percussion instrument)

The teachers indicated that this instrument (hard-ware) was used to teach learners to play marimba which is an activity inclined to music. The teachers noted that most learners seemed to be keen to play the instrument.

The culture gallery below (figure 5.13) was built at one of the primary schools which School X teachers visited and also referred me to. The teachers at School X presented me with pictures they had photographed at the school. The brick and tile building is modern and so I inquired what was cultural about this building. They too indicated that they had asked the same question when they visited the primary school and were informed that rather than build the traditional pole and dagga hut most people now use brick and tile huts. The Arts and Culture teachers at School X indicated that the community assisted in the building of the art gallery and the structures around. This reminded me of the Principal Director's Circular 29 of 2010 on exhibitions and festivals which stated that a community based art gallery, as the name suggests, will be based at a central and accessible location for the community. A school would provide the best location.



Figure 5.13 Culture gallery

School X teachers indicated that there were many artefacts displayed within their cultural gallery that were used by the Shona and Ndebele people a long time ago. The figures below show some of the artefacts displayed in the culture gallery which School X teachers captured.



Figure 5.14 Artefacts collection

Displayed in the culture hut at the primary school visited by School X teachers were traditional reeds mat and traditional clay pots. Additionally, reed traps meant for catching mice were also displayed. Once a mouse got inside this trap it would not be able to get out. According to teachers from School X, such displays were very informative as pointers of what they could also do at their secondary school. However, a stumbling block for the teachers was that they were expected to teach examinable curriculum subjects as well. According to the teachers, they are assessed on the basis of the subjects they teach as well as the examination results and never on the basis of how much they have contributed to Arts and Culture.



Figure 5.15 Another Artefacts collection

A winnowing basket with a Zimbabwe bird and a replica of some part of Great Zimbabwe as well as wooden utensils were also displayed in the culture gallery. According to teachers such a display portrayed, to learners, the history of the country particularly with respect to the origin of the name Zimbabwe. Asked how teachers at the primary school had made the collection the teachers from School X pointed out that these artefacts are likely to have been bought from people who sell them by the road side. Once more there was no evidence that learners made these artefacts and this casts doubt on the effective implementation of Arts and Culture even at this “model” primary school. One of the objectives stated in the cultural policy of Zimbabwe on visual arts is to enable learners to produce sculptures, paintings, crafts, photography, and films and television programmes (Chigwedere, 2007). When schools buy artefacts to display such an objective can never be achieved.



Figure 5.16 Mpala horn and skin

Inside the culture gallery was a stuffed impala which was said to have been caught by a hunter's snare. This impala, according to teachers, taught learners traditional hunting techniques. Asked to indicate how such techniques were relevant in fulfilling Circular 28 of 2010 objectives, teachers could not make this link. What is evident is an obsession with collecting anything and everything that is traditional without due regard to its relevance to the implementation of Arts and Culture. This once more could be a clear indication of how much Arts and Culture knowledge teachers and schools have.

5.7.2 Responses from School Y (Peri-Urban)

At School Y, the issue of support was raised as a major concern by the head of department. While he acknowledged that the school had in its possession artefacts which are useful in teaching Arts and Culture he nonetheless would have preferred more artefacts. The artefacts were displayed in one of the classrooms because the culture hut was said to have been destroyed recently due to its dilapidated state. The caption below illustrates the artefacts at School Y.



Figure 5.17 Mbira and drum

Amongst the artefacts displayed in the classroom at this school were musical instruments such as the mbira and ngoma. The former is an instrument with eight cords (similar to a modern guitar) which produces sounds of different pitch levels. The latter represents a drum as is used in modern musical performances. These two instruments, according to the head of department at this school (Y), were used during traditional dance as well as during music choir sessions. The other artefacts which were piled in the classroom are shown in figure 5.18 below.



Figure 5.18 Pottery products

In the caption above the labelled clay pot represents the tsambakodzi (clay pot used for preparing thick porridge). The head of department indicated that the artefacts above were donated by parents to enable learners to learn about traditional pots. The head of department explained the use of other clay pots. Those with handles were used as containers of water and in some instances traditional beer. The small black clay pot inside another pot is called hadyana (clay pot used when preparing relish). These utensils were used to assist learners to familiarise themselves with utensils used by Shona and Ndebele speaking people before the arrival of the white man.

During my observation period, I also took pictures of some of the structures present at School Y, namely the courtyard, granary, cattle pen (chirugu), and kraal as indicated in the pictures below.



Figure 5.19 Dare/Courtyard

This illustration, which was located in the School Yard, represents a place where male members of the family come together in the evening. They discuss important family issues with a view to resolving them. Elderly men expose young men to hunting experiences. According to teachers from School Y the courtyard was the place where young males were socialised into becoming “real” men. It was a place where everything “female” was looked down upon. Asked how the school made use of the courtyard teachers at School Y opined that other than the few occasions learners were taken to see it and discuss what used to happen at such a place, not much further use was made of the courtyard.

Figure 5.20 below shows some of the products, which parents assist pupils with, before they bring them to school.



Figure 5.20 Products made through parental assistance

Pupils also do marimba, with the assistance of the music teacher. The school managed to produce a set of marimba shown below with the help of the parents.



Figure 5.21 Another Marimba instrument



Figure 5.22 Winnowing basket

The above is a winnowing basket which the head of department at School Y showed me. The HoD indicated that the pupils made the basket at home with the assistance of their parents. Below is a reeds basket also photographed at School Y.



Figure 5.23 Reeds basket

Reeds baskets were also produced by learners at School Y. When asked how the learners were assisted to produce such baskets, the head of department indicated that they asked a local grandmother to come and assist interested girls during the afternoons. The HoD hastened to say that the students carried the unfinished baskets home where they were further assisted to perfect their skills by their parents and grandmothers.

The HoD also indicated that some students made cultural weapons with the assistance of their parents at home. Figure 5.24 shows pictures of cultural weapons made by learners which the HoD for Arts and Culture handed over to me for photographing.



Figure 5.24 Cultural weapons

When asked to identify the weapons shown above, the HoD indicated that the longer weapon was a spear and the shorter one with a metal hook was a “humbwa” used by traditional dancers during ceremonial dances.

The HoD insisted that I should attend their district art exhibition day in order to see some of their artefacts which were either constructed or collected by the learners. I managed to attend the art exhibitions which were held at School X (urban secondary school). Each school was allocated a section where it displayed its artefacts. The Head of the Arts and Culture Department from School Y took me to the table where his school displayed some of the artefacts. See some of the artefacts which were displayed below in Figure 5.25



Figure 5.25 Collection of artefacts

The above insert also captures a mortar and pestle, a winnowing basket, table mat, and two woven utensils that were said to be produced and collected by learners. Describing learners' reaction to items in the above insert, the HoD opined that it was difficult to order learners out of the classroom where these artefacts were displayed once they were inside. This is indicative of the interest which learners had for the items. The HoD was however not able to indicate the benefits learners derived out of the displayed artefacts. It could be surmised that the lack of planning and proper teaching of Arts and Culture contributed to this inability to identify benefits derived from these displayed artefacts.

Responding to a question on how the school supported Arts and Culture implementation, the school head from School Y indicated that the school provided transport to competition venues as well as buying regalia for the music choir, traditional dance, and drama groups. The head further indicated that the school bought drums and percussion instruments which are used when teaching different forms of music. What is evident is that the support provided does not focus

on teacher capacity at all. Effective curriculum implementation begins with a teacher who is knowledgeable.

Commenting on the teaching materials used in the implementation of Arts and Culture programmes the teachers from School Y indicated that they use drums borrowed from the community as well as wood from the forest for carving. I was shown one of the drums borrowed from the community used during traditional dance time. The figure shown below is an example of one such borrowed drum.



Figure 5.26 Drum made of wood and animal skin

The drum is made of wood and animal skin. The carving is not smooth at all suggesting that the skills of carving might also not be well developed amongst community members.

One issue which this study sought to investigate was how Arts and Culture programmes were currently being implemented. At School Y one teacher bemoaned the lack of support by school authorities. According to this teacher, activities such as athletics and ball games were well

supported financially when compared to Arts and Culture. Supporting the foregoing sentiments another teacher from School Y retorted: *“We struggle to get resources like traditional dance attire and drums. At one moment, we had to dig deep down our pockets to contribute towards the purchasing of a drum. At times, we struggle to get our allocated four hours when it is taken for other activities which are considered to be more important than Arts and Culture.”*

However, some teachers had this to say about the support provided to teachers as they implement Arts and Culture at School Y; *“We get minimum funding since the activities are considered as extra. In most cases funding comes in [the] form of transporting pupils to the competition venues and buying of food for the competitors.”*

One teacher noted that the support given by the school administration was inadequate. In support of the foregoing another teacher indicated that during the early nineteen nineties school programmes, including what we today call Arts and Culture were sponsored by companies such as Chibuku and Central Africa Building Society (CABS) which was no longer the case now. The teacher attributed part of the lack of motivation to implementing Arts and Culture programmes to the unavailability of sponsorship. Teachers at this school lamented the lack of resources for implementing Arts and Culture. According to them, if Arts and Culture programmes are to be implemented effectively, resources should be availed. They cited the need for a set of mbira, and more drums and percussion instruments to enable them to operate efficiently.

5.7.3 Responses from School Z (Rural)

The culture hut shown below in figure 5.27 was photographed at School Z. The teachers indicated that the hut was a learning area for Arts and Culture.



Figure 5.27 Culture hut

Inside the hut were some of the creative art works and cultural objects. The Principal Director's Circular 29 of 2010 on exhibitions and festivals states that each school would provide space where it can exhibit creative art works, cultural objects, and any other objects that enhance the showcasing of the community's culture, arts, and heritage. The picture below shows some of the cultural objects which were inside the hut. The drums, wooden stool, calabash, and reeds mat are part of the cultural objects which I saw in the hut.



Figure 5.28 Artefacts in the culture hut

When asked how the above artefacts represented Arts and Culture implementation, one of the teachers at School Z responded thus: *“Arts and Culture artefacts should represent one’s culture and way of life. The reed mat indicates our traditional bed or seat. The drums are the instruments which we use for our traditional music and dances”*.

Another teacher pointed out that the calabash was the traditional container for storing water, milk, *umqhombothi* (African beer), and *mahewu* at room temperature. The wooden stool represented the traditional chairs used by African men.



Figure 5.29 Traditional tools

Figure 5.29 represents traditional tools like the spear used during war time as well as a small axe known in Shona as “*gano*.” The axe was a symbol of royalty and was thus carried by male members of the royal family. One tool displayed in figure 31 is a horn that was used to draw people’s attention whenever the chief or king wanted people to gather for meetings or to deliver important announcements and updates on the state of the kingdom. Asked how these tools were used in the implementation of Arts and Culture, teachers indicated that such tools were useful in illustrating traditional cultural practices. Teachers could not however point out when these tools were made in the context of their overloaded timetables.

It is interesting to note that although teachers from School Z lamented the lack of adequate teaching materials, they indicated that their school administration supported the implementation of Arts and Culture by providing transport to teams participating in competitions. Food for participants was also provided for by the school administration. One music teacher further noted that: “*Parents are very supportive when it comes to choir practice. They make their children available for practice even at odd hours. Some parents even invite the school choir to come and perform at their social gatherings, like weddings, for a fee.*”

Supporting the above observation another teacher added: *“Some parents go to the extent of forcing their children to join some of these Arts and Culture activities. In particular, some pupils were compelled by their parents to join the marimba band club.”*

5.7.4 Discussion of Results

The findings from the study seem to relate to the support based on physical resources (hardware and software), teacher factors (ideological-ware), learner factors (ideological-ware) and school ecology and management. The results from the study indicate that minimum ideological support is given to the implementation of Arts and Culture in some schools. In School X the school head does not supervise Arts and Culture activities. The findings from a study conducted by Wilson et.al. (2008), on the views of Scottish teachers concerning the delivery of arts subjects within the 5-14 curriculum, indicated that if a head teacher was not visiting the department, teachers should be more proactive in petitioning them and keeping them informed of events. The Arts and Culture HoD and other teachers in School X are indicated as supervising the implementation/enactment of Arts and Culture basing on their general knowledge of the area. After supervision, the HoD and Arts and Culture teachers give their input to enhance the enactment of Arts and Culture.

Basing on the findings from School X and Y, the teachers responsible for Arts and Culture lack knowledge and expertise in the area. The results indicate that teachers teach Arts and Culture just because they have an interest in some of the activities. These findings concur with results which were obtained in a study by Ndlovu (2014) where the majority of the Arts and Culture teachers used knowledge and skills obtained from their areas of specialisation, namely Ndebele, English, History, Music, Arts, and Design to assist pupils in Arts and Culture activities. Similarly, findings from Van Blerk's (2007) study indicate that the educators who were expected to teach the Arts and Culture learning area, were teaching in their original expert subject fields, namely Mathematics, Art, Music and Languages.

Basing on the findings above, it appears that ideological-ware resources factors, which are compulsory in any teaching and learning situation seem to be lacking in these Arts and Culture teachers. Arts and Culture teachers should be qualified enough so as to teach effectively using

diverse teaching methods and applying relevant theories of teaching/learning the subject. Darling-Hammond (2004) observed that utilising out of field teachers to implement an innovation is a guarantee that the innovation will not be implemented. The intended curriculum based on Circular No 28 of 2010 indicates that the teacher training colleges should produce teachers who are knowledgeable in Arts and Culture to change the way the subject is taught. This situation however does not prevail in current teacher education programmes. The circular further highlights that where knowledgeable staff was lacking, the District and Provincial offices should be consulted.

It would seem that this problem of lack of qualified teachers in Arts and Culture in secondary schools is a major one as hinted at by Chifunyise (2015). According to Chifunyise (2015), the requirement by the Zimbabwean government and council schools that only those arts teachers with certificates in teacher education obtained from associate colleges of universities should be officially recruited excludes many art teachers (who qualified from institutions like Zimbabwe College of Music, the National Gallery School of Art and Design, Mzilikazi Arts Centre) without teacher education qualification. The latter kind of teachers are recruited mainly by private schools. This shows a lack of support of ideological-ware resources which are meant to boost the implementation of Arts and Culture.

The above findings may imply that Arts and Culture is expected to be taught by teachers who are knowledgeable and have expertise. The response from School Y, which states that workshops were not held to familiarise teachers with the requirements of Arts and Culture, seems to indicate that teachers were not enlightened on how to implement/enact Arts and Culture. Mafora and Phorabatho (2013) argued that teachers are expected to be up-to-date with curriculum developments. In this respect principals should ensure that all teachers in their schools are kept abreast of curricular developments (Education Labour Relations Council, 2003). It should be taken into cognisance that teachers are more likely to respond positively to change if they are given additional support (Van der Merwe, 2002). Nsengimana, Ozawa and Chikamori (2014, p. 85) in their study of the implementation of the new lower secondary Science curriculum in three schools in Rwanda pointed out that, “one of the necessary conditions for successful curriculum implementation resides in the human factor – more specifically with pedagogical ideas and the teachers’ attitudes towards teaching.” This is a

typical ideological-ware resource factor which according to Khoza (2015b, p. 125) greatly influences one's teaching and learning of a new programme. It is a resource which one cannot see or touch but which contributes significantly to a full enactment of a programme.

Further findings indicate that the schools provide physical resources such as funds for hiring expertise in music and traditional dance (School X). School Y provides funds to transport teachers and learners to competition venues, funds for buying regalia for the music choir, traditional dance, and drama groups, as well as funds for buying drums and percussion instruments. Similarly, school administrators in School Z provided transport and food for those who participated in Arts and Culture competitions. These findings reveal the kind of hard-ware factors provided by the schools towards supporting the implementation/enactment of Arts and Culture. However, the participants noted that the funding was very limited since Arts and Culture were considered as extra-curricular activities. Findings from School Y indicate that athletics and ball games were supported at the expense of Arts and Culture. Teachers at School Y noted that they had to each contribute towards purchasing of a drum. The findings also suggest that even the four hours that were allocated for Arts and Culture were difficult to get in real terms. Emphasising the importance of support in curriculum enactment, Leocario and Pawilen (2015) purport that curriculum implementation will be delivered as planned if there is an adequate supply of resources such as books, teaching aids and other materials that will help both the teacher and the learner to function in the curriculum implementation process.

The findings above seem to relate to support which has to do with transportation, food, and regalia. The necessary support that is needed in terms of equipping teachers with skills and knowledge is not mentioned. One would expect teachers to be staff developed in Arts and Culture to boost professional development. Such support as facilitating education tours to cultural institutions and inducting teachers on the use of varied participatory methods is indeed essential. Denac and Cagran (2012), noted that arts education should be taught with the help of the latest information communication technologies and classes should be made more appealing by including meeting with artists and visits to cultural institutions. It should be noted that when implementing/enacting a new curriculum like Arts and Culture there is need for teachers to be given an opportunity to communicate and collaborate with one another (Rogan & Grayson, 2003). These findings do not seem to relate to any support linked to curriculum materials in

the form of documents. According to Stronkhorst and van den Akker (2006), curriculum materials can be very important during implementation as they clarify to teachers the implications of innovations and how they can be implemented. One would have expected to hear participants talking about the support which they get in terms of policy documents and textbooks (hard-ware) which can equip teachers with Arts and Culture rationale, goals, content, methods, and assessment techniques. Lack of appropriate resources, mainly textbooks, has been viewed as an implementation challenge in many developing countries (Guthrie, 1990; Tabulawa, 1997; Walberg, 1991).

The results also indicate that drums, mbira, jingles, piano, and tambourines for music (hard-ware) were used to enact performance arts. Additionally, the findings indicate the effort made by teachers to support the teaching of Arts and Culture by borrowing drums to facilitate teaching of traditional dance in School Y. This is an indication of the self (personal) force which is supporting the resource factor. Although the drum that I was shown appears to be in a bad state the effort made by the teacher shows resourcefulness. Berkvens et al. (2014), argue that inspiring learning activities do not entirely depend on the appearance of the materials learners work with but on how inspiring the learning activities are in themselves and on how teachers involve learners with the materials.

From the findings, parents demonstrated their support of the enactment of Arts and Culture by encouraging their children to do Arts and Culture activities, hiring the school choir to perform for a fee, and by allowing their children to do Arts and Culture activities even at odd hours as noted at School Z. The support from parents is considered to be essential in the learning process. According to Lee (2015), parents can develop their own home-schooling programmes using popular music as a main subject and motivate their children to engage with resources in their home.

From the observations I made, School Y was the only secondary school with the culture hut where some artefacts were displayed. School X indicated that their culture hut collapsed and no one seemed to care about it. However, findings from School X indicated that Arts and Culture teachers visited the culture gallery at a primary school to experience how Arts and

Culture was taught in that structure (This resource factor promoted the social force). Findings from School Y further indicate that there is a room with marimba instruments where learners flood in during break and lunch time to play the instruments. The fact that learners pack the room is an indication of inadequate space. The study by Irvwier (2009) noted inadequate space for Art classes as one of the specific problems of implementation. The competitions which I attended on public speaking at School Y were held in a dining hall which is not an appropriate environment. The dining hall does not have a stage where actors can showcase their skills with every actor in full view of the spectators and judges. Furthermore, Arts and Culture district exhibitions which I observed at School X were held in a classroom which is an indication of lack of specialist rooms for Arts and Culture. Van den Akker (2003) proposes that educators should consider the location of learning by taking into account the nature of activity they will be engaged in. These results seem to indicate that the sampled schools are not providing inspiring environments for the teaching and learning of Arts and Culture. According to Berkvens et al. (2014), learning should take place through interesting learning activities which are conducted in inspiring environments that provide adequate teaching and learning materials.

5.8 OPERATIONAL DYNAMICS IN THREE SHURUGWI SECONDARY SCHOOLS

There is always a distinction between what ought to be and what is in curriculum enactment. The theoretical framework provided in Chapter Two proposed taking into consideration forces or factors suggested by Van der Akker (2003) if curriculum implementation/enactment is to be successful. Findings in Chapter Five however portray a picture where the forces play a significant role in implementing Arts and Culture. Forces are central in this thesis. This is so because circulars provided by the Ministry of Education as well as the arts and culture policy documents highlight forces behind installation, institutionalisation, and implementation of Arts and Culture in schools. No other documents were provided to schools other than the Principal's Director Circulars. This is indeed consistent with Tyler's (1949) travel metaphor adopted in curriculum theory, namely, that we must know where we are going before we get there. The topics taught in Arts and Culture also feature prominently. This section represents the content which should be taught if the forces for implementation have to be realised. With respect to Arts and Culture, performing and visual arts constituted the broad content categories. Teachers were however free to select specific content that was relevant to their various locations and specific resource capabilities. To be able to put across this content, teachers adopted various

approaches depending on whether the learner was considered a passive recipient or an active participant in the teaching/learning situation. In the context of this study, teachers were not trained to teach Arts and Culture and consequently they had a pedagogical deficit with respect to teaching Arts and Culture. This explains why teachers over-relied on resource persons to teach the programme. The approach adopted dictated the nature of Arts and Culture assessment. For Arts and Culture to be effectively enacted there was need to put in place efficient support mechanisms as well as to create a conducive environment. These, however, seem to be lacking in the three school types explored. Additionally, a consideration of who was to implement Arts and Culture as well as setting aside sufficient time were some of the dynamics at play in the Shurugwi secondary schools. What is evident from the findings is that forces were given more prominence than factors. This could be indicative of the level of use teachers were operating at. These Levels of Use depend on teachers' understanding of Arts and Culture.

5.9 SUMMARY

This chapter has presented data on dynamics of implementing Arts and Culture in three selected Shurugwi secondary school contexts. Key participants in each school context, namely, school head, head of department and teachers provided actual evidence on how Arts and Culture is implemented in their respective schools. Findings provided were analysed and discussed with a view to providing policy and practice ramifications with respect to new programme implementation/enactment not only in Shurugwi but also nationally and internationally. The next chapter provides conclusions and recommendations of the study.

CHAPTER SIX:

CONCLUSIONS AND RECOMMENDATIONS

6.1 INTRODUCTION

This study sought to explore the dynamics of implementing Arts and Culture programmes as a curriculum subject in Shurugwi district secondary schools of Zimbabwe. To this end the study was guided by the following research questions: What are the dynamics of implementing Arts and Culture curriculum programmes in Zimbabwe secondary schools?; How are Arts and Culture programmes dynamically taught as a curriculum subject without a syllabus in Zimbabwe secondary schools?; and What are the implications of the dynamics of implementing Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe secondary schools?

In pursuit of the foregoing this study acknowledges that curriculum enactment is influenced by various forces and factors. It is these forces and factors that are referred to as dynamics in this study. Some of the factors may be generic while others may be contextual. This study on implementing Arts and Culture is grounded on the dynamics of the Arts and Culture framework developed in Chapter Two. The framework proposes that Arts and Culture implementation/enactment can either be positively or negatively influenced by personal/societal/professional forces, approaches adopted, position of the teacher, nature of the learning environment, topics covered, time set aside, categorisation, assessment, and the nature of support systems. While extant literature suggests that there should be a balance between these forces and factors for successful curriculum enactment this does not appear to be the case in this study. What emerged from the findings were six themes instead of the initial ten concepts. The six themes which emerged from the findings were namely: (i) Forces or dynamics and goals; (ii) Approaches, position of the teacher and assessment; (iii) Topics; (iv) Period; (v) Categorisation; and (vi) Support system and learning environment. The themes assisted in drawing up conclusions as based on the three critical research questions. Conclusions and implications based on the first research question are tackled first.

6.2 CONCLUSIONS

6.2.1 Research question one:

What are the dynamics of implementing Arts and Culture curriculum programmes in Zimbabwe secondary schools?

Basing on the findings from the interviews and focus group discussions, it can be concluded that Arts and Culture is viewed as a curriculum meant for competitions in various performing arts activities such as drama, music, and public speaking. It would seem that the teachers relied on the societal/social dynamic to get information on the implementation of Arts and Culture. This in a way shows that the societal/social dynamic has an influential role on what is taught in schools. Teachers relied on what they were being told on how to implement Arts and Culture and on skeletal information provided in the policy circulars. Lack of clarity on what constitutes Arts and Culture and how it should be implemented/enacted is clearly evident in this study. It is clear that the prescribed or written curriculum (that is Circular 3 of 2011 with regards to competitions) is not well interpreted and hence there is no contingency and congruency between the implemented/enacted curriculum and the prescribed/intended/written curriculum. It can therefore be concluded that the policy circulars, by not being prescriptive enough, promoted different interpretations of implementing Arts and Culture by the teachers. The policy circulars gave teachers room to implement Arts and Culture curriculum through their own knowledge, skills, beliefs, school context, and personal and social dynamics.

It appears that personal dynamics influenced different teachers to implement/enact Arts and Culture since implementers were coming up with their own visions of implementing Arts and Culture. Findings from the participants seem to suggest that Arts and Culture are considered as extracurricular activities which are at times done voluntarily after school hours. It may then be concluded that schools are at liberty to choose the activities which they want to do since Arts and Culture is classified as extracurricular activities/clubs. According to Kehdinga (2014), personal vision assists teachers to theorise on any curriculum. It seems that personal dynamics overrides social and professional dynamics in the implementation of Arts and Culture. Implementation/enactment of Arts and Culture, in the three selected secondary schools seems to be associated with erecting culture huts. The findings also seem to suggest that teachers' personal dynamic for teaching Arts and Culture is founded on the existence of a cultural hut in the school. Absence of culture huts, according to participants in this study, seems to imply that there is no commitment in the implementation/enactment of Arts and Culture.

In addition to the foregoing, since the directive to implement/enact Arts and Culture came as a form of policy circular, the teachers as passive recipients experienced the use of a power coercive strategy which involves a passive diffusion of a centrally prepared innovation considered to be appropriate to the recipients (Whitehead. 1980). In this connection, it could also be concluded that the power-coercive strategy (Chin and Bennie, 1976) which was used to enforce implementation/enactment of Arts and Culture does not provide implementers with the opportunity to think in a rationale manner. Policy makers in Zimbabwe assumed that teachers are rationale people who are expected to adopt the proposed change (Nickols & Forbes, 2001) without any orientation, on the ground teachers seemed not to understand the dynamics of implementing Arts and Culture.

6.2.2 Research question two:

How are Arts and Culture programmes dynamically taught as a curriculum subject without a syllabus in Zimbabwe secondary schools?

Based on the findings of this study it may be concluded that Arts and Culture is taught by any teacher who shows an interest in any of the visual and performing activities and those teachers who have traces of aspects of Arts and Culture components in their subject specialist area. This observation suggests that the way Arts and Culture is taught depends entirely on the teacher's personal dynamic. Additionally, Arts and Culture can be taught by resource persons such as parents who are identified in the community to have skills in a particular area. This signifies the use of everyday knowledge which is learnt in an unplanned way (Hoadley & Jansen, 2014), for example watching parents (as a resource person) playing drums and dancing a type of traditional dance. This conclusively shows the use of societal/social forces/dynamics in implementing Arts and Culture.

The findings also lead to the conclusion that Arts and Culture programmes are taught through carrier subjects like English Language, Shona/Ndebele (Indigenous languages), Fashion and Fabrics, Woodwork, Physical Education, Technical Drawing, and History. In a way, the integrated approach is used to implement Arts and Culture but is not effective. In view of the findings it can also be concluded that teachers and learners use knowledge and skills gained

from a formally taught subject to teach and learn Arts and Culture respectively. The use of integration approach (though not effectively used as shown from the findings of this study) to teach Arts and Culture shows traces of the content/subject/professional force in implementing/enacting Arts and Culture. The study does not show evidence of use of the written text like textbooks for Arts and Culture. One can infer that teachers relied on textbooks from their area of specialisation to teach Arts and Culture activities/elements incorporated in their subject areas.

Arts and Culture programmes are taught as competitions. What is evident from this study is that schools enact activities which they are instructed to do so as to enable them to participate in competitions which are done in their cluster schools or district. Findings indicate that this kind of everyday knowledge, which is picked up in bits and pieces through overheard conversations (Hoadley & Jansen, 2014), facilitates the teaching of Arts and Culture as competitions. Conclusively, teachers are informed by the societal/social dynamic on the types of activities to do and how to participate in competitions organised by the responsible authorities.

Emanating from some of the findings it may also be concluded that Arts and Culture is taught as a free activity where learners work on their own to compose items such as poems, drama, and public speeches. This is an indication of the use of participatory methods where learners are in control of their own learning. Everyday knowledge which promotes random learning is evident in this study. The personal everyday experience force or dynamic for implementing/enacting Arts and Culture as a curriculum subject is promoted in this study as learners are assisted to grow as individuals intellectually, socially, emotionally, and physically by being given the opportunity to explore and manipulate knowledge and the environment. The study indicates that teachers facilitate learning by assisting learners with ideas and skills to improve what they would have composed.

Another inescapable conclusion is that Arts and Culture teachers in these secondary schools have the liberty to choose activities which do not demand a lot in terms of resource material support system such as hard-ware/soft-ware/ideological-ware resources. This then suggests that Arts and Culture programmes are taught based on the support system available. The limited support systems evident in this study are in hard-ware and ideological factors. For the latter teachers selected activities for which they can get resource persons (ideological factors) and concrete materials (hard-ware) to use for implementing/enacting Arts and Culture. The teaching resources which are availed determine the approaches which can be used. Similarly, the study indicates that the skills and knowledge possessed by the resource persons determined how Arts and Culture programmes was taught. For instance, parents are invited to coach learners to play drums, to produce clay pots, fibre hats, mats, and darts. These findings indicate the use of everyday knowledge which is unsystematic but practical (Hoadley & Jansen, 2014). Conclusively the study shows use of the personal force/dynamic in teaching Arts and Culture as a curriculum subject.

From the findings of the study it can also be concluded that the artistic approach whereby designing of the curriculum is subjective in nature is used to teach Arts and Culture. The approach allows teachers to come up with the various ways of teaching Arts and Culture which suit them. The study indicates the use of everyday knowledge which is based on opinion. Teachers craft their own methods of teaching Arts and Culture thus they are informed by the personal force/dynamic to teach Arts and Culture.

Results from this study point to the fact that teachers preferred to teach learning areas with Arts and Culture traces that were covered in their subjects of specialisation rather than teaching the combined four learning areas (namely music, drama, dance, and visual arts) which they do not know. This is evidence that at some point the professional dynamic is influential in implementing/enacting Arts and Culture as a curriculum subject. The study therefore proposes that at some point disciplinary knowledge which teachers acquired during their professional training be used as an anchor when teaching Arts and Culture as a curriculum subject.

Besides the artistic approach referred to above, findings from the study also suggest that the pragmatic approach which promotes practical learning is used to implement/enact Arts and Culture. From the findings, it is evident that learners are given the opportunity (though the opportunity is very limited) to interact with and manipulate the learning environment during Arts and Culture sessions. In this respect, the teacher performs a facilitation role through creating opportunities for learners to be actively involved in learning so as to enhance their creativity. These results point to competence curriculum which is learner-centred whereby teaching that draws from the learner's experiences and everyday knowledge is promoted (Hoadley & Jansen, 2014).

One unavoidable conclusion evident from this study is that continuous and summative assessment are utilised in the enactment of Arts and Culture. With respect to continuous assessment the study indicates that learners present their work before teachers and are assisted to improve their Arts and Culture activities/presentations or artefacts during the process of teaching and learning. This is done as learners prepare for competitions at various levels. This study therefore shows the use of formative assessment done through ongoing feedback given by teachers. One other form of continuous assessment was evident when resource persons were invited to demonstrate certain dance skills. Learners would be asked to imitate the skill and were corrected as the session progressed. Teachers also demonstrated how learners should dramatise or role play certain characters. Learners were given the opportunity to imitate the skills demonstrated. This systematic approach suggests professional dynamics which call for teachers with expertise to display the desired skills. Furthermore, personal dynamics enable teachers to give their own views on what they would have observed from learners' presentations.

With respect to summative assessment, the study suggests that teachers at some point listen to learners competing in quiz, debates, and public speaking during inter-house competitions in order to choose the best learners to qualify for provincial competitions. The chosen learners are further groomed by the teachers to prepare them for the next competitions. The findings also indicate that artefacts displayed by various schools are assessed and graded by officials chosen from the district. The best artefacts are chosen to represent the district at provincial level. These results seem to suggest some traces of the use of school knowledge which is more

vertically and systematically arranged during the implementation/enactment of Arts and Culture as a curriculum subject. Additionally, the professional force/dynamic is seen in use through the process of summative assessment which relies on rubrics often developed by teachers around a set of standards/expectations.

Another conclusion evident from the findings is that Arts and Culture as a curriculum subject is not timetabled. Participants in the study complained about constraints in getting adequate time for Arts and Culture implementation/enactment since at times the allocated periods are used for examinable subjects and other sports activities that are more important than Arts and Culture. Arts and Culture implementation/enactment is thus done last when activities considered major have been exhausted and when there is an urgent call to prepare for competitions. This clearly demonstrates that Arts and Culture is considered as a peripheral programme which is not systematically implemented/enacted in secondary schools in the Shurugwi district. Teachers use personal dynamics and everyday knowledge to decide when and how to squeeze in Arts and Culture activities in their already ‘congested’ timetable.

6.2.3 Research question three:

What are the implications of the dynamics of implementing Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe secondary schools

The findings of this study seem to indicate that there is no standard procedure followed when teaching/enacting Arts and Culture. One possible reason for this may be because these schools do not have a syllabus to guide them. It would also appear that Arts and Culture teachers have no clear objectives which they follow when implementing/enacting Arts and Culture since they choose what they want to do. A related finding in this study is that teachers do not plan for Arts and Culture activities. The implication is that Arts and Culture is being taught without the assistance of lesson plans. The professional dynamic thus seems to be overridden by the personal and social dynamics in the implementation of Arts and Culture since there is no clear document which guides the programme’s implementation.

The schools seem to choose activities which suite the norms, beliefs and values of their community. It may be concluded that the Principal Directors’ Circulars (namely 28 of 2010,

29 of 2010 and 3 of 2011) are “enabling documents rather than prescriptive ones” (DoE, 2002, p. 121). The flexibility of the policy circulars gave teachers the opportunity to select their own content and instructional strategies which they perceived relevant to them and the learners. It can therefore be concluded that in this study the personal dynamic plays a vital role in the implementation of Arts and Culture as a curriculum subject.

With regards to which learners will take part in Arts and Culture there is no clear screening mechanism adopted in the three school types. The findings from this study indicate that some schools chose learners to do Arts and Culture based on their capabilities in the performing arts which they might have displayed during formal learning whereas others selected learners on the basis of volunteering. This kind of variance in choosing learners to do Arts and Culture activities shows the personal dynamic which is evident in the construct profile of implementation. The construct recognises that there will be as many ways of putting a curriculum into action as there are teachers teaching it (Rogan & Grayson, 2003).

One inescapable conclusion evident in this study is that a bare minimum of ideological and hard-ware support is provided towards the implementation of Arts and Culture in secondary schools. To begin with it appears that ideological-ware resources, which are compulsory in any teaching and learning situation, seem to be lacking in Arts and Culture teachers. Instead the knowledgeable experts of Arts and Culture activities are located in the community and their knowledge is highly valued. Since there is no syllabus for Arts and Culture, one is tempted to conclude that its package of content is all over hence whoever is implementing Arts and Culture needs to access and understand it first before putting it into practice. From the perspective that resource persons are the most knowledgeable experts utilised to impart skills and knowledge to learners (enact Arts and Culture in schools) the societal/social dynamic guides the implementation of Arts and Culture in this study.

Miles and Huberman (2008) point out that innovations thrive or die by the level of support they get. The fact that teachers relied heavily on resource persons from the community is indicative of the fact that there was little if any attempt to equip teachers with skills and knowledge by either school heads or ministry officials. Staff developing teachers in Arts and Culture could

have boosted their professional development. Drawing from the findings it can be concluded that the kind of support systems provided by the schools towards the implementation/enactment of Arts and Culture are not capacitating teachers to teach this new area. The minimal support teachers received seems to rely on everyday knowledge which is dependent on family and community context and culture. Notwithstanding lack of teacher development, Arts and Culture seemed to ‘enjoy,’ fairly reasonable support in the context of schools’ capacity to support the innovation. Provision of regalia, drums, mbira, jingles, piano, tambourines for music and transport to ferry participants to competition venues (hard-ware) as well as hiring of resource persons from the community (ideological-ware) was evidence that some support (though limited) was provided with respect to the enactment of Arts and Culture in Shurugwi secondary schools. Once more the societal dynamic is the predominant force in these forms of support. Notwithstanding the challenges which Arts and Culture teachers experienced, their persistence to keep the programme “alive” is commendable. From the data, it is evident that the teachers were not prepared for the introduction of the programme and the majority of them opted to implement the programme out of sheer interest. Perhaps curriculum planners could learn to harness interest as a factor which contributes added impetus in the enactment of a curriculum programme like Arts and Culture.

One key indicator that education practitioners will implement/enact a curriculum is setting or allocating time for that purpose. To begin with, Circular 28 of 2010, which is supposed to guide teachers on putting into practice Arts and Culture, has no indication of how much time should be allocated to Arts and Culture per week. The circular just proposes that Arts and Culture should be timetabled. At school level suggestions were made by participants that four hours per week were allocated for Arts and Culture. According to participants even these four hours were, in real terms, only allocated to Arts and Culture when schools prepare for competitions. Under normal circumstances time allocated for Arts and Culture is utilised to teach what the school considers to be key examinable subjects. The foregoing leads to the conclusion that there seems to be no commitment by ministry officials, school heads, and teachers with respect to enacting Arts and Culture in secondary schools. Arts and Culture implementation/enactment seems to be ad hoc with the personal dynamic guiding teachers to enact the programme in their own convenient time.

In the whole of section 6.2, conclusions were drawn based on each research question. While these conclusions relate to the practical/operational nature of Arts and Culture implementation in the selected schools, it should be pointed out that there are broader implications for these conclusions. At the political level the conclusions do not seem to demonstrate sufficient political will with respect to the implementation of Arts and Culture. Any innovation which does not get political support will necessarily not get requisite capital support for its enactment. This is evident in the case of Arts and Culture where schools struggled to provide meagre resources in their attempt to keep “alive” Arts and Culture. Lack of sufficient political will naturally has negative policy implications. Evident from this study is that the legal framework provided for enacting Arts and Culture was not only thin but also not very informative. Circulars 28 of 2010, 29 of 2010 and 3 of 2011 did not provide teachers with adequate and clear directions on how Arts and Culture was to be implemented. Policy clarity should be taken into account if isomorphism is to be realised between the intended and the enacted curriculum.

6.3 RECOMMENDATIONS

Based on the findings and conclusions of this study the following recommendations are made:

- Treating Arts and Culture as extra-curricular activities meant to prepare learners for competitions displays lack of clarity on the meaning and scope of the programme as envisaged by policy planners. This study recommends mounting capacity development workshops in schools for ministry officials, school heads and teachers on the practical implications of Arts and Culture enactment in schools. Such workshops should culminate in the development of teacher communities of practice where in circuits and clusters teachers come together to share experiences on the implementation of Arts and Culture.
- The Ministry of Primary and Secondary Education should adopt a phased approach whereby specific districts are targeted so as to determine how the innovation can be implemented nationwide at a later stage.
- Arts and Culture, in this study, was taught by any teacher who showed interest in the programme. Indeed, mere interest is not a sufficient condition for efficiently enacting a complex programme such as Arts and Culture. The study thus recommends that teacher education institutions should prepare teachers who can implement/enact Arts and Culture effectively. Such teachers should be equipped with both the pedagogical as well

as the pedagogical content knowledge which clarifies not only the meaning of Arts and Culture but also the way it should be taught in secondary schools.

- Related to the foregoing is that Arts and Culture was expected to be taught through carrier subjects such as English, History, Technical Graphics, Arts and Crafts amongst others. For developing teacher commitment and a sense of ownership, this study recommends enacting Arts and Culture as a stand-alone unit which can thereafter benefit from crossing subject boundaries by borrowing relevant ideas from other school subjects.
- Secondary schools in this study implemented/enacted Arts and Culture without a syllabus. The syllabus is a document which reflects vision/reason as well as goals to be achieved. The absence of a syllabus thus implies lack of direction with respect to how Arts and Culture was to be enacted. This study recommends that syllabi be developed and distributed to schools for use by teachers, the foot soldiers who are crucial for curriculum implementation/enactment.
- Before any new educational programme is introduced in schools it is necessary that those who will be involved in its monitoring and enactment be adequately prepared for it. In the context of this study, school heads, their deputies as well as heads of Arts and Culture departments should attend induction courses to ensure their increased awareness in not only supervising/monitoring but also implementing/enacting Arts and Culture.
- Communication channels between policy planners and implementers should be kept open whenever a curriculum reform is designed and enacted in secondary schools. This is critical because awareness leads to interest, which in turn leads to involvement, which subsequently leads to teacher commitment.

6.4 FURTHER RESEARCH

From the findings of this study issues that emerge which may require further research include, but are not limited to the following:

- Documentary evidence in the form of Circulars 28 of 2010, 29 of 2010 and 3 of 2011 are the only guide secondary schools received from the Ministry of Primary and Secondary Education with respect to enacting Arts and Culture. In the light of this observation it may be important to investigate the merits of such an arrangement in an educational setting where teachers are used to being guided by syllabi in curriculum enactment.

- Another line of inquiry should investigate how the Ministry of Primary and Secondary Education could organise Arts and Culture pre-implementation sessions for ministry officials, school heads, heads of department and teachers. Such an inquiry could shed light on how implementers' awareness of new programmes can be raised.
- While teacher preparation in Zimbabwe is a function of the Ministry of Higher and Tertiary Education Science and Technology Development, teacher deployment is the preserve of the Ministry of Primary and Secondary Education. Perhaps it may be necessary to investigate how the two ministries can be assisted to coordinate their activities so that teacher supply is addressed before new programmes like Arts and Culture are introduced in secondary schools.
- Future studies could also investigate how the Ministry of Primary and Secondary Education can galvanise adequate and appropriate hard-ware and soft-ware resources to enable effective Arts and Culture enactment.
- In view of the fact that Arts and Culture has been in existence for a few years it may be appropriate to conduct a large scale country-wide survey on conditions in secondary schools in order to establish the extent to which this new programme has been institutionalised with a view to suggesting interventions which could be adopted in order to create a supportive framework for continued enactment of Arts and Culture.

The next and final chapter explores my research journey through a reflection on some key experiences that have nurtured and transformed my current views and perspective on the research process.

CHAPTER SEVEN: REFLECTIONS ON MY DOCTORAL JOURNEY

7.1 INTRODUCTION

In this chapter I reflect on my research journey from the time of initiating the research (that is identifying the research problem and coming up with the research topic), writing the research proposal, defending my research proposal, and throughout the time of generating and analysing data. The journey was indeed cumbersome, frustrating, and stressful but at the same time full of thrilling, fascinating, and joyful moments. In this chapter, I reflect on both the challenges and successes encountered along the way. As the reflection proceeds I portray how I tried to minimise the constraints encountered.

7.2 FORMULATION OF TOPIC

When I reflect over the years spent doing this study, I can vividly recall the experiences obtained from dealing with each section. Though the journey I travelled was strenuous and frustrating it was coupled with a lot of fascinating events and unique encounters. The first challenge emerged when I was crafting my research proposal. To begin with, the title of my study was: “Towards an alternative model for implementing the Arts and Culture curriculum innovation in Zimbabwe secondary schools: The case of Shurugwi district in the Midlands province”. The focus was to explore current Arts and Culture implementation practices with a view to proffering an alternative model for implementing curriculum innovations in secondary schools. When I presented my topic, problem statement, and justification during the cohort session I received advice to fine tune my topic to read: “To explore the dynamics of implementing Arts and Culture programmes as a curriculum subject in Shurugwi district secondary schools in Zimbabwe”. (The Zimbabwe PhD cohort supervision programme held on the 22nd -23rd March 2014 was facilitated by delegates from the University of KwaZulu-Natal, led by Professor Gregory Kamwendo). The concept dynamics which was introduced in the research title as a phenomenon became a snag for some time. It took me time to conceptualise the meaning of the term *dynamics* in the context of this study. I finally made a slight breakthrough when I reviewed a lot of literature on curriculum implementation. That is when I came to relate the phenomena dynamics of curriculum implementation to Rogan and Grayson’s (2003) curriculum implementation theory and Van den Akker’s (2003) theory of the curricula spider web.

7.3 PROGRESS IN THE RESEARCH JOURNEY

When I set out on this research journey I expected to make steady progress and move forward but the exact opposite happened. This occurred when I had submitted my chapters on literature review, research methodology, and data presentation. I waited for several months without receiving any feedback from my initial supervisor. When I asked for feedback, she only responded by saying that I should keep on working. Due to lack of feedback, I wasn't sure if I was doing the right thing. To my further dismay, I finally received communication from my initial supervisor on 6 May 2015 indicating that she had retired and could not continue to supervise me. In a research climate where students are expected to be productive, the experience of feeling stuck and unable to move can make one anxious and uncomfortable. Despite the setback, I immediately engaged the responsible authorities at the University of KwaZulu-Natal who immediately assigned me to Doctor Khoza, my current supervisor. I am indeed grateful for such a timely intervention.

My proposal had initially indicated the structure of my thesis as having six chapters. Since the researcher is the research instrument in qualitative studies, I kept a detailed journal of the track of my research journey. I had no idea of what to do with the information up and until my current supervisor advised me to include this reflective chapter in my study. I am delighted to have this chapter which affords me the opportunity to relate my research journey.

Before commencing this study, I was literally used to writing research papers where I just referred to theory from other scholars and adopted it without coming up with anything new myself. It became so challenging and strenuous for me to come up with my own conceptual framework which shows some traces of originality. I was however enthralled when I discovered through extensive literature exploration that there are various ways of making an original contribution to new knowledge. These ways include, but are not limited to, developing new theories, challenging or re-interpreting existing theories, or applying existing theories to new areas of knowledge. Generally, my thesis tends to lean towards the second approach, but invariably I found that during the writing process, some new thoughts and ideas also emerged. Through the guidance of my supervisor I managed to come up with a theoretical framework

which is indeed fascinating to me. The advice from my supervisor was to present the chosen theory in a manner that allowed my original data to be seen clearly. I had to re-interpret the existing theory of the curricula spider web to come up with my own original data.

7.4 METHODOLOGICAL ISSUES OF THE RESEARCH JOURNEY

In a qualitative study of this nature, I became the chief data generating instrument. This was indeed a very tedious and time consuming, occasionally fascinating, exercise. I developed skills of tolerance and perseverance during the data generation process. It was time for me to listen carefully, think quickly, and make meaning from what I heard, saw, and experienced. I had to glean meaning from the secondary school heads and Arts and Culture Heads of Department by listening to what they were saying about dynamics of implementing Arts and Culture as a curriculum subject taught in Zimbabwe secondary schools without a syllabus. I recorded everything which transpired during interviews and discussions using a digital voice recorder. Furthermore, I came to understand Arts and Culture teachers through listening to them during focus group discussions as well as observing the Arts and Culture cluster competitions held in one of the three sampled schools. I also managed to spend time at the sampled urban school during the Arts and Culture exhibition day to observe the artefacts which were displayed for competitions.

The process of data generation was indeed coupled with a lot of varied experiences. At one stage I encountered a frustrating situation at the sampled rural secondary school which I needed to diligently deal with in order to manage the situation. I was supposed to meet all the teachers involved in Arts and Culture programmes for a focus group discussion at School Z. Since I had initially made an appointment, I thought that the teachers would report for the focus group discussions at the agreed upon time. To my dismay, I was kept waiting for almost half an hour by which time only one music teacher had arrived. The teacher asked me to start the discussion since she wanted to return to marking. Since it was not possible for me to conduct a focus group discussion with one person I begged her to be patient so that we could wait for the other members who never arrived. She opted to leave and promised to come back when other teachers involved in Arts and Culture have turned up. As soon as she left, another teacher came in and found me alone and couldn't wait saying that he was going to call the others. I waited for an additional 20 minutes before four teachers came in. Although it was frustrating to be kept

waiting for so long, I had to pretend as if all was well since I was at their mercy. What was evident from the participants' faces was that I was disturbing them from conducting their normal school routine and duties. As a consequence of this I had to consider ethical reflexivity which allows the researcher to decide to ask certain predetermined questions (Hammersly, 2008). I then made another arrangement to visit them so as to ask the remaining questions as well as to make a follow up of some issues discussed in the initial discussions. My second visit was highly welcomed since the teachers were in a jovial mood. The teachers organised themselves quickly and the number of participants almost doubled.

While travelling between schools, my main focus was to explore the dynamics of implementing Arts and Culture as a curriculum subject in Shurugwi secondary schools in Zimbabwe. As I reflect I can now say that it is difficult to understand the dynamics of implementing Arts and Culture as a curriculum subject without interacting with school heads, Arts and Culture Heads of Department, Arts and Culture teachers at their natural setting as well as without observing the competitions and artefacts in schools. Although my research journey had some challenges, it was ultimately enriching. Due to my involvement in the study I believe that I am now a different person from who I was before conducting this exploration.

The data generated was quite a lot more than I anticipated so I spent more time trying to present, analyse, and discuss the findings than I initially estimated. Reviewing what I recorded in my journal and digital audio recorder assisted me in interpreting data. At one moment, I had to go back to the participants to verify the findings so as to develop the correct meaning. I had to play the audio recorder several times to get hold of the essential information which addressed the objectives of the study. It was indeed the most challenging section of my study. I had to decide which of the findings to emphasise as based on the established research questions. Information which seemed not to be addressing the research questions was set aside. This was a very laborious and challenging exercise although later it became interesting to observe the themes which were revealed from the data being presented.

As pointed out earlier the process of data generation was indeed both challenging and fascinating. The use of focus group discussions allows participants to open up on issues that

they may not ordinarily comment upon. At one urban school, I experienced difficulties when teachers' emotions dominated the discussion. At this school teachers wanted to put their agendas across on their discontent in implementing Arts and Culture. I had to audio record their views so as to interpret them as accurately as possible in relation to the study. I could tell that Arts and Culture teachers from this particular urban school were seeing an opportunity of pouring out their lungs on issues which had been nagging them for some time with respect to the implementation/enactment of Arts and Culture. The teachers at this school would go beyond the question asked by providing extra information which was however related to the general implementation/enactment of Arts and Culture. It was as though they had grabbed an opportunity to contribute ideas on an area which they have longed to be involved in without success. During these discussions, I could sense that teachers were literally communicating challenges which they encountered in implementing Arts and Culture. They were in a way asking me to take up these challenges with the Ministry of Primary and Secondary Education. Since I did not want to block their emotions, or expressions on how they felt about the implementation of Arts and Culture, I felt that I should capture everything they said as accurately as possible. What became fascinating to me was that what they thought was a burden, which they were offloading onto me, became my basis for analysing dynamics of implementing Arts and Culture programmes as a curriculum subject in Shurugwi secondary schools. My actual burden was to deduce the dynamics and write them as accurately as possible so that the readers know how Arts and Culture programmes are being implemented in the region.

It should be noted that qualitative research is at times coupled with frustrations. Imagine getting to a school to interview an Arts and Culture head of department who will only tell you that she prefers to join the teachers' focus group discussion. This implies that the key issues which were supposed to be raised by the Arts and Culture head of department in the absence of teachers will be compromised. I however had to direct some of the question to the Arts and Culture head of department though some teachers hijacked the questions by quickly giving responses. I experienced a similar challenge where some Arts and Culture teachers and Heads of Department who were supposed to be hanging around their school displays during the Arts and Culture exhibition day (as per arrangement) in order to explain how the artefacts were made did not show up. In situations where teachers were not available for explanations I just took pictures of the artefacts and sought for clarifications from the panel of adjudicators (comprising

of selected school heads, Arts and Culture Heads of Department and teachers) who had the right to discuss with learners about their artefacts.

7.5 TECHNICAL EXPECTATIONS AND THE RESEARCH JOURNEY

The University has standard procedures which need to be followed when it comes to ethical considerations, the preferred size and type of font, referencing and so forth. Coming from a Master of Education orientation it is difficult to figure out the depth and width of doctoral ethical requirements. Consequently, I initially experienced challenges in satisfying the Higher Degrees Committee ethical requirements. After extensive research on the rationale for ethical considerations in research as well as finding out from people who are holders of doctoral degrees I came to the realisation that no research should be done without due regard for ethical considerations. Issues of font type and size were not a challenge since I had acquired information communication technology skills during my under graduate degree programmes. Notwithstanding the foregoing, my laptop took some time to respond to the endnote programme and I eventually had to replace it with a new one.

7.6 CONCLUDING REMARKS

In conclusion, this research journey followed a long and lonely road. Since I started this journey in 2014, I have lost out both at my work place and socially. During this time, my fellow lecturers were able to attend conferences which I could not. Being a full-time employee, I had to make up for my studies by sacrificing all my free time in the last three years. I can confess that my social and personal life is now almost at a standstill as I have spent very little time with my family, neighbours, and friends. Notwithstanding these challenges, I have immensely benefitted with respect to processes and procedures that should be followed when one conducts qualitative research. As Batchelor (2006) observes:

A journey entails beginnings and endings, loss and retrieval. It offers a chance of change and renewal, but also a risk of disorientation and displacement. Researchers as voyagers travel from familiar inner and outer landscapes into unknown territories with new horizons. They progress through an itinerary of developing meanings, both epistemological and ontological. Researchers as voyagers are engaged in a process of becoming, and of discovering a voice.

As a result of this voyage, I can now confidently say that Arts and Culture immensely contributes to the identity of the people of Zimbabwe. Arts and Culture has transformed me from the oral narratives of my traditional culture to a knowledge system which blends the traditional and the modern.

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APPENDIX 1 (a) - Teachers' focus group discussions Schedule



1. How long have you been teaching Arts and Culture programmes at this school?
2. How many hours are allocated for Arts and Culture per week?
3. How many learners constitute an Arts and Culture class at your school?
4. How many Arts and Culture teachers are in your school?
5. What is your understanding of Arts and Culture programmes?
6. How are Arts and Culture programmes taught in this school?
7. How were you introduced to the Arts and Culture programmes?
8. How are Arts and Culture programmes supposed to be taught in schools?
9. How do you feel about the way Arts and Culture programmes are being taught at your school?
10. What visual and performing arts activities do you teach at your school?
11. How do you select learners into various Arts and Culture activities at your school?
12. How many Arts and Culture activities should be done by each learner at your school?
13. How does the school supervise the Arts and Culture programmes done by learners?
14. What teaching materials do you use in the implementation of Arts and Culture programmes?
15. Any other observations on the current implementation of Arts and Culture programmes at your school.

APPENDIX 1(b) - Head of Arts and Culture Department Interview Schedule



1. How long have you been in-charge of the Arts and Culture department in this school?
2. How many hours are allocated for Arts and Culture per week?
3. How many learners constitute an Arts and Culture class at your school?
4. How many Arts and Culture teachers are in your school?
5. What is your understanding of Arts and Culture programmes?
6. How are Arts and Culture programmes taught in this school?
7. How were you introduced to the Arts and Culture programmes?
8. How are Arts and Culture programmes supposed to be taught in schools?
9. How do you feel about the way Arts and Culture programmes are being taught at your school?
10. What visual and performing arts activities do you teach at your school?
11. How do you select learners into various Arts and Culture activities at your school?
12. How many Arts and Culture activities should be done by each learner at your school?
13. How does the school supervise the Arts and Culture programmes done at your school?
14. What teaching materials are often used for the implementation of Arts and Culture programmes?
15. Any other observations on the current implementation of Arts and Culture programmes at your school?

APPENDIX 1 (c) - School Head Interview Schedule



1. How long have you been supervising Arts and Culture programmes at this school?
2. How many hours are allocated for Arts and Culture per week?
3. How many learners constitute an Arts and Culture class at your school?
4. How many Arts and Culture teachers are in your school?
5. What is your understanding of Arts and Culture programmes?
6. How are Arts and Culture programmes taught in this school?
7. How were you introduced to the Arts and Culture programmes?
8. How are Arts and Culture programmes supposed to be taught in schools?
9. How do you feel about the way Arts and Culture programmes are being taught at your school?
10. What visual and performing arts activities do you teach at your school?
11. How do you select learners into various Arts and Culture activities at your school?
12. How many Arts and Culture activities should be done by each learner at your school?
13. How does the school supervise the Arts and Culture programmes done at your school?
14. What teaching materials are often used for the implementation of Arts and Culture programmes?
15. Any other observations on the current implementation of Arts and Culture programmes at your school.

APPENDIX 2 (a)-Teacher for Arts and Culture



FACULTY OF EDUCATION

Date-----

Ms E NDLOVU

Lupane State University

P.O. Box Ac 255

Ascot

Bulawayo

Zimbabwe

Dear Teacher

I, Emily Ndlovu, will be conducting research towards a PhD in Education. The research entitled: **Dynamics of implementing the Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe: a case of three schools in Shurugwi district.** The purpose of this study is to explore how Arts and Culture programmes are being taught in Shurugwi district secondary schools with a view to suggesting alternatives that could enhance the implementation of these and other similar programmes. Key players who are involved in the teaching of Arts and Culture in Shurugwi district secondary schools will be interviewed. Secondary school heads, teachers who head the Arts and Culture department and Arts and Culture teachers will be purposively selected for interviews. Participants will be interviewed at their respective secondary schools. The researcher will also ask for your permission to observe some Arts and Culture sessions, activities, competitions, displays, products and documents. The researcher intends to conduct all these activities as from May up to July 2015.

English Language will be used as the medium for generating data and where necessary local language such as Shona and Ndebele will be used. Where a local language will be used I will translate it into English as honestly as possible. All information collected will be treated in strictest confidence and neither the school nor the individual participants will be identifiable in any reports that are written. Participation is not compulsory. Participants are at liberty to withdraw from the study at any time without any penalty. The role of the school is voluntary and the school head, through the provincial and district office is also at liberty to withdraw the school at any time without penalty. Permission to record the interviews through a voice recorder will be asked for.

As one of the sampled participants, I am requesting you to study the consent form below. If you are willing to participate, kindly confirm by completing the informed consent form attached below.

Thank you.

Ms E. Ndlovu

Student Number: 214584167

ndlovue@gmail.com

Cell: 0712779024/ 077665191

DR Y. NOMPULA

Supervisor

Arts and Culture Education

031 260 3836 (office)

I _____ (Full name of the teacher)
hereby confirm that I understand the contents of this document and the nature of the research project. I understand that I am at liberty to withdraw from the project at any time and for any reason, should I so desire.

Signature of the teacher

Date

APPENDIX 2 (b)- The Head of Arts and Culture Department



FACULTY OF EDUCATION

Date-----

Ms E NDLOVU

Lupane State University

P.O. Box Ac 255

Ascot

Bulawayo

Zimbabwe

Dear Head of Arts and Culture department

I, Emily Ndlovu, will be conducting research towards a PhD in Education. The research entitled: **Dynamics of implementing the Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe: a case of three schools in Shurugwi district.** The purpose of this study is to explore how Arts and Culture programmes are being taught in Shurugwi district secondary schools with a view to suggesting alternatives that could enhance the implementation of these and other similar programmes. Key players who are involved in the teaching of Arts and Culture in Shurugwi district secondary schools will be interviewed. Secondary school heads, teachers who head the Arts and Culture department and Arts and Culture teachers will be purposively selected for interviews. Participants will be interviewed at their respective secondary schools. The researcher will also ask for your permission to observe some Arts and Culture sessions, activities, competitions, displays, products and documents. The researcher intends to conduct all these activities as from May up to July 2015.

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Thank you.

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ndlovue@gmail.com

Cell: 0712779024/ 077665191

DR Y. NOMPULA

Supervisor

Arts and Culture Education

031 260 3836 (office)

I _____ (Full name of the teacher)
hereby confirm that I understand the contents of this document and the nature of the research project. I understand that I am at liberty to withdraw from the project at any time and for any reason, should I so desire.

Signature of the teacher

Date

APPENDIX 2 (c) -The school head



FACULTY OF EDUCATION

Date-----

Ms E NDLOVU

Lupane State University

P.O. Box Ac 255

Ascot

Bulawayo

Zimbabwe

The School Head

I, Emily Ndlovu, will be conducting research towards a PhD in Education. The research entitled: **Dynamics of implementing the Arts and Culture curriculum programmes as a curriculum subject in Zimbabwe: a case of three schools in Shurugwi district.** The purpose of this study is to explore how Arts and Culture programmes are being taught in Shurugwi district secondary schools with a view to suggesting alternatives that could enhance the implementation of these and other similar programmes. Key players who are involved in the teaching of Arts and Culture in Shurugwi district secondary schools will be interviewed. Secondary school heads, teachers who head the Arts and Culture department and Arts and Culture teachers will be purposively selected for interviews. Participants will be interviewed at their respective secondary schools. The researcher will also ask for your permission to observe some Arts and Culture sessions, activities, competitions, displays, products and documents. The researcher intends to conduct all these activities as from May up to July 2015.

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As one of the sampled participants, I am requesting you to study the consent form below. If you are willing to participate, kindly confirm by completing the informed consent form attached below.

Thank you.

Ms E. Ndlovu

Student Number: 214584167

ndlovue@gmail.com

Cell:0712779024/ 077665191

DR Y. NOMPULA

Supervisor

Arts and Culture Education

031 260 3836 (office)

I _____ (Full name of the school head) hereby confirm that I understand the contents of this document and the nature of the research project. I understand that I am at liberty to withdraw from the project at any time and for any reason, should I so desire.

Signature of the teacher

Date

APPENDIX 2 (d) -The school administrator



Date-----

Ms E NDLOVU

Lupane State University

P.O. Box Ac 255

Ascot

Bulawayo

Zimbabwe

The School Administrator

My name is Emily Ndlovu. I am a curriculum studies lecturer in the Department of Educational Foundations at Lupane State University. I will be conducting research towards a PhD in Education entitled: **Dynamics of implementing the Arts and Culture programmes as a curriculum subject in Zimbabwe: a case of three schools in Shurugwi district.** I am kindly requesting for your permission to conduct this study at your school. The purpose of this study is to explore how Arts and Culture programmes are being taught in Shurugwi district secondary schools with a view to suggesting alternatives that could enhance the implementation of these and other similar programmes.

Key players who are involved in the teaching of Arts and Culture in Shurugwi district secondary schools will be interviewed. Secondary school heads, teachers who head the Arts and Culture department, Arts and Culture teachers will be purposively selected for interviews. Participants will be interviewed at their respective secondary schools. The researcher will also ask for your permission to observe some Arts and Culture sessions, activities, competitions, displays, products and documents. The researcher intends to conduct all these activities as from May up to July 2015.

English Language will be used as the medium for generating data and where necessary local language such as Shona and Ndebele will be used. Where a local language will be used, I will translate it into English as honestly as possible. All information collected will be treated in strictest confidence and neither the school nor the individual participants will be identifiable in any reports that are written. Participation is not compulsory. Participants are at liberty to withdraw from the study at any time without any penalty. The role of the school is voluntary and the school head, through the provincial and district office is also at liberty to withdraw the school at any time without penalty.

As one of the sampled participants, I am requesting you to study the consent form below. If you are willing to participate, kindly confirm by completing the informed consent form attached below.

Thank you.

Ms E. Ndlovu

ndlovue@gmail.com

Cell:0712779024/ 077665191

DR Y. NOMPULA

Supervisor

Arts and Culture Education

Nompula@ukzn.ac.za

031 260 3836 (OFFICE)

I _____ (Full name of the administrator) hereby confirm that I understand the contents of this document and the nature of the research project. I understand that I am at liberty to withdraw from the project at any time and for any reason, should I so desire.

Signature of the learner

Date

APPENDIX 2 (e) - The provincial director



Date-----

Ms E NDLOVU

Lupane State University

P.O. Box Ac 255

Ascot

Bulawayo

Zimbabwe

The Provincial Education Director

Midlands Region

P.O. Box 737

Gweru

Re: Application for permission to conduct research in Shurugwi district secondary schools

My name is Emily Ndlovu. I am a curriculum studies lecturer in the Department of Educational Foundations at Lupane State University. Currently I am a PhD student at the University of KwaZulu Natal in South Africa. I am requesting for permission to conduct research on dynamics of **implementing Arts and Culture programmes as a curriculum subject in Zimbabwe: a case of three schools in Shurugwi district**. The study will be conducted under the supervision of Dr Yolisa Nompula of UKZN (Faculty of Humanities and Social Sciences). This study will meet the requirements of the Humanities and Social Sciences Research Ethics Committee of UKZN.

Aim of the research

The investigation aims to establish current Arts and Culture implementation practices with a view to proposing how the implementation of that innovation could be enhanced in Zimbabwe secondary schools.

The significance of the research project

- The research will provide information on how Arts and Culture programmes are being implemented in Shurugwi district.
- The research will also provide insights on alternatives of enhancing the implementation of Arts and Culture in secondary schools.
- The results of the study will inform Curriculum development and curriculum implementers with respect to Arts and Culture policy and its implementation.
- It is hoped that the research will also enhance the implementation of similar curriculum innovations in secondary schools.

Research Plan and Methods

Data will be generated using semi structured interviews, observation and document analysis. Participants will be expected to provide the researcher with the necessary responses to interview questions asked and to provide the researcher with the necessary documents for analysis. The researcher will observe some Arts and Culture activities conducted in class, during inter house competitions and inter schools competitions.

All information collected will be treated in strictest confidence and neither the school nor the individual participants will be identifiable in any reports that are written. Participants are at liberty to withdraw from the study at any time without any penalty. The role of the school is voluntary and the school head, through the provincial and district office is also at liberty to withdraw the school at any time without penalty.

If you are willing to allow your schools to participate kindly confirm in writing your response and fax it back to me. You may also send me an email with your response. Once I have received your consent to conduct this study, I will arrange for the informed consent to be obtained from participants and also arrange time with your schools for data generation to be conducted.

For any further information concerning this study you can contact Emily Ndlovu at +263 973770/ +263 712 779 024/ +263 776 695 191/ ndlovue@gmail.com

Yours sincerely

Emily Ndlovu

Ms E. Ndlovu

Student Number: 214584167

ndlovue@gmail.com

DR. Y. NOMPULA

SUPERVISOR

Nompula@ukzn. 03126038

APPENDIX 2 (f) -Letter to the permanent secretary



Date-----

Ms E NDLOVU

Lupane State University

P.O. Box Ac 255

Ascot

Bulawayo

Zimbabwe

The Permanent Secretary

Ministry of Primary and Secondary Education

P. O. Box CY 121

Causeway

Harare

REQUEST FOR PERMISSION TO CONDUCT RESEARCH IN SCHOOLS

Dear madam

My name is Emily Ndlovu. I am a Curriculum Studies lecturer in the Department of Educational Foundations at Lupane State University. Currently I am a PhD student at the University of KwaZulu Natal in South Africa. I am requesting permission to conduct research on **dynamics of implementing Arts and Culture programmes as a curriculum subject in Shurugwi district secondary schools**. The study will be conducted under the supervision of Dr Yolisa Nompula (UKZN, South Africa). The results of the study will provide suggestions that will enhance not only the implementation of Arts and Culture but also other curriculum innovations in Zimbabwe. Specifically the results of the study will inform both curriculum development and curriculum practice with respect to the Arts and Culture policy and its implementation.

This study will meet the requirements of the Humanities and Social Sciences Research Ethics Committee of UKZN. All information collected will be treated in strictest confidence and neither the school nor individual participants will be identifiable in any written reports.

Upon completion of the study, I undertake to provide the Ministry of Primary and Secondary Education with a bound copy of the full research report. If you are willing to allow your schools to participate kindly confirm in writing your response and fax it back to me. You may also send me an email with your response. Once I have received your consent to conduct this study, I will arrange for the informed consent to be obtained from participants and also arrange time with your schools for data generation to be conducted.

For further information, please do not hesitate to contact me on +263 9 73770/+263 712 779024/ ndlovue@gmail.com. Thanking you in advance.

Yours sincerely,

Emily Ndlovu

Ms E. Ndlovu

Student Number: 214584167
ndlovue@gmail.com

Cell:0712779024/ 077665191

DR Y. NOMPULU
Supervisor

Arts and Culture Education
031 260 3836 (office)

APPENDIX 3: OBSERVATION GUIDE

Week Ending	Name of Arts and Culture discipline	No. of participants (learners)	No. of teachers involved	Time allocated for activities	Activities done/methods used	Facilities used	Teaching media/documents used	Achievements

APPENDIX 4 ETHICAL CLEARANCE



30 October 2014

Ms Emily Ndlovu 214584167
School of Education
Edgewood Campus

Dear Ms Ndlovu

Protocol reference number: HSS/1455/10140

Project title: Dynamics of implementing Arts and Culture programs as a curriculum subject in Zimbabwe: A case of 3 secondary schools in Shurugwi district

Full Approval – Expedited Application

In response to your application received 22 October 2014, the Humanities & Social Sciences Research Ethics Committee has considered the abovementioned application and the protocol have been granted **FULL APPROVAL**.

Any alteration/s to the approved research protocol i.e. Questionnaire/Interview Schedule, Informed Consent Form, Title of the Project, Location of the Study, Research Approach and Methods must be reviewed and approved through the amendment/modification prior to its implementation. In case you have further queries, please quote the above reference number.

PLEASE NOTE: Research data should be securely stored in the discipline/department for a period of 3 years.

The ethical clearance certificate is only valid for a period of 3 years from the date of issue. Thereafter Recertification must be applied for on an annual basis.

I take this opportunity of wishing you everything of the best with your study.

Yours faithfully


Dr Bhavika Singh (Chair)
Humanities & Social Sciences Research Ethics Committee

/pm

Cc Supervisor: Dr Yolisa Nompume
Cc Academic Leader Research: Professor P Morojole
Cc School Administrator: Mr Thabisa Mthembu

Humanities & Social Sciences Research Ethics Committee

Dr Bhavika Singh (Chair)

Westville Campus, Owen Mtshali Building

Postal Address: Private Bag 314001, Durban 4001

Telephone: +27 (0)31 260 3367/3350/4007 Facsimile: +27 (0)31 260 4008 Email: ethics@ukzn.ac.za / ethics@ukzn.ac.za / ethics@ukzn.ac.za

Website: www.ukzn.ac.za



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APPENDIX 5: RESPONSE FROM THE MINISTRY OF EDUCATION

*All communications should be addressed to
"The Secretary for Primary and Secondary
Education"*
Telephone: 734051/59 and 734071
Telegraphic address: "EDUCATION"
Fax: 734075



Reference: C/426/3
Ministry of Primary and
Secondary Education
P.O Box CY 121
Causeway
Harare

2 September 2014

Ndlovu Emily
University of KWAZULU-NATAL
School of Education, Edgewood Campus
Private Bag X03
Ashwood, 3602
South Africa



**RE: PERMISSION TO CARRY OUT RESEARCH IN MIDLANDS PROVINCE:
SHURUGWI DISTRICT: SHURUGWI SECONDARY SCHOOLS**

Reference is made to your application to carry out a research in the above mentioned schools in Midlands Province on the research title:

"THE IMPLEMENTATION OF ARTS AND CULTURE IN SHURUGWI SECONDARY SCHOOLS"

Permission is hereby granted. However, you are required to liaise with the Provincial Education Director Midlands Province, who is responsible for the schools which you want to involve in your research.

You are required to provide a copy of your final report to the Secretary for Primary and Secondary Education by December 2014.


C. Chigwamba (Mrs)
SECRETARY FOR PRIMARY AND SECONDARY EDUCATION

APPENDIX 6: RESPONSE FROM MIDLANDS REGIONAL DIRECTOR

All communications should be
addressed to "The Provincial
Education Director"
Telephone: 054- 222460

Fax: 054- 226482



Ministry of Primary and Secondary Education
P.O Box 737
GWERU

27 FEBRUARY 2015

Mr/Mrs/Miss: MOROHU EMILY
UNIVERSITY OF KWAZULU - NATAL
P. BAG X03
ASHWOOD 3602 SOUTH AFRICA

Dear Sir/Madam

**APPLICATION FOR PERMISSION TO CARRY OUT AN EDUCATIONAL
RESEARCH IN SELECTED SCHOOLS IN MIDLANDS PROVINCE**

Permission to carry out a Research on:-

THE IMPLEMENTATION OF ARTS AND CULTURE
IN SHURUGWI SECONDARY SCHOOLS

In the Midlands Province has been granted on these conditions.

1. That in carrying out this you do not disturb the learning and teaching programmes in schools.
2. That you avail the Ministry of Primary and Secondary Education with a copy of your research findings.
3. That this permission can be withdrawn at anytime by the Provincial Education Director or by any higher officer.

The Education Director wishes you success in your research work and in your University College studies.

MATSVEN U. 27 FEB 2015
Education Officer (Professional Administration And Legal
Services)
FOR PROVINCIAL EDUCATION DIRECTOR: MIDLANDS

