

**ARTS EDUCATION FOR ENHANCING HOLISTIC CHILD DEVELOPMENT  
IN RESOURCE-CHALLENGED PRE-PRIMARY MOBILE SCHOOLS IN THE  
KUNENE REGION**

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## **ABSTRACT**

Arts education has been acknowledged as a subject that enhances holistic child development as it helps children to develop creative problem-solving skills, motor skills, language skills, social skills, decision-making, risk-taking and creativity. However, a lack of resources, particularly in pre-primary mobile schools may constrain the effective teaching and learning of arts. This study aimed at investigating both the challenges that pre-primary teachers experience in teaching arts education in resource-challenged, mobile schools in Kunene region as well as ways in which to enhance the prevailing practice of teaching and learning. The study employed a qualitative approach, using a collective/multiple, and unique case study research design. A total number of six pre-primary, mobile government schools three from Epupa and three from the Opuwo circuit were selected as the sample for the study. Interviews and observation were used to collect the requisite data while a purposive sampling technique was used to select the interview participants. The study found that, in order to ensure the holistic development of a child, it is essential that all the various types of arts, namely, music, dance, visual arts and drama, are taught effectively through the levels of Bloom taxonomy and effective teaching methods. However, the study discovered the following challenges; inadequate teaching and learning resources, teacher factors, socio-economic factors and financial constraints. Finally, the study also found that the teaching of arts may be enhanced through the use of a variety of creative arts activities using local materials found in the environment that may be used to supplement any lack of the resources needed. The findings include, training workshops, support from the regional office and other stakeholders as well as the appointment of advisory teachers for non-promotional subjects such as arts education.

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## **DEDICATION**

This study is dedicated my God, the creator of all, my parents, Penahafo and Gabriel Willem, my grandmothers, Meekulu Teopolina and Ndamononghenda, as well as my aunt, Ferisa Nghihepa, for guiding and directing me through my life's journey. All this I owe unto them with love and gratitude in my heart.

This study represents my passion for the teaching of arts to young children. As a Namibian cardboard printer and artist I know it is not easy to be acknowledged in a developing country and, as a result, I decided to enter the academic world in a bid to promote the arts and search for a better tomorrow for my fellow arts teachers and artist.

## **DECLARATIONS**

I, Salinde Willem, hereby declare that this study is my own work and is a true reflection of my research, and that this work, or any part thereof has not been submitted for a degree at any other institution.

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**Salinde Willem**

**Signature**



**Date 21 September 2020**

## **LIST OF ABBREVIATIONS**

<b>HOD</b>	Head of Department
<b>HRAC</b>	Human Resource Advisory Committee
<b>INSET</b>	In-service Education and Training
<b>MoE</b>	Ministry of Education
<b>MoEAC</b>	Ministry of Education, Arts and Culture
<b>NAMCOL</b>	Namibian College of Open Learning
<b>NIED</b>	National Institute for Educational Development
<b>NSFP</b>	Namibia School Feeding Programme
<b>UNAM</b>	University of Namibia
<b>UNESCO</b>	United Nations Education, Science and Culture Organisation

## **CHAPTER 1: ORIENTATION OF THE STUDY**

### **1.1. INTRODUCTION**

This study aimed at investigating both the challenges that pre-primary teachers in mobile schools experience in the teaching of arts and also ways in which to enhance the teaching of arts in remote mobile school areas in light of the opportunities available. The focus of the study was on pre-primary schools because they provide the foundation for all levels of a child's education. It is acknowledged that arts education helps children to develop creative problem-solving skills, motor skills, language skills, social skills, decision-making, risk-taking and creativity.

### **1.2. BACKGROUND OF THE STUDY**

Namibia consists of 14 regions, and one of them is called Kunene. Kunene region is home to the Himba and Zemba people, which are nomadic. These tribes continue to search for better grazing by moving from one area to another within the region. The Ministry of Education, Arts and Culture through the Education for All project introduced a programme that could reach out to the marginalised people within this region and enable the children in the communities to receive quality education (UN, 1990). The programme included constructing temporary structures that could be used as classes, whereby teachers accompany the families during their seasonal migrations, hence the name "Mobile Schools" (Hans & Kavari, 1997). The term mobile school was derived from the notion of 'a school-on-the-move' - called 'Ondao' in vernacular language - in the past when the families in the relevant communities would migrate in search of better grazing for their livestock with the children of these families, especially the boys, looking after the

livestock. Temporary classrooms would be erected for the children wherever the parents moved and, hence, the origin of the mobile schools which were introduced to provide for the education of these children in the remote areas (Hans & Kavari, 1997). This study focused on the teaching of arts towards holistic child development within these resourced-challenged mobile schools.

The national syllabus regarding arts education indicates that the four types of arts, namely, visual, music, drama, and dance all contribute to child development (MOEAC, 2015). The arts syllabus aims at building on the basic concepts of the arts without losing sight of the interconnectedness of activities, developing a spirit of enquiry and experimentation, fostering skills of observation and creativity, and reinforcing work in other areas of the curriculum. The syllabus provides a broad experience-based arts curriculum for all the children (MOEAC, 2015). The literature clearly highlights that arts has a fundamental role in the education system of any country, especially towards the early stages of child development. The approach to teaching and learning arts is based on a learner-centred education (LCE) as described in ministerial policy documents and the LCE conceptual framework (MOEAC, 2015). This approach ensures optimal quality of learning when the principles are put into practice

Early childhood may be defined as the period in a child's development following infancy and preceding late childhood (Mwamwenda, 2004). This period ranges a three-year-old and a seven-year-old. Early childhood is an important stage in a child's life as it is during this phase that a solid foundation is laid for future learning at later stages. In the child

development context holistic refers to the growth and development of a child as a whole and includes cognitive, effective and psychomotor development.

There is no doubt that early childhood education has the potential to impact on the future of any nation as it serves as a foundation for all other educational levels by equipping the children with the skills, attitudes and competences needed for both individual and national development (Bar-On, 2004). It is through holistic development that a child is enabled to grow into a fully developed individual within a society.

Bamford (2006) recommends that education through the arts as art be widely integrated into the whole curriculum and used as a tool to support the learning in every subject (Bamford, 2006). It appears that art is one of the vital components of the curriculum and that it should be integrated into every other subject as it assists in creating a solid foundation for the holistic development of children.

According to Brittain and Lowenfeld (1987), arts education provides children with the opportunity to develop holistically through systematic social, physical, cognitive and emotional child development because it stimulates both critical thinking and creativity. However, in a resource-challenged learning environment, holistic childhood development may not be effectively achieved because of a lack of resources. It is for this reason that this study focused on the challenges that constrain the effective teaching of arts in stimulating child development in resource-challenged pre-primary mobile schools; and established ways in which teachers may best address these challenges.

### **1.3. STATEMENT OF THE PROBLEM**

Arts education has been acknowledged as a subject that enhances child development with arts education helping children to develop creative problem-solving skills, motor skills, language skills, social skills, decision-making, risk-taking and creativity (Bamford, 2006). However, it has also been established that subject is perceived to be effectively practised in well-resourced schools as compared to those schools that lack resources. A lack of resources, particularly in under resourced pre-primary mobile schools may constrain the effective teaching and learning of arts, thus subsequently retarding child development. In terms of resources Namibian schools differ markedly from region to region and from urban to rural with mobile schools, in general, being less equipped than other schools (Nnenedi, 2012).

It would appear that there is, indeed, a lack of resources in pre-primary mobile schools although, at the time of this study, no study of this nature had been undertaken in the Kunene region to substantiate this claim. However, in such cases teachers are called upon to devise strategies that will help eliminate the challenges they face by creatively designing art resources that may be used to stimulate the child's holistic development. It is for this reason that this study was undertaken in order to investigate how arts education is taught in resource-challenged pre-primary mobile schools in the Kunene region, the challenges that teachers face in teaching arts education and the potential opportunities available that may be considered in an effort to enhance the effective teaching of arts education and, subsequently, promote child development.

#### **1.4. PURPOSE OF THE STUDY**

The major purpose of this study was to examine the challenges teachers face in the teaching of arts education in resource-challenged pre-primary mobile schools in the Kunene region.

#### **1.5. RESEARCH OBJECTIVES**

The objectives of the study were the following:

1. To explore the types of arts education which are implemented in resource-challenged pre-primary mobile schools in the Kunene region to enhance child development.
2. To assess the teaching methods teachers, use in an arts education classroom.
3. To ascertain the challenges, do teachers face in teaching arts education in resource challenged pre-primary mobile schools.
4. To identify ways in which teachers may enhance the provision of arts education despite resource constrains.

#### **1.6. SIGNIFICANCE OF THE STUDY**

It was anticipated that findings of the study may serve as a guide to encourage creativity among pre-primary mobile school teachers in designing their own arts resources/materials using locally found objects as well as traditional and natural products from the environment. It was also hoped that the study would provide insights to policy makers, curriculum developers and other educational stakeholders at various levels to enable them to take measures to overcome the prevailing challenges inherent in the teaching arts education in pre-primary mobile schools in Namibia. In addition, the study may be used as a reference for other researchers who wish to conduct in-depth investigations focused

on solutions to mitigate the emerging resource-challenged issues in pre-primary mobile schools.

### **1.7. LIMITATION OF THE STUDY**

The study focused on the Kunene region one of the most resource-constrained regions in Namibia. The fact that pre-primary mobile schools in this region are not easily accessible due to the geographic nature of the area made it difficult to conduct the study and, thus, the study selected six schools only which were accessible and close to the town of Opuwo.

### **1.8. DELIMITATION OF THE STUDY**

The focus of this research study was on the enhancement of art in the interests of the holistic child development in resourced-challenged pre-primary mobile schools in the Kunene region. The study was confined to pre-primary, mobile, public schools in the Kunene region only. The aim of the study was to ascertain approaches that may be used to enhance the positive teaching of arts in pre-primary mobile schools in order to enable holistic child development. Hence, the findings of the study may be generalised to the Kunene region in Namibia only. The six mobile schools were selected purposefully as they offered pre-primary classes.

### **1.9. DEFINITION OF KEY TERMS**

The study used the following terms which were deemed to be relevant to the study:

**Bloom's taxonomy:** A classification of cognitive objectives that demonstrates how thinking skills may be organised into six levels, from lower-order thinking such as

remembering and understanding to higher-order thinking such as evaluating and creating (Jacobs, Vakalisa, & Gawe, 2011).

**Circuit:** A group of schools which are geographically as close and accessible to each other as possible. Circuits are grouped into regions (Mendelsohn & Ward, 2007).

**Community:** People living in one particular area or people who are considered as a unit because of a common interest, social group or nationality (Cambridge Dictionary, 2008).

**Creativity:** The ability to use skill and imagination to produce art (Cambridge Dictionary, 2008).

**Environment:** The surroundings that include the physical, economic, social and cultural conditions in the world and the forces emanating from these conditions that influence human development (Farrant, 1980).

**Holistic development:** In the child development context the term holistic refers to the growth and development of a child as a whole (MoE, 2015).

**Mobile schools:** Schools that move following families who are in search of better grazing. As indicated by Stillo (2017), mobile schools are an initiative that aims to increase access to education for children through the provision of culturally and religiously appropriate basic education to children who may, otherwise, find it difficult to access formal education. The structures are temporary and materials are portable so they may be easily transported as communities travel in search of water and pasture for their livestock.

**Ovahimba tribe:** A tribe that is associated with the Ovaherero people who originated in the Koaoko land. They survive by keeping livestock.

**Promotional subjects:** Subjects that enable children to be transferred to the next grade, when the minimum competencies have been achieved. Promotional subjects are, first and second language and mathematics, non-promotional subjects are arts, physical education and religious (MoE, 2015).

**Props:** Property as in articles or objects that are used or appear on stage during a play such as costumes, makeup, masks and puppetry which may all be included to enhance a drama lesson (Odendaal & De Jager, 2017).

**Scaffolding:** A term used by Vygotsky to describe the teaching and learning process whereby the teacher provides direct support to children in the first stages of learning until they are able to learn on their own (Jacobs et al., 2011).

**Zhemba tribe:** A tribe that was originally from Angola but which has settled in the north-western part of Kaokoland in Namibia.

## 1.10. STRUCTURE OF THE THESIS

The thesis was structured as follows:

- **Chapter 1: Orientation of the study** – This chapter presents an introduction and background to the study, research problem, and objectives of the study, limitations of the study, delimitations of the study, significance of the study and definitions of the concepts relevant to the study.
- **Chapter 2: Literature review** – This chapter contains a detailed analysis of existing literature on arts education.

- **Chapter 3: Research methodology** – This chapter discusses the methodology used in the study, namely, the study population, sample and sampling techniques, data collection methods and procedures, ethical consideration, and data analysis.
- **Chapter 4: Data presentation, discussion and interpretation** – In this chapter the data which was collected is presented, discussed and interpreted to order to give meaning to the research findings.
- **Chapter 5: Summary, conclusions and recommendations of the study** – This chapter presents the conclusions and recommendations made based on the findings of the study.

### **1.11. SUMMARY**

This chapter contained the introduction and background to the study, problem statement, purpose of the study, objectives of the study, significance of the study, limitations of the study, delimitation of the study and definitions of the terms used in the study. The next chapter presents a review the literature relevant to this study.

## **CHAPTER 2: LITERATURE REVIEW**

### **2.1. INTRODUCTION**

This chapter presents a review of existing literature on the way in which arts education enhances holistic child development in resource-challenged pre-primary mobile schools. The study discovered that this type of research had not previously been conducted in Namibia, thus highlighting a gap in the existing body of knowledge. Accordingly, the study investigated arts education opportunities available in mobile communities. The literature reviewed was classified on the various themes relevant to the research topic, namely, the importance of arts, traditional art, challenges, availability of resources and opportunities within the community.

### **2.2. THEORETICAL FRAMEWORK**

Various theories on early childhood development emphasise the importance of the three domains of human development, namely, cognitive, affective and psychomotor development. All these theories are interlinked and highlight the importance of holistic child development. This study was grounded on the ecological system theory of Urie Bronfenbrenner which focuses on the quality and context of the child's environment (Krishnan, 2010). To be able to determine the developmental influences of the environment on the individual, one must observe the individual closely (Soyer, 2019). It is the responsibility of the teachers to observe how the child interacts with their environment and to create opportunities whereby the child can benefit from these environmental experiences. The core of the environment is the immediate environment of the individual, which includes the relations of the individual with the materials or

characters within the environment (Soyer, 2019). Resources within the child's environment plays a vital role in the effective teaching and learning in the art class. The relationship between a child's home environment and school environment and how this interaction affects the child's development (Soyer, 2019). The children's interaction with the environment helps to stimulate and enrich the learning environment in which the child may be free to express themselves through exploring all that is within their environment.

Ecological system theory was deemed to be relevant to this study as it states that child development does not depend on the teacher alone but on the entire environment within the child's school. Furthermore, the interaction of children with the environment provides the means for the development of thinking (Brittain & Lowenfield 1987). It is, thus, evident that the relationship between the child and the environment must be well grounded for the child's holistic development to be effective.

Sinclair, Jeanneret, and O'Toole (2012) agree that how children learn and what they learn through art is influenced primarily by the values of the surrounding cultures families, teachers and the local community. The literature highlights that culture plays a vital role in the way in which children learn, thus demonstrating both the important role of the environment in child development and the need to acknowledge this role.

Sinclair et al. (2012) mention that the teaching of arts requires the design of a thoughtfully created space an environment that stimulates instead of constrains and provides opportunities for problem-solving, risk taking and creative connections with ideas and materials. The art space/environment should be designed in such a way that it enables

creativity in the use of the available resources. According to Play and Exploration (2008), it is incumbent on educators to create a stimulating learning environment that reflects both the family and community values. It is also important that, by offering multiple choices of activities, the environment stimulates ideas, learning and experiences.

Alter, Hays and O'Hara (2009) highlight that children appreciate the interaction between the environment in which they grow up and the art images they create. Children learn from the known to the unknown with knowledge being built on what they are exposed to and what they discover, explore and create. Thus, the art images children create are an outcome of what they already know from within their environment. Glennis and Taylor (1987) point out that the quality of the school environment as well as its mode of organisation and display may either enhance or actually inhibit learning while it may also build or erode the child's understanding. This study provided a clear description and purpose of the way in which the appearance of the environment may have an effect on a child's learning and that, for this reason, it should be taken care of. According to Farrant (1980), a classroom that provides a truly educational environment is a place where children will learn unconsciously and consciously and where children will find interesting things such as pictures on current themes, work exhibited on the walls with such an environment being a delight to children and also extremely educational. The prevailing education system stands in relation to its environment and, thus, it is vital that the education system be designed to reflect the needs of a community and also to shape a particular community or society (Sternberg, 2000).

It has been found that the use of the experience of natural environments in school education may have particularly positive effects upon those children who may be from socially deprived backgrounds, who live in sub-standard accommodation and who have little or no exposure to the natural world through their home life (Well & Evans, 2003). In view of the fact that this study focused on rural schools the study explicitly demonstrated the relevance of the natural environment experiences of children from poor backgrounds and how this facilitates effective learning.

The classroom environment in which art is taught should be enriched with adequate resources in order to enhance child development. Accordingly, the theory of Urie Bronfenbrenner was used as a lens in order to ascertain how the lack of resources in the pre-primary mobile schools may constrain the teaching of arts and, hence, child development, In addition, the theory was also used to investigate how these schools may be resourced to enhance child development.

### **2.3.THE IMPORTANCE OF ARTS EDUCATION IN HOLISTIC CHILD DEVELOPMENT**

The literature highlights arts education as an important and integral component of holistic child education. Art is a fundamental human process it is a way of exploration, experimentation and discovery, an expression of visual thinking (Fisher, 1990). It has been found that art is a learning process whereby children are allowed to explore experiment and discover all that is within their environment and interpret this in a creative manner. In the process of interpreting the world around them, children develop logical thinking,

problem solving and interpersonal skills as well as hand-eye coordination. In addition, art also develops the child's senses at a young age if emphasised and taught well.

Art education is a powerful tool in the holistic development of children, especially in the early childhood stage, due to its efficacy in developing the creative and intellectual imagination and expressions of children (Yorke, 2012). If children are to develop holistically, they need to be taught all the areas/types of arts. Through arts children develop the creativity which is an important aspect of the social-emotional development that helps children to feel a sense of belonging. Art is one of the subjects that enable creativity with children freely engaging in the lesson through creative lesson presentations of painting, singing, drawing, dancing and storytelling. In addition, it is an extremely practical way of learning. The arts make it possible for all children, regardless of their differences, to participate fully in the education process (Gooch, 1972).

The curriculum should be designed in such a way so as to develop the child as a whole, holistically and in a way that fosters creativity among them as it would appear that the curriculum is the cornerstone of creativity the ability to use skill and imagination to produce art. Sinclair et al. (2012) indicate that "We believe that the arts are so important that they should be the centre of the primary school curriculum, since they naturally address one of the most pressing demands of 21st century: creativity, the ability to foresee needs and problems and respond imaginatively, innovatively and flexibly to them". The literature highlights the link of arts to the curriculum implementation which are centred in creativity and how arts may reach out across the curriculum because of its link to all other

subjects. Art is a subject which has an-inbuilt facility for linking effectively with other areas of the curriculum (Lancaster, 1990).

Glennis and Taylor (1987) point out that the majority of work plans used by teachers include a translation through the arts, an exploration through dance, visual art, drama, music or writing with such approaches providing a deeper understanding, a richer dimension and a long-term application on the themes taught across the curriculum. When teachers integrate the four areas of arts in their teaching across the curriculum this encourages deep learning as the children are engaging primarily in a practical approach in terms of which they are able to express their ideas through songs, dance, poetry and drawing in the other subjects.

Art extends the child's intellectual knowledge and understanding of art and aesthetics through art activity and historical/cultural studies (Lancaster, 1990). The literature provides confirmation of the link between intellectual development and cultural activities, thus highlighting the importance of arts teachers using arts activities that are grounded on historical/cultural themes within their community with which the children may connect.

Early childhood education develops children in terms of socialisation rather than academic enhancement only, for example, mathematics and reading (Webb, 2003). Webb (2003) elaborate that children learn cooperation through the early education they receive from child care centres and that this helps them to acquire the required life skills. Such skills help them to obey rules and be safe in society. The pre-primary stage is the foundation of

all the learning stages across the curriculum and it should be centred on the teaching of arts that cultivates the social culture needed throughout life.

Through the teaching of arts children freely engage themselves in the lesson as arts always stimulates involvement through the practical activities involved in music, dance, drama and visual art. In addition, art provide young children with opportunities to engage actively in ‘making’ art (creative expression) and to communicate their personal feelings as well as their observations of the everyday environment using the resources available (Lancaster, 1990).

Lancaster (1990) adds that the arts provide opportunities for the child to develop and manipulate his skills so that he/she becomes more capable of doing further ‘creative’ art, craft and design work as well as enjoy the creative expression with the art helping the child to build art concepts which enable him/her to organise visual ideas and, thus, to make informed judgements. The manipulation of their skills not only enables children to discover more but it helps them to build an art vocabulary as they use a variety of art terminologies across the curriculum.

Using the arts as a teaching tool in the classroom enables the broadening of the more traditional model of teaching about the arts and provides opportunity for children to transform their understandings and apply their ideas in a creative manner. The literature clearly highlights the potency of using art as a teaching tool and how beneficial it is. Odendaal and De Jager (2017), UNESCO (2006) and Wachowiak and Clements all agree on the importance of arts in relation to cultural awareness and identity, with Odendaal and

De Jager (2017) stating that art plays a significant role in the growth and development of children as culture is constantly evolving with the learning of various arts providing an additional avenue through which culture may be explored. In addition, UNESCO (2006) further emphasise that arts education both fosters cultural awareness and promotes cultural practices and that is the means through which knowledge and appreciation of the arts and culture are transmitted from one generation to the next. Wachowiak and Clements (1993, p. 3) state that “for the members of any cultural group, art provides a mirror and helps them to have a unique sense of cultural identity”.

Effective arts’ teaching depends largely on the teachers’ abilities to implement the relevant policy documents as well as their enthusiasm to continue to develop professionally and stay abreast of policy changes (Odendaal & De Jager, 2017). Furthermore, Donovan and Pascale (2004) state that, in order for students to succeed in life, they are required to acquire certain career skills and knowledge:

- They must think critically and creatively.
- They must possess organisational skills.
- They must be able to work well with others.
- They need to be self-confident, self-motivated and self-disciplined.
- They need to understand mathematics and technology.
- They need to be highly effective communicators.
- They need to understand and appreciate cultural diversity.

It has been proved that the practice of arts integration help students to understand and practise the important skills mentioned above. Donovan and Pascale (2004) further add that, arts integration employs strategies that build a strong platform for deep and meaningful learning. The literature mentioned the skills that are required to be successful in life with these skills all being grounded in the effective teaching of arts at an early stage as they all linked with areas of holistic child development. As mentioned in the theoretical framework discussed above it is vitally important that the child has both a solid foundation and a sense of belonging within the surrounding environment. The children's environment and also their abilities may determine what is actually achieved in the classroom (Goodman & Brand, 2009).

### **2.3.1. Areas of holistic child development**

In the child development context, the term holistic refers to the growth and development of a child as a whole (MoE, 2015). Child development involves adaptation and differentiation in the cognitive, physical and socio-emotional areas. As stated previously the arts play a vital role in the holistic development of children and, hence, the following sections will further examine the general areas of holistic development in children at a young age.

#### ***a) Social-emotional development***

Social-emotional development involves the emerging social skills, emotional resilience and personal self-confidence which are important in both well-being and the social involvement (Play and Exploration, 2008). Social-emotional development takes place when children engage in social conversations with each other and/or members of the

community. This development fosters building children's emotions, for example, creating a balance in the confidence of children as well as how they react in certain situations.

Thus, social-emotional development relates to the changes that occur in a person's feelings and the ability to handle feelings, situations and moral ideas. An increase or a decrease in self confidence is a direct example of social-emotional development (MoE, 2015). Social and emotional development are interlinked as they work hand in hand. Through social and emotional communication children develop self-confidence and self-esteem in relation to who they are.

#### ***b) Physical development***

Physical activity promotes overall development and stimulates neural connections and is, therefore, a foundational aspect of growth and well-being in children (Play and Exploration, 2008). Physical activity strengthens and connects all the holistic development areas as it involves all the muscles, tissues and veins in the entire body. This area focuses more on intellectual/cognitive development as all the muscles of the body work together while promoting the blood circulation that helps the brain to function properly. Physical development is characterised by patterns of physical growth and maturation. Some forms of physical development have a genetic basis in relation to certain human characteristics and abilities, neurological (brain) development and the acquisition of both gross and fine motor skills (MoE, 2015).

Physical education also enables children to develop and practise their fine and gross motor skills and also to increase their understanding of their how bodies work and what they

need to do in order to be both healthy and safe (MoE, 2008). Children at a young age need to explore understand and discover how their body works, how their muscles are connected to each other and why they need to take care of their bodies while their teachers should be aware of and connect with the importance of physical development in the holistic development of the child.

*c) Intellectual development*

The child's intellectual/cognitive development refers to the emerging powers of knowing, reasoning and understanding the physical and natural environment as well as appreciating the natural world and the child's role in preserving the environment (Play and Exploration, 2008). This area of development is the cognitive aspect that relates to the mind in respect of how the child thinks and is relevant in reasoning and problem-solving skills as well as in the way the child perceives the world and interprets it. According to MoE (2015), cognitive/intellectual development is associated with the change in a person's reasoning.

Intellectual development refers to both memory and concepts, for example, how a child answers a simple question may be extremely elementary while an adult's answer may be more complex with more advanced vocabulary. The intellectual component of development relates more to academic subjects such as mathematics and language development as its main focus is on how children reason and how they think creatively and out of the box when responding intellectually to questions. The teacher may assist development in this area by integrating arts across the curriculum.

In the areas of cognitive/intellectual development play involves lateral thinking, adaptability, problem-creating and problem-solving, symbolic activity, creativity, transformational capabilities, fantasy and imagination, curiosity, investigation and metacognition (Broadhead & Burt, 2012). Activities such as puzzles, building blocks, designing, constructing and the expression of ideas through role play; may assist in strengthening and developing the intellectual abilities of the children in a pre-primary class.

It may appear that all of these areas of child development are separate but, in fact, they are extremely closely related. For example, physical development enables intellectual progress to take place and enhances the ability to look at situations from multiple perspectives in terms of the way in which cognitive/intellectual abilities impact on social relationships (MoE, 2015). In other words, all the areas of child development are interlinked with, for example, physical development playing a role in developing the child intellectually through socialising with other children and, thus, gaining confidence and developing emotionally. In addition, if children work in groups on physical and intellectual activities this may help them to develop as a whole, thus highlighting the importance of group work in teaching as it encourages interaction, involvement and creativity.

## **2.4. TYPES OF ARTS IN DEVELOPING A CHILD HOLISTICALLY**

There are four types of arts, namely, visual, music, drama, and dance (MOEAC, 2008), and which all contribute to child development.

### **2.4.1. Music in relation to areas of holistic child development**

Music is an intentional or organised sound, often using elements such as rhythm, melody, harmony and pitch (Donovan and Pascale, 2004). Music is pattern making with sound and helps develop problem solving. Through music children develop spatial awareness, auditory discrimination as well as an understanding of whole-part relations and sequencing skills (Fisher, 1990). Its relevance to child development is vital with music, as a part of our lifestyle, playing a role in connecting people from different backgrounds. It is also one of the most powerful tools with which to express one's emotions, ideas, philosophies and much more. Bates (2011) adds that music brings people together and builds a sense of community and belonging and that by developing skills in relation to listening to or performing various types of music, people satisfy their need for competence while opportunities for musical creativity and composing or song-writing enable people experience a sense of personal autonomy.

It is, therefore, essential that pre-primary mobile school art teachers are equipped to better shape and support children than would appear to be the case. When a child is taught arts in the form of music, the child learns to be more confident, becomes more open minded and develops both social and emotionally. In addition, active engagement in music challenges children to achieve to the best of their ability while, at the same time, developing their problem-solving and creative skills (Odendaal & De Jager, 2017).

However, as highlighted by Glennis and Taylor (1987), there are certain challenges in relation to the teaching of music in the school context. For example, despite its long tradition, it would appear that music repeatedly fails to interest the majority of pupils who see it as irrelevant. It is also one of the subjects with people of less expertise as it would seem that the majority of arts expertise in schools is in the visual and dramatic arts.

Sinclair et al. (2012) highlight the notion that music and art provide a way of exposing children to a variety of cultures and that this experience may have a powerful impact on the way in which they think about such cultures, thus equipping them with inter-cultural understanding. They also state that it is important to remember that, although a teacher may not possess specialist music knowledge and skills, it is, nevertheless, possible for such a teacher to implement worthwhile music programmes by taking advantage of the community resources and professional development opportunities available. The literature explicitly highlights the relevance of music regardless and any lack of expertise in the field.

Elliot (1995) points out that learning music is paraxial, thus implying that it involves not only learning through doing but also music-making which is located in both a social and a cultural context. In addition, music is also a human activity and something which human beings do intentionally throughout their lives and in response to their experiences. It is essential that children feel free to explore and experience the musical context to the fullest as children greatly enjoy music classes even if they are perceived as noisy and out of control lessons to others.

***a) Physical development***

Music is an extremely practical subject that involves vocal sound and some movement through the playing of musical instruments such as the piano, drums, guitars, shakers and the like while bearing in mind percussion, pitch and rhythm. Such movements focus on both the muscular coordination as well as the hand–eye coordination that contribute to the child’s physical muscle development. In addition, involvement in musical activities also stimulates sensory-motor development and physical growth, especially through movement, dance and the playing of instruments with both gross motor skills as well as fine motor skills being developed (Odendaal & De Jager, 2017).

***b) Social-emotional development***

Music also plays a vital role in the social-emotional development of a child as it enables children to express themselves vocally through songs. Songs may be comforting and encouraging, thus contributing to the emotional stability and emotional development of a child. Through vocal performances, that may be either individual or group performances, a child may build self-esteem and confidence. Such performances also promote the child’s social involvement with his/her peers and with the environment, as well as connecting the child to his/her culture roots. According to Odendaal and De Jager (2017), through musical lessons children experience a sense of personal fulfilment through the emotional connections which such lessons bring. Research conducted has discovered that children who are actively involved in meaningful music education programmes experience enhanced resilience; reduced stress levels, decreased mood and anxiety disorders, reduced aggressive behaviour as well as a greater sense of self-esteem.

Sinclair et al. (2012) state that teachers should work collaboratively with other teachers who possess specialist knowledge and experience in music as well as parents and community partners who are able to provide relevant music experiences. Teachers, especially novice teachers, should not work in isolation and, instead, they should involve community members with expertise who will provide guidance and support where necessary. In addition, this would also help children to connect with and benefit from the wider community as well as strengthening communication socially between children, teachers and the community.

*c) Intellectual development*

Music assists in the development memory skills. For example, teaching action songs and rhymes to children develops the child's mind academically as it stimulates the brain to think both critically and creatively. In addition, the inclusion of music in education promotes the mental well-being and good health of the child while also improving their quality of life (Odendaal & De Jager, 2017).

Music enables children to practise real-life problem solving while using themes from their own surroundings (Peräkylä, 2013). In addition, in view of the fact that music works in alignment to promote cultural identity, it enables children to relate to real-life situations. As indicated by Agawu and Nzewi (2003), when culture is celebrated it fosters cultural awareness, reinforces cultural identities and provides a sense of belonging, particularly in the traditional African cultures where music is not an individual activity but, instead, is integrated with other communal art forms such as dancing and singing while also expressing cultural values, history and traditions.

#### **2.4.2. Visual art in relation to areas of holistic child development**

The world is experienced through images which are interpreted in order to create meaning. Thus, the use of images in the classroom creates a way in which to translate, communicate with and draw from the world (Donovan & Pascale, 2004). This study highlighted that this is a way in which children may express themselves visually in relation to how they see the world around them and their environment. According to Sinclair et al. (2012), the visual arts are characterised by opportunities to interpret visual symbols and manipulate, shape and transform diverse media to convey both personal and collective meanings.

The visual arts enable children to think out of the box and to visualise the possibilities that exist within the environment. Encouraging students to explore ideas through the making of images allows them to tap into the ideas, feelings, and responses that may be elusive in the written or spoken word at first try (Donovan & Pascale, 2004). The visual arts are the most securely established of the arts disciplines and have long been taught in all schools (Glennis & Taylor, 1987). The literature demonstrated that **visual art as one** of the most grounded art of the four types of art and that there is more emphasis on the teaching of visual as compared to the other three. In addition, visual art is taught throughout the world.

##### ***a) Physical development***

Visual art enables children to express their ideas visually through drawing, painting, constructing, designing the like in two or three dimensions and using their hands to develop their fine motor skills. Practical approaches allow children to use their entire bodies to learn, thus increasing physical well-being. Coarse and fine motor skills are

practised through art although motor ability, in particular, is affected by working with the hands (Peräkylä, 2013). Odendaal and De Jager (2017) also add that visual arts develop fine motor skills while also improve through the motions involved in making art such as holding a paintbrush and/or drawing or scribbling with a crayon.

***b) Social-emotional development***

The visual arts act as a therapy in allowing children to express their emotions by depicting what they feel on paper through painting or drawing. The processes of drawing, designing and/or painting these visuals enables children to reflect on their art works in a mature way with confidence. Art lessons may be also therapeutic, providing children with relief from the constant academic pressure. Visual art provides children with valuable opportunities to experience and build knowledge and skills in self-expression, imagination, creative and collaborative problem solving, communication, creation of shared meanings and respect for the self and others (Odendaal & De Jager, 2017).

Hester van Schouwenburg notes that children find it extremely relaxing to have a short break from scientific subjects where the demands may seem oppressive. Van Schouwenburg also emphasises that mistakes are allowed in art classes (Peräkylä, 2013). This is extremely important as children are able to be free in the art class to explore and experiment with all that is within their environment without being afraid to make a mistake.

***c) Intellectual development***

The visual arts are the root of creativity as they enable the child to think out of the box. In addition, visual art provides children with the opportunity to problem solve while

improving their reasoning skills as this is the Pre-primary stage when children see the world and define it without words but, instead, with images. Participating in visual art activities also helps children to acquire the tools necessary for understanding human experiences, adapting to and respecting others ways of working and thinking, developing creative problem-solving skills and communicating thoughts and ideas in a variety of ways (Odendaal & De Jager, 2017). Visual art plays a major role in developing the child intellectually, enabling the child to think critically and creatively by allowing him/her convert to his ideas and perceptions of the world into images.

#### **2.4.3. Drama in relation to areas of holistic child development**

Sinclair et al. (2012) define drama as the enactment of real and imagined events through roles and situations. They also indicated that drama enables children, both as individuals and in a group, to explore and represent ideas and feelings and their consequences. The real purpose of drama in the school context is to promote the personal growth of the pupil through creative self-expression (Glennis & Taylor, 1987). It would appear that drama is a subject that promotes expression through feelings and ideas. The children do not need to be shy and afraid to express their feeling.

This implies that drama helps the building of a relationship between the teacher and the children in such a way that the child may freely engage in the lesson. This is not however, the only benefit of drama in an art lesson and children may also be exposed to different scenarios with which they may connect.

Sinclair et al. (2012) also highlight that in drama, students take on roles and learn actively through the process of stepping into someone else's shoes/looking at the world through somebody else's eyes. According to the literature, drama helps both in broadening the children perspectives in relation to how they view the world around them and in discovering approaches that they may apply to their lives.

Research has shown that engagement in drama may deepen comprehension, improve language skills and develop an awareness of and sensitivity to multiple perspectives, as well as explore, shape and communicate their understanding through using: voice, body and imagination (Wilhelm, 2002). It also supports the development of communication fluency and increases the motivation to teach (Donovan & Pascale, 2004). The literature shows that drama plays a vital role in education as it enables the children to become confident beings while it also develops the children's linguistic abilities in relation to the ways in which they express their philosophies on whom they are and what they believe in – their perspectives on life. Drama integration may help students of all ages to locate their personal voice and, ultimately, their identity. When children are taught drama they develop socially, build a stronger relationship with their peers, develop confidence, think out of the box intellectually and come into contact with creative ideas on issues that affect the community.

#### ***a) Physical development***

Drama activities, such as role play with either words or through miming and storytelling, are more expressive than the other types of art as they are more physical with the children being required to perform action movements to express what the characters, they are

portraying feel. This develops both gross motor development as well as fine muscle control. Before every rehearsal the children have body warm up exercises to help relax the muscles and the vocals. These warm up sessions are intended to prepare the body and help to improve the children concentration. The movements consist of stretches and rotation that include locomotive and non-locomotive explorations of movement. These warm up sessions also involve voice warm ups that help with the breathing and also develop the fine muscle movements needed for clear speech (Odendaal & De Jager, 2017).

#### ***b) Social-emotional development***

Drama helps a child to develop socially and emotionally. As mentioned previously it is more expressive as compared to; dance and music. The process of role playing (imaginary play), miming and storytelling allows children the opportunity to express themselves both vocally through a song, in words or mime as well as through body movements. They are given the freedom to be able to confidently express their ideas and messages in front of others, even large audiences. Drama also opens their minds in respect of life challenges and how to overcome them. Drama lessons also allow children to explore their emotional responses to their social environment, thus enabling them to analyse social problems with more empathy (Odendaal & De Jager, 2017). In addition, drama offers the children the opportunity to build the skills involved in working either in a large group or as an individual. These skills include flexibility and adaptability. Thus, drama plays an essential role in the social and emotional development of the child as well as nurturing emotional intelligence (Peräkylä, 2013).

*c) Intellectual development*

Drama activities may stimulate intellectual thought and reasoning as children may be required to formulate answers to questions posed while probing and questioning the teacher to direct children towards lateral thinking and innovative problem-solving (Odendaal & De Jager, 2017). Thus, in terms of intellectual development, drama helps to stimulate critical thinking and problem solving as the child tackle life issues in the role play. They also state that the child learns to discuss, exchange ideas and formulate their own meaning (Odendaal & De Jager, 2017).

**2.4.4. Dance in relation to areas of holistic child development**

Sinclair et al. (2012) highlight that, in dance, teachers, children and families may join as partners in learning to create knowledge together. It is also incumbent on the teacher to participate sand hare in the learning process, thus establishing reciprocal and positive learning relationships. When dancing children move naturally and, in so doing, they react to and explore the world in physical ways. Dance may be a creative movement where children make movement choices about how they will use their bodies to express ideas and concepts. Both the teachers and the community should become involved in order to guide children learn even more from their experiences.

*a) Physical development*

According to Sinclair et al. (2012), dance is a formed and perfumed art which stimulates bodily-kinaesthetic awareness and embodiment by focusing on inner intention, movement, the body, sensation and the emotional landscape of the individual. Dance involves moving the body to tell a story and, in this way, it helps the physical development that enables the child to perform functional and creative movements with control, flexibility and coordination. It also develops motor skills and enables children to use their bodies creatively and confidently (Odendaal & De Jager, 2017). In addition, dance education encourages children to develop the skills and confidence required to express their thoughts, ideas and feelings physically (Odendaal & De Jager, 2017). The literature highlights that dance may be seen as a practical subject in view of all that goes on in a dance art lesson. Practical approaches allow the whole body to be used for learning, thus increasing physical well-being (Peräkylä, 2017). In classrooms where children are not encouraged to move, drawing is a way of allowing motion, at least on paper. It must be remembered children think through movement (Bucknam & Szekely, 2012).

The literature also reveals that the development of physical education is due to the influential work of Rudolf Laban whose theory of movement was in line with the principles of child-centred education as his theory highlighted dance as a creative, expressive aspect of physical education (Glennis & Taylor, 1987). It is clear that that dancing works hand in hand with the physical movement of the body and that it is highly beneficial, especially for children who learn through doing (practically).

*b) Social-emotional development*

Dance may help to release inner tension and anxiety while it also enables children to communicate their inner feelings which they may be hesitant to express verbally (Odendaal & De Jager, 2017). Dance also involves social interaction as other peers are involved within the space. In addition, it also encourages the development of emotional control within a group with this involvement in the group allowing children to become develop the confidence to participate freely.

*c) Intellectual development*

Dance requires children to understand, analyse, recall and evaluate dance movements and develops critically thinking and intense concentration through the repetition of the dance movements (Odendaal & De Jager, 2017). The literature highlights the essential role of physical movement in brain development. Thus, bringing movement into the classroom stimulates brain activity, preparing students for deeper learning throughout the day (Donovan & Pascale, 2004).

## **2.5. CHALLENGES TEACHERS FACE IN THE TEACHING OF PRE-PRIMARY ARTS EDUCATION**

In a National Institute for Educational Development (NIED) publication, entitled *Namibian Educational System*, David (2012) identified general challenges that hinder the successful implementation of the curriculum. These challenges included a shortage of both pre-primary teachers and well-trained teachers as well as a lack of facilities and resources. As stated above, one of the major challenges in Namibian schools, especially those in

remote areas, is a lack of resources. A lack of resources may result in teachers neglecting the art subjects, especially if the teacher has no passion for the subject. This neglectful attitude, especially in marginalised schools, has resulted in primary art education in Namibia suffering from a serious structural problem (Peräkylä, 2013).

A similar study of challenges experienced by pre-primary teachers was conducted in the Cape Coast Metropolis, University of Cape Coast, Ghana. The study examined the challenges that pre-school teachers encounter in the implementation of the early childhood curriculum. Ntumi (2016) indicated that, pre-school teachers are faced with numerous challenges in the implementation of the early childhood curriculum with the main challenges being that most pre-school teachers do not understand the early childhood curriculum, they do not have enough teaching and learning materials at their disposal to help them to implement the early childhood curriculum and parents do not involve themselves in their children's education despite the fact the teachers are not able to do the work alone. In short, the study found that teachers, teaching and learning materials were the main factors that impacted on the implementation of the early childhood curriculum (Ntumi, 2016).

Limited physical infrastructure such as classrooms, accommodation for children and teachers and libraries plays a significant role in preventing a school from operating successfully. According to Brown (1998), the architecture of buildings has a significant impact on human behaviour in terms of how people interact, communicate and perform. In other words, limited infrastructure may hinder the success of a school academically and as a social structure and may also affect the identity of a school.

Mobile school was derived from the notion of 'a school on the move' in the past when the families in the relevant communities would migrate in search of better grazing for their livestock with the children of these families, especially the boys, looking after the livestock. Temporary classrooms would be erected for the children wherever the parents moved and, hence, the origin of the mobile schools which were introduced to provide for the education of these children in the remote areas (Hans & Kavari, 1997). If the conditions of rural schools demotivate the teachers, they may feel helpless and also feel that, no matter what they do, they will never be able to succeed (Gibbs, 2000). The availability of resources in an art class may motivate children to learn effectively. Arnold, Newman, Gaddy, and Dean (2005) are of the opinion that mobile schools face a unique set of challenges, primarily as a result of their geographic isolation. Despite the fact that some pre-primary mobile schools have successfully met these challenges, many continue to struggle.

According to Taylor and Vinjevoid (1999), some teachers have a poor conceptual knowledge of subjects they are teaching. This causes fundamental constraints on the quality of the teaching and learning activities and, thus, on the quality of the learning outcomes. Teachers who are recruited should be assigned to teach subjects that are in alignment with their areas of specialisation in order for them to be effective in the subjects they are teaching because of their grounded knowledge in their specific subject areas. It is, thus, vital that the teachers who are recruited to teach in the rural communities possess a background knowledge of the areas as this would enable them to adapt in these environments. The majority of teachers who have grown up in rural communities and who appreciate the sense of community that stems from a rural lifestyle are likely to remain,

usually teaching near or in the towns in which they grew up (Collins, 1999). This implies that it is important to recruit teachers for rural schools who are from the community and with a sense of the community's need and who may be able to give something back to the community.

## **2.6. AVAILABILITY OF RESOURCES**

Teaching aid resources are vitally important as they assist with children understanding and active participation with the availability of resources making the learning experience much more worthwhile than it may otherwise have been. According to Brittain and Lowenfeld (1987), no art expression is possible without self-identification with the experience expressed as well as with the art material through which it is experienced. The provision of adequate resources, for example, slide reproductions in line with the National Curriculum for Art, is extremely difficult for many schools which lack sufficient funding (Prentice, 1995). Odendaal and De Jager (2017) also point out that arts materials may be expensive and that sufficient storage room is also required. The literature explicitly highlights that there is a gap in the availability of resources in the majority of schools, citing various factors contributing to such limitations.

The literature also offered some suggestions on measures which may be taken to mitigate the issue of limited resources, for example, getting parents involved in the funding of the school and implementing projects that may bring funding to support the school. The literature also pointed out that teachers could make use of contributions from parents and other sources of funding to augment the budget.

Pre-primary mobile school teachers should be able to devise strategies to obtain funding as well as obtain parental involvement, even in fund raising projects. Although the literature tended to focus on parental involvement in the funding of schools, this may not be feasible in rural schools, such as pre-primary mobile schools, since the majority of these parents are grounded in tradition, they are often unemployed and they do not have the income required to fund the school. In addition, Brittain and Lowenfeld (1987) highlight that the main function of art materials is to provide a means for increased knowledge and understanding of and expression in the arts. They also point out that, in the case of limited resources, it is possible to use one material in different ways with different subject matters with this creating a depth in expression. The use of art material/resource assists in the comprehension and expression of topics taught which helps the child to experience deeper learning.

Thus, the creative use of available resources encourages the child's active participation, it assists them in conceptualising abstract ideas and it helps them with the understanding, mastery and retention of the ideas or concepts (MoE, 2015). It is not possible for meaningful teaching and learning to take place without the provision of adequate resource materials ((Ntumi, 2016). Many pre-primary mobile schools may lack the funding required to improve the quality of the school environment and provide the students with the resources they need to succeed. It is obvious that, without extra government funding, many mobile schools will continue to struggle to meet their students' needs.

Disadvantaged, poor families, such as the families of children who attend mobile schools, are not able to afford to support schools with extra materials. The majority of the resources

for the subjects taught are out of date or else it is difficult to access them for various reasons. The materials should be appropriate for the age of the child and not hamper artistic expression (Brittain & Lowenfeld, 1987). Regardless of the availability of resources teachers should be able to design their own teaching resources for the arts. These resources should then be well taken care of and used appropriately.

Sinclair et al. (2012) indicate that resources, surfaces, objects and physical space are all important elements in a well-designed, arts-based environment since they encourage investigation and action and also generate transformative meanings attached to the spaces and experiences in the art class. It is of the utmost importance that the available resources are used sustainably, and the space is well taken care of. If there is a lack of working space, teachers may also use the outside environment since this encourage creativity and discovery.

Collections of art resources of all kinds are a very necessary aid to most forms of learning, particularly in primary schools where children should be able to touch and handle objects as this arouses their curiosity and permits them to make their own discoveries (Lancaster, 1990). One way of expanding the learning experience in the arts is to allow the children the freedom to explore what is in their environment and to collect all they need from nature. Through exploring these objects, they will learn to appreciate the resources, learn creative ways of using them and take care of them.

Children want to explore resources, such as modelling clay, glue and pastel, to discover what may be done with these resources. It is, thus, essential that the teacher allows the

children to develop all these creative avenues of communication (Fulton, 2010). Sometime the presence of a supportive, understanding, creative, and encouraging teacher in a classroom that may seem to have limited resources may be all the resources needed for young children to learn effectively in the art class.

A healthy classroom art environment is characterised by an atmosphere of caring and delight in beauty with natural and man-made objects pertaining to the children's work on display. In addition, the classroom environment and resources are properly looked after (Lancaster, 1990). Children feel empowered, appreciated and motivated work harder when their work is displayed in the classroom environment with this creating a conducive environment that enables children to give their best in all the learning areas.

The role of the art teacher is to provide opportunities for children to explore the environment, set up studios and creative spaces, and search for resources that may be used in the class and at home (Bucknam & Szekely, 2012). In relation to effective learning children need to go through the six levels of Bloom's taxonomy in order to learn effectively. Bloom's taxonomy is a classification of cognitive objectives that demonstrates how thinking skills may be organised into six levels, from lower-order thinking such as remembering and understanding to higher-order thinking such as evaluating and creating (Jacobs et al., 2011). These six levels enable teachers to organise learning resources in remarkable ways which stimulate and develop the child's ability to think and teach effectively.

## **2.7. ARTS SYLLABUS**

There are different art syllabi that are divided according to the phases. Art is taught through cross curricular issues of concern with the teaching of arts enabling children to express their feelings. With all school classes becoming more multi-cultural than before, children are bringing with them their richness of art and culture, family artisans and different home museums of objects with which they were raised, thus providing arts teachers with vast opportunities for creating curricula that have real cultural relevance for the students (Bucknam & Szekely, 2012). The literature highlights the relevance of a multicultural culture in relation to the curriculum. It would appear that culture may make a significant contribution in the development of the curriculum. According, the art syllabus should be linked with the content which should be in alignment with the cultural background of the Namibian communities for whom it is designed.

Arts education plays a vital role in the lives of children. It is, therefore, imperative that the core values of arts policies, and importance are stipulated within arts education syllabi. However, it appears that, this may not be the case in majority of countries. A study based on teachers' perception of the problem towards teaching arts in primary schools was conducted in 5 countries across the world including; Namibia, South Africa, Australia, United States of America and Ireland. Problems identified as impacting the teaching of arts included; lack of knowledge about the syllabus, teachers lack of time to prepare effective arts lessons, lack of personal arts experiences, lack of adequate resources within the schools and a lack of priority for arts education (Russel-Bowie, 2004). It is relevant to state that these problems are faced internationally, their recommendations were; to give adequate funding, time, priority and to provide strong, clear advocacy for the arts.

With the support of the Ministry of Foreign Affairs in Finland the National institute of Educational Development (NIED) developed an art and craft guide with that was launched in 2006 (Ministry of Education, Arts & Culture, 2015). The aim of the guide was to support primary school teachers in the teaching of art and craft. In addition, it was also designed to be used as a supplementary guide to the syllabus as it encourages the use of recycled, economically use of materials and tools.

In view of the fact that there are challenges in the implementation of the junior primary art syllabus in Namibian public schools, this study was conducted to find out whether the art guide was being used in the pre-primary mobile schools, how it was being used and whether there are other guides that are supplementary to the implementation of the art syllabus. In addition, to affirm whether the content in the art assessment guide was relevant and whether it was being used in teaching and learning to assist holistic child development.

## **2.8. OPPORTUNITIES AVAILABLE IN PRE-PRIMARY MOBILE SCHOOLS TO ENHANCE THE TEACHING OF ARTS**

### **2.8.1. Support and partnership for mobile schools' teachers**

Sinclair et al. (2012) mention that arts partnerships may come in many different forms and may be a powerful means of supplementing and/or bringing arts education into primary schools and into the classroom. Such partnerships may take the form of a generalist either working with an arts specialist in the school or connecting with a network of experienced arts teachers in the local area. If any school system is to run smoothly it should not operate

in isolation but, instead, the school should be involved with other educational partnerships and other network connections that may also assist with funding the school. Schools should, therefore, seek support from the regional or district office to initiate the establishment of a network of local schools.

The creativity of individuals may either flourish or be stifled within the communities in which they act. These communities may be families, peer-groups, schools, workplaces and the broader society and culture and are also expressed in the physical as well as the cultural environments in which we develop. It is, therefore, important to recognise the potential of interactions between people and their communities, and the opportunities for the design of environments nurturing creativity within those communities (Wilson, 2015). It is of the utmost importance for art teachers to develop their creative abilities as this will help to build a conducive environment and also drive them to do more with the little that may be at their disposal. A satisfied art teacher is one who is involved with the community (Bucknam & Szekely, 2012).

Sinclair et al. (2012) also cite that the child in an art class may bring rich and diverse experiences and backgrounds into the classroom, thus encouraging peer teaching with the children learning from each other. This not only involves the children but also the teachers. In addition, those children who are experienced in the arts may assist the others through peer teaching.

Sinclair et al. (2012) suggest that teachers may approach parents in the community with arts expertise or others with connections to arts organisation and agencies in order to

ascertain the type of support they may offer. Those with such expertise may be interested in conducting a workshop, tutoring children or being involved in arts projects in the school. Although it may be a challenge for some parents to support the school financially, nevertheless their experience, talents and wisdom may benefit the school and the children may learn from, for example, their arts expertise.

### **2.8.2. Teachers' experience in the teaching of arts**

It is essential that teachers possess relevant skills in the field of art if they are to be effective in the teaching of art. Certain skills are acquired through observing and doing (experiences), while others are learnt and explored, for example, creativity. Creative teaching is an art. It is not possible to teach teachers didactically how to be creative. In other words, there is no fail-safe recipe or routine for this. Although certain strategies may help to promote creative thinking it is incumbent on teachers to develop a full repertoire of skills which they may then to suit different situations and environments (Joubert, 2001).

According to Barley and Brigham (2008), it is imperative that the rural school teachers who are recruit are prepared for rural teaching conditions. In other words, t must have the required the necessary qualifications but they should also be aware of the nature of rural schools in small communities.

Teachers who wish to promote creativity in the lives of their children need to be able to model and share the range of creative experiences from their own lives as individuals working in communities which are shaped by engagement in, and resistance to, the wider social, economic, cultural and political arenas in which education take place (Wilson, 2015). Creative teaching involves finding imaginative, unusual, surprising and

adventurous approaches to putting across concepts and knowledge and also making skill building enjoyable and motivating. This will result in the children learning more effectively and engaging more fully with the lesson, regardless of lack of creative opportunities (Wilson, 2015).

### **2.8.3. Possible creative enhancement arts activities**

In the National Institute for Educational Development (NIED) art syllabus, one aim of art education is summarized as follows: “Develop the child’s social responsibility towards other individuals, family life, the community and the nation as a whole; enable the children to contribute to the development of culture in Namibia; and promote wider inter-cultural understanding” (Mendelsohn & Ward, 2007).

Creative partnership builds community capacity and capability. It also revitalises teachers, providing fresh perspectives on diverse learning styles and creative ways to help more children reach higher levels of achievement (Perso, 2011). Community involvement plays a vital role in the education system. The study also looked at ways in which the community may be involved in the teaching of art. Van der Westhuizen et al. (2013) highlights that it is important that parents are kept informed about their children’s education. In addition, the parents and the community need to understand what the school is trying to achieve and support these goals. The study also looked at projects to promote community involvement through conducting workshops to train art teachers on how to use the available resources within the environment in a more traditional manner. This may not

only benefit the school but it might help children to be grounded in their own culture, know who they are and where they come from, thus giving children a sense of belonging.

Art teachers should be grounded in cultural practices which can provide a wide range of arts and learning opportunities for the children as they appreciate their own cultural traditions, values and norms (Perso, 2011). The use of traditional dresses in the drama class as props for role play, miming and traditional poems may be integrated with other subjects across the curriculum. The aim is to develop learning with understanding, knowledge, skills and attitudes to contribute to the development of society. The starting point for teaching and learning is the fact that the child brings to the school a wealth of knowledge and social experience gained continually from the family, community and through interaction with the environment. Learning in the school must involve, build on, extend and challenge the child's prior knowledge and experience (MoEAC, 2015).

The outdoor environment plays a vital role in creative learning, children may be taught how to use outdoor resources like, coals for drawing in the visual class and also how to make collages with objects found in the environment especially leaves sticks, sand and seeds. Outdoor environments encourage experiments, discoveries and research among children, they learn freely and have fun in a healthy environment, incorporating nature and stimulating all the senses as well as using learning resources without any teacher restrictions can increase creativity and understanding in children at an early age (Akamca & Yildirim, 2017).

Challenges experienced may be due to poor communications between teachers, parents and children as well as with the regional offices in relation to the support that teachers or the schools may require. Senge (2000, p. 535) discusses this by pointing out that the school should “involve the parents and empower them to define their own challenges systematically especially the challenges that might be in the way of an optimal education for their children and search out unique solutions that will work for them”. Play and Exploration (2008) states that children relate positively and responsibly with their peers, adults, families and community members and they acquire a sense of acceptance, self-worth, belonging, generosity and trust through the caring, consistent relationships that emerge in culturally sensitive learning contexts and communication.

Many schools are forced to address new requirements on their own with little opportunity to draw upon outside expertise/share with other teachers from diverse backgrounds with individual teachers operating in isolation (Glennis & Taylor, 1987). However, teachers should not work in isolation and, instead, schools should work as a social system with every member of the community being involved.

#### **2.8.4. Traditional arts**

Art is a way of maintaining tradition as it reflects its community. No matter what the type of art it is, be it, paintings, drawings, songs, photographs, poems, plays and videos save memories, often in a form which is easy to share later on (Peräkylä, 2017). Art is grounded in tradition as it entails a sense of creativity, self-identification and self-expression through a variety of art mediums. For example, musical performances, visual displays, drama

(storytelling) and dance types of body movements are expressed creatively through traditional identification and expression as the root of whom the individuals involved are and where they come from. Art is expressed through the body movements, storytelling songs performed with the creativity of dress and jewellery as an equally important art which plays a vital role in the society.

Children from all cultures engage in artistic play: They draw (using twigs and dirt if paper and crayons are not available), sing, act out pretend stories and move to music (Gardner, 1973). The nature of arts activity in rural communities is influenced by the interaction or tension between cultural heritage, contemporary art and collective memory (Varbanova, 2009). Rural arts activities are described as holistic, drawing in people from many walks of life, and associated with individual and collective capacity building, empowerment, collaboration, expanded networking opportunities and transformation (Brotman, 2007).

## **2.9. SUMMARY**

This chapter presented the literature and theoretical framework, which is grounded on the ecological system theory of Urie Bronfenbrenner who focuses on the quality and context of the child's environment, the chapter also reviewed existing literature, both national and international, relevant to the study. The next chapter will discuss the research design and methodology used in this study.

## **CHAPTER 3: RESEARCH DESIGN AND METHODOLOGY**

### **3.1. INTRODUCTION**

This chapter critically discusses the research design, approach and methodology that were employed in the study. The chapter further elaborates on the study's population and the sample of analysis as well as the research instruments used, namely, observation checklist and interview guides. The chapter further explains how the instruments selected were relevant to the study and then detailed the steps involved in the data analysis process. Finally, the chapter discusses the ethical considerations that were taken into account to ensure the reliability, validity and trustworthiness of the research process.

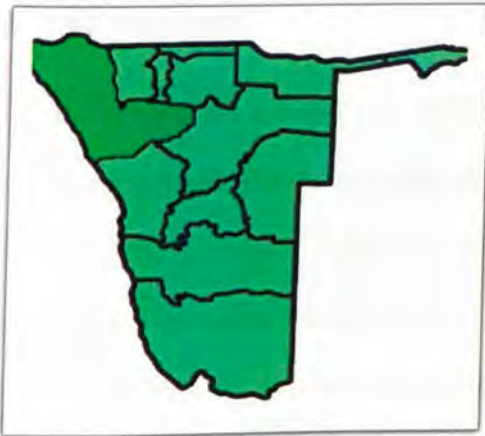
### **3.2. RESEARCH DESIGN**

The research design used was a collective/multiple unique case study. According to Creswell (2007), case study research is a qualitative approach in which the investigator explores multiple, bounded cases over time through a detailed, in-depth data collection process involving multiple sources of information. A collective/multiple unique case study was chosen as the most appropriate design for the purposes of this study because of its potential and relevance in relation to arranging social data for the purpose of observing social reality. The use of multiple case studies is important because it generates a large amount of data from multiple sources which has a potential to provide an in-depth understanding of the topic being studied. This was regarded as important in the case of the mobile schools in the sense that these schools are not all situated in the same area and, thus, every environment to which they move to is unique.

### 3.3. METHODOLOGY

The study employed a qualitative approach using the interpretive paradigm. The interpretive paradigm is concerned with understanding the world as it is from the participants' experiences of the phenomenon under study (Creswell, 2007). Qualitative studies use meaning oriented methodologies, such as interviews or observation that rely on a subjective relationship between the researcher and the participants (Leedy, 2010). In this qualitative study both interviews and observation were employed as methods of data collection.

### 3.4. STUDY SITE



**Figure 3.1: The study site, namely, the Kunene region**

The site selected for the purposes of this study was the Kunene region – highlighted in green in Figure 3.1 about. Kunene is one of the fourteen regions of Namibia and is home to the Himba ethnic group. Compared to the rest of Namibia, this region is relatively underdeveloped. This is due to mainly the mountainous inaccessible geography of the area and the dryness that significantly hinders development, including education. The majority of the inhabitants are nomadic and, hence, mobile schools' concept was introduced into

the region. However, this type of arrangement comes with its own challenges, further compromising the potential for the provision of quality education.

### **3.5. POPULATION**

In the research context the population is the group to whom the researcher wishes to apply the research results (Mertens, 2015). At the time of the study there were 37 mobile schools of which have pre-primary classes in the Kunene region. The unit of analysis was selected from all the pre-primary class teachers within these schools. Thus, the population in this study comprised all 37 pre-primary mobile school teachers' in the Kunene region while the unit of analysis comprised all the pre-primary class teachers teaching arts education at the selected schools.

### **3.6. SAMPLE AND SAMPLING TECHNIQUE**

According to Maree (2007), sampling refers to the process used to select a portion of the population for the study. Purposive sampling is used in special situations where the sampling is done with a specific purpose in mind. The purposive sampling decision is not restricted only to the selection of participants but also involves the settings, incidents, events and activities to be included in the data collection. This study used a purposive sampling technique to select only pre-primary mobile schools which were accessible by vehicle. The purposive sampling technique was further used to select the teachers in the participating pre-primary mobile schools who would be interviewed. A total number of six (6) pre-primary mobile government schools, three (3) per circuit, were purposively selected with one (1) teacher per school being interviewed. The total number of the sample size is six mobile schools arts teachers. The reason for selecting the 6 schools was due to

the fact that they were some of the most severe cases due to geographical location in the region.

### **3.7. DATA COLLECTION METHODS AND INSTRUMENTS**

There are various data collection methods are used in qualitative research with the most common methods being interviews, focus group discussions, observational methods and document analysis. Combining two or more data collections methods, for example, interviews and observation, enhances the credibility of the study (Creswell, 2007; Leedy, 2010). This study used interviews and observations to collect the requisite data. The instruments for data collection used were face-to-face interview guides and an observation checklist. The methods of data collection used in the study are discussed in detail below.

#### **3.7.1. Interviews**

An interview may be defined as “a two-way conversation in which the interviewer asks the participants questions to collect data and learn about the ideas, beliefs, views, opinions and behaviours of the participants” (Nieuwenhuis, 2012, p. 87). Interviews were deemed to be the most relevant method of data collection for this study as they enable the researcher and the participants to freely engage in a conversation that allows the participants to share their experiences, ideas and philosophies with the aim of responding to the research objectives. According to Creswell (2007), in one-on-one interviewing, the researcher needs individuals who are not hesitant to speak and share ideas and, thus, the researcher must determine a setting in which this is possible. A total number of six participants were individually interviewed through face-to-face using self-designed semi-structures

questions in an interview guide; and responses from the participants were recorded on the notebook.

### **3.7.2. Observation**

Observation refers to the “systematic process of looking and recording the behavioural patterns of participants, objects and occurrences without necessarily questioning or communicating with them” (Nieuwenhuis, 2007, p. 84). Observation was a vital tool in this study as it assisted in providing visible patterns of the situation being observed since it was not possible for these patterns to be merged in the interviews, therefore it was deemed relevant to use multiple instrument to ensure the validity of the study. Hence, the data collected through observation were used to complement and validate the data collected via the interviews. The classroom environment was observed including observation of live lessons using observation checklist to record the findings. A total number of six teachers presenting live lessons were observed.

### **3.8. DATA COLLECTION PROCEDURES**

Ethical clearance to conduct the study was obtained from the University of Namibia Ethical Clearance Committee. Permission to conduct the study at their schools was then obtained from the principals of pre-primary mobile schools in the Kunene region through the regional council. Appointments were then made with the selected pre-primary school teachers at the participating schools. The observations were conducted concurrently with the interviews during school hours each interview lasted for approximately 40 minutes.

### **3.9. DATA ANALYSIS**

Data analysis involves the process of breaking data down into smaller units by determining their importance and putting the pertinent units together in a more general analytical form in order to obtain meaning from the raw data and discover its implications (Gay, Mills, & Airasian, 2009). This research study focused on arts enhancement in the context of holistic child development with the aim of ascertaining the challenges that pre-primary teachers experience in teaching in remote mobile schools and how they may overcome these challenges through teaching arts using new creative ideas and also investigating the opportunities that are available in these pre-primary mobile schools to enhance the teaching of arts.

The data collected was transcribed from an audio to text, read through the text and then interpret the data by classifying the research objectives into categories using three different coloured highlighters. A green highlighter was used for question one which was on the types of arts taught and arts importance, a blue highlighter was used for question two which focused on the challenges experienced and an orange highlighter was used for the third question which referred to the opportunities available to enhance the teaching of art. The data was classified according to these colours by looking for the same themes in the participants' responses with meaningful data being analysed and interpreted in this way. The study used code names for the participants, for example, participant A was PPT A while the pre-primary mobile schools were referred to using the letters U to Z.

Qualitative data analysis is based on an interpretative philosophy that is aimed at examining the meaningful and symbolic content of qualitative data (Maree, 2007). The requisite data was collected through interviews and observations and then into transcribed into text. Thereafter, the data was critically analysed, coded through highlighting the same answer in the same colour, and then sorted and categorised into the same theme under the same headings. The data obtained from the interviews was integrated with the data obtained through observation to identify challenges experienced by pre-primary mobile school teachers' in the Kunene region and to ensure the reliability of the study. The data which had been collected was interpreted in a descriptive, narrative form in line with the qualitative studies convention.

### **3.10. RESEARCH ETHICS**

Anderson (2013) points out that whenever research is conducted using people, it is imperative that the well-being of the research participants is accorded top priority. Accordingly, this study has conformed to the principles of research ethics. Ethical clearance was obtained from UNAM Research Ethics Committee to conduct the study. The study ensured the quality and integrity of the research through requesting permission to carry out the research at the six pre-primary mobile schools using the principle of informed consent with the participants being clearly informed about the nature, purpose and benefits of as well as the risks involved in the research.

### **3.10.1. Informed consent and voluntary participation**

The selected mobile school teachers were requested to voluntarily express their willingness to participate in the study. The study explained the purpose of the research being conducted and emphasised the fact that participants were free to withdraw from the study at any time. The participants were presented with a letter of consent in which the research process was described. The participants were then asked to read the letter, to ask questions if they needed further clarity and then to sign the consent form if they were willing to be involved in the study.

### **3.10.2. Protection from harm**

Names of participants or information that may lead to their identity were not required to protect congeniality of information that they have provided. The researcher ensured that the data recorded will be safely stored and then after 2 years be destroyed in order to protect identity of the participants and confidentiality that was promised during data collection stage.

### **3.10.3. Privacy, confidentiality and anonymity**

In the research context privacy is protected by ensuring the confidentiality of all information. The researcher obtained permission to carry out the research from the principals of the selected schools. The participants were informed of the nature of the study and provided formal consent to be included in the study. All the participants' information and responses shared during the study were kept private. The research results

were presented in an anonymous manner in order to protect the participant's identities. The teachers were requested to give their permission for the researcher to take photographs of the learning environment. The focus of these photographs was on the learning environment and not on the teachers and/or children.

### **3.10. SUMMARY**

This chapter presented the research design and methodology that were used in collecting the requisite data. In the next chapter the data which was collected is presented, discussed and interpreted.

## **CHAPTER 4: DATA PRESENTATION, DISCUSSION AND INTERPRETATION**

### **4.1. INTRODUCTION**

The purpose of this study was to investigate how arts education is taught in resource-challenged pre-primary mobile schools in the Kunene region, challenges that teachers face in teaching arts education and potential opportunities available that could be considered to enhance the effective teaching of arts education and, subsequently, child development. This chapter presents and discusses the findings of the study in a critical manner so as to offer recommendations that could result in changes. The data presented in this chapter was collected via an observation checklist and interview guidelines.

The chapter starts with a brief description of the participants and the area where the schools are situated as well as details of the codes which were used in order to protect participants' identity. The data collected is presented in the form of photographs, tables and figures. Since this was a qualitative study the data was interpreted in a narrative form in line with the qualitative research approach with direct quotations being given to give meaning to the data. The findings were categorised into four themes based on the following research objectives:

1. To explore the types of arts education which are implemented in resource-challenged pre-primary mobile schools in the Kunene region to enhance child development.
2. To assess the teaching methods teachers, use in an arts education classroom.

3. To ascertain the challenges, do teachers face in teaching arts education in resource challenged pre-primary mobile schools.
4. To identify ways in which teachers may enhance the provision of arts education despite resource constrains.

Based on these research objectives, the following themes identified were:

- Theme 1: Types of arts education undertaken in resource-challenged, pre-primary, mobile schools
- Theme 2: Teaching methods applied in arts education
- Theme 3: Challenges that arts education teachers experience in the teaching of arts education
- Theme 4: Arts education enhancement initiatives

Both the pre-primary, mobile schools that participated in the study and participants were identified using letter codes to protect their identities as follows:

*Schools:*

- School U
- School V
- School W
- School X
- School Y
- School Z

***Participants:***

- Participant A
- Participant B
- Participant C
- Participant D
- Participant E
- Participant F

**4.2. DESCRIPTION OF THE RESEARCH SITE**

This section discusses the sites that were involved in the study. The research study was conducted at six pre-primary, mobile schools in the Kunene region in two regional circuits, namely, the Opuwo and Epupa circuits. These schools all offer the junior primary phase from the pre-primary grade to grade three. At the time of the study there were 37 mobile schools with pre-primary classes in the Kunene region, with the first mobile school having been established in 1989.

It also came to light that approximately 90% of the mobile schools had, at the time of the study, set up permanent structures and were stationed in one place and, hence, they were no longer mobile. The researcher was informed through interaction with the participants that the reason for this was that the inhabitants were starting to realise the importance of education which they had not formerly done.

Mobile School U was established in 2001 and is located 47 kilometres from the western area of Opuwo, which is the nearest town. The tribe in that area is mainly the Ovaherero speaking tribe. The school comprised a total of 4 classes from pre-primary 0 to grade 3, all taught by female teachers. The pre-primary class had seven boys and eight girls a total of 15 pupils.

Mobile School V was the furthest school from all the six mobile schools as it is located 60 kilometres from the nearest town of Opuwo. This school was established in 2001. The staff comprised two male teachers and one female teacher who was the pre-primary teacher. The pre-primary class had 14 boys and 11 girls a total of 25 pupils.

Mobile School W is located 14 kilometres from the nearest town of Opuwo and was established in 1998. The pre-primary class had 10 boys and 11 girls a total of 21 pupils. The staff comprised four female teachers.

Mobile School X is located 18 kilometres away from the nearest town of Opuwo and was established in 1999. The pre-primary class had 8 boys and 12 girls a total of 20 pupils. The area had been a small settlement but, over the years, it had developed and, at the time of the study, it had become a main village.

Mobile School Y is located 20 kilometres away from the nearest town of Opuwo and was established in 1998. The staff comprised four female teachers and one male teacher who was running the school at the time of the study. The pre-primary class had 10 boys and 11 girls a total of 21 pupils.

Mobile School Z is located 40 kilometres away from the nearest town of Opuwo and was established in 1999. The pre-primary class had 13 boys and 12 girls a total of 25 pupils. The classes were from pre-primary to grade three.

### **4.3. DESCRIPTION OF THE RESEARCH PARTICIPANTS**

Participants A, B, C, D, and E were female teachers while Participant F was a male teacher. At the time of the study five of the participants had been teaching pre-primary for three years and were studying at the University of Namibia under a programme designated the In-service Education Training programme (INSET) that was designed to train unqualified teachers to gain the necessary qualifications. One of the participants was studying for the pre-primary diploma through the Namibia College of Open Learning (NAMCOL). The findings of the study are presented in the following themes that emerged from the research objectives presented in Chapter 1.

### **4.4. THEME 1: TYPES OF ARTS EDUCATION UNDERTAKEN IN RESOURCE-CHALLENGED, PRE-PRIMARY, MOBILE SCHOOLS**

The aim of the first research objectives was to ascertain the types of arts taught in the resource-challenged, pre-primary, mobile school. The types of arts taught in their schools as mentioned by the participants are summarised in the table below.

**Table 4.1: Types of arts taught with more emphasis in the Kunene pre-primary, mobile schools**

<b>Mobile schools</b>	<b>Participants' responses</b>
U	Music and visual arts
V	Music, dance, visual arts and drama
W	Music, dance, visual arts and drama
X	Music and visual arts
Y	Music, dance and visual arts
Z	Dance and visual arts

As depicted in Table 4.1 the left column shows the six schools listed in alphabetical order from letter U to Z while the right column shows the types of arts that the participants had mentioned as receiving most of the attention in their arts teaching. The table provides a clear indication of the types of arts taught, namely, music, visual arts and dance. One of the reasons that visual art emerged so prominently may be due to the fact that most of the resources that are supplied by the regional office have to do with the teaching of visual arts such as paint, modelling clay, crayons, pencils, and workbooks. The following section presents and discusses the types of arts in more details:

#### **4.4.1. Music in arts education**

Bates (2011) highlights that, music brings people together and builds a sense of community and belonging. By developing skills in relation to listening to or performing

various types of music, people satisfy their need for competence while, through the opportunities for musical creativity and composing or song-writing, people experience a sense of personal autonomy. This is one of the reasons why music plays a vital role in the development of the child and why it should be taught.

The study focused explicitly on the data that emerged from the data analysis process. Participants A, B, C, D and E all mentioned that they put effort into the teaching of music in their classes. Participant A stated that she perceived music to be important especially in relation to helping the children express themselves through singing a variety of songs and, thus, helping them to build vocabulary as it develops intellectual abilities. Similarly, Participant E also mentioned that, through teaching music such as rhymes and a variety of songs, children become creative thinkers in the way in which they express themselves to the world from a young age.

Odendaal and De Jager (2017) indicated that active engagement in music challenges children to achieve to the best of their ability and, at the same time, developing their problem-solving and creative skills. There is a very strong connection between music and the social growth of children, namely, how children express what they experience in their culture. Sinclair et al. (2012) expressed the notion that music and the art are both ways of exposing children to a variety of cultures and that the experience may have a powerful impact on the way in which they think about those cultures, thus equipping them with inter-cultural understandings. The literature also highlighted the impact of the culture and musical influences of the environment on child development, thus clearly showing that

the environmental background has a positive effect on the effective teaching and learning of arts.

It was observed that, although Participant B was teaching at a school that was one of the furthest from the nearest town, she appeared to have a positive attitude towards the teaching of arts. The effectiveness of the teaching of arts may stem from how positive a teacher is as well as the extra input that a teacher may bring in by going the extra mile in order to meet the regional office. The study also found that, for a music class to be an effective and conducive environment, it should be spacious, the musical instruments creatively laid out and both a tape recorder and CD player should be available. However, most of the schools visited would have lacked these resources as the majority of mobile schools have no electricity connections, thus resulting in music classes being less interesting for the children and creating a challenge in relation to the effective teaching of musical skills.

It may be concluded that music plays a vital role in social development, it enables inter-cultural growth and understanding in society, it brings people together while also fostering the creativity of children. It is; therefore, vital that teachers encourage the teaching of music, especially in rural communities which have established expertise in traditional music. The next section presents a detailed discussion on the importance of dance in arts education by critically analysing the environmental influence, participants' experiences, observation experiences as well as other researchers' findings on the importance of dance in arts education.

#### **4.4.2. Dance in arts education**

Participants E and C pointed out that music and dance work hand in hand and should be integrated when being taught as this develops the children's thinking skills. Donovan and Pascale (2004) also mentioned that bringing movement into the classroom stimulates brain activity, thus preparing the students for deeper learning throughout the day.

Participant F stated that:

*Am teaching all the types of art but I feel that the dominant subject I focus more on is dance as I play songs on my phone to which the children perform with creative dances of their own (Participant F, 2018).*

The observation above clearly revealed that the participant allowed student involvement in the lesson and gave them the freedom to express their creativity ability (the freedom to express themselves through body movements). On the other hand, it also illustrated limited creativity on the part of the teacher as there is so much more that the teacher may do with the children in the dance lessons to bring out their creativity, for example, using traditional songs that the children know and they could perform with each other, thus learning more about and appreciating about others traditions.

According to the observations from mobile schools X and Y, the children's concentration span is extremely limited and when their concentration lapsed the teachers would allow the children to engage in physical dance activities for a few minutes as they always work productively after such activities. This resulted in the conclusion that physical activities such as those that take place in dance lessons advance critical thinking, allow the children to fully engage in the lesson and also improve the children's concentration, especially in

content-based subjects. Furthermore, Participant E also highlighted that teaching dance not only benefits the child intellectually but also helps the child develop the big muscles through rhythmical body movements.

According to Sinclair et al. (2012), dance is a created and performed art which stimulates bodily-kinaesthetic awareness and representation of individual to focus on inner intention, movement, the body, sensation and his/her emotional landscape. Dance plays a vital role in muscle development as it is a physical activity that involves full body movements that involve hand-eye coordination, foot-eye coordination, fine muscle control and gross motor development, with all these occurring through either choreography or free body movements.

Dance enables children to understand, analyse, recall and evaluate dance movements and, thus, it develops critically thinking and intense concentration through the repetition of dance movements (Odendaal & De Jager, 2017). All the benefits of teaching dance in a pre-primary class are interlinked and contribute to the effective teaching and learning of both dance as well as all the other subjects across the curriculum, including subjects such as the scientific subjects that require critical input in order to be effective.

It was also observed that the dance component of the arts areas was the least resourced in terms of the available resources in the classrooms as the teachers used mainly their cell

phones. In addition, it appeared that the majority of the teachers lacked creativity in relation to the application process in respect of both practical dance skills and the theoretical components as well as in relation to choreographing dance and traditional dance for the children's development. For example, as stated by Participant D, the children danced to traditional songs but struggled with choreographed dances as they were not exposed to the modern types of dance.

However, traditional dances may also be choreographed and the children may learn to master the steps used while teachers should also be aware that traditional dances and choreographed dances work hand in hand since they both involve using the body creatively in an expressive manner by repeatedly creating a pattern of movements. This will help the children to gain confidence. Dance education encourages the skills and confidence required to express thoughts, ideas and feelings physically (Odendaal & De Jager, 2017). It is also vitally important in a dance class that the environment encourage the building of a spirit of creativity in the expression of ideas through body movements, be they traditional or modern types of movements. In addition, the environment should also be spacious and equipped with all the relevant resources required for the effective teaching and learning of dance.

The following section discusses, in detail, the importance of the visual art in arts education by critically analysing the environmental influence, participants' experiences, observation experiences as well as other researchers' findings in relation to the importance of visual

art in arts education. It must also be pointed out how important it is to link the theoretical framework of Urie Bronfenbrenner with the environmental influence through enriching the classroom environment with sufficient arts resources.

#### **4.4.3. Visual arts in arts education**

The world is experienced through images which are interpreted in order to create meaning with the use of images in the classroom creating a way in which to translate, communicate and draw from the world (Donovan & Pascale, 2004). Participant A mentioned that children express what they feel through drawings, paintings, modelling and constructing images. Visual perception is expressed through visual images, construction, collages and modelling and is also a way of communicating personal experiences, ideas and inner thoughts. This observation was similar to what Participant F had mentioned, namely, that when children draw, they begin to link their visual images with what they experience in their environment. When children express themselves through visual images, they become one with the environment, they connect to that which is around them and develop their inner eyes by seeing the world from an entirely perspective.

It was possible to conclude from Table 4.1 on page 57 that, of all the four components of the arts, visual art was the most grounded with all the participants stating that they taught visual arts. AS mentioned before, one of the reasons for this is the fact that the regional office supplies greater quantities of visual art resources as compared to the other components of the arts. The study also observed, when collecting the data that, as

compared to the other three components of the arts, most of the participants appeared to have more concrete, creative ideas on how to teach visual art effectively while they also showed a real interest in the visual component.

It has been found that the visual arts are the most securely established of the arts disciplines and have long been taught in all schools (Glennis & Taylor, 1987) with the literature demonstrating that the visual art is the most grounded arts of the four components, that there is more emphasis on it throughout the world and that most of the arts expertise is in the visual arts. In addition, important, it appears that the majority of children tend to use the visual expression more in expressing their emotions, ideas, perceptions of the world around them and philosophies from a young age. Visual art is, without doubt, the most advanced and receives the most emphasis in the pedagogical teachings of the arts. The study correspondingly observed that most children are more interested in the visual art as it is practically messy and they are able to freely explore in this way and enjoy the learning experience. Alter et al. (2009) also indicated that children appreciate the interaction between the environment in which they grow up and the art images they create. The literature highlight that the child's background plays a vital role in self-identity and may be clearly reflected in the expression of ideas in drawings, paintings, collages and constructions. Furthermore, the interaction between children and the environment promotes the development of thinking (Brittain & Lowenfield 1987). This is a vital aspect of the theoretical framework of Urie Bronfenbrenner as it links the child's experiences to his/her environment.

An enriched environment in the visual art class will benefit the children tremendously in numerous ways. Children need to experiment, explore and connect with the available resources to enable them to create, construct, model, paint or draw innovatively what is around them. Resources such as paint, pencils, glue, scissors, crayons, papers, brushes and boxes are extremely useful in a visual class and may be used effectively in the visual lessons. Odendaal and De Jager (2017) mentioned that the visual arts develop fine motor skills with improve through the motions involved in making art such as holding a paintbrush and/or drawing or scribbling with a crayon.

Pre-primary children from the rural communities are not exposed to these types of resources when they are in their first year of school. However, they may explore the resources given to them and, through the process, find new ways of using these resources. Using the resources available enables the children to develop fine motor skills Visual art is a subject that develops these fine motor skills as the children are mostly engaged in modelling with clay, making collages which involves tearing papers, cutting out pictures, painting, drawing, and colouring with all these activities providing the children with opportunities to freely use their hands, thus enabling the development of fine motor skills as they develop the small muscles. Participant E stated that:

*Visual art is vital in developing small muscles since the children mostly use their hands (Participant E, 2018).*

The following section contains a detailed discussion on the importance of drama in arts education by critically analysing the environmental influence, participants' experiences, observation experiences as well as other researchers' findings in relation to the importance of drama in arts education. In addition, the section highlights the importance of linking the theoretical framework of Urie Bronfenbrenner with the environmental influence through enriching the classroom environment with sufficient drama resources.

#### **4.4.4. Drama in arts education**

In the education context the real purpose of drama is to promote the personal growth of the pupil through creative self-expression (Glennis & Taylor, 1987). It appears that drama is a subject that enables the expression of feelings and ideas. In other words, the children do not need to feel shy and afraid to express their feelings. Although the literature highlights the relevance of drama for children it would, nevertheless, seem that the drama component of arts education faces difficulties. The study observed that the drama component is one of the most neglected subjects in all the arts subjects with most of the participants mentioning that the children are extremely very shy and tend not to engage much in the drama lessons. In addition, the analysis of the data revealed that some of the participants struggled with teaching all the components of the arts, including drama. Participant E stated that:

*I personally struggle with the teaching of drama in my class; I do not know how to teach it in a creative manner that will accommodate my children as they are not exposed to the modern world. I have experienced that they tend to be shy and*

*show no interest in role playing or dramatising the stories they have been told*  
(Participant E, 2018).

One of the reasons for this may be a multi-cultural influence. These children are taught in their mother tongue and the fact is that not all of them are able to speak the same language probably makes it extremely challenging for them to interact in role play.

In a similar vein Participant D also indicated that:

*I notice that my children do not enjoy the drama lesson at all as they did have not yet developed confidence in role playing at this pre-primary stage* (Participant D, 2018).

As cited by Odendaal and De Jager (2017) that, drama activities help to develop concentration skills, stimulate the use of the imagination, help the children to develop mastery over both body and voice, stimulate the intellect and teach emotional control. They added that drama lessons also improve interpersonal development and group sensitivity as the children have to consider others during the dramatic activities.

Odendaal and De Jager (2017) highlighted that the teacher's role in the drama lesson is of the utmost importance and determine the quality of the dramatic experience. It is, therefore, vital that the teacher remains engaged throughout the activity. The effectiveness of any teaching emerges from the attitude of the teachers as well as the way in which the teacher approach their subject and their philosophies of their subjects. It is imperative that

art teachers demonstrate a positive attitude towards the teaching of arts, engage themselves fully in the subject and encourage those children who may lack confidence and guide them. In addition, they should also take the initiative of involving the parents in areas where they may lack the necessary knowledge and/or expertise. A teacher's attitude determines whether the teacher will make an extra effort and be fully involved in order to explore their creativity in finding new ways of teaching effectively. Odendaal and De Jager (2017) go on to say that the children themselves should lead and encourage verbalising their experience through short, improvised dialogues and role play.

Furthermore, the study also observed that the existing infrastructures did not encourage the teaching of drama, as teachers are often forced to conduct some of the drama lessons outdoors which may, itself, be challenging as the weather does not always permit this. The resources supplied by the regional office do not allow for the effective teaching of drama which requires resources such as story books, poetry/nursery rhymes, posters, props and a stage.

Drama lessons also provides children with the opportunity to explore their emotional responses with regard to their social environment, thus enabling them to analyse social problems with more empathy and insight than may otherwise have been the case (Odendaal & De Jager, 2017). This is particularly important in helping to align the children's social-emotional growth to the environment and how they may best comprehend all that is around them as well as to equip them to approach social problems

arising from their environment in a positive manner. The next section elaborates the second theme, namely, the types of teaching methods that may be used in arts education.

#### **4.5. THEME 2: TEACHING METHODS TEACHERS MAY USE IN ARTS EDUCATION**

This theme refers to the presentation of the types of teaching methods that may be applied effectively in the arts classes. The discussion focuses on the most effective and applicable methods which may be used in pre-primary, mobile schools. Table 4.2 presents the types of methods the participants used in teaching arts in the pre-primary mobile schools in the Kunene region.

**Table 4.2: Types of methods participants used in teaching arts**

<b>Teacher-directed method</b>	<b>Mobile school</b>	<b>Learner-centred method</b>	<b>Mobile school</b>
Telling method	All	Discussion method	All
Scaffolding method	All	Cooperative learning	U, W and Z
Demonstration method	All	Project method	None
Questioning method	All	Role play method	U, V, W, X and Y
		Experimentation method	U, X and Y

Table 4.2 depicts the two major types of teaching method approaches namely, the teacher-directed and learner-centred teaching methods as well as other methods that fall under these two. The study focused on the methods which the majority of the participants used and which methods were effective in the art class. The teacher-directed method is teacher-centred and is the traditional teaching method. A teaching method is a way of teaching in line with a definite plan, for example, lecturing, questioning and/or discussion. It is recommended that teacher's study and practise the various advanced techniques they need in order to hold the attention of a class for an extended period.

The learner-centred approach is child-focused with child-based activities at its core and usually resulting in effective learning especially brainstorming, cooperative learning, experiments, explorative activities, discussions role-play and visual-based activities. Learner-centred methods are based on the belief that teachers should not simply transfer their own knowledge directly to learner but, instead, that reality should be discovered by both. As already mentioned, it includes methods such as discussion, cooperative learning, project, role play and experimentation (Jacobs et al., 2011). If effective teaching and learning to take place both approaches should be used.

Table 4.2 indicated the two teaching methods approaches and the types of methods each entails. A teacher-directed method was found to be the popular approach while the learner-centred was found to include a few selected methods that were convenient for the participants. The learner-centred approach requires significant preparation, time and effort

on the part of the teacher and it is for this reason that, in general, only a few of the learner-centred are used. The discussion method is the easiest as, essential; it requires the children to provide their input in group discussions. The cooperative learning method requires the child to work cooperatively in small groups. This is especially important in music, drama and dance as this method encourages children to share their ideas and learn from one another. Participants A, C and F indicated that they often used this method; with Participant A stating that;

*I personally prefer the grouping method as it helps me have more control over my class, most importantly; it makes assessment an easy and fast process (Participant A, 2018).*

Teaching methods are extremely important in the sense that they encourage creative teaching, improve teaching strategies and assist and support the teachers' way of teaching, thus resulting in effective learning and enabling the children to reach their full potential.

The project-based method involves children working either individually or collaboratively to collect and present information on a selected topic. This method extends learning beyond the classroom into the real world. Not of the participants indicated the use of this method. However, in view of its complex approach; it may not be relevant at the pre-primary level. The role play method is extremely important, especially in a drama arts lesson as the children are involved and interact with one another. However, one of the disadvantages of this method is that it does not encourage critical thinking. Participants

A, B, C, D and E indicated that they often used this method in their teaching. Participant C stated that:

*We make traditional dolls that the children use for storytelling and role playing – through doing these children learn to express themselves. This is a very effective method of teaching art as it may be used even in other promotional subjects (Participant C, 2018).*

With all schools becoming increasingly multi-cultural, the children are bringing with them the richness of their art and culture, family artisans and different home museums of objects with which they were raised, thus arts teachers have vast opportunities for creating curricula with real cultural relevance to the students (Bucknam & Szekely, 2012). The teacher should allow the children to engage in practical activities and initiate their own learning. The types of teaching methods that an art teacher uses should encourage aspects of creativity, critical thinking and self-expression as well as allow children to exhibit their works in their community. However, it must be noted that it is essential that teachers possess relevant skills in the field of art if they are to be effective in the teaching of art. The teacher skills are achieved through observing and doing (experiences) while others are learnt and explored, for example, creativity. Creative teaching is an art. It is not possible to teach teachers didactically how to be creative there is no fail-safe recipe or routine. Although certain strategies may help to promote creative thinking it is, nevertheless, imperative that teachers develop a full repertoire of skills which they may adapt to different situations and environments (Joubert, 2001).

The experimentation method allows children to experience reality and discover things for themselves to experiment means to test an idea. According to Table 1.2, Participants A, D and E used this type of method in their art teaching lessons. Participant D mentioned that:

*I allow my pre-primary children to go into the environment and collect objects from nature that we can use. Especially in the visual art lessons, we use a lot of objects they have found, for example, boxes, stick, stones, bottles, animal skins and leaves. Children explore the environment and experiment with the materials they collect from the environment (Participant D, 2018).*

Ecological system theory was found to be relevant to this study as it encourages children to explore and experiment with the resources available in their environment, thus enabling them to use these resources creatively and in new ways. Based on the observation the participants were involving the children in creating their own learning through exploring the resources in their environment.

It is essential that art teachers have a positive attitude towards the teaching of arts, engage themselves fully in the subject, encourage children who may lack confidence and guide them. In addition, teachers could take the initiative to involve parents should they lack the necessary knowledge and/or expertise. A teacher's attitude determines whether the teacher is prepared to make an extra effort and become fully involved tin enable them to explore their own creativity and find new ways of teaching effectively. In addition, children

should be encouraged to verbalise their experience through short improvised dialogues and role play.

The teacher may contribute to the enriching the classroom environment with relevant arts resources that the child may use. Moreover, the type of resources used determine the method to be used, for example, when the teacher hands out puppets, the children will work cooperatively in groups or in pairs to express themselves through dialogue, role play and/or group discussions. On the other hand, the type of method used at times determines the type of art to be taught, for example, visual based, experimentation and exploration methods may be used in visual art to experiment with paint, objects which the children have for construction or different musical instruments to explore music. For effective teaching and teaching is to take place, teachers must use effective teaching methods. The following theme focuses on challenges that pre-primary, mobile school teachers experience in the teaching of arts education.

#### **4.6 THEME 3: CHALLENGES THAT ARTS EDUCATION TEACHERS EXPERIENCE IN THE TEACHING OF ARTS EDUCATION**

The study identified and explored several challenges which pre-primary arts teachers in mobile school's experience. This section explicitly examines the challenges that emerged from the participants' responses.

**Table 4.3: Challenges that pre-primary teachers face in the teaching of arts education**

Mobile schools	Distance to the nearest town	Circuit name	Challenges experienced
MS U	47 km	Opuwo	Limited resources and financial limitations
MS V	60 km	Epupa	Limited resources, poor infrastructure facilities, financial limitations and environmental setting
MS W	14 km	Opuwo	Limited resources and poor infrastructure facilities
MS X	18 km	Epupa	Limited resources and environmental setting
MS Y	20 km	Opuwo	Limited resources and environmental setting
MS Z	40 km	Epupa	Limited resources and financial limitations

Table 4.3 depicts the challenges encountered by pre-primary arts teachers in the Kunene region mobile school. The six schools are all situated throughout in two different circuits. The table also shows the distance between each mobile school and the nearest town. Mobile school V was the furthest from the nearest town and was one of the schools where significant challenges were experienced. The table also shows the circuits in which the mobile schools are situated. On page 73 is a list of challenges that emerged from the data that was collected. It is clear that mobile school teachers have to be mentally, emotionally as well as financially prepared if they are to work effectively in remote areas.

Barley and Brigham (2008) highlighted the need for rural school teachers who are recruited to be prepared for rural teaching conditions. They must possess the required qualifications and they should be aware of the nature of rural schools in small communities. The literature details how teachers working in remote areas may be prepared and what they need to be aware of so that they know what to expect and also how to work effectively in remote communities.

Arnold et al (2005) are of the opinion that mobile schools face a unique set of challenges, largely due to their geographic isolation. Although some pre-primary mobile schools have successfully met these challenges, there are several which struggles to do. It would appear that there a number of challenges faced by pre-primary teachers, especially those in remote schools. Some of these challenges maybe due to geographical location as most of the mobile schools are in isolated areas; it may be challenging to reach the schools on time or transport resources to these schools' areas. In addition, network services maybe be either poor or totally unavailable. These are all areas that need to be looked into if future improvements are to be affected.

The following section focuses on the challenges faced by the individual participants in mobile schools.

#### **4.6.1. Resource challenges**

As Ntumi (2016) points out that, it is not possible for any meaningful teaching and learning to take place without the provision of adequate resource materials. The literature plainly indicates that, without adequate resources effective teaching and learning cannot take place with mobile schools in the remote areas being severely affected by a lack of

teaching art resources. It emerged from the observations and the interviews conducted that the majority of the schools in which the participants taught were extremely resource-challenged. The study also observed limited resources in the classes visited. Figure 4.1 presents the art resources available in the pre-primary classroom of mobile school X.



**Figure 4.1(a): Art resources in school X**

Figure 4.1(a) depicts a table with the few resources used in the art class displayed, namely, a few story books, some building blocks, concrete numbers and some homemade pencil holders. Participant D had taken initiative in creating her own resources and displaying them in her classroom. Some of the resources had been bought with her own money and some had been made by her children in the visual art class. The figure below illustrates the teaching resources displayed on the walls in the same pre-primary classroom.



**Figure 4.1(b): Teaching resources displayed on the wall of mobile school X**

Figure 4.1(b) depicts the teaching aid on the wall, highlighting the teacher's initiation in creating a conducive learning environment. The study observed the initiative of Participant D from mobile school X as she had displayed some teaching aids on the themes with which the class was (Figure 4.1(a)), as well as resources she was teaching on the walls of her classroom (Figure 4.1(b)).

In the interview conducted, Participant A mentioned that the regional office provided a limited amount of resources that were not relevant to the teaching of art in the pre-primary grade and, also, that the resources were either supplied once a year only or not at all. The reason for this may be the school where Participant A was teaching, namely, mobile school U, is situated 60 kilometres from the nearest town and it is isolated from the road. Thus, it may be a challenge for the school to receive assistance regularly due to the distance and the conditions of the roads. Participant C also stated that:

*We do not receive most of the materials, this makes it difficult for me to teach art. As a result, children will not master the skills since I, as the teacher, cannot teach to my full potential (Participant C, 2018).*

Similarly, Participant D stated that:

*According to the pre-primary syllabus children should be taught all the key areas of art but all these limitations make it difficult for us to do our job (Participant D, 2018).*

The study found that the teachers who taught in concrete structure classrooms were more inclined to display teaching aids on the walls and some resources compared to those who taught their classes outside. It is vital that teachers need to take initiative in improving their teaching of the arts by making their classrooms or the areas where they are teaching conducive by enriching the areas with self-made resources, if possible, and displaying the children's work as this would stimulate the children's interest in the subject (Lancaster, 1990). Children feel empowered, appreciated and motivated to work harder when their work is displayed in the classroom environment. In addition, this creates a conducive environment that enables the children to give of their best in all the learning area. The literature highlights that, if the children's work is displayed, this does much to encourage them, thus highlighting the importance of teachers exhibiting children's work within or around the school environment.

Furthermore, resources support teaching strategies as, if the teacher is unable to explain something, the children may experience and learn it through experimenting with resources in order to create what is being taught. Art makes teaching captivating as it is designed in such a way that it accommodates all children, no matter their learning styles, with those who learn through doing, hearing and seeing benefiting from the practical approach that the arts entails. Sinclair et al. (2012) indicate that resources, surfaces, objects and physical

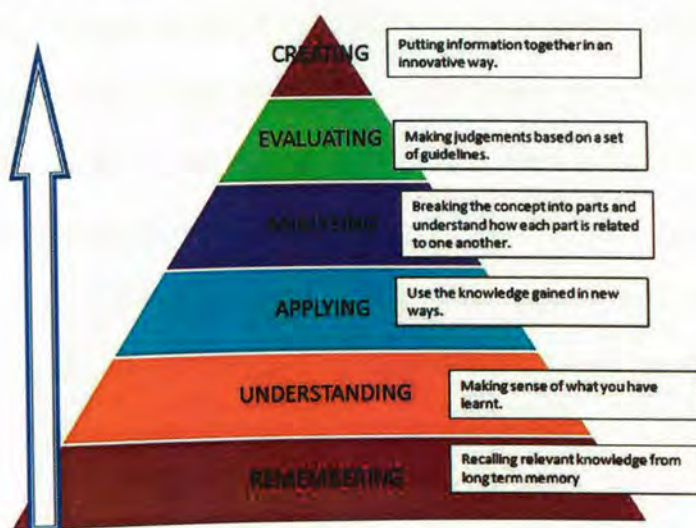
space are all important elements in a well-designed, arts-based environment and encourage investigation and action, generating transformative meanings attached to the spaces and experiences found in the art class.

Similarly, Brittain and Lowenfeld (1987) state that the main function of art resources is to provide a means for increased knowledge, understanding and expression in the arts. This view explicitly reveals the vital role teaching resources play in effective teaching and learning and also highlights that the availability of art resources enables children to increase both their knowledge and understanding and demonstrate creative ways of expressing themselves through what they have learnt.

It is important to note that the knowledge they acquire may be applied in other subjects across the curriculum, thus enhance their comprehension of all the content taught, especially in academic subjects as the curriculum requires children to recall, understand, apply, analyse, evaluate and create. These are the levels of Bloom's taxonomy that are used in most schools with curriculums being designed in such a way that the curriculum builds on the knowledge the children have acquired and leading to the final step that enables the children to put this information together in a creative, innovative manner by the way in which they express themselves. These levels of Bloom taxonomy enable teachers to organise learning resources in remarkable ways which stimulate and develop their children's ability to think and learn effectively (Jacobs et al., 2011).

Limited resources create a gap in these stages as it is essential that children are provided with adequate resources for all the arts components to enable them to remember and

understand. Children remember and understand better when they, see, hear and do in a practical way. Seeing pictures, videos, concrete subject matter, objects, hearing audiotapes, tape recorders, and doing, through practically applying and creating what they have learnt with the help of resources that may be seen, heard and used practically will result, not only in effective arts teaching, but also in the other subjects taught, especially in the junior primary phase such as pre-math, language development and environmental studies. This also assists in the children completing all the stages of Bloom's taxonomy. Figure 4.2 below presents the six level of Bloom's taxonomy in education.



**Figure 4.2: The six levels of Bloom's taxonomy in education**

Figure 4.2 depicts the classification of cognitive objectives that shows how thinking skills may be organised into six levels – from lower-order thinking such as remembering and understanding to higher-order thinking such as evaluating and creating (Jacobs et al., 2011). The teaching resources should be classified and used in such a way that all the thinking levels for effective learning are stimulated from a young age.

#### **4.6.2. Facility challenges**

Physical classroom facilities play a vital role in the effective teaching of arts, for example, they provide shelter from harsh weather conditions. Children tend to lose focus when there are distractions such as heavy rain or hot weather conditions. In the National Institute for Educational Development (NIED) publication, titled *Namibian Educational System*, David (2012) identified general challenges that impact adversely on successful implementation of the curriculum. These include the shortage of pre-primary teachers, the shortage of well-trained teachers and a lack of facilities and resources. Brown (1998) highlighted that the architecture of buildings has a significant influence on human behaviour in terms of how people interact, communicate and perform their tasks. Thus, a well-designed school facility encourages positive behaviour on the part of the teachers, children and the community in relation to the way in which they interact with one another. In addition, such an environment also enhances the effective performance of both teachers and children. The shortage of these facilities will certainly hinder the effective teaching of arts in the pre-primary classes.

The teacher may also use the classroom facility to store the resources. Thus, it is important that all the art subjects are taught in a concrete, permanent classroom facility where the visual activities (painting, drawing, construction, modelling), dance activities (dance performances), musical activities (instrumental plays, singing songs) and drama activities (role play, miming, rhymes) may take place.

It is, therefore, of the utmost importance that pre-primary art teachers have a concrete classroom facility to ensure the effective teaching and learning of the arts. The literature provides detailed reasons in relation to the need for a concrete, permanent classroom environment. It specifies that a well-designed art class should be spacious and well-resourced as such an environment encourages investigation, allowing the children to conduct research through exploring what is around them and in which they are actively engaged. Equally important, it creates transformative meanings attached to the spaces and experiences in the art class, including the children's work displayed on the walls and resources such as teaching aids displayed in the classroom as this helps to create a conducive art environment in which children may be encouraged to work freely and creatively in their own space.

The study observed that an enormous challenge in relation to the availability of classroom facilities in the pre-primary, mobile schools, particularly mobile schools U, and V. Figure 4.3 depicts the exterior of mobile school U and how it was constructed.



**Figure 4.3(a): The exterior of mobile school U**

As may be seen in Figure 4.3 this structure was built by the community with poles from tree branches on the sides held together by a tent while, some parts of the roof are held together by corrugated iron sheeting and others by black plastic bag and tents. It was observed that the building structure was not intact and could collapse at any time. It would seem that people who erected this building had no prior knowledge of how to construct such a structure. The building was not on solid foundations. In addition, heavy rain or wind had blown away some parts of the roof – see Figure 4.3(b).



**Figure 4.3 (b): The interior of mobile school U**

Figure 4.3(b) depicts part of the interior of mobile school U (Figure 4.3(a)). Due to the unsafe classroom condition, as illustrated in Figure 4.3(b), the children were forced to attend classes outside under the trees – see Figure 4.3(c).



**Figure 4.3(c): Pre-primary children attending classes under the trees**

Figure 4.3(c) depicts a group of pre-primary children sitting on the ground. This photograph illustrates the situation of pre-primary, mobile schools in the Kunene region in relation to the severe impact of a lack of adequate facilities on effective teaching and learning.



**Figure 4.4: Classroom structure at school V**

Of all the schools that participated in the study, this school was the furthest from the nearest town and, as depicted in Table 4.3, faced more challenges as compared to the other schools. The Figure 4.4 clearly illustrates the lack of any proper facility structures for children as they are forced to attend classes under temporary shade structures.

Participant B (2018) mentioned that her classroom was just a standing shade structure with some chairs and tables and highlighted the impact of harsh weather conditions. She was hoping that she would be given a proper classroom as her situation was extremely discouraging. She mentioned that:

*Our school is very remote about 60 kilometres from the nearest town. For this reason we do not receive sponsors since most of the schools that find sponsors from (foreigners/tourists) are situated near the road (Participant B, 2018).*

The study discovered that the schools closest to the main road or nearer to towns were able to find sponsors, mainly, tourists with these sponsors donating resources, such as like pens, financial assistance which helped the schools to obtain sufficient to build, for example, a classroom.



**Figure 4.5: Grade two children attending class under a tree**

The participants shared that their pre-primary classes were often overcrowded due to a shortage of classrooms.

Participant C mentioned that:

*My class is made of corrugated iron sheets and it is very small. It gets hot and the children cannot concentrate. The children also do not have tables and, as a result, have to sit on the floor and work on their chair. My classroom is also used as a storage room for bags of maize for the school feeding programme (Participant C, 2018).*

Figure 4.6(a) depicts a classroom in a mobile school, showing the limited number of chairs and tables.



**Figure 4.6(a): Classroom used as a storage room for maize bags (mobile school W)**

This classroom depicted in the figure above appears to be a well-designed classroom structure but was not used exclusively educational purposes as it was also used as a storage room and the children were forced to work on the floor.



**Figure 4.6(b): The use of facilities at mobile school W**

The lack of facilities meant that the children were forced to write using their chairs. This was a further challenge to effective teaching and learning as the environment was not appropriate for either the teachers or the children. Figure 4.6(c) illustrates the preparation of the food provided by the school feeding programme.



**Figure 4.6(c): School feeding programme**

The NSFP (Namibia School Feeding Programme) which was being implemented at most of the mobile schools that participated in the study was one of the positive factors that were encouraging the children to attend these schools. This programme is a government

initiative that caters for the need of the children as the provision of food helps the children to concentration and to be involved actively in the lessons. The programme assists parents from these communities as they are often not able to afford to feed their children three times a day and, thus, because of the NSFP many parents send their children to school for educational purposes as they know that their children are being taken care of. The study highlighted the significance of the NSFP at the mobile schools but also revealed that the schools need to build a kitchen in order to store the maize and prepare porridge for the children. Figure 4.7(a) and (b) depicts the exterior of a pre-primary classroom at mobile school X. It is vital for the school to have a kitchen as it caters for the need of children, and most of all encourages their attendance at mobile schools, as majority of parents cannot afford to feed the children three times a day.



**Figure 4.7(a): Exterior of a pre-primary classroom (mobile school X)**



**Figure 4.7(b): Interior of a pre-primary classroom (mobile school X)**

Figure 4.7(b) depicts the interior of the pre-primary art classroom. However, the type of material used to construct the classroom gets hot quickly and, therefore; it is not a conducive environment for the children as they become sleepy.

According to participant D:

*I have to take the children outside after break as it gets hot and the children do not concentrate (Participant D, 2018).*

#### **4.6.3. Environmental challenges**

According to Farrant (1980), a classroom that provides a truly educational environment is a place where children will learn both unconsciously and consciously. In such a classroom the children will find interesting material, such as pictures on current themes, and work displayed the walls, thus ensuring that the environment is a delight to the children and is also extremely educational. Environment plays a vital role in the development of children and, thus, it is important that it is enriched with adequate and sufficient resources in the teaching and learning are to be effective. The education system stands in relation to its

environment and, thus, an education system should be designed to reflect the needs of a community and to shape a particular community or society (Sternberg, 2000).

The literature explicitly indicates how important the environment is in education as well as the need for the education system to change constantly to meet the needs of the community. In all likelihood the environment in a rural community will face numerous challenges that may hinder the effective teaching of arts and, thus, the education system in these rural communities should be designed in such a way that it meets the need of the community. Environmental issues that may affect the effective learning process of a child in a mobile school environment include the geographical location of the school, the distance of the school to the nearest town, the weather conditions and parental involvement. Such environmental issues may result in challenges arising in these school communities as they may affect the attendance of the children.

Participant D (2018) cited a further valid reason why the environmental setting of the school may pose yet a further limitation to the effective teaching of arts as there was no electricity, no network and no radio at the school where she taught. She also mentioned that the parents were not involved in their children's education.

In line with the above Participant B stated that:

*Our school is extremely remote, about 60 kilometres from the nearest town. For this reason, we do not receive sponsors since most schools that receive sponsors*

*from (foreigners/tourist) are the schools situated nearby the road* (Participant B, 2018).

Thus, Participant B stated categorically that one of the reasons the school did not find sponsors is was the remote area where the school was situated and, without sponsors, the school was not able to build classroom structures and/or the required resources. It was also observed that the appeared that the location of the school was impacting adversely on effective teaching of art because of no electricity and no network as well as the difficulties involved in accessing the school with the poor state of the roads, especially after the rainy season. It was, therefore, clear that school needed support from the regional office to run smoothly as well as constant communication between the teachers and the HOD as well as the principal running the circuit. In other words, the education management had to be more supportive than directive (DoE, 1996).

#### **4.6.4. Financial challenges**

The availability of finance plays a major role in the development and the smooth operation of any school. The economic situation in a country may impact on schools either in a negative or a positive way. Van der Westhuizen et al. (2013) explains that the economic resources of a country affect the educational opportunities provided. For example, a country which is well populated, rich in natural resources and with good communication and transportation facilities is in a better position to spend generously on its education system as compared to its less fortunate counterparts. This highlights the reason why it

important that the planning of a country's education system takes into account on the economic conditions in the country.

Participant A stated that:

*The school does complaint but little is done, may be because of the economic crisis. The mobile school units are large in number and every school has to be covered financially. I feel that the regional office is really trying, so we just have to share the little we have (Participant A, 2018).*

According to the observations conducted at the majority of the schools it was the teachers who were called upon to make the greatest sacrifices financially as they had to pay for their transport to the schools in remote areas or for their accommodation if they to pay people in the community to build accommodation for them, buy or make up most of their teaching resources.

Participant B mentioned that:

*“We are currently looking for sponsors to help us financially to build more concrete classrooms. We are working under harsh conditions and we still need to use our own money to build our accommodation. I really feel we are sacrificing a lot” (Participant B, 2018).*

In addition, the budget allocation had to be evenly distributed among all the subjects, even the non-promotional subjects, as well as all the school activities. It is, therefore, of the

utmost importance that the regional office, work hand in hand with the pre-primary mobile schools. Participant F stated that:

*I have noticed that the budget allocation focuses more on the promotional subjects and sports activities instead of allocating equal amounts to each department (Participant F, 2018).*

The budget allocation may impact adversely on the progress of any school and it should, therefore, be allocated cautiously. Van der Westhuizen et al. (2013) claim that a major source of concern is the potential effect of on-going educational inefficiency resulting from poor economic conditions in the developing world. They further add that improvements in the quality and equality of educational opportunities in the developing world will be assured only by enhanced efficiency. It may, therefore, be concluded that better economic planning is essential throughout Namibia to assist in the smooth operation of the education system and, in this case, mobile schools.

The next section contains a detailed discussion of the fourth theme, namely, arts education enhancement initiatives.

#### **4.7. THEME 4: ARTS EDUCATION ENHANCEMENT INITIATIVES**

It is vitally important to enhance the teaching of arts through the implementation of practical arts activities that enable the holistic development of the child. Based on the participants' views, observations conducted as well as the existing literature this theme focused on enhancement activities within the school community that may be used to

improve the effective teaching of music, visual art, drama and dance in the pre-primary mobile schools.

Teachers who wish to promote creativity in the lives of their children must be able to model and share the range of creative experiences from their own lives as individuals working in communities which are shaped by engagement in and resistance to the wider social, economic, cultural and political arenas in which education take place (Wilson, 2015).

Sinclair et al. (2012) indicated that teachers should approach parents' arts expertise in the community and/or other individuals with links to arts organisations and agencies in order to ascertain the type of support they may provide. Such people may be interested in conducting a workshop, volunteering to tutor children or becoming involved in arts projects in the school.

A contented art teacher is one who is involved with the community (Bucknam & Szekely, 2012). Van der Westhuizen et al. (2013) highlights that it is important that parents be kept informed about their children's education. Parents and the community need to understand what the school is trying to achieve and support the school's goals. Many schools have to meet new requirements on their own with little opportunity to draw upon outside expertise and/or share with other teachers from diverse backgrounds as it would appear that individual teachers tend to work in isolation (Glennis & Taylor, 1987).

#### **4.7.1. Music and dance enhancement opportunities**

The study combined the music and dance components of arts education as they are comparable in a sense that they are both interactive and work together. According to Yorke (2012), arts education is a powerful tool in the holistic development of children, especially in the early childhood stage, due to the role it plays in developing the creative and intellectual imagination and expressions of children. The study found that an environment that is enriched with sufficient and adequate resources is in an ideal place within which to develop a child holistically in terms of the way in which the child thinks as well as through creative expression. It is, therefore, incumbent on teachers to be innovative in the way they teach and use the resources at their disposal to teach art.

This is in alignment with Participant A's view that some of the practical ideas that teachers may use to teach arts are within their reach within the environment which may offer resources with which the children are familiar. She shared that she used empty bottle tops to make necklaces and bracelets in the visual art lesson with the children (Participant A, 2018). When teachers use resources from the environment, they convey the notion of exploring the resources in the surroundings, thus helping children to realise the importance of their environment and teaching them to use resources in their surroundings in a sustainable way.

Participant C also cited a valid point in line with what Participant A had said when she stated that;

*I re-use resources the environment, such as putting stones in a calabash to create a musical traditional shaker that may be used both for music and dancing (Participant C, 2018).*

It was clear from the observation that the children engaged freely in the music lesson conducted, especially as their culture was grounded in music.

#### **4.7.2. Visual enhancement opportunities**

According to Participant B, she used sticks from a tree in her visual lessons with the children chewing the end of the sticks and using them as paint brushes. Participant D, on the other hand, mentioned that;

*I usually need resources to be delivered as early as possible in the year to start with effective, immediate teaching and learning. In my visual lesson I use coals that the children use as pencils to draw on boxes that I collect from the nearest town. We also use these boxes to make papier-mâché and when it is dry, I make pencil holders for both the teachers and the children. There is also an animal theme and I allow my children to go out on a field trip in the surrounding environment and explore the environment as well as collect cow dung to which they add clay and mix with water to model animals (Participant D, 2018).*

### 4.7.3. Drama enhancement opportunities

The study found that the majority of the participants lacked knowledge in the area of drama and did not have concrete ideas on ways in which to enhance the teaching of arts regardless of the limited resources. Participant C indicated that she made traditional dolls that children could use for storytelling and role play. She further stated that:

*The families in my community make necklaces with seeds and sell these necklaces to earn money. This inspires the children in the community to be creative and learn what it means to work hard, even at young age (Participant C, 2018).*

This view is in alignment with Varbanova (n.d.) who stated that the nature of arts activity in rural communities is influenced by the interaction or tension between cultural heritage, contemporary art and collective memory. In the same vein Participant, A stated that she used the material from old clothes to make dolls and finger puppets to use in the drama lesson.

Children not only learn from the teacher but also learn from each other through practical group arts activities during which they communicate and share ideas. The study observed that the teaching of drama encourages effective learning as it tends to focus on group activities. Odendaal and De Jager (2017) highlighted drama activity may stimulate intellectual thought and reasoning with the children learning how to formulate their own answers and express them through group work. In the senior phase they tend to reflect on their environment and the social issues arising (Odendaal & De Jager, 2017).

#### **4.7. SUMMARY**

The chapter presented, discussed and interpreted the analysis of the data collected on the types of art being taught in the remote, pre-primary, mobile schools, the challenges experienced by the teachers as well as the activities they used to enhance the teaching of arts, regardless of the limited resources at their disposal. The chapter also contained an in-depth investigation into the experiences and challenges of the pre-primary, mobile school teachers who participated in the study as well as the opportunities for the teaching of arts in remote areas.

The next chapter presents a discussion and summary of the findings of the study as well the conclusions drawn from the findings and possible recommendations based on the findings.

## **CHAPTER 5: SUMMARY, CONCLUSIONS AND RECOMMENDATIONS OF THE STUDY**

### **5.1. INTRODUCTION**

This chapter contains a discussion as well as a summary of the findings of the study. It further presents the conclusions drawn from the findings and offers several recommendations in relation to ways in which to enhance the effective teaching of arts in pre-primary, mobile schools regardless of the challenges faced. Finally, it presents an analysis of the practical implications of the study findings.

### **5.2. SUMMARY**

In line with the research objective of investigating the challenges involved in arts education teaching in resource constrained environment. The main findings of the study are summarised according to the four research objectives as follows:

**Objective One:** *To explore the types of arts education undertaken in resource-challenged, pre-primary, mobile schools in the Kunene region to enhance child development.*

Based on the analysis and discussion of all the data collected, the study findings confirmed that the enhancement of arts teaching in relation to holistic child development in resource-challenged, pre-primary, mobile schools is possible and may be effective if constructive strategies are implemented.

The study found that arts education plays a vital role in holistic child development. However, if the child is to develop holistically, it is essential that all four components of the arts be taught. The study investigated the types of arts subjects that are taught, namely,

visual art, music, drama and dance. It was found that there was greater emphasis on music, visual art and dance as compared to drama. It emerged that the pre-primary, mobile school teachers tended to teach the art subjects for which resources were available, which were less complex to teach and which required little initiative. Drama was definitely neglected with the majority of the children not fully engaging themselves in the drama lessons as they appeared to lack self-confidence. The study also revealed that, in order for a child to develop holistically, all four components of the arts should be taught and that teachers should be engaged throughout the arts activities as well as encouraging the children to be involved in the lessons.

**Objective Two:** *To assess the teaching methods teachers used in an arts education classroom.*

The study discovered that teaching methods played a vital role in the arts education classroom in the sense that they encouraged creative teaching, improved teaching strategies and assisted and supports the teachers' methods of teaching in ways that facilitated effective learning, thus enabling the child to reach their full potential. It also emerged that the teachers have to demonstrate a positive attitude towards the teaching of arts and engage themselves fully in the subject by using the teaching methods applicable to the children's ages and the environment. The study also found that the majority of teachers focused more on a teacher-centred approach as compared to a learner-centred approach. However, if there is to be effective teaching and learning it is imperative that learner-centred approaches are employed in arts lessons.

**Objective Three:** *To investigate the challenges that teachers face in teaching arts education in resource challenged, pre-primary, mobile schools.*

The majority of the participants in the study confirmed a lack of resources or supplies from the regional office. In addition, the study found that the majority of the classrooms were poorly built with inadequate ventilation. Moreover, the study also revealed that some of the classrooms were used to store maize bags from the NSFP, thus exacerbating the challenges faced in teaching arts effectively. In addition, the environmental setting of the majority of the pre-primary, mobile schools were seen as a challenge by some of the participants as it did not enable the effective teaching of arts subjects. According to Urie Bronfenbrenner's ecological systems theory, the environment, including the classroom environment and the school environment, plays a vital role in the development of a child. It is, therefore, of the utmost importance that the classroom environment be equipped with the relevant resources needed to develop the child holistically.

Many of the rural schools lack the funding required to improve the quality of the school environment. It is clear that, without extra government funding, many rural schools will continue to struggle to meet the children's needs. The study also identified financial difficulties as one of the challenges hindering the effective teaching of the arts. In addition, the study found that the majority of the teachers in the pre-primary, mobile schools were not qualified to teach the arts but, instead, they were registered with the INSET and NAMCOL programmes and attended classes during the school holidays for three years before attaining a diploma.

It was found that it was extremely difficult for the pre-primary, mobile school teachers to understand the syllabus and interpret the curriculum as the curriculum does not address the need of the community in relation to mobile units as it appears to have been drawn from an urban perspective. The study also revealed that there were no refresher workshops held to train the teachers in pre-primary, mobile school units on how to teach either the arts as a non-promotional subject or even other promotional subjects. Textbooks and teacher guides were not available or were available in limited supplies. In addition, the study found there were no experts to conduct class visits for non-promotional subjects as such visits tended to focus primarily on the promotional subjects. Advisory teachers usually focus more on the promotional subjects as student awards are usually presented for academic achievement, thus discouraging those children with creative abilities. If education in the rural schools is to be successful and effective it is vital that attention is paid to the barriers/challenges encountered by teachers and children which hinders effective teaching and learning and that efforts are made to mitigate the challenges faced.

**Objective Four:** *To identify how teachers may enhance the provision of arts education despite resource constraints.*

The study revealed that arts teaching may be enhanced through the use of a variety of creative activities and ideas that may compensate for the lack of the essential resources required in music, dance, drama and visual art classes. The study showed that teachers may ask for sponsors to fund schools and receive assistance from experts in the region in the form of workshops on ways in which to teach the arts effectively. Some of the participants indicated that they believed that they needed to take extra measures if the

children were to benefit from the teaching of art, for example, by being creative through collecting resources from the environment and recycling and reusing the material available. Imperatively, they also stated that the more they delay assessment will be affected and it will hinder effective learning. It may, therefore, be concluded that the teachers' input contributes significantly to enhancing the effective teaching and learning of arts, thus highlighting the importance of using a variety of creative ideas that may compensate for a lack of resources.

### 5.3. CONCLUSIONS

The main conclusions of the study are listed according to the research objectives as follows:

**Objective One:** *To explore types of arts education are undertaken in resource-challenged, pre-primary, mobile schools in the Kunene region to enhance child development.*

The study found that the pre-primary, mobile school teachers taught art subjects for which resources were available, which were the least complex to teach and which required very little initiative. Based on the findings, the study concluded that all the arts were being taught in the selected schools although some arts components were being neglected due to a lack of resources. It emerged that the regional office supplied the schools with limited visual arts resources but nothing for music, drama and dance with this state of affairs constraining the holistic development of the children through the arts.

**Objective Two:** *To assess the teaching methods teachers used in an arts education classroom.*

The study discovered that teaching methods are essential in the sense that they encourage creative teaching, improve teaching strategies and assist and supports the teachers to teach in ways that will ensure effective learning, thus enabling the children to reach their full potential. The contemporary methods highlighted in the relevant literature and that had been found to be effective included discussions, cooperative learning, projects, role play and experimentation. However, a few teachers only were using some of these methods. It was, thus, clear that there was a need for in-service training opportunities to capacitate teachers to be able to use the learner-centred methods that have been proven to be effective.

**Objective Three:** *To investigate the challenges teachers face in teaching arts education in resource-challenged, pre-primary, mobile schools.*

Financial difficulties emerged as one of the challenges hindering the effective teaching of the arts. In addition, the study found that the majority of the teachers in pre-primary, mobile schools had no formal training or qualifications to teach the arts although they registered for either INSET or NAMCOL programmes and attended classes during school holidays for three years after which they received a diploma. It could be concluded that, if teachers do not have formal training in the subjects that they teach, they will not be able to address the financial, environmental, inadequate facilities and limited learning resources challenges they

face. Thus, training opportunities for teachers to obtain formal qualifications are recommended. In addition, there is also a need for support from the regional office, business community and other stakeholders.

**Objective Four:** *to identify how teachers may enhance the provision of arts education despite resource constraints.*

It was concluded that the teachers' input plays a significant role enhancing the effective teaching and learning of arts in relation to the variety of creative ideas that may be used to compensate for a lack of resources. This includes using indigenous knowledge and the recycling of materials that are readily available in the environment. However, it emerged from the findings that only a handful of the participants were implementing some of these initiatives. This could be attributed to a lack of creativity, motivation and/or support. However, training is necessary if teachers are demonstrating these qualities, thus highlighting the need for the regional office to provide in-service training, motivation and support. In addition, there is also a need for advisory teachers in the non-promotional subjects, such as the arts, to guide the teachers.

### **5.3. RECOMMENDATIONS**

The recommendations listed below address the issues that emerged from the study findings and the conclusions drawn. The following recommendations are made to several stakeholders:

### **5.3.1. Recommendations to pre-primary, mobile school teachers and community members**

It is recommended that:

- Arts education teachers in the pre-primary, mobile schools use their creativity to devise ideas on how to teach the arts creatively, regardless of the limited resources in the areas.
- Arts education teachers must integrate the teaching of arts education with indigenous knowledge to ensure that the learning that ensues benefits from the use of prior, existing knowledge in the environment.
- Arts education teachers and the community must work together to develop creative ideas that may be used to teach arts in a traditional way that it may benefit the children effectively.
- Arts education teachers must participate in in-service training activities in order to acquire new skills on how to effectively teach in resource-constrained, mobile schools.

### **5.3.2. Recommendations for the regional council office of the mobile schools**

- The regional council office responsible for the pre-primary, mobile schools need to make more frequent visits to the mobile schools and engage with the teachers in order to ascertain both their needs as well as areas where they may provide assistance.

### **5.3.3. Recommendations for the regional advisory teachers for mobile schools**

The study suggests that:

- Advisory teachers for non-promotional subjects, such as arts, be appointed to support the teachers.
- Advisory teachers must work together with the regional council office, principals and HoDs. In addition, advisory teachers should be allocated for the non-promotional subjects, such as the arts, in the pre-primary mobile schools.
- The advisory teachers may help to allocate a budget for the non-promotional subjects that would help in the buying of relevant teaching resources for the arts subjects, which would be sufficient for the entire year and that could meet the needs of all the pre-primary, mobile schools.
- Advisory teachers must provide capacity building training programmes to the arts education teachers to enable them to develop the capacity to be creative and teach effectively, despite resource constraints.

### **5.3.4. Recommendations for NIED curriculum developers and MoEACs**

- The curriculum should be designed in such a way that it is flexible and easy for teachers to comprehend, interpret and apply and also accommodate the need of all the children in the country from the various traditional backgrounds.
- In addition, the NIED must offer refresher workshops to pre-primary, mobile school teachers at least once a year. This workshop should also provide training on how teachers may implement the curriculum effectively.

- NIED, must lobby business communities and non-governmental organisations to provide learning resources such as books through donations as part of their social responsibilities.

#### **5.3.5. Recommendations for further studies**

- The aim of this study was to investigate the challenges faced by pre-primary, mobile schools in the teaching of arts education in resource constrained environments. The study was a small-scale study conducted in the Kunene region in Namibia and it was, thus, not possible to generalise the results to the country as a whole. Accordingly, the study recommends that a similar study be conducted on a larger scale in the Kunene region and then be replicated in other regions with vulnerable disadvantaged groups.
- There also is a need for further research on the impact of primary school teachers' attitudes towards arts education.

#### **5.4. SUMMARY**

The study aimed at enhancing arts education in relation to holistic child development in resource-challenged, pre-primary, mobile schools in the Kunene region. The study, intended to increase access to education for disadvantaged children as well as to provide quality education that will ensure learner success through the provision of culturally and religiously appropriate basic education to children who find it difficult to access formal education. Further studies may also result in an arts guide that could be used to supplement

the junior primary arts syllabus, and teachers' manual by providing clear and creative ideas for pre-primary as well as junior primary teachers on teaching art effectively.

The study focused on the Kunene region, one of the most resource-constrained regions in Namibia. There were problems encountered conducting this study as the pre-primary, mobile schools in this region are not easily accessible due to the geographic nature of the area. Additional challenges included the finance required to visit all six mobile schools as well as transportation as the roads in the area are poor and it is not possible to use all types of vehicles. The lack of networks is a further challenge faced by the schools. Nevertheless, it is incumbent of the teachers in these schools to use their creativity to design learning materials that will ensure that the classes exciting and effective despite the resource constraints. However, the study established that a few of the teachers only were able to demonstrate creativity by using resources from within the environment.

The study contributed rich and valuable knowledge to the existing body of knowledge that, it is hoped, will be of much use to other researchers who intend to conduct the same or similar studies.

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## **APPENDIX A: INTERVIEW GUIDE FOR PRE-PRIMARY MOBILE SCHOOL TEACHERS**

1. What are your views on the importance of teaching arts in relation to development child?
2. What teaching background experience do art teachers have?
3. Are any of the following art subjects taught at your school? If yes, how are they taught in order to enhance child development:
  - Music
  - Dance
  - Visual art
  - Drama
4. What teaching methods do teachers use in an arts education classroom?
5. Are there challenges involved in teaching arts in pre-primary, mobile schools? If yes, please clarify the types of challenges.
6. Do you have sufficient resources at your disposal for teaching art at your school? If no, please clarify the resources in relation to which the school has the most problems.
7. Does the school receive resources from the regional office? How often?
8. How may limited resources in pre-primary, mobile schools effect the teaching of arts?
9. Are you able to suggest ways in which mobile teachers may creatively design their own resources that they could use to teach the arts using the available materials/resources?

## APPENDIX B: OBSERVATION CHECKLIST FOR THE PRE- PRIMARY MOBILE SCHOOLS ENVIRONMENT

### Classroom observation Checklist

School name: \_\_\_\_\_ Date: \_\_\_\_\_

Circuit name: \_\_\_\_\_ Time: \_\_\_\_\_

<b>School environment</b>	Yes	No
How far is the school from the closest town?		
Does the school have an arts building facility?		
<b>Teaching methods</b>		
Delivers a well-designed lesson		
Does the teacher demonstrate a positive attitude towards the subject?		
<b>Use and availability of resources</b>		
Is the classroom atmosphere conducive for the teaching of art?		
Are sufficient resources available?		
Are the available resources used in a conducive way?		

Observer's signature: \_\_\_\_\_

## APPENDIX C: ETHICAL CLEARANCE CERTIFICATE



### ETHICAL CLEARANCE CERTIFICATE

Ethical Clearance Reference Number: FOE/484/2019      Date: 21 August, 2019

This Ethical Clearance Certificate is issued by the University of Namibia Research Ethics Committee (UREC) in accordance with the University of Namibia's Research Ethics Policy and Guidelines. Ethical approval is given in respect of undertakings contained in the Research Project outlined below. This Certificate is issued on the recommendations of the ethical evaluation done by the Faculty/Centre/Campus Research & Publications Committee sitting with the Postgraduate Studies Committee.

**Title of Project:** Arts Education For Enhancing Holistic Child Development In Resource-Challenged Pre-Primary Mobile Schools In The Kunene Region

**Researcher:** SALINDE WILLEM

**Student Number:** 201702647

**Supervisor(s):** *Dr N Kadhila (Main) Mrs M Matengu (Co)*

Take note of the following:

- (a) Any significant changes in the conditions or undertakings outlined in the approved Proposal must be communicated to the UREC. An application to make amendments may be necessary.
- (b) Any breaches of ethical undertakings or practices that have an impact on ethical conduct of the research must be reported to the UREC.
- (c) The Principal Researcher must report issues of ethical compliance to the UREC (through the Chairperson of the Faculty/Centre/Campus Research & Publications Committee) at the end of the Project or as may be requested by UREC.
- (d) The UREC retains the right to:
  - (i) Withdraw or amend this Ethical Clearance if any unethical practices (as outlined in the Research Ethics Policy) have been detected or suspected,
  - (ii) Request for an ethical compliance report at any point during the course of the research.

UREC wishes you the best in your research.

Dr. E. de Villiers: HREC Chairperson

A handwritten signature in black ink, appearing to be "E. de Villiers", written over a horizontal line.

Ms. P. Claassen: HREC Secretary

A handwritten signature in black ink, appearing to be "P. Claassen", written over a horizontal line.

## APPENDIX D: RESEARCH PERMISSION LETTER

### CENTRE FOR POSTGRADUATE STUDIES

University of Namibia, Private Bag 13301, Windhoek, Namibia  
340 Mandume Ndemufayo Avenue, Pionees Park  
☎ +264 61 206 3275/4662; Fax: +264 61 206 3290; URL: <http://www.unam.edu.na>



### RESEARCH PERMISSION LETTER

**Student Name:** Ms. Salinde Willem

**Student number:** 201702647

**Programme:** MASTER OF EDUCATION (CURRICULUM STUDIES & ASSESSMENT)

**Approved research title:** ARTS EDUCATION FOR ENHANCING HOLISTIC CHILD DEVELOPMENT IN RESOURCE-CHALLENGED MOBILE SCHOOLS IN THE KUNENE REGION

#### TO WHOM IT MAY CONCERN

I hereby confirm that the above mentioned student is registered at the University of Namibia for the programme indicated. The proposed study met all the requirements as stipulated in the University guidelines and has been approved by the relevant committees.

The proposal adheres to ethical principles as per attached Ethical Clearance Certificate. Permission is hereby granted to carry out the research as described in the approved proposal.

Best Regards

A handwritten signature in black ink, appearing to read 'M. Hedimbi', is written over a horizontal line.

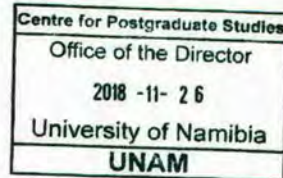
Prof. Marius Hedimbi

Director: Centre for Postgraduate Studies

Tel: +264 61 2063275

E-mail: [directorpgs@unam.na](mailto:directorpgs@unam.na)

26 November 2018



## APPENDIX E: APPROVAL FROM THE REGIONAL OFFICE



REPUBLIC OF NAMIBIA  
KUNENE REGIONAL COUNCIL  
ONDAO MOBILE PRIMARY SCHOOL

TEL: + 264 65 272956 / 69

FAX: +264 65 273341

Enquiries: Mr. A. Tjizu

Cell: 0816680122

E-mail-ondaomobile@gmail.com

PRIVATE BAG 3034

OPUWO

28 November 2018

**TO: ONDAO MOBILE PRIMARY UNITS  
OPUWO/EPUPA CIRCUITS**

**Re: Permission to do Research**

Permission is hereby granted to **Ms. Salinde Willem** a student at UNAM student no: **201702647** to do research at the Ondao mobile primary Units of choice.

For any enquiries do not hesitate to contact the above-mentioned for clarity.

Yours in Education

Mr. A. Tjizu  
Principal- Epupa circuit