

EXPLORING THE ORIGINAL CREATIVE ARTS PRODUCTIONS OF GRADE 2 AND 3 LEARNERS IN CONTEMPORARY CULTURAL PRACTICES

BY

KARABO LUCY RASALANAVHO

04383257

SUPERVISOR: PROFESSOR MEKI NZEWI

**A dissertation submitted in fulfillment for the requirements
of Master of Music (Musicology)**

Department of Music

Faculty of Humanities

University of Pretoria

ABSTRACT

Engaging young children to partake in creative arts activities is often viewed as inferior to most academic subjects by some teachers and parents. In the school environment, most attention is given to academic subjects as there are misconceptions that creativity is not as important as the academics. However, research has proved that creativity is basic to improving the world in many ways. The current study involved primary school learners from two different cultural backgrounds in producing, performing and discussing their original creative arts production and explored how autonomously creative they were through the production process, performance and discussion of the production. The study also explored what benefits the learners gained through partaking in the creative arts production. Results were collected by means of observational notes during the build-up of the production and performance, learners' focus group discussion and analyses of the learners' production and creativity by independent specialists. Through this study, the learners were engaged in creative thinking which fostered problem solving skills, promoted higher order thinking, cooperation, flexibility, as well as emotional and social skills. The learners' performance also displayed the learners' innate autonomous creativity.

KEYWORDS

creativity, creative arts, young children, learners, production

ACKNOWLEDGEMENTS

I would like to express my heartfelt appreciation and gratitude to the following people who have helped make this study possible:

- My promoter, Professor Meki Nzewi, for his encouragement, support, patience and inspiring intellectual insight. His motivation and guidance have truly helped me complete this dissertation.
- My mother and role model, Mrs Maria Mogane, for inspiring me and for her thorough and critical reading of this dissertation.
- My father, Mr Sydwell Mogane, for his willingness to always help in time of need.
- The principal of King David Linksfield Junior School, Mrs Ruth Isaacson, and the principal of Ithute Primary School, Mr Madusi Gwala, for granting me access and permission to use their schools, facilities and allowing their learners to form part of this study.
- Professor Alfred Mogale, for his advises during the early stages of this research.
- The observers/analysers of this study, for their patience and long hours of writing and analysing.

ABBREVIATIONS AND ACRONYMS

CAPS	Curriculum and Assessment Policy Statement
ICES	International Centre of Educators' Styles
ISASA	Independent Schools Association of Southern Africa
KDLJS	King David Linksfield Junior School
n.d	no date
NSW	New South Wales
SABJE	South African Board of Jewish Education

TABLE OF CONTENTS

ABSTRACT.....	i
KEYWORDS.....	i
ACKNOWLEDGEMENTS.....	ii
ABBREVIATIONS AND ACRONTMS.....	iii
CHAPTER 1	
INTRODUCTION.....	1
1.1 INTRODUCTION AND BACKGROUND TO THE STUDY.....	1
1.2 PROBLEM STATEMENT.....	5
1.3 RESEARCH QUESTIONS.....	5
1.4 AIM OF THE STUDY.....	5
1.5 ORGANISATION OF THE STUDY.....	6
CHAPTER 2	
LITERATURE REVIEW.....	8
2.1 INTRODUCTION: CREATIVITY.....	8
2.2 CHILDREN’S CREATIVE ABILITIES.....	19
2.3 CREATIVITY RESEARCH STUDIES ON YOUNG CHILDREN.....	21
2.4 THE CREATIVE ARTS.....	22
2.5 THE BENEFITS OF ENGAGING IN CREATIVE ACTIVITIES.....	31

CHAPTER 3

METHODOLOGY.....	35
3.1 INTRODUCTION.....	35
3.2 STUDY DESIGN.....	35
3.3 POPULATION AND SAMPLE.....	36
3.4 RESEARCH SETTING.....	38
3.5 DATA COLLECTION.....	38
3.6 RELIABILITY AND VALIDITY.....	46
3.7 ETHICAL CONSIDERATIONS.....	47

CHAPTER 4

RESULTS AND FINDINGS.....	49
4.1 INTRODUCTION.....	49
4.2 PRODUCTION OBSERVATIONS.....	49
4.3 FOCUS GROUP DISCUSSION.....	60
4.4 THE RESULTS OF THE ANALYSES OF THE PRODUCTION PERFORMANCE.....	66
4.5 THE RESULTS OF THE ANALYSES OF THE CREATIVITY OF THE PRODUCTION.....	76

CHAPTER 5..... **83**

5.1 INTRODUCTION.....	83
5.2 SUMMARY AND CONCLUSIONS OF THE PRODUCTION OBSERVATIONS.....	83
5.3 SUMMARY AND CONCLUSIONS OF THE FOCUS GROUP DISCUSSION.....	85

5.4 SUMMARY AND CONCLUSIONS OF THE OBSERVERS' ANALYSES OF THE PRODUCTION..89

5.5 SUMMARY AND CONCLUSIONS OF THE ANALYSERS' ANALYSES OF THE PRODUCTION

 CREATIVITY.....93

5.6 RECOMMENDATIONS OF THE STUDY.....95

5.7 CONCLUDING STATEMENT.....96

REFERENCES.....97

APPENDIXES.....104

CHAPTER 1

INTRODUCTION

1.1 INTRODUCTION AND BACKGROUND TO THE STUDY

When one thinks of creative beings globally, names such as Picasso, Beethoven, and Shakespeare amongst others come to mind. However, young children do not usually feature in the list of creative beings as many people have the misconception that adults are the most creative beings. A list of creative adult works would include the Mona Lisa painting; the plays *Romeo and Juliet*, *Julius Caesar* and *Macbeth*; great symphonies of famous composers such as Beethoven's 9th Symphony, Schubert's many Lieder; the works of author Maya Angelou and the architecture of Frank Lloyd Wright. Historically, children were viewed as unrealistic adults, individuals who had not fully become adults (Campbell, 2007). The society of the Western nineteenth century thought adults to be individuals that contribute to the advancement and continuation of society, whereas children were merely portrayed as primitive, and in need of training so that they can become more like adults with each passing day (Campbell, 2007). From observations made over nine years of teaching young children, the researcher got the impression that children are indeed very creative, if not the most creative beings, as they do not restrict their creative thinking nor do they put boundaries to their imaginations.

Despite reforms in educational policies, the conception of children as preliminary to an evolved person continued well into the 20th century. Campbell (2007), states that up to the late 1900's, the public saw children as powerless, not serious, as well as unproductive members of society. Literature on the other hand has indicated that famous composers such as Brahms, Haydn and Mozart manifested the debut of their extraordinary musical creativities, talents and abilities from a young age and are considered as musical prodigies (Simonton, 1997). In the study of Isbell and Raines (2003), it was indicated that many children who have lived in a nurturing and supportive environment in their first years naturally exhibit characteristics of creative individuals, but as they reach adulthood, they

learn to camouflage these qualities and characteristics by conforming them to the expectations of society in which they live.

Creativity is not limited to only a few talented people whose contributions have brought publicised changes in the world, but could also be possible for both adults and children at different dimensions and levels. It is therefore important to recognise the differences between a creative adult and a creative child. The characteristics of adults' and young children's creativity indicated in Table 1 were compiled by Isbell and Raines (2003:6). This comparison between creative adults to young children as illustrated by Isbell and Raines (2003) perceives adults as more experienced with rigid work that is based on conventional rules and norms, whereas children think in a manner that shows that they are capable of creatively exploring playfully with ideas in their minds. In turn, this understanding will help in knowing which criteria to use when analysing children's creativity.

Table 1: A comparison between creative adults and young children

Characteristics of Creative Adults	Characteristics of Young Children
Curious	Curious
Expressive	Language explosion
Spontaneous	Uninhibited
Self-confident	Playful
Adventurous	Adventurous
Open Minded	Curious
Intrinsically motivated	Active participants

From early years, young children exhibit their creativity by manipulating their toys, exploring their environment and space, testing their hunches about their world, as well as by solving problems. In the study of Fox and Schirmacher (2012:5), an example of Lea who wanted a rattle she accidentally kicked at the foot of her crib was given. Through trial and error, the child discovered that she could get the rattle by tugging at the blanket underneath it. This action indicates that the child though very young, was able to apply her mind in solving a problem. Fox and Shirmacher (2012:5) gave another example that exhibited the creativity of two five-year-olds who wanted to build a school but had neither blocks nor any pieces of

wood to build. The two decided to use shoe boxes in order to build their school. Available materials were used in a new manner and this is what literature regards as creativity. Although these actions are not new, they were, however new to the children at that specific time and could therefore be regarded as creative.

Many more examples of children's creativity can be identified in the research of the Kodály Method and the Kindermusik programmes which were designed to encourage children to explore the world creatively through music and movement (Harris, 2009). The primary goal of the Kindermusik program is to achieve total growth in the physical, emotional, cognitive, language and social areas through age-appropriate musical experiences (McIlmoyle, 2012). According to Trinka (n.d), the Kodály Method is based on developing the child's entire being intellectually, emotionally, physically, socially, and spiritually. The main goal of the Kodály Method approach is to develop, to the fullest extent possible, the innate musicality present in all human beings (Trinka, n.d). Thus, music experience and instruction is best given to a child as early as possible. The Orff method can also be identified. In this method, the whole body is considered as a percussive instrument and learners are led to develop their music abilities in a way that parallels the development of western music (Harris, 2009). All these examples and many others however do not help us to fully understand what creativity is, its importance, as well as how creative abilities of young children could be analysed.

Small (1998, in Campbell 2007) highlights that "children are naturally drawn to the act of musicking, a process of participating in musical performance – singing, dancing, acting and listening". For Africans, music is an integral part of everyday life because every activity has an aspect of music. Nzewi (2009b) further emphasises that for an indigenous African child, music starts from infancy when the mother sings to her child as a way to soothe the child from discomfort or to get the child to sleep. Children are exposed to even more practical musical experiences as they get older because they are encouraged by the adults to engage in these activities because the indigenous African approach emphasizes that the performing arts or musical arts performance is designed to impact social and cultural living within their societies. These early practical exposures to music making enable African children to spontaneously and intentionally create music as part of their social and play interactions with others.

After World War II, there was a dramatic rise of birth rates and this brought a sudden broad public interest in children in the Western society. Children's intellectual growth, education and training were unprecedented, generously funded and widely read. According to Campbell (2007), Jean Piaget's study of developmental stages had a remarkable influence on the understanding of children as progressing from sensory stage to abstract thought. Piaget's work showed that children are born with a very basic genetically inherited mental structure that evolves, and is the foundation for all subsequent learning and knowledge. He saw cognitive development as a progressive reorganization of mental processes resulting from maturation and experience (ICES, 2014). Despite the carefully constructed experiments directed towards the understanding of children in fixed and changing elements, very little attention was given to children's own voices and thoughts post World War II (Graue & Walsh, 1998, in Campbell, 2007). Children were conceived as *tabula rasa* – clean slates, on which parents, teachers and adults could write what they believed children should know.

Outside traditional Africa, children's own thoughts and voices were at the side-line of the Western society and scholars for many centuries; it was only in the last century that scholars put in an effort in the understanding of children in their own right, and as individuals with their own thoughts and lives (Campbell, 2007). Studies have shown that children can explain the unexpected, draw the unpredictable, and imagine the impossible (Esch, 2011) if given the chance. Nzewi, (2009a) asserts that children are capable of engaging in performance arts creativity and practice independent of adults, in solo efforts and even in peer teams. Understanding children's minds and thought could therefore make them express themselves freely and be taken seriously by adults. Schwartzman (in Campbell, 2007) further stated that by putting in effort in the understanding of children and youth's knowledge, a more integrated view of human life can be evident.

The significance of the current study is therefore to help contemporary arts educators realize the importance of encouraging creativity among learners without bounds, to give young children the opportunity to apply their minds in all situations and in so doing groom them into being adults that are confident and are free to express themselves in a desirable manner in all situations. Helping children to be confident will not only benefit the arts field but also fields such as science which rely mostly on creative thinking; mathematics and computer science where logic and logical thinking are required. The study will also

encourage parents to allow their children to interact with others so that they can learn to appreciate their uniqueness and embrace diversity especially in the new South Africa.

1.2 PROBLEM STATEMENT

There are reports from studies that young children are creative. However, little has been reported about the ability of young children of two different cultural backgrounds working together to autonomously create, perform and discuss their original creative arts production that consists of music, dance, drama and visual arts in contemporary cultural practices.

1.3 RESEARCH QUESTIONS

The main research question for this study is:

How are the contemporary school children of grade 2 and 3 from KDLJS and Ithute Primary School that attend the music extramural activity at the KDLJS able to originate, perform and discuss their original creative arts production?

The sub questions are as follows:

What evidence shows that learners that are partaking in a creative arts production are autonomously creative?

What artistic elements in the learner's production show originality in creativity among the grade 2 and 3 learners attending the music extramural activity at the KDLJS?

What benefits can the grade 2 and 3 learners derive from participating in creative arts activities?

1.4 AIM OF THE STUDY

The aim of the current research is to explore the abilities of contemporary grade 2 and 3

learners of KDLJS and Ithute Primary School who attend the music extramural activity at KDLJS to produce, organize, perform and discuss their original creative arts production.

1.5 ORGANISATION OF THE STUDY

The study is divided into five chapters.

Chapter one consists of the introduction and background of the study, problem statement, aim of the study, research questions and the organization of the study.

Chapter two presents an expanded range of the literature review on which the study is based. The main points that will be focused on are: creativity in a broader understanding; factors influencing creativity; learner's creativity abilities and research; the creative arts in the schools environment; indigenous cultures and contemporary cultures; and the benefits of engaging in creative arts creativities.

Chapter three discusses the research design and methodology of the study and consists of the detailed actions taken during the course of the study. The data collection methods and plans, data analysis, reliability, validity and ethics considerations are discussed.

Chapter four consists of the findings of the study by presenting the observational notes of the sessions and the performance. The transcription of the focus group discussion will also be included in chapter four as well as the analyses of the learners' production and the learners' discussion of their performance and experiences.

Chapter five presents the summary, conclusions and recommendations for further research.

The chapter headings are as follows:

Chapter 1: Introduction

Chapter 2: Literature Review

Chapter 3: Research Design and Methodology

Chapter 4: Results and Findings

Chapter 5: Summary, Conclusions and Recommendations

CHAPTER 2

LITERATURE REVIEW

2.1 INTRODUCTION: CREATIVITY

Before exploring the research study, it is essential to examine the current thinking and theory about what creativity is, who the creative person is, what the creative process is, as well as the factors that influence creativity.

2.1.1 Defining creativity

There are many ways in which creativity can be perceived and defined. Piirto (in Esch, 2004: 110) stated that the origin of the word 'create' is from the Latin words *creatus* and *creare*, meaning "to make or produce" or "to grow (literally)", while the Oxford Advanced Learner's Dictionary defines creativity as "the use of imagination or original ideas to create something new", or "inventiveness". Creativity can be in many forms, and according to Sharp (2004:5), creativity could include the following attributes:

- imagination
- ability to produce an outcome of value and worth.
- productivity
- originality (the ability to come up with ideas and products that are new and unusual)
- problem solving (application of knowledge and imagination to a given situation)

Boden (1998) on the other hand indicates that there are three main types of creativity which involve different ways of generating original ideas such as the combinational creativity; exploratory creativity; and transformational creativity. Combinational creativity involves combining new ideas to familiar ideas, exploratory creativity involves generating new ideas by exploring structured concepts while transformational creativity is described as one that transforms some dimension of structure so that new structures can be generated.

Creativity is an important skill of a person that involves changing or bringing new ideas to life. Being creative not only enhances one's ability to adapt to their environment and circumstances, but it also allows one to transform the environment and circumstances (Chaves-Eakle, 2010). In the education system, Education Scotland (n.d) regards creativity as important on a global and national level for both development and economic growth. At schools, learners tend to have a higher self-esteem, are motivated, and are high achievers both academically and socially because of their creativity. This is because learners who are encouraged to think creatively:

- are open to new ideas and challenges
- have greater ownership over their learning
- become more interested in making new discoveries themselves
- are more effective learners who can work well with others
- and are more able to solve problems

Sefertzi (2000) asserts that thinking creatively enables one to think beyond boundaries, to be curious, break away from rational and conventional ideas, rely on the imagination, be divergent in thinking, and to consider multiple alternatives and solutions. All these enable one to understand problematic situations, to be productive, efficient, rapid and flexible, and to use new procedures and patterns (Vincent, Decker and Mumford, 2002).

2.1.2 The creative individual

Smith and Carlsson (1990) describe the highly creative individual as one that is filled with new ideas, one that perceives the world from surprising perspectives, formulates solutions to problems which are contrary to the norm, turns what is traditional into something different, and one that would prefer complexity to simplicity. Csikszentmihalyi (1996) further states that a highly creative person has a remarkable manner in which he/she can adapt to numerous situations and is capable of working with whatever is at hand to reach their goals. Wilson (2015) further describes the common personality traits of highly creative individuals as follows:

- Displaying great curiosity about the world around them and having a broad interest in many unrelated areas.
- Generating a large number of unusual and unique ideas and solutions to problems.
- The willingness to take risks, to be adventurous, and speculative about situations.
- The display of intellectual playfulness which could include fantasizing, imagining or daydreaming.
- The ability to manipulate ideas by easily changing, improving, adapting or elaborating an existing idea into a new concept.
- Exhibiting a heightened emotional sensitivity to beauty, and visibly moved by aesthetic experiences.
- Perceived as nonconforming individuals who are accepting, and not fearful of disorder of chaotic situations nor environments
- Having the ability to criticize concepts constructively.

In the study of Wilson (2015), the characteristics of highly creative individuals are listed by stating both the positive and possible negative traits of individuals as indicated in Table 2.

Table 2: A list of positive and negative characteristics of highly creative individuals

Positive characteristics of a highly creative individual	Negative characteristics of a highly creative individual
1. Independent, anti-authoritarian 2. Divergent thinker 3. Generally considered intelligent 4. Open to new ideas 5. Little tolerance for boredom 6. Willing to undertake stimulating challenges, curious and inquisitive 7. Self-actualizer 8. Aesthetically inclined 9. Above average use of those skills attributed to the brain's hemisphere 10. Strong imagery ability and spatial	1. Stubborn 2. Challenges Authority 3. Unconventional 4. Uncooperative 5. Assertive 6. Cynical 7. Sloppy or Careless 8. Questions or Challenges Rules 9. Temperamental 10. Withdrawn

<p>skills</p> <p>11. Abilities of sensory synthesis; tasting colour, seeing sound, hearing smells</p> <p>12. Generally unaffected by peer pressure</p> <p>13. Highly versatile and adaptable</p> <p>14. Score high on Torrance Tests of Creative Ability in the following areas:</p> <ul style="list-style-type: none"> • fluency - produce numerous ideas • flexibility - produce variety of ideas and approaches • originality - novel ideas • elaboration - fill in details • redefinition - define or perceive in way different from the average 	
---	--

The list of positive and negative characteristics of highly creative individuals is not all inclusive to characteristics of a creative person, but merely an indication of what most literature includes.

2.1.3 The creative process

The creative process has been the subject of much research and debate. Some of the scholars insist that creativity is by nature spontaneous, while others argue that undirected spontaneity is a random mess, and that creativity consists of the original use of accomplished technique. An approach to process or technique that yields practical results in a context of self-evaluation will be focused on.

Creativity can be achieved in different ways and forms. Mayesky (2002) describes two processes that are involved in the creativity process, the thinking and the producing. The thinking process has to do with discovering an idea, plan or answer whereby a finished product is not necessary. This according to Mayesky (2002) involves using the imagination, playing with ideas, exploring alternatives and speculating with possibilities. Dinham (2011) included brainstorming, working ideas through several stages of evolution and bringing fragments or ideas together in new configurations. Fox and Schirmacher (2012) gave examples that young children play for the sake of playing, they stack blocks for the sheer joy of stacking them with no regard for the results, and that they make up their own words to songs and dance creatively just for the pleasure of doing so in the thinking process. It is not necessary to make something that is recognizable by others during the thinking process; the value is in the process of the activity (National Advisory Committee on Creative and Cultural Education, 1999, UK).

The second part of the creative process according to Mayesky (2002) has to do with proving, working out and making certain that an idea or answer is workable, and having a finished product. This involves evaluating ideas, testing solutions, judging answers and analysing the results. Some young children are usually concerned with this process as they develop the skill in the use of certain techniques (Fox and Schirmacher, 2012).

Wallas (1926) has set down four descriptive stages of the creative process, which are: the preparation stage, the incubation stage, the illumination and the verification stage (Wang, 2009). These four stages of the creative process can be described as follows:

1. In the preparation stage, the problem, need, or desire is defined. This can include gathering information, finding available resources and getting acquainted with the problem.
2. In the incubation stage, there is a step back from the problem to let the mind contemplate and work through that problem or issue.
3. In the illumination stage, ideas arise from the mind to provide the basis of a creative response. These ideas can be pieces of the whole or the whole itself, i.e. seeing the entire concept or entity all at once.

4. In verification, the final stage, one carries out activities to demonstrate whether or not what emerged in illumination satisfies the need and the criteria defined in the preparation stage.

The first two stages are similar to what Mayesky (2002) describes as the “thinking” and the last two similar to the “producing” stage.

Wallas (1926) on the other hand describes the creative process in the form of a model that has been placed on the Ned Herrmann’s four quadrant model of the human brain as illustrated in figure 1.

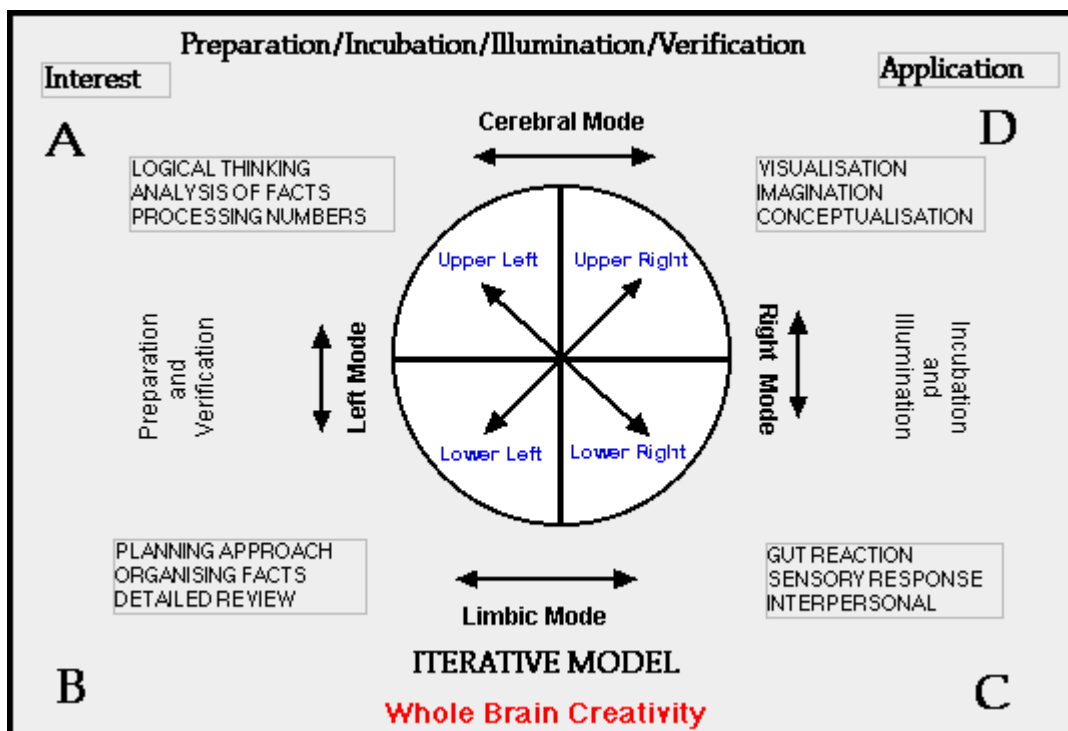


Figure 1: Wallas' creative process on Herrmann's four quadrant model of the human brain

The first and last stages are left brain (Quadrant A-logic and B-organisation) activities, whereas the second and third stages belong to the right brain (Quadrant D-imaginative and C-interpersonal).

2.1.4 Creativity and the thought process

Creative thinking is a way of looking at problems, questions or situations from fresh perspectives that suggest unorthodox solutions. There are two types of thinking that produce answers to questions or solutions to problems and situations: convergent and divergent thinking. Sak and Marker (2005) define convergent thinking as the mental process of deriving the best or correct solution from available information, and the task of the problem solver is to go back to her/his stored information and to make that information meaningful or useful through appropriate mental information processing. Fox and Schirrmacher (2012:25) give the following examples for convergent thinking:

- What is the name of the largest dinosaur?
- What comes out at night, the sun or the moon?
- What is the sum of three plus five?

Contrarily, divergent thinking according to Sak and Maker (2005) is defined as the generation and application of many different ideas to solve a given problem and is considered a good predictor of creative performance. The divergent thinking's main focus is on the quality and quantity of responses and these responses are evaluated based on fluency (the number of ideas); flexibility (how diverse the classification of ideas are); originality (how unique the ideas are); and elaboration (how detailed the ideas are) (Runco, 1991). Dinham (2011:37) derived an example of divergent thinking from the answers of 3 different children asked to describe the "things in the sea" as indicated in the following illustration:

Table 3: An example of divergent thinking

THINGS IN THE SEA	
Child 1 (10)	sharks, starfish, seahorse, iceberg, swimmers, algae, boats, buoys, shipwrecks, seagulls
Child 2 (10)	Sharks, swordfish, tuna, jellyfish, stingrays, seaweed, whales, porpoises, dolphin
Child 3 (3)	Fish, whales, seaweed

The results of Dinham (2011) indicated that Child 1 and Child 2 score very high on divergent thinking because they have covered a wider range of categories of things in water, on top of water, those that were natural, man-made and things from different contexts (marine life and recreation).

According to Fox and Shirmacher (2012), a lack in engaging in convergent thinking results in a lack of factual knowledge about the world. In turn, the lack of engaging in divergent thinking makes one to be an individual who conforms to society which will result in that person not to realise the creative potential they possess. It can thus be concluded that both convergent and divergent thinking are important and necessary.

2.1.5 Factors influencing creativity

There are several factors documented that influence creativity and each person expresses creativity in individual ways due to the unique characteristics that emerge from each person (Isbell and Raines, 2003). Literature has however revealed striking similarities among factors believed to influence creativity. These factors include intelligence; gender; environmental conditions; and social, cultural and traditional differences.

2.1.5.1 Creativity and intelligence

Intelligence has been defined in many different ways such as one's capacity for abstract thought, logic, understanding, communication, self-awareness, planning, creativity, memory, planning and problem solving (Legg and Hutter, 2007). The measurement of one's intelligence is done by using several standardized tests and the results are known as the intelligence quotient score (IQ score). It is sometimes assumed that a high IQ is needed in order for one to be creative; however Fox and Shirmacher's (2012) research indicates that a high IQ score does not correlate with scoring high on creativity tests. Though a high IQ score indicates intelligence, it does not guarantee creativity. This assertion can be understood in a sense that when answering questions of an IQ test, the recalling of factual information and convergent thinking are required. It is thus possible for an individual with a

high IQ to be uncreative as compared to another individual of an average IQ. Nevertheless, a high IQ does not guarantee creativity, but a low IQ means that creativity is almost impossible as McNemar (in Sarsani, 2008) pointed out. Kim (2005) reported that researchers agree that an IQ score of 120 indicates some correlation between IQ and creative potential, but above an IQ score of 120, there is no correlation between intelligence and creativity.

Wallach and Kogan (1965, in Silvia 2008) examined the interrelationship between intelligence and creativity. Their sample consisted of school aged children who were divided into four groups of: high intelligence and high creativity; low intelligence and high creativity; low intelligence and low creativity; and high intelligence and low creativity. The results revealed that children of high intelligence and high creativity exercise control and freedom, showing both adult-like and childlike kinds of behaviour, and could easily adapt to different learning areas. They showed self-confidence and displayed high concentration and attention during school tasks. They also engaged in attention-getting and disruptive behaviours. On the other hand, children of low intelligence and high creativity were frustrated and had a difficult time adjusting at traditional schools and displayed feeling of unworthiness and inadequacy. They were also cautious, didn't have much self-confidence and engaged in disruptive behaviours. However, in a stress free environment, these children could develop cognitively. The low intelligence and low creativity children appeared not to understand what school was all about and engaged in intense physical activities or passive retreats. While the high intelligence and low creativity children loved school, achievement and academic excellence was their main goal and interest in life. They also had high attention spans and high self-esteem.

It can thus be concluded that from these findings, intelligence and creativity are statistically significant and positively correlated and that the relationship between intelligence and creativity is reportedly highly significant (Sarsani, 2008).

2.1.5.2 Environmental conditions

In order for creativity to take place, there are conditions or experiences that can enhance or retard creativity's development. Environmental conditions can include people, experiences,

objects and places (Fox and Schirrmacher, 2012). All these elements have an impact on creativity and can help enrich or retard one's creative participation. For example, a child who has had the experience of being at a beach will be able to incorporate that experience into play, art, movement and other creative activities, while a child who has never been to a beach will have difficulty incorporating that environment into creative expression. The more experiences one has with people, places or materials, the more possibilities will exist for use in creative expression and activities (Isbell and Raines, 2003).

Mayesky (2002) asserts that a safe and stimulating environment is needed in order for creativity to take place. Maxim (1985) has listed the following conditions in an environment that can stimulate creativity:

1. Time limits are removed from activities
2. The sharing of ideas is encouraged
3. Stimulating another person's thinking is allowed
4. A free and open atmosphere is established
5. Stress and anxiety elements are removed from the environment

For young children in particular, a positive physical environment is a key to successful participation in creative activities. According to Mayesky (2002), positive physical environment to inspire and encourage creativity could be created by:

- The shape of the room. A rectangular room seems more readily to various activities.
- Enough room for personal space and flexibility
- Easy to reach space for equipment
- Proper heat, light and ventilation
- Floor that is sanitary, easy to clean, comfortable to sit on and able to deaden sound.
- Chairs that are light to carry and move around
- Shelves that are low and open for children to see, touch and choose materials independently

The inclusion of many and varied concrete materials are also essential as young children need to manipulate materials physically in order to learn more about their world (Mayesky, 2002). As young children are very perceptive of mood and environment, the

arrangement of space and the type of equipment provided must be well-thought of as they have a dramatic impact on a child's creative experiences.

2.1.5.3 Gender

Individuals are classified in terms of their gender as either boys or girls. The role that gender plays limit boys and girls to certain behaviours forcing children to conform to stereotypes. Boys are often expected to be active, rugged and independent while girls are expected to be dependent, gentle and passive. Fox and Schirmmacher (2012) stress that if gender roles were to dictate the toys that children choose to play with and the colours they choose to wear and love, their choices would be affected by gender stereotypes. Gender stereotypes would furthermore deny girls' participation in active and rugged activities and boys would be denied the access to quieter expressive activities. These gender stereotypes would then deny boys' and girls' optimal development as individuals.

2.1.5.4 Society, culture and tradition

Society, culture and traditions are concepts that dictate certain values, attitude and behaviours to people in the form of expectations. Shared heritage, beliefs, customs, systems, conventions, experiences are representations of the society or culture that one identifies with (Dinham, 2011). Though the concepts of society, culture and traditions can be complex, they are catalogues of shared experiences that bind people together and underpin them as a group.

It is therefore important to reinforce, respect and uphold the expectations of society, tradition and one's culture without sacrificing individuality in the process. Problems arise for individuals who live in a society where they are expected to fit in a rigid behaviour pattern. Fox and Schirmmacher (2012:10) indicated that rationale often includes norms such as: "That's the way it has always been done in our family", or, "If it was good enough for me, then it is good enough for you". These assertions could limit an individual's creativity.

In the classroom, developing children's understanding of who they are, how they are connected and how they belong in a society and their cultural sense are important aspects for learning in the creative arts as they are involved in their own artistic expressions and discoveries. By understanding their society, traditions and cultural life and that of their peers which may differ from them, children become aware of (Dinham, 2011:123):

- Diversity: People from different backgrounds have different traditions, cultural experiences, histories and references.
- Uniqueness: Everyone is an individual and can express that through their own artworks, other creative activities, opinions and actions.
- Particularity: Terms like African Art, Indian Art and Aboriginal Art distinguish the particular nature of people's lived experiences and the work they create as a response to their world.
- Commonalities: There is a range of different types of art-making and different works created by individuals, but there are also areas of commonality and connection.
- Universal characteristics: While every individual is different, they all have the similar needs as humans. Everyone also has cultural traditions that express who they are.
- The rich variety of artistic expression: By seeing all the differences and similarities, a new world of possibilities is open and anyone can find their own way of expressing who they are.

This knowledge and understanding of society, traditions and culture give children the opportunity to engage in the wonder and richness of the world's artistic creations which results in the development of tolerance, empathy, understanding and enthusiasm for difference and variety. This enriches the various ways in which children can express themselves in the creative arts as well as other learning areas because they are now able to connect their inner lives to the outside world.

2.2 CHILDREN'S CREATIVE ABILITIES

All children are creative and these abilities can be seen from their early years of development. Children play, sing, dance, draw, tell stories and make up riddles in such a

natural, spontaneous and creative way. Some researchers would argue that children are the mere *embodiment* of human creativity (Glăveanu, 2011). However, their potential to create remains dormant without practice. Without practice, children's abilities to write, make music, sing, dance, paint, draw and act would be lost (Fox and Schirrmacher, 2012). Torrance (in Isbell and Raines, 2003) believes that every child is creative if given the opportunity. Creativity is not always recognised by children's care-givers, parents, teachers and even peers. Examples of the failure to recognise creativity in children can be seen in the examples of the following famous creative beings: Walt Disney was fired by a newspaper editor because he had "no good ideas"; Beethoven's music teacher once said about him, "As a composer, you are hopeless!"; Isaac Newton performed poorly in school and Albert Einstein was four years old before he could speak and seven years old before he could read. It is therefore up to care-givers, parents and teachers to support children's creativity so that when they grow older, they can continue to be creative and self-actualized people (Isbell and Raines, 2003).

Creative inclination is neither a fixed attribute nor a given attribute at birth. It is something that should be developed at varying degrees during activities such as making crafts, writing, decorating, drawing, singing and dancing. Though it is impossible to identify all the characteristics of creativity in children and the many different combinations thereof, Isbell and Raines, 2003 believe that examples of creativity in children could include the following:

- Inventing songs or using new words to familiar songs (music)
- Painting different lines, shapes and colour (art)
- Experimenting with building different types of structures (blocks)
- Using movement to express a feeling or thought (movement)
- Taking on roles and acting out events (play)
- Organising or grouping items in their environment (maths)
- Using expressive language and creating new words (language)
- Telling a story (drama)

- Creating a dress-up outfit (art and play)

2.3 CREATIVITY RESEARCH STUDIES ON YOUNG CHILDREN

Creativity is increasingly gaining recognition as a human characteristic that can and should be developed through education. It is viewed as important not only for personal development and fulfilment, but also for its contribution to economic growth. Sharp (2001) considers early childhood to be a crucial time for the development of creativity. According to Kim's research (2011), all aspects of creativity in children have declined, but the biggest decline is in the measure called Creative Elaboration, which assesses the ability to take a particular idea and expand on it in an interesting and novel way. Sharp (2001) suggests that young children's creativity can be nurtured through educational settings in three respects: the creative environment; creative programmes; and creative teachers and their manner of teaching. In the study of Runco (1996), the views of a number of theorists on developmental issues in creativity were summarised. However, there were disagreements among them about the stage at which children can be said to be truly creative. According to Runco (1996), the development of creativity in children may result from the fact that certain traits and talents within the complex develop at different rates and are influenced by each individual's environment and life chances, hence the disagreement.

The development of young children through the arts research conducted by the Arts Council of England (in Sharp, 2001) have shown that there are many gaps in research of young children and the arts that need to be addressed which include the following:

- Research into the contribution of arts activities to the development of young children.
- Research that would investigate the impact of interventions designed specifically as a means of promoting creative development through high quality arts experiences. This research would seek to establish whether arts activities can have a proven impact on creativity, and what are the key features of the programmes concerned.

- Research on young children with different characteristics (gifted and talented, disadvantaged children, children from different cultural backgrounds, children with special educational needs).
- Research on a variety of creative arts areas (music, dance, drama, and visual art).
- A comparative study of creativity in the arts and other domains such as Mathematics and Science.
- Research into the role of professional artists working with young children.

All in all, it can be said that the creative arts bring a sense of enjoyment, opportunity for expression of feelings, creative response, imagination, exploration, emotional response and aesthetic fulfilment to those who experience it.

2.4 THE CREATIVE ARTS

Music, dance, drama and the visual arts are disciplines with their own fields of research, educational philosophy, history and practices in the modern practice. In recent times, these disciplines are practised together just like the indigenous African 'Musical Arts', and they are collectively referred to as the 'Creative Arts' or 'The Arts'. Other fields such as film, media arts and literature are often incorporated on the basis that they too have creativity and self-expression at their core. These art forms are a vehicle for communication from person to person in a non-verbal way and also give learners the opportunity to express themselves, particularly when they find other means of expression more difficult (Arts Council England, 2003).

O'Toole (2009) argues that through the creative arts, we are able to perceive the world through the senses and sort the stimuli from outside us into order within us to create meaningful reality. During the production of an artistic activity, one gets an opportunity to examine and explore art materials, to enjoy the sounds of music and to recognise the capabilities of the body in motion, and dramatic play is created. O'Toole (2009:4) gives the following examples:

- Through the arts – *the visual arts* – the child constructs shape in order and understanding, light and darkness, symmetry, perspective and distance.
- Through touch – *the plastic art* – the child understands and learns to manage texture and temperature, hardness and resilience, liquid and solid.
- Through the ears – *music* – the child hears and discriminates sound, harmonies and dissonance, rhythm and sequences, tones and timbre.
- Through the body – *dance and movement* – the child discovers his or her kinaesthetic power, what the body can do in space, contrasts of stillness, slowness and speed as well as other types of movement the body can make.
- Through the body, language and the voice – *theatre and drama* – the child learns about relationships and about how we communicate, how movement and gesture give signals and how words provide rich communicating tools.

Nidham (2011:15) states that the disciplines of the creative arts involve the following creative activities:

Table 4: The creative arts activities (music, dance, drama, visual arts and media)

Creative Arts Discipline	Activities
Music	Singing, playing instruments, making musical compositions, listening to and appreciating music
Dance	Moving, creating and appreciating dances, performing traditional and new dances
Drama	Playing drama games, story-telling, improvising, miming, developing and appreciating plays, puppetry, performing scripted plays, exploring video and audio drama forms
Visual arts	Making and appreciating art in fields such as drawing, painting, printmaking, sculpture, textures, installation art
Media	The making and appreciation in the fields of television, film, photography, print media, radio, computer

It is evident that the different art disciplines represent modes of intelligence, ways of understanding and means of investigating. They are a way of communicating meaning by constructing and expressing ideas and feeling.

2.4.1 The creative arts in a learning environment

Most education systems have incorporated the creative arts to the school syllabus because of the cognitive, social, emotional and skill development nature of these art forms.

Fiske (1999) in Nidham (2011) has shown that in the learning environment:

- high arts participating learners outperformed low arts participating learners academically
- learning in the arts was highly correlated with success in reading and mathematics
- sustained involvement in the arts had significant positive effects on learning in more learning areas other than the arts

In figure 2, Jeanneret (2009) explores more generic outcomes of learning in the creative arts.

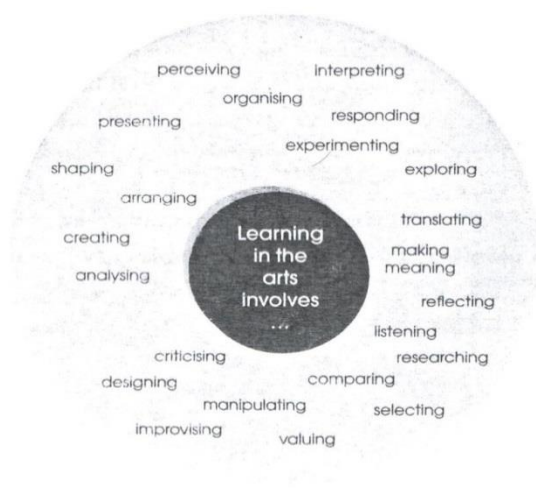


Figure 2-2: Outcomes of the arts in the primary school curriculum

The creative arts also have the capacity to involve children as active participants in their own learning. When artistic problems are presented to children, they engage in critical

thinking, evaluation and analysis rather than a straightforward answer. Broader outcomes on what learning in the creative arts is, is shown on figure 2-3.

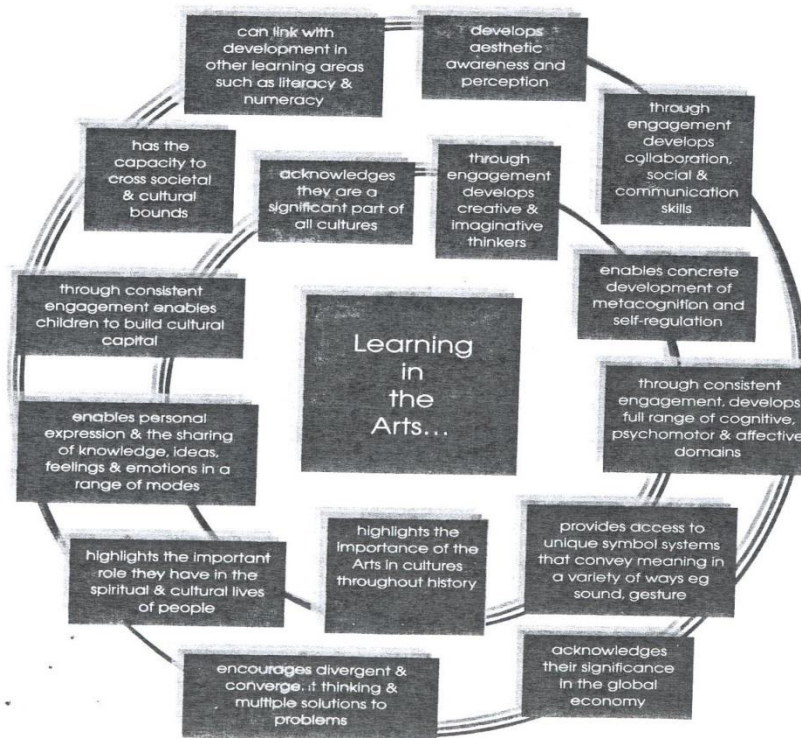


Figure 3: Learning in the creative arts involves the following (Jeanneret, 2009)

In a school environment, the creative arts can be used to teach a wide variety of issues, however, the methodology used needs to be well considered in order to achieve the desirable learning outcomes (Moore, Green and Gallis, 2009). In the classroom, the other task faced by educators in the learning outcomes is simply knowing what learners want to get out of their learning experience. According to Kaya (2005), the type of learning experience a student receives depends on the pedagogy and instructional methodology used. The facilitator methodology is a teaching method where teachers create several activities and provide the learners with materials and an outline, placing the impetus for them to work individually or in groups (Concordia University, n.d). According to Concordia University (n.d), the facilitators trust that learners will help their peers and derive answers mostly on their own and at the end of each activity, the teacher gathers the learners for a joint discussion. The way students are taught has been shown to affect the learning outcomes of students (Ebenezer and Zoller, 1993).

In order to enhance the learning experience of learners, Camp and Oesterreich (in Nompula, 2012) suggests the use of learner-centred, integrated multicultural pedagogy as a learning tool. Creating opportunities for different cultural practices in the creative arts will help to broaden the students' cultural understanding, and tolerance towards different cultural practices.

2.4.2 A South African education perspective on the creative arts

In the South African education system, the subject Life Skills for the foundation phase (grade R to 3) has four study areas: Beginning Knowledge, Personal and Social Well-being, Creative Arts and Physical Education. The Life Skills Subject aims to guide and prepare learners for life's possibilities and to equip the learners with skills necessary to lead successful and meaningful lives (Department of Basic Education, 2011). Through this subject, learners are exposed to a wide range of knowledge, values and skills that strengthen their:

- physical, social, personal, emotional and cognitive development
- creative and aesthetic skills and knowledge through engaging in dance, music, drama and visual art activities
- knowledge of personal health and safety
- understanding of the relationship between people and the environment
- awareness of social relationships, technological processes and elementary science

According to the South African curriculum, the Creative Arts specifically exposes learners to four art forms: dance, drama, music and the visual arts. These art forms are categorised into the performing arts (music, dance and drama) and the visual arts (two-dimensional and three dimensional works). The main purpose of the Creative Arts is to develop learners as creative, imaginative individuals, with an appreciation of the arts and the aims are to create a foundation for balanced creative, cognitive, emotional and social development.

The Department of Basic Education (2011:9) states the following: Foundation Phase learners are inherently creative and play is their natural way of learning in the arts. Learners should be guided to use their natural inclinations to use their imagination, manipulate and work

with materials, move and make music and tell stories. Learners should explore and develop their creative ideas based on their personal experiences, using their senses, emotions and observations. The focus of the learning should be on the development of skills through enjoyable, experiential processes, rather than on working towards highly polished products in each term.

In South African schools, the Creative Arts component of the Life Skills subject is given two hours a week in the foundation phase and in performing arts, learners are given the opportunity to creatively communicate, dramatise, sing, make music, dance and explore movement while developing creativity and physical skills. In visual arts, sensory-motor skills and fine and gross motor co-ordination through the manipulation of materials and the mastery of a variety of art techniques are developed. An example of one term's lesson structure for the Creative Arts in grades 2 and 3 from the course syllabus is given in Appendix A and B.

2.4.3 An international educational perspective on the creative arts

Different viewpoints on creative arts are given in other countries such as Ghana, New South Wales and Uganda.

2.4.3.1 A Ghanaian view point

The Republic of Ghana Ministry of Education, Science and Sports states that Creative Arts are an integration of Visual Arts (drawing, weaving, modelling, casting, carving, painting and etc.), Sewing and Performing Arts (music, dance and drama). In the document, the Creative Arts are essential to the development of spiritual, material, emotional and intellectual life of an individual. Further, creating opportunities to actively participate in creative or in artistic process enhance the growth of imagination and self-expression (Ministry of Education, Science and Sports, 2007). Creative Arts can also assist in providing avenues for strengthening social identity and unity of purpose, discovering the cultural heritage and creating a unifying nation.

The Ghanaian Creative Arts syllabus is designed to help pupils to (Ministry of Education, Science and Sports, 2007):

- think critically and imaginatively
- make, re-create and discover knowledge and meaning
- develop a spirit of innovation, creativity and resourcefulness
- develop practical skills and different modes of thinking
- acquire skills to analyse and evaluate creative works and to recognize their personal aesthetic tastes as well as those of others
- develop human and moral values such as of tolerance, sharing, helping, concentration, discipline, self-confidence, co-operation, honesty, self-awareness, self-expression
- develop teamwork and a sense of judgment

2.4.3.2 A New South Wales view point

The New South Wales Board of Studies describe the Creative Arts subject from grades K–6 as one of six key learning area syllabuses for the primary curriculum, and this subject provides information about teaching and learning in Visual Arts, Music, Drama and Dance.

The Creative Arts in K–6 is designed to enable students to gain increasing understanding and accomplishment in the music, dance, drama and the visual arts for students to appreciate the meanings and values that each of the art forms offer personally, culturally and as forms of communication (NSW, 2006).

The Board of studies of New South Wales (NSW, 2006) encourage the use of different technologies including both traditional and contemporary methods. Traditional methods used in teaching and learning would include resources such as clay, mud, paint, drums, texts, props and lighting. Contemporary technologies would hereby be the use of computer.

The objectives of each art form in New South Wales are compiled so that the learners could develop knowledge and understanding as follows:

Visual Arts

- make artworks informed by their investigations of the world as subject matter, use of expressive forms, and consideration of the audience for their works
- appreciate their own artworks and those of others, recognise the roles of artists, audiences and how the world can be interpreted

Music

- perform music of different styles and from different times and cultures by singing, playing and moving using musical concepts
- organize sound into musical compositions using musical concepts
- listening to and discussing their music and that of others

Drama

- make drama collaboratively by taking on roles and creating imagined situations shaped by the elements of drama
- perform drama by actively engaging in drama forms
- appreciate own dramatic works and those of others

Dance

- compose own dances using the elements and contexts of dance
- perform own dances and the dances of others from different times and cultures using the elements and contexts of dance
- appreciate own dances and those of others

2.4.3.3 A Ugandan view point

The creative arts subject in the primary school curriculum is one of the strategies to equip learners with artistic skills at an early age. In the Ugandan view, creative arts are a practical

as well as aesthetic subject comprising of the following aspects: singing, drama, dance, reading and writing, instrumental work and listening. Through learning in the creative arts, the Ugandan government states that the learners will be able to use the knowledge and skills acquired to impact the community in which they live and also to improve on their emotional nourishment (Ministry of Education and Sport, 2009).

The learning outcomes of the creative art subject are stated as follows:

- Identify and promote economic activities within and around the school
- Appreciate and produce works of art
- Appreciate the value of other people's Music knowledge, abilities and contributions
- Identify ways of earning and using money
- Use the environment appropriately

2.4.4 Indigenous musical arts

Nzewi (2009a) states that indigenous musical arts are an embodiment of music, dance, drama and plastic arts discipline which includes costume, masks and properties (much similar to what we have defined as the creative arts). Though these art forms could be identified, performed and discussed independently, they are seldom separated in performance practises and creative thinking and there is no hierarchy in the different disciplines.

In indigenous cultural practises, the musical arts form an important part of everyday life as they are applied in religious settings, therapy and healing, social events, as well as in recreational activities (Nzewi, 2007). The type of event taking place is identified by the sound.

Indigenous musical arts practises are usually open, active participation by any member of the community unless an organised group from the community is specified such as: the initiates, the maidens, children, wives and so forth.

2.4.4 Contemporary creative arts

Contemporary creative arts would be those that incorporate the use of technology in music, dance, drama and visual arts creativity and production. The purpose can be entertainment created by technological support or one rooted with humanistic purposes.

In music, technological aspects could include the use of music software, CD, radios and digital instruments. In dance and drama performances lavish costumes and props, as well as stage lighting for visual effects can be used. The visual arts can include the use of digital computer programs, printed media and animation.

2.5 THE BENEFITS OF ENGAGING IN CREATIVE ACTIVITIES

The most important value of integrating artistic learning in the education of young children according to Prins (2008) is that it allows children to explore their own creativity as well as promotes their creativity and imagination. An involvement and participation in the creative arts engages young children in the making of artistic creations, creative thinking, creative arts literacy development and a development in the understanding of the creative arts as cultural products.

Prins (2008) asserts children can be given positive feedback by putting their artwork in the classroom's gallery or on the bulletin boards to be appreciated by parents and visitors. This act has the potential of building self-esteem among young children. The creative arts are therefore a powerful tool for self-validation in children. Creative arts also allows children to explore the world that is beyond their reach and immediate environment as children can explore different roles and situations without risking the consequences of real life situations (Nidham, 2011). An example of this in drama can be through role playing. Ruppert (2006) has further indicated that the use of dramatic enactment can make a measurable difference in helping children reach such important curricular goals as story understanding, reading comprehension and topical writing skills

Engaging in creative arts activities also encourages children to move out of a pattern of sameness or "thinking out of the box". This way of doing things stimulates children to

engage in divergent and creative thinking. This will allow children to solve problems in new ways, be flexible in doing things and to venture into new areas that have yet to be discovered. Other benefits of allowing children to express themselves creatively include (Mayesky, 2002:7): developing new skills, learning to seek many answers to a problem, developing the potential to think, developing individuality and experiencing the joy of being different.

One of the new skills that children can acquire from creative arts is indicated in the study of Prins (2008). In the study, Prins (2008) suggested that children's art work could be used as a learning tool that helps them to reflect on their work during discussion and make them aware that in any work they should remember that the process is just as important, if not more important, as the product. In this way children are taught the value of self-assessment which they could also transfer in other learning situations.

Creative expression also enhances physical development in children. This can be identified in children's play as they run around the playground or field, engaging in sport, dance, as well as the following creative African indigenous games: Intonga, a stick-fighting game; Dibeke, a running ball game of two equal teams; Kgati, a rope jumping game, in which several girls jump over the rope either one by one or simultaneously; Khokho, a running game with two teams of nine players each, and Drie-stokkies, a jumping game comprising two teams of five players each (The city of Johannesburg, n.d). Though these games are indigenously African, the researcher has observed an overlap of the following games in the play of Jewish children: kgati, dikebe and drie-stokkies.

Interacting with others requires emotional development as children may have to share, take turns, entertain others' point of view, listen and accommodate others' differences when socialising. This validating of individual uniqueness will help foster emotional development as well as positive mental health (Fox and Schirmacher, 2012).

In a research by philosopher Mihaly Csikszentmihalyi (1997), it is shown that there is a strong connection between creativity and happiness as it showed that being creative stimulates the brain's pleasure centers (Fox and Schirmacher, 2012). An example is given as follows: Juan, aged three, made a clay dinosaur with two legs and an over-sized head. He

was proud of his accomplishment, and it did not matter if dinosaurs have four legs instead of two. Juan just felt good about himself and his dinosaur.

Nompula (2012) states that the arts are cognitive in character, and serve as entryways to the processes of thinking and learning, saying that (creative) arts engagement encourages many higher-level thinking skills and involves many cognitive areas such as: analytical thinking, problem posing, problem solving, verbal reasoning, discovering, testing, analysis, observation, communicating, predicting and hypothesizing amongst others. In a school setting, creativity can reinforce and enhance learning in the traditional curricular areas of science, social studies, mathematics, listening, speaking, pre-reading, pre-writing and expressive arts such as music, drama, visual art, literature and dance. These art forms can be used to teach as well as to communicate with learners ideas of historical, cultural, economic, religious and socio-economic importance. For example, if the learning outcome is to encourage a positive social behaviour, then lyrics and instrumentation can be used to express this in music; a relevant dialogue can be utilized in drama; an expressive dance can be used in dance; and in visual art, a variety of feelings can be displayed through paintings, drawings or sculpture designs to communicate this idea of positive social behaviour.

Jeanneret (2009) states that one factor that makes the (creative) arts unique is their capacity to communicate information and feelings through means other than language, either written or spoken. In a therapy and counselling setting, visual art has been used many times to reconstruct one's experiences that cannot be verbalised. Music can also be used in therapeutic settings.

In a study by McLennan and Smith (2007), "Promoting Positive Behaviours Using Sociodrama", it was found that sociodrama may encourage self-expression in the form of idea sharing and confidence building; it may increase a commitment to learning and leadership, and as a result, it may empower and develop more positive behaviours. Through this study, it was also found that the students who participated in the dramatic activities learned to solve problems, make decisions, justify those decisions, build self-esteem and self-discipline, and also acquire skills in cooperation and group problem solving. In the field notes of McLenna and Smith's study (2007), it was further revealed that participation in leadership roles and positive self-expression extended far beyond the drama class as the

participants were involved in more positive behaviours in the school during classes and break time.

CHAPTER 3

RESEARCH METHODOLOGY

3.1 INTRODUCTION

This chapter outlines the overall methodology used in the study. The chapter discusses the research design, methodological approach, the population and sampling, setting of the study, data collection plan and the data collection procedures that were carried out. Ethical considerations are discussed, as well as the validity and reliability for the study.

3.2 STUDY DESIGN

Boeije (2009:3) describes research designs as “plans and the procedures for research that span the decisions from broad assumptions to detailed methods of data collection and analysis.” Taylor (in Tichapondwa, 2013:114) on the other hand defines research designs as the plans and strategies that are constructed in order to seek and gather answers to the study’s research questions. This study therefore employed a qualitative research approach in order to explore the research phenomena from the perspectives of its population in order to obtain culturally specific information about the values, opinions, behaviours, and social contexts of the particular population. The study’s research design is exploratory cross-sectional.

Exploratory research is one that begins with some phenomenon of interest, investigating the full nature of the phenomenon, the manner in which it is manifested, and the other factors with which it relates. According to Saunders, Lewis and Thornhill (2009), exploratory research study is used to gain better understanding of a phenomenon, to seek insight, to ask questions and to assess phenomena by means of literature search, conducting focus group discussions and holding discussions with experts in the field of interest. The current study used an exploratory design in order to enable the researcher to describe the phenomenon of artistic creativity in children, and explore the factors that influence this creativity.

Mack et al. (2005) states that qualitative research approach is a scientific research that consists of investigations that seek answers to questions, systematically using predefined sets of procedures to answer the questions; collects evidence; produces evidence that was not determined; and produces findings that are applicable beyond the immediate boundaries of the study.

Qualitative research approach was chosen in order to examine investigated issues in depth and detail.

This study was viewed as qualitative in nature, and this enabled the researcher to gain an in-depth understanding of the learners' perspectives and their experiences throughout the process of the production and the performance by using the methods of a participant observation and focus group discussion.

Cross-sectional research is defined as a sampling procedure where the sample is collected from the population at one point in time (Elahi and Dehdashti, 2011). In the current study, the sample was drawn from the KDLJS and Ithute primary school learners attending the extra mural activities at the KDLJS during spring of 2015.

3.3 POPULATION AND SAMPLE

The research population is a target group from which the researcher finds information. Tshuma and Mafa (in Tichapondwa, 2013) define population as a target group of individuals that have common characteristics that are of interest to a researcher. The study population consisted of twenty four grade 2 and 3 learners both from King David Linksfield Junior School (KDLJS) and Ithute Primary School in Alexandra Township.

A research sample is a finite part drawn from the population whose characteristics are studied to gain statistical information about the whole population, whereas sampling is the procedure used to draw the sample from the population. It is further defined by Yount (2004) as the process of selecting a group of subjects for a study in such a way that the individuals represent the larger group from which they were selected. For the current study, convenience sampling method was used. Convenience sampling is a specific type of non-

probability sampling method that relies on data collection from population members who are conveniently available to participate in the study. The sample of this particular study therefore consisted of all learners who were present during all stages of the production and were able to participate from the beginning of the production until the end. Though this type of sampling is cost effective, easy to collect, does not take time and is simple, it is highly biased and the results cannot be easily generalized. This sampling method was selected because of the availability and the diversity of the learners and since the aim of the study is to explore the creativity among children, the results will only apply to the learners in the current study.

KDJLS is a Jewish academic day school which is rooted in Jewish ethos. The school's curriculum follows the standards set by Independent Schools Association of Southern Africa (ISASA) private schools as well as the South African government's requirements of Curriculum and Assessment Policy Statements (CAPS) (Isaacson, n.d). The subjects included in their syllabus are English, Hebrew, Afrikaans, isiZulu, Life Skills, Mathematics, Information Technology, Drama, Physical Education, Music and Visual Art lessons.

Ithute Primary School is an ordinary school and consists of learners of an African Christian background. The school follows the South African government's CAPS system. The school has the following subjects in the foundation phase (grade R – 3): Home language (Zulu, Sesotho or Xhosa), Second additional language (English), Life Skills and Mathematics, while Athletics and Netball form part of their school's extramural activities.

The music extra mural activity was offered to both KDLJS and Ithute school learners by the researcher once a week at the school hall of KDLJS. This extra mural activity included choir singing, instrumental playing and performances during some school assemblies at KDLJS.

There were twelve learners from KDLJS and twelve learners from Ithute Primary School who voluntarily participated in this music extra mural activity. The merging of learners from two culturally different backgrounds was done so as to encourage the learners to be exposed to working with children from a different background other than their own. According to the KDLJS's policy, where the extra mural activity took place, the learners from the two schools were not supposed to be separated. For this reason, the learners from KDLJS and Ithute

worked together as one group to write and produce one creative arts production and will henceforth be called “learners” when both are referred to.

3.4 RESEARCH SETTING

The research setting is the physical, social, and cultural site in which the researcher conducts the study. The setting for the current study was KDLJS and all activities were done in the school hall where the children attend their extra mural activities during the year. The school hall is secluded from the rest of the school and this enabled the children to feel free, safe and comfortable as there was no one else but the researcher-observer, whom the children were familiar with and the teacher/s from Ithute Primary School. In the hall, there are also two spacious music classrooms one of which was used during the course of the study.

3.5 DATA COLLECTION

This section outlines all the data collection plans, methods and procedures that took place in the study.

3.5.1 Data collection process/ procedure

The data collection process took eight sessions at the KDLJS junior school’s hall over the period of 6 weeks. Six of the sessions took place on each Wednesday and the last two sessions took place on the Thursday and Friday of the sixth week.

The first session started with the researcher playing an ice breaker drumming name game with the learners. The researcher then gave out rules, expectations and requirements about the production. This was done in order to help guide the learners to apply their minds as far as possible by integrating music, drama, dance and the visual arts deriving from their innate creative-performative capabilities and socio-cultural backgrounds as well as their life experiences or imaginations. Various props, costumes and musical instruments were made

available to the participants. This was followed by singing a choir song, learning an instrumental piece, and then lastly, the researcher reading out a story to the learners and putting them into two groups and letting them create their own story on any chosen theme. The learners then read out their story to the other group at the end of the session.

The second session started with a revision of the choir and instrumental pieces from the first session. As the instrumental piece proved to be a great challenge for the learners, a new easier piece was taught followed by another song for the choir. The learners then continued with the stories they had done from the previous session because some learners indicated that they needed to refine their stories. The session ended with the group reading their stories to everyone.

The third session required the learners to choose characters from their stories and act them out. Thereafter, they had to make up another story together as one group.

The fourth session started with the reading of the one story that they made up together. The session commenced with every learner choosing a role to play in the production, writing out lines for the characters and creating a mask for their own characters.

For the fifth session, learners rehearsed their production and watched a video of a dance routine that they were to learn in the last session. A few learners had to meet with the researcher to create a story book and posters for the performance.

During the sixth session, the learners who worked on the story book and the poster showed everyone what they had worked on which was followed by learning the short dance routine. The rest of the session concluded with a run through of the production using the microphone.

The seventh session was a run through of the production from the beginning to the end with the principal of KDLJS sitting in 20 minutes of the rehearsal on Wednesday. More rehearsal time was needed and an extra session was included on the Thursday of the 6th week (a day before the performance). The eighth session was a performance of the production which took place on the Friday of the 6th week which was followed by the focus group discussion session held by all the participants.

3.5.2 Data collection methods

Data collection is the procedure of gathering and measuring information on variables of interest in an established systematic manner that enables the researcher to answer research questions (Chaleunvong, 2009). The data collection methods that were used in this study were observational field notes, production performance and focus group discussion. The field notes were manually written down by two observers separately during the process of the production building and an audio visual recorder was used for the recording of the performance of the production while the focus group discussions were audio recorded and manually written by the researcher at the end of the staging of the performance of the production.

3.5.3 Participant observation strategy

An observation strategy is one that collects qualitative data by means of observing the participants and noting what is taking place. Tshuma and Mafa (in Tichapondwa, 2013) state that observing is an ideal data collection strategy when dealing with participants that cannot give verbal reports, such as young learners, deaf people or intellectually challenged people. For the current study, field notes were most appropriate because learners were not disrupted during the course of the activities. Disadvantages of observing as a data collection method is that the behaviour of those that are being observed could alter in the presence of the observer or researcher.

With the advantages and disadvantages of observation as a data collecting strategy in mind, a 'participant observation' method was used. This strategy allowed the researcher who is known to the learners to be part of the group throughout their activities.

3.5.4 Observational field notes

Observational field notes are referred to as various notes recorded by researchers during or after their observations of a specific phenomenon that they are studying (Sanjek, 1990). Emerson, Fretz and Shaw (1995) define field notes as accounts describing experiences and

observations the researcher has made while participating in an intense and involved manner. The field notes are descriptive in nature where there is an attempt to capture a word-picture of the setting, actions and conversations as well as reflective in which the observers record thoughts, ideas, questions and concerns based on the observations. These field notes were collected from the first session up until the eighth sessions of the production excluding the focus group discussion.

Field notes for this particular study are of extreme importance as they constitute a major part of the data on which conclusions of the outcome of the study will be based on later. For this reason, they were written immediately after each session in order to serve as a record of events throughout the preparation of the production.

3.5.5 Production performance build-up

During the production build-up, the learners discussed, and chose their own theme. There was no limitation to what theme the learners should choose. This was done in order that the learners can get the opportunity to contribute to their own learning process with their own ideas and suggestions. According to Raggl (2006), this enhances the learning process as the learners will focus on what is relevant to them. The theme of the production could be based on a folk tale of either cultural background of the learners; a biblical story; or even a topic on moral issues such as, love, bullying at school, appreciation. The learners chose an original African folk tale.

As soon as a theme was chosen and agreed upon by all participants, the researcher then asked the learners questions about their chosen theme and why they feel it was of importance to them. Each child was then asked to choose the role they wanted to play and how the four art forms were to feature in the whole production. The production roles included the following: production directors; script writers; choreographer; narrators; mask designers; production secretary; poster designers; storybook writers and designers; actors; dancers; playing instruments and production crew. Nzewi and Nzewi (2007) urge that a hierarchy of authority and responsibility needs to be in place during the process of the learners' production in order for it to work efficiently. The researcher was therefore present

to offer guidance and assistance to the learners throughout the production process and performance and also for the noting down of the learners' responses to questions asked.

3.5.6 Data collection from the performance of the production

The staging of the production took place at the school's hall in the sixth week during the school's assembly period in the presence of the KDLJS fellow school mates, the rest of the teachers and the principal. According to Grolnick, Friendly and Bellas (2009) parents are able to play a vital role in encouraging their learners' feelings and competences. Parents of the learners taking part in the production performance were therefore invited.

The collection of data for the performance of the production was guided by the instrument adopted from The State of Queensland's "I'm the critic: A guideline for teachers" (2008) which was modified by the researcher to suit the current study. The following points were included in the instrument:

- comments on the plot of the story
- the purpose or message of the performance
- the relevance of props and costumes used
- the authenticity and professionalism of the actors
- the mood of the performance and how it was created
- the relevance of the music, dance, drama and visual arts to the mood
- the most common energy/time elements (stillness, qualities of movement, tempo, and duration)
- elements that helped express the dance theme, idea or mood of the performance
- roles of instruments to the production (What were the main instruments doing? How did they help express the mood?)
- What is the mood of the music and how is this created?

- How is visual arts incorporated in the performance?
- How do visual arts contribute to the theme, idea and mood?
- What aspects of the performance appeal to an audience? Why?

The criteria used to obtain information on the learners' autonomous creativity were adopted from various creativity assessment inventories by Besemer & O'Quin (1987) and Taylor (1975) (in Munro, n.d). Each category was rated on four levels of creativity: very creative, creative, ordinary/routine and imitative as adopted from Brookhart (2013). The categories assessed were the:

- originality: how novel, original and unexpected the production's elements are from a variety of art forms
- effectiveness: how well the production achieves its purpose, how functional and relevant it is
- elegance: how understandable, elegant, polished, finished and/or aesthetic the production is
- integration: how well the production operates as a "whole", an outcome that has integration of the arts and/or synthesis
- flexibility: how well new perspectives or opportunities generate new creativity
- emotionality: the production's capacity to generate positive emotions to the audience
- elaboration: how the production develops, embellishes or elaborates ideas in a new or existing manner
- abstractness: being able to sense the essence of the problem or an issue with the plot.

The researcher and two independent arts specialists were individually involved in providing information regarding the overall creativity of the production and autonomous creativity of the learners from the audio-visual recorded footage for recommendations and reflections.

These individuals were selected by the researcher because they are experts in the field of performing arts and because they have a good understanding of learners of this age as they are “arts” teachers of young children.

3.5.7 Focus group discussion

A focus group discussion is defined as a small gathering of individuals who have a common interest assembled by the researcher who uses the small group and its interactions as a way to gain in-depth information about a particular topic (Tshuma & Mafa, in Tichapondwa, 2013:128). Krenger (1988) views a focus group discussion as a focussed discussion designed to obtain the perceptions, feelings, attitudes and experiences in an area of interest in a nurturing atmosphere for a limited number of participants. One of the key elements for a successful outcome for such a discussion is to create a permissive, comfortable and non-threatening environment where the participants are free to disclose their perceptions about the matter at hand.

Focus group discussions promote a wide range of responses and also aids in activating forgotten experiences from the other group members. The group dynamic of this kind is beneficial because it enables the participants to build and ‘feed-off’ each other’s responses, experiences and ideas as the participants interact with one another.

The focus group discussions took place during the eighth session which was immediately after the performance of the production. During this period, the participants discussed their performance and gave elaborations that supported their ideas where applicable. In consideration of both the advantages and disadvantages of recorded and note taking methods of collecting field notes in focus group discussions in consideration, both methods were used for the current study. The focus group responses were therefore manually written down by the researcher and recorded by means of a tape recorder. For this activity, a tape recorder was used to record the participants’ responses; this also enabled a natural flow of the discussion and made it possible for the researcher to study and evaluate the recordings several times.

The discussion was interactive in nature but small enough for all participants to have a chance of expressing their views and at the same time big enough for diversity of opinion. It was semi-structured and involved the learners together with the researcher who was there to explain some of the points of discussion where the learners did not understand what was being asked.

The discussion was guided by the questions under the following headings which were posed by the researcher:

- Feelings: How did you feel when performing in this production?
- Opinion: tell me about what you liked and did not like about being a member of a group and working in a group
- Experience: How did you feel about the rehearsals of the production?
- Knowledge: What have you learnt through this whole experience
- Opinion: Discuss what could have been done differently to improve the production.

3.5.8 Data analysis

Field notes of the production process collected by the researcher and a fellow observer, the audio-visual recording of the performance and the transcripts of the audio of the focus group discussions were used during the analysis of the results. A descriptive content analysis was adopted when analysing the audio-visual recording of the production. This method enabled clarity about what the data is and its interpretation (Nigatu, 2009).

The learners' discussions are analysed using a narrative analysis method based on the participants' input, knowledge, feelings, experiences and opinions.

3.6 RELIABILITY AND VALIDITY

The participants' performance was audio-visually recorded by a professional videographer and this recording is used to analyse the performance. This recording was also made available to each participant.

In order for research study to be trustworthy, legitimate and productive, the results of the study need to be reliable and valid. Reliability in research is acquiring the same results repeatedly under the same conditions (Shuttleworth, 2009). Fairchild (n.d) also contributes that reliability involves consistency, or reproducibility. Trochim (2006) also clarifies that there are four general classes of reliability, each of which estimates reliability in a different way.

- **Inter-Rater or Inter-Observer Reliability**
Used to assess the degree to which different raters/observers give consistent estimates of the same phenomenon.
- **Test-Retest Reliability**
Used to assess the consistency of a measure from one time to another.
- **Parallel-Forms Reliability**
Used to assess the consistency of the results of two tests constructed in the same way from the same content domain.
- **Internal Consistency Reliability**
Used to assess the consistency of results across items within a test.

To ensure reliability, an inter-rater/inter-observer method using multiple independent observers was used to collect data during the production build up and for the performance of the production. Multiple sources were also used to assess the creativity of the learners.

Validity is explained as the degree that determines whether the research truly measures what it was intended to measure or how truthful the research results are (Shuttleworth: 2008). In order for a study to be valid, Fairchild (n.d) states that the results need to be "appropriate, meaningful, and useful".

The overall research study validity was measured by internal and external validity. Twycross and Shields (2004: 28) explain that “internal validity relates to the extent to which the design of a research study is a good test of the hypothesis or is appropriate for the research question” while “external validity relates to whether or not research findings can be generalised beyond the immediate study sample and setting.”

Teachers who were involved with the analysis of data are experts in the field of performing arts and similar guidelines which are clear were discussed by all parties involved before they started with analysis.

The audio recording of the discussion was also done by the researcher who gained experience in recording during her many music rehearsals after the learners’ performance. All the video recordings in the current study were taken by a professional videographer provided by KDLJS.

In this study, internal validity was achieved by using three experts in the field of the performing arts to assess and analyse the findings of the study. Consistency in the analysis findings by these three experts suggests a high validity of the study. The results of the study are limited to the research population and cannot be generalized to all the learners.

3.7 ETHICAL CONSIDERATIONS

For the study to be considered ethical, certain standards have to be followed and adhered to. The researcher subscribed to the ethical standards of the University of Pretoria Research Ethics Committee (ResEthics) of the Faculty of Humanities. The function of the ResEthics is to “ensure that all research in the Faculty of Humanities that utilises human subjects and/or informants is bound by specific ethical principles and to monitor function in respect of generally accepted scientific principles that underlie all research” (Odendaal, 2015).

The University of Pretoria (n.d) states that “before participation in research takes place, a clear and equitable agreement with participants should therefore be arrived at. Indemnity should also be obtained from the participants”. As this study involved participants who are minors, permission was needed to be granted from the participants’ parents or legal

guardians. A written consent form (Appendix C) was sent out to the parents of the learners that took part in the music extra mural activity explaining the purpose of the study, what the study would involve, what risks were involved, the benefits of allowing their learners to partake in the study, how and for what will the data collected from the study be used and where the data will be kept. Permission from the parents was shown by a signed consent form which was issued out to them. An age appropriate consent form was also issued to the learners after explaining to them the process, the purpose and the need for them to take part in the study and that should they feel to discontinue in taking part they are free to do so without having to give any explanation (Appendix D).

Prior to commencement of the study, written permission was received from The South African Board of Jewish Education (SABJE) to use the extra mural school periods, the school's facilities and the learners of the school for the study (Appendix E). Written permission was also received from the Gauteng Department of Education (Appendix F) and Ithute Primary School to use their learners as participants in the study (Appendix G). Permission was also granted by the principals of both schools involved and the teachers who took part in the study.

The aim of the study was explained to the principals' of both schools and the learners' parents. The schools' principals and the learners' parents agreed to the recording of the performance and the discussion of all information provided by the learners, including the extracts from the recordings and to their inclusion in the dissertation and any subsequent publications. Anonymity and confidentiality is also to be ensured in the write up by using pseudonyms. The learners were also asked to wear a mask during the performance of the production to hide their faces.

The study continued only after the researcher received a letter of ethical clearance from the University of Pretoria Research Ethics Committee (ResEthics) of the Faculty of Humanities, the ethical considerations standards of the ResEthics was released (Appendix H).

CHAPTER 4

RESULTS AND FINDINGS

4.1 INTRODUCTION

This chapter presents the data collected by means of observational notes of the making and performance of the production by two independent collaborating Observers who are performing arts teachers; the learners' focus group discussion; the analysis of the production by the researcher and the two Observers; and the results of the analysis of the creativity of the production. The two independent Observers were selected to validate the findings of the study as well as to assure reliability of the researcher's findings. They are expert teachers of drama and music who have also staged performing arts productions for young children.

4.2 PRODUCTION OBSERVATIONS

The observations of the 8 sessions of the making and production performance by the two observers are presented as Observer A and Observer B.

4.2.1 Session 1: Observations by Observer A

The activity took place in the school hall where the learners were placed in two groups. At first, the learners from the two different schools were sitting apart on chairs along the wall. Some of the learners were talking softly while others were looking at the musical instruments which were in the middle of the hall.

As the researcher walked in, she greeted the learners and introduced herself to them. They all responded cheerfully, but when they had to introduce themselves, some learners from Ithute appeared to be nervous. When learners were asked to sit on the floor, some learners from the KDLJS sat next to the learners from Ithute when forming a circle. Learners were

however not talking to each other. Without saying anything, the researcher started the day's activity by playing a rhythm on the djembe drum which she had in her hands. The learners were then asked to clap their hands to mimic the rhythm that the researcher had just played; some learners did so with smiles on their faces. Learners were then asked to play their own rhythm on the drum in turns while the others clapped the same rhythm in response. This activity made the learners who appeared to be nervous at the beginning to loosen up.

The next activity was choir singing where learners were asked to explain what a choir is. Some of the learners appeared to be puzzled while others raised their hands in excitement wanting to respond to the question. Some learners responded by saying: "it is when we sing together," "it is singing in the church", and "when we sing at assembly". Then a traditional Sotho song called "Bana Ba Sekolo" was chosen by the researcher for all learners to learn and sing. Though the language sounded strange to the learners from KDLJS, they were able to associate the song with the traditional English song, "Brother John" because it has the same melody. The same song was then sung in the Hebrew language by all learners. The learners from Ithute giggled because the Hebrew language sounded funny to them. The learners sang enthusiastically and were not aware that they were not pronouncing words correctly. Some of the learners were clapping their hands in response to the melody of the song. When other learners saw that some boys were jumping while singing they started to stamp their feet to the rhythm of the tune.

The activity of instrumental playing started with the researcher asking the learners the meaning of a band. One of the learners responded that "it is when we play instruments together." The answer was similar to the answer given by the researcher about what a choir is, which she said was, "singing together in a group". The song "Sourwood Mountain" was taught for the instrumental playing activity. When learners were randomly assigned to musical instruments, they were excited and they started to intermingle and were now asking each other questions about the instruments they were assigned to. When learners started to play the instrumental piece, there was some chaos because each learner wanted to show off. This created some disorder but the learners were enjoying themselves and kept on playing.

The last activity of session one started with the researcher reading out loudly a story to the learners called “The stench of hatred”. The researcher indicated to the learners that the people who were included in the story are called characters, the place where everything was taking place is the setting, and that the story had a purpose as it had a message to teach. The researcher then divided the learners into two groups which she said will maximize the participation of the learners in the preparation of the production.

When the learners were asked to separate into two groups and sit down, there were still some shy learners who chose to remain with the learners from their own school. The researcher helped in allocating the learners randomly so that there would be an equal number per group.

In starting the preparation of this activity, the learners had to create their own original story which the first member of each group started by saying “once upon a time there was...”, then the second member continued the story by mentioning the first character, then cued the next member to continue with the story until the story was completed with all members contributing to the whole story. The first group chose a story which consisted of the lion and a human family. The story of the other group included a band consisting of animals which played different instruments and a human girl who played a piano.

When the learners were making up their stories, some of the learners were quiet and reserved while others could not wait for their turn to give their ideas for the stories. This activity made some learners to become very excited causing them to laugh out loudly as the other learners were joking and contributing funny lines to the stories. Some learners were talking and giggling while the others were still talking; there was one learner who kept on asking the other learners to keep quiet so that she could contribute her ideas.

While the learners were busy, the researcher kept moving amongst the groups in silence to monitor the progress; this did not seem to bother the learners. At the end, after some arguments and disagreements, the learners were asked to tell their stories to everyone. All the learners listened attentively and laughed as the stories were read out loudly.

4.2.2 Session 1: Observations by Observer B

The first session started when the researcher walked in the hall and asked the children to sit together in a circle as the learners from the different schools were sitting apart on opposite sides. The session commenced with an ice breaker name game where the learners had to tell everyone their names and play a rhythm on the drum which the rest of the group had to imitate by clapping back. The researcher first demonstrated this by introducing herself and playing her own rhythm on the drum. Some learners seemed confused at first, but everyone succeeded at the end.

The next activity was choir singing. The learners were to learn a song which would be sang in two different languages, each language being the learners' native tongue. There were some struggles with pronunciation but the learners seem excited to learn a song in a language other than their own.

The activity that followed was playing a song with musical instruments. The instrumental piece "*Sourwood Mountain*" was taught where the xylophone, glockenspiel, drums and tambourines were used. The piece did not sound convincing as everyone was playing too loud despite the researcher advising them all to play softer so that they can be able to hear all the instruments that were also playing.

The session ended with a story being read out to the learners. The learners were then randomly divided into two groups to make up their own stories and after that, retell their stories to the other group. Some members were not very happy with their stories as soon as they heard the story of the other group and asked if they could change and refine their story the following week.

4.2.3 Session 2: Observations by Observer A

The activities of the second session were a revision of what was done in the previous session, and a continuation of the story build up. On this day, learners were more free and relaxed than the first session. There was talking and playing around in the hall before the session began. The researcher asked the learners to gather around and informed them that

they were going to start with singing the song they learnt from the previous session. At first, learners seemed to have forgotten the lyrics but after the third round of singing, most of them remembered the lyrics. The learners seemed to enjoy the instrumental playing when they had to play it, but it still resulted in chaos just as the previous session. When an easier piece was taught, the learners were now able to control the sound of their instruments and the researcher was satisfied with the outcome.

To continue and build up from the previous session, the researcher taught the learners a new choir song. One of the learners asked the researcher what the meaning of the song was and in what language it was in, the researcher answered that it does not have any meaning and was not in any language. Learners were puzzled by this because that did not make sense to them. When the learners were asked to come up with words they could think of which did not have meaning to them, some of the learners still looked confused. Some learners came up with strange words which made the whole group to burst in laughter and this resulted in other members also wanting to contribute.

During the story building, the learners of one of the groups wanted to change their story. When the researcher asked them why, the learner said that their current story was not interesting enough. Other group members agreed and learners came up with some ideas which were included in their original story. As ideas were brought forth, the learners argued, some just listened and laughed and some others were starting to be impatient. The researcher reminded the learners that their story should have some moral value and this helped the learners in agreeing on what to include and what to leave out.

4.2.4 Session 2: Observations by Observer B

Session two started with a revision of the previous week's choir and instrumental piece playing. The choir song was sung very well but the instrumental piece "Sourwood Mountain" did not go very well. The xylophones kept on increasing the tempo of the melody and the whole band was out of sync. The learners who were playing the drums and tambourines played rather very loud and that drowned the melody. A lot of time was spent on that piece and there was little improvement. The researcher then decided to teach the

learners a new and easier piece she composed called “Let’s play” which consisted of 3 notes. Learning this new song was well managed by the learners. This activity was followed by a new choir song “*Chumbara*” which had three words that had no meaning. This was pointed out to the learners and when they were asked to provide a three syllable word that they could use in singing to the tune of “*Chumbara*”, they were excited though there were some learners who did not put their hands up to volunteer at first. Most of the learners giggled when telling the rest of the group their made up words of no meaning. This session continued with the learner’s refining their improvised stories from the previous week. The learners did not agree with the ideas that their group members were coming up with and this caused a lot of disagreements between them. The researcher did not step in to help the learners solve their disagreements; she only reminded them that their story should be able to teach an audience something apart from entertainment. The refinements of the stories were complete by the end of the session.

4.2.5 Session 3: Observations by Observer A

As the production build up continued during session 3, learners were required to choose a character that they wanted to play in their stories. The learners were then divided into small groups by the researcher where they worked on improvising lines and acting for their characters’. As there were six small groups working individually on the improvisation of their stories, the hall was very noisy and a bit chaotic. The researcher walked from one group to the next monitoring the learners’ progress. At the end of working on their characters’ lines and acting, the groups got together to act on stage whilst the other group observed. Some learners seemed to be enjoying themselves during their acting and some were intimidated by the stronger actors. The researcher helped the intimidated learners with their improvisation while other learners helped their fellow cast members with acting.

When the learners were asked to create another story together as one group at the end of the groups’ improvisation acting, one learner suggested that they put the two stories together. She was then chosen to get some learners together and work with them on merging these two stories for the next session.

4.2.5 Session 3: Observations by Observer B

During this session, the learners were required to choose a character out of their stories, and then act out their parts and improvise lines for their characters. At the end of this activity, the two groups were to work as one group in order to create another story.

There were 12 and 11 members per group respectively and the researcher helped in dividing the learners' story into three scenes. After that, three or four children took on one scene and expanded the scene. As soon as this was done, the learners ran through the scenes together to see if they flowed well into one another. Characters were now chosen but there were not enough characters for everyone, so the learners decided to double and triple some of the characters.

The action started and group two began to improvise the actions while the other group watched. There was great improvement as compared to when they were practising it but there were issues of other members not being satisfied with the vocal projection of other members. These learners asked if there would be any microphones on the day of the performance as it will help with vocal projection.

Group one was next to improvise their story with actions and lines, but some learners seemed shy and intimidated by others. The researcher helped the shy learners by suggesting lines for them as well as how to seem more convincing whilst acting. There was one particular learner who was very irritated by her fellow cast members. She excelled in her character and was also helping other cast members with their acting and lines. She complained to the researcher about the groups' performance and asked if the two groups can merge their stories to have one long story instead of creating another story. The researcher then suggested that she must discuss that suggestion together with other cast members and see if they can meet during lunch break and see how they could merge the two stories convincingly. Dates and times were discussed and the session ended five minutes ahead of time.

4.2.6 Session 4: Observations by Observer A

Session four started with a presentation of the merged stories after which the learners were required to write story lines for their chosen characters. Learners worked loudly during most part of this process. There were some who were struggling but some learners took upon themselves to help them while three other learners wrote these lines in the script by hand. The researcher then made copies of the script for learners to take home and learn. At the end of the session, the learners were given a copy of the script and then shown different types of masks and were asked to design one for their chosen characters at home.

4.2.7 Session 4: Observations by Observer B

The fourth session started by reading the merged stories to everyone who was not involved in the process of putting the stories together. Everyone was then expected to write down their own characters' lines for the story. It was decided that narration should be used as it would help explain the story much clearer. Narrators were chosen and they also took over the role of director because they were helping the cast with the lines and acting.

The writing of the lines took up most of the day and this task was completed before the session ended and copies of the script were made so that each learner could go home and memorize their lines for the next session. A cardboard mask template was given to each learner to go home and create a "face" for their characters. The researcher showed the learners different types of masks and the different materials that could be used to create their masks. Crayons, colour pens and pencils were given to the learners from Ithute school to take to their school for creating their masks. The learners from King David were not given any stationery as they already had them.

4.2.8 Session 5: Observations by Observer A

Session five started with learners practising the story lines they wrote in the previous session which they were given to practice at home. When they were told to begin rehearsing, some of the learners were unable to recall their lines. The learners were then

asked to produce the masks that they were requested to design from home, only a few of them produced them.

At the end of practising their lines and acting, the learners were shown a video clip of a dance clip from the internet as an example of a dance that they could include in their production. They seemed to like the video clip because they were tapping their feet on the floor as it was played.

Before the end of the session, the researcher asked volunteers who would meet up with her to create a storybook and posters for the performance. A few learners volunteered and the session ended there for the day.

4.2.9 Session 5: Observations by Observer B

The researcher asked everyone to be in their places as the learners were to practise their lines for the rest of the session. The researcher asked to see the learners' masks and found out that only 6 of the learners had completed creating their masks. Those that did not create their masks were asked to complete them for the next session.

The session commenced and some learners struggled with their lines because they had not mastered them. However, the practise continued and the researcher helped out with some lines and the acting.

In the last few minutes of the session, the researcher showed the learners a short routine dance that they could include in the production. This dance was a video which the researcher downloaded from the internet. Most of the learners were excited and danced in their seats as they watched the video clip.

Learners were asked to volunteer and meet with the researcher for an extra session where they could create a story book of the production as well as posters for the performance. The few who volunteered to be a part of this process seemed excited to be doing a task that no one else was a part of.

4.2.10 Session 6: Observations by Observer A

This session commenced with the learners that were involved in the storybook and poster creation showing everyone what they had done. The other learners were impressed with what they saw and were pointing at the pictures of the characters in the storybook teasing their fellow group members. This teasing was done in good spirits and did not seem to offend anyone. After this, a video which had choreography was shown to the learners. The dance in the video clip was short and repetitive and enabled the learners to include their own moves which fitted well with the dance on the video. After learning the dance choreography, the learners rehearsed their production from beginning to the end using the microphone that was set up.

Some learners did not seem pleased with how the performance went but were very fascinated by the microphone which was included as part of the rehearsal. An extra session before the performance was organised so that the learners can practise for some more time as not everyone felt confident to perform.

4.2.11 Session 6: Observations by Observer B

The session started with the researcher showing the learners the story book and the poster that was created by few of the learners during an extra session. The learners who created the story book and the poster were very pleased with the outcome and they were very proud of themselves. The short choreographed dance was shown to the learners again and this was rehearsed for most of the session. The children seemed to be enjoying dancing and they decided to add free style dancing to make their dance a little longer than what was in the video.

They then practised the whole production with the microphone but the learners did not put on their masks. When the researcher asked the children how they felt about what they had done, they had mixed feelings. Some learners felt that they were ready to perform and others felt that they still needed more time to practise. It was then decided that an extra session would be included a day before the performance in order to do more practise.

4.2.12 Session 7: Observations by Observer A

During the rehearsal session, learners showed some confidence as some were jumping up and down the stage with excitement. All went well with only a few mistakes which made some learners to panic about the performance of the following day, but most of the learners were happy.

4.2.13 Session 7 observations by Observer B

The children rehearsed for an hour and the principal from KDLJS was present for about 20 minutes during this rehearsal. The children were excelling and concentrated very hard knowing that the principal was watching them. Their confidence had increased judging from the performance they rendered. When asked how they felt, most of the learners were happy and felt that they were ready, though some learners said they were scared for the following day's performance.

4.2.14 Session 8 observations by Observer A

The last session which was a performance of the production was held during the school assembly of KDLJS in the school hall. The learners who were involved in the study were waiting to go on stage in small music room behind the school hall though not all learners had arrived yet. The performance started though two characters were not present. This did not seem to bother those present when they were performing because they carried on with the performance without making it obvious to the audience. The parents, learners and staff in the audience seemed to have enjoyed the performance as they laughed a lot during the performance. The performance went as planned though some acting was hindered because the hall had a full audience who also sat very close to the stage. This limited the learners' movements for their acting in comparison to the rehearsals. The use of the microphone and the music player also worked well.

At the end of the performance, the learners held their discussion in the small music room behind the hall.

4.2.15 Session 7: Observations by Observer B

The performance started with assembly at the hall. The hall was full with learners, teachers and some parents. The space that had been reserved was not available anymore as the hall was over-crowded because a lot of parents were present. Some learners were late and this made the learners that were present anxious and some panicked because they thought that the production won't turn out well. As soon as the other learners arrived, the production group was called on stage to perform. Some learners who were late did not put on their masks and it appeared that two characters had not shown up for the performance. The learners had doubled some characters so the absenteeism was not evident to the audience.

The performance was well received by the audience as there were laughs through-out the performance. The fellow learners watching were concentrating very hard with some pointing at the learners that were performing and having private talks and giggles between their friends.

At the end of the performance, the learners were thanked by the principal and everyone was dismissed to their classes. All the performers went back to the small music room to have their discussion on their experiences building up to the day of the performance.

4.3 FOCUS GROUP DISCUSSION

The transcripts of the learners' discussion will be presented in this section. The learners' responses are numbered as Response 1, 2, 3 and etc. The names that appear in this section have been changed in order to protect the anonymity of the learners.

4.3.1 Feelings: How do you feel about performing in the production?

Response 1: It was amazing.

Response 2: It was so much fun.

Response 3: Mmmh, it was fun and I enjoyed it a lot.

Response 4: It was hard.

Researcher: Was it hard? What was hard about it?

Response 3: It was easy.

Response 4: The things that you had to remember, and I have a short memory, I'm a scatter brain...

Researcher: But you guys had about one or two lines to learn.

Response 5: It was a lot of fun.

Response 6: It was embarrassing.

Researcher: Why?

Response 6: Like, everybody was laughing and my mask was...my mask was falling and bigger than a lion's head.

Response 7: Nervous.

Researcher: Why?

Response 7: Cause there was lots of people.

Researcher: But you had a mask on so they couldn't really see you.

Response 8: Proud of myself.

Researcher: Why?

Response 8: Because the whole point was to have fun and just to enjoy yourself.

Response 9: But it was just to make everyone laugh...

Response 10: And just for fun.

Response 11: It's the same word as her but a bit different, "embarrassed", because my class was laughing at me. I was a granny.

Response 12: I was embarrassed because everyone was staring at me.

Response 13: I felt something else. Passion.

Researcher: Passion?

Response 13: I felt like, like I was proud of myself for doing it cause like, even on stage, I'm shy.

4.3.2 Discuss the good and not so good moments of being a member of a group and working in a group.

Response 1: I like working in a group because of stage fright, and I kind of lost...I kind of forgot a part and the other people helped me.

Researcher: Ok.

Response 1: The bad part about it is that you don't get all the spot light.

(Everyone laughs)

Response 2: I didn't like getting the spot light because I always get the spot light and that wasn't fun but the fun part was that we all worked together.

Response 3: It's not good cause sometimes one part of the group and another part of the group don't agree. The good thing is to get to know each other well.

Response 4: The bad thing is, it's squashy, and the good thing is, we can work as a team.

Researcher: Ok, so by squashy you mean, if we had a bigger place (to perform) then it would have been ok?

Response 4: Ya.

Researcher: Okay.

Response 5: The bad thing about it is like, let's say we are making the story up, and Mpho wanted James Bond in it, Hosea wanted Mary-Jane in it...

Response 4: Who's Mary-Jane?

Response 5:...and Yolanda wanted fruit in it, banana fruit in it, and Kabelo wanted fairies in it, and John wanted cute mermaids in it (children laugh)...and I wanted to be Mrs Ros, and we all wanted different things and we were all having an argument and fight. But the good thing is we all worked as a team.

Response 6: Also the other thing about it is, if you're embarrassed then you have other people with you. The bad thing is sometimes you disagree but at the end it all comes together.

Response 7: The bad thing is that sometimes you make a play and there's too many people and you can't fit everyone in it. And the good thing is that together is always best.

4.3.3 Experience: How were the rehearsals of the production, what was enjoyable and what was not enjoyable?

(Giggles)

Response 1: It was fun.

Response 2: Sometimes they were fun and sometimes I had a bad day so they were horrible.

Researcher: You had a bad day from what, from school?

Response 2: Ya.

Response 1: And then it (rehearsals) drags on.

Response 2: But I loved working with the other kids.

Response 3: It was fun cause we wrote it ourselves and we never had to follow something that someone else put together, so we like do it better than anyone else.

Response 4: I felt excited cause like, not every assembly you get to do a play without your whole class.

Researcher: Okay.

Response 5: I felt that the whole play was hilarious and like embarrassing and nice.

Response 6: I think it was exciting cause we were all like using our imaginations, and using imagination to make up a whole story.

Response 7: I felt happy, it's because we worked as a team, we did it by ourselves. We worked as a team with another school and we did it, actually very nice.

Response 8: Perfect because we used all different kinds of instruments and they were all nice.

Response 9: We worked as a team, it was very fun and it was awesome.

Response 10: It was very nice because we had you (researcher) helping us, helping write up the story book, the songs, and it was very nice.

Response 11: We also had other people (researchers from Ithute) to help us.

Response 12: I liked the rehearsals cause even when we messed up, we knew we were just practising and I like that we missed a Hebrew test (Session 7).

(Laughter)

Response 13: It was nice because we worked with a different school and we don't work with a different school every day.

4.3.4 Knowledge: Discuss what you have learnt in the writing and performing of the production.

Response 1: (Heavy sigh)

Response 2: It was nice that we wrote it in a group...and I felt proud that we came up with it alone.

Response 1: It was fun.

Researcher: But that's not something you learn, that's an experience, that's something to enjoy.

Response 1: Uhm...That we get to do something with kids that are... we don't really know so much.

Response 3: I learnt music.

Response 4: I have a very funny one; I learnt that lions do fart a lot...

(Laughter)

Response 5: I learnt that it doesn't have to be solo all the time, working in a team is better.

Response 6: To always work as a group and not by yourself cause if you work by yourself then like, no one will get the whole thing cause like you only get it.

4.3.5 Opinion: Discuss what you would do differently so that the production could get a bit better than it was.

Response 1: Nothing.

Researcher: So you think it was perfect?

Response 1: (Giggling) for a start when we came up with the story it was funny (giggling).

Researcher: It was funny?

Response 1: Yes when the lion ate the mother and *popped* her out.

(Laughter).

Response 2: The lion in the middle of the village where people live. Maybe they should live in the jungle.

Response 3: I would change the sound cause most people weren't as confident.

Response 4: Some must speak slower.

Response 5: Nothing.

Researcher: Nothing?

Response 5: Yes, seriously, nothing.

4.4 THE RESULTS OF THE ANALYSES OF THE PRODUCTION PERFORMANCE

In this section, the various creative artistic aspects of the production performances as analysed by the researcher and the two Observers are reported.

4.4.1 An analysis on the plot of the story

4.4.1.1 Analyser 1 (Researcher)

The plot of “Lions never eat grass” was a story that is based on a fairy-tale. Literature suggests that fairy-tales are beneficial for children as they promote imagination and creative thinking because children are encouraged to be taught a message using ideas that are not of the norm. Though the plot is a fairy-tale, it is not that which is too far-fetched from reality as it deals with the nature of lions to kill for survival and their inactiveness during the day. The plot is straight to the point and understandable.

4.4.1.2 Analyser 2 (Observer 1)

The plot was simple and the story development was clear.

4.4.1.3 Analyser 3 (Observer 2)

The plot of the production is clear and points out that the children of that village deliberately taunt the lions knowing that they don't like noise during the day because they have to be up at night. This threatens the peace between the people and the lions.

As the plot develops, the lions also betray the mouse who helped free them from their trap, showing that they cannot be trusted and are dishonest in nature. The plot ends on a happy note where the people rejoice as the lions depart from the village.

4.4.2 An analysis on the message or purpose of the performance

4.4.2.1 Analyser 1

In the learners' story, the community children deliberately provoked the lions by making noise throughout the day until the lions became so angry that their natural behaviour came out because they wanted to kill and eat the naughty children. This is an important lesson for children to know that actions have consequences no matter how playful they might think it to be. This also shows and teaches one of the dangerous nature of lions without allowing anyone to experience it first-hand.

The story also indicates that bad things sometimes happen to those that do good. This is evident with the fate of the mouse that trusted that the lions would not eat him if he helped them escape from the trap. Though the mouse's ending was tragic, this teaches a certain truth about the harsh world we live in.

The bravery of the community plotting against the lions shows that when people work together to overcome challenges, success is most likely and that one should face their fears with bravery.

4.4.2.2 Analyser 2

The message of the performance is that you can't change the inherent nature of a creature whether it is a human or animal.

4.4.2.3 Analyser 3

The message and purpose of the performance is to illustrate that it is almost impossible for people and lion to coexist and share a living space. The natural instinct of lions which is to kill is bound to kick in and pose a real threat to the humans.

Unfortunately, in life, some people will return your kindness with bad intentions as it was evident with the lion and mouse scene.

4.4.3 Analysing how the props help the message of the performance

4.4.3.1 Analyser 1

The masks in the production were used as a form of disguise for the identity of the learners. The masks of the talking animals helped set them apart from the normal society of human beings. They showed the audience the kind of animals that they presented and the different masks also showed the diversity of the different animals living together by the use of different materials, colours, patterns and designs.

4.4.3.2 Analyser 2

Covering the full face with a mask hindered the audibility of the performance. The lack of character costumes and learners wearing different clothes and colours was distracting. Using similar tones or colour clothing would have been more effective.

4.4.3.3 Analyser 3

The masks were poorly made by the children and the children could have constructed better props to reinforce the message with use of self-made costumes (simple rags with tails and masks).

The masks in the performance didn't help the production much.

4.4.4 An analysis of the actors' roles and performances

4.4.4.1 Analyser 1

The actors' masks help to identify them to the animal that they are portraying as well as their use of different voices. The children of the village are well portrayed by the actors' playful and shy acting. The lions' deep growling voices portrayed to the audience how bold, mighty and scary they were. The use of the microphone amplified all the characters voices and this helped them to be audible.

4.4.4.2 Analyser 2

The actors were very believable in their roles, especially the lions. Unfortunately, the stage was very crowded and this was an issue. The masks should have perhaps allowed some form of facial expressions which would have given a clearer sense of individuality to each character. Some words were lost but using the microphone helped and all the children were eloquent in their speech and delivery.

4.4.4.3 Analyser 3

The children appeared to have learned their lines well and there was voice and body movement coordination in the performance.

Because the stage is small, a fewer number of actors would have perhaps given the play more focus. It was often difficult to determine who was speaking partly because of the lack of proper props and distractions on the stage. The voice-overs are however clear and audible.

4.4.5 An analysis of the mood/s of the performance and how they were created

4.4.5.1 Analyser 1

There are various moods throughout the performance. In the beginning of the production, a sense of togetherness is created by the characters singing happily together. As the production continues, a number of attributes regarding the different moods of the production is created by use of different voice tones, for example: the agitation of the lions is well expressed in their voices, and the authority of the mother when confronting the lions is heard in her firm tone of voice. The sweet, naive and innocence of the mouse is evident in the mouse's acting as he willingly and cheerfully helps free the lions from the trap. The production then ends in a triumphant mood as the community celebrates happily and merrily at the departure of the lions from their village.

4.4.5.2 Analyser 2

The mood of the performance was one of excitement and focus. The use of text, music and movement created a varied level of this excitement which engaged the audience.

4.4.5.3 Analyser 3

The production has made moods within playfulness, regret/remorse, violence, sadness, cheers and happiness. The background music plays a pivotal part in creating the mood required.

4.4.6 An analysis of how the music, dance, drama and visual arts create the mood/s

4.4.6.1 Analyser 1

The music and the instruments create a mood of happiness, delightfulness and excitement in the pieces that were sang and played. The dance scene also adds on to this happy, excited and jubilant mood. The use of narration and the actors' lines were audible and well delivered helping with the simple easy-going mood of the performance. Not all characters are wearing their masks and this hindered the effectiveness of using them for the performance.

4.4.6.2 Analyser 2

The music was recognisable and some pieces new. The use of the djembe drums and tambourines added to the sense of excitement. The playing of the song 'Killing me softly' felt too long and the humour of it may have been lost on the majority of the young audience. The dance was effective. The delivery of the text was well done and the narrators were a good device to use to move the story along. This was a well-constructed story with a clear beginning, middle and end. The masks were fun and an effective way of allowing the learners to express themselves but covering the entire face hindered eye contact, vocal audibility and facial expressions. The overall mood was enhanced by these factors.

4.4.6.3 Analyser 3

The music in the performance was a good accompaniment and helped to accent the message in each particular scene. The use of African instruments gave the performance credibility and an African traditional flare. It also enabled the learners to create the music by themselves while conducted by one of them.

The dance brought the element of excitement and engages the audience too. It was a good medium to involve all the children on the stage and give an opportunity for all to be part of the performance especially the ones with lesser parts.

4.4.7 An analysis on the energy/time elements of the performance

4.4.7.1 Analyser 1

There was a lot of exciting and joyous energy in the dance scene as well as the instrumental playing. Much action and acting is lost as there were limited movements on the stage due to the size of the stage and the space available.

4.4.7.2 Analyser 2

The most energetic moments came from the lions and the dance scene. In terms of movement, keeping the actors standing allows for more free movement, when the lions were crawling on the ground they lost a sense of 'power and stature' on stage as did the mouse. The duration of the lions eating the mouse was a little too long and felt too far back on the stage.

4.4.7.3 Analyser 3

This is a very energetic performance for the most parts, as a result, there is little evidence of sufficient time spent on practices and rehearsals by the learners, especially coming from different schools.

The performance seems rushed and the opportunity to reinforce the messages from each scene is sometimes missed. The transmissions from one scene to another are not made obvious to the audience.

4.4.8 An analysis on the elements that help express the dance theme, idea or mood

4.4.8.1 Analyser 1

The community members first dance a routine choreography and this gives an idea of unity amongst those involved. The routine is one that was full of a gleeful and carefree mood. The dance ended with the community doing freestyle dancing and this expressed their individuality and their uniqueness.

4.4.8.2 Analyser 2

The energetic mood of the dance well expressed in the well thought use of the space and the simple repetitive actions of the dance.

4.4.8.3 Analyser 3

The dance becomes a unifier and helps bring the community to focus on one shared cause. The dance choreography is not complex for the children and it appreciates the space limitations they have to work with.

4.4.9 An analysis of the music in the performance

4.4.9.1 Analyser 1

The instrument used in the opening and closing of the production is the piano accompanying the choir singing. Other instruments that are featured in the instrumental piece “Let’s play” include the xylophone and glockenspiel which play the melody, and this

melody is accompanied by the djembe drums, the tambourines and the piano. The music sounds jubilant and cheerful and this helps create the happy and ecstatic mood of the last scene of the performance.

4.4.9.2 Analyser 2

The main instrument in the performance was the piano which acted as an aural cue for the learners. The band changed the energy levels of the performance and the audience clearly enjoyed this.

4.4.9.3 Analyser 3

The music is enjoyable throughout the performance and the choice of instruments is suitable for children and the message.

4.4.10 An analysis of the mood/s of the music and how it is created

4.4.10.1 Analyser 1

The mood of the music in the opening scene was calm and based on a traditional tune which is well known. This immediately grabbed the attention and focus of the audience. The band music was simple and easy to listen to. The music in the dance scene was very vibrant and had lots of energy. The closing song created a mood of triumph and pride as the community members express what they had learnt through the lyrics.

4.4.10.2 Analyser 2

The mood of the first song had a lullaby quality to it which settled down what could have been a very raucous audience. The dance scene song was jubilant and energetic and the last song was soothing and provided an ending which tied the entire performance together.

4.4.10.3 Analyser 3

The music is energetic and creates the relevant moods throughout.

4.4.11 An analysis of how visual arts are incorporated in the performance

4.4.11.1 Analyser 1

The visual arts were incorporated by creating masks, a poster and a story book of the plot of the story. The masks were created with a basic template and different art materials were used to show the diversity of the animals of the community/village. The following materials were used in the creation of these diverse masks: paint; magazine and newspapers collage; colour pencils and printed pictures. Pictures found on the internet were used to produce the poster and storybook.

4.4.11.2 Analyser 2

The visual arts were incorporated through the masks. Possibly more art could have been used in the form of a simple background or possibly moving the masks down onto the learners' t-shirts so they could become a visual cue and a sort of costume. It was confusing that not all the characters had masks and that others were holding them in their hands.

4.4.11.3 Analyser 3

The visual art is limited in the performance and the ones presented were not effectively used. A use of a simple hand painted backdrops on fabric would have helped facilitate scene changes and location.

The masks are not convincing and needed to go along with the simple self-made costumes or colour coordinated clothes.

4.4.12 An analysis of how visual arts contributes to the theme, idea or mood of the performance

4.4.12.1 Analyser 1

The characters of the production are different animals living together in a village; this was indicated by the masks that were created as faces for the characters. These masks could have been smaller and perhaps had bigger openings at the mouth to enhance vocal projection. Some masks were hand held and some were falling off the learners' faces. The learners should have ensured a more secure fit of their masks. This could have been avoided if the learners could have worn their masks on during the rehearsals of session 6 and 7.

4.4.12.2 Analyser 2

Visual arts contribute highly to the theme and mood, it's our non-verbal storyteller, but more could have been done in this area of visual arts.

4.4.12.3 Analyser 3

The learners tried to show the different characters by the different masks but overall very little attention was given to the visual artistry of the performance, this was neglected. The masks came up as an afterthought.

4.4.13 An analysis of the aspects that appealed to the audience

4.4.13.1 Analyser 1

The audience seem to have enjoyed the storyline as there was concentration, focus and engagement through laughter at comic scenes. The dance scene also appealed to the audience, especially the freestyle dancing. The conductor conducting the band was loved by the audience. The character of the lion's acting and vocal projections seemed to have been a favourite of the audience at every scene in which they appeared in.

4.4.13.2 Analyser 2

The music was emotive and added to the overall mood of the performance. The simple story told by children and animals was age appropriate and well received especially because the story was written by children for children. The children loved moments like 'the fart' but this moment seemed to have been lost due to a lack of vocal clarity in the singing. Working on varying the pace and clarity between moments and ensuring that the actors never turn their backs on the audience would have strengthened certain moments but this was an interesting performance that kept the learners entertained until the end.

4.4.13.3 Analyser 3

The audience enjoyed the music and dance in the performance. There were few moments of amusement which were well received by the audience. Surprisingly, these moments were not equally enjoyed by the performers. In fact, it is missed perhaps because the performers appeared to be rushing through the scenes and concentrating on what is next rather than emphasizing the moment.

4.5 THE RESULTS OF THE ANALYSES OF THE CREATIVITY OF THE PRODUCTION

The Observers rated creativity in terms of the originality, effectiveness, elegance, integration, flexibility, emotionality, elaborateness, and abstractness of the learners' production. These aspects of creativity were rated on four levels of creativity: very creative, creative, ordinary/routine and imitative. The results are presented in this section.

4.5.1 Analyser 1's results of the analysis of the creativity of the production.

	VERY CREATIVE	CREATIVE	ORDINARY/ROUTINE	IMITATIVE
ORIGINALITY		X		
EFFECTIVENESS		X		
ELEGANCE		X		

INTEGRATION	X			
FLEXIBILITY			X	
EMOTIONALITY			X	
ELABORATION		X		
ABSTRACTNESS			X	

4.5.1.1 Originality

This production was creative as there were a number of unexpected elements such as: a village of animals living together; talking animals; the manner in which the dance and band music fitted in the storyline; the creation of the storybook and the narration which is simply written and easily understandable.

4.5.1.2 Effectiveness

The production teaches of the nature of the lion, and through the use of action, text and lyrics, this message is brought forth.

4.5.1.3 Elegance

The narration helped carry the plot of the story throughout the whole production which was read out fluently. All the characters' lines are in simple everyday language and this helps the young audience to understand the story without getting lost.

4.5.1.4 Integration

All four art forms are relevantly incorporated in the production. The music in the opening scene served as an attention grabber for the audience as it created a mood of excitement and joy, and the lyrics of the ending song comment on the message of the story. The dance scene was appropriately inserted into the plot. The masks used various materials to suggest a various number of animals. Further use of visual art with the inclusion of the poster and

storybook were well done; the poster brought impatience and excitement to the learners who saw it prior to the performance, and the storybook serves as a reminder of the production after one has watched it. The storybook is also written in simple language which is age appropriate. The actors' lines are simple and understandable for their audience.

4.5.1.5 Flexibility

This story is a fairy-tale and new ideas in the production were presented by the learners. These new ideas include characters that were different animals with human abilities and the characters living with lions in a village.

4.5.1.6 Emotionality

The audience were well engaged in the performance from the beginning to the end. Though some moments might have been misunderstood due to vocal clarity, the narration quickly resolved this.

4.5.1.7 Elaboration

The production incorporated four creative arts elements which were tied together in a simple yet appropriate manner. All four creative arts connected well into each other and into the plot of the story.

4.5.1.8 Abstractness

The plot was well structured and simple enough to be followed through the use of narration and characters' text.

4.5.2 Analyser 2's results of the analysis of the creativity of the production.

	VERY CREATIVE	CREATIVE	ORDINARY/ROUTINE	IMITATIVE
ORIGINALITY		x		
EFFECTIVENESS			X	
ELEGANCE			X	
INTEGRATION		x		
FLEXIBILITY		x		
EMOTIONALITY		x		
ELABORATION			X	
ABSTRACTNESS			X	

4.5.2.1 Originality

The storyline was original and effectively delivered. The use of music was inventive and added to the originality. The masks, although a good idea, hindered the overall performance.

4.5.2.2 Effectiveness

A lack of staging and blocking was evident and at times this became an issue as there were moments when the energy slipped and the continuity of the story was lost. The production struggled on a functional level although it carried an important message, this message didn't seem currently relevant to the audience it was aimed at.

4.5.2.3 Elegance

The children all spoke clearly and eloquently, the pace was satisfactory. The crowding of the stage space, the non-cohesion of costumes and the covering of the faces with masks did let down the aesthetic of the performance.

4.5.2.4 Integration

The integration of music, text and visual art in this production was well realised.

4.5.2.5 Flexibility

Allowing children the opportunity to write and produce their own production generated new creativity for productions.

4.5.2.6 Emotionality

Positive emotions were felt through the music though it could have been pushed further vocally and visually.

4.5.2.7 Elaboration

The story was clearly told and effectively developed. No new boundaries were created but it did reiterate the importance of storytelling for children, by children.

4.5.2.8 Abstractness

There did not seem to be a clear understanding of this and how the problems could be resolved.

4.5.3 Analyser 3's results of the analysis of the creativity of the production.

	VERY CREATIVE	CREATIVE	ORDINARY/ROUTINE	IMITATIVE
ORIGINALITY			X	
EFFECTIVENESS		X		
ELEGANCE		X		
INTEGRATION		X		
FLEXIBILITY		X		

EMOTIONALITY			X	
ELABORATION		X		
ABSTRACTNESS			X	

4.5.3.1 Originality

The play is not entirely original; however, there are creative elements throughout which brought out the creativeness of the children who produced the production to the fore. The bringing together of traditional African musical pieces and the modern choreographed dance is enjoyable and fresh.

4.5.3.2 Effectiveness

The production is effective for teaching children moral values. It introduces the children to some of the hard truths of life, including:

- 1) You can do well to people and be unfairly rewarded with betrayal: the mouse getting eaten by the lions after he rescues them.
- 2) People do not change their inherent nature: lions don't eat grass and sooner or later, the lions would have turned on the village and chaos would have erupted.

4.5.3.3 Elegance

The well written text through narration and acting clearly explain who the characters are, where they live, what their issue is and how this was solved.

4.5.3.4 Integration

The production uses the different forms of art expected, some more prevalent than others.

1. The storybook is written in a simple language and projected out clearly.
2. The music is child appropriate and very easy for the young audience to sing-along to.

3. The visual art is not prominent but some consideration thereof was made.
4. The dance is fresh and modern; it is noticeably enjoyed by the performers and younger audience likewise.

4.5.3.5 Flexibility

Seeing that the production is an adaptation of an old African fable, the learners can be applauded for successfully transforming the story to fit into the construct of their younger and more modern audience without losing the message behind the original tale.

4.5.3.6 Emotionality

I found the performers so concerned with mastering their body movements that they failed to fully express their emotions. The storyline has sharp highs and lows moments of great excitement and sad parts, but, unfortunately, these did not come to the fore. However, the narrations were helpful in helping the audience understand what was occurring.

4.5.3.7 Elaboration

The story is elaborated nicely and the message is kept simple and age appropriate. The different creative art forms are present in the production; however, each should be given equal attention and all made to work in agreement with each other throughout.

4.5.3.8 Abstractness

The storyline is well written and the different scenes follow well from one to the next; however, the performance should also be slowed down to tie ideas together. This will also give the audience enough time to process the different scenes before moving into the next.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMENDATIONS

5.1 INTRODUCTION

This chapter includes a summary and the conclusions of the production observations, focus group discussion, production analysis and the creativity analysis. The chapter concludes with the recommendations drawn from the findings of the study.

5.2 SUMMARY AND CONCLUSIONS OF THE PRODUCTION OBSERVATIONS

The setting of the study took place in an open large room that had plenty of physical space, proper lighting and a comfortable wooden floor to sit on. This environment is advised as a proper environment to promote creativity according to Mayesky (2002). At the start of the production sessions, creativity was first encouraged by engaging the learners in a rhythm improvisation activity on the drum. Education Scotland (n.d) asserts that encouraging learners to partake in activities that require them to think creatively promotes higher self-esteem. This raised self-esteem was evident in the first session where Observer A noted that the learners who were tense at first loosened up as the drumming improvisation activity progressed. Observer B noticed confusion at the start of the activity which turned into success towards the end. In the second session, both Observers revealed that some learners were first reluctant to participate in the making up of a word of no meaning for the song "Chumbara". Others were open to this new challenge and they volunteered their own ideas and in turn, the reluctant learners were inspired and they too contributed their thoughts. Being open to new ideas and challenges as well as working well with others are viewed as the outcomes of learners that are encouraged to think creatively by Education Scotland (n.d). The next occurrence of creative thinking was observed during the learners' original story build-up with the beginning words: "Once upon a time" as the two Observers have noted. The learners we required to build on what their group members had suggested without changing the idea but adding on to those ideas and thoughts.

Evidence of the learners' creativity was also noted when the learners were not satisfied with the outcome of their story and wanted to improve and modify their story as noted by Observer B during the first session. Observer B mentioned that this self-criticism also occurred during the sixth session when the learners mentioned that they were not satisfied with their preparations and required an extra session before they could perform for an audience. This indicated that learners were able to criticize themselves constructively and then come up with a solution that solved the issue at hand without any assistance. The idea of one of the learners to manipulate and merge the two existing stories during the build-up of their stories demonstrated that some learners have high level of creativity. The learner boldly took a risk of taking ownership of the task with the support of other group members. Wilson (2015) describes that the ability to manipulate ideas by changing, improving, adapting or elaborating an existing idea into a new concept is one of the characteristics of highly creative people. While Boden (1998) defines combinational creativity as one of the three types of creativity because it incorporates old ideas with new ideas. This combinational creativity was presented to the learners by the researcher when the learners were taught a traditional song in two different languages. Observer A revealed this when the learners from KDLJS associated the tune of "Bana ba Sekolo" to the English song "Brother John".

The third session's improvisation and acting activity allowed the learners to engage into what Wang (2009) defines as the four stages of the creativity process namely: preparation; incubation; illumination and verification. The learners first had to define and prepare for the task (this included choosing characters for themselves). These characters were different animals with human characteristics and abilities. Using aspects that are not of the norm is viewed as creativity (Sharp, 2004). Furthermore, the learners had to work through different scenes of the scripts as mentioned by Observer B. The illumination stage occurred when "the learners ran through the scenes together to see if they flowed well into one another". The last stage of verification occurred during the actual performance of the two different stories by the two groups. It was after this performance that some learners felt that their stories needed to be refined and re-worked on.

The learners' suggestion to include freestyle dancing in their dance scene demonstrated their autonomous creativity as they wanted to be original and apply their imaginations and

produce an outcome that was of value to them. New South Wales (2006) states that composing an original dance using elements and contexts of dance is regarded as creativity in the dance art form.

All this evidence indicates that when the learners are in their physical environment their creative thinking is encouraged. In the current study, the learners were able to portray creativity throughout various activities of the production which also exhibited some characteristics of highly creative people as indicated Mayesky (2002).

5.3 SUMMARY AND CONCLUSIONS OF THE FOCUS GROUP DISCUSSION

This section summarises the learners' feelings for performing in the production; thoughts of working in a group setting; their experiences during rehearsals; a discussion of what they have learnt, and a disclosure of their opinions of the performance. The end of this section concludes the focus group discussion.

5.3.1 A summary of the learners' reactions for performing in the production

The first point of discussion tried to find out the general reactions of the learners after performing in the production. The learners had both positive and lesser positive reactions in this regard.

The learners' positive reactions included amazement, fun, pride and passion. Four learners indicated that they enjoyed themselves as they expressed that they had fun, while two learners said that they were proud of themselves for having performed in the production. One of the learners that experienced lesser positive emotions felt that the task was hard to carry-out while another felt that the task was in fact easy to accomplish. Nervousness was another reaction expressed. One of the learners indicated that the number of the audience was great and that the unsecured and big masks that learners wore also contributed to this nervousness. Though the learners' feelings about the production varied, most of their feelings were positive.

5.3.2 A summary of the learners' feelings for working in a group

This next point of discussion tried to extract both the positive and negative aspects of working in a group from the learners' point of view. Fox and Schirmacher (2012) emphasised that working in a group fosters emotional development as learners have to listen to other group members' views and accommodate their unique ways of thinking.

One learner indicated that working together in a group encouraged shy learners to be free as they don't get to perform by themselves but with other members of the group. One other learner felt that working in a group is not always positive as one does not get the credit for the task well done; the credit is shared amongst all the group members.

One of the points that showed that children are able to think creatively was that the size of the group was too large for the small stage that was available and that their production didn't cater enough characters for their large number. Two learners felt that the disagreements and arguments that ensued were the cons of this specific task though it produced positive results at the end. Nevertheless, most learners agreed that working in a group is better than working alone. This was because they felt that despite arguments they worked well together, they got a chance of knowing and learning from each other and that they became a team with a common goal in mind. Through working together in a group, the learners were able to develop some of the benefits of partaking in creative arts activities as indicated by Ghanaian Ministry of Education, Science and Sports (2007). These benefits included developing human and moral values of tolerance, sharing, co-operation, discipline, helping, self-confidence, self- same awareness and self-expression.

5.3.3 A summary of the learners' experiences of the production rehearsals

Nompula (2012) asserts that the cognitive nature of creative arts engagement encourages higher-level thinking skills. It is therefore important to be aware of the learners' experiences of rehearsals as the most of the production time was spent engaging in cognitive thinking. The learners appreciated their rehearsals more than the other scenes because they felt that they were free to make mistakes, think of ways of correcting their mistakes, and do better during the rehearsals.

Learners enjoyed the rehearsals as they revealed that they were able to work with learners of a different school other than their own as one team, they were able to play musical instruments, and that they were also involved in a performance at the school that their fellow classmates were not part of. This indicated that the learners appreciated the lack of boundaries and did not seem to be intimidated by new things. The learners of the current study expressed that having to write and produce their own creative arts production was pleasurable as they felt that they did not have to follow anyone's instruction on how to carry-out certain scenes (they clearly relied on their own understanding and own creative instincts), and it was a relief to know that an adult was around to help out with advanced tasks such as typing of the scripts, piano accompaniment for the music and helping to create the storybook with computer applications. The Ugandan government states that promoting artistic activities around the school is an important aspect of creative arts as it helps with the emotional nourishment of the learners involved (Ministry of Education and Sport, 2009).

Feelings of gratification, satisfaction and amusement dominated the learners overall experiences of the production rehearsals.

5.3.4 A summary of the learners' discussion of knowledge gained during the production

Jeanneret (2009) emphasised that through working together, one is able to learn social and communication skills; to build cultural awareness; share knowledge, ideas and feelings; as well as to cross societal and cultural boundaries. The learners were able to learn these skills as they indicated that by interacting with learners of different cultural backgrounds, when working together on musical pieces, and were equipped with team work skills. The learners have also expressed that being involved in the production has offered them the opportunity to learn to write and produce a creative arts production and to explore their creativity and originality in the process.

Other learning outcomes that were evident for the participants of the study according to Jeanneret's (2009) outcomes of learning in the creative arts included: presenting, organising, experimenting, listening, making meaning, comparing, valuing, assessing,

designing, manipulating and improving most of which have been observed among the learners.

5.3.5 A summary of the learners' opinions of their performance

Ghanaian's Ministry of Education, Science and Sports (2007) asserts that through the creative arts subject, learners should be able to analyse and evaluate creative works and be able to recognise their own aesthetic preferences and those of others. It was then necessary to test this ability of the learners by allowing them to evaluate their own performance.

The learners felt that the setting of the production could have been rethought; perhaps the characters should have lived in a jungle. Another learner felt that the spoken text during the performance was rushed and that everyone should have spoken slower and while two other learners felt satisfied with the performance they rendered. In earlier points of discussion, it was also noted that the learners did not design their masks appropriately as they fell off their faces because they did not fit their faces properly and that created anxiety for other learners. The learners also voiced out that the hall was "squishy" and that the performance space should have perhaps been bigger. These points indicate that the learners were able to criticise their own performance constructively.

5.3.6 A conclusion of the focus group discussion

The learners were happy to be part of the production and to be afforded the opportunity to work with learners of another school. The introverted learners were a bit overwhelmed by the audience that were present during the performance, but felt proud of themselves for being brave and being able to boldly conquer their stage fright which was made possible by working together in a group. The rehearsals were well enjoyed because the learners were in charge of the creative aspects of the production. The learners had a number of disagreements during the rehearsals, but these helped them to grow emotionally as they were later able to listen to one another's ideas, share their thoughts, and learn from each other.

The learners that had not had the opportunity to perform for an audience nor play musical instruments in a group before indicated that they have learned the above skills through being part of the production. The learners have also mentioned that to enhance this experience for another time, more physical space should be available for the performance; they should have a full dress rehearsals with all the props for the performance (masks in this case) and have enough rehearsal time to refine vocal projection and clarity.

5.4 SUMMARY AND CONCLUSIONS OF THE OBSERVERS' ANALYSES OF THE PRODUCTION

The Observers analysed various artistic aspects of the learners' production. These analyses are summarised and concluded.

5.4.1 A summary of the analysis of the plot of the story

The analysers reported that the plot of the story was an African fable or a fairy-tale based on lions living in dissonance with the local villagers. The plot was viewed as clear, simple, understandable and straight to the point.

5.4.2 A summary of the analysis on the message or purpose of the performance

It is outlined by the three Observers that the performance taught its audience different aspects of life. These included the inherit nature of lions that cannot be changed; the fact that all actions have consequences; that tragedy sometimes occurs even when one has good intentions and that working in togetherness achieves the goal better.

5.4.3 A summary of the analysis of props and their effects

The props that were identified were the learners' masks that were used to show the diversity of the characters. Both Analyser 2 and 3 felt that these masks were not effectively

constructed and that a lack of using other props and any costume hindered the visual aspect of the performance.

5.4.4 A summary of the analysis of the actors' roles and performances

The learners' were commended for their clear speech and believable acting by all three analysers. To enhance the acting, Analyser 2 suggested that smaller masks that would allow more facial expressions should be used in future. Analyser 3 also indicated that the big masks used in the production made it difficult to identify which character was speaking as the masks hid the learners' faces.

5.4.5 A summary of the analysis of the moods of the performance

The Analysers described various moods portrayed in the performance through the use of text, music and dance. These moods include happiness, sadness, remorse, triumph, violence and excitement.

5.4.6 A summary of the analysis of how the arts create the moods of the performance

The music portrayed an exciting mood in all its scenes. Analyser 3 conveyed that the music helped to "accent the message in each particular scene" and that the use of African instruments expressed the African fable that the learners told and that this "gave the performance credibility and an African traditional flare". It was also mentioned that the dance expressed excitement whereas the text of the narration helped with the flow of the performance.

5.4.7 A summary of the analysis of the energy/time elements of the performance

From the reports of the three analysers, the physical space that was available is said to have hindered an energetic element of the performance that could have been brought forth by

more acting movements and clearer scene changes. However, it is disclosed that most of the scenes' energy was exhibited in the music and dance.

5.4.8 A summary of the analysis of the elements that help express the dance theme, idea or mood

The dance theme which was described as energetic and gleeful was expressed through the simple choreographed dance as well as the freestyle dancing.

5.4.9 A summary of the analysis of the music in the performance

The piano was described as the instrument that led the opening and closing scenes accompanied by the learners' singing. The other instruments that were played by the learners were said to have been suitable and the instrumental piece well played and managed by the learners.

5.4.10 A summary of the analysis of the moods of the music in the performance

Analysers 1 and 2 stated that the piece in the opening act portrayed a calm and settled mood which grabbed the audience's attention because it was based on a popular tune. The mood of the music in the dance scene was explained as jubilant, energetic and vibrate. The closing act song was a celebration of the departure of the lions and was described as soothing by Analyser 2 whereas Analyser 1 described a proud and triumphant mood.

5.4.11 A summary of the analysis of how visual arts are incorporated in the performance

Visual arts were incorporated by using masks for the characters. These masks were created from multiple materials and these materials include paint, colour pens and pencils; magazine and newspaper collage; as well as printed pictures.

Analysers 2 and 3 only mentioned the masks that were included in the performance in their report whereas Analyser 1 further describes the poster created to invite the other school learners to their performance and the book the learners created which includes colourful pictures as a simple and age appropriate text.

5.4.12 A summary of the analysis of how visual arts contributes to the theme, idea or mood of the performance

Analysers 1 and 3 recognised that the masks portrayed the different characters though this idea was hindered as not all the learners wore their masks during the performance.

Both analyser 2 and 3 felt that the visual arts were not incorporated into the performance as well as the other art forms and that more could have been done to add to the theme, idea and mood of the performance through the visual arts.

5.4.13 A summary of the analysis of the aspects that appealed to the audience

The analysers disclosed that the aspects that appealed to the audience the most were the lions' characters, the dance scene, the music and the storyline through narration.

5.4.14 A conclusion of the observers analysis of the production

The plot of the production was based on an African fable of a village of people living with lions. This plot was carefully narrated in simple age appropriate language and was acted out in a believable manner by the actors. Various moods and themes are portrayed throughout the performance indicating the diversity of the learners' creative thinking. The learners have engaged in what Sak and Maker (2005) define as divergent thinking. This type of thinking focuses on the quality and quantity of ideas. The learners had multiple artistic ideas which resulted in their well put together production. These ideas were flexible, original and detailed. The narration kept the flow of the story and explained the storyline to the audience throughout the performance. The dance was varied by using choreography and

freestyle dancing. The visual arts aspect was not only included in the performance, but also used in the creation of the poster and a book of the story by using different aspects of the media (computer, pictures, internet and prints). The music in the opening act which was in two different languages was able to grab the attention of the audience and make them focus on what was to come. The learners also used new lyrics on an existing song in the lion farting scene. The instrumental piece which was new brought excitement and the music in the closing scene concluded the production with its text that emphasised the moral of the story which was “lions never eat grass”!

5.5 SUMMARY AND CONCLUSIONS OF THE ANALYSERS’ ANALYSES OF THE PRODUCTION CREATIVITY

The summary and conclusions of the Analysers’ views of the learners’ creativity is reported in this section.

The Analysers rating on the learners’ creativity is summarised as follows:

	ANALYSER 1	ANALYSER 2	ANALYSER 3
ORIGINALITY	creative	creative	ordinary
EFFECTIVENESS	creative	ordinary	creative
ELEGANCE	creative	ordinary	creative
INTEGRATION	very creative	creative	creative
FLEXIBILITY	ordinary	creative	creative
EMOTIONALITY	ordinary	creative	ordinary
ELABORATION	creative	ordinary	creative
ABSTRACTNESS	ordinary	ordinary	ordinary

Two analysers rated the learners’ originality as creative because they stated that there were unexpected elements in the production, the storyline was original and the music was inventive. Analyser 3 did not agree that the production was entirely original as he described similarity of the storyline to an African fable. However, the incorporation of a modern choreographed dance and the use of traditional African instruments were the original aspects that were recognised by Analyser 3.

The effectiveness of the production was rated creative by two analysers who argued that the message of the production was important as it carried significant moral values for its audience. Analyser 2 also recognised the importance of the message that the production carried, but insisted that the message was not relevant for its audience.

The elegance of the production carried a natural flow and this was driven by the narration text according to two of the Analysers. It was further noted by all three Analysers that the incorporation of the four art forms were well intergraded into the storyline. Analyser 1 felt strongly about the success of the incorporation of the arts and thus rates the learners' efforts as very creative.

Analyser 3 asserted that the learners have successfully transformed an old African fable to fit well into the young contemporary learners without losing the message of the story. Analyser 3 like Analyser 2, thus rated the learners' attempts of the production's flexibility as creative.

Various emotions were produced in extremes in the production. Two analysers argued that this was unfortunately not obvious due to the lack of proper movement and space on stage. It was because of the narration that these different emotions were clear to the audience.

The productions elaboration had no new boundaries created in the opinion of Analyser 2, but nevertheless, the story is said to have been well written and that the four art forms fitted well into the storyline by the other two Analysers.

The abstractness of the production was viewed as ordinary by all three analysers. They reported that though the production was simple and well-structured, the performance should have slowed down to allow the audience to process the scenes without relying on the narration all of the time.

Of the 8 different aspects of creativity that were analysed by the three analysers that total to 24 analyses (8 creativity aspects X 3 analysers), 1 aspect was listed as very creative, 13 aspects as creative, and 10 as ordinary which is relatively enough evidence of creativity in young children.

5.6 RECOMMENDATIONS OF THE STUDY

During the course of the study, certain issues were raised by the participants of the study through their focus group discussion and the independent observers/analysts on how to maximise and improve the current study in order to archive greater outcomes. This section notes the researchers' own practical recommendations as follows:

- As stated by Maxim (1985), removing time limits from activities stimulates creativity. The limited time that was available to the learners' of the study was not sufficient and this was evident in the fact that the learners had to have some extra sessions. The learners had extra sessions to merge the two stories, to rehearse for some more time before the performance, to create their masks, to design the poster and to produce the storybook. Working together to complete these activities would have allowed the learners to share, teach and inspire one another through their ideas and thoughts. Learners (especially of this age) should therefore be given enough rehearsal time and production time for all their activities.
- The performance venue that was available for the size of the participants in the current study was not practical and it hindered some aspects of the learners' creativity. Conducting rehearsals at the performance venue is also advised as this would help the learners to familiarise themselves with the space available.
- The visual aspects of the performance in the production were hindered due to failure to have a full dress rehearsal with all the props. The researcher thus recommends that learners have at least two dress rehearsals in order to assess what works and what doesn't work well in time to fix it before the performance.
- The learners' focus group discussion was fruitful in the sense that the learners were able to criticize their performance constructively and share ideas on what could be improved on and refined. The researcher recommends that one of the full dress rehearsals should be audio/visually recorded so that the learners are able to watch their performance and have a discussion on what could be improved before they perform.

5.7 CONCLUDING STATEMENT

The researcher was able to explore how the study participants originated, performed and discussed their creative arts production by employing a qualitative approach that collected this evidence by means of observational notes of the production process and the learners' focus group discussion. Evidence of the learners' autonomous creativity was apparent during the rehearsal sessions as the learners were originating their production through various activities. This evidence was noted by the two Observers through their observational notes. The independent arts specialists also reported on the learners' creativity in their analysis of the production creativity. Original artistic elements were exhibited in the performance of the production and these elements were detailed by the analysers in the analysis of the learners' production performance. Lastly, the benefits that the learners gained from partaking in the production were described by the learners themselves during their focus group discussion and as reported in the literature review, the benefits were fruitful, positive and constructive to the participants of the study.

REFERENCES

- Anttila, E. 2007. Children as Agents in Dance: Implications of the Notion of Child Culture for Research and Practice in Dance Education. *International Handbook of Research in Arts Education*, (865-877). In Bresler, L. (ed). Springer: Dordrecht.
- Arts Council England. 2003. *Drama in Schools*. 2nd ed. London: Arts Council England.
- Brookhart, S.M. 2013. Assessing Creativity. *Educational Leadership: Creative Now!*, 70(5): 28-34. [Online]. < <http://www.ascd.org/publications/educational-leadership/feb13/vol70/num05/Assessing-Creativity.aspx>>. [Accessed: 15 August 2014].
- Boden, M.A. 1998. Creativity and Artificial Intelligence. *Artificial Intelligence*, 103: 347-356.
- Boeije, H.R. 2009. *Analysis in Qualitative Research*. London: SAGE.
- Cahnmann-Taylor, M. & Siegesmund, R. (eds). 2008. *Arts-Based Research in Education: Foundations for Practice*. New York: Routledge.
- Campbell, P.S. 2007. Musical Meaning in Children's Cultures. In Bresler, L. (ed). *International Handbook of Research in Arts Education*, (881-894). Springer: Dordrecht.
- Chaleunvong, K. 2009. *Data Collection Techniques*. Geneva Foundation for Medical Education and Research. [Online]. <http://www.gfmer.ch/Activites_internationales_Fr/Laos/PDF/Data_collection_tecniques_C_haleunvong_Laos_2009.pdf>. [Accessed: 15 August 2015].
- Chávez-Eakle, 2010. *The Relevance of Creativity in Education*. The Johns Hopkins University New Horizons for Learning. [Online]. <http://education.jhu.edu/PD/newhorizons/Journals/spring2010/therelevanceofcreativityin_education/> [Accessed: 23 March 2015].
- Chiseri-Strater, E. & Sunstein, B.S. 1997. *Field Working: Reading and Writing Research*. New Jersey: Prentice Hall.
- Concordia University. n.d. 5 Types of Classroom Teaching Styles. *Journal of News and Resources for Teachers*. [Online]. < <http://education.cu-portland.edu/blog/teaching-strategies/5-types-of-classroom-teaching-styles/>>. [Accessed: 15 August 2014].
- Csikszentmihalyi, M. 1996. The Creative Personality: Ten Paradoxical Traits of the Creative Personality. *Psychology Today, July-August*: 36-40.
- Department of Basic Education. 2012. *National Curriculum and Assessment Policy Statement: Creative Arts*. Republic of South Africa.
- Department of Basic Education. 2011. *Curriculum and Assessment Policy Statement Grades R-3: Life Skills*. Republic of South Africa.

- Dinham, J. 2011. *Delivering Authentic Arts Education*. Sydney: Cengage Learning.
- Science Teaching and School Science. *Journal of Research in Science Teaching*, 30(2): 175-186.
- Education Scotland. n.d. *About Creativity*. Foghlam Alba: Livingston.
- Emerson, R.M., Fretz, R.I. & Shaw, L.L. 1995. *Writing Ethnographic Fieldnotes*. Chicago: University Of Chicago Press.
- Elahia, M. & Dehdashti, M. 2011. Classification of researches and evolving a consolidating typology of management studies. Paper presented at the *Annual Conference on Innovations in Business & Management*, 26-27 January 2011. London, UK. [Online] <<http://www.cibmp.org/Papers/Paper622.pdf>>. [Accessed: 20 July 2015].
- Esch, G. 2011. Young Children: Creativity in the Classroom. In Craig, C.J. & Deretchin, L.F. (eds). *Cultivating Curious and Creative Minds: Part II*. Maryland: Rowman & Littlefield Publishers, Inc.
- Fairchild, A.J. n.d. *Instrument Reliability and Validity: Introductory Concepts and Measures*. James Madison University. [Online]. <http://www.jmu.edu/assessment/wm_library/Reliability_validity.pdf>. [Accessed: 2 August 2015].
- Flores, K. 2011. African drumming as a medium to promote emotional and social well-being of children aged 7 to 12 in residential care. DMus thesis, University of Pretoria, Pretoria. <<http://upetd.up.ac.za/thesis/available/etd-06182012-152515/>>. [Accessed: 20 April 2014].
- Freeman, G.D., Sullivan, K. & Fulton, C.R. 2003. Effects of Creative Drama on Self-Concept, Social Skills, and Problem Behavior. *The Journal of Educational Research*, 96(3): 131-138.
- Fox, J.E. & Schirrmacher, R. 2012. *Art & Creativity Development for Young Children*. 7th Ed. Wadsworth: Cengage Learning.
- Glăveanu, V.P. 2011. Children and Creativity: A most (un)likely pair? *Thinking Skills and Creativity*, 6(2). 122-131.
- Grolnick, W. S., Friendly, R. W., & Bellas, V. M. 2009. Parenting and children's motivation at school. In K. R. Wentzel & A. Wigfield (Eds.), *Handbook of motivation at school*, 279-300. New York & London: Routledge.
- Harding, J. & Meldon-Smith, L. 1996. *How to make Observations and Assessments*. London: Hodder & Stoughton.
- Harris, M. 2009. *Music and the Young Mind: Enhancing Brain Development and Engaging Learning*. Maryland: Rowman & Littlefield Publishers.
- Hennessey, B.A & Amabile, T.M. 2010. *Creativity*. Annual Reviews. [Online]. <<https://ilk.media.mit.edu/courses/readings/HennesseyCrRev.pdf>>. [Accessed: 23 March 2015].

Isbell, R.T. & Raines, S.C. 2003. *Creativity and the Arts with Young Children*. New York: Delmar Learning.

International Centre for Educators' Styles. 2014. *Jean Piaget's Stages of Cognitive Development*. International Centre for Educators' Learning Styles. [Online].

<http://www.icels-educators-for-learning.ca/index.php?option=com_content&view=article&id=46&Itemid=61>. [Accessed: 17 August 2014].

Isaacson, R. n.d. King David Linksfield Junior School. The South African Board of Jewish Education.[Online]. <<http://www.sabje.co.za/About-Us/Our-Schools/KD-Linksfield/Junior.aspx>>. [Accessed: 20 April 2014].

Jeanneret, N. 2009. Learning in the Arts. In Sinclair, C., Jeanneret, N. & O'Toole, J. (eds.). *Education in the Arts: Teaching and Learning in the Contemporary Curriculum*. Sydney: Oxford University Press.

Kaya, O.N. 2005. University Students' Attitudes toward Chemistry Laboratory: Effects of Argumentation Discourse Accompanied by Concept Mapping. *The Faculty of Science Education*, 25(2): 201-213.

Klopper, C.J. 2004, Variables impacting on the delivery of Music in the learning area Arts and Culture in South Africa, DMus thesis, University of Pretoria, Pretoria.

Kim, K.H. 2005. Meta-analyses of the relationship of creative achievement to both IQ and divergent thinking test scores. *Journal of Creative Behaviour*, 42(2). 106-130.

Kim, K.H. 2011. The creativity crisis: The decrease in creative thinking scores on the Torrance Tests of Creativity Thinking. *Creativity Research Journal*, 23. 285-295.

Krenger, R.A. 1988. *Focus Groups: A Practical Guide for Applied Research*. London: Sage.

Legg, S. & Hutter, M. 2007. *A Collection of Definitions of Intelligence*. Proceedings of the 2077 conference on Advances in Artificial General Intelligence Concepts, Architecture and Algorithms: Proceedings of the AGI Workshop 2006. [Online] <dl.acm.org/citation.cfm?id=1565458> [Accessed: 22 April 2015].

Mack, N. et al. 2005. *Qualitative Research Methods: A Data Collector's Guide*. North Carolina. Family Health International.

Mayesky, M. 2002. *Creative Activities for Young Children*. 7th Ed. New York: Delmar.

Maxim, G.W. 1985. *The Very Young: Guiding Children from Infancy to the Early Years*. Belmont: Wadsworth Publishing Company.

McIlmoyle, L. 2012. *Kindermusik with Lisa's Joyful Music Making*. Kids in Music Centre. [Online] <<http://www.kindermusikwithlisa.ca/our-philosophy.html>>. [Accessed: 17 August 2014].

McLennan, D.P. & Smith, K. 2007. Promoting Positive Behaviours Using Sociodrama. *Journal of Teaching and Learning*, 4(2).47-55.

Meador, K.S. 1992. Emerging rainbows: a review of the literature on creativity.

Journal for the Education of the Gifted, 15(2).163–81.

Ministry of Education, Science and Sports. 2007. *Teaching syllabus for Creative Arts (Primary School 1 – 3)*. Republic of Ghana.

Ministry of Education and Sport. 2009. Creative Arts and Physical Education (CAPE). CAPE 1 (Music, Dance, Drama) Syllabus. The Republic of Uganda.

Moore, D.E., Green, J.S. & Gallis, H.A. 2009. Achieving Desirable Results and Improved Outcomes: Integrating Planning and Assessment Throughout Learning Activities. *Journal of Continuing Education in the Health Professions*, 29(1).1-15.

Munro, J. n.d. Insight into the creativity process. [Online].

<https://students.unimelb.edu.au/selage/pub/readings/creativity/UTC_Assessing-creativity-.pdf>. [Accessed: 26 May 2014].

Naude, T. 2006, The relationship between personality and creativity: a psychometric study, MA (Research psychology) dissertation, University of Pretoria, Pretoria.

National Advisory Committee on Creative and Cultural Education. 1999. *All Ours Futures: Creativity, Culture & Education*. London: DfEE Publications.

New South Wales. 2006. *Creative Arts K-6 Syllabus*. State of New South Wales.

Nigatu, T. 2009. Qualitative Research Analysis. African Medical & Research Foundation. [Online].

<<http://www.slideshare.net/tilahunigatu/qualitative-data-analysis-11895136>>. [Accessed: 26 September 2014].

Nompula, Y. 2012. An Investigation of Strategies for Integrated Learning Experiences and Instruction in the Teaching of Creative Art Subjects. *South African Journal of Education*, 32(3): 293-306.

Nzewi. M. & Nzewi, O. 2007. *A Contemporary Study of Musical Arts: Informed by African Indigenous Knowledge System Vol. 1*. Ciimda series.

Nzewi, M. 2009a. Rhythm busters: Musical arts cognition and maturation in Africa (Case study of the *Uga* game of Igbo children). In M. Masoga, M. Nzewi & O. Nzewi. *African indigenous knowledge-sensed musical arts education – Policy considerations*. Somerset West: African Minds.

Nzewi, O.E.S. 2009b. The use of performance composition on African music instruments for effective classroom music education in Africa, Mmus dissertation, University of Pretoria, Pretoria. <<http://upetd.up.ac.za/thesis/available/etd-06032008-112626/>>. [Accessed: 20 April 2014].

- Odendaal, J. 2015. *Research Ethics Committee*. University of Pretoria. [Online]. <<http://www.up.ac.za/faculty-of-humanities/article/1816271/research-ethics-committee>>. [Accessed: 20 August 2015].
- Opie, C. 2004. (ed). *Doing Educational Research: A guide to First Time Researchers*. London: Sage.
- O'Toole, J. 2009. Art, Creativity, and Motivation. In Sinclair, C. Jeanneret, N. & O'Toole, J. (eds.). *Education in the Arts: Teaching and Learning in the Contemporary Curriculum*. Sydney: Oxford University Press.
- Phuthego, M. 2004. An evaluation of the integration of indigenous musical arts in the Creative and Performance Arts syllabus and the implementation thereof in the primary schools' curriculum in Botswana. DMus thesis, University of Pretoria, Pretoria.
- Prins H. A. S. 2008. Benefits of the Arts in Kindergarten – An ESL Perspective. *The Internet Journal*, 14,(7). [Online]. <<http://iteslj.org/>>. [Accessed 24 April 2015]>
- Raggl, A. 2006. The bridge School: Creative Learning as Community Learning. In Jeffrey, B. (ed.). *Creative Learning Practices: European Experiences*. London: Tufnell Press.
- Runco. M.A. 1991. *Divergent thinking: Creativity Research*. Westport: Ablex Publishing.
- Runco, M.A. (ed.). 1996. Creativity from Childhood Through Adulthood: The Developmental Issues. *New Directions for Child Development* (72). San Francisco: Jossey-Bass.
- Ruppert, S. 2006. How the arts benefits student achievement. *Critical Evidence: How the Arts Benefit Student Achievement*. National Assembly of State Arts Agencies.
- Sak, U. & Maker, C.J. 2005. Divergence and convergence of mental forces of children in open and closed mathematical problems. *International Education Journal*, 6(2). 252-260.
- Sanjek, R. 1990. *Fieldnotes: The Making of Anthropology*. New York: Cornell University Press.
- Sarsani, M.R. 2008. Do High and Low Creative Children Differ in Their Cognition and Motivation?. *Creativity Research Journal*, 20(2). 155-170.
- Saunders, M., Lewis, P. & Thornhill, A. 2003. *Research Methods for Business Students*. 5th Ed. London: Pearson.
- Sefertzi, E. 2000. *Creativity*. Report produced for the EC funded project. [Online] <http://www.adi.pt/docs/innoregio_creativity-en.pdf>. [Accessed: 23 March 2015].
- Sharp, C. 2001. *Developing Young Children's Creativity Through the Arts: What does research have to offer?*. Paper presented to an invitational seminar, Chadwick Street Recreation Centre, London, 14 February, 2001.
- Shuttleworth, M. 2009. *Interrater Reliability*. Explorable. [Online]. <<https://explorable.com/interrater-reliability>>. [Accessed: 18 August 2015].
- Silvia, P.J. 2008. Creativity and Intelligence Revisited: A reanalysis of Wallach and Kogan (1965). *Creativity Research Journal*, 20. 34-39.

- Smith, G.J.W & Carlsson, I.M. 1990. *The Creative Process: A Functional Model Based on Empirical Studies From Early Childhood to Middle Age*. Madison: International University Press, Inc.
- Simonton, D.K. 1997. *Genius and Creativity: Selected Papers*. Greenwich: Ablex Publishing Corporation.
- The City of Johannesburg. n.d. *Indigenous Games Played*. Republic of South Africa. [Online].
 <http://www.joburg.org.za/index.pht?option=com_content&id=5709:indigenous-games-played&Itemid=340>. [Accessed: 22 April 2014].
- The State of Queensland. 2008. *I'm the critic: A guideline for teachers*. The Department of Education, Training and the Arts.
- Tichapondwa, S.M (ed.). 2013. *Preparing your Dissertation at a Distance: A Research Guide*. Vancouver: VUSSC. [Online].
 <http://www.vussc.info/downloads/A_Research_Guide.pdf?phpMyAdmin=1r%2Cj8PBKeRg6MmQ8cKNviumaAOc>. [Accessed: 23 March 2015].
- Trinka, J. n.d. *The Kodály Approach*. The Alliance for Music Making. [Online].
 <http://www.allianceamm.org/resources_elem_Kodaly.html>. [Accessed: 17 August 2014].
- Trochim, W.M.K. 2006. *Research Methods Knowledge Base*. Social research Methods. [Online]. <<http://www.socialresearchmethods.net/kb/index.php>> [Accessed: 18 July 2014].
- Twycross, A. & Shields, L. 2004. Validity and Reliability – What's it all about?. *Paediatric Nursing*, 16 (9). 28. [Online].
 <https://www.rcn.org.uk/__data/assets/pdf_file/0012/9210/Validity_1.pdf>. [Accessed: 18 August 2015].
- University of Pretoria. n.d. *Code of Ethics for Research*. University of Pretoria. [Online].
 <http://www.library.up.ac.za/research/docs/code_ethics.pdf>. [Accessed: 20 August 2015].
- Vermeulen, D. 2009, Implementing music in an integrated arts curriculum for South African primary schools. DMus thesis, University of Pretoria, Pretoria.
 <<http://upetd.up.ac.za/thesis/available/etd-10172009-121302/>>. [Accessed: 20 April 2014].
- Vincent, A.S., Decker, B.P. & Mumford, M.D. 2002. Divergent Thinking, Intelligence, and Expertise: A Test of Alternative Models. *Creativity Research Journal*, 14(2).163-178.
- Wallach, M.A & Kogan, N. 1965. A new look at the creativity-intelligence distinction. *Journal of Personality*, 33 (3). 348-369.
- Wallas, G. 1926. *The Art of Thought*. London: Jonathan Cape.
- Wang, Y. 2009. On Cognitive Foundations of Creativity and the Cognitive Process of Creation. *International Journal of Cognitive Informatics and Natural Intelligence*, 3(4). [Online]
 <<http://www.ucalgary.ca/icic/files/icic/63-IJCINI-3401-CogCreativity.pdf>> [Accessed: 06 April 2015].

Wilson, L.O. 2015. *The Second Principle*. [Online] < <http://thesecondprinciple.com/>> [Accessed: 04 April 2015].

Yount, W.R. 2006. *Research Design and Statistical Analysis for Christian Ministry*. 4th Ed. [Online] <http://bsd.napce.org/documents/research-design-yount/00_Front_4th.pdf> [Accessed: 12 August 2015].

APPENDIXES

APPENDIX A: Term 1 grade 2 Creative Arts syllabus of the South African public schools

APPENDIX B: Term 1 grade 3 Creative Arts syllabus of the South African public schools

APPENDIX C: Learners' parents' consent form

APPENDIX D: Learners' consent form

APPENDIX E: South African Board of Education (King David Linksfield Junior School) consent form

APPENDIX F: The Gauteng Department of Education consent form

APPENDIX G: Ithute Primary School consent form

APPENDIX H: University of Pretoria Research Ethics Committee (ResEthics) of the Faculty of Humanities clearance letter

APPENDIX I: The stench of hatred

APPENDIX J: Final story of group 1

APPENDIX K: Final story of group 1

APPENDIX L: The learners' audio/visual performance recording (only available in hardcopy)

APPENDIX M: Poster of the learners' performance

APPENDIX N: The storybook of "Lions never eat grass"

APPENDIX O: A picture of the learners' masks

APPENDIX A

Term 1 syllabus (Grade 2)	
Creative Arts	20 hours
<p>The following content is to be covered in the course of term 1. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p> <p><u>Performing Arts – 10 hours</u></p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up the body: breathing exercises and use of different joints such as ankles; pointing and flexing and wrists circling, etc. • Warming up the voice: using songs, singing vowels, rhymes and tongue twisters • Singing songs using unison, rounds, and call and response • Body percussion: keeping a steady beat and the use of different timbres (click, clap, stamp) • Locomotor movements: walking, running, skipping, hopping in different directions on own and with a partner • Non-locomotor movements: reaching, bending, rising on their own and with a partner • Interactive story telling activities: listen and respond appropriately to partners, such as telling stories in pairs on ‘my favourite food’, accumulation stories, echo stories, etc. • Cooling down and relaxation: lying down on back, breathing in and out, visualising colour as a Stimulus <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Creating short scenes based on appropriate topics, focusing on storyline • Creating appropriate characters: show differences between characters and character’s point of view in short scenes • Rhythm patterns using key words from selected topics such as people at work: ‘woodcutter’ chop-chop-chop, ‘butcher’ = slice-slice, and others • Using above examples to explore appropriate tempo and dynamics such as: ‘chop-chop-chop’ will be loud and fast, ‘slice-slice’ will be quiet and slow • Learn movements from a South African dance, such as gumboot dancing, and others <p><u>Visual Arts – 10 hours</u></p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Paint pictures of self with others in action (running, jumping, dancing, etc.) and discuss primary and secondary colours, cool and warm colours, shape and line • Create patterns using geometric shapes; discuss rhythm and repetition <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Use clay to make and decorate containers; discuss pattern, geometric shape, line, discuss surface texture and correct joining technique 	

APPENDIX B

Term 1 syllabus (Grade 3)	
Creative Arts	20 hours
<p>The following content is to be covered in the course of term 1. Select appropriate Life Skills topics for the term to provide the context for Performing Arts and Visual Arts lessons.</p>	
<p><u>Performing Arts – 10 hours</u></p> <p>Creative games and skills</p> <ul style="list-style-type: none"> • Warming up: co-ordination of isolated body parts such as arms swinging, swaying • Warming up by focusing on breathing: e.g. ‘painting with your breath’, ‘panting like a dog’, etc. • Warming-up the voice and singing songs (unison, rounds and call and response songs) in tune and in time • Drama games: develop interaction and cause and effect such as counting games, name games, etc. • Playing rhythm patterns and simple polyrhythms in 2, 3 or 4 time on percussion instruments • Locomotor movement: skip/gallop forwards, backwards, sideways and turning in different pathways (diagonal, circles, S-shapes, etc.) • Non-locomotor movements: bending, rising, reaching, co-ordinating arms and legs in time to music • Cooling down the body and relaxation: express moods and ideas through movement <p>Improvise and interpret</p> <ul style="list-style-type: none"> • Listen to South African music (indigenous and western) focusing on rhythm and beat, 2, 3 or 4 time • Perform notated rhythm patterns (notation or French note names or graphic scores) containing the equivalent of semibreves, minims, crotchets, quavers and rests, using body percussion • Role-play with beginning, middle, and end using stimulus. e.g. South African story, song or picture • Portraying character and objects in the role play using observation, imitation and exaggeration • Learn and combine movements from South African dance <p><u>Visual Arts – 10 hours</u></p> <p>Create in 2D</p> <ul style="list-style-type: none"> • Formal teaching of drawing and painting and other: exploring a variety of media • Introduce overlapping: behind, in front of • Variation of paper size and format: encourage working in different scale and degrees of detail <p>Create in 3D (constructing)</p> <ul style="list-style-type: none"> • Clay modelling: animals, dragons, pinch pots and other • Art elements: shape/form, texture • Teach simple modelling techniques: rolling, pinching, modelling; include surface textural treatment • Use of tools: safety, consideration of others, sharing resources <p>Visual Literacy</p> <ul style="list-style-type: none"> • Art elements: identify and name all art elements • Use artworks and visual stimuli to relate to own work 	

APPENDIX C

INFORMED CONSENT FORM FOR RESEARCH PARTICIPANTS' PARENTS

Information Sheet

Name of the study. Exploring the original creative arts production of grade 2 and 3 learners in contemporary cultural practices

Purpose of the Study. As part of the requirements for the Master of Music (Musicology), at the University of Pretoria, I have to carry out a research study. The study is concerned with researching if young children are able to originate, perform and form a discussion of their original creative arts production.

What will the study involve? The study will involve the children working in a group to produce their own creative arts production involving music, drama, dance and visual art. Their performance will be show cast to the whole school (King David Linksfield Junior School) and will be audio-visually recorded. After the performance, the children will discuss their performance to reflect on their performance, and to see where improvements can be made. This discussion will be audio recorded. The audio-visual recording of the performance and audio of the discussion will be analyzed and used for further research for the dissertation.

Risks involved. There are no identified risks from participating in this research.

Benefits of participating in the study. The children involved will be given the opportunity to express their artistic creativity; they will be given the opportunity to perform for an audience and will get a copy of the audio-visual recording to keep.

What will happen to the information which you give? The letters of consent, focus group discussions recording, performance dvd and any other information collected from this study will be kept safely locked away by the researcher for 15 years. The dissertation will be stored in the Department of Music for 15 years.

What will happen to the results? The results will be presented in the dissertation. They will be seen by my supervisor, a second marker, the external examiners, the Gauteng Department of Education, Ithute Primary School, King David Linksfield Junior School and the South African Board of Jewish Education.. The dissertation may be read by future students on the course. The study may be published in a research journal and may be used for further research.

Any further queries? If you need any further information, you can contact me: Karabo Rasalanavho, on 073 020 2149 or at missmogane@yahoo.com.

If you agree to let your child take part in the study, please sign the consent form overleaf.

Consent Form

I....., parent/guardian of
agree that he/she may participate in Karabo Rasalanavho's research study.

The purpose and nature of the study has been explained to me in writing.

My child will be participating voluntarily and can withdraw from the study at any time.

I give permission for my child's performance and discussions with Karabo
Rasalanavho to be recorded.

I understand that anonymity will be ensured in the write-up by disguising my child's
identity.

I understand that the research results may be used for further studies.

I understand that the disguised extracts from the recordings (performance and
discussion) may be quoted in the dissertation and any subsequent publications if I
give permission below:

Please tick one box

I agree to quotation/publication of extracts from the recordings

I do not agree to quotation/publication of extracts from the recordings

Signed.....

Date.....

At.....

APPENDIX D

INFORMED CONSENT FORM FOR RESEARCH PARTICIPANTS

I _____ would like to be in the production and know that I can quit at any time.

YES



NO



APPENDIX E



We, King David Linksfield Junior School, agree that Karabo Rasalanavho may conduct her research study in our school hall for the duration of the study, Master of Music (Musicology) at the University of Pretoria. We also agree that she may use the learners of King David Linksfield Junior School for her study.

We agree that the researcher may use the facilities that will be needed for her study which will include the use of the following but not limited to: venue, musical instruments, props, photocopying facilities, transport, refreshments and videographic services.

The purpose and nature of the study has been explained to us in writing.

We are agreeing voluntarily and know that we can withdraw from the study at any time.

We agree for the performances and discussions with Karabo Rasalanavho and the participants to be recorded.

We understand that anonymity will be ensured in the write-up by disguising the participant's identity.

We understand that disguised extracts from the recordings may be quoted in the dissertation and any subsequent publications.

We agree to quotation/publication of extracts from the recordings.

King David Linksfield Junior School Principal

Ruth Isaacson

Signed.....  Date 17/03/2015

At Johannesburg



APPENDIX F



GAUTENG PROVINCE

Department: Education
REPUBLIC OF SOUTH AFRICA

For administrative use:
Reference no: D2015/446

GDE RESEARCH APPROVAL LETTER

Date:	30 March 2015
Validity of Research Approval:	30 March 2015 to 2 October 2015
Name of Researcher:	Rasalanavho K.L.
Address of Researcher:	1217 Block DD; Soshanguve; 0152
Telephone / Fax Number/s:	011 057 9704; 073 020 2149
Email address:	missmogane@yahoo.com
Research Topic:	Exploring the original creative arts production of Grade 2 and Grade 3 learners in contemporary cultural practices
Number and type of schools:	TWO Primary Schools
District/s/HO	Johannesburg East

Re: Approval in Respect of Request to Conduct Research

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

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

CONDITIONS FOR CONDUCTING RESEARCH IN GDE

1. The District/Head Office Senior Manager's concerned must be presented with a copy of this letter;
2. A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB);

1

Making education a societal priority

Office of the Director: Knowledge Management and Research

9th Floor, 111 Commissioner Street, Johannesburg, 2001
P.O. Box 7710, Johannesburg, 2000 Tel: (011) 355 0500
Email: David.Mokhadzi@gauteng.gov.za
Website: www.education.ggp.gov.za

APPENDIX G

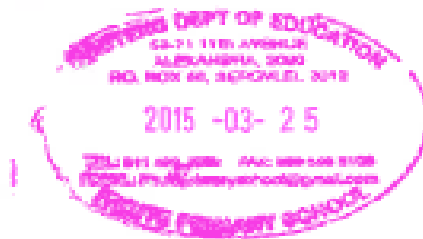


Ithute Primary School

78 11th Avenue

Alexandra

2014



25 March 2015

To whom it may concern,

We at Ithute Primary School agree that Karabo Lucy Rasalanavho may use the learners of our school that are participating in the music extra mural activity for her study, Master of Music (Musicology) at the University of Pretoria.

The purpose and nature of the study has been explained to us in writing.

We are agreeing voluntarily and know that we can withdraw from the study at any time.

We agree for the performances and discussions with Karabo Rasalanavho and the participants to be recorded.

We understand that anonymity will be ensured in the write-up by disguising the participant's identity.

We understand that disguised extracts from the recordings may be quoted in the dissertation and any subsequent publications.

We agree to quotation/publication of extracts from the recordings.

The principal,

Signed.......... At .....

Date. 25/03/15

APPENDIX H

UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIAFaculty of Humanities
Research Ethics Committee

11 June 2015

Dear Prof Johnson

Project: Exploring the original creative arts production of Grade 2 and 3 learners in contemporary cultural practices
Researcher: K Rasalanavho
Supervisor: Prof M Nzewi
Department: Music
Reference number: 04383257 (GW20160508HS)

Thank you for your response to the Committee's correspondence of 5 June 2015.

I have pleasure in informing you that the Research Ethics Committee formally approved the above study at an *ad hoc* meeting held on 11 June 2015. Data collection may therefore commence.

Please note that this approval is based on the assumption that the research will be carried out along the lines laid out in the proposal. Should your actual research depart significantly from the proposed research, it will be necessary to apply for a new research approval and ethical clearance.

The Committee requests you to convey this approval to the researcher.

We wish you success with the project.

Sincerely



Prof. Karen Harris
Acting Chair: Research Ethics Committee
Faculty of Humanities
UNIVERSITY OF PRETORIA
e-mail: karen.harris@up.ac.za

Kindly note that your original signed approval certificate will be sent to your supervisor via the Head of Department. Please liaise with your supervisor.

Research Ethics Committee Members: Prof KL Harris (Acting Chair); Dr L Bolkland; Prof M-H Coetzee; Dr JEH Grobler; Prof B Hognoy; Ms H Klopper; Dr C Parobianco-Matassa; Dr C Puttergill; Prof GM Spies; Dr Y Spies; Prof E Taljard; Dr P Wood

APPENDIX I

The stench of hatred by Unknown

Towards the middle of the term a primary class 3 teacher decided to let her class play a game. The teacher told each member of the class to bring along a sack containing a few potatoes. Each potato will be labelled with the name of a person that the child hates, so the number of potatoes that a child will put in his/her sack bag will depend on the number of people he/she hates. If a child hates six people, there would be six potatoes in the sack with each potato carrying a label with the name of each person the child hates.

Each child got ready and almost the next day all the children got their sack and potatoes set for the game. So when the day to start the game came, every child brought the potatoes with the name of the people he/she hated. Some had 2 potatoes; some 3 while some up to 5 potatoes and even more. The teacher then told the children to carry with them the potatoes in the sack wherever they go (even to the bathroom or toilet) for one week. As days passed by, the children started complaining terribly due to the bad smell let out by the rotten potatoes. And besides that, those having more potatoes also had to carry heavier bags with higher concentration of bad smell. After one week, the children were relieved because the game had finally ended.

The teacher asked: “ I hope you all enjoyed the game. How did you feel while carrying the potatoes with you for one week?”

The children immediately let out their frustrations and started complaining bitterly of the trouble that they went through carrying the heavy and smelly potatoes wherever they went. Then the teacher told them the hidden meaning behind the game they played.

He said: “This is exactly the situation when you carry your hatred for somebody inside your heart. The stench of hatred will contaminate your heart and you will carry it with you wherever you go. If you cannot tolerate the smell of rotten potatoes for just one week, especially those of you who had plenty of potatoes to carry, can you imagine what is it like to have the stench of hatred in your heart for your lifetime?”

Moral of the story: Hatred is one of the human vices story: Throw away any form of hatred for anyone from your heart so that you will not carry sins for a lifetime. Forgiving others is the best attitude to take. “Learn to Forgive and Forget.” If you don’t, you bear most of the pain, not the person you hate.

From

<http://thubtenchodron.org/2010/08/emotions-actions-judgmental-mind/>

APPENDIX J

Once upon a time, there lived a village of people and three mighty but nasty lions. The children of the village were very naughty and they decide to make noise and wake the lions up.

CHILD 1:

CHILD 2:

CHILD 3:

The lions got very irritated and angry by this and decided to confront the children.

LION 1:

LION 2:

LION 3:

As soon as the children saw the lion, they flee for their lives as they think the lion is going to eat them.

CHILD 1:

CHILD 2:

CHILD 3:

The children have set up a trap for the lions and the lions fell in the trap.

LION 1:

LION 2:

LION 3:

There is a mouse happens to notice that the lion is trapped and goes there where the lion is. The lion asks the mouse to help free him and in return, he will not eat him.

LION 1:

LION 2:

LION 3:

MOUSE:

LION 1:

The mouse agrees but the lion does not live up to his promise and eats the mouse as soon as he is freed.

LION 1:

LION 2:

LION 3:

The lions then return to their house to find the father of the children waiting for them. The father confronts the lions about chasing his children and the lions explains that the children were making noise for him all day long and that it is unacceptable as he sleeps during the day and is awake during the night.

FATHER:

LION1:

FATHER:

LION 1:

ALL THE CHILDREN:

The father apologises for his children's sake, asks his children to apologise and asks the lion to promise not to chase his children nor threaten to eat them.

FATHER:

CHILDREN:

The lion agrees and he goes to his house.

LION 3:

There's already a group of people waiting for the lion outside their house, threatening to kill them unless they go to the jungle and live there forever because they are untrustworthy and won't live to their promise of not eating anyone in their village. If they go, they will live in peace there and so will the people.

VILLAGE MEMBER:

The lion does not agree to this but the people chase him away.

LIONS:

PEOPLE:

And so they lived happily ever after.

APPENDIX K

Once upon a time there was a group of school children who were part of a band but were always late for band rehearsal.

SNAKE:

GIRL 1:

GIRL 2:

GIRL 3:

SNAKE:

The girls were the dancers and were always on time. The snake was the conductor and was very angry that the members of the band are always late.

SNAKE:

GIRL 1:

GIRL 2:

GIRL 3:

SNAKE:

The cow and the dog did not enjoy band very much and would rather stay at home and play soccer.

COW:

DOG:

The other members convinced them that band will be fun and should rather go there with them.

They were reluctant, but eventually agreed.

DOG:

COW:

As soon as they got to the rehearsal he shouted at them and told them that they must start with their rehearsals as they have their concert coming soon.

SNAKE:

The rehearsal did not go very well as the cat started playing extremely loud. The conductor who was the snake who is already angry, kicked the cat out and told him to never return to band.

SNAKE:

The cat was very hurt and went home crying. He told the mom about what had happened and the mom decided to go to the rehearsal to find out what happened.

CAT:

MOM:

As soon as she got there, the conductor explained how angry he is that the band member are not taking band serious and that cat made matters worse by playing so terribly loud.

MOM:

SNAKE:

MOM:

SNAKE:

The mom then asks to hear the band play and she will be the judge of the situation. Cat still played extremely loud and the mother agreed that he cannot play that loud and something needs to be done to help cat.

MOM:

GIRL 1:

The girl then discovered that cat had earphones in his ears and that's why he plays so loud.

GIRL:

MOM:

CAT:

As soon as cat took them off, he played very softly and the whole band was happy.

SNAKE:

The mother then asked them not to kick anyone out, and to always try to help whoever is struggling instead of being unkind.

MOM:

The band and the conductor apologised to cat and cat also apologised and everyone was even happier and excited about their upcoming concert. The snake then decided to move their rehearsal to 30 minutes later so that everybody can get to rehearsal on time.

BAND MEMBERS:

CAT:

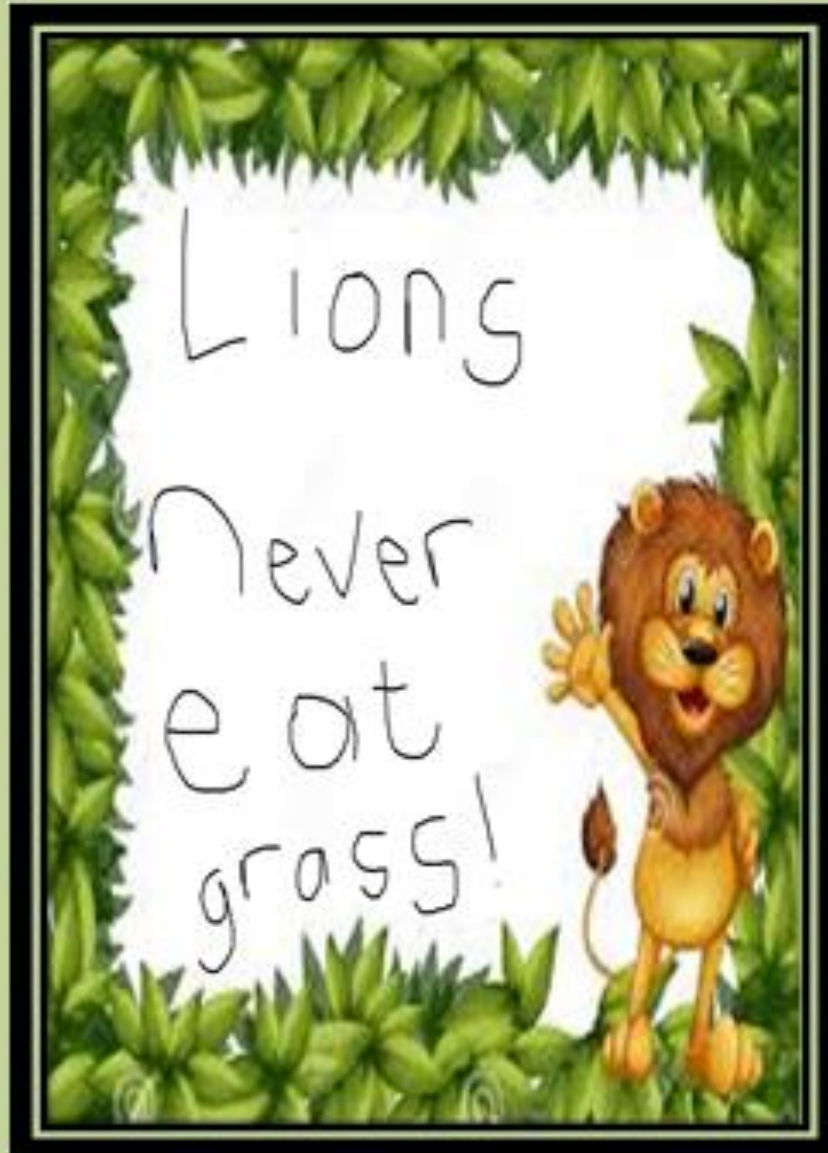
SNAKE:

BAND MEMBERS:

APPENDIX L

The learners' audio/visual performance is only available in hardcopy format.

APPENDIX M



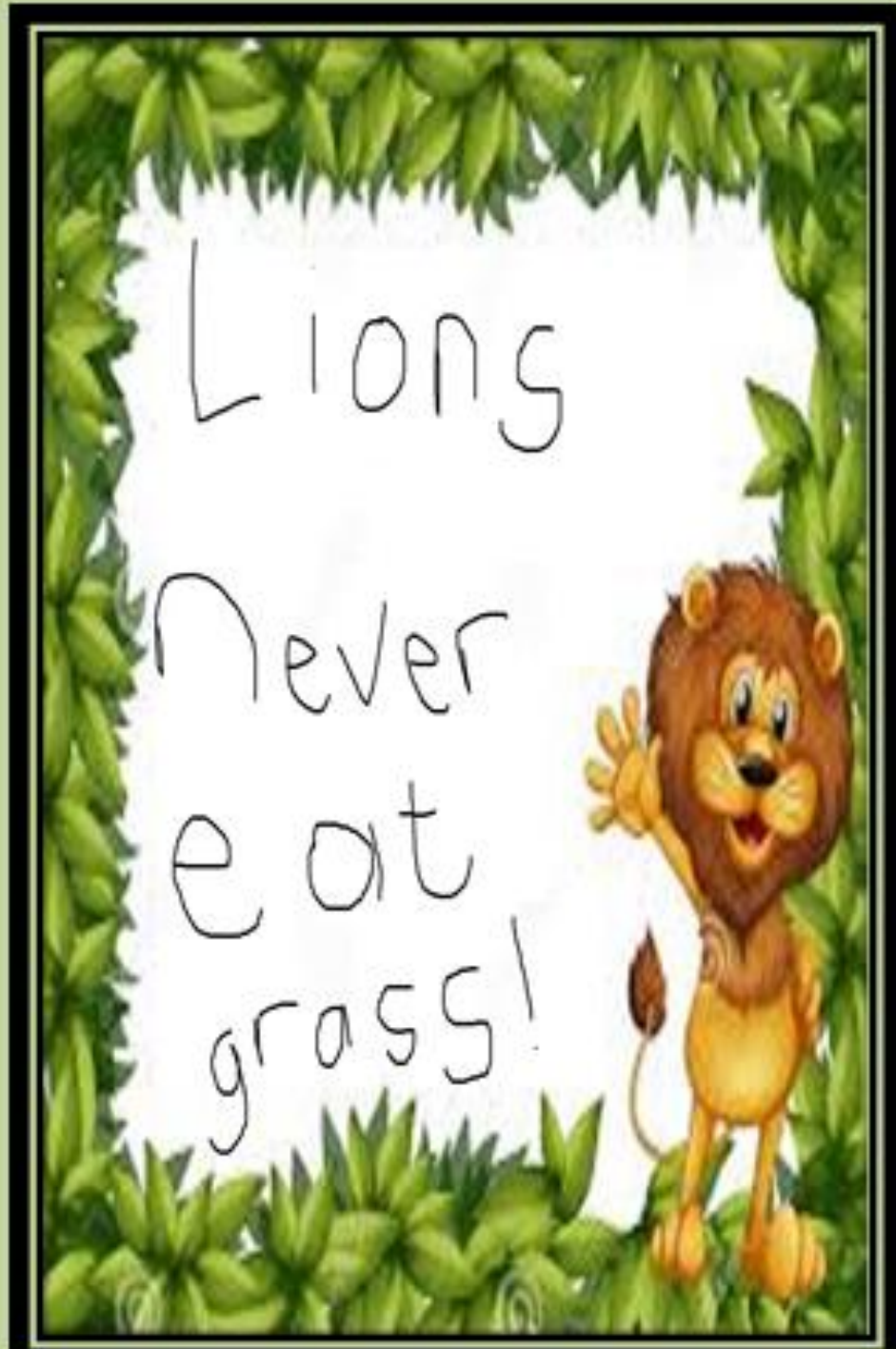
WHAT: A performing arts production created by grade 2 and 3 music extra mural learners

WHEN: Friday, during assembly

WHERE: Junior School Hall

WHO: Everyone is invited

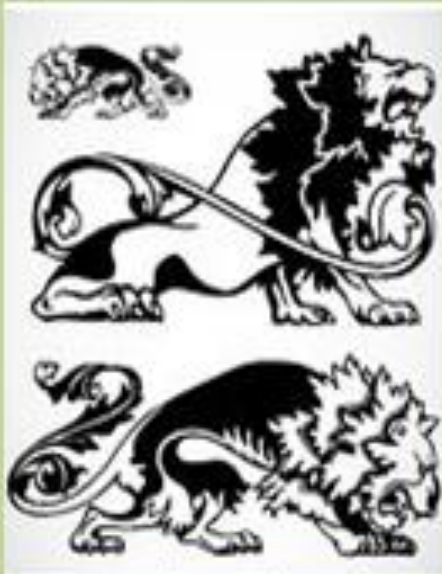
APPENDIX N



LIONS NEVER EAT GRASS!



1.



Once upon a time, there lived a village of people, with three mighty but nasty lions.

2.



The children of the village were very naughty, and decided to make noise and wake the lions up.

3.



The lions got very irritated and angry by this, and decided to confront the children

4.



As soon as the children saw the lions, they fled for their lives as they knew that the lions were extremely angry with them.



The children set up a trap for the lions, and the lions fell into the trap. A mouse agreed to help free the lions in exchange not to eat it.



But the lions did not live up to their promise, and ate the mouse as soon as they were free



The lions then returned to their house to find the parents of the children waiting for them. The father confronted the lions about chasing his children and the lions explained that the children were making noise all day long and that is unacceptable.



The mother asked her children to apologise and asked that the lions promise not to chase her children nor threaten to eat them.



The parents of the children were told by a neighbour that the lions are not to be trusted... They are ruthless and very dishonest as someone happened to witness the lions' incident with the friendly mouse.



The villagers do not see how they could possibly live in harmony with the lions without fearing for their lives and their children's lives...

After all, lions have to eat too, and there's no-way they will eat grass. The villagers know that there is no-way they will be able to chase the lions away for good...



So they decide to have a huge party with lots of singing and dancing all day long... So that the lions leave the village by themselves as they can-not tolerate noise, especially during the day.



The lions were very irritated by this, but decided to ignore the noise and tried to sleep.

The villagers then noticed the lions going away into the jungle. The party went on for a couple of days, and then the lions left never returned again.

Everyone was happy, after all, how could the villagers ever think it were possible to live with lions...

After all, it is in a lions' nature to kill for survival.

Lion never eat grass, ever!



The end!

APPENDIX O

