

Interview 5

Thandi - Interviewed by Lorin Edgar Duration: 1:12:33

Coding example: 5-T-(number of reference point in text)

1.	L	You really don't have to worry;
2.	T	No, just
3.	L	Ok, so I did explain to you the reason for the study, obviously. We are trying to see if we can prove that art benefits your life in totality, um, and it's obviously, it's easier for us to use ACE Teachers because you have just gone through the experience
4.	T	Yes, Yes
5.	L	So you can kind of think back to how things were before and afterwards, so we can try and use that parallel.
6.	T	Yes
7.	L	Um, and then, basically, the only thing that before I start is that you know, when we talk about art, obviously, it's the four strands of art.
8.	T	Yes, yes
9.	L	Like we have been trained for arts and culture, so it doesn't just mean visual art. It just means all that.
10.	T	Yes
11.	L	Ok, it just to basically get an understanding of where you have come from and your journey towards the ACE.
12.	T	Yes
13.	L	Ok, so the first thing is do you, can you remember anything from your childhood that related to art? Did you do art as a child, or was it more based with your family and traditions?
14.	T	No, when you grow up we had something like it was like, uh, what they call it, handwork, whereby we used to use, what is it, a wool and
15.	L	Like needlework
16.	T	Ja, needlework, you understand, and then you have your dolls and then you paint, even you paint yourself, and then making some houses or base animals with clay, you understand?
17.	L	Yes, was that at school, or at home?
18.	T	No, at home, yes

19.	L	In your free time?
20.	T	Yes
21.	L	Ok
22.	T	But even at school we used to do needlework. Using plastics, making some shoes, some hats,
23.	L	But it was so more based on skills than art? Ja, not really doing art.
24.	T	Ja, but the boys were doing um, woodwork
25.	L	Yes
26.	T	So the girls would do sewing and then needlework, yes
27.	L	Ok, and then what has led you up to, what did you study before the ACE? So when you left school, what happened?
28.	T	Ok, I went for, what is it, I started working.
29.	L	Ok, out of school you started working?
30.	T	Ja, after school I started working, then I went to, what is it, uhh, East Rand College of Education.
31.	L	Yes
32.	T	I studied for three years.
33.	L	And what, what age was that when you started studying, how old were you when you started studying?
34.	T	Studying, umm, I would say I was 27 I should think.
35.	L	Ok, so you worked for a long time
36.	T	Yes, no, at times there were no jobs, I was staying at home, yes
37.	L	Ok, and so you started studying at 27?
38.	T	Yes, at 27
39.	L	Ok
40.	T	For a Teacher's diploma
41.	L	Yes
42.	T	For three years, and then I completed in 1994.
43.	L	Yes
44.	T	And then 1995, that's when I started working for Standard Bank.
45.	L	Ok
46.	T	Ja, for two years.
47.	L	Ok, so you studied teaching and then you went into Banking.

48.	T	Yes, I couldn't get a post.
49.	L	Ok
50.	T	That was the problem. Yes, so ummm, the other thing that I would say, this thing of art, was there with me. I don't have a voice to sing, but I have got an ear to singing. Even, whoever sings, I could say, "there is no match or collaboration within or harmony within that song".
51.	L	Yes
52.	T	I wish this person can change there and there, or may be do this and this to add on. It is something that I'm born with
53.	L	Yes
54.	T	Even like decorating, I'm part of it.
55.	L	So you are creative in your
56.	T	In normal life I was not aware, but now I realise that I have been creative a long time ago
57.	L	Ok. So you worked at the bank for how long – two years?
58.	T	For two years
59.	L	And then?
60.	T	And then uhhhh, in 19 seventy, 1997, then I got a post here. Since then
61.	L	At this school?
62.	T	Yes, at this school.
63.	L	Ok
64.	T	So, what happened on my first year, I started to have a choir, and then because I couldn't have done just been kids not doing something effective with their own lives.
65.	L	Yes
66.	T	So I started a choir. So choir's part of arts and culture.
67.	L	Yes
68.	T	And then
69.	L	What were you teaching when you first started?
70.	T	I'm a maths and science person.
71.	L	Ok
72.	T	Yes, because actually those were my majors at what was it, the college.

73.	L	Ok, and then, so you were obviously teaching maths and science, you started a choir, um, did you change subjects and then how did you get to the ACE?
74.	T	To arts and culture, when they introduced Curriculum 2005, because I was in choir, the other thing, I liked this thing of Cultural Day
75.	L	Ok
76.	T	So I remember, uh, I took what I learned from the College and then brought it with my learners, and that was visual art. Not music, visual art
77.	L	So
78.	T	Whereby I said, I asked my learners to do whatever they think with their own hands. And then I was so surprised that there are those who use clay to make cows, there are those who make, uhh, like a room, a bedroom and put all the things that we find, beds, what ever, furniture, whatever, and there are those who make dolls, uhh, I remember there was this child who surprised me – he made a coffin with a person inside. I couldn't believe it! And there were some that made some computers with boxes,
79.	L	So they could make anything
80.	T	They could make anything and then actually, it surprised the teachers within the school. Because I actually went to some houses, to the houses nearby to ask for its the Mandela House, to display, to use the things to display
81.	L	Yes
82.	T	So that it can be beautiful. So actually, I don't know where the pictures are, but I do have those pictures from then when I started. So when 2005 Curriculum started, we went for workshop in 1999. The teachers themselves, within the school, they chose me to be in arts and culture, because they thought I am for arts and culture.
83.	L	Yes
84.	T	That's how it started.
85.	L	And you said, so at the East Rand College, did you do some art? Visual Art?
86.	T	It was not visual art, we did music, we did uhh, visual art, because it was this painting with umm, this brushes, whereby it is decorated and use this board and then a paper there and with some paint to bring out a beautiful bed, you understand
87.	L	Ok, so you did some exercises in visual art, that's what helped you in your first year of art?
88.	T	Yes we do it as a "data tick" not your major. But something that

		you are supposed to do.
89.	L	Ok
90.	T	Yes, and then even when I was doing Physical Science and ok, Biology, because I was doing Maths and Physics, so biology became a dyadectic, because it was not a real subject for me.
91.	L	Mmm
92.	T	I surprised the teachers there, whereby I made a I don't know, it was a frog – I thought what can I do with this frog, I saw some woman passing, having spinach, and I thought of what if take the spinach and put it like this on top of the drawing and it became a lively frog, to such an extent that the school make use of it. The teacher actually took it for exhibition whenever they were doing, I don't know.
93.	L	Was it
94.	T	I remember even the bells, in visual arts, in art, we didn't know that it was art as <i>per se</i> , but art with – I remember we were doing some bells and whatever, my work used to be exhibited. I wouldn't get my work back. I don't know why.
95.	L	Ja, because they liked it
96.	T	And I don't tell myself that I know art, the thing is I got that creative mind. I don't know, when I am sitting I am thinking of, if I can do this and this, and do this like this, that's how things comes together.
97.	L	Ok, so the teachers saw that in you and they said
98.	T	Yes
99.	L	You are going to arts and culture. Ok, so you went on the workshops that the Government provided
100.	T	Ja, those frustrating workshops where we have to do them after school and then at times, once, so whereby even the what is it, the facilitators, they would not show off their work.
101.	L	So, well obviously
102.	T	But I learned here by myself here, what was written on the, what was it, because we started with LIP's, so it's what they use at Wits. The LIP's where you were using SO's or whatever,
103.	L	Yes
104.	T	So, we didn't understand them by then, but, sorry, it is what now, where we had to do a collage of maybe I'd say two kids and maybe take a presidents face, put it on a child's body, maybe with a napkin, put some takkies, whatever, or a cow, something
105.	L	Different

106.	T	Mmm
107.	L	So when you started on the arts and culture workshops, did you start teaching arts and culture?
108.	T	Yes
109.	L	And you weren't teaching science and maths anymore?
110.	T	Uhh, I was teaching arts and culture with what again, I don't remember whether was it still maths or physical science, because we were changing, like now, in the primary, that is why we do the dyadectics..... at um, colleges, because you need to know some of the other areas.
111.	L	Other areas, yes.
112.	T	So that like now, they, I've taught all the languages, what is the subjects here, except Zulu, because I am not a Zulu. So History, there was Afrikaans, before whatever
113.	L	Yes, so you have taught everything.
114.	T	Yes, yes
115.	L	Ok, so then you went on the workshops for Arts and Culture, how did you get onto the ACE Course?
116.	T	ACE Course, uhhhh, because I've done FDE Management,
117.	L	Where did you do that?
118.	T	In Education, with Pretoria University.
119.	L	Yes
120.	T	And then, uhh, when this what is it, this ACE program ne, actually, it came up, the very same, the closing day, that is when we got the information that there is this bursary's that we get from the Department that you can go and learn at
121.	L	Wits
122.	T	At Wits, so I said, but actually, they prescribed that please start with what you are teaching.
123.	L	Yes, ok
124.	T	Yes, so I went for Arts and Culture, it was Elson and the other one, I don't remember, Computers or something, and then I was chosen for Arts and Culture.
125.	L	Ok, and that was what, because you have just finished, hey?
126.	T	That was last year
127.	L	Did you finish last year?

128.	T	Yes
129.	L	Ok, so you did the ACE Course, 2008 you started.
130.	T	Yes, July.
131.	L	Ok, and do you remember what new things you learned on the ACE Course? I'm sure there was lots.
132.	T	Ja, there was so lot. Because with different disciplines, different strains, there was this thing that new, that I had to learn. Because of, some of the things you will find in the text book, and it was difficult to understand how to go about them
133.	L	Mmm
134.	T	So but Wits really did help me so much, because starting from Visual Art with Johan trying to help us with like this body maps, you see even pertance..... it is what is needed in the what is it, in the school, whereby you need to teach your children. Even you can see the other side, whereby different textures – that I learned from Wits – to such an extent that two weeks back, on the 10 th of February, we had, what is it, umm, a workshop for Grade 7 because our District have been matched so, we are now under one Chief, being five districts. So they asked how can you do something like self-portrait, and I told them about, because everybody was quiet, I said no, I can approach it whereby I can use a mirror and the child can draw from the mirror without lifting a pen, a pencil, and then draw himself. Or can use a stick with ink; and then they were surprised that I've got this knowledge.
135.	L	Mmm
136.	T	And then that other one, ok that I knew before, went there to Wits, whereby again you can draw each other.
137.	L	Ok, so you used what you learned at Wits to help other teachers
138.	T	Yes
139.	L	In your district.
140.	T	Yes, like we were having a workshop two weeks back, and then they were surprised that I have this knowledge
141.	L	Ok
142.	T	Yes
143.	L	So, what you learned from the ACE Course was different techniques and ways of doing things,
144.	T	Yes, of approaching whatever, a lesson that might have been difficult for me.
145.	L	Yes, ok

146.	T	Because like body percussions in music, even using the poems, like now, for Grade 4's, they need to make a dance from a poem. So it is easy for me to understand how to go about it.
147.	L	Ja, so it's not so daunting of how, how you are going to teach this, because you have actually got the skills now to do it.
148.	T	Yes
149.	L	Ok, and what was there some, like one thing that you remember from the course that was amazing?
150.	T	I would say in all in this areas, really I did gain so much. So much, because at times you find yourself not being confident of something
151.	L	Mmm
152.	T	And yet, there are people, like when I was at Wits, there were people who were depending on me, I don't know how, what did they see, because I would ask questions, because I've long been in Arts and Culture, so whatever problem I encountered, or maybe, uhhh, I wanted to ask my lecturer,
153.	L	Mmm
154.	T	I would just say, I would just ask. Even David knows, I used to, or at times I will wait for other people to ask, if they don't ask that problem, then I will raise my hand
155.	L	So you were very
156.	T	More input, I had more input in my group.
157.	L	So there is not something like one thing that you did, one of the projects or
158.	T	That is different projects
159.	L	What is the one that stands out?
160.	T	Uhh, maybe I can say like the body maps because actually I had to come with, to do with learners. The body maps. But even dance, see that uhh picture there,
161.	L	Yes
162.	T	That's what Jane taught us and I was not aware of it, so now, it's free for me. To such an extent even the Principal like other teachers who were teaching Arts and Culture and then couldn't cope because they didn't understand what was happening. They tried, they are now enjoying, that is what I said to you, all of my strengths were outstanding for me.
163.	L	So every, you, you valued everything
164.	T	I value you everything there. My only problem is that, um, I

		expected Wits or ACE program to help me with reading of notes. Unfortunately they said they are not doing that. Because our books here are full of reading of notes, singing the song from the reading of notes, and staff notation
165.	L	Oh, musical notes
166.	T	Yes
167.	L	Ok
168.	T	You understand? So that is the only problem I am experiencing. And then like um, the Department has sent some instruments. A guitar, a recorder, so it is difficult for me to go about that because of, I can't even teach children those things.
169.	L	But I mean also, a guitar is something you have got to learn over years.
170.	T	Yes
171.	L	It's not something you can just suddenly teach to the children.
172.	T	And unfortunately, you know what they did last year, they only, I don't know, I was on for the second group, there were two groups, so I was placed in the second group, whereby we went only for a day, for one day
173.	L	For what, music?
174.	T	For a guitar
175.	L	Oh
176.	T	Learn, lesson,
177.	L	Is that by district?
178.	T	Yes, how, how are you going to learn. It's at the house now. I've got some guitars there, but I want to know, because those people outside, there's one thing I like engage in, the people have knowledge to come and help me. So that I learn from them, and then I can be independent doing the thing. So like now, they just play there with fingers, and they don't know where's D where's C, you understand the point? So it's difficult to learn that way.
179.	L	Well it, I mean it sounds like, which is normal, that they haven't thought it through - because if they had thought it through, they would have bought you marimbas or drums or something which is easy to teach children to
180.	T	Yes
181.	L	To do, and you can have three children to one marimba. You can't share a guitar.
182.	T	You can't share a guitar. Like now, marimba, fortunately there was a year whereby, but that was before I went to Wits for ACE

		program, a child from home, uh there, I don't know whoever at home, had a marimba, so he brought it and then we used the bottles, we used different things, at least, to, because with marimba, remember it's different sizes of bottle, whatever,
183.	L	Yes
184.	T	Or maybe it's stones or whatever, that we are going to use, and they bring out a sound, a different sound. So that's what helped me to
185.	L	Ja, it doesn't seem like they thought that one through, because guitar is not the, the right option.
186.	T	Guitar, yes I don't know, and then, actually five, and every child must learn a guitar. Like now, we have three classes, in Grade 7, usually we had four. Whereby it was 160, we had 160 learners, or 164
187.	L	Just in Grade 7?
188.	T	In Grade 7
189.	L	Ja
190.	T	So imagine, it's sensitive, a guitar is sensitive, and the kids become excited – and then, what next?
191.	L	Ja
192.	T	And the other thing, those people who were giving us our workshop on the guitar, they uh, they were using, what is it, a melody, a piano
193.	L	Yes
194.	T	To put a, to set, what is it, the notes correctly. But unfortunately, we don't have a piano here.
195.	L	To tune the guitars?
196.	T	To tune the guitars.
197.	L	Ja
198.	T	And then they expect, they said, we need to buy, what is it, a tuner.
199.	L	Mmm
200.	T	Where will we get it? I've tried all the shops, I can't find it.
201.	L	You can get it at music shops
202.	T	I have tried
203.	L	Yes? Like
204.	T	Because they said it is something that you put on, I don't know

		about it. But they said, for you to tune a what is it, your guitar, to a correct note or whatever, or a key, so at least you need to have that tuner
205.	L	Yes
206.	T	And then
207.	L	You can, I know in Boksburg,
208.	T	Where
209.	L	At the K90 Centre there is a Music Mate
210.	T	They do have it? Because I usually go to East Rand Mall.
211.	L	Ja, and at the East Rand Mall at the music shop they have also got
212.	T	No, I have to try those shops. Because really, this side,
213.	L	Ja, try that
214.	T	You know that shop, they used to call it Melody's, or Dion's, they used to have those musical instruments
215.	L	Ja, check East Rand Mall, they'll definitely have it. Um, do you use the ACE, things that you learnt on the ACE in your teaching, now?
216.	T	Yes,
217.	L	What things do you use?
218.	T	Yes, uhhh
219.	L	Other than obviously you taking your body map and your teaching the children that
220.	T	No,
221.	L	Other than activities, has your attitude, the way you teach, has that changed, or
222.	T	It has changed, has changed. Actually the learners, they complain when I say I am tired. They always want me to go outside with them.
223.	L	So you, since the ACE Course you take them outside and you do the stuff with them?
224.	T	Yes
225.	L	So they like that you are doing it with them.
226.	T	They like, yes. Because actually, like now, I used to do it, but it was not as intensive as now, whereby I have more knowledge.
227.	L	Mmm
228.	T	You understand?

229.	L	And you are obviously enthusiastic or passionate, that they can see you loving what you teaching.
230.	T	We must be part of them, We must be a kid, so that they can follow instructions. They must follow the direction.
231.	L	So you teach in a way that they do what you do?
232.	T	Yes
233.	L	You don't tell them what to do.
234.	T	Like now, I say they must first, I need to first demonstrate for them, so that they can follow what is expected of them.
235.	L	Ok
236.	T	Like now, with the warm ups, coming to dance, with the warm ups. They need to do a warm up, and then they learn this stretches or whatever, and then next thing, they develop their own uhh, because we are going to have a choreography, as a presentation of warm up exercises, choreography. So they are going, I group them, and then they teach each other and then
237.	L	So you teach them the base, and then allow them to be creative and explore
238.	T	Yes, They need to explore.
239.	L	Ok
240.	T	Because of uhhh, if you are just going to talk and talk, they won't understand. But show them and then like now, I say uhh, now you know how to do what is it, uhh, the warm ups, ne, so I do some action with them – run, do this, I got what is it, a tambourine, whereby we do different things.
241.	L	Mmm
242.	T	Then even those freeze games, where I say, do this, freeze! So they enjoy it, and then from there, they need to, as a group, they develop their own dance with the movements. And then I tell them you can do a count of four. One, two, three, four – maybe you do this, you change – one, two, three, four.
243.	L	Mmmm
244.	T	Because there is the choreography I once learned from umm, Dance School of In, ag, Mopado, I don't know you know Mopado?
245.	L	Mmm mm
246.	T	In Johannesburg, School of Dance, Classroom Dance, something like that,
247.	L	Was that a separate course you went on?

248.	T	Yes, it is part of the workshop that the Department of Education, the District, organised for us. So we had, I used even to go to Sebekka, because before ACE, I went to Sebekka
249.	L	I also went on those
250.	T	I actually became an ambassador at Sebekka. Because for two to three years, I was attending there, because I wanted to have more knowledge
251.	L	So that is your key – that you just want to learn more
252.	T	Yes
253.	L	So that you can
254.	T	I must be able to teach the children with an understanding. If you don't understand as a teacher, how are the children going to understand?
255.	L	Exactly.
256.	T	That is why I am saying to you, I experience some problem whereby other teachers, they are not into Arts and Culture, and they have been given Arts and Culture as subject allocation. And then, they fail me, because of next year, I have to go back and then try to close the gap. Meanwhile I am supposed to do that years' work.
257.	L	But do you not get involved with their planning? The teachers that teach Grade 4, 5 & 6?
258.	T	Now, like this year?
259.	L	So that it helps it when they come to you in Grade 7?
260.	T	Like, that's what I say, with subject allocation, things change every year. And then what was my worry is as I complained even to the Department, to the District, our facilitators, I said, they must just make sure that when they take you to teach Arts and Culture or any learning area, it will be wise if you stick to that learning area, two to three years - master the learning area, so that even if they change you, at least you have mastered it.
261.	L	Yes
262.	T	But if they put you for one year to teach that learning area, next year you change, you are not going to be competent even a single day
263.	L	No, and then like you say, the next teacher battles because they
264.	T	Yes
265.	L	Haven't taught everything in that year. Ja, frustrating!
266.	T	Like now, I am the only one like in this school who have gone even

		to Sebeka, no there is other one in junior but didn't go to Sebeka for quite a long time.
267.	L	So you are the only one that is skilled, qualified?
268.	T	Yes, here in this school
269.	L	Ok. And, have you noticed any changes since the ACE Course in um, how you decorate the classroom, like you have already said that you now are with the children and dancing with them as a result of the ACE Course. Um, the way you think about approaching a new lesson. Has it influenced the way you think about all that?
270.	T	Yes, yes. Because um, I remember like when, uhh, on the what, what module, was it module 5, if I am not mistaken, uhhh, Johan used to stress. Why he like assessment, why? What are you actually assessing? Do you understand?
271.	L	Mmm
272.	T	Because he didn't uhh, budge in this thing of "rube rigs"
273.	L	Yes
274.	T	Because rube rigs are limited. And I understand, I understood him by then, that, I mean rube rigs somebody was sitting this, but you are now having the kids, and a kid is, they bring some dynamic things here in class. They bring something fresh that you didn't expect. So now are you going to give a mark, or not give a mark, just because you want this. So you see it becomes a problem.
275.	L	Yes
276.	T	Those things are being prescribed for you.
277.	L	But, but you are also torn because you need to prescribe them to the children so that they know what to follow as well.
278.	T	Yes, as a teacher
279.	L	Yes
280.	T	Yes, whereby like now, from the text book, we learn oh this is this, then I incorporate what is in the book with what I learned from Wits, and then be able to teach my children.
281.	L	Ok
282.	T	My learners. It becomes simple and enjoyable.
283.	L	Ja, so do you bring the fun back?
284.	T	Yes, yes.
285.	L	Good, they need some fun.
286.	T	Really, they need some fun, to such an extent, I usually ... remind

		them, singing or drawing or say no. Even if it is not my class, when maybe I am free, and maybe the teacher is engaged somewhere, they'll just want me to come. They say, "my Mam, come, come, the teacher is not here at the moment. Please come and teach us".
287.	L	"Cause they enjoy you?
288.	T	Actually, even the LO, what is it, Life Orientation Educators, they are learning. I got a person now who is doing teaching practise, he is from Pretoria, UNISA. He is actually, when I am doing exercises, stretches whatever, outside, warm-ups outside with the kids, or maybe some physical exercises, he always comes out and then watch, because he is expected to report on what he has
289.	L	Seen
290.	T	Yes, even was he engaged in those, what is it, exercises, Life Orientation. Because it is part of his I don't know, assignment or whatever.
291.	L	Yes, and movement is part of Life Orientation as well.
292.	T	Yes
293.	L	And um
294.	T	But have you noticed Life Orientation people don't do it as Arts and Culture?
295.	L	No
296.	T	I am the one who is more engaged.
297.	L	Ja,
298.	T	The thing is, I like life in kids. Do you understand?
299.	L	Yes
300.	T	That is why I said to you I have got a Cultural day. Whereby I group the kids. You become a what is it? Uhh, do a English dance, and then must bring the attire and the city. Do a Zulu dance, bring the attire. They must learn.
301.	L	Why do you think it is important for them to have Cultural Days?
302.	T	Uhh, like now on the 24 th September, South Africa, they are celebrating a Cultural Day. So we celebrate in our school. I remember uhh, but he is gone now, there was once a Premier from Pretoria, ... culture, ne. Father Mkhata..., he was so impressed what he saw.
303.	L	But why do you think it is important for the children to do that?
304.	T	Let me tell you, to be honest, we got learners who cannot cope. We got learners who are facing challenges at home. So it becomes, that is how they relax. I would say that is how they relax, because

		you will find, I don't know, in our language they say They use a, you see how they tables are, they just do like this, talk, and it is part of drama. Whenever they do that, I tell them that they are a story telling or or they say my mother did this and we went there and we understand those things. So like boys just find they drew, but the girls, they tell if maybe even if the child is being abused. That's where you can get whether she is being abused or not. But from what she is saying.
305.	L	So you are looking at their body language, or are you saying that they feel relaxed in your classroom that they can do that or show that?
306.	T	I got even if they are children who are physically challenged, I accommodate them. Whereby they can do a dance sitting down and then having some stick and with some plastic to, or maybe just dancing on the seat, they enjoy it. I'm doing inclusion, I could say to.
307.	L	Ja, inclusive education.
308.	T	Yes.
309.	L	You still haven't told me why it is important to have Cultural Day.
310.	T	Uhhh, for me as like here
311.	L	What does it teach the children?
312.	T	In this school - ne? You've got children from different uhh, what is it, uhh tribes or what can you say?
313.	L	Yes
314.	T	Uhh, you got Zulu's, Sotho's, Pedi's, ja every
315.	L	Ethnic groups
316.	T	Ja, ethnics, and then even learners who come, it's kids from Zimbabwe, from outside, so they are here. So it teaches them to respect each other. To accommodate, do you understand?
317.	L	Mmm
318.	T	That is what I usually stress. Respect and think of multi-cultural values. And the other thing is about multi-cultural religion - because we are not of the same religion. So like you can see here, human rights, I'm teaching them, Arts and Culture it helps me, to teach them like, even cultural day, it helps me to teach them they must be proud of speaking their own language, do what you are, be proud of whom you are, you must know where you belong.
319.	L	Mmm
320.	T	We got this thing of umm, I don't know in English what do they call it, umm, they call it, it's something, it's not a press poem, but it's about when like, I umm, it's a wedding day, when

		the, what is it, the bridegroom and the bride, ne, come to their home, maybe they are from the hall or whatever, or maybe from taking photos, they stand outside the gate, there is an aunt who is going to do this prayers or whatever
321.	L	Mmmm
322.	T	Do you understand? So I make them to go home when they are grandparents are still alive to know where they come from; whom are they.
323.	L	But still accepting and not judging the others?
324.	T	Yes, that's the point. You are not judging, like now, they have uhh, different abilities. There are those who cannot read and write, there are those, they differ
325.	L	Mmm
326.	T	And you got children who are sick. So I make sure that they accommodate each other. And then, like now, at times being yourself, ne, maybe we are African, ne, or maybe, ja, English, I will say "you are going to do Sotho". Learn other cultures, not specifically yours. Because if you are going to only know yours, we are going nowhere. Because like now in secondary, they have to learn about Malawi, whatever, countries, but to start first by knowing, you ask your parents, because at times you will find it's mixed cultures. The father is Sotho, the mother is Zulu. So the child will decide which one he wants to be.
327.	L	Ja, so learn about yourself first and then expand and learn from others.
328.	T	Yes, yes
329.	L	Um, what are you teaching now - Arts and Culture and?
330.	T	Yes, now its Arts and Culture from Grades 4 - 7
331.	L	Oh
332.	T	It's what I have decided because of, I find that I experience some problems.
333.	L	Yes
334.	T	With this learners. So,
335.	L	But it makes sense because you've got control over what you teach them.
336.	T	Yes, yes
337.	L	For the whole phase
338.	T	Yes, the whole phase
339.	L	Oh, that's excellent.

340.	T	But it's tiresome.
341.	L	Always
342.	T	It's tiresome.
343.	L	Umm, have you noticed anything changed in who you are – not as a teacher, as personally? Do you dress differently, are you more confident, do you do things differently at home. I know you said you have always been creative, so has it
344.	T	Let me tell you something, usually they say, and let me tell you the truth, I'll lay and think in the morning, what am I going to wear? But here at school, they will say, you know how to match things. And I will say "I didn't even think what I was, I just put on whatever,
345.	L	But the other teachers
346.	T	The colour harmony is there, I don't know, that's why I say
347.	L	Yes
348.	T	There are things that are inborn, that one is not aware of
349.	L	Yes. So you said that the ACE Course just highlighted it for you?
350.	T	Yes
351.	L	That you were creative and you kind of just thought that was normal.
352.	T	Yes
353.	L	But you learned that it wasn't with everyone.
354.	T	Yes, like now, I don't know, like even I can come to your house and say, no man, this was supposed to be like here and I usually say, I'm not supposed but at the end of the day you can see. I was surprised 2009 December, my sister's daughter, her child was celebrating 1 year, I used to make cakes, my child is 17 now, I used to bake cakes, like a wedding cake, and ice it and decorate it. That's what I say, some of the things, one's not aware.
355.	L	Mmm
356.	T	So in 2009, my sister's child, you know what she did? She bought some icing sugar and some colouring and some stuff to decorate and she said, no aunt, I'm expecting you to do it. I said, I've forgotten, what did I used to do here? I said no, you taught me, while I was, and she's 22, and she said you taught me. You did it for me while I was 2 years, 3 years, 4 years until 8 years.
357.	L	Mmm
358.	T	So I know it from you. My mother doesn't know it. And then,

359.	L	So they saw your creative streak
360.	T	And I remember, ahh so, and then I've done, my kids, they didn't know about it. They were surprised to see me doing it. Decorating the cakes there
361.	L	Mmm
362.	T	And said, Mom, where did you learn this? I say I did learn somewhere there. To such extent I have this, do you see this, uhhh show, "show me how", I enjoy it!
363.	L	Yes
364.	T	I don't want even to miss it. I should think there is a problem within me,
365.	L	Why, that's not a problem
366.	T	What is it?
367.	L	It's just this like
368.	T	Have you been looking at uhh, what is it, umm, I say decorations whatever, that's why I said to you, can be music, it can be this, like, sorry, I used to tell my kids that uhh, did you watch this dance, something, you don't have to make a mistake, or when they come to front to present, even it's drama, don't stand and say, no ma, they are not doing the correct thing. No, improvise, think of something, and then say something so that this other person can respond well.
369.	L	Mmm
370.	T	And then even if, what I teach them, is, even if in your dance, or in your, what is it, uhh, drama or music, if something's not going well, do something – come up with something,
371.	L	And now how do
372.	T	These just do something, do you understand?
373.	L	You are teaching them to improvise
374.	T	Yes
375.	L	Do you think that translates into their life?
376.	T	It does.
377.	L	How?
378.	T	It does, it does, really because
379.	L	You are teaching them that here and how do you think that's helping them in their lives?
380.	T	Like uhh, we help uhh, in Arts and Culture, some of the things,

		like you see that umm, is patterns.
381.	L	Mmm
382.	T	So I teach, I tell them, that if your parents are unemployed, what I teach you here, take it home. Teach your parents so that they can make money and have a better living at home.
383.	L	Mmm
384.	T	Do you understand?
385.	L	Mmm
386.	T	Even decorating, whatever, because I tell them that it is not all of you that are going to reach Grade 12, but what I can say to you - learn, do what I am telling you to do, following the instructions, bring out your skills, because I want your skills, I want you to be creative. Do you understand?
387.	L	Mmm
388.	T	It is not that, uhh, it is not a matter of no, I don't want this no, there is no wrong and right. Like now I have given them that they must go and write a script. I said to them those who are not ummm, fluent with their English or are not good in English, what you can do accommodate them. Let them speak in their own language, express themselves, then you translate the whole thing into English. Because those people, uhh, that's what I noticed, those people are not gifted like academically, they are good in artwork. That's what I have noticed.
389.	L	That's because they are allowed, they are given some space to be themselves.
390.	T	And what I have learned again, and what I am proud of, I've got learners, long before ACE, I just, like this thing of cultural day
391.	L	Mmmm
392.	T	I will say do like uhh, Kwela Dance, the jitterbug dance,
393.	L	Yes
394.	T	And then they will just practice and then I'll bring some, what is it, CD's whatever, and then these practice everyday until they get it right. And then next thing, they went to secondary. The teachers at different secondaries wanted to know the teacher who taught these children because they didn't know, because they had a problem the teachers at the secondary schools with Arts and Culture because it was something new.
395.	L	Mmm
396.	T	So these kids came with this now, no, our teachers taught us to do one, two, three and there was a competition, "Love Life" and the kids entered the competition and won at the competition, so we

		went to Springs and they showed the teacher, here's the teacher who taught us. Even the drama,
397.	L	So did you
398.	T even drama,
399.	L	Mmm
400.	T	I taught them how to go about drama that you don't have, you put yourself into someone else's shoes, you forget about uhh, yourself, do what others supposed to do. Impersonate that person.
401.	L	Yes
402.	T	And then do it. And then when they present, I'm surprised, they do something that I never expected.
403.	L	Mmm
404.	T	That is why I say to you, when they go to secondaries, they find the teachers maybe not knowing or not maybe interested or whatever, I don't know, they do it for themselves. They come together as a group and take other learners from other schools and say know what, our teachers taught us this - and they will come even to my place and say "Mam, please there is this thing, look at us, we are doing this; want to know whether we are correct". Then I watch them and say, ja in a good ...
405.	L	Shame, so they still come back to you
406.	T	They still come back, even, even the learners who have long left the school, who have long uhh, what is it, uhh gone past Grade 12,
407.	L	Mmm
408.	T	But they are engaged in these dramas within the district because there are no jobs, they come and present here at school. And I say, this is one of my learners. This was one, you understand? So, even the community and even the teachers in the school, they are able to say, there is something that you don't see with yourself. That you, like now, as I told them that I got a person from Wits who is doing Masters, so Wits asked her to contact me, so she will be coming this side. We have long been telling you.
409.	L	They've known all along.
410.	T	They actually said to me one day, actually umm, what is it; the classroom is no longer my place. I'm supposed to be at the District so that I can help all the schools around.
411.	L	Mmm. Well maybe you'll get there, hey?
412.	T	I like the kids. I like always to be with the kids - involve them. There is this, I don't want a child to be, to see himself useless. That is why I say when you asked me that question about umm, how do I draw up a positive self-esteem, is about maybe whereas you put

		your picture, maybe, the child put the picture, and then they put whatever she likes or he likes and or whatever he dreams about having in future. I usually even tell them, that you can be suffering now, but you don't know about the future. Think positive.
413.	L	Mmm
414.	T	Things could be bad now, but think positive that, and you must bring light, maybe at your home no-one is learned, but you are supposed to bring light into your home. So that, and then, like now, when they greet each other in the morning, I say "good morning class", they'll say "good morning Mam", then they'll say ok, actually they do it themselves, because of, even if I've forgotten to say greet each other, they'll just greet each other.
415.	L	Phew
416.	T	It is nice to see, good morning, it's nice to see you my friend.
417.	L	Mmm, that's so nice.
418.	T	It becomes, and I'll say "God bless you". I tell them that at times we don't come from the same families, maybe someone this morning, it was tense at home, maybe someone left somebody sick,
419.	L	Mmm
420.	T	It could be a Mother or whatever, so when you hug I said "God bless you". You would have changed the whole thing about him for the day.
421.	L	Ja, he knows there is someone he can count on.
422.	T	Yes, you understand.
423.	L	Ja. That's so nice.
424.	T	Arts and Culture like now, I don't even want them to phase it out because it helps those kids who cannot cope with academic work.
425.	L	And what about the children that are academically strong? What do you think it brings to them?
426.	T	Those who are academically strong, I would say uhh, there are those who excel and there are those who just follow.
427.	L	Mmm
428.	T	But, with my motivation, they just flow in like other learners. But I will tell you, those who are academically challenged, they excel. But they, I remember I got learners, it is not only like um, coming to Arts and Culture, I'm doing indigenous games.
429.	L	Mmm
430.	T	I've got trophies there whereby they play, jukskei whatever, you see, I involve learners in all this Arts and Culture, the cultural

		things
431.	L	It's not just a lesson at school
432.	T	It's just not a lesson
433.	L	It's life!
434.	T	They go even to Johannesburg to compete.
435.	L	In the games?
436.	T	In the games. Like now, umm, I'm part of what is it, umm, National Eisteddfod uhh, what is it, academic something.
437.	L	I'm not sure.
438.	T	Usually in White schools they do it at school, local,
439.	L	Eisteddfod
440.	T	Eisteddfod, so but I am part of the National. I remember I had learners, that is why I said the way I change the life of learners umm, there were learners who were able to dance – they entered the competition, the Eisteddfod, but it was national, whereby they need to compete with other schools.
441.	L	Mmm
442.	T	Johannesburg, uhh, whatever, and then they won. I remember the others that were doing uhh, ja, it was a dance, a dance, then uhh, this Radio East Rand
443.	L	Yes
444.	T	Ja, I actually still have their invitation, I was part of the program. A Frans, ja, Frans whatever, who was a director of the radio, actually invited our school to go there to Springs so that they can dance. And it was mostly the white people there, but they loved.
445.	L	So you have given them skills that they can use
446.	T	It's a skill, that's what I'm telling them. I want to see a skill. Everybody is gifted, some are multi. But show me your skill! Don't say I am shy, yes I understand you are shy, and say to them, "you see those people on the TV, some of them are shy even when you see them or meet them at the street. They are shy even to talk to you, to communicate with you"
447.	L	Mmm
448.	T	But there they do something that you won't expect them to do. It's about being creative,
449.	L	Yes, and tell me what do you, why do you, I know you said you want Arts and Culture to stay, but if you could pinpoint three things that it teaches all the children?

450.	T	Like Arts and Culture, you know what
451.	L	And what does it
452.	T	It, uhh, it is a way of other work is strenuous, let us be honest, and frustrating to other learners, so in Arts and Culture is like, umm, meditation. That's where you relax. You enjoy, you do some, whatever, comes from your mind, you do it.
453.	L	Yes
454.	T	And you show your skill. And you can outshine other people. You understand? Because like I say, the other learners are being outshined by the other learners academically, but coming to Arts and Culture, it should just stay. Even at University, even in Grade 12, yes I understand, LO, LO, Life Orientation in Grades 10, 11 and 12, is there to at least uhh, build the children's
455.	L	But it's only movements, it's nothing to do with Arts and Culture.
456.	T	You understand
457.	L	So what
458.	T	So take something like Arts and Culture, it should not be like now. I usually see in some secondaries they do visual art. They focus only on that.
459.	L	Mmm
460.	T	And then that's not in totality for a child. Some are good in drama, some are good, do you understand?
461.	L	Yes
462.	T	Yes
463.	L	So what else if you've got to convince the Government to keep Art, what else, other than that Art is a meditation for children, what else do you think, the skills that it gives children in life
464.	T	Tell me, can I ask you a question? We are living Arts and Culture every day, everybody is living Arts and Culture,
465.	L	Mmm
466.	T	As we are seated here, it's part of drama; and communication and it helps. We watch TV, you watch songs, like uhh in us, like in African people, when somebody have died, we sing. Nowadays its worse, we dance too.
467.	L	Mmm
468.	T	We sing and dance. There's a wedding, we sing and dance. So and then uhh, in whatever rituals, there is singing in dancing, that is how people get happy.

469.	L	Ok, so you're saying it's Art that's helping you to reach your happy place
470.	T	Yes, yes
471.	L	It's helping you to communicate
472.	T	Yes
473.	L	Anything else?
474.	T	Even to be motivated, because public speaking, it's not Arts and Culture?
475.	L	Mmm
476.	T	Like the Government's speeches and whatever, it's part of Arts and Culture. It helps you to be uhh confident.
477.	L	Ok, ja.
478.	T	Even said they are doing Arts and Culture,
479.	L	Yes, it is part of our lives.
480.	T	Yes
481.	L	But not everyone knows that.
482.	T	Yes, even this demonstrations, service delivery demonstrations, it's part of Arts and Culture,
483.	L	It is
484.	T	Because they are dancing, that's why I say whenever a person is
485.	L	Yes, they are expressing themselves.
486.	T	Yes, even like whenever I tell the kids, I say, you'll find yourself trying to imitate - nobody can tell me, I usually ask them, is there anybody in the class who can tell me that he never goes to the mirror, watch himself or herself, try to do something they imitate somebody, can be singing or acting, or maybe trying to do adverts because, I made them to do adverts.
487.	L	Mmm. So you don't want them to imitate each other? You want them to be themselves?
488.	T	Thanks. Uhh, yes, no, you can start by imitating, then but, I don't want to see that person in you when you present for me. I want to see you come with your own thing. Be imaginative. When you can be imaginative, man it helps,
489.	L	Ja
490.	T	Even South Africa can even change by being imaginative. Understanding what people wants. Even the houses, by building the houses, look at the decorations that are being done, it's Arts

		and Culture.
491.	L	Ja, and like you are saying, to change the country, you know, there is, if everyone has the power to imagine how things can be different,
492.	T	Yes
493.	L	We can change things.
494.	T	Yes
495.	L	But if you don't
496.	T	And then it's about even understanding, like now, we have a Xhosa President, we have a Zulu and then we think there are people coming up, immerging. So different cultures – and everybody wants to exercise his or her own culture. So we must be cultural accommodating. Accommodate each other.
497.	L	Mmm
498.	T	And if you can, from top there, they can be able to accommodate each other, they will understand the people at the ground level.
499.	L	Ja, live by example. Hey?
500.	T	Yes, because like that is why I usually like tell the kids that uhh, when I see Arts and Culture, I also think of technology. To me, it's one and the same. They marry each other – because they want you to use your mind to be creative. I feel like now, the Government can sponsor those Arts and Culture what is it, programs that are outside, there are the groups that are singing, and then umm, there are people doing dances whatever, the NGO's who comes to the school or around the township
501.	L	Yes
502.	T	Really they can bring something. As I was thinking the other day, I told the other guys that there are people that are not working around the township, and people who are skilled with guitar, with piano, with whatever, I so wish that I can have, I can just bring together people from Tsakane, Duduza and Kwa Thema, let's have our own, as like on the 24 th , let's have our own cultural day.
503.	L	Mmm
504.	T	You understand?
505.	L	Yes
506.	T	Ja, its cultural – we can bring them together. You understand?
507.	L	Mmm
508.	T	So that those who will know how to do this, maybe sewing, then people who are creative, they are selling within the townships,

		they said there is no jobs. So people must be self-employed.
509.	L	Yes
510.	T	So, through Arts and Culture, that's the only time they can be self-employed. Because you need to be creative, imaginative, to do whatever. Like now, look at this book, somebody thought if I can do my sketch book like this, there can be different sketch books here, but going to choose this one because of colour, because of some designs that are there, you understand?
511.	L	Made it appealing.
512.	T	Yes
513.	L	Yes, ja no, it's totally true of today
514.	T	Arts and Culture is part of our lives
515.	L	Ja
516.	T	That is something that we cannot run away from. That is why even our, what is it, our President, used to sing, wherever they are, singing
517.	L	Mmm. Ja, it's part of our lives.
518.	T	It's part of our lives
519.	L	Ja.
520.	T	Music, it's the fruit of love.
521.	L	That's nice.
522.	T	We do music every day. Even if you don't know how to sing, but you just hum, that is why
523.	L	The way it makes you feel.
524.	T	When we were growing up, are you alone at home? You are the only child? Eve if you are not the only child, maybe you got a brother or a sister, you will imitate your parents. How they behave, when you ask something. That's how I start my own drama class. That usually you say to your brother or your sister, "I'm going to ask my Mom for this and you will hear her response", "Where do you think have my, I take money from", whatever, you see, shouting, you dramatise. Whatever your parents are doing, or even you imitate the teachers the way they are doing
525.	L	Yes
526.	T	Things, like now, we have this animation on TV. So and then, I mean, Arts and Culture is affecting everybody. That's why I say Arts and Culture is everything that surrounds us.
527.	L	Yes. Not everyone knows about it though, hey?

528.	T	They are not even aware.
529.	L	And tell me, do you practise art privately? Do you draw or paint or dance or sing in your spare time, or not?
530.	T	Ummm, no, it's only that I can decorate maybe for a person or like as I'm saying, maybe doing cakes or whatever. Even your table or whatever a person has set a table, maybe it's a wedding, I'm just thinking of one, two, three, bringing together, you understand?
531.	L	Yes
532.	T	I want to see the beauty
533.	L	Nice. And where do you get your new creative ideas from? Do you look at magazines?
534.	T	That is what I said, I watch "Show me how"
535.	L	Yes
536.	T	I look at even this "Tkalane", can be a show, but I gain something from it.
537.	L	Mmm
538.	T	I like this umm children's programs. I do watch them. I don't know, I've got the love of them.
539.	L	So you probably find creative ideas from everywhere, hey?
540.	T	Everywhere. I can see something like this and say "I'm going to try this".
541.	L	Your mind is
542.	T	The thing is, the problem at times you cannot do it immediately at school
543.	L	Yes
544.	T	If the Department of Education will allow us not to give us a time frame, but make us do whatever, let us do whatever with kids, I'm telling you, we will be producing better learners. So we have been given a content and then and the time frame, so we find that there is a crack there
545.	L	Mmm
546.	T	There are cracks within.
547.	L	You don't get enough time to finish
548.	T	Yes
549.	L	What you need to
550.	T	Because as I said, children are not the same. Children are not the same at all. So we need to accommodate and work, actually OBE

		is about working at children's pace. Learning outcome is about working at children's pace.
551.	L	Mmm
552.	T	But the Department has, I don't know whether it is the Department or the District or whoever, who's designing our education.
553.	L	Ja, they are not on the ground, hey?
554.	T	Actually, I would advise those facilitators, those who are in the Department of Education to attend Wits ACE program. Maybe they'll come being better people and understanding.
555.	L	Opening up their minds
556.	T	Yes
557.	L	To new possibilities
558.	T	Yes
559.	L	And then, how do you recharge? So when you go home and you have had, do you listen to music, do you go to the theatre, do you
560.	T	I go, I do watch like now, something that I don't know what, I like those step up one, two, three,
561.	L	Ok
562.	T	Whatever, I start to say, this thing has long been there with me. Uhh, I usually watch even this uhh like "Mama Jack", whatever, but I watch, firstly, I saw them at, what is it, at the cinemas, I watch them at different cinemas, and then this umm, even dance, there was the dance class whatever, I had forgotten about that one, even the one that this who, Morgan what?, who, that's why I said to you, Arts and Culture changed even the corrective children. That's what you saw in this. I've forgotten the, "It's Dance in the Classroom" or whatever. That movie, whereby learners who are obstinate and just aggressive and didn't want to do this or this, and then they were not taking orders from teachers, they were unruly.
563.	L	It was with Antonio Bandera's? Was he teaching them Latin dancing?
564.	T	They are different, I know even that one too. Because there was this one which was hip hop, and the other, it was
565.	L	Oh, ok
566.	T	Latin American dance, something like that.
567.	L	Yes
568.	T	So this one I'm talking about uhh, they engaged children in dance and then in music, whatever, allowing children to dance, you

		understand? Playing music, so the children, their characters changed and saw themselves as better people, as skilled people. That's why I say in most cases we deprive our children this life of being creative.
569.	L	Ja
570.	T	There I so much that we can learn from them to.
571.	L	Ja, if you give them the space to be creative they'll teach you
572.	Y	That is why I say even the Government, we should actually give them that, I have forgotten the name of that movie, and it has Morgan uhh, it's this tall guy
573.	L	Morgan Freeman
574.	T	Morgan Freeman as the new principal of the school. So it was a mixed school, so children were just fighting, you understand the whole thing?
575.	L	Yes
576.	T	But through dancing and doing things, children started to change.
577.	L	Amazing, the power of
578.	T	The thing is like even at Church, that is why even in Church, in most Churches they have noticed that if we bring music, this different music, we can accommodate. This children who don't want to come to Church, give them space to express, sing, let them be involved somewhere, then the children come to Church. That's what
579.	L	Ja, so it's that feeling of "I belong here" and I've got something to do
580.	T	Yes, feeling of belonging.
581.	L	Ja, I've got something to do,
582.	T	Yes
583.	L	So I will be there.
584.	T	I must execute this,
585.	L	Yes. Oh that's stunning, I've basically got everything unless there is anything else you want to add? You've been talking so much your voice must be sore?
586.	T	With Arts and Culture, the whole day,
587.	L	That's so nice, it's so nice to meet passionate people who want to help change and uplift the
588.	T	If like now we used to have some classes, what is it, besides going into Sebeka, I remember this place, I usually like learning new

		things everyday. Whereby, is, what do you call it,
589.	L	Decoupage?
590.	T	Ja, decoupage, yes, using those glues, modge podge, whatever
591.	L	Yes
592.	T	I have learned to use them. The problem is the funds. Whereby you need to buy those because those glues are so expensive.
593.	L	Ja so you've got to work within your frame of what you can afford.
594.	T	That's it, and the kids, because actually like now, as I told you that, I teach them something that they can show it to their parents
595.	L	Yes
596.	T	To teach them what to do like, the beads – earrings. Yes, even the wrist bangle
597.	L	Ja, something they can earn a living with
598.	T	Even to be creative in life.
599.	L	Ja
600.	T	Don't just sit down
601.	L	Ja, how boring would life be
602.	T	As the Government says, let the people be creative and be self-employed. Arts and Culture then comes in.
603.	L	Mmm. Perfect.
604.	T	Thank you.