An investigation into the current status of Dance Education in Pretoria public sector secondary schools

by

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AN INVESTIGATION INTO THE CURRENT STATUS OF DANCE EDUCATION
IN PRETORIA PUBLIC SECTOR SECONDARY SCHOOLS

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DECLARATION BY CANDIDATE

I hereby declare that the dissertation submitted for the degree Magister Technologiae: Dance (M.Tech): Dance, at Tshwane University of Technology, is my original work and has not previously been submitted to any other institution of higher education in South Africa or elsewhere. I further declare that all sources cited are indicated and acknowledged by means of a comprehensive list of references.

Signature:

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ABSTRACT

Dance Studies can be offered in public sector secondary schools but is not available to many learners in Pretoria who may wish to study this subject. In the Pretoria area only four public sector secondary schools offer Dance Studies as a subject. Challenges facing access to Dance Studies include minimal time allocation during school hours resulting in the expectation of additional hours outside of the school day, lack of adequate facilities and the qualifications of teachers not being recognised by the Department of Education. These challenges have led to the subject not being classified as a Designated Subject, reducing its popularity and bringing its status into question. The rationale for this study stemmed from the researcher’s observation that learners who may wish to pursue this subject are plagued by these challenges. In–depth interviews with an expert sample of 11 purposefully selected participants served as the primary data collection method, supported by questionnaires completed by 85 learners currently enrolled for Dance Studies at the four schools offering the subject. The findings were: the amount of time allocated is insufficient as is the support from school principals. Enrolled learners often live close to the schools offering the subject, have access to private transport and have supportive families. Although Dance Studies has been identified as providing many benefits, most schools do not have the facilities required to offer the subject. Due to the non–designation of Dance Studies, enrolment numbers remain low and educators are not suitably qualified to teach this subject within the school system. Learners would also like access to a greater variety of dance genres, over and above what is specified by Department of Education. Recommendations are offered for the provincial co–ordinator, subject advisor, curriculum designer, school principals, educators and for further research possibilities. Given that Dance Studies is offered as a school subject in secondary schools across South Africa, the recommendations that have been presented here should only be considered for their appropriateness to Dance Studies within Pretoria.

Keywords: Dance Education, Dance Studies, challenges, time allocation, facilities, non-designation, qualifications, Pretoria, secondary schools, curriculum.
LIST OF ABBREVIATIONS

DAC – Department of Arts and Culture
DBE – Department of Basic Education
DOE – Department of Education
CAPS – Curriculum and Assessment Policy Statement
FET – Further Education and Training
GDE – Gauteng Department of Education
HESA – Higher Education South Africa
HG – Higher Grade
HOR – House of Representatives
MGE – Mzansi Golden Economy
NCS – National Curriculum Statement
NETF – National Education and Training Forum
NSA – National School of the Arts
NQF – National Qualifications framework
OBE – Outcomes Based Education
OG – Ordinary Grade
PADP – Public Art Development Programme
PAT – Performance Assessment Task
PGCE – Postgraduate Certificate in Education
RAD – Royal Academy of Dance
RAU – Randse Afrikaanse Universiteit – now known as UJ – University of Johannesburg

REQV – Relative Education Qualification Value

SA – South Africa

SACE – South African Council of Educators

SADTA – South African Dance Teachers Association

SG – Standard Grade

TED – Transvaal Education Department

TUT – Tshwane University of Technology

UCT – University of Cape Town

UCT SoD – University of Cape Town School of Dance

UNISA – University of South Africa

WCED – Western Cape Education Department
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CHAPTER ONE

BACKGROUND AND MOTIVATION

1.1 Introduction and motivation

The subject of Dance Studies is offered as a choice subject in the Further Education and Training\(^1\) [FET] phase of selected secondary schools within the public sector of the South African educational system (Department of Basic Education, 2003). Due to the researcher’s involvement and eighteen years of experience in teaching dance in private studios, as well as in schools within the public sector of Pretoria, it is the researcher’s observation that there are several challenges that learners who might wish to pursue the subject of Dance Studies face. A major challenge is that there are only four public sector schools that offer the subject of Dance Studies in Pretoria (Gibbons, 2016). As a result, the number of learners who actually matriculate with Dance Studies as a subject is very low.

This brought the researcher to question the status of the subject Dance Studies. The researcher sought to determine why dance is only offered in selected public sector secondary schools and why it is not accessible to all learners who may wish to study it. The researcher intended to identify the challenges plaguing this subject and determine whether there is a future for this subject by considering the feasibility of offering dance in more schools.

It is hoped that this research should lead to greater accessibility of the subject Dance Studies for learners who may wish to study the subject within their schooling. It should also serve to advise educators and secondary school curriculum designers on how efficiently and effectively the curriculum for Dance Studies is being implemented within the school system. Finally, the research was intended to indicate what resources are needed and to provide recommendations on how to mitigate current challenges.

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\(^1\) Further Education and Training, or FET is the title that has been given to the phase for grade 10 to 12 in the South African education system (DBE, 2015).
1.2 Background of the study

1.2.1 A brief history of basic education in South Africa post 1994

Under the apartheid system, the previous dispensation greatly damaged the social fabric of South Africa by separating its people along racial, linguistic and cultural lines (Muller, 2000:19). The majority of people were denied the right to representation in government and this denationalised them (Department of Arts and Culture, 2013).

The apartheid regime determined the major characteristics of the South African educational system (Reddy, 2000:14). In 1948, the Nationalist Party promulgated a number of acts in order to exercise control over education for all people in the country. These legislations were designed to guarantee a separated and lesser education for people of colour (Muller, 2000:19; Reddy, 2000:14).

Reddy (2000:14) contends that political discussions for a non-racial democracy began in 1990 whereas before 1994, all education was officially divided based on ethnic and racial classification.

The change of Government in 1994, brought many changes. The 17 Education Departments from the previous regime were amalgamated into one national department and the National Education and Training Forum [NETF] was established in order to redesign the syllabus so as to remove discriminatory practices (Van Papendorp, 1999:2).

In 1996, the Constitution of South Africa (Act 108 of 1996) was released. The aims as stated in its preamble, read as follows:

- “Heal the divisions of the past and establish a society based on democratic values, social justice and fundamental human rights;
- Lay the foundation for a democratic and open society in which government is based on the will of the people and every citizen is equally protected by law;
- Improve the quality of life of all citizens and free the potential of each person; and
- Build a united and democratic South Africa able to take its rightful place as a sovereign state in the family of nations.”
Section 29 of the Constitution of South Africa (108 of 1996:7) states that “everyone has the right … to further education, which the state, through reasonable measures, must make progressively available and accessible.”

In 1997, the Department of Education [DoE] introduced Outcomes Based Education\(^2\) [OBE]. The aim was to overcome the deficiencies in past curricula. However, due to various difficulties, this concept was reviewed in 2000, resulting in the first curriculum revision, known as the *Revised National Curriculum Statement Grades R–9* and the *National Curriculum Statement Grades 10–12* (Department of Basic Education, 2011).

The National Curriculum Statement [NCS] was released in 2002 by the Department of Education of South Africa (Department of Basic Education, 2003). The purpose of this policy document was to ensure that learners would be provided with knowledge and skills of a high standard (Department of Basic Education, 2003:3).

The aims of the policy were to ensure that all learners in South Africa were able to achieve the high level of expectations set for them. The NCS specified what the minimum standard of skills and knowledge was that learners needed to achieve and it set a high but attainable standard for all subjects (Department of Basic Education, 2003:3).

The NCS was however faced with continuing difficulties resulting in another policy review in 2009 (Department of Basic Education, 2011). The Minister of Education, Mrs Angie Motshekga, wrote the foreword for the subject-specific National Curriculum Statement and Curriculum and Assessment Policy Statement documents. Here she stated that from 2012, the two separate curricula that had been released in 2002 for grades R–9 and Grades 10–12 were combined in a single document to be known as the *National Curriculum Statement for Grades R–12*.

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\(^2\) Outcomes Based Education is constructed on the principle that all learners will be enabled to attain their maximum learning potential through established learning outcomes that must to be achieved by the end of the education process. OBE focuses on a learner-centred and activity based approach to education (Department of Education: 2003,2).
Motshekga (Department of Basic Education, 2011) explained that the National Curriculum Statement for Grades R–12, therefore, replaced the Subject Statements, Learning Programme Guidelines and Subject Assessment Guidelines with the:

a) Curriculum and Assessment Policy Statements for all approved subjects as listed within the document;

b) National policy pertaining to the programme and promotion requirements of the National Curriculum Statement for Grades R–12; and

c) National Protocol for Assessment Grades R–12.

The National Curriculum focuses on knowledge, skills and values that learners must acquire that will be meaningful in their own lives (Department of Basic Education, 2011:4). Knowledge is provided that focuses on local contexts, but remains sensitive towards global requirements (Department of Basic Education, 2011:4).

The purpose of the National Curriculum Statement, therefore, is to equip learners with the knowledge, skills and values that are necessary for a meaningful and self-fulfilling life, where they can participate in society, regardless of their race, gender, physical and intellectual abilities or socio-economic backgrounds (Department of Basic Education, 2011:4). All learners will now have access to higher education and the National Curriculum facilitates the transition from the educational institution to the workplace for learners, as well as providing prospective employers with a profile of the learner's competences (Department of Basic Education, 2011:4).

The principles that have guided the National Curriculum Statement are those of social transformation, active and critical thinking, high knowledge and skills, progression, human rights, indigenous knowledge systems and credibility, quality and efficiency (Department of Basic Education, 2011:4-5).

The CAPS documents are subject specific (Department of Basic Education, 2011:3). Within every CAPS document a table of time allocated per subject is provided. This is followed by a breakdown of what should be covered in every grade as well as the content progression per grade.
Teaching guidelines are laid out to assist the educator and a term plan is provided for each term of each grade, with the intention of guiding the educator to ensure that every aspect of the curriculum is covered.

The final section of the CAPS document provides information on assessment and discusses the different types of assessment and moderating assessments.

1.2.2 History of Dance Education in South Africa

Dance as a subject in the education system of South Africa can be traced back to the 1930’s when it was initially introduced by an English woman by the name of Helen Southern-Holt (Grut, 1981:33). Southern-Holt was a teacher in the Coloured schools in District Six and her primary function was to teach pronunciation and assist with clearer speech amongst the Coloured learners.

Marina Grut, author of *The History of Ballet in South Africa* (1981:33), explains that Southern-Holt attended a concert given by the Coloured community in the Cape Town City Hall. She recognised the talent exhibited there and felt that she could make a difference by providing training within the schools in the various arts forms. She included drama, singing and ballet as part of the lessons in the schools where she taught. In 1933, she founded the EOAN Group, a cultural and welfare organisation situated in District Six (Domus, 2016). These arts forms were then taken out of the schools and offered instead by the EOAN Group, on their premises (Grut, 1981:34).

Subsequent to this, three key players were instrumental in introducing dance into the South African educational curriculum: Dulcie Howes, Marjorie Sturman and Faith de Villiers (Grut, 1981:176).

Dulcie Howes was born at Little Brak River in the Cape in 1908 (Glasstone, 1996:13–15). At the age of 17 she travelled to London to study ballet and spent the next three years in Europe (Glasstone, 1996:18). Glasstone (1996:18) explains that Howes’ main goal was

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3 The name EOAN originates from the Greek word ‘Eos’ which means ‘dawn’. This name was given to the group as it referred to the enlightenment with which the group aimed to provide individuals (Domus, 2016).
to establish a school in South Africa that would teach every subject deemed necessary for a dancer to gain a completed education.

Howes’ vision was to create a ballet school which would offer tuition in a variety of dance forms, as well as the history of ballet, costume and theatre, along with mime and basic stage lighting (Glasstone, 1996:21–22). Howes wanted to include lessons in teaching methods and then establish a ballet company so that her students would gain stage experience. Howes’ ballet company was established in 1932, when she relocated her school to the College of Music in Cape Town. In 1934, her school became officially known as the University Ballet School (Glasstone, 1996:22).

Marjorie Sturman was born in London in 1902, but moved to Johannesburg at the age of 18 (Grut, 1981:159). She opened her own ballet studio in 1922 in Pretoria (Grut, 1981:159). Grut (1981:160) describes how Sturman became extremely active within the Royal Academy of Dance [RAD] and with the help of fellow ballet teachers Poppy Frames and Ivy Comnee, she ensured that Johannesburg would be the stronghold of the RAD in South Africa. Sturman then turned her attention to the study of teaching methods and travelled extensively. Grut (1981:176) provides detail on Sturman’s training, in which she attended the Royal Ballet School in London, La Scala in Milan and the Royal Danish Ballet School in Copenhagen.

Faith de Villiers was born in 1920 in Johannesburg (Grut, 1981:372). At the age of 18 she travelled to London to study for a year and on her return she became ballet mistress, choreographer and ensemble director for the African Consolidated Theatres.

In 1964 the South African Government established the Coloured Department of Education (Glasstone, 1996:105) and Dulcie Howes was asked to create a syllabus for the ballet students in the secondary schools in Cape Town. Alexander Sinton Secondary School in the suburb of Athlone, became the first school to offer ballet as a matric subject, in 1973.

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4 The African Theatres Trust was created in an attempt to rescue the ailing theatre industry. By taking charge of the theatres and performance halls across the country, performing companies were afforded the opportunity to tour nationally. As the enterprise grew, and gained the cinema industry as well, it was renamed African Consolidated Theatres (ESAT, 2017).
The first candidates to matriculate from this school with ballet as a subject were examined in 1978 by Sheila Chisholm.

Also in 1964, Marjorie Sturman and Faith De Villiers were approached by the Department of Arts and Science (Grut, 1981:176). Grut (1981:177) tells that they were requested to design a ballet course for learners in Standards 9 and 10 (now known as Grades 11 and 12). Sturman and de Villiers taught at the Johannesburg High School for Art, Ballet and Music whilst the Pretoria Art, Ballet and Music School was established in Pretoria, under the guidance of Lorna Haupt (Grut, 1981:177).

Van Papendorp (1999:1) explains that in 1984, the former House of Representatives[5] [HoR] Education Department created in and allocated posts for teachers to teach Dance within the school system. In the primary schools, Dance was classified as an extramural subject for which learners had to pay additional fees and attend classes after school hours at a private institution. In secondary schools ballet was initially offered only as a practical subject, with no theoretical component (Van Papendorp, 1999:1).

With the input of Sturman, de Villiers and Haupt, learners at the Johannesburg and Pretoria Art, Ballet and Music schools were able to study English and Afrikaans, as well as Anatomy; Theory of Music; History of Ballet and Costume and Theatre (Grut, 1981:177). Grut (1981:177) recounted that learners did eight hours of practical ballet per week, as well as National and Greek dance; mime; physiology and hygiene. The curriculum also included the study of psychology and teaching methods, as well as practical teaching.

Sadly, the posts created by the former House of Representatives could not be utilised to their full potential due to various factors. Van Papendorp (1999:2) identified the causes as follows:

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5 The House of Representatives (1984-1994) was a body in the tricameral Parliament of South Africa, tricameral meaning that although the White South African population still held predominant political power, a limited voice was given to the Coloured and Indian population groups (Boule, 1984:152). The Council would meet in the Houses of Parliament in Cape Town and was succeeded by the National Assembly in 1994 (South Africa, Parliament: 2017).
• In the case where dance required an additional fee, many learners’ families were not able to afford the extra expenses.
• There appeared to be a loss of interest in the subject, possibly because of the manner in which the educators conducted the lessons, along with the theoretical content of the subject.
• Learners were turned away from class if their fees were not up to date. This resulted in dance becoming an elitist subject.
• Many schools abused the posts by using the dance teachers to teach other subjects instead of dance.
• Learners were often forbidden from attending their dance lessons if their other school work was not up to date.
• Due to the fact that schools did not run on an equal number of days in their timetabling cycle, trying to share dance teachers between different schools was logistically impossible.

Van Papendorp (1999:3) also explained that a specific number of posts were allocated to schools. This was based on the number of learners attending the schools. The schools were then allowed to decide how they would utilise these posts. This resulted in many schools allocating the posts to generalist and academic subjects, as opposed to the arts and physical education.

In primary schools, dance was initially taught under the umbrella of Creative Arts (Van Papendorp, 2009:4). In 1984 proposed amendments to the core syllabus of practical ballet included the introduction of contemporary dance as an alternative to Greek dance for standard 8 – 10 (Education Bureau, 1984). At this stage, National dance (which consisted of Spanish dance) and Greek dance each formed half of the subject National and Greek dance (Education Bureau, 1984).

A work committee was formed in 1985 by the Transvaal Education Department [TED] (Transvaal Education Department, 1985:1) that took the syllabus for the subject Ballet under continuous review. A new syllabus for Ballet Ordinary Grade was implemented in 1991 (Transvaal Education Department, 1992:1).
There was a disparity in standard between the level of education given in the different provinces. In a letter written by Mignon Furman (1984), then acting director at UCT Ballet School, the differences in practical ballet as offered in the Transvaal Province compared to that in the Cape Province were raised as paramount. Furman explained that in Transvaal schools, pupils underwent a selection process whereby they were accepted based on their ability in ballet. The Transvaal curriculum provided a time allocation of 7.5 hours per week. However, Furman (1984) explained that in the Cape, Practical Ballet was offered to any learner who was able to perform the work in a satisfactory manner. The time allocated to ballet was 3.5 hours per week. Furman avoided recommending that the Transvaal syllabus for the Senior Certificate be adopted in the Cape Province as well, fearing that many learners would lose access to dance if that were done.

According to Van Papendorp (1999:5) and Friedman (2009:133), prior to 1997, classical ballet was the only form of dance that was available to learners as a dance major for the National Senior Certificate. This training was limited to selected schools with the focus on pre-professional training and had to be supplemented with extra-curricular classes as contact time within the school day was minimal. Dance at curricular level as an examination subject was only offered on Ordinary Grade [OG] in the Junior Secondary Phase and on Standard Grade [SG] in the Senior Secondary Phase (Department of Education, 1995:1–3). Acceptance into the dance programme in a secondary school was based on the learner’s level of technical proficiency. Dance was considered to be an elitist subject due to all of the additional expenses and, therefore, only learners with previous training were considered for admission (Van Papendorp, 2004:4).

Under the new dispensation, provinces were restructured and renamed. The Department of Education was formed and Education was nationalised (Mouton, Louw & Strydom, 2015).
With the implementation of Outcomes Based Education in 1997 [also known as C2005], arriving at the National Curriculum Statement in 2002, revised and put into practice in 2012 as the National Curriculum Statement: Curriculum and Assessment Policy Statement, a policy statement for learning and teaching in all South African schools was released (Department Basic Education, 2011:3) and was effected across the country, in all public sector schools.

A single comprehensive document was developed for each subject (Department of Basic Education, 2011:3). In this way the Curriculum and Assessment Policy Statement [CAPS] document replaced the Subject Statements, Learning Programme Guidelines and the Subject Assessment Guidelines for grades R-12 (Department of Basic Education, 2011:3). This curriculum declares that the subject of Arts and Culture be compulsory for all learners from grades 0 – 9 (Le Roux & Van Papendorp, 2009:4). In this learning area, all learners must be exposed to dance, drama, music and visual art.

As specified in the CAPS document, the subject Dance Studies is structured for learners from Grades 10 to 12, in the FET phase (Department of Basic Education, 2011:1). The CAPS document for Dance Studies (2011:8) explains that the subject has a practical and a theoretical component. The document continues to state that through dance learners develop the abilities to create, express and communicate. Learners develop an appreciation of dance and gain an understanding of professional dance practice. In this way learners are able to pursue careers in dance and dance related fields such as performing arts, entertainment, education, fitness and leisure industries (Department of Basic Education, 2011:8). The CAPS document (2011:8) clarifies that Dance Studies equips learners with skills such as self-discipline, critical thinking, creativity, teamwork and leadership.

The subject specific aims of Dance Studies are listed in the CAPS document (2011:8) as follows:

- Development of the body for use as an instrument of expression;
- Promotion of safe dance practice;
• Development of style, form, performance and technique of the learner within their chosen dance form;

• Ensure that learners are exposed to dancing from different cultures;

• Problem solving and improvisational skills to be developed;

• Provide learners with an opportunity to create, produce and present their own choreographic dance works;

• Enable learners to develop their abilities to analyse critically, be able to respond, enjoy and make perceptive judgements about dance;

• Enable learners to develop their abilities to engage with cultural, social, community and environmental issues through their dancing.

Within a five day week, Dance Studies is allocated a minimum of four teaching hours (Department of Basic Education, 2011:8). The CAPS document (2011:8) states that in addition to this, learners are also expected to attend practical lessons at least twice per week outside of school hours. Due to this, it is advisable that extra mural classes are made available to learners.

The curriculum for Dance Studies has been written specifically for the three most popular forms of dance, as identified by the Department of Basic Education (2011:9). These are African dance, classical ballet and contemporary dance (Department of Basic Education, 2011:9). The CAPS document (2011:9) explains though that should learners wish to study any other dance form, the school or teacher can apply in writing to the Department of Education. An outline of how the curriculum will be adapted must be provided to ensure that the needs of the learner will be met, whilst maintaining the required level.

Dance Studies is divided into three topics (Department of Basic Education, 2011:10). The CAPS document (2011:10) describes the topics in more detail:

Dance Performance covers safe dance practice, musicality, style, technique, health care and injury prevention. A selection of dance forms that are indigenous to South Africa are introduced and performance is expected to be of a high standard.
Dance Composition includes improvisation, principles and practices of choreographing. Entrepreneurial skills are developed through arts production management with involvement in marketing and producing performances.

Dance History and Literacy involves studying dance both past and present as well as the principles, functions and values of dance. Research on prescribed dance works, choreographers and composers assists with developing critical thinking skills and understanding of diverse artistic, cultural and social perspectives of dance.

Formal assessments are required in each grade and are structured as laid out in the Curriculum and Assessment Policy Statement for Dance Studies (2011:37). A detailed breakdown of the assessment methods is provided in Appendix A. Due to the fact that practical dance skills are considered to be “cyclical and linear” (Department of Basic Education, 2011:10), these skills are taught continuously with increasing complexity annually so as to increase learners' abilities.

According to Van Papendorp (2004:5), although the opportunity has been created for all learners to have equal access to these subjects, it can only happen if the teachers are sufficiently trained.

1.3 Problem statement

Although Dance Studies can be offered in public sector secondary schools, the subject is still not available to many learners in Pretoria who may wish to study it. Gibbons (2016) found that within Pretoria only four public sector secondary schools currently offer Dance Studies as a subject. Challenges of accessibility to Dance Studies are raised by factors such as minimal time allocation during school hours, lack of suitable facilities, the non-designation of the subject and scarcity of adequate qualifications of teachers who offer instruction in this subject. Such challenges bring the status of the subject into question.

1.4 Aim of the study

The aim of this study was to investigate the current status of Dance Education in Pretoria based public sector secondary schools.
The secondary aims were as follows:

- Determine the feasibility of making Dance Studies more accessible\textsuperscript{10} to all learners by offering the subject in more schools.
- Investigate the designation of the subject\textsuperscript{11} within the school system.
- Examine the qualifications of educators\textsuperscript{12} who are teaching Dance Studies.

\textbf{1.5 Research questions}

The research study was guided by the following questions:

a) What challenges does the subject of Dance Studies face?

b) What is the status of the subject - Dance Studies - with regard to accessibility, designation and qualifications of teachers?

\textbf{1.6 Significance of the study}

Curriculum designers, secondary schools and learners will benefit from the results of this study as it will raise awareness of the challenges facing this subject and provide guidance on how to rectify the situation.

\textbf{1.7 Limitations and delimitations}

This research examined the subject Dance Studies as offered in selected secondary schools in Pretoria. Although the subject is offered in both private and public schools across South Africa, only schools within Pretoria were investigated as this is the area where the researcher resides and teaches. Time constraints, travel distances and expenses limited the number of schools that could reasonably be expected to participate in the study. Only public schools were investigated as they are required to conform to the CAPS as stipulated by the South African Department of Education.

\textsuperscript{10} Accessible in this instance refers to how easily learners are able to enter the subject Dance Studies as a school subject.

\textsuperscript{11} Designation refers to specific subjects that are required for university entrance within South Africa. These subjects are known as designated subjects and are specific to various courses at tertiary level (DoE, 2011).

\textsuperscript{12} Qualification of educators refers to the qualifications that have been obtained by the educator through study (SACE, 2016).
According to Gibbons (2016), there are only four schools that are situated in Pretoria that are registered as offering Dance Studies. For this reason, data collection is limited to these four schools. Although these are predominantly Afrikaans secondary schools, their selection for this study was based on their being the only public schools within the study area that offered the subject. The four schools follow a similar ethos in that they strive to ensure that learners of different races and denominations all have equal access to the opportunities that are offered by the respective schools (Pro Arte, 2017; Hoërskool Waterkloof, 2017; Hoërskool Wonderboom, 2017; Hoërskool Zwartkop, 2017). These schools are listed as follows:

- Pro Arte Alphen Park
- Hoërskool Waterkloof
- Hoërskool Wonderboom
- Hoërskool Zwartkop

Interviews were conducted face-to-face where possible. Where this was not possible interviews were conducted telephonically or by email.

1.8 Structure of the dissertation

Chapter 1: Background and Motivation – This chapter describes the aims, significance as well as limitations and delimitations of the study. The research problems and questions are discussed as well as the specifics of the study, explaining why accessibility, subject designation and teacher qualifications need to be investigated. An overview of the history of education and specifically Dance Education in secondary schools in South Africa is provided.

Chapter 2: Literature Review – This examines the extant literature on the significance of Dance Education as recognised internationally, its status within the South African school system and why it is not accessible to all learners who might wish to study this subject. Previous findings on dance education in South Africa are discussed and the relation between secondary and tertiary dance education.

Chapter 3: Methods – Information is provided on the methodology used in this study as well as how it was applied in practice.
Chapter 4: Data Analysis and Findings – This chapter discusses the outcomes of the research, through analysing the results from the data collected through interviews and questionnaires.

Chapter 5: Interpretation, Conclusion and recommendations – Interpretations and conclusions are drawn from the data analysis and final recommendations made based on the outcomes of the study.
CHAPTER TWO
LITERATURE REVIEW

2.1 Introduction

As discussed in the previous chapter, although Dance Studies is offered as a choice subject from grade 10 to 12 (FET phase) in South African public schools, enrolment figures remain low, with only four public sector secondary schools offering the subject in Pretoria (Gibbons, 2016). A number of challenges plague the accessibility of this subject, including a lack of facilities, the designation of the subject and the qualifications held by the educators (Gibbons, 2016). Such factors raise questions regarding the status of Dance Studies.

This chapter presents the current views on dance education in South Africa and the challenges it faces. It must be noted that the literature is somewhat limited in relation to the topic of Dance Education, specifically in Pretoria.

2.2 The significance of Dance Education

Despite recommendations that the subject Dance could serve as a fundamental aspect of the public school curriculum, it is still broadly considered to be expendable and is generally placed as an extracurricular activity (Koff, 2000:27). Koff (2000:27) further contends that the belief that dance should not be included in education stems from the misconception that the function of dance is merely that of performance and entertainment. According to Robinson and Aronica (2018), dance holds a low status in schools based on the mind-set that intelligence is associated with verbal and mathematical reasoning. Nielsen and Burridge (2015:13) explain that with a deeper understanding of dance, standard conceptions of intelligence and achievement can be challenged, resulting in an awareness of the transformative power of movement.

In The art of dance in education Smith-Autard (2002:1) shares her view that dance education amalgamates the processes of creating, performing and appreciating. She states emphatically that in education, these processes are crucial aspects in determining teaching and learning programmes. Further to this, in a survey conducted by Robinson and Aronica in 2018, it was found that 95 percent of teachers believe that students’
abilities to cooperate when working together showed a demonstrable improvement, as a direct result of the dance programme.

Experiential and observational assessments for over half a century provide copious evidence of the benefits of dance education. Smith-Autard (2002:1) explains that through dance education, kinaesthetic intelligence is developed. It provides opportunity for self-expression and communication within the limitations of the medium of the human body. The dancer develops the ability to understand themselves as a whole person, and discovers how to express their identities, values and beliefs (Hanna, 1999:32).

Hanna (1999:32) espouses that “dance education teaches the values and skills of creativity, problem solving, risk taking, making judgements in the absence of rules and higher-order thinking skills”. Achievement in dance can equip an individual with the self-esteem and confidence that is needed to be successful in other areas and fields of work. Many personal qualities that are promoted through dance training are deemed as essential in a collaborative and adaptable workforce (Robinson and Aronica, 2018). Through dance education, learners discover that there can be several alternative solutions to problems, as in art, there is never one single correct answer to a problem (Hanna, 1999:32).

Hanna (1999:32-33) argues that dance education develops an individual’s ability to interpret interpersonal non-verbal communication and provides a solid foundation from which to analyse and make informed decisions about worldly images. Dance enhances the development of multisensory beings and learning that takes place in multisensory ways is retained for a longer period of time (Hanna, 1999:34).

Hanna (1999:34) also believes that dance education empowers individuals by providing an alternative for children who may otherwise find themselves in an unsafe environment. Robinson and Aronica (2018) state that dance can restore joy and provide stability for a learner who is experiencing difficulty, thereby enhancing an individual’s quality of life. This lifelong fulfilment will continue through doing, or viewing and appreciating dance.

Finally, Hanna (1999:34-35) contends that dance education assists an individual in developing and maintaining physical fitness, secure health practices and effective stress
management. Robinson and Aronica (2018) strongly believe that dance is the “pulse of humanity.” Through embracing multiple genres, styles and traditions dance is constantly evolving and serves every role from that of recreational entertainment to sacred worshiping.

### 2.3 Dance Education in South Africa

In many schools, when dance has not been covered in Arts and Culture prior to the FET stage, it may be briefly covered in Physical Education, but generally only for female learners as it is not considered to be as relevant for males (Koff, 2000:27). According to Robinson and Aronica (2018), Physical Education and Dance classes are always the first to be cut in favour of Maths, Science and English.

According to Green Gilbert (2005:27), most countries lack full time dance programmes in their schools. In a study that included South Africa; Germany; Croatia; Jamaica; Japan; China; South Korea; Taiwan; Brazil; Denmark; Finland; Australia; New Zealand and Canada, Green Gilbert found that most dance instruction takes place in private studios (2005:27). She explains that within school systems, physical education, classroom and music teachers are used to offer dance instruction to learners. Green Gilbert (2005:27) states that all the studied countries are dealing with the same issues: not enough boys participating in the dance programmes; poor pay for the teachers; lack of support from the government and the schools; few to no certification programmes for teachers and lack of training in creative dance, relevant teaching methodologies and child development.

In South Africa and specifically in Pretoria, few secondary schools offer dance as an elective and even fewer tertiary dance programmes are available (Green Gilbert, 2005:27). According to Green Gilbert (2005:27), South Africa is in the same position as the other countries mentioned in her study, in that South African dance educators are all contending with the same issues: how to maintain standards that are mandated by government when there are few or no dance specialists who are specifically trained for teaching in public education.

Friedman (2009:133) explains that the current South African government policy is that every learner within public sector schools should have access to arts and culture
education within every school grade. The curriculum must echo the multi-cultural diversity and plurality of the South African society (Department of Basic Education: 2002).

The purpose of this learning area is to develop knowledge, understanding and an appreciation of “the rich cultural diversity of South Africa’s rainbow nation” (Joseph, Van Aswegen & Vermeulen, 2008:1-13). Parallel to this, is the function of preparing learners for entry into the specialised arts subjects from Grade 10. These specialised subjects are: Dance Studies; Design; Dramatic Arts; Music and Visual Arts.

Freidman (2003:134) is of the belief that if Dance, under the umbrella of Arts and Culture, is taught at an appropriate level and depth, a secure foundation will then be established for all that learners will encounter at a later stage in Dance Studies.

According to Le Roux and Van Papendorp from the Western Cape Education Department [WCED], the current government has made more resources and support available for the arts than their predecessors before 1994 (2009:8). However, they add that the arts are not necessarily more accessible than before, to many of the highly talented learners who could benefit from these subjects.

Prior to 1994, the syllabus was divided into a higher grade and standard grade syllabus. At standard grade level, learners only participated in practical ballet classes. Higher grade level included history; healthcare; anatomy and music (Friedman, 2009, 133). The current curriculum has been amended and there are no longer separate subject levels. This means that all learners study the same syllabus and therefore write the same examination papers, within their dance major (Friedman, 2009, 134).

The Dance Studies curriculum attempts to provide learners with training and an education in dance, specifically as an art form (Friedman, 2003:131). It is intended that through this curriculum, learners will develop a respect for the diversity of South African society. It is to this end that a range of dance styles and genres are now offered within the context of Dance Studies. It is hoped that through exposing the learners to a greater variety of dance forms, their understanding and appreciation for our country’s diversity will be enhanced (Friedman, 2003:131). The ultimate aim of this curriculum is to prepare learners for entry
into tertiary studies in the performing arts field or alternatively, employment in dance–related industries.

2.4 Challenges faced in Dance Education

Fegley (2010:2) describes dance education as an opportunity to provide learners with an entry point to understanding the world and developing the ability to express themselves. However, she too finds that dance is grossly overlooked within the public school system in South Africa. She finds that dance as a subject is usually the first subject to be cut when resources are low.

For the sake of this research study, I have identified four major challenges that Dance Education is faced with and these are discussed below:

2.4.1 Teaching time

Le Roux and Van Papendorp (2009:5) address a number of issues that contribute to the allocation of teaching time, in a conference paper entitled Rethinking curriculum today: the status of arts education in the curriculum. A view from the Western Cape. The authors discuss the allocation of only four hours of teaching time per five-day week for Dance Studies (Department of Basic Education: 2011). This time allocation must include both dance theory and dance practice (Van Papendorp, 2003:10). MacDonald (2003:142) confirms that this poses a challenge within the schooling system. He describes the system as rigid, in that it is highly regulated in terms of time and space (MacDonald, 2003:142).

As stated in the Curriculum and Assessment Policy Statement for Dance Studies Grades 10 – 12 (2011:8), learners are expected to attend additional lessons for an additional two hours or more per week outside of school hours. This should be done either at school or at a private studio. Such a scenario leads to additional costs incurred for the school should they provide the further training. Alternatively, in the case of private studios, access is again limited to those who can afford the extra-mural expenses (Van Papendorp, 2003:10).

Looking more broadly at the general scope of arts in education, it is clear that in South Africa, there is a general lack of appreciation for the contribution that the humanities make to the development of people socially, culturally, and as productive and collaborative
citizens (Le Roux & Van Papendorp, 2009:3). This is apparent when comparing the time allocated to the arts in education with that of high status subjects such as mathematics and sciences (Le Roux & Van Papendorp, 2009:3).

2.4 2 Designation of the subject

Dr Ronél Blom of Higher Education South Africa [HESA], explains that designated subjects are a specific set of subjects that have been identified at secondary school level as being the best predictors for student success at higher education level (2014:9). These subjects are also referred to as the ‘gateway’ subjects, as it is believed that these subjects increase the likelihood that learners will enter higher education and that their success rates will be high (Blom, 2014:22).

Dance Studies is classified as a non-designated or elective subject (Van Papendorp, 2004:5), and is offered by only a few schools across South Africa. In a report by Blom (2014), it was confirmed that the current designated list comprises the most popular subjects (Blom, 2014:10). She explains that the designated list is primarily used to select learners for entry into higher education.

Phil Manana, National Coordinator for the Arts, in the South African Department of Basic Education, also points out that Dance Studies is not a designated subject. According to Manana (2016:5), the low enrolment rates could be indicative of the fact that not many schools have the resources to offer it.

In the Provincial Subject Committee meeting held on 25 March 2015, it was raised that the subject Dance Studies is not on the designated list. The reason given for this classification is that the Department of Education does not believe that Dance Studies assists learners to achieve in education. The value of the subject is only highly regarded within Arts circles (Manana, 2016:1). This has contributed to a massive decline in the number of participating schools which in turn affects accessibility and perhaps interest from learners (Manana, 2016:5).

According to Blom (2014:23), if subjects have low enrolment rates, they should either be dropped from the designated list, or not even be considered for placement on this list. Blom’s report shows that generally speaking, the enrolment rates for non-designated
subjects remain very low. Manana (2016:6) argues that if the subject were placed on the designated list, enrolments would undoubtedly increase.

Blom (2014:48) states that subjects placed on the designated list should be of equal cognitive level to those currently on the list. However, Catherine Gibbons (2017), provincial coordinator of Performing Arts FET, Gauteng Department of Education, contests that the mark allocation for Dance Studies is made up of 50 percent for the theory component and 50 percent for the practical component, thereby ensuring that all levels of learning are covered.

In the final conclusion of her report, Blom attests though that there was no compelling evidence that designated subjects are by any means responsible for success in higher education study (2014:48). She argued that it is far more likely that learners who do not fare well do so because they are not sufficiently prepared.

Factors leading to poor performance have been identified as learners not being academically strong enough; having a negative attitude to learning through skewed expectations; not taking responsibility for their learning and through personal issues in the learner’s life (Blom 2014:48). There is no indication that the studying of a designated or non-designated subject has any bearing on their success at higher education level.

### 2.4.3 Infrastructure

Further limitations are caused by insufficient space to practice dance in (Le Roux and Van Papendorp, 2009:6). Many schools simply do not have venues that can be devoted to dance. In the CAPS document for Dance Studies the Department of Basic Education (2011:9) provided a list of resources that are required for the subject. It regards a hall or double classroom with a sprung wooden floor as essential for dance practice to take place. Most schools do not have facilities that meet with these specifications (Jennings and Craig, 2012). In 2009, a survey was conducted by Carolyn Woolridge of the National Dance Teachers Association, in order to support discussions leading to the building of schools in the future.
**Design and resources**

Generally, facilities are too small for safe and effective dancing to take place. According to Jennings and Craig (2012) a studio should have approximately six square meters per dancer. It has been found that generally, within the dance studio there is not enough space for learners to observe each other perform, or to allow an audience entrance to watch a class or demonstration (Jennings & Craig, 2012). Studios do not have sufficient windows for good ventilation (Woolridge, 2009:8). This was further elaborated by Jennings and Craig (2012), when stating that inadequate ceiling height could hamper dance activity.

Dance studios need at least two changing areas with ablution facilities, in order to cater to both male and female learners. According to the survey (Woolridge, 2009:8), and supporting statements by Jennings and Craig (2012), it was found that the majority of dance studios do not have heating facilities for winter or air–conditioning for summer.

Resources that are seriously lacking in dance studios are barres, whether free standing or mounted on the walls (as used within a variety of dance forms), as well as mirrors. Although wooden sprung floors have been declared as an essential element in a dance class, the survey found that only about 56 percent of dance studios do in fact have them (Woolridge, 2009:5) and further to this, only seven percent of these dance studios have any form of covering over the wooden floor, which serves to protect the floor and decrease the slipperiness, which can be seen as a health and safety hazard. Jennings and Craig (2012) state that concrete floors, even when covered with wood, do not provide enough support for repetitive physical activity.

**Additional equipment**

According to Woolridge (2009:6), most dance teachers need to make use of their own sound systems in the dance class. Eighteen percent of teachers use their personal laptops for their music and for theory classes too. Only seven percent of studios have a piano but none of them have a full time pianist to accompany dance classes (Woolridge, 2009:6).
Many of the dance studios are used for other purposes as well. This can be advantageous as it can bring in additional funds, but can also be a disadvantage as venues are damaged and misused (Woolridge, 2009:11).

Several schools offering Dance Studies do not have facilities that are specifically allocated as dance studios. These schools make use of either the school hall, hall and stage, or the school gym (Woolridge, 2009:12). Some schools make use of a larger classroom. The greatest challenges that these schools are experiencing are listed as follows (Woolridge, 2009:12):

- Double bookings of the venue,
- lack of cleanliness due to greater use of the facility by various groups of people,
- hard flooring and dirty floors,
- access to the facility is not limited and therefore it is difficult to control who comes in during class time,
- no changing facilities for dancers,
- lack of equipment and no storage space for equipment.

These challenges negatively affect the learning environment and therefore this decreases the number of learners who select this subject. A participant in the survey explained that provision is made to meet the requirements of the other subjects, yet dance studies must make do with what is available, or accept that it cannot be offered at certain schools (Woolridge, 2009:11).

2.4.4 Teacher training

Le Roux and Van Papendorp (2009:5) argue for the necessity of dance instruction beginning in primary school as it is crucial to prepare the learners for the physical and mental demands of this specialised subject. Green Gilbert (2005:27) corroborate that although an introduction to dance is compulsory for all learners in the subject of Arts and Culture up until grade 9, few teachers are sufficiently trained to provide instruction. Generalist teachers are usually responsible for teaching the Arts and Culture lesson, which results in low levels of success.
In the Provincial Subject Committee meeting held on 25 March 2015, it was emphasised that Dance Studies requires specialist teachers and not the generalists who are often placed in these positions. Leading up to Dance Studies, through the subject of Arts and Culture, learners are taught by generalist teachers who are not adequately equipped with the skills to teach the subject, and therefore satisfactory standards of achievement are not attained (Van Papendorp, 2004:5).

Learners are able to start learning specialised dance for the first time in Grade 10 (Van Papendorp, 2004:7). However, the Department of Basic Education states that learners must be auditioned for entry to this subject and selected for entry based on interest, enthusiasm, talent and aptitude (Department of Basic Education, 2011:10). Learners who choose to take Dance Studies as a subject in Grade 10 and have no prior experience in dancing, could then be at a great disadvantage compared to learners who have been attending dance class since primary school (Van Papendorp, 2004:5).

Le Roux and Van Papendorp (2009:5) also explain that resources are restricted in that suitably qualified, specialist teachers are rare. Section 21 of the South African Council for Educators Act, 2000, states that every educator must register with the council before appointment to a teaching post in a South African School. No person is allowed to be employed as an educator without registration with the council (SACE, 2016).

The problem arises in that the minimum registration entry level for full registration status is a qualification in Education at NQF level 6 (SACE, 2016). Many dance teachers do not hold the relevant qualifications to enable them registration with the South African Council for Educators [SACE]. This has resulted in the teachers not being appointed because of their lack of qualifications, as well as their non-registration with SACE (Gibbons, 2016:3).

According to Falk (2002:619), a student’s learning is strongly affected by their teacher’s level of expertise. If schools are to assist learners in achieving high levels of performance, it is essential for teachers to be knowledgeable in the critical elements of learning, as well as the actual subject that is being taught. Educators need to be able to employ the appropriate strategies needed to link these elements to the understandings of diverse learners.
Van Papendorp (2004:5) explains that where a specialist teacher is placed in a position of the Arts and Culture educator (prior to grade 10), they tend to stick with the art form that they are most familiar with. However, when a specialist subject is selected from Grade 10, it makes no sense to have a generalist teacher instructing learners, as specialised knowledge is essential in order for learners to excel (Gibbons, 2016:3).

Green Gilbert (2005:35) suggests that partnerships should be formed between institutes of higher education and private associations in order to educate and certify dance specialists who will be able to teach within the school system.

Van Papendorp (1999:8–9) explains that due to the fact that education departments are accountable for quality education, as well as the safety of learners, structures have been put in place to ensure that educators are in possession of recognised qualifications that ensure that they are sufficiently equipped to teach the syllabus and curriculum that has been nationally implemented. Van Papendorp (1999:9) believes that dance teachers who have attained qualifications through private associations and federations are not suitably equipped for teaching in the formal school system.

Green Gilbert (2005:33) concurs that dance should be taught by specialist teachers who have been properly trained. She continued by emphasising that this does not mean that studio teachers and professional dancers automatically fall into this category. She bases her position on the perception that although dance artists may be able to inspire learners, they often lack an understanding of the psychology of working with people and therefore the ability to do so effectively (Green Gilbert, 2005:33).

Most specialist dance teachers are qualified through private associations and federations through which they become highly qualified in dance teaching but their qualification is very specific to teaching their specialised genre of dance (Department of Basic Education, 2015:2).

Risner and Stinson (2010:12) discuss the problem with accrediting dance specialists who have been trained by private associations. Meeting the requirements of teacher education can lead to major distractions for dance faculty members in that training dance educators
for public school teaching means spending a significant amount of time in training them about school policies and initiatives (Risner and Stinson, 2010:12).

### 2.4.5 Teacher qualifications

Koff (2015:7) is of the opinion that dance teachers should obtain a qualification in postgraduate education. Risner and Stinson (2010:2) agree that a dance teacher cannot successfully teach dance in this day and age without the necessary skills needed to deal with issues that could get in the way of the learner’s progress and optimal learning. The authors explain that an educator needs to know a lot more than simply the dance content due to the fact that learners in the school context are dealing with a multitude of different issues and a good teacher needs to be able to conduct the class in such a way that every child can learn.

Van Papendorp (1999:9) believes that there needs to be more focus on educational aspects of training and teaching methodologies, instead of simply focusing on teaching technique. Green Gilbert (2005:33) and Andrzejewski (2009:18) explains that in order for an individual to possess the proper teaching skills, they need to be sufficiently trained and have a clear understanding of learning processes; child development; critical pedagogy; dance history; cultures and philosophies; somatic practices; dance techniques as well as choreographic principles and processes.

Andrzejewski (2009:18) is of the opinion that qualified dance teachers should be both artists and educators. She explains that as an artist the teacher will have an understanding of the content, process and methodology of creating, performing and responding to dance as an art form. As educators, they will have an understanding of the content, process and methodology of developing and delivering curricula, syllabi and assessments. Andrzejewski (2009:17) e that the outcomes of teacher preparation should be a well-developed sense of duty and a positive, professional placement that focuses on helping the learners to learn.

Risner and Stinson (2010:12) state that if dance educators wish to become valued members of a school faculty, they would have to join their colleagues in developing overall school improvement plans. They would therefore need to comprehend the different types
of assessment, including those that do not apply directly to dance. Green Gilbert (2005:33) concludes her study by stating that teachers need to be prepared to spend their lifetimes learning.

Andrzejewski (2009:22) explains that subject content and pedagogy in teaching courses is paramount. Many dance teachers are taught in a specialised manner and therefore do not have a wide knowledge base that would allow for the development of instructional strategies. She elaborates that dance education in universities and colleges provides a strong curricular emphasis on technique and performance, whilst teacher training plays a very minor role. Koff (2015:7) considered that beyond this, it is vitally important that inservice courses should also be offered at several levels.

According to Green Gilbert (2005:33), a major factor hampering sufficient teacher training is that there are no funds available for the expansion and improvement of university and college programmes. This results in the vicious cycle of there being few dance programmes in the schools because teachers are not being sufficiently certified, and teachers not being able to obtain certification as there are no dancing programmes within the schools for them to teach in.

2.4.6 Tertiary education in Dance

In order to gain access to a Postgraduate Certificate in Education, dance teachers first have to obtain a degree in Dance (Coetzee, 2014, Taljaard, 2014). To date, the only two traditional Universities in South Africa that offer a degree course in Dance are the University of Cape Town and Tshwane University of Technology (UCT:2017). Tshwane University of Technology [TUT] is a higher education institution in Pretoria, South Africa, that came into being through the merger of three Technikons, namely Technikon Northern Gauteng, Technikon North-West and Technikon Pretoria. The Faculty of Arts is situated on one of the satellite campuses in Pretoria. The vision of the Arts Faculty is “to be a competitive faculty of the arts that nurtures creativity, innovation and cultural understanding” (Tshwane University of Technology Prospectus, 2017:7).

The B.Tech degree course offered by TUT provides three options for area of specialisation. These are Composition, Dance Teaching and Performance (Prospectus,
As listed in the prospectus for 2017, option two: Dance teaching, consists of the following subjects:

- Arts Administration II (second semester subject)
- Dance teaching IV
- History IV
- Independent study I
- Music IV
- Research methods in the arts

Although Dance Teaching is offered as the second option, the course is not recognised by SACE as a teaching qualification. (Ngema, 2016). However, having completed a B. Tech in dance, does entitle a student to progress to a Postgraduate Certificate in Education [PGCE]. Within Pretoria, the only university that offers Dance Studies as an option in the PGCE is the University of Pretoria (Coetzee, 2014, Taljaard, 2014, Unisa, 2017).

As Dance Studies is offered from Grade 10 level, the subject falls within the FET band. The requirements for admission to the Postgraduate Certificate in Education at University of Pretoria are listed as follows (University of Pretoria Faculty of Education; PGCE, 2017:1-2):

- Option one: One degree module passed at third year academic level (300) which corresponds with a relevant school subject which is listed under the programme modules AND a research project for students who do not qualify for a second teaching specialisation **OR**
- Option two: Two degree modules passed at third year academic level (300) which correspond with a relevant school subject, as well as:
  - Computer literacy – a competency test is taken at commencement of the programme to determine the student’s level of proficiency,
  - African language – all students must be proficient in at least one of the official languages of South Africa,
• Demonstration of subject related skills – students may be asked to demonstrate their abilities by means of various activities which include theory, practical examinations, and/or portfolios.

The Postgraduate Certificate in Education extends over one year of full time study and is comprised of academic and teaching components. See Appendix B for a full list of modules of the Postgraduate Certificate in Education. The academic components run throughout the year and the teaching components take the form of practical teaching placements within public sector schools in Pretoria (University of Pretoria Faculty of Education; PGCE, 2017:3). On completion of the PGCE course students will be able to register with SACE as a qualified educator (Coetzee, 2015).

2.5 Conclusion

Literature suggests that dance does contribute to education in that all seven of the multiple intelligences are exercised in dance. Even though this is the case, dance as a subject in the education system is scarce and very few schools in the study area of Pretoria are offering Dance Studies as a subject.

A number of factors that have been identified as contributing to this deficiency. Time allocated to the subject is minimal, especially in comparison to other subjects. Learners are expected to put in extra hours after school and this is not always available to them and may come at an additional cost.

Dance Studies is classified as a non-designated subject which greatly reduces its popularity amongst learners and with little interest in the subject, resources remain low. Facilities are limited and learners have to make do with less than ideal conditions, or simply accept that the schools do not have the facilities to provide the subject.

Teacher training is of grave concern for the future of this subject. If teachers are not sufficiently trained, they will not be properly equipped to teach the subject and will also not receive recognition from SACE which would enable them to enter the public school system. The route to obtaining qualification through universities is problematic.
CHAPTER THREE

METHODS

3.1 Introduction and overview

As already described in Chapter One, the purpose of this study was to question the current status of Dance Education in Pretoria based public sector secondary schools. The study aimed to assess the feasibility of making Dance Studies more accessible to all learners by offering the subject in more schools. The study also aimed to investigate the designation of the subject Dance Studies within the school system and to determine the qualifications of educators who are teaching Dance Studies.

The study was driven by the following research questions:

a) What challenges does the subject of Dance Studies face?

b) What is the status of the subject Dance Studies with regard to accessibility, designation and qualifications of teachers?

This chapter describes the research methodology employed in the study in terms of its following aspects:

- Rationale for qualitative research design
- Rationale for case study methodology
- Description of the research sample
- Summary of information needed
- Overview of the research design
- Methods of data collection
- Data analysis
- Ethical considerations
- Trustworthiness
- Limitations
3.2 Rationale for qualitative research design

The research approach used for this study was qualitative. Qualitative research focuses on discussions with participants, observation of their worlds and investigating what matters to them (Rossman and Rallis, 2012:34-35). The researcher is immersed in the phenomenon that is studied by gathering data which provides a detailed description of relevant events, situations and interactions (Cooper and Schindler, 2011:146). Marshall and Rossman (2006:33) describe three of the main purposes of qualitative research as those of exploring, explaining and describing a phenomenon.

According to Creswell (2014:185) and Rossman and Rallis (2012:4-6), characteristics of qualitative research include interviewing participants in their natural setting. Wherever possible the researcher visited the participants in order to conduct the interviews. The researcher was responsible for collecting the data by means of scrutinising documents and conducting interviews and therefore the researcher was the main instrument, as is characteristic of qualitative research (Creswell, 2014:185; Rossman and Rallis, 2012:9). Interviews were conducted in a formal manner, where respondents were asked structured but open-ended questions, so that they were able to provide as much information as possible.

3.3 Rationale for a case study methodology

The research approach most suited to this study was that of a case study. Merriam (1998:29-30) and Rossman and Rallis (2012:103), described a case study as being particularistic, descriptive and heuristic. Merriam (1998:29-30) and Robson (2002:178-179) explained that a case study is particularistic, as it focuses on a particular programme, in this case Dance Studies. The research study was particularistic in that it examined specific instances in Pretoria, but in doing so it illuminated general problems that may extend to the rest of the province and the country.

A case study is also descriptive, in that it illustrates the complex relationships between the many factors in a real-world situation (Merriam, 1998:29-30; Rossman & Rallis, 2012:103). In the case of this research study, the researcher investigated challenging
factors relating to the accessibility of Dance Studies, these being the designation of the subject, qualifications of the educators and issues such as facilities and time allocation.

A case study is descriptive as it has the advantage of hindsight while maintaining up to date relevance. In a case study, the researcher may look back over many years and provide a description of how previous decades have led to the current situation (Merriam 1998:31; Rossman & Rallis, 2012:103). As is characteristic of the descriptive aspect of a case study, the research recorded differences of opinions and how these differences influenced the final conclusions reached.

Finally, Merriam (1998:31) explains that a case study is heuristic. This was indeed the case in this study, which investigated reasons for the problem, provided background of the given situations, and discussed what has happened and why.

3.4 Description of the research sample

Schools were identified and selected for participation in this study, based on their providing Dance Studies as a school subject. Dance studies is offered in public sector secondary schools across South Africa, however, given time constraints and costs involved, it was impractical to consider a national sampling. This, therefore, led to the use of convenience sampling as the first level of sample selection.

Qualitative research involves non-probability sampling, where minimal focus is placed on generating a representative sample (Cooper & Schindler, 2011:152). This allows for convenience sampling, which is used when population members are selected as participants on the basis of being easily reached where they are located within their settings and being readily available (Wholey, Hatry & Newcomer, 2010:276; Cohen, Manion & Morrison, 2003:102; Cooper & Schindler, 2011:152).

The number of schools offering Dance Studies is greater in some provinces than others (Manana, 2016). Gauteng is ranked as the South African province with the second highest number of learners enrolled for Dance Studies (Manana, 2016), and is also the most densely populated province. Pretoria is the capital city of South Africa and is situated within Gauteng. The researcher works and resides within Pretoria and so it is for this reason that the decision was made to focus on Pretoria as the study area. Once this
decision had been made, purposive\textsuperscript{13} sampling was used, whereby participants were selected based on their unique characteristics and experiences, specifically their involvement in the subject of Dance Studies (Cooper & Schindler, 2011:152).

For the two final stages of interviews, a form of judgmental or purposive sampling was used. Participants were chosen based on their knowledge and professional judgement, due to their involvement in Dance Studies (Marshall & Rossman, 2006:70). The objective was to yield insight and understanding of the topic at hand (Bloomberg & Volpe, 2012:104). This selection strategy could be described as criterion sampling as the participants needed to meet specific criteria, these being their involvement in or contribution to the subject of Dance Studies (Bloomberg & Volpe, 2012:248).

The unit of analysis consists of an expert sample and a general sample. The expert sample included a curriculum designer, a subject advisor and a provincial coordinator. The general sample included school principals, dance teachers and learners who were enrolled for Dance Studies. An interview was conducted with the Gauteng provincial coordinator for FET performing arts. The coordinator was based in Gauteng and therefore worked directly with the schools offering Dance Studies as a subject in Pretoria. Interviews were also conducted with a Dance Studies curriculum designer and a subject advisor. Since the curriculum is designed to serve all provinces of South Africa, these participants were on the national rather than the provincial level.

For sampling selection multi-phase sampling was used. Cohen, Manion and Morrison (2003:102), explain that with multi-phase sampling the purpose will change at each phase.

- Phase one involved selecting public sector schools within Pretoria. This was therefore based on geographical criteria.
- Phase two involved identifying which of these schools offer Dance Studies as a subject.

\textsuperscript{13} Purposive or judgmental sampling is also referred to as purposeful sampling (Bloomberg & Volpe, 2012:104; Merriam, 1998:61).
Phase three involved finding the number of learners enrolled for Dance Studies in these schools. These learners were approached to complete questionnaires.

Phase four was interviewing the dance teacher and principal of the school.

3.5 Summary of information needed

Contextual and demographic information

This study focused on the only four public sector secondary schools in Pretoria, Gauteng, who offer the subject of Dance Studies (Gibbons:2016). Dance Studies is classified as an elective subject under the guidance of the Gauteng Department of Education [GDE]. It is also classified as a non-designated subject by order of Higher Education South Africa [HESA] (Gibbons, 2016).

The four schools were Pro Arte Alphen Park, Hoërskool Waterkloof, Hoërskool Wonderboom and Hoërskool Zwartkop. Of these, one was an English medium and the other three were Afrikaans schools. This classification is made according to the language of learning and instruction. The school principals and educators who were interviewed for this research study were drawn from these four schools, as were the learners who completed the questionnaires. One educator along with the head of the school was interviewed from each school, with the exception of Hoërskool Waterkloof, where the deputy principal was interviewed as the principal did not avail himself for research studies.

Within each of the four schools, learners who are enrolled for Dance Studies were requested to complete questionnaires. Respondents were from the grades 10 – 12 in the schools and were 15 – 18 years old. (See Appendix D for permission letters from school principals.)

Response totals were as follows:

- Pro Arte Alphen Park – 19
- Hoërskool Waterkloof – 43
- Hoërskool Wonderboom – 10
- Hoërskool Zwartkop – 13
The expert sample was selected specifically for their contributions towards the subject. Of these, only the provincial co-ordinator was based in Gauteng. The curriculum designer and subject advisor were both based in the Western Cape, and functioned on a national level, as the curriculum for Dance Studies is implemented nationwide in various secondary schools across the country.

3.6 Overview of the research design

The form of qualitative research that was used for this study was applied research in that the outcomes were intended to inform action and assist policy makers and practitioners in choosing actions that would improve the current circumstances within the subject of Dance Studies (Rossman & Rallis, 2012:5).

The research took on a subjectivist dimension as participants constructed their own understandings of reality through their perceptual and interpretive facilities (Rossman & Rallis, 2012:39). By allowing participants to do this construction, spaces were created in which all participants could be heard. A subjectivist approach allowed the researcher to understand the lived experiences of the participants. As is suggested by Rossman and Rallis (2012:38), an interpretation of the situation is formed through personal experience, discussion and interaction with the participants.

The paradigm towards which this research leant itself is that of descriptive interpretivism. This is linked to the subjectivist view in that the researcher aimed to draw understanding from the social world as it currently is, being the status quo, based on the perspective of the individual participants (Rossman & Rallis, 2012:43).

Triangulation of data was achieved by using multiple sources of data, being documents, interviews and questionnaires. Marshall and Rossman (2006:202) describe triangulation as “the act of bringing more than one source of data to bear on a single point”. In this way, data from a variety of sources was used to validate and elaborate on the research. This use of multiple stages of data collection is characteristic of qualitative research (Creswell, 2014:14). As Cooper and Schindler (2011:158) explain, through employing structured interviewing, subsequent interviews could be adjusted, based on the findings and interpretations from each previous interview.
3.7 Methods of data collection

Qualitative interviews were conducted. Depending on the availability of participants and where possible, formal interviews were conducted face to face. In some cases, this was not viable and instead questions were emailed to participants who then responded via e-mail. As is characteristic of qualitative research, the questions were few in number and open-ended, to ensure that the respondents were given an opportunity to provide their opinion and perspective. Interviews were structured in that set questions were asked, but allowance was made for deviations should the interview have led that way.

Questionnaires served as the survey instrument to obtain information from learners in the four secondary schools by means of self-completion (Robson, 2002:236). Primarily open ended questions were used, in order to capture the depth of the response and authenticity that was required for the questionnaire to be truly effective. This is a common characteristic of qualitative research (Cohen, Manion & Morrison, 2003: 255) and has been identified as the preferred method to acquire a small amount of information from a large number of participants (Marshall & Rossman, 2006: 125). A limited number of closed questions were also asked, in order to establish the respondent's position within the study.

Documents used for analysis were selected from public sources, such as archived material; minutes of meetings; official reports and memos as well as journal articles; internet resources and books. Private documents such as emails were also utilised, with the knowledge and consent of the parties involved.

A pilot study was conducted, in order to check the validity and reliability of the questions for the interviews. This involved learners from a school outside of Pretoria that offers the subject, but which was not selected to participate in the final study due to its geographical location.

On completion of the pilot study, the following aspects were considered: the clarity of the questions were checked, any ambiguities or difficulties in order were addressed. Feedback was requested on presentation of the interview questions. Redundant questions were identified and misunderstood questions were rephrased.

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3.8 Data analysis

Obtaining the views of educators and curriculum designers as well as learners was considered key to effectively understanding the perceptions of those involved in Dance Studies. Educators, a curriculum designer, a subject advisor and a provincial coordinator were therefore selected to serve as the expert sample and were interviewed accordingly. Together with the learner questionnaires, triangulation was thus used to obtain multiple perspectives.

After the pilot learner questionnaire had been administered and modified where necessary, it was administered to learners enrolled for Dance Studies at the four schools where Dance Studies is offered in Pretoria: Pro Arte Alphen Park High School; Hoërskool Waterkloof; Hoërskool Wonderboom and Hoërskool Zwartkop. Once returned, each questionnaire was coded according to school.

Based on the responses in the questionnaires open coding was used, where the data that were collected was divided into sections and analysed for commonalities. Main themes were identified and these were divided into categories and sub-categories. According to Leedy and Ormrod (2014:149), open coding is a process whereby data is reduced into a small set of themes that best describe the phenomenon that is being investigated.

Data were then drawn up in separate Excel spreadsheets for each school. In the spreadsheets, each set of data was given a separate code, and to make it more readable data were colour coded. As all learners were asked the same questions, the spreadsheets for each school were structured in the same way.

With regard to interviews with the expert sample consisting of educators, a curriculum designer, a subject advisor and a provincial coordinator, the responses were coded using line-by-line coding in order to identify noticeable themes, similarities and differences.

The overall approach was to discover a number of patterns or themes that linked together and that collectively described the research field. To this end, a three layered process in data analysis was followed. Firstly, threads and patterns within the categories were examined for commonalities. Secondly, connecting threads and patterns were compared across categories. Finally, the results from the conducted research work were situated
with respect to prior research findings and was compared with issues that had been raised in the literature. These three layers were not linear but ran concurrently and were intertwined throughout the process of synthesising the research.

Based on the analysis and synthesis of the research, the researcher was able to consider the implications of this research study, construct reasonable conclusions and formulate research-correlated recommendations.

3.9 Ethical concerns

The research design chosen for this research in no way harmed any of the participants and did not significantly disrupt their lives. The participants’ human rights were not violated in any way. The intended purpose of the study was revealed to participants at the beginning of all interviews and when questionnaires were handed out for completion.

Formal approval was requested from the Department of Education and the relevant schools before learners were asked to complete questionnaires. Approval was also requested from parents and guardians of the learners (see Appendices C, D, and E). Participation was voluntary and all learners completing the questionnaires did so anonymously. Before submission, learners had the opportunity to read through what they had completed to ensure that they were happy with what they had written.

Interviewees were given the option to remain anonymous for the interview. Where participants did not wish to remain anonymous, they are acknowledged for their participation and contribution. All interviewees completed an informed consent form prior to the interview (See Appendices E and F). Participants are not denied access to the findings of the research and it was made clear to all participants that no payment was to be made for their contribution. All research related records have been securely stored where nobody other than the researcher has access to them.

All prior research used in the dissertation was cited according to the Harvard referencing technique. Factual information was cross checked for accuracy and authenticity. Although the researcher is also an educator, the school where the researcher is employed was not involved in this study in any way. The researcher did not have any involvement with any
of the schools used in the study and did not know any of the learners involved. There was therefore no conflict of interest as either researcher or educator.

3.10 Trustworthiness

Credibility and dependability\textsuperscript{14}

Bias was minimised by systematically conducting interviews and administering questionnaires, as well as systematically interpreting the data and analysing the literature. The data acquired addresses the content and construct of the research. According to Marshall and Rossman (2006:202), data that have been collected from multiple participants and through different data gathering methods can significantly strengthen the usefulness of the study, and this was done. A common theme was established when converging the data and perspectives of the participants (Creswell, 2014:201), which adds validity to the study.

Descriptive validity features in that factual information was checked across multiple sources to ensure that the truth is accurately communicated in the research. Interpretive validity was also secured in that data are used that clearly convey the meaning and intention of the subject.

Credibility of the interview data was established by conducting interviews in such a manner that the subject in question has been sufficiently identified and described to participants. Participation was voluntary and all interviewees had the option to remain anonymous. In this way participants felt safe and secure enough to answer as truthfully as possible, thereby increasing the truth value of the responses. All interviews were recorded with the permission of the respondent. Responses were then transcribed and forwarded to the respondent for approval before use.

Trustworthiness was also enhanced by using triangulation of data sources, as already discussed. Triangulation helps to establish the truth claims of the research (Rossman &

\textsuperscript{14}The use of the terms credibility and validity have been used interchangeably, as have the terms reliability and dependability (Bloomberg & Volpe, 2012: 112).
Rallis, 2012:62). In this way, the complexity of what was studied is also enhanced (Rossman & Rallis, 2012:64).

3.11 Limitations of the study

The subject Dance Studies is offered in selected private and public schools across South Africa. For the purpose of this research study, only public schools within Pretoria were investigated as this is where the researcher is located. Time constraints, travel distances and expenses also limited the number of schools that could reasonably be expected to participate.

Only public schools were investigated as they are required to conform to the CAPS as stipulated by the South African Department of Education. Within the Province of Gauteng, only four schools are registered as offering Dance Studies (Gibbons, 2016) and therefore the research study was limited to those specific schools.

Interviews were conducted face to face with all school principals and educators, with the exception of the deputy principal of Hoërskool Waterkloof and the Dance educator of Hoërskool Zwartkop. This was due to their availability. The consent forms and interview questions were emailed to these two participants who then completed and returned their responses. In the expert sample, both the curriculum designer and the subject advisor were based in the Western Cape. As it was not possible to conduct face to face interviews with them, the consent forms and interview questions were also emailed to them for completion. The researcher is of the opinion that the interviews conducted on a face to face basis were more substantial, as this environment allowed for further probing and questioning when necessary.

3.12 Summary

In summary, this chapter provides details with regard to the qualitative case study methodology used for this study.

Convenience sampling was employed as the first level of sample selection. Four public sector secondary schools in Pretoria were selected after being identified as offering Dance Studies. Purposive sampling was then utilised to identify the participants who were
relevant to the study and criterion sampling was the strategy implemented. An expert sample and a general sample were selected by means of multi-phase sampling.

The research design made use of applied research with a subjectivist dimension and a paradigm of descriptive interpretivism. Multiple sources of data were utilised and in this way triangulation was incorporated into the research study. Data collection included interviews and questionnaires. These were constructed based on the reviewed literature.

Ethical considerations were dealt with by offering anonymity where requested and acknowledgement where necessary. Consent forms were completed by all participants, and in the case of learners under the age of 18, by a parent or guardian. Credibility and dependability are accounted for through triangulation. Limitations were addressed and acknowledged because not all participants were attainable for face to face interviews.

It is hoped that this study will be of value to those who participated in it, including curriculum designers; subject advisors; provincial coordinators; school principals; educators and learners.
CHAPTER FOUR
DATA ANALYSIS AND FINDINGS

4.1 Introduction

To recap on the context in which the data was gathered, before undertaking this study the researcher had observed that learners who may wish to pursue the subject of Dance Studies are faced with several challenges and that there were only four public sector secondary schools that offered the subject of Dance Studies in Pretoria (Gibbons, 2016). This brought the researcher to question the status of the subject Dance Studies in Pretoria-based public sector secondary schools. The goal of this research study was to determine why Dance Studies is only offered in selected schools and is not accessible to all learners who may wish to study it. In order to do this the researcher had to discover what challenges affect the subject of Dance Studies and determine whether there is a future for this subject by considering the feasibility of offering dance in more schools.

The researcher investigated the designation of the subject, and examined the qualifications of the educators who teach the subject within the school system.

The research was guided by the following two questions:

a) What challenges does Dance Studies face?

b) What is the status of Dance Studies with regard to accessibility, designation and qualifications of teachers?

This chapter presents the key findings obtained from questionnaires completed by learners in grades 10, 11 and 12 who are enrolled for Dance Studies, in conjunction with interviews conducted with an expert sample of 11 participants. The tables that follow represent the descriptive analysis of the results. Bloomberg and Volpe (2012:48) explain that tables are often utilised in qualitative research to enhance the narrative, thereby providing the reader with more clarity on the issues that are being discussed.
4.2 Analytical approach

The research was a bounded case study, in that it focused on the subject of Dance Studies, which is conducted in selected Public sector secondary schools in Pretoria. Principals, deputy principals, educators and learners who participated in the research study were drawn from the four schools in Pretoria where the subject is offered, and therefore the settings for these schools are discussed, along with providing information on the contributor's backgrounds. The provincial coordinator, curriculum designer and subject advisor who were interviewed all work in conjunction with all of these schools.

This section is followed by an analysis of the data where specific themes, patterns or issues have been noted in order to identify various units of information that have contributed to the specific themes. Where percentages have been provided, these have been rounded off to avoid the use of decimal places.

4.3 Contributors to the research study

Questionnaires:

The questionnaire (see Appendix G), was completed by learners in grades 10, 11 and 12 who were enrolled for Dance Studies within the four public sector secondary schools in Pretoria where the subject was offered. These questionnaires were completed during September, 2017.

The breakdown of learners enrolled for Dance Studies and who completed the questionnaire is as follows:

- Pro Arte Alphen Park: (19)
- Hoërskool Waterkloof: (43)
- Hoërskool Wonderboom: (10)
- Hoërskool Zwartkop: (13)
Interviews:

Key participants were chosen for interviews based on the unique contribution that they could make to the outcome of this research study. Interview questions are listed as Appendix E. The participants are classified as follows:

Provincial/National Education- Dance Studies:

- Gauteng provincial coordinator – performing arts: (1)
- Curriculum designer: (1)
- Subject advisor: (1)

Public sector secondary schools:

- Principals: (3)
- Deputy Principal: (1)
- Dance Studies Educators: (4)

Unfortunately, the researcher was not able to get feedback from Hoërskool Centurion, where Dance Studies had been phased out, due to their decision not to participate in the study.

4.3.1 Settings of research study

Pro Arte Alphen Park High School is an English medium secondary school that is situated in Alphen Park, Pretoria. The Dance department is on the east side of the school, and has three dance studios. The studios are well equipped with wooden sprung floors and mats, mirrors, barres, are well ventilated and each studio has a piano as well as a sound system. There are ablution facilities for males and females with change rooms that are allocated within the building.

The Dance department majors in ballet but also offers Spanish and jazz. The school has one full time staff member for dance, Nigel Hannah, who is the head of the department. Hannah teaches ballet and theory and has part time teachers who come in to teach the specialised dance forms (Pro Arte, 2017; Hannah, 2017).
**Hoërskool Waterkloof** is an Afrikaans medium secondary school situated in Erasmuskloof, one the Eastern Suburbs of Pretoria. It is rated as one of the top ten schools in Gauteng (Hoërskool Waterkloof, 2017). The Dance department is located in a double storey building on the south side of the school, along Solomon Mahlangu drive. There are two dance studios, one is on the ground floor of the building, the other on the first floor. The Dance department has one large change room with ablution facilities, but only caters for female learners and so male learners have to change and use the facilities in another part of the school.

Both dance studios have wooden sprung floors with mats and are equipped with barres and mirrors, a sound system and a piano. They also have air conditioning units installed. The school majors in ballet and has one full time staff member, Michelle Naudé, who teaches ballet and theory and two part time teachers who teach contemporary and jazz (Hoërskool Waterkloof, 2017; Naudé, 2017).

**Hoërskool Wonderboom** is an Afrikaans medium secondary school situated on the southern slopes of the Magaliesberg, on the northern outskirts of the city of Pretoria. Practical dance classes take place in the school hall, which has a wooden floor and a piano. A portable sound system is utilised for the dance classes and there are barres for the learners to use.

There are no changing facilities adjacent to the hall, and so learners have to use the general ablution bock to change for their lessons. Theory lessons are offered in a standard classroom. The school employs one dance teacher, Janelle Du Toit, who instructs the learners in ballet, jazz and contemporary dance (Hoërskool Wonderboom, 2017; Lezar, 2017; Du Toit, 2017).

**Hoërskool Zwartkop** is an Afrikaans medium secondary school based in Centurion, on the southern side of Pretoria. The Dance department is located in what used to be a school gym. A wooden sprung floor has been laid over a portion of the gym floor and is covered with non-slip mats. Barres have been erected around the wooden floor and there are mirrors down one wall. There is also a sound system. The front section of the gym has been converted into a classroom with desks and chairs and a board against the wall. Adjacent to the Dance department are changing facilities for male and female learners.
The school has one permanently employed dance teacher, Nadia Richter and a part time teacher who comes in once a week to offer ballet classes to the learners. (Richter, 2017; Strydom, 2017).

4.3.2 Contributor’s backgrounds

Following is a brief outline of the backgrounds of the major contributors to this research study, as at the time of writing.

**Catherine Gibbons** moved from private teaching to a post at Eastside College, Johannesburg, in 1997 where she became involved with implementing the curriculum into FET colleges. She was assigned to assist in the writing of the National Curriculum Statement from 2000 and by 2008 she was officially employed by the Department of Education. This was due to her involvement in the writing of the Dance Studies syllabus, curriculum development, setting of examination papers, and being part of the examination panel for practical exams.

Gibbons is now the provincial coordinator for the Performing Arts in the FET sector in Gauteng. She holds the post of Deputy Chief: Education Specialist, which includes curriculum support and development.

**Susan Botha**, née Oosthuizen, obtained a diploma in Ballet Teaching from the University of Cape Town, School of Dance (formerly UCT Ballet School). Over the years she has served South African dance as a teacher, examiner, adjudicator and curriculum developer. After seven years of teaching at the Pretoria Art, Ballet and Music School (now Pro Arte), she founded the Dance Department at Pretoria Technikon (now Tshwane University of Technology). She obtained a Master of Arts from the University of Kent, in the United Kingdom in 2008.

Botha is affiliated to the University of Cape Town School of Dance [UCT SoD] as a part time lecturer; to the Western Cape Education Department [WCED] and National Department of Education as a dance consultant, curriculum designer and examiner; and to the Royal Academy of Dance as a tutor for the Certificate in Ballet Teaching Studies.
Jennifer Van Papendorp holds a Bachelor’s Degree of Fine arts as well as a Master’s Degree of Education, specialising in Educational Administration and Planning and Social policy. She has been involved in a number of initiatives for the National Department of Education and the Western Cape Education Department. This includes being a curriculum planner and subject advisor, as a member of the working group for developing the National Curriculum Statement, Grade 10 – 12: Dance Studies; Chief Examiner where she set and marked theory examination papers and organised and moderated practical dance examinations; and is now Deputy Chief Education Specialist: Senior Curriculum Planner: Dance Studies.


Güldenpfennig became Head of the Music Department and then Deputy Principal of the school. He stepped in as acting Headmaster of the school in 2006, and later became the Headmaster.

Janet Fouché is the Deputy Principal of Hoërskool Waterkloof. Fouché was a learner at Hoërskool Roodepoort as a child and then pursued her studies at Randse Afrikaanse Universiteit (RAU) where she completed a Bachelor’s of Arts in Languages and a Master’s of Arts in Afrikaans. She also holds a National Higher Education Diploma and an Advanced Certificate in Education.

Fouché initially taught at Hoërskool Hoogland in Brakpan where she was an educator for seven years before joining the staff at Hoërskool Waterkloof as an Afrikaans educator for grade 12. She was promoted to Head of Department for Afrikaans, followed by Head of Department for Arts and Culture and then to the position of Deputy Principal. Fouché has written extensively for educational publications as well as articles for newspapers and magazines. She was also co-writer for the Platinum range of textbooks for grade 10: Afrikaans.
Marius Lezar has been Headmaster at Hoërskool Wonderboom since September 2016. Lezar holds an Honours Degree in Psychology and a Post Graduate Diploma in Education.

Lezar was employed as a post level one teacher at Springs Boys High School. He held this position for 12 years, before being promoted to Deputy Principal – a position which he held for four years. He then transferred to Hoërskool Wonderboom as the principal of the school.

Dewalt Strydom was born in Kroonstad, in the Free State. He went to school in Vereeniging and studied at the University of Potchefstroom, where he completed a teaching diploma. This was followed by an Honours and then a Master’s Degree in Psychology at the University of Pretoria. In 2003 he received his Doctorate in Psychology through the University of South Africa (UNISA).

Dr Strydom has been a member of staff at Hoërskool Zwartkop for 30 years. He started teaching Afrikaans at Hoërskool Zwartkop and later switched to teaching Life Orientation. Strydom holds a Doctorate degree in Psychology. Although he is Headmaster Dr Strydom continues to teach Life Orientation as well.

Nigel Hannah is the Head of Department: Dance at Pro Arte Alphen Park High School. Hannah was born in England and started dancing at the age of 12 at the Royal Ballet School. He came to South Africa in 1977 when he joined PACT ballet and danced there for 35 years. Hannah was invited to teach at the Pretoria Technikon and shortly thereafter at the National School of the Arts in Johannesburg. He was then offered a part time post at Pro Arte in 1991. In 2002 he accepted a full time post at Pro Arte and in 2005 became the Head of Department in the Dance Department.

Hannah explains that he is “professionally qualified”, meaning that his professional experience was taken into account when he was assessed. He was evaluated by the Gauteng Department of Education back in the late 1990’s and was given recognition of matric plus two, which was explained to him to be equivalent to REQV 13 [Relative Education Qualification Value]. According to Hannah, this is the minimum requirement for teachers.
Michelle Naudé is Head of Department: Dance at Hoërskool Waterkloof. A post which she has held for 11 years. Prior to this she was Head of Department: Dance, at Pro Arte Alphen Park High School and preceding that she danced professionally for Pact Ballet. Naudé holds teaching qualifications with two of the ballet associations in South Africa, these being the RAD Teacher’s diploma and a Cecchetti Teacher’s diploma.

Janelle Du Toit holds the post of Dance educator at Hoërskool Wonderboom. She has been teaching at the school since 2008. Du Toit was initially appointed as a teaching assistant but took the post of full time Dance educator a year later. She completed her Bachelor’s Degree in Dance at TUT before commencing work at the school.

Nadia Richter is the Dance educator at Hoërskool Zwartkop. She assumed this position in October 2015. Prior to this she offered dance lessons at her own private studio. After she matriculated, she completed her Pre-Associates through SADTA [South African Dance Teachers Association].

4.4 Organisation and preparation of data for analysis

The questionnaires were completed by learners whilst at school and were collected again at the end of the session. The questionnaires from the four participating schools were kept separately and each learner was coded according to their school. A spreadsheet was set up for each school, on which the learners were identified by a code linked to their completed questionnaire.

Based on the questions that were asked in the questionnaires, main themes were identified and placed into categories. Subcategories were then identified within the categories and the learner’s responses were categorised accordingly on the spreadsheet. The sub-categories were identified based on the responses from the learners. Each category was given a code, as were the subcategories. The spreadsheets were stored digitally and backups were made and stored separately.

Interviews were conducted with an expert sample. Face to face interviews were recorded and then transcribed by the researcher, verbatim. Interviews were saved digitally, with backups stored separately. Those Interviews that could not be conducted face to face, were done via e-mail. These interviews were also stored digitally and with backups. The
interviews were coded using line-by-line coding and open coding, to identify prominent themes and to pick up patterns.

4.5 Outline of findings

The findings obtained from the questionnaires and interviews were categorised according to the following themes:

**Findings from questionnaires completed by the learners:**

- Finding 1: Learners were most influenced by family members to take Dance Studies as a subject.
- Finding 2: An overwhelming majority of learners were taking ballet as a dance form in Dance Studies.
- Finding 3: The majority of learners were taking Dance Studies as a subject because it was their passion.
- Finding 4: Learners indicated that a high number of other learners did not enrol for Dance studies because the subject was non-designated.
- Finding 5: Half of the learners had the perception that they have learned better time management regarding their extra murals as a result of taking Dance Studies as a subject.
- Finding 6: Some learners found transport and lack of time to be the greatest challenges in accessing Dance Studies as a subject.
- Finding 7: Learners identified fitness as being the most positive benefit of the subject Dance Studies.
- Finding 8: Many learners identified time consumption as being the greatest negative point of Dance Studies.
- Finding 9: More than half of the learners enrolled for Dance Studies intend pursuing careers in dance or fitness related industries.
- Finding 10: Half of the learners would allocate more time to Dance Studies.
Findings from interviews conducted with the expert sample:

- Finding 11: Provincial coordinator, curriculum designer and educators felt that school principals did not support the subject Dance Studies.
- Finding 12: Principals and parents believed that Dance Studies was considered to be for learners who are academically weak.
- Finding 13: There was a view that Dance Studies provided limited opportunities.
- Finding 14: Lack of prior training adversely affected the subject Dance Studies.
- Finding 15: Time allocation for Dance Studies restricted accessibility of the subject.
- Finding 16: Schools lacked the infrastructure to facilitate the subject.
- Finding 17: The non-designation of Dance Studies had negatively impacted the accessibility of the subject.
- Finding 18: Educators were not suitably qualified or held qualifications that were not recognised by Department of Education.
- Finding 19: School principals and educators faced further challenges within the subject of Dance Studies.
- Finding 20: Curriculum designer, subject advisor and educator’s perceptions on how to improve the situation.
4.6 Questionnaires completed by the learners

Demographics

Table 1: Demographics of Dance Studies learners

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Female</th>
<th>%</th>
<th>Male</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>17</td>
<td>89</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>41</td>
<td>95</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>8</td>
<td>80</td>
<td>2</td>
<td>20</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>12</td>
<td>92</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>78</td>
<td>92</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

Table 1 indicates the number of female and male learners who were enrolled for Dance Studies at the four public sector secondary schools in Pretoria where the subject was offered.

Pro Arte Alphen High School Park then had 19 learners from grades 10 to 12, enrolled for the subject Dance Studies. Of these learners, 89 percent were female and 11 percent male. Hoërskool Waterkloof had 43 learners enrolled for Dance Studies. 95 percent of the learners being female and 5 percent male. At Hoërskool Wonderboom 10 learners were registered for Dance Studies, 80 percent being female, 20 percent male. There were 13 enrolled learners at Hoërskool Zwartkop, of which 92 percent were female and 8 percent male.
Table 2: Demographics of Dance Studies learners – boarders vs day learners

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Boarders</th>
<th>%</th>
<th>Pretoria</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>4</td>
<td>21</td>
<td>15</td>
<td>79</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>2</td>
<td>5</td>
<td>41</td>
<td>95</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>100</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>0</td>
<td>0</td>
<td>13</td>
<td>100</td>
</tr>
<tr>
<td><strong>All Dance Studies learners in Pretoria</strong></td>
<td><strong>6</strong></td>
<td><strong>7</strong></td>
<td><strong>79</strong></td>
<td><strong>93</strong></td>
</tr>
</tbody>
</table>

Table 2 indicates the number of enrolled learners who were boarders and day learners at the four participating Pretoria schools.

According to the table, 21 percent of the learners at Pro Arte Alphen Park High School were boarders and the remaining 79 percent lived in various parts of Pretoria. Learners were not limited to any one particular area and therefore came from various areas in Pretoria. At Hoërskool Waterkloof, 5 percent of the Dance Studies learners attending the school were boarders and the remaining 95 percent were predominantly from the eastern suburbs of Pretoria. All of the learners who took Dance Studies at Hoërskool Wonderboom lived within Pretoria North (100 percent). There were no hostel facilities available at this school. All Hoërskool Zwartkop learners (100 percent) who took Dance Studies were based in Centurion, which is situated within Pretoria. This school also did not have hostel facilities.
Table 3: Transport as utilised by learners who take Dance Studies as a school subject

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Personal transport</th>
<th>%</th>
<th>Public transport</th>
<th>%</th>
<th>Walk</th>
<th>%</th>
<th>Personal Transport and public transport</th>
<th>%</th>
<th>Personal transport and walk</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>11</td>
<td>58</td>
<td>2</td>
<td>10</td>
<td>3</td>
<td>16</td>
<td>3</td>
<td>16</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>39</td>
<td>91</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>7</td>
<td>1</td>
<td>2</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>9</td>
<td>90</td>
<td>1</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>11</td>
<td>84</td>
<td>1</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>70</td>
<td>82</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>4</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>

Table 3 indicates the form of transport as utilised by learners enrolled for Dance Studies.

The table above indicates that 58 percent of learners from Pro Arte Alphen Park High School, 91 percent from Hoërskool Waterkloof, 90 percent from Hoërskool Wonderboom and 84 percent from Hoërskool Zwartkop used personal transport to and from school every day. Both Pro Arte Alphen Park High School and Hoërskool Wonderboom had 10 percent of learners using public transport on a daily basis, as did 8 percent from Hoërskool Zwartkop. No Learners from Hoërskool Waterkloof depended primarily on public transport to get to school and back each day.

At Pro Arte Alphen Park High School 16 percent of learners walked to and from school, as did 7 percent who attended Hoërskool Waterkloof. No learners from Hoërskool Wonderboom or Hoërskool Zwartkop walked to and from school. A further 16 percent of learners at Pro Arte Alphen Park High School and 2 percent at Hoërskool Waterkloof used personal transport to get to school in the morning and then used public transport to return home again. No Learners from Hoërskool Wonderboom or Hoërskool Zwartkop did so. Finally, 8 percent of learners from Hoërskool Zwartkop used personal transport in the
mornings and walked home in the afternoons. No learners from Pro Arte Alphen Park High School, Hoërskool Waterkloof, or Hoërskool Wonderboom used personal transport in the morning and walked home in the afternoon.

**Finding 1: Learners were mostly influenced by family members to take Dance Studies as a subject.**

Table 4A: Factors influencing the decision to take Dance Studies as a school subject

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Family</th>
<th>%</th>
<th>Friends</th>
<th>%</th>
<th>Television</th>
<th>%</th>
<th>Preschool</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>12</td>
<td>63</td>
<td>7</td>
<td>37</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>17</td>
<td>40</td>
<td>6</td>
<td>14</td>
<td>14</td>
<td>33</td>
<td>8</td>
<td>17</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>5</td>
<td>50</td>
<td>1</td>
<td>10</td>
<td>2</td>
<td>20</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>7</td>
<td>54</td>
<td>3</td>
<td>23</td>
<td>2</td>
<td>15</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>41</td>
<td>48</td>
<td>17</td>
<td>20</td>
<td>19</td>
<td>22</td>
<td>13</td>
<td>15</td>
</tr>
</tbody>
</table>

Table 4B: Factors influencing the decision to take Dance Studies as a school subject continued.

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Performances</th>
<th>%</th>
<th>Other</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>2</td>
<td>11</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>4</td>
<td>9</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>40</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>6</td>
<td>7</td>
<td>14</td>
<td>16</td>
</tr>
</tbody>
</table>

Tables 4A and 4B indicate which factors Dance Studies learners identified as being most influential in their decision to enrol for the subject. Some learners mentioned more than one factor, and therefore responses were listed in more than one column.

A total of 48 percent of learners from all four schools identified family members as being the main influence in their decision to take Dance Studies as a school subject. This was
followed by television (22 percent), friends (20 percent), other influences (16 percent), exposure at preschool (15 percent) and attending performances (7 percent). Learners most influenced by their parents (63 percent) were at Pro Arte Alphen Park High School. The second greatest influence was that of friends (37 percent), followed by the viewing of live performances (11 percent) and other influences (11 percent). Following on from that learners listed exposure to dance at preschool (5 percent) and on television (5 percent) as having been influential factors.

Hoërskool Waterkloof learners reported family members as being their greatest influence (40 percent). The second most influential source of inspiration for pursuing the subject at Hoërskool Waterkloof was television (33 percent) followed by exposure to dance at preschool (17 percent). A lesser amount of learners felt that their friends had influenced them (14 percent) into making this choice. A further 14 percent of learners identified other influences as having featured and a minimal amount of learners (9 percent) felt that they had been influenced by live performances.

The above table indicates that for learners from Hoërskool Wonderboom, 50 percent identified family influence. Other influences were listed by 40 percent of the learners, and television (20 percent) was identified as being the next greatest contributing factor for the pursuance of Dance Studies. This was followed by the influence of friends (10 percent) and exposure to dance at preschool level (10 percent). None of the learners from this school listed live performances as having influenced them in any way.

At Hoërskool Zwartkop the greatest influence that learners reported was family (54 percent), followed by exposure to dance at preschool (23 percent), along with the influence of their friends (23 percent). This was then followed by influence from television (15 percent) and other influences (15 percent). Learners from this school did not mention live performances as having influenced them in any way either.
Finding 2: An overwhelming majority (96 percent) of learners were taking ballet as a dance form in Dance Studies.

Table 5A: Dance forms that are pursued by learners who are enrolled for Dance Studies as a school subject

<table>
<thead>
<tr>
<th>School</th>
<th>Ballet</th>
<th>%</th>
<th>Jazz</th>
<th>%</th>
<th>Contemporary</th>
<th>%</th>
<th>Modern</th>
<th>%</th>
<th>Hip-hop</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>19</td>
<td>100</td>
<td>19</td>
<td>100</td>
<td>6</td>
<td>32</td>
<td>4</td>
<td>21</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>43</td>
<td>100</td>
<td>38</td>
<td>88</td>
<td>39</td>
<td>91</td>
<td>23</td>
<td>53</td>
<td>20</td>
<td>47</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>10</td>
<td>100</td>
<td>7</td>
<td>70</td>
<td>6</td>
<td>60</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>10</td>
<td>77</td>
<td>6</td>
<td>46</td>
<td>13</td>
<td>100</td>
<td>7</td>
<td>54</td>
<td>4</td>
<td>31</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>82</td>
<td>96</td>
<td>70</td>
<td>82</td>
<td>64</td>
<td>75</td>
<td>34</td>
<td>40</td>
<td>26</td>
<td>30</td>
</tr>
</tbody>
</table>

Table 5B: Dance forms that are pursued by learners who are enrolled for Dance Studies as a school subject continued

<table>
<thead>
<tr>
<th>School</th>
<th>Acrobatic</th>
<th>%</th>
<th>Lyrical</th>
<th>%</th>
<th>African</th>
<th>%</th>
<th>Spanish</th>
<th>%</th>
<th>Disco</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>8</td>
<td>42</td>
<td>19</td>
<td>100</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>8</td>
<td>17</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>7</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>4</td>
<td>31</td>
<td>4</td>
<td>31</td>
<td>1</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>38</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>13</td>
<td>15</td>
<td>7</td>
<td>8</td>
<td>11</td>
<td>13</td>
<td>22</td>
<td>26</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>
Table 5C: Dance forms that are pursued by learners who are enrolled for Dance Studies as a school subject continued

<table>
<thead>
<tr>
<th>School</th>
<th>Tap</th>
<th>%</th>
<th>Freestyle</th>
<th>%</th>
<th>Other</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>4</td>
<td>9</td>
<td>3</td>
<td>7</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>1</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>1</td>
<td>8</td>
<td>2</td>
<td>15</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>7</td>
<td>8</td>
<td>5</td>
<td>6</td>
<td>9</td>
<td>10</td>
</tr>
</tbody>
</table>

Tables 5A, 5B and 5C show the dance forms that learners who were enrolled for Dance Studies were currently learning. These dance forms included those offered within the school system, as well as dance forms that learners pursued extramurally at private institutions, and therefore learners listed more than one dance form, and responses were recorded as such.

Of the 85 learners enrolled for Dance Studies in Pretoria, 96 percent learned ballet, 82 percent jazz, 75 percent contemporary, 40 percent modern, 30 percent hip-hop, 26 percent Spanish, 15 percent acrobatics, 13 percent African, 10 percent other miscellaneous dance forms, 8 percent lyrical, 8 percent tap, 6 percent disco, and 6 percent freestyle.

At Pro Arte Alphen Park High School all learners (100 percent) studied ballet, jazz and Spanish dancing. Just under half of these learners (42 percent) listed African dance as a form of dance that they had learned or were currently learning, and 32 percent listed contemporary dance. A minimal number of learners mentioned other dance forms that they were learning, such as modern (21 percent), hip-hop (11 percent), lyrical (5 percent), tap (5 percent) and Other, being belly dancing (5 percent). No learners at Pro Arte Alphen Park High School specified acrobatics, disco or freestyle as dance forms that they were currently learning.
Learners from Hoërskool Waterkloof listed ballet, contemporary and jazz as being subjects offered at their school. Ballet was studied by all learners (100 percent). contemporary ranked as the second most learned form of dancing (91 percent) closely followed by jazz (88 percent). Just over half of these learners (53 percent) also took modern dancing and just under half (47 percent) learned hip-hop; studying these genres away from school. Learners also mentioned acrobatics (17 percent), tap (9 percent), Spanish (7 percent) and freestyle (7 percent) with minimal learners taking lyrical (2 percent), African (2 percent) and other, being ballroom (3 percent), gymnastics (3 percent) and musical theatre (3 percent). No learners from Hoërskool Waterkloof listed disco as a dance form that they were currently learning.

Hoërskool Wonderboom learners all took ballet (100 percent). The table indicates that 70 percent also took jazz and 60 percent took contemporary in addition to ballet. Learners at this school mentioned other forms of dance that they took as being acrobatics (10 percent), lyrical (10 percent), African (10 percent), tap (10 percent) and figure skating (10 percent). No learners at Hoërskool Wonderboom were currently learning modern, hip-hop, Spanish, disco or freestyle.

At Hoërskool Zwartkop all learners (100 percent) took contemporary dance. In addition to this, 77 percent of learners took ballet and 46 percent took jazz. For learners at this school, other dance forms that featured were modern (54 percent) and disco (38 percent), followed in popularity by hip-hop (31 percent), acrobatics (31 percent), lyrical (31 percent), freestyle (15 percent), tap (8 percent) and African (8 percent). No learners at Hoërskool Zwartkop currently learn Spanish dance.
Finding 3: The majority of learners (75 percent) took Dance Studies as a subject because it was their passion.

Table 6A: Driving factors for pursuing Dance Studies as a school subject

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Passion</th>
<th>%</th>
<th>Ability</th>
<th>%</th>
<th>Future career</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>11</td>
<td>58</td>
<td>5</td>
<td>26</td>
<td>9</td>
<td>47</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>37</td>
<td>86</td>
<td>9</td>
<td>21</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>6</td>
<td>60</td>
<td>3</td>
<td>30</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>10</td>
<td>77</td>
<td>4</td>
<td>31</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>64</td>
<td>75</td>
<td>21</td>
<td>25</td>
<td>18</td>
<td>21</td>
</tr>
</tbody>
</table>

Table 6B: Driving factors for pursuing Dance Studies as a school subject continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Stress relief</th>
<th>%</th>
<th>Increase knowledge</th>
<th>%</th>
<th>Other</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>5</td>
<td>12</td>
<td>8</td>
<td>19</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>1</td>
<td>10</td>
<td>5</td>
<td>50</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>3</td>
<td>23</td>
<td>10</td>
<td>77</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>10</td>
<td>12</td>
<td>24</td>
<td>28</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

Tables 6A and 6B indicate the driving factors as identified by learners, for pursuing Dance Studies as a school subject. As these factors were listed by the learners, many mentioned more than one factor, and therefore have been tabulated that way. An amount of 75 percent of learners across the board cited passion as the main reason for pursuing this subject. This was followed by 28 percent who stated that they would like to increase their knowledge. A further 25 percent of learners stated that the greatest driving factor for pursuing this subject was their personal abilities. In addition to this, 21 percent of learners stated that their reason for taking Dance Studies is to assist them in pursuing their future
careers and 12 percent of learners believed that it gave them stress relief. Finally, 4 percent of learners across the board mentioned other reasons.

For learners at Pro Arte Alphen Park High School, although they listed passion as being the main reason (58 percent), this was followed closely by 47 percent who stated that they were taking Dance Studies for the sake of their future careers. Just a quarter of the learners at Pro Arte Alphen Park High School (26 percent) mentioned that they had decided to take this subject because of their physical abilities. An additional 5 percent mentioned stress relief, and 5 percent listed increase of knowledge. Lastly, 5 percent of the learners provided another reason, that being that Dance was more convenient as a school subject than as an extra mural.

For learners at Hoërskool Waterkloof, 86 percent stated that their main reason for taking Dance Studies was because they were passionate about dancing. A significantly lower number (21 percent) indicated that their decision had been based on their abilities and 19 percent mentioned their desire to increase their knowledge regarding dance and the theory thereof. A minimal amount of learners from this school (16 percent) indicated that they had any intention of pursuing any form of dance career after matriculating but there were a few who stated that they chose this subject as a form of stress relief and an escape from the pressures of life and school (12 percent). A further 5 percent listed other reasons, being that by taking Dance Studies as a subject, dancing became far more easily accessible and affordable.

More than half (60 percent) of the learners at Hoërskool Wonderboom expressed passion as being their main reason for choosing to take Dance Studies to grade 12. Half (50 percent) stated that their reasons for taking the subject were to increase their knowledge regarding dance and a lower percentage (30 percent) stated that it was due to their abilities that they had decided to pursue Dance Studies. In addition, 10 percent of learners in this school stated that Dance Studies would assist them with their future career plans and 10 percent felt that the subject helped with stress relief.

For learners from Hoërskool Zwartkop, 77 percent stated that passion was the driving force behind their enrolment in Dance Studies. The same number (77 percent) indicated that they had chosen this subject to increase their knowledge of dance and the related
theory. A smaller percentage (31 percent) indicated that they had chosen this subject based on their abilities, whilst 23 percent indicated that they felt that this subject provided them with a form of stress relief and served as a form of escape. The table above indicates that 8 percent of the learners from Hoërskool Zwartkop believed that the subject would prepare them for their chosen career path. None of the learners in this school listed any other factors as motivating them to pursue the subject.

Finding 4: Learners indicated that a high number of other learners did not enrol for Dance studies due to the non-designation of the subject

Table 7: Consideration of the non-designation of Dance Studies prior to enrolment

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Did consider non designation of subject</th>
<th>%</th>
<th>Did NOT consider non designation of subject</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>7</td>
<td>37</td>
<td>12</td>
<td>63</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>9</td>
<td>21</td>
<td>34</td>
<td>79</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>2</td>
<td>20</td>
<td>8</td>
<td>80</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>0</td>
<td>0</td>
<td>13</td>
<td>100</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>18</td>
<td>21</td>
<td>67</td>
<td>79</td>
</tr>
</tbody>
</table>

Table 7 shows the number of learners who considered the non-designation of Dance Studies against the number who enrolled without first considering the status of the subject.

Throughout the four schools where learners are enrolled for Dance Studies, there were some learners (21 percent) who indicated that they had had to think very carefully when deciding on their subjects, considering that Dance Studies was not a designated subject. However the majority of learners who were taking the subject (79 percent), indicated that they took the subject regardless of its non-designation.
Table 8: Awareness amongst Dance Studies learners of other learners who did not select Dance Studies due to the non-designation of the subject

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>0</th>
<th>%</th>
<th>1-5</th>
<th>%</th>
<th>6-10</th>
<th>%</th>
<th>11 or more</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>7</td>
<td>37</td>
<td>9</td>
<td>47</td>
<td>3</td>
<td>16</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>11</td>
<td>26</td>
<td>28</td>
<td>65</td>
<td>1</td>
<td>2</td>
<td>3</td>
<td>7</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>4</td>
<td>40</td>
<td>6</td>
<td>60</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>5</td>
<td>38</td>
<td>8</td>
<td>62</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>27</td>
<td>31</td>
<td>51</td>
<td>60</td>
<td>4</td>
<td>5</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 8 shows an awareness amongst learners who were enrolled for Dance Studies, of fellow learners who chose not to enrol for the subject because it was not on the Designated Subjects List.

At Pro Arte Alphen Park High School, 37 percent of learners indicated that they were not aware of anyone whose decision had been affected by the non-designation of the subject. A further 47 percent indicated that they were aware of 1-5 other learners within their school who had decided against taking the subject due to its non-designation and 16 percent indicated that they knew of 6-10 other learners who had decided not to pursue the subject.

For learners at Hoërskool Waterkloof, 26 percent indicated that they were not aware of anyone whose decision had been affected. An amount of 65 percent indicated that they knew of 1-5 learners who had chosen not to take the subject, 2 percent indicated that they knew of 6-10 learners and 7 percent indicated that they knew of more than 11 learners who had decided against taking the subject until the end of grade 12, due to it being classified as a non-designated subject.

At Hoërskool Wonderboom 40 percent of learners who took Dance Studies stated that they were not aware of anyone who had decided not to pursue the subject based on its non-designation while 60 percent indicated that they were aware of 1-5 learners who had
opted against taking the subject based on its non-designation. There were no learners who selected the options of 6-10 or 11 or more.

According to the table, a total of 38 percent of learners at Hoërskool Zwartkop indicated that they did not know of anyone who had decided against taking the subject due to its non-designation. This was contrasted by 62 percent who stated that they knew of 1-5 other learners who chose not to take the subject based on its non-designation. No learners from this school selected the options of 6-10 or 11 or more.

**Finding 5: 56 percent of the learners had the perception that they have learned better time management regarding their extra murals as a result of taking Dance Studies as a subject**

**Table 9A: Effect of Dance Studies on learners enrolled for the subject**

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Drop other sport/activities</th>
<th>%</th>
<th>Time management</th>
<th>%</th>
<th>Social life</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>5</td>
<td>26</td>
<td>10</td>
<td>53</td>
<td>6</td>
<td>32</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>18</td>
<td>42</td>
<td>23</td>
<td>53</td>
<td>8</td>
<td>19</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>6</td>
<td>60</td>
<td>7</td>
<td>70</td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>1</td>
<td>8</td>
<td>8</td>
<td>62</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>30</td>
<td>35</td>
<td>48</td>
<td>56</td>
<td>20</td>
<td>24</td>
</tr>
</tbody>
</table>
Table 9B: Effect of Dance Studies on learners enrolled for the subject continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>No effect</th>
<th>%</th>
<th>Other</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>6</td>
<td>32</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>12</td>
<td>28</td>
<td>8</td>
<td>17</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>1</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>4</td>
<td>31</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>23</td>
<td>27</td>
<td>8</td>
<td>9</td>
</tr>
</tbody>
</table>

Tables 9A and 9B indicate factors that learners identified as having an effect on them due to their enrolment in Dance Studies. Again, learners mentioned more than one factor and therefore responses feature in more than one column.

More than half (56 percent) of the learners enrolled for Dance Studies in Pretoria felt that by taking Dance Studies as a school subject, they had had to learn better time management skills with regard to their schedules after school. Learners from all four schools listed time management as the biggest issue regarding extra mural activities.

Learners from Pro Arte Alphen Park High School explained that they did not have sports at their school, and therefore dance was the only extra mural that they were expected to take. However 53 percent of these learners did discuss time management as having featured with regard to their extra mural dancing. Some learners expressed that it did impede on their social life (32 percent) but an equal number of learners indicated that Dance Studies had not affected their extra mural schedule at all (32 percent), as they had been dancing prior to taking this subject. Lastly, 26 percent of the learners at Pro Arte Alphen Park High School stated that they had made the decision to drop other extra murals in order to accommodate their dancing schedule. No learners discussed any other effects that Dance Studies had had on their extra mural schedule.

Time management was discussed by 53 percent of learners at Hoërskool Waterkloof. A little under half of the learners (42 percent) from this school expressed their disappointment that they have had to drop other sports or extra murals that they had
previously enjoyed due to having to take compulsory dance classes as an extra mural. Some learners (28 percent) stated that it had had no effect on their extra murals as they were already taking dancing as an extra mural but a few complained about its effect on their social life (19 percent). A further 17 percent of learners mentioned various other effects of Dance Studies on their extra mural schedule.

The majority of learners (70 percent) from Hoërskool Wonderboom struggled with time management due to the demands of dancing after school, and 60 percent indicated that they had to drop other sports or activities in order to accommodate their additional compulsory dance classes. A further 30 percent mentioned that the additional dance classes had affected their social life in that it took them away from their friends and family when they had rehearsals. Lastly, 10 percent of learners indicated that Dance Studies had not had any effect on their extra murals as dance was their only extra mural.

The majority of learners (62 percent) from Hoërskool Zwartkop felt that time management was problematic in their lives and that they had needed to focus on it, in order to meet all of their commitments. Some learners (31 percent) felt that it did not really affect their programmes as they had been attending dance classes as extra murals for a number of years already. A smaller amount of 23 percent expressed that their greatest concern with additional dance classes was the effect that it had on their social lives. Only 8 percent expressed the need to drop out of other sports or activities for the sake of Dance Studies.
Finding 6: 27 percent of learners found transport and 26 percent of learners found lack of time to be the greatest challenges in accessing Dance Studies as a subject.

Table 10A: Challenges experienced by learners enrolled for Dance Studies

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Transport</th>
<th>%</th>
<th>Finances</th>
<th>%</th>
<th>Extra lessons for school</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>7</td>
<td>37</td>
<td>2</td>
<td>11</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>11</td>
<td>26</td>
<td>8</td>
<td>19</td>
<td>2</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>2</td>
<td>20</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>3</td>
<td>23</td>
<td>1</td>
<td>8</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>23</td>
<td>27</td>
<td>11</td>
<td>13</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>

Table 10B: Challenges experienced by learners enrolled for Dance Studies continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Lack of time</th>
<th>%</th>
<th>None</th>
<th>%</th>
<th>Other</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>5</td>
<td>26</td>
<td>2</td>
<td>11</td>
<td>3</td>
<td>16</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>10</td>
<td>23</td>
<td>11</td>
<td>26</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>7</td>
<td>70</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>7</td>
<td>54</td>
<td>1</td>
<td>8</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>22</td>
<td>26</td>
<td>21</td>
<td>25</td>
<td>3</td>
<td>4</td>
</tr>
</tbody>
</table>

Tables 10A and 10B indicate challenges that learners enrolled for Dance Studies were currently experiencing due to the subject. Learners listed more than one challenge, and therefore responses were tabulated as such.

Learners from the four Pretoria based schools of Pro Arte Alphen Park High School, Hoërskool Waterkloof, Hoërskool Wonderboom and Hoërskool Zwartkop cited transport (27 percent) and lack of time (26 percent) as the two issues that made it most difficult for
them to access Dance Studies and the compulsory additional dance classes that were part of the subject.

Pro Arte Alphen Park High School had 37 percent of learners who stated that they struggled with transport to and from school and additional dance classes. A further 26 percent stated that lack of time was their greatest challenge. Learners mentioned other challenges (16 percent), where they expressed their desire to be able to access a greater variety of dance genres within the school, in conjunction with having to relocate from another province in order to attend a school where Dance Studies was offered. A further 11 percent of learners stated that finances posed their biggest challenge. Another 11 percent of learners from this school stated that they had no challenges in accessing their dance classes at all. Lastly 5 percent indicated clashes with other compulsory extra lessons for other subjects.

A quarter of the learners (26 percent) who took Dance Studies at Hoërskool Waterkloof also expressed transport as being their greatest challenge with regard to accessing this subject, whilst an additional 26 percent stated that they had no challenges at all. Just a little less than this amount (23 percent) expressed their frustration with lack of time to change after class, causing them to be late for other lessons in their school day. A further 19 percent stated that finances provided a great challenge for them in accessing this subject and 5 percent said that the extra lessons clashed with other extra lessons that they needed to attend for their other school subjects. No learners at this school identified any other challenges with regard to accessing Dance Studies as a school subject.

A total of 70 percent of learners from Hoërskool Wonderboom stated that they faced no challenges in accessing Dance Studies at all. However 20 percent stated that transport was problematic for them and 10 percent had other extra murals or dance classes away from school that were scheduled to take place at the same time. No learners from this school referred to any financial constrictions, limitations in time or any other factors as posing a challenge.

At Hoërskool Zwartkop, 54 percent of the learners cited time clashes as being their biggest challenge, either with other extra murals or other dance genres in which they attend classes away from school. However 23 percent did express their struggles with
transport and 8 percent discussed financial hardships, as making it very difficult to access the subject. An additional 8 percent had clashes with extra lessons for other school subjects, but also 8 percent said that they had not experienced any challenges whatsoever. No learners from this school mentioned any other challenges.

Finding 7: Learners identified fitness as being the most positive benefit of the subject Dance Studies

Table 11A: Positive benefits of Dance Studies as described by learners

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Responsibility %</th>
<th>Self-awareness /esteem %</th>
<th>Fitness %</th>
<th>Dedication %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>3</td>
<td>16</td>
<td>6</td>
<td>32</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>3</td>
<td>7</td>
<td>18</td>
<td>42</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>40</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>0</td>
<td>0</td>
<td>10</td>
<td>77</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>6</td>
<td>7</td>
<td>38</td>
<td>45</td>
</tr>
</tbody>
</table>

Table 11B: Positive benefits of Dance Studies as described by learners continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Confidence %</th>
<th>Self-discipline %</th>
<th>Perseverance/ determination %</th>
<th>Improved time management %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>6</td>
<td>3</td>
<td>16</td>
<td>16</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>5</td>
<td>12</td>
<td>15</td>
<td>35</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>3</td>
<td>30</td>
<td>0</td>
<td>2</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>2</td>
<td>15</td>
<td>2</td>
<td>15</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>16</td>
<td>19</td>
<td>20</td>
<td>24</td>
</tr>
</tbody>
</table>
Table 11C: Positive benefits of Dance Studies as described by learners continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Endurance</th>
<th>%</th>
<th>Increased knowledge</th>
<th>%</th>
<th>Teamwork</th>
<th>%</th>
<th>Happiness /stress relief</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>3</td>
<td>16</td>
<td>5</td>
<td>26</td>
<td>3</td>
<td>16</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>12</td>
<td>28</td>
<td>7</td>
<td>16</td>
<td>6</td>
<td>14</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>20</td>
<td>1</td>
<td>10</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>23</td>
<td>2</td>
<td>15</td>
<td>4</td>
<td>31</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>15</td>
<td>18</td>
<td>17</td>
<td>20</td>
<td>12</td>
<td>14</td>
<td>13</td>
<td>15</td>
</tr>
</tbody>
</table>

Tables 11A, 11B and 11C show factors that learners identified as positive benefits of the subject Dance Studies. Learners indicated more than one benefit and therefore are listed under more than one column.

Throughout the four schools offering Dance Studies as a subject, most learners (73 percent) identified fitness, including increased strength, agility and flexibility, as being the greatest benefit in taking Dance Studies as a subject. Second to this, 45 percent of learners identified self-awareness and improved self-esteem as being most beneficial and following this, learners discussed the value of self-discipline (24 percent), dedication (22 percent) and increasing their knowledge (20 percent). A further 19 percent of learners stated that the most important benefits to them were an increase in self-confidence, 18 percent cited better perseverance, 18 percent endurance and 16 percent improved time management. In addition to this, 15 percent of learners identified happiness and release from stress as being the greatest benefits while 14 percent also mentioned the benefits of teamwork and making new friends. Lastly, 7 percent of learners stated that they had become more responsible since taking this subject.

For learners from Pro Arte Alphen Park High School, the greatest benefit identified by learners was fitness and body related strengths (63 percent). Learners also identified self-awareness (32 percent) and self-confidence (32 percent) as important benefits of the subject with slightly fewer (26 percent) stating that an increase in knowledge was the greatest benefit of the subject. Responsibility, self-discipline, perseverance, endurance and teamwork were each mentioned by a total of 16 percent of learners whilst dedication,
improved time management and happiness were each mentioned by 5 percent of the learners.

The majority of learners from Hoërskool Waterkloof (74 percent) also cited fitness and increased strength and flexibility as the greatest benefits of taking Dance Studies. In addition 42 percent listed increased self-awareness and improved self-esteem whilst 37 percent of learners believed that the value of dedication was the greatest benefit of this subject. This was closely followed by 35 percent who identified self-discipline as a great benefit and 28 percent who cited endurance as the greatest benefit from taking this subject. Perseverance and improved time management, were cited as benefits by 23 percent of the learners, followed by increased knowledge (16 percent), happiness and stress relief (16 percent), teamwork (14 percent), confidence (12 percent) and a sense of responsibility (7 percent).

At Hoërskool Wonderboom 80 percent of learners saw fitness and increased body awareness, strength and flexibility as the most beneficial aspect of Dance Studies. A further 40 percent identified self-awareness and self-esteem as being the greatest benefit of the subject followed by 30 percent who cited increased self-confidence as the most positive benefit. Other benefits listed by learners of this school were perseverance (20 percent), increased knowledge (20 percent), dedication (10 percent), improved time management (10 percent), teamwork (10 percent) and happiness/stress relief (10 percent). No learners from this school mentioned responsibility, self-discipline or endurance as positive benefits of Dance Studies.

The majority of learners at Hoërskool Zwartkop (77 percent) rated improved fitness and body awareness, as well as improved self-awareness and self-esteem (77 percent) as being the greatest positive benefits of Dance Studies. A further 31 percent stated that Dance Studies made them happy and provided an environment in which they could ‘de-stress’ and therefore this was the most beneficial aspect of the subject to them. For 23 percent of learners the most beneficial aspect of Dance Studies was that it increased their knowledge. Other benefits listed by learners at this school were increased confidence (15 percent), improved self-discipline (15 percent), improved time management (15 percent), teamwork (15 percent) and dedication (8 percent). No
learners at this school listed responsibility, perseverance or endurance as being positive benefits of Dance Studies.

**Finding 8: More learners identified time consumption as being the greatest negative point of Dance Studies**

Table 12A: Negative points of Dance Studies as described by learners

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Time consuming</th>
<th>%</th>
<th>Expensive</th>
<th>%</th>
<th>Injuries</th>
<th>%</th>
<th>No university entrance</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>10</td>
<td>53</td>
<td>1</td>
<td>5</td>
<td>5</td>
<td>26</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>25</td>
<td>58</td>
<td>4</td>
<td>9</td>
<td>13</td>
<td>30</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>5</td>
<td>50</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>1</td>
<td>8</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>23</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>41</td>
<td>48</td>
<td>5</td>
<td>6</td>
<td>21</td>
<td>25</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

Table 12B: Negative points of Dance Studies as described by learners continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Pressure on body shape</th>
<th>%</th>
<th>Poor teaching methods</th>
<th>%</th>
<th>Lack of school support</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>5</td>
<td>26</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>1</td>
<td>2</td>
<td>4</td>
<td>9</td>
<td>6</td>
<td>14</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>10</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>6</td>
<td>7</td>
<td>6</td>
<td>7</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>
### Table 12C: Negative points of Dance Studies as described by learners continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Not enough time allocated to dance</th>
<th>%</th>
<th>None</th>
<th>%</th>
<th>Other</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>1</td>
<td>5</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>0</td>
<td>0</td>
<td>4</td>
<td>9</td>
<td>11</td>
<td>26</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>20</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>3</td>
<td>23</td>
<td>4</td>
<td>31</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>3</td>
<td>4</td>
<td>11</td>
<td>13</td>
<td>16</td>
<td>19</td>
</tr>
</tbody>
</table>

Tables 12A, 12B and 12C indicate the negative points of Dance Studies as reported by learners enrolled for the subject. Learners listed more than one negative point, and therefore these were recorded in more than one column.

Overall, just under half of the learners (48 percent) enrolled for Dance Studies stated that the greatest negative point regarding the subject was that it is extremely time consuming. The next concern that a few learners (25 percent) expressed as a negative point of the subject was that they tended to suffer injuries. This was followed by 19 percent citing a variety of other factors which are discussed separately below for each school. There were 13 percent percent of learners who stated that in their opinion there were no negative points to the subject. An additional 8 percent percent stated that the greatest negative point was that the subject could not gain them access to university and 8 percent mentioned the lack of support received from the school. A further 7 percent discussed the pressure placed on them regarding the shapes of their bodies and 7 percent mentioned poor teaching methods that are practiced within the subject. Lastly, 6 percent of learners complained that the subject was expensive for them to pursue.

A little over half of the learners (53 percent) at Pro Arte Alphen Park High School felt that the subject took up too much of their time, as they had to attend a lot of compulsory dance classes after school hours, in addition to their school day. For 26 percent of the learners at Pro Arte Alphen Park High School, another negative issue was that a lot of pressure was placed on them to gain the perfect physique and they were continuously addressed.
about their body shapes (26 percent). Another 26 percent of learners cited injuries as the
greatest negative point of the subject. A further 5 percent felt that the teaching methods
were poor and an additional 5 percent mentioned other factors, stating that they felt that
conflict between the learners and educators within the Dance department negatively
affected the subject. Finally 5 percent saw no negative points related to Dance Studies.
No learners mentioned the inability to gain university access, lack of support from the
school or lack of time allocated to the subject as being negative points.

Somewhat more than half of the learners at Hoërskool Waterkloof (58 percent) also felt
that the subject took up a lot of their time. At this school, learners had the option of
pursuing other extra murals as well, and so it became difficult for them to fit in everything
that they would like to do, as well as staying on top of their academics. These learners
were also expected to attend additional dance lessons in the afternoons. Following from
this 30 percent of learners indicated that increased risk of injuries was a negative point
for them. A few learners (26 percent) mentioned other factors, including the feeling that
the educators were too strict on them, giving them a lot of negative critique and they found
Dance Studies stressful as a result of this.

The next biggest issue that some learners (14 percent) raised is that they would not be
able to gain access to university with this subject while other learners (14 percent) felt
that the most negative point of this subject was that the school did not support them
enough. Other factors listed as negative points were expenses involved (9 percent), poor
teaching methods (9 percent), pressure on body physique (2 percent). There were no
learners at this school who felt that there was not enough time allocated to the subject.

Half of the learners at Hoërskool Wonderboom (50 percent) felt that the subject took up
a lot of their time, citing that they attended additional classes in the afternoons and often
had to rehearse over weekends or during holidays. A further 20 percent saw no negative
points to this subject, but 10 percent expressed stated that the teaching methods were
poor and 10 percent felt that the educator did not provide them with proper instruction on
how to perform dance movements. Here too, there were 10 percent who felt that the
biggest negative point of the subject was that they could not gain university entrance with
this subject. No learners at Hoërskool Wonderboom mentioned expenses, injuries,
pressure on body physique, lack of school support or insufficient time allocated to the subject as being negative points.

A total of 31 percent of learners from Hoërskool Zwartkop felt that there were no negative points related to Dance Studies. However, 23 percent felt that the biggest negative point was the risk of injury. Another 23 percent felt that there was not enough time allocated to master this subject, along with other school commitments. Additionally, 23 percent of learners expressed other concerns, one being that in their opinion the biggest problem is that there are learners who do not take the subject seriously enough (15 percent), another was that the subject was too repetitive (8 percent). A further 8 percent felt that there was no support given to the subject by the rest of the school.

Finally, 8 percent of the learners at Hoërskool Zwartkop felt that Dance Studies was very time consuming. No learners discussed expenses, inability to gain university entrance, pressure on body physique, or poor teaching methods.

**Finding 9: 55 percent of the learners enrolled for Dance Studies intended to pursue careers in dance or fitness related industries**

Table 13: Learners intending to pursue careers in Dance or related industries vs other career fields

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Dance and related industries %</th>
<th>Other fields %</th>
<th>Undecided %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>13</td>
<td>32</td>
<td>68</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>22</td>
<td>40</td>
<td>51</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>8</td>
<td>10</td>
<td>80</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>4</td>
<td>54</td>
<td>31</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>47</td>
<td>37</td>
<td>55</td>
</tr>
</tbody>
</table>

Table 13 shows a breakdown of learners who intended pursuing a career in Dance and related industries, those who would like to pursue a career in other fields and finally learners who were still undecided as to what direction to pursue.
Across the four schools in Pretoria, more than half (55 percent) of the learners enrolled for Dance Studies, intended to pursue a career in which they would either dance or follow a career in a related industry such as that of a personal trainer or in musical theatre. An additional 37 percent indicated their intention to establish a career in another field. Of this selection 29 percent of the learners stated that they would like to pursue a career in the medical field, with some of these learners indicating that they would like to work with dance related injuries. Finally, 8 percent indicated that they did not yet know what they would like to do when they had completed their schooling.

The majority of learners from Pro Arte Alphen Park High School (68 percent) indicated that they would like to dance professionally or else teach dance. Within the selection of other fields, 5 percent indicated an intention to study biokinetics and 5 percent physiotherapy, specialising in dance injuries. Other career choices for learners at this school included graphic design (5 percent), architecture (5 percent), aviation (5 percent) and modelling (5 percent).

Just over half of the learners at Hoërskool Waterkloof (51 percent) who took Dance Studies indicated that they would like to enter the performance industry as dancers. A few learners indicated that they would like to enter other fields (40 percent). These fields included the medical field (12 percent), either focusing on pure medicine (7 percent), occupational therapy (2 percent) or chiropractics (2 percent).

Learners also presented a variety of careers (28 percent) which included engineering (5 percent), accountancy (2 percent), actuarial science (2 percent), architecture (2 percent), criminology (2 percent), design (2 percent), hairdressing (2 percent), journalism (2 percent), microbiology (2 percent), teaching (2 percent) and veterinary science (2 percent). Lastly, 9 percent of the learners indicated that they were not yet sure of what they would like to do.

An overwhelming majority of learners from Hoërskool Wonderboom (80 percent) had made the decision to dance professionally or teach dancing. Of the remaining 20 percent who did not indicate their desire to pursue a career in dance, 10 percent were still undecided on a career path and the other 10 percent would like to become pastors.
A total of 31 percent of the learners at Hoërskool Zwartkop indicated their desire to pursue a career in dancing or related industries. A further 54 percent stated that they would like to pursue a career in another field. Learners from this category indicated a variety of careers, ranging from somatology (23 percent), to accountancy (8 percent), au pairing (8 percent), medical doctor (8 percent), and media relations (8 percent). Indecision on what career path to pursue was indicated by 15 percent of the learners at this school.

**Finding 10: Half of the learners would allocate more time to Dance Studies**

**Table 14A: Factors that Dance Studies learners would change regarding the subject**

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Curriculum</th>
<th>%</th>
<th>More time allocated during school</th>
<th>%</th>
<th>Greater variety of dance genres</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>3</td>
<td>18</td>
<td>9</td>
<td>47</td>
<td>3</td>
<td>18</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>2</td>
<td>5</td>
<td>22</td>
<td>51</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>3</td>
<td>30</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>2</td>
<td>15</td>
<td>5</td>
<td>38</td>
<td>3</td>
<td>23</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>7</td>
<td>8</td>
<td>39</td>
<td>46</td>
<td>13</td>
<td>15</td>
</tr>
</tbody>
</table>

**Table 14B: Factors that Dance Studies learners would change regarding the subject continued**

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>Improve teaching methods</th>
<th>%</th>
<th>Stricter criteria for entrance to subject</th>
<th>%</th>
<th>Place subject on designated list</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>2</td>
<td>11</td>
<td>1</td>
<td>5</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>3</td>
<td>7</td>
<td>2</td>
<td>5</td>
<td>4</td>
<td>9</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>1</td>
<td>10</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>10</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>6</td>
<td>7</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
</tr>
</tbody>
</table>
Table 14C: Factors that Dance Studies learners would change regarding the subject continued

<table>
<thead>
<tr>
<th>SCHOOL</th>
<th>More support from school</th>
<th>%</th>
<th>Nothing</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pro Arte Alphen Park High School</td>
<td>0</td>
<td>0</td>
<td>2</td>
<td>11</td>
</tr>
<tr>
<td>Hoërskool Waterkloof</td>
<td>7</td>
<td>16</td>
<td>7</td>
<td>16</td>
</tr>
<tr>
<td>Hoërskool Wonderboom</td>
<td>0</td>
<td>0</td>
<td>5</td>
<td>50</td>
</tr>
<tr>
<td>Hoërskool Zwartkop</td>
<td>1</td>
<td>8</td>
<td>5</td>
<td>38</td>
</tr>
<tr>
<td>All Dance Studies learners in Pretoria</td>
<td>8</td>
<td>9</td>
<td>19</td>
<td>22</td>
</tr>
</tbody>
</table>

Tables 14A, 14B and 14C display factors that learners enrolled for Dance Studies would change, given the opportunity. Learners mentioned more than one factor, therefore the responses have been recorded under more than one column in the tables above.

According to the tables above, 46 percent of learners taking Dance Studies as a subject in Pretoria based schools stated that they would want more time allocated to the subject. An amount of 22 percent percent of learners stated that there is nothing that they would change about the subject but 15 percent said that they would like a greater variety of dance genres. An additional 9 percent felt that the support that they received from their schools should increase. Further to that, 8 percent would want changes to the curriculum and 7 percent stated that poor teaching methods within the class should be improved. Finally, 6 percent of the learners would like Dance Studies to be placed on the Designated Subjects List and 4 percent would like stricter criteria for entrance to the subject.

Just under half of the learners at Pro Arte Alphen Park (47 percent) would like to have more time during school for Dance Studies, and less time after school in which they had to attend additional practical classes. A total of 18 percent would also like changes to the curriculum in that they struggled with specific aspects but felt that not enough attention is paid to them, as there was not enough time. These aspects included choreography and improvisation. A further 18 percent would have liked access to a greater variety of dance genres whilst 11 percent would like an improvement in teaching methods. Lastly,
11 percent of learners stated that there was nothing that they would change about the subject and 5 percent would like stricter criteria for access to the subject.

More than half of the learners from Hoërskool Waterkloof (51 percent) expressed their desire for longer periods for dance and double periods as well. These learners explained that they struggled to get changed in time for their dance class, or after the lesson when they had to return to the classrooms, and many expressed the desire to be able to wear a school tracksuit in order to save time when changing. Some of the learners complained that they had to return to class covered in sweat and would like facilities and time to shower and change. In addition to this 16 percent stated that they would like more support and recognition from the rest of the school and executives, and would like their buildings to be better maintained. A further 16 percent of the learners also expressed their interest in access to a greater variety of dance genres.

There was also an amount of 16 percent who stated that there was nothing about the subject that they would change whilst 9 percent stated that they would like the subject to be placed on the Designated Subjects List. Further to that, 7 percent stated that they would like to see an improvement in teaching methods. An additional 5 percent of learners expressed their desire for a change in the curriculum and 5 percent would like stricter criteria for admission to the subject.

Half of the learners at Hoërskool Wonderboom (50 percent) stated that there was nothing about the subject that they would change. The table shows that 30 percent of the learners from this school stated that they would like more time to dance during the school day and 10 percent expressed the desire for the subject to be made a designated subject for entrance to university. A further 10 percent stated their desire for better teaching methods with more emphasis placed on actual teaching, elaborating and explaining. Lastly, 10 percent of the learners would like to have the subject placed on the Designated Subjects List. There were no learners at Hoërskool Wonderboom who expressed the need for changes to the curriculum, a greater variety of dance genres, stricter criteria for entrance to the subject or more support from the school.

At Hoërskool Zwartkop learners explained that the greatest change that they would like initiated was more time to dance (38 percent). Here learners also expressed their desire
to have access to showers after class. An equal number of learners (38 percent) stated that there was nothing that they would change about the subject. However, 23 percent of learners felt that they would like more access to ballet as they were of the opinion that ballet is the most important dance form and they had not received sufficient training in it. An additional 15 percent of learners would have liked the curriculum to be reassessed. Following on, 8 percent would have liked more support from the school, expressing the need for a water machine and a vending machine in the Dance location. No learners from this school mentioned poor methods in dance teaching, stricter criteria in gaining entrance to the subject or the Designated Subjects List.

4.7 Interviews conducted with the expert sample

Finding 11: Provincial coordinator, Curriculum designer and educators felt that school principals do not support the subject Dance Studies

Catherine Gibbons stated that for her, as provincial coordinator: “one of the biggest challenges of accessibility of Dance Studies is that school principals do not understand the concept of the subject.” She explained that Dance is a specialised subject, therefore a specialised educator would have to be the person offering the subject. Nigel Hannah expressed that most principals do not understand the subject and all that it entails. From his experience, in most schools where Dance is offered, the principals tend to hand the subject over to the Dance educator and leave them to their own devices, without supporting them, but expecting the job to be done.

Gibbons stated that money has always been a problem for principals. She explained that educators were expected to teach for 35 to 37 hours a week, but dance specialists were only equipped to teach dance and so they were not able to fill their hours with another subject. Therefore, a principal would be more likely to allocate a post to another subject, where they were able to fill the classes easily, than to a subject where there were fewer learners enrolled.

Michelle Naudé strengthened the argument that principals did not support the subject by saying that: “Principals do not know enough about Dance as a subject, and are not aware of the amount of work and preparation that has to go into it.” She felt that they did not
respect the subject as they knew too little about it. **Susan Botha** felt that school management did not consider Dance to be an important subject, as learners were not able to obtain university exemption with this subject and therefore did not promote the subject much, if they were prepared to offer it at all.

**Finding 12: Principals and parents believed that Dance Studies is considered to be for learners who are academically weak**

Why are there fewer students interested in pursuing Dance Studies in comparison to any other subject that is offered in a school? **Gibbons** believed that parents were of the opinion that dance was only a performance subject and that learners gained nothing by pursuing this subject. **Jennifer Van Papendorp** made the following statement: “Schools have structured their subject streams in such a way that Dance Studies is only available to learners who struggle academically.” **Hannah** concurred, saying that many schools did not offer the subject properly. He elaborated that many principals who were not committed to the subject would use it as an escape route for learners whom they considered to be “academically challenged”. **Van Papendorp** noted that Dance Studies was often scheduled to clash with subjects such as Physical and Life Science, and so parents preferred for their children to take those subjects, where they saw greater career opportunities.

**Finding 13: There is a perception that Dance Studies provides limited opportunities**

**Janet Fouché**, Deputy Principal of Hoërskool Waterkloof, was of the opinion that there were limited opportunities in which to pursue a career in Dance and that: “With the low number of learners who want to dance, it is just not feasible to accommodate the subject.” **Gibbons** stated that when looking at the field of dance outside of Education, one found that there were many learners dancing. She said that the problem was that this was not noticed in Education and therefore created a perception of little interest in dance.

**Naudé** believed that far more emphasis was placed on sports; stating that learners were encouraged to participate in sports, and were often drawn away from Dance because of sporting responsibilities. **Naudé** stated that in her opinion, because dance was not classified as a sport, it was not given the same recognition.
Marius Lezar supported this position. He greatly encouraged Dance Studies at Hoërskool Wonderboom, but agreed that there was a definite stigma attached to the subject. In his opinion, many people felt that by offering Dance as a subject at the school, the school was being “feminised”. Even though his school offered the subject, he still felt that there was an imbalance within the school, as sport, specifically Rugby, gained far more attention and support. He believed that Dance Studies was looked down upon and most people had the opinion that there was not much that you could do with this subject.

Finding 14: Lack of prior training adversely affects the subject Dance Studies

Another major reasons as to why there were fewer learners enrolling for this subject was lack of prior training. Johann Güldenpfennig explained that many learners who applied to come to Pro Arte Alphen Park High School had no previous dance training. This could greatly affect the standard of dancing at the school. Hannah explained that they were fortunate in that their Dance department remained relatively small and so they were able to push the learners harder, but because theirs was a focus school, that made it easier to support Dance Studies as other subjects, such as Hospitality and Business Studies, increased the enrolment numbers at the school.

Janelle Du Toit explained that at Hoërskool Wonderboom many learners who enrolled for Dance Studies had never danced before. She said: “They think it is an easy subject to take, but because of the lack of training, their bodies are not equipped with what is required to succeed in the subject, and it is very difficult for these learners to reach the required standard.” Naudé faced the same problem at Hoërskool Waterkloof and elaborated that this created frustration for both learners and teacher. Nadia Richter explained that at Hoërskool Zwartkop many learners had never danced before and she felt that they hindered the progress of those learners with prior experience, as the class as a whole was not able to progress until the weaker learners had mastered the steps.

Strydom agreed, saying that: “Learners do not realise how much hard work is required for success in this subject.” He was of the opinion that one of the greatest challenges that Hoërskool Zwartkop had, was that the learners were not dedicated or disciplined enough to pursue this subject. Naudé supported this view, saying that learners’ attitudes had changed over the years. Many believed that Dance Studies was an easy way out, thinking
that their load will be lighter. She felt that learners struggled with commitment and managing their time effectively.

**Finding 15: Time allocation for Dance Studies restricts accessibility of the subject**

Naudé also felt very strongly that one of the greatest challenges affecting accessibility within Dance Studies was the time allocation. Van Papendorp explained that Dance Studies was supposed to be allocated a minimum of four hours per week, as per the curriculum. Van Papendorp said: “School timetables are not conducive to this, because the periods are too short and most schools are not prepared to allocate the specified amount of time to the subject.”

Naudé explained that at Hoërskool Waterkloof, learners got to dance for 25 minutes per day, and not always every day. She compared this to overseas schools where learners who specialised in Dance got to dance for five hours per day. Hannah discussed the compulsory after school classes that learners needed to attend. He explained that this was advised in the CAPS document as well, as learners needed as much practice as they could get. But even so, he referred back to before CAPS was implemented, when they had 15 periods a week and any afternoon classes were considered as an extra. Now, he told that in their focus school, they only got seven periods a week, and so the afternoon classes had become imperative, as this is where the learners would get the one to one attention. He explained that there was just not enough time in the school day, with all the work that teachers had to cover.

**Finding 16: Schools lack the infrastructure to facilitate the subject**

Botha, Van Papendorp, Güldenpfennig, Fouché, Strydom and Richter all agreed that facilities were amongst the biggest problems, even in schools attempting to offer Dance Studies. They all felt that this was one of the greatest contributing factors to why there were so many schools who declined to offer the subject. Richter discussed the fact that most dance forms require a wooden sprung floor, barres and sound equipment. Gibbons explained that Arts are expensive to offer, because the facilities have to be safe and appropriate.
Lezar stated that due to the fewer number of enrolments for Dance Studies, schools were not prepared to spend the money on facilities for this subject. At Hoërskool Wonderboom, Lezar prided himself on the facilities that the school had for Dance Studies. With the exception of adequate changing facilities, he felt that the school was well equipped for the subject.

Du Toit disagreed though. She elaborated that the space that they used for their practical dancing was the school hall. This meant that they were often displaced when the hall was needed for other functions, such as school exams, and it was always a problem to find an alternative venue as space was limited everywhere else.

Hannah explained that because Pro Arte as a focus school, they had to be fully equipped and so infrastructure was not an issue for them, everything was worked into their budget and they had the support of the School Governing Body [SGB], but for mainstream schools infrastructure could well be an issue, unless the school had dedicated parents who were prepared to go the extra mile to support the subject and its requirements.

Finding 17: The non-designation of Dance Studies has negatively impacted the accessibility of the subject

Susan Botha stated that Dance Studies was not placed on the Designated Subjects List by Higher Education South Africa [HESA]. She explained that: “HESA based their decision on their belief that the Designated Subjects List consists of subjects that will assist learners with developing the type of critical thinking and problem solving skills that would be required to successfully tackle degree studies at tertiary level.”

Van Papendorp argued that this was an error made by HESA, but he felt that it was not important. Given the number of learners who were taking the subject at that time, they believed it to be insignificant compared to other subjects. Gibbons agreed that the low enrolment figures were a big contributing factor and was of the opinion that this was not rectified, the excuse being that Dance Studies had such a large practical component. According to Botha the Designated Subjects List was drawn up in 2008.

Botha, Gibbons and Van Papendorp believed that this has had a massive impact on the subject. Botha explained that Dance Studies is no longer offered in many schools as
a choice subject from grade 10 and many learners who enrolled for this subject were
doing so as an eighth subject. Gibbons said that statistically the subject had lost a lot of
learners.

Van Papendorp explained that after the list had been drawn up, Dance Studies became
a subject for academic under-achievers. It was now considered to be unsuitable for
learners who wanted to go to university as universities do not take it into account at all
when considering applications. Van Papendorp explained that because of this, teachers
and parents were advising learners not to take Dance Studies as it could count against
them when applying to go to university.

It was interesting to note the differing opinions of the principals and Dance educators with
regard to the effects of the non-designation of the subject. This again links back to
statements from educators who expressed their opinion that principals display a lack of
knowledge and insight into the subject.

Güldenpfennig and Fouché were under the impression that the non-designation of the
subject had had no effect on it at all. Güldenpfennig explained that in his opinion,
learners should choose subjects that they love to do and that is why they chose dance.
Lezar was initially undecided but on further reflection believed that non-designation could
possibly pose a problem, especially if a learner selected two subjects on the non-
designated list. Although he stated that learners were able to select any subject
combinations that they would like, Du Toit emphatically stated that they had clear subject
sets at Hoërskool Wonderboom to ensure that learners were not able to do so. She
explained that another reason why they had subject sets in place was because otherwise
there would be too many combinations for learners to choose from, and that would not be
feasible.

Strydom felt very strongly that Dance Studies was discriminated against by placing it on
the non-designated list. He firmly believed that more learners would opt to take Dance
Studies if it were a designated subject and that for the sake of the Arts in our country, this
was very important.
Most of the Dance educators felt very strongly about the effects that placing Dance Studies on the non-designated list had had on the subject. Hannah, Naudé and Du Toit all argued that this had been detrimental to the subject. They each explained that as soon as parents discovered that it was not on the Designated Subjects List they pulled their children from the subject as they then saw no value in it. The educators complained about how hard they worked with learners in grade 8 and 9, in an attempt to get them up to standard, only to lose them to subjects that would gain them university entrance.

Hannah explained that when he had sent learners on to university to study Dance, they were of a higher standard than what the university offered, and the learners felt that they were regressing. He explained that this was simply because: “Anybody can enter a Dance course at university, there is no prior experience required. If Dance Studies were a prerequisite for Dance Degrees at university, the standard of work would be so much higher at university level and our dancers would have a fighting chance internationally”. Hannah told of learners whom he had sent to compete overseas and this exposure had proved what a poor standard dance had in South Africa.

Gibbons, Du Toit and Naudé discussed the possibility of the Designated Subjects List falling away, but Van Papendorp explained that although a request for this had been submitted, HESA only met once a year and this matter fell fairly low on the agenda. Van Papendorp remained hopeful though, explaining that DBE was not in support of the Designated Subjects List.

Interestingly enough, Nadia Richter of Hoërskool Zwartkop was not aware of the fact that Dance Studies was not on the Designated Subjects List.

Finding 18: Educators are not suitably qualified or hold qualifications that are not recognised by Department of Education

Van Papendorp contended that: “Dance educators must be qualified through accredited institutions in order to be allowed to teach in the school system.” However, she stated that very few accredited institutions offered Dance teacher training within South Africa. Botha concurred, stating that one of the biggest issues was that dance specialists generally did not have a tertiary qualification, especially related to Education.
Gibbons elaborated, saying that: “A dance qualification that is related to our universities, which would give you an Educator’s qualification, is very hard to come by.” She was of the opinion that this resulted in teachers who were generally qualified, teaching Creative Arts, which then became a generic qualification, and they were not sufficiently qualified to teach the practical component. Gibbons felt that accreditation should be granted to associations, so that teachers who had passed through these associations were able to enter Education.

Van Papendorp explained that although most of the dance forms had teacher qualifications within their private associations, these were not accredited by the Department of Education and many of them did not include a theory component at all. She stated that as both the practical and theory components of Dance Studies each counted 50 percent, the teacher needed to be competent in both spheres. Botha explained that in order to be appointed in a permanent teaching post, educators had to register with SACE, and in order to do so, they need to have an accredited teaching qualification.

Again, this brought to question how well–informed the school principals were, and how rigidly they were abiding by the system. According to Güldenpfennig at Pro Arte Alphen Park High School, SACE certified teachers were used to teach the theoretical component, but specialist teachers in each dance field were brought in to teach the practical components, as part time teachers. Fouché stated that when appointing dance teachers at Hoërskool Waterkloof, one of the first things that they looked at were the qualifications. This was supported by Strydom from Hoërskool Zwartkop, who specified that all educators must be SACE compliant. Yet this calls into question which qualifications were being taken into consideration?

Hannah was of the opinion that nowadays, school educators saw a lot more than teachers in private studios did, and therefore felt that it would be beneficial for teachers to go through a proper qualification, even if for that reason only. Hannah felt that most dance teachers were not equipped to deal with today’s children and was of the opinion that a lot of teachers were coming into the profession for the wrong reasons. Both Strydom and
Lezar emphasised that a Dance educator had to be passionate about the subject and all that it entailed.

Hannah also discussed the possibility of accrediting private associations. As he explained, some associations had very stringent teaching courses which included subjects such as anatomy and child psychology. The problem was that others were very basic, children in grade 8 at school could already obtain their teacher’s qualification, because they had progressed through the associations’ levels of dancing, but that was all that their training encompassed. So Hannah asked, how do you decide which associations to grant accreditation to?

Finding 19: School principals and Educators face further challenges within the subject of Dance Studies

Güldenpfennig, Fouché, Strydom and Du Toit all agreed that financial factors linked to the subject posed a big problem within their schools. Du Toit explained that from an educator’s perspective there were many additional expenses for things such as costumes, external examinations and competitions. For Fouché one of the biggest issues was that they had to place an educator in a permanent GDE post where she taught 78 learners (grade 8 – 12) in a school of over 1500 learners. As she only specialised in ballet, they had to pay two additional temporary teachers in SGB posts to teach the learners additional dance forms.

Strydom concurred, stating that because of the discrimination against the subject and its non-designation, very few learners choose the subject from grade 10. However, he still had to pay his teacher a salary and due to the low number of learners enrolled, this became very expensive for the school. As the educator at his school was not trained to teach classical ballet, he also faced the additional expense of a part time teacher.

For Richter, as a relatively new educator in the school system, one of the biggest problems that she experienced was not having a set syllabus to follow. For her it was difficult to assess whether her learners were of an appropriate standard. Du Toit agreed, explaining that the CAPS document did not specify exactly what movements the learners
need to be able to perform within a dance form, although textbooks were available for the theoretical component.

**Du Toit** and **Naudé** cited another aspect that they found to be a problem within their schools as the lack of knowledge that parents had about the subject. **Du Toit** explained that because parents had little knowledge of what technique is and what was required of the learners, they were not always able to understand how their children achieved and what their marks were based on. This became even more problematic when learners danced privately and entered minor competitions where their outcomes were different to those they achieved at school.

**Naudé** felt that parents did not understand the value that Dance Studies offered their children. She felt that learners needed a creative outlet and that when children were not afforded the opportunity to dance, especially if they were talented and felt a need to dance, they were psychologically affected, leading to unhappiness and possibly even depression.

**Hannah** agreed that psychological problems were increasing amongst learners. He stated that learners, if dealt with appropriately, were able to find a release in their dance. He believed that learners were more inclined to open up to a teacher in a scholastic context, and so he was dealing with emotional external problems and how these linked to the learner’s dance. But he explained that this meant that the teacher became a problem solver and a mediator, over and above their role of educator.

**Finding 20: Curriculum designer, subject advisor and educator’s perceptions on how to improve the situation**

With the exceptions of **Du Toit** and **Richter**, the educators did not have any issues with the subject content. **Du Toit** felt that the PAT and Improvisation sections in Grade12 should be reconsidered and **Richter** would have liked a structured syllabus for the practical component.

**Botha**, **Du Toit**, **Naudé** and **Van Papendorp** felt that the Designated Subjects List needed to be scrapped from the system so that no subjects were disadvantaged by it. **Botha** believed that if the subject were extended to a greater variety of dance genres
then the enrolled numbers would increase. **Gibbons** felt that the subject would be more recognised if it were promoted by the Department of Education. She explained that the subject was not taken seriously because of the low numbers, but that it is not possible to increase the numbers, due to the lack of support that the subject received. **Gibbons** encouraged enrolment in Dance Studies as an eighth subject, as this would also increase enrolment.

**Van Papendorp** was of the opinion that schools needed to be prepared to schedule double periods for Dance Studies to ensure that the periods were long enough for learners to change, warm up, do a full class, cool down and change back into their school uniform. **Naudé** and **Hannah** agreed that the time allocation was one of the first things that they would change. They both felt that four hours a week was not enough and learners required at least one and a half to two hours a day.

**Van Papendorp** added that schools needed to provide learners of Dance Studies with a suitable dance studio with a wooden sprung floor and to not limit the subject to the school hall or small classrooms. She also felt that school principals and teachers in general needed to be educated as to the benefits and value of the subject. Interestingly enough, when asked what changes they would bring into Dance Studies if they could, **Fouché**, **Güldenpfennig**, **Lezar** and **Strydom** all admitted that they do not know enough about the subject to be able to comment.
4.8 Chapter summary and conclusion

This chapter presented the findings in this research study. The findings were arranged according to the research questions from questionnaires completed by learners and interviews conducted with the expert sample. As is common in qualitative research, samples of quotations from the interviews were included in the report in order to accurately represent the reality of what was portrayed in the interviews.

The first finding from the research study was that learners were most influenced by family members to take Dance Studies as a subject at school. This included parents, grandparents, siblings and cousins.

The second finding was that, with the exception of three learners from Hoërskool Zwartkop, all learners were taking ballet as a dance form in the subject Dance Studies. All learners at Pro Arte Alphen Park High School were taking ballet, jazz and Spanish. All learners from Hoërskool Waterkloof took ballet and chose between either jazz or contemporary. Hoërskool Wonderboom learners all took ballet, with some doing contemporary and some doing jazz in addition. All learners at Hoërskool Zwartkop took contemporary.

The third finding was that the majority of learners took Dance Studies as a subject because it was their passion. For learners from Pro Arte Alphen Park High School the second most listed reason for taking the subject was for their future careers. Learners at Hoërskool Waterkloof referred to their abilities as being the second highest motivating factor for choosing this subject. Learners from both Hoërskool Wonderboom and Hoërskool Zwartkop stated that the second highest reason for choosing to take Dance Studies was to increase their knowledge of dance.

The fourth finding was that Dance Studies learners indicated that many other learners did not enrol for Dance Studies due to the non-designation of the subject. More than half of the learners across the four schools indicated that they were aware of one to five learners who had opted not to take the subject due to its non-designation and a few indicated that they were aware of six to ten learners who did not take the subject, for that reason.
The fifth finding was that half of the learners had learned better time management regarding their extra murals through taking Dance Studies as a subject. Sport was not offered as an extra mural at Pro Arte Alphen Park High School, however learners were expected to attend compulsory extra dance lessons in the afternoons. Learners from Hoërskool Waterkloof and Hoërskool Wonderboom indicated that they had had to drop other extra murals in order to fit in all of their additional dance classes and a few learners from Hoërskool Zwartkop felt that the extra lessons adversely affected their social lives.

The sixth finding was that some learners found transport and lack of time to be the greatest challenges in accessing Dance Studies as a subject. At Pro Arte Alphen Park High School and Hoërskool Waterkloof the greatest challenge cited was transport. For learners from Hoërskool Zwartkop and some from Hoërskool Waterkloof lack of time was the biggest issue. Some learners, mostly from Hoërskool Wonderboom, stated that they did not face any challenges in accessing Dance Studies.

The seventh finding was that learners mostly identified fitness as being the most positive benefit of the subject Dance Studies. Learners from all four schools stated that fitter, stronger and more flexible bodies ranked as the most beneficial aspect of this subject. Learners also listed self-awareness, increased self-esteem and improved self-confidence as being the greatest benefits, with some learners mentioning values such as dedication and a few stating that the increase of knowledge was most beneficial to them.

The eighth finding was that more learners identified time demands as being the greatest negative point of Dance Studies. A little less than half of all learners taking Dance Studies in Pretoria based schools felt that the subject was very time consuming. Learners felt that more time should be allocated in the mornings for dance classes and less in the afternoons. Learners also discussed the increased risk of injuries and the financial implications of the subject. For learners from Pro Arte Alphen Park High School too much emphasis was placed on their physiques and learners felt that poor teaching methods are utilised. Learners from Hoërskool Waterkloof felt that they did not receive enough support for this subject from the school and also expressed concern with regard to the non-designation of the subject. Although some learners from Hoërskool Zwartkop saw no
negative points to this subject, a few felt that there were learners who did not take the subject seriously enough.

The ninth finding was that more than half of the learners enrolled for Dance Studies intended pursuing careers in dance or fitness related industries. This was indicated by the majority of learners from Pro Arte Alphen Park High School, more than half of the learners from Hoërskool Waterkloof and Hoërskool Zwartkop and an overwhelming majority of learners from Hoërskool Wonderboom.

The tenth finding was that, if they could change anything about the subject, half of the learners would allocate more time to Dance Studies. Learners from all four schools stated that they would want more time during school for dance with longer periods and double periods. Learners would correspondingly have liked less time in the afternoon to be dedicated to the subject. Learners also expressed their wish to have more time to change before and after class, with access to showers so that they did not have to remain covered in sweat for the rest of the day.

The eleventh finding was that the provincial coordinator, curriculum designer and educators felt that school principals did not support Dance Studies. Principals tended to allocate posts to subjects where more learners are enrolled, as that was more cost effective. Principals did not have enough insight into the subject and due to the fact that Dance Studies does not gain university entrance, principals tended to dismiss it as a less important subject.

The twelfth finding was that principals and parents believed that Dance Studies was for academically weak learners. Many schools scheduled dance lessons at the same time as core subjects and parents felt that there were not as many career opportunities with dance as were provided by subjects such as Physical and Life Sciences.

The thirteenth finding was that there was a common belief that Dance Studies provided limited opportunities. Schools tended to place more emphasis on other subjects and sport which drew learners away from dance classes and towards other responsibilities. School Managements also believed that Dance offered limited career opportunities and therefore did not promote the subject.
The fourteenth finding was that a lack of prior training adversely affected Dance Studies. Many learners who applied for enrolment into this subject had insufficient or no prior training in dancing. Learners did not realise the intensity of the subject and tended to think of it as an easy subject to take, which resulted in frustration for all involved.

The fifteenth finding was that time allocated to Dance Studies restricted its accessibility. Learners were not allocated the full amount of time needed for it during school hours, but even if they were, a lot of time was wasted when learners had to change before and after the lesson.

The sixteenth finding was that schools lacked the infrastructure to facilitate the subject. Due to low enrolment figures, schools were typically not prepared to spend the money to invest in facilities required for the subject and would rather not go to the trouble of offering it.

The seventeenth finding was that the non-designation of Dance Studies had negatively impacted on the accessibility of the subject. Due to the fact that HESA had not placed Dance Studies on the Designated Subjects List, it was considered to be a subject for learners who struggled academically and therefore stronger learners were advised not to take this subject as it could not assist them in gaining access to university.

The eighteenth finding was that educators were either not suitably qualified or they held qualifications that were not recognised by the Department of Education. Although Dance educators needed to hold qualifications from accredited institutions, very few institutions were accredited to offer Dance teacher training. This meant that very few educators who were teaching Dance Studies within the schools held relevant tertiary qualifications, even if they did have some form of dance teaching qualification.

The nineteenth finding was that school principals and educators faced further challenges that they considered to pose challenges for the subject of Dance Studies. For principals and educators alike, finances related to the subject were problematic, be it the employment of educators in a post for Dance Studies, or funding of costumes. Another challenge was the lack of a set syllabus for the curriculum. Educators also found that the
lack of knowledge amongst parents about the subject posed a problem for them, as well as the psychological problems that learners had to deal with on a daily basis.

The twentieth finding was that the curriculum designer, subject advisor and the educators believed that the Designated Subjects List needs to be scrapped from the system. Schools needed to provide learners with adequate facilities as well as more time for lessons and changing. The curriculum designer, subject advisor and the educators also believed that the subject should cover a greater variety of dance genres and that if the Department of Education were to promote and support the subject more, it would gain in stature and enrolment numbers.
CHAPTER FIVE

INTERPRETATION, CONCLUSION AND RECOMMENDATIONS

5.1 Introduction

To recap, the purpose of this research study was to investigate the current status of Dance Education in public sector secondary schools that are based in Pretoria. The study was guided by the two questions:

a) What challenges does the subject Dance Studies face?

b) What is the status of the subject Dance Studies with regard to accessibility, designation and qualifications of teachers?

These research questions sought to identify the challenges affecting the status of the subject Dance Studies. This included discovering the reasons for Dance Studies being offered only in a few schools thereby making it less accessible to learners who may wish to study it, as well as determining whether there is a future for this subject by considering the feasibility of offering Dance Studies in more schools. The study also investigated the designation of the subject and issues around the qualifications of educators who teach the subject within the school system.

The research was conducted by means of a questionnaire and interviews. The questionnaire was completed by 85 learners within the four public sector secondary schools in Pretoria where Dance Studies was offered as a school subject (Gibbons, 2016). Learners in grades 10, 11 and 12 were given a set of questions (see Appendix G) which were completed anonymously. Interviews were conducted with an expert sample of 11 participants (see Appendix H). Based on the questionnaires and interviews, findings were drawn up and presented in the previous chapter. Due to the structure of the questionnaires and interviews, findings were drawn up in two categories:

a) Questionnaires completed by learners

b) Interviews conducted with expert sample

The interpretation and conclusion section of this chapter is structured according to the research questions, discussing the outcomes of the learners’ questionnaires, the expert
sample and the literature review in chapter two. Since the conclusions cut across the findings, more than one finding from the previous chapter have been grouped together in this chapter, in order to effectively tie to a conclusion.

5.2 Interpretation and conclusion

5.2.1 Research question: What challenges does the subject of Dance Studies face?

Time allocation of the subject Dance Studies

A major discovery based on a number of findings in this research study was that both the learners and the expert sample believed that the time factor was one of the main challenges faced by Dance Studies. Table 9A (page 65) showed that 56 percent of learners felt that they had had to learn to manage their time more effectively and that they had to change other areas of their lives to accommodate the demands of this subject.

Learners indicated that one of the greatest challenges in accessing the subject was that of transport. This was indicated by 27 percent of the learners, in Table 10A (page 68). Table 3 (page 55) showed that 82 percent of the learners made use of personal transport to get to and from school in the afternoons.

Learners identified lack of time as being the greatest challenge in being able to access the subject, as well as the compulsory extra dance lessons in the afternoons. This was indicated by 26 percent of the learners (Table 10B, page 68). This grievance was supported by Table 12A (page 73) which shows that 48 percent of the learners felt that the greatest negative aspect of this subject was time consumption.

This plight was further elaborated by the expert sample, where it was explained that schools had introduced compulsory dance classes after school, in order to provide learners with sufficient practice time. Reference is made to Le Roux and Van Papendorp (2009:5), who discussed the time allocation of only four hours of teaching time per week for Dance Studies, and Van Papendorp (2003:10), explaining that this time allocation had to include theory and practical dance classes. The *Curriculum and Assessment Policy Statement for Dance Studies Grades 10 – 12* (2011:8) also states that learners are
expected to practice for an additional two hours per week, outside of their allocated school hours.

The expert sample felt strongly that longer periods would be beneficial to the subject, due to the workload in comparison to the time allocated. Table 14A, (page 78) shows that 46 percent of learners also stated that they would like to have more school time allocated to Dance Studies, be it in the form of longer periods, double periods or more periods.

From this discovery, the researcher concluded that Dance Studies would benefit greatly if more time were allocated to the subject within the school day. Even though most learners made use of private transport, the issue of transport remained problematic. This could well be compounded by learners having to remain at school to attend the compulsory extra lessons being offered due to insufficient contact time during the school day (drop off and pick up times are early in the morning and late in the afternoon).

*Lack of support from school principals*

There was a general consensus amongst the provincial coordinator, curriculum designer, subject advisor and educators that the subject of Dance Studies was not supported by school principals. The provincial coordinator, Catherine Gibbons; curriculum designer, Susan Botha and the educators Nigel Hannah and Michelle Naudé, all believed that school principals viewed Dance Studies as being an expensive subject to offer with minimal career opportunities for learners. Due to the fact that university exemption cannot be gained through this subject, principals are not inclined to show much interest in it. Le Roux and Van Papendorp (2009:3) discussed the lack of appreciation shown in reviewed literature to the contribution that the humanities have made to the development of people both as productive and collaborative citizens.

School principals felt that financial aspects of the subject impeded the practicality of offering it within the schools (Fouché, 2017). Due to the low number of enrolments in comparison to the size of the school, principals felt that it was not financially viable to place an educator in a full time post for so few learners, when the post could be used for a subject that catered to a greater number of learners (Fouché, 2017).
A conclusion drawn from these findings was that school principals did not know enough about the subject and therefore dismissed it as being a subject for learners who found academics challenging. If the subject had greater support from the school and the principals, numbers could well increase, thereby making it more financially viable to employ an educator to teach the subject.

5.2.2 Research question: What is the status of Dance Studies with regard to accessibility, designation and qualifications of teachers?

Factors influencing enrolment for the subject Dance Studies

According to the findings related to this research question, the majority of learners enrolled for Dance studies in the study area were female. Table 1 (page 53) shows that 92 percent of learners who took Dance Studies as a subject were female and only 8 percent male. Of Dance Studies learners, 7 percent were boarders and the remaining 93 percent are day learners as is shown in Table 2 (page 54). As indicated in Table 3 (page 55), 82 percent of learners enrolled for Dance Studies used personal transport to and from school.

Family members were identified as having been the greatest contributing factor to learner's decisions to take Dance Studies as a subject. This was indicated by 48 percent of the learners see Table 4A (page 56). According to Table 5A (page 58), 96 percent of all learners indicated that they took ballet as a form of dance in the subject of Dance Studies.

Learners who took Dance Studies in Pretoria based schools did so because dance was their passion. This was indicated by 75 percent of all learners enrolled (Table 6A, page 61). Le Roux and Van Papendorp (2009:5) recommended that learners should be introduced to dance at primary school level, in order to equip them with the necessary skills to pursue this subject. It is through this exposure that learners would be able to develop a passion for the subject.

According to Güldenpfennig, Du Toit, Naudé, Richter and Strydom from the expert sample, many learners who would like to pursue this subject had not had any prior training and this put them at a distinct disadvantage. These experts explained that for many
learners, not having prior training meant that they were not physically equipped to deal with the demands of the subject. They believed that such learners underestimated the complexity of the subject, were not aware of the required level of dedication and discipline, and were therefore struggling with committing to the subject and managing their time effectively. This is supported in the literature by Friedman (2003:134), who explained that if Dance is properly taught in primary schools, all learners should be sufficiently equipped to be able to pursue the subject of Dance Studies when reaching grade 10 at school.

A conclusion drawn from these findings was that the majority of learners enrolled for the subject of Dance Studies lived close to their schools. These learners had access to their own transport, which made it far easier for them to access the subject and the compulsory afternoon dance classes. The learners also had the support of their families in pursuing this subject and had had the opportunity to build up a passion for the subject prior to grade 10. Learners who did not have personal transport and supportive families and no prior exposure to dance, would probably find this subject even more challenging than enrolled learners do and so many learners will regard Dance Studies as an inaccessible subject.

Benefits and opportunities provided by Dance Studies

Learners identified fitness as being the most positive benefit of taking Dance Studies. This was supported by 73 percent of learners indicated in Table 11A (page 70). Hanna (1999:2) discussed how Dance in education develops all seven of the intelligences as described by Gardner (2006:9-18). Following on from the values of self-awareness/esteem, self-discipline and dedication, 20 percent of learners also identified an increase in knowledge as being one of the most positive benefits of the subject (Table 11C, page 71).

Koff (2008:28) was of the opinion that the main aim of the subject of dance within the educational system was that of an increase in self-knowledge. Hanna (1999:34) also argued the benefits of being empowered, enhancing a learner’s quality of life and finally developing and maintaining physical fitness, healthier lifestyle practices and developing effective stress management.
More than half (55 percent) of learners enrolled for Dance Studies in Pretoria based schools expressed their intention to pursue careers in Dance and related industries (Table 13, page 76). According to Friedman (2003:131), the ultimate aim of Dance Studies was to prepare learners for entry into tertiary studies in the performing arts or related fields, or alternatively for employment in dance, fitness or related industries. This was supported by Nigel Hannah from the expert panel, who believed that if Dance Studies were pursued as a school subject, the standard of dancing in tertiary institutions would be much higher.

A conclusion that can be drawn from these findings is that learners viewed fitness as being a beneficial aspect of this subject along with increased personal values and knowledge. Some learners believed that by taking the subject of Dance Studies they would be better equipped physically and mentally to enter tertiary studies or employment in Dance and related industries.

**School infrastructure and facilities for Dance Studies**

More than half of the participants from the expert sample; Botha, Van Papendorp, Güldenpfennig, Fouché, Strydom and Richter, agreed that facilities posed the greatest problem in offering Dance Studies. These participants were of the opinion that this was the primary reason as to why more schools did not offer the subject. Adequate facilities to suitably equip a school for the subject, have massive cost implications. Le Roux and Van Papendorp (2009:6) along with Woolridge (2009:8–9) and Jennings and Craig (2012), were cited for their input regarding the lack of facilities within the school infrastructure needed to adequately conduct the practical dance lessons as required in this subject.

School principal Lezar believed the use of the school hall to be adequate for the dance lessons. However, as explained by educator Du Toit, as well as mentioned in chapter two (Woolridge, 2009:5-9), a number of challenges accompany such an arrangement. These include the inconsistent availability of the hall, no changing facilities nearby, the necessity of a wooden sprung floor for dance and limited space to dance in, should classes have to be conducted elsewhere.
A conclusion drawn from these findings was that schools were often not adequately equipped to offer the subject. Schools may well feel that they are not in a financial situation to be able to afford the facilities required to offer the subject, particularly when enrolment figures were taken into consideration. Most schools apparently feel that it is not feasible to offer the subject and are therefore not in a hurry to introduce Dance Studies as a subject if they do not already offer it.

Designation of the subject

As indicated in Table 7 (page 63), 79 percent of learners currently enrolled for the subject of Dance Studies within Pretoria based secondary schools indicated that they were not at all affected by the non-designation of the subject and had not taken it into consideration when selecting their subjects for grade 10 – 12. The remaining 21 percent of the learners had considered the non-designation of the subject and some learners indicated that they took other subjects as an 8th subject in order to assist them with gaining university exemption in matric.

Given that these learners had all enrolled for the subject, regardless of the non-designation status of the subject, the learners were then asked to indicate how many other learners they were aware of who had wanted to take the subject, but ultimately decided not to continue with Dance Studies due to its non-designation. Table 8 (page 64) shows that 60 percent of learners currently enrolled knew of 1–5 people who had chosen not to take the subject, based on its non-designation.

Gibbons, Botha and Van Papendorp of the expert sample, provided more insight into this issue by explaining that even though the subject was not placed on the Designated Subjects List, it had never been rectified due to the fact that enrolment figures remained so low that HESA felt it insignificant. Dr Blom (2014:9) was cited as stating that the Designated Subjects List comprised the most popular subjects and was also used in screening for eligibility of learners to tertiary studies.

According to Gibbons, Botha, Van Papendorp, Hannah, Naudé and Du Toit, when the subject was classified as a non-designated subject, a lot of interest had been lost and many schools withdrew from offering the subject. This also led to Dance Studies being
regarded as a subject for underachievers. Prior reference was made to a Provincial Subject Committee meeting (2015) in which it was stated that the Department of Education did not believe that Dance Studies could assist learners in achieving academically.

Hannah, Naudé and Du Toit explained that many learners opted not to take the subject when they discovered that Dance Studies was not on the Designated Subjects List. Hannah believed that if the subject were made a prerequisite for entering Dance courses at tertiary level, the national standard of dancing would improve. In contrast, Güldenpfennig, Fouché and Lezar, school principals from the expert sample, were not aware of the effect that the non-designation had on the subject.

A conclusion that can be drawn is that enrolment figures will remain low for Dance Studies if it is not included on the Designated Subjects List, while to complete the vicious circle, it will not be included on the Designated Subjects List whilst the enrolment figures remain low. A further conclusion that can be drawn is that if Dance Studies were placed on the Designated Subjects List, learners could use it to gain access to tertiary studies related to dance, which would improve the general standard of dancing and Dance education in South Africa.

**Educator qualifications for Dance Studies**

The last significant finding was that very few Dance Studies educators were sufficiently trained through accredited institutions to teach within the South African school system. Gibbons, the provincial coordinator, stated that accreditation should be given to private dance associations. In contrast though, Van Papendorp the subject advisor, was adamant that these associations do not necessarily meet the standard as many do not offer a theoretical component in their training and do not cover various other important aspects of teaching that present within the school system. The subject advisor (Van Papendorp) explained that Dance educators need to be competent in both the practical and theoretical teaching of this subject.

Challenges of training Dance specialists for public school teaching through private associations were discussed by Risner and Stinson (2010:12). A significant amount of
time is required to train Dance specialists in school related issues such as policies and school initiatives. Falk (2002:619) elaborated on this, stating that educators need to have knowledge of the critical elements of teaching, as well as the subject that they are teaching.

The argument was strengthened by Van Papendorp (1999:8–9) stating that Dance teachers who had attained teaching qualifications through private institutions had not been sufficiently equipped to teach in the formal school system.

On this finding, the curriculum designer for Dance Studies, Susan Botha, explained that educators need to be registered with SACE in order to teach within the schools. This was corroborated by school principals Güldenpfennig, Strydom and deputy principal Fouché, who stated that when employing an educator, they have to conform to this ruling. SACE website (2016) stated that educators had to be registered with SACE before they could be appointed in a teaching post. According to SACE (2016), a minimum qualification level of NQF 6 is required for full registration. However, looking at the backgrounds of the educators, none of them were in possession of a qualification that would entitle them to SACE certification, unless certification was based on years of experience within the field, which again would only apply to some.

Koff (2015:7), Risner and Stinson (2010:12), Green Gilbert (2005:33), Van Papendorp (1999:9) as well as Andrzejewski (2009:18) fully support the statement that educators should be qualified with a postgraduate education. Focus needs to be placed on teaching methodologies and educators need to have a clear understanding of learning processes and child development, as well as a wide knowledge base for developing instructional strategies. Also on this issue, Hannah; an educator who had been teaching in the field for many years, stated that in his opinion it would be beneficial for educators to obtain the relevant and proper qualifications given all that educators had to contend with.

A primary conclusion drawn from this finding is that educators teaching the subject of Dance Studies were not suitably qualified and were therefore not necessarily fully equipped to be able to deal with the multitude of challenges that accompany this subject. Many dance specialists have a narrow skills base in that they may be limited as they are not able to teach a variety of dance styles. A further conclusion is that educators and/or
schools may at some stage encounter challenges with regard to SACE certification of these educators.

*Improvements in Dance Studies*

Other notable findings were factors that learners would change regarding the subject if possible. Tables 14A, 14B and 14C (pages 78 & 79) indicated that as well as wanting more time allocation, 15 percent of learners identified a greater variety of dance genres as being on their wish list. A further 9 percent also stated that they would want greater support from their schools whilst 7 percent admitted that they would want an improvement in teaching methods. Lastly, 6 percent of learners expressed the desire to have the subject placed on the Designated Subjects List.

As well as wanting longer and double periods for practical dance classes, the finding related to the expert sample, shows that they believed that a greater variety of dance genres would assist in increase the popularity of the subject. Participants also recommended that the Designated Subjects List should be scrapped. Blom (2014:48) states that there was no evidence that the designation or non-designation of a subject had any effect on the success of a learner when reaching higher education and completing tertiary studies.

A conclusion that can be drawn from these findings is that learners and experts alike were interested in a greater variety of dance genres being offered within the subject of Dance Studies. Furthermore, there were learners who would appreciate more support from their schools and improved teaching in their classes. There were also learners and experts who felt that the non-designation of Dance Studies adversely affected it and changing this could be beneficial to the subject.
5.3 Recommendations

The following recommendations are based on the findings, analysis, interpretation and conclusion of this study. They have been classified according to the main conclusions. The recommendations are intended for the interest of the provincial coordinator, curriculum designer, subject advisor, school principals and school educators and include suggestions for further research opportunities.

These recommendations should be considered for their appropriateness to Dance Studies within Pretoria. It should be noted that not all the schools that offer Dance Studies as a subject or would like to offer it are in exactly the same situation, and that therefore some of the recommendations may already be applied within particular schools.

Time allocation of the subject Dance Studies

The subject advisor and curriculum designer should consider the feasibility of submitting a motivation to the Department of Education to allocate additional time to the subject during the school day.

School principals and educators should schedule the school timetable in such a way that periods allocated to dance are grouped together so that learners are able to have double periods for practical dance lessons. The timetable could also be structured in such a way that practical dance periods take place first thing in the morning, directly before or immediately after break, or right at the end of the school day, so that changing for the lesson and for returning to other school classes does not reduce class time, or does so minimally. Schools could also consider allowing dance learners to wear tracksuits over their dance attire to assist with speedy preparation for class.

Lack of support from school principals

Workshops for principals of schools who offer Dance Studies as a subject, as well as those who are interested in doing so, should be scheduled by the provincial coordinator, in order to inform the principals of all that the subject entails. This should cover the curriculum, time allocation and departmental requirements with regard to infrastructure, equipment and educators.
Factors influencing enrolment for Dance Studies

Primary schools need to employ educators for the subject of Arts and Culture who are sufficiently trained in Dance Education to provide primary school learners with access to dance and movement in preparation for Dance Studies. Systems need to be put in place to ensure that assessment standards are monitored and calibrated across schools.

The provincial coordinator should consider structuring a centre where a qualified Dance Studies educator could offer Dance Studies as an eighth subject. Financial support could be obtained from the Department of Education to make it more cost effective for learners, alternatively it could be run privately where learners will have to pay an additional fee for the subject. Learners who would like to study the subject but are in a situation where it is not offered at their own schools, could attend lessons at this centre and the marks would then be sent through to their own school to be added on their school reports.

Further research is required in order to establish the feasibility of such a centre. A survey should be undertaken across the secondary schools in Pretoria to determine interest in such a centre. Again, issues such as time and transport would have to be addressed and should be incorporated into such a study.

Benefits and opportunities provided by Dance Studies

School principals and educators should make use of events such as ‘new parents’ meetings that are held for prospective grade 8s and subject choice evenings for learners in grade 9 when selecting subjects for grades 10 to 12, to promote the benefits and opportunities of Dance Studies. This could also be seen as an opportunity to provide parents with a breakdown of the curriculum content, enabling them to see what the subject entails and providing them with the opportunity to pose any questions that they might have.

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15 Green Gilbert (2005:26) and Van Papendorp (2004:5) stated that generalist teachers are employed to teach Arts and Culture in primary schools and are not adequately equipped to teach all spheres of the subject, resulting in a low standard of work presented by the learners.
Facilities within school infrastructure for Dance Studies

School principals and educators should be informed of what infrastructure requirements and resources are necessary to be able to efficiently and effectively offer Dance Studies within the school. They should be aware of the financial implications and review the budget allocations. Discussions should be held with the provincial coordinator to identify a qualified Dance educator within the area who is able to assist learners in taking Dance Studies as an eighth subject. Again considering the option of a local centre, supported by the Department of Education or privately run, where learners could attend classes.

Designation of the subject

Dance Studies should be placed on the Designated Subjects List by HESA and regarded as a prerequisite for entry into higher education courses that specialise in Dance and Dance Education. It can also be used as a recommended subject for vocational access to the fitness and related fields and industries.

By taking this subject, learners will be equipped to benefit from the Public Art Development Programme [PADP], thereby providing access to work experience, and ultimately employment.

Educator qualifications for Dance Studies

Formal educator training courses at tertiary level need to be assessed to determine the suitability of the training provided to prospective Dance educators. Further research is recommended to determine the effectiveness of these training courses and to identify the gaps that exist within these programmes. Dance teachers who would like to become educators within the school system need to be made aware of the requirements with regard to qualifications and adherence of SACE certification. This needs to be done by

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16 The Public Art Development Programme [PADP], is a stream of Mzanzi Golden Economy [MGE]. MGE is a strategy of Department of Arts and Culture [DAC] to increase economic growth and create jobs in South Africa, within the arts, culture and heritage sector. In association with the DAC and with support from additional levels of government, the PADP has been implemented by government in order to facilitate growth and strengthen the arts, culture and heritage sector. This is done by placing emphasis on providing the youth, women, children and persons who have disabilities the opportunity to participate and benefit from PADP. Participants in the PADP are equipped with a number of skills in conjunction with employment opportunities, thereby contributing to the government’s youth employment initiatives. (Department of Arts and Culture: 2017)
the higher education institutions through which the educators are receiving their training, as well as school principals when advertising a post.

*Improvements in Dance Studies*

Further research should be undertaken among educators and learners to determine the feasibility of introducing a greater variety of dance genres into the subject of Dance Studies, where a broader base of dance styles can be covered. These include current indigenous dance practices and multicultural dance forms. A greater emphasis on Dance as an art form and cultural expression will encourage deeper research into the folk life present on traditional societies and will encourage greater cross-cultural studies. Adequate and appropriate training for educators will influence their teaching methods and application in class.

5.4 Conclusion

The aim of this research study was to investigate the current status of Dance Education in Pretoria based public sector secondary schools. The intention was to assist educators and curriculum designers in identifying the greatest challenges and initiating steps to alleviate these challenges.

Factors such as time allocation, lack of support from school principals, insufficient facilities within the school infrastructure, non-designation of the subject and inadequate educator qualifications were identified as being the greatest challenges. Factors that influence enrolment, benefits of and opportunities arising from Dance Studies, as well as suggested improvements to the subject were also uncovered.

It is the sincere hope of the researcher that the recommendations made in this chapter will assist in strengthening the subject of Dance Studies within Pretoria based schools and ultimately Gauteng and the rest of South Africa.

“This *Education is the passport to the future, for tomorrow belongs to those who prepare for it today.*”

- Malcolm X


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Appendix A

The detailed assessment structure for the Curriculum and Policy Statement for Dance Studies reads as follows:

- Two performance assessment tasks [PATs] are to be completed each year for each grade from 10 to 12. This mark counts 25 percent towards the final mark.
- Grades 10 and 11, school based assessment counts 25 percent of the final mark and consists of:
  - One theory test;
  - Two practical tests;
  - One mid-year theory examination;
  - One mid-year practical examination; and
  - One research assignment.
- Grade 10 and 11 final examination in term 4 counts 50 percent and consists of:
  - One practical examination; and
  - One theory examination.
- Grade 12 school based assessment counts 25 percent and consists of:
  - One theory test;
  - One practical test;
  - Two theory examinations; and
  - Two practical examinations.
- Grade 12 final external examination counts 50 percent of the final mark and consists of:
  - One theory examination; and
  - One practical examination.
Appendix B

The Postgraduate Certificate in Education programme offered by the University of Pretoria consists of the following modules (University of Pretoria Faculty of Education; PGCE, 2017:3-5):

Fundamental modules:

- Global and social perspectives in education
- Foundations of education
- Professional practice

Core modules:

- Learning theories and assessment in teaching
- Facilitating learning
- Learning support
- Information and communication technology

OR

- Technology in teaching
- Professional ethics and law in teaching
- Professional development
- Teaching practice

Further education and training phase teaching:

- Research project (compulsory for students who do not qualify for a second teaching specialisation)
- One or two teaching specialisations in accordance with admission requirements – in this instance, Dance Studies.
Appendix C

GDE RESEARCH APPROVAL LETTER

Date: 24 April 2017

Validity of Research Approval: 06 February 2017 – 29 September 2017

Name of Researcher: Burke M.G

Address of Researcher: P O Box 60370

Pierre van Rynveld

0045

Telephone Number: 073 502 7711

Email address: mignonburke@gmail.com

Research Topic: An investigation into the current status of Dance Education in Pretoria public sector secondary schools

Number and type of schools: Five Secondary Schools

District/s/HO: Tshwane North and Tshwane South

Re: Approval in Respect of Request to Conduct Research

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

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

Office of the Director: Education Research and Knowledge Management
7th Floor, 17 Simmons Street, Johannesburg, 2001
Tel: (011) 355 0488
Email: Faith.Tshabalala@gauteng.gov.za
Website: www.education.gp.gov.za
1. The District/Head Office Senior Manager/s concerned must be presented with a copy of this letter that would indicate that the said researcher/s has/have been granted permission from the Gauteng Department of Education to conduct the research study.
2. The District/Head Office Senior Manager/s must be approached separately, and in writing, for permission to involve District/Head Office Officials in the project.
3. A copy of this letter must be forwarded to the school principal and the chairperson of the School Governing Body (SGB) that would indicate that the researcher/s have been granted permission from the Gauteng Department of Education to conduct the research study.
4. A letter/document that outlines the purpose of the research and the anticipated outcomes of the research must be made available to the principals, SGBs and District/Head Office Senior Managers of the schools and districts/offices concerned, respectively.
5. The Researcher will make every effort obtain the goodwill and co-operation of all the GDE officials, principals, and chairpersons of the SGBs, teachers and learners involved. Persons who offer their co-operation will not receive additional remuneration from the Department while those that opt not to participate will not be penalised in any way.
6. Research may only be conducted after school hours so that the normal school programme is not interrupted. The Principal (if at a school) and/or Director (if at a district/head office) must be consulted about an appropriate time when the researcher/s may carry out their research at the sites that they manage.
7. Research may only commence from the second week of February and must be concluded before the beginning of the last quarter of the academic year. If incomplete, an amended Research Approval letter may be requested to conduct research in the following year.
8. Items 6 and 7 will not apply to any research effort being undertaken on behalf of the GDE. Such research will have been commissioned and be paid for by the Gauteng Department of Education.
9. It is the researcher's responsibility to obtain written parental consent of all learners that are expected to participate in the study.
10. The researcher is responsible for supplying and utilising his/her own research resources, such as stationery, photocopies, transport, faxes and telephones and should not depend on the goodwill of the institutions and/or the offices visited for supplying such resources.
11. The names of the GDE officials, schools, principals, parents, teachers and learners that participate in the study may not appear in the research report without the written consent of each of these individuals and/or organisations.
12. On completion of the study the researcher/s must supply the Director: Knowledge Management & Research with one Hard Cover bound and an electronic copy of the research.
13. The researcher may be expected to provide short presentations on the purpose, findings and recommendations of his/her research to both GDE officials and the schools concerned.
14. Should the researcher have been involved with research at a school and/or a district/head office level, the Director concerned must also be supplied with a brief summary of the purpose, findings and recommendations of the research study.

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

Kin regards

Ms Faith Tshabalala
CES: Education Research and Knowledge Management

DATE:
24 May 2017

To whom it may concern

I hereby give my permission for Miss Mignon Burke to conduct her survey; “An Investigation into the current status of Dance Education in Pretoria public sector secondary schools.”

Mr N R Hannah the HOD for Dance Studies will be the point of contact regarding any grade 10 – 12 dance learners wishing to participate in this survey.

Yours sincerely

J GÜLDENPFENNIG
PRINCIPAL
TO WHOM IT MAY CONCERN

We hereby give permission to Miss Mignon Burke to conduct her research at Hoërskool Waterkloof.

MR D.G.C. POTGIETER
PRINCIPAL
12/5/2017

I, Marius Lezar, Principal of Hoërskool Wonderboom hereby grant permission to
Mignon Burke to conduct a study in the formal setting of the school.

Marius Lezar (Principal)
May 2017

TO WHOM IT MAY CONCERN

APPROVAL TO CONDUCT RESEARCH IRO OF DANCE EDUCATION

Approval is hereby granted to

MIGNON G. BURKE

to do her research at Hoërskool Zwartkop iro the current status of Dance Education in Pretoria Public sector secondary schools.

DR. D. STRYDOM
HEADMASTER
Appendix E

INFORMATION LEAFLET AND INFORMED CONSENT

PROJECT TITLE: An investigation into the current status of Dance Education in Pretoria public sector secondary schools

Primary investigator: Ms MG Burke, MTech (Dance)
Study leader: Ms Ashley Churchyard, Department of Performing Arts, Tshwane University of Technology, Pretoria
Co-study leader: Dr R Moses, Tshwane University of Technology, Pretoria

Dear Potential research participant,

You are invited to participate in a research study that forms part of my formal MTech-studies. This information leaflet will help you to decide if you would like to participate. Before you agree to take part, you should fully understand what is involved. You should not agree to take part unless you are completely satisfied with all aspects of the study.

WHAT IS THE STUDY ALL ABOUT?

The subject of Dance Studies is offered as a choice subject in the Further Education and Training (FET) phase of selected secondary schools within the public sector of the South African educational system. Through my involvement with Dance Studies, I have noticed that there are a number of challenges that plague the success of this subject within the South African schooling system, particularly in the city of Pretoria, where I am situated.

This has brought me to question the status of the subject Dance Studies. I would like to determine why dance is only offered in selected schools and why it is not accessible to all learners who may wish to study it. I would like to uncover possible challenges that are plaguing this subject and determine whether there is a future for this subject by considering the feasibility of offering dance in more schools.

It is my intention for this research study to possibly lead to greater accessibility of the subject Dance Studies for learners who may wish to study the subject within their schooling. It should also inform educators and secondary school curriculum designers on
how efficiently and effectively the curriculum for Dance Studies is being implemented within the school system. Finally, it will indicate what resources are needed and will provide recommendations on how to mitigate current challenges.

WHAT WILL YOU BE REQUIRED TO DO IN THE STUDY?

1) The participants will be requested to complete a written questionnaire.
2) The participants will be given 20 minutes to complete the questionnaire which will only require a once-off contact session.
3) The learners will be requested to complete the questionnaire in their classroom setting at the secondary school that they attend.
4) Participants will need to bring a pen with in order to complete the questionnaire.
5) There will be no expenses that the participants will be required to carry.

If you decide to take part in the study, you will be required to do the following:

- To sign this informed consent form
- To avail yourself for approximately 20 minutes
- To answer all questions as truthfully and accurately as possible

ARE THERE ANY CONDITIONS THAT MAY EXCLUDE YOU FROM THE STUDY?

You will not be eligible to participate in this study if you are not enrolled as a learner in the subject Dance Studies in a public sector secondary school.

CAN ANY OF THE STUDY PROCEDURES RESULT IN PERSONAL RISK, DISCOMFORT OR INCONVENIENCE?

There are no potential and/or foreseeable risks in participating in this study.

Questionnaires: The study involves no foreseeable physical or emotional discomfort or inconvenience to you or your family. It will simply require a maximum of 20 minutes of your time to complete.

WHAT ARE THE POTENTIAL BENEFITS THAT MAY COME FROM THE STUDY?

The benefits of participating in this study are:

- You will assist in identifying what the main challenges are that Dance Studies is faced with.
- You will make a contribution towards establishing an awareness of the difficulties that the subject is dealing with.

WILL YOU RECEIVE ANY FINANCIAL COMPENSATION OR INCENTIVE FOR PARTICIPATING IN THE STUDY?

Please note that you will not be paid to participate in the study.

WHAT ARE YOUR RIGHTS AS A PARTICIPANT IN THIS STUDY?

Your participation in this study is entirely voluntary. You have the right to withdraw at any
stage without any penalty or future disadvantage whatsoever.

HOW WILL CONFIDENTIALITY AND ANONYMITY BE ENSURED IN THE STUDY?

All the data that you provide during the study will be handled confidentially. This means that access to your data will be strictly limited to me, the researcher, the supervisors of the study, members of the research ethics committee and/or the designated examiners (appointed by Tshwane University of Technology).

**Note that when a child / adult discloses that they are being harmed, or in serious danger, I/we have a professional and legal obligation to report it and/or to get help. Likewise, if an adult / child indicates that a child is going to hurt him/herself, I/we must legally tell someone who can help keep them, you and others safe.**

You will not be required to fill in your names on the questionnaire and will therefore remain completely anonymous. Please note that your contribution to this research study will have no bearing on your academics in any way.

Only I as researcher and the supervisors will have access to the filled-out questionnaires. Your answers will be totally anonymous and your identity will not be revealed under any circumstance. Also, nobody outside the study panel and/or research ethics committee will be able to connect any answer to you in any recognisable way. The results of this study might be published in a scientific journal and/or presented at scientific meetings, but again without revealing the identity of any research participant. The original questionnaires will be stored in a safe place for three years, after which they will be destroyed.

IS THE RESEARCHER QUALIFIED TO CARRY OUT THE STUDY?

I am currently a school educator and qualified researcher in the study fields covered by this research project, specifically in dance education in secondary schools.

HAS THE STUDY RECEIVED ETHICAL APPROVAL?

Yes. The Faculty Committee for Postgraduate Studies and the Research Ethics Committee of the Tshwane University of Technology have approved the formal study proposal. All parts of the study will be conducted according to internationally accepted ethical principles.

WHO CAN YOU CONTACT FOR ADDITIONAL INFORMATION REGARDING THE STUDY?

I, Ms M Burke, as primary investigator, can be contacted on my cellular phone at 073 502 7711. The study leader, Ms A Churchyard, can be contacted during office hours at Tel (012) 382-2222. Should you have any questions regarding the ethical aspects of the study, you can contact the chairperson of the TUT Research Ethics Committee, Prof WA Hoffmann, during office hours at Tel (012) 382-6265/46, E-mail hoffmannwa@tut.ac.za. Alternatively, you can report any serious unethical behaviour at the University’s Toll Free Hotline 0800 21 23 41.
DECLARATION: CONFLICT OF INTEREST

This research study was funded by the National Arts Council. No publication prohibitions, conditions or limitations were placed on the researcher. There will be no direct involvement for me as an educator, due to the fact that the school where I teach will not be involved in the research in any way, and I have no connection to any of the schools that have been selected to participate.

The information received during the project will only be used for research purposes and will not be released for any academic assessment, study progress and/or disciplinary purposes.

A FINAL WORD

Your co-operation and participation in the study will be greatly appreciated. Please sign the informed consent below if you agree to participate in the study. In such a case, you will receive a copy of the signed informed consent from the researcher.
PARENTAL INFORMED CONSENT

(Applicable when participants are younger than 18 years old)

I hereby confirm that I have been adequately informed by the researcher about the nature, conduct, benefits and risks of the study. I have also received, read and understood the above written information. I am aware that the results of the study, including personal details regarding my child, will be anonymously processed into a research report. I understand that his/her participation is voluntary and that he/she may, at any stage, without prejudice, withdraw his/her assent and participation in the study. He/she has had sufficient opportunity to ask questions and I, of my own free will, declare that my child can participate in the above-mentioned study.

Research participant’s name: ______________________________ (Please print)

Research participant’s parent/guardian’s name: __________________________ (Please print)

Research participant’s parent/guardian’s signature: __________________________

Date: __________

Researcher’s name: ______________________________ (Please print)

Researcher’s signature: __________________________

Date: __________

CHILD ASSENT FORM

(Applicable when participants are younger than 18 years old)

I, ______________________________ (print full name), understand that my parent(s)/guardian(s) has given permission (said it is okay) for me to take part in the research project. I am taking part because I want to and not because I’m forced to do so. I have been assured that I can stop at any time I want to without getting into any trouble (nothing bad will happen to me and nobody will be mad at me if I want to stop). Also, I can always ask the researcher any question about the study.

Signature/Name
INFORMATION LEAFLET AND INFORMED CONSENT

PROJECT TITLE: An investigation into the current status of Dance Education in Pretoria public sector secondary schools

Primary investigator: Ms MG Burke, MTech (Dance)
Study leader: Ms Ashley Churchyard, Department of Performing Arts, Tshwane University of Technology, Pretoria
Co-study leader: Dr R Moses, Tshwane University of Technology, Pretoria

Dear Potential research participant,

You are invited to participate in a research study that forms part of my formal MTech-studies. This information leaflet will help you to decide if you would like to participate. Before you agree to take part, you should fully understand what is involved. You should not agree to take part unless you are completely satisfied with all aspects of the study.

WHAT IS THE STUDY ALL ABOUT?

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This has brought me to question the status of the subject Dance Studies. I would like to determine why dance is only offered in selected schools and why it is not accessible to all learners who may wish to study it. I would like to uncover possible challenges that are plaguing this subject and determine whether there is a future for this subject by considering the feasibility of offering dance in more schools.

It is my intention for this research study to possibly lead to greater accessibility of the subject Dance Studies for learners who may wish to study the subject within their schooling. It should also inform educators and secondary school curriculum designers on
how efficiently and effectively the curriculum for Dance Studies is being implemented within the school system. Finally, it will indicate what resources are needed and will provide recommendations on how to mitigate current challenges.

**WHAT WILL YOU BE REQUIRED TO DO IN THE STUDY?**

1) Participants will be interviewed and the interview will be recorded and later transcribed.
2) A once-off contact session of approximately one hour will be required to conduct the interview. Where this is not possible, the interview questions can be e-mailed to the participant for them to complete and return.
3) The interview will take place in the participant’s natural setting or at a venue of their choice.
4) There are no specific requirements for the participant to bring with to the interview.
5) There will be no expenses that the participants will be required to carry.

If you decide to take part in the study, you will be required to do the following:

- To sign this informed consent form
- To avail yourself for approximately 1 hour
- To answer all questions as truthfully and accurately as possible

**ARE THERE ANY CONDITIONS THAT MAY EXCLUDE YOU FROM THE STUDY?**

None.

**CAN ANY OF THE STUDY PROCEDURES RESULT IN PERSONAL RISK, DISCOMFORT OR INCONVENIENCE?**

There are no potential and/or foreseeable risks in participating in this study.

The study involves no foreseeable physical or emotional discomfort or inconvenience to you or your family. It will simply require approximately 1 hour of your time for the interview.

**WHAT ARE THE POTENTIAL BENEFITS THAT MAY COME FROM THE STUDY?**

The benefits of participating in this study are:

- You will assist in identifying what the main challenges are that Dance Studies is faced with.
- You will make a contribution towards establishing an awareness of the difficulties that the subject is dealing with.

**WILL YOU RECEIVE ANY FINANCIAL COMPENSATION OR INCENTIVE FOR PARTICIPATING IN THE STUDY?**

Please note that you will not be paid to participate in the study.
WHAT ARE YOUR RIGHTS AS A PARTICIPANT IN THIS STUDY?

Your participation in this study is entirely voluntary. You have the right to withdraw at any stage without any penalty or future disadvantage whatsoever.

HOW WILL CONFIDENTIALITY AND ANONYMITY BE ENSURED IN THE STUDY?

You have the right to remain anonymous should you not wish to have your name mentioned. Acknowledgement will be given in the research study for any information used that you have provided, should you not wish to remain anonymous.

All the data that you provide during the study will be handled confidentially. This means that access to your data will be strictly limited to the researcher, the supervisors of the study, members of the research ethics committee and/or the designated examiners (appointed by Tshwane University of Technology).

Note that when a child / adult discloses that they are being harmed, or in serious danger, I/we have a professional and legal obligation to report it and/or to get help. Likewise, if an adult / child indicates that a child is going to hurt him/herself, I/we must legally tell someone who can help keep them, you and others safe.

IS THE RESEARCHER QUALIFIED TO CARRY OUT THE STUDY?

I am currently a school educator and qualified researcher in the study fields covered by this research project, specifically in dance education in secondary schools.

HAS THE STUDY RECEIVED ETHICAL APPROVAL?

Yes. The Faculty Committee for Postgraduate Studies and the Research Ethics Committee of the Tshwane University of Technology have approved the formal study proposal. All parts of the study will be conducted according to internationally accepted ethical principles.

WHO CAN YOU CONTACT FOR ADDITIONAL INFORMATION REGARDING THE STUDY?

I, Ms M Burke, as primary investigator, can be contacted on my cellular phone at 073 502 7711. The study leader, Ms A Churchyard, can be contacted during office hours at Tel (012) 382-2222. Should you have any questions regarding the ethical aspects of the study, you can contact the chairperson of the TUT Research Ethics Committee, Prof WA Hoffmann, during office hours at Tel (012) 382-6265/46, E-mail hoffmannwa@tut.ac.za. Alternatively, you can report any serious unethical behaviour at the University's Toll Free Hotline 0800 21 23 41.
DECLARATION: CONFLICT OF INTEREST

This research study was funded by the National Arts Council. No publication prohibitions, conditions or limitations were placed on the researcher. There will be no direct involvement for me as an educator, due to the fact that the school where I teach will not be involved in the research in any way, and I have no connection to any of the schools that have been selected to participate.

The information received during the project will only be used for research purposes and will not be released for any academic assessment, study progress and/or disciplinary purposes.

A FINAL WORD

Your co-operation and participation in the study will be greatly appreciated. Please sign the informed consent below if you agree to participate in the study. In such a case, you will receive a copy of the signed informed consent from the researcher.
CONSENT

I hereby confirm that I have been adequately informed by the researcher about the nature, conduct, benefits and risks of the study. I have also received, read and understood the above written information. I am aware that the results of the study will be anonymously processed into a research report. I understand that my participation is voluntary and that I may, at any stage, without prejudice, withdraw my consent and participation in the study. I had sufficient opportunity to ask questions and of my own free will will declare myself prepared to participate in the study.

Research participant's name: ____________________________  (Please print)
Research participant's signature: _________________________
Date: __________

Researcher's name: _______________________________  (Please print)
Researcher's signature: ______________________________
Date: __________

VERBAL CONSENT

(Applicable when participants cannot read or write)

I hereby declare that I have read and explained the contents of the information sheet to the research participant. The nature and purpose of the study were explained, as well as the possible risks and benefits of the study. The research participant has clearly indicated that he/she is aware of the right to withdraw from the study at any time, for any reason and without jeopardizing his/her relationship with the research team. I hereby certify that the research participant has verbally agreed to participate in this study.

Research participant's name: ____________________________  (Please print)
Researcher's name: _______________________________  (Please print)
Researcher's signature: ______________________________
Date: __________
Appendix G

MTECH Dance: Research study Tshwane University of Technology

An investigation into the current status of Dance Education in Pretoria public sector secondary schools

Questionnaire for learners:

1. Please indicate your gender ________________________________
2. What is your age? ________________________________
3. Where do you live (suburb)? ________________________________
4. What form of transport do you make use of to get to and from school?
   ________________________________
5. Have any of your family members taken Dance Studies as a school subject? If so, who and where?
   ________________________________
   ________________________________
   ________________________________
   ________________________________
6. What influences contributed to your dancing?
   ________________________________
   ________________________________
   ________________________________
   ________________________________
7. What are the different dance forms that you have studied?
   ________________________________
   ________________________________
   ________________________________
   ________________________________
8. For how long did you learn each dance form?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

9. Why did you decide to take Dance Studies as a school subject?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

10. Dance Studies is a non-designated subject. Did this fact feature at all when you made your decision to take this subject?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

11. Are you aware of other learners who chose not to pursue Dance Studies because of its non-designation? If so, please indicate how many.

0
1 – 5
6 – 10
11 or more

12. How has Dance Studies affected your extramural programme?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

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13. What challenges have you had to face with regards to accessing dance classes?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

14. Please list any positive benefits that you have experienced from taking Dance Studies.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

15. Please list any negative points that you think are linked to Dance Studies.

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
________________________________________________________________________

16. What are your intentions after you have matriculated?

________________________________________________________________________
________________________________________________________________________
________________________________________________________________________
17. If you could, what would you change about Dance Studies and why?

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

_____________________________________________________________________________

Thank you for your contribution.
Appendix H

Interview questions for expert panel:

Questions for curriculum designers/subject advisor/provincial coordinator:

1. For the purpose of this interview, please state your job title.
2. What led you to this position?
3. What do you think are the greatest challenges with regards to accessibility of Dance Studies in Pretoria?
4. Why is Dance Studies classified as a non-designated subject?
5. When was this decided?
6. How has this impacted the subject?
7. How do teacher qualifications affect the subject?
8. What do you think needs to happen to change the status of Dance Studies?

Questions for school principals/educators of Dance Studies:

1. How long have you been teaching in your current post?
2. Where did you teach before this?
3. What qualifications do you have?
4. What do you think are the greatest challenges with regards to accessibility of Dance Studies?
5. How do you believe the non-designation of the subject has affected it?
6. What other problems are you as an educator currently experiencing within the subject of Dance Studies?
7. What would you change if you could?

Questions for school principal of Hoërskool Centurion where Dance Studies has been phased out:

1. How long have you been teaching in your current post?
2. Where did you teach before this?
3. Did any previous schools where you taught offer Dance Studies?
4. What qualifications do you have?
5. Why did the school decide to phase out the subject of Dance Studies?