

Interview 4

Thandi - Interviewed by Lorin Edgar Duration: 58:47

Coding example: 4-T-(number of reference point in text)

1.	L	Okay, I'm going to go through the questions so you don't have to repeat yourself.
2.	T	All right, all right.
3.	L	We'll catch up if she comes, but I don't want to delay you and you also don't want to waste your own time.
4.	T	Ja, ja
5.	L	Okay, so the first thing is um, do you have any childhood memories of art?
6.	T	The child?
7.	L	When you were young.
8.	T	Ja
9.	L	Do you remember doing art or someone in your family helping you with art, were you making things in the streets or how did you; do you remember anything about art from when you were a child?
10.	T	JA, that's why I am saying that when we were in the primary school we used to go and pick up some tins, which are no longer used by our families, like the condensed
11.	L	Mmmm
12.	T	And then we tried to do some candle holders you know, all these things for decorating; but we were unaware that it is art, you know
13.	L	Yes, so was that part of school?
14.	T	Ja, that was part of school. And we also went up, picking up some grass, make some little mats, you know, grass mats
15.	L	Yes
16.	T	And then our parents, my parents, used to help me to do that, but not my You know our parents before that, they never cared about what was being done by the children at school you know, But because we used to get a hiding if you are not doing the work. We tried our best
17.	L	Mmmm
18.	T	And what is good there was a competition in amongst us who was

		going to do the best grass mats and the shape, we were looking at the shape, is it round, is it oval.
19.	L	And did you have um, a nice teacher that taught you that – was she
20.	T	No, no
21.	L	Or was it just someone
22.	T	It was you know, because it was still primary school. I can't remember everything, but I remember when we were in the class there was a special period in those years whereby everybody was doing whatever she wishes to do and we used to take it to the teacher. Whether we were given marks or not I can't remember
23.	L	Ok
24.	T	Because we were still kids, you know
25.	L	Yes
26.	T	Ja, but I remember us doing things like that
27.	L	Just like a creative
28.	T	To be creative
29.	L	Time, ja
30.	T	Ja, a creative time for us ja, mmm
31.	L	And um,
32.	T	There were no paintings, it was just craft work
33.	L	It was more like crafty stuff, yes
34.	T	There were no brushes, there were no paintings, because if really there were paintings maybe, we would be more advanced in painting, doing some landscape and so on.
35.	L	Yes
36.	T	But because it was just waste material or material around us, you know
37.	L	Ja, ja, you had to be creative with what you had
38.	T	Ja, ja. Maybe you think of copying from others, you know, if you don't have any ideas
39.	L	Yes
40.	T	Then you come up with your own like the mats having some, what is it, not zig zags,
41.	L	Zig zags, ja
42.	T	You know then, you become happy that you have done something

		different from others.
43.	L	Yes, well that is always, even when you were young you wanted to do something new and creative, hey
44.	T	Ja, you do, ja
45.	L	And then um, you were saying earlier, but just take me through when you finished school what did you study and where did you study?
46.	T	Ok, still on this art, let me continue, I went to the higher primary. We had lower primary where you started from grade 1 up to grade 5,
47.	L	Yes
48.	T	Standard 5, from there we had standard
49.	L	Standard 6
50.	T	That was standard 1 to, that was Sub A, Sub B, standard 1, standard 2, then the higher primary started with standard 3, 4, 5 and 6. So in standard, in the higher primary school what I remember is that you were more dealing with needlework as girls
51.	L	Mmm
52.	T	I can't remember the boys, maybe they were doing some Or using some wires, but we as girls we, they focus more on the needlework, of which I excelled in the needlework. In grade, standard 3, which is grade what?
53.	L	5
54.	T	Yes in standard 3, maybe its grade 4. So I excelled in such a way that at the end of the year when the inspectors used to come, they will call me to take all the garments of other people to finish it off
55.	L	Mmm
56.	T	So that they go on display. I'll do extra work in such a way that my teacher would give me one extra to take home of which if I still remember, have one for in standard 3, so throughout
57.	L	So you have still got it?
58.	T	Ja, still got it somewhere. The after the primary school, went to the high school
59.	L	Mmm
60.	T	I don't think there was art in the high school. There was this "huisvleid" because I was doing it in Afrikaans, Home Economics, and the other subjects.
61.	L	Mmm, and that was also like sewing and baking

62.	T	Ja, there was not sewing, that was cooking and laundry and wiskunde.
63.	L	Ok
64.	T	That's what we were doing. So there I excelled in the removal of stains in our laundry work and also I was good in cooking in such a way that I also got an award in the whole of East Rand being the best cooker because I was put to do exhibitions. So my teacher used to take me there even if the inspectors were coming because it was White people, they were very strict with us. So my teacher would make sure that I am there for the "kook kuns", cookery, because they will just give you a strip of paper; they will say "berei die kos vir 6 mense, dit is winter", you know. So you are in the picnic, you have to decide on your own that if it is winter we are going on picnic, must I cook, and the inspector will ask you "why did you cook this?"
65.	L	Mmm
66.	T	I'll give an example whereby I cooked custard, which was hot. Had to explain that I made custard because it is winter, so we need to have warm food. So all those that gave us points, so that was in high school up to standard 8 which was not matric because our school did not have matric. Matric was somewhere out in the boarding schools. All the local schools were up to form 3, we used to say form 3
67.	L	Which is standard 8
68.	T	Ja, standard 8, ja, somewhere there.
69.	L	Ok
70.	T	From there I went to the Teachers' College after passing my form 3 whereby art came in. Art and needlework came in and there was music. First year you had to take everything,
71.	L	Mmm
72.	T	Because our training was 2 years. That was Primary Teachers Course.
73.	L	And where was that?
74.	T	That was in Newcastle, Madadine College of Education.
75.	L	Ok
76.	T	Ja, I'm sure that was in 1973. Ja, so I'm sure you were not born
77.	L	A long time ago!
78.	T	So I, we in first year we were given all the subjects, you had no choice. Then in the second year you had to go for specialisation. Those who choose music, will specialise in music

79.	L	What did you choose?
80.	T	Those, so I chose music.
81.	L	Ok
82.	T	Because I like music. So with the music what we are doing basically, composition of songs and then learning thenotation, and we sang
83.	L	Mmm
84.	T	We sang, even other songs from other people who composed them. So, and the teacher taught us to realise the notes. He will just sing "mmm mmm mmm", and "say give me the notes for that". Then he said "rah, doe, me". People would laugh at you because it's "so, me, doe". You must try to match the sound and
85.	L	The notes
86.	T	Yes, and the notes and all that was that. That was my 2 nd year whereby we specialised in music. From there we went out there, I went out for teaching.
87.	L	Mmm
88.	T	We go to the primary schools. Still I love music because I specialised in it and I was one of the soloists and then unfortunately when we came to the primary schools in the field where I must take parts, the principals did not allow the new students, new teachers, to have their own choirs. They say the choirs is for the older teachers. So in a way we were deprived
89.	L	Mmm
90.	T	Of taking part, of using our talents
91.	L	Yes
92.	T	In that what we have learned
93.	L	Were you teaching music though?
94.	T	But in the primary remember, there is no music but there are music competitions, which came in once a year.
95.	L	Mmm
96.	T	So
97.	L	So you specialised in music but you didn't actually teach it in the schools when you got your job?
98.	T	There was no music teaching
99.	L	Ja, ja.
100.	T	In the primary, the only thing, which you can do, is to be involved

		in the music competition.
101.	L	Yes
102.	T	What we call today, Eisteddfod.
103.	L	What subjects did you teach?
104.	T	I was teaching Zulu, Zulu. In the primary I used to teach all the subjects. Zulu, English, Afrikaans. You remain with your class
105.	L	So you taught like the standard 2's or whatever
106.	T	I started with the standard 3's.
107.	L	Ok
108.	T	Ja, then I went to standard 4's. Is that not your phone?
109.	L	Ja, I'm just, oh you know what, the battery is going flat; I also keep wondering if it's not Albert.
110.	T	Ja, so we did not teach music in the primary schools. The only thing we are involved in the music competitions, but we were singing in the assembly. Or as a class maybe, that was a way of singing. Just singing songs.
111.	L	Even though you weren't teaching music, you were, did you introduce it
112.	T	It wasn't like teaching, you know. It was just a period whereby the teacher was sort of like doing poems with your children
113.	L	Yes
114.	T	Another day you just feel like singing with your children, or teaching them hymns or choruses. That was that you know.
115.	L	Ja. So you did your 2 years training and then you taught. Did you do any other training? You were talking about UNISA.
116.	T	After on my way, while I was teaching, I had applied at Glencarn which is now called Mishali Mpho if I am not mistaken, it was, ja, I went back to do matric. There, that was 1975 and 1976.
117.	L	Mmm, ok.
118.	T	Then 1977 I started teaching, I went back to the very same school where I had started teaching. I went back to standard 3 again, standard 4, then I ended up teaching standard 6, was Zulu and Science. Mmm. That's was where I was good at ja,
119.	L	Yes.
120.	T	Then that was 1977 when I started teaching. Then 1978 I got a baby. Then I moved to another school because the principals by then, they would not allow you to be pregnant and unmarried.

121.	L	Phew!
122.	T	So sort of scrapping you out, and we were given a cheque from the FNB of which you were not aware whether it is from the principal directly or it's from the Department of Education.
123.	L	Mmm
124.	T	But I think it was from the principal, maybe he was receiving the cheque from the Department because it was easy for the principals to swipe, then take your money and then
125.	L	Give you a new cheque?
126.	T	A new cheque, which is written by his hand or her hand.
127.	L	So, they, so basically they fired you because you were pregnant?
128.	T	Ja, actually there was that squabble, that how can you become pregnant being unmarried? Yet on the same time there was a period whereby somebody became pregnant. She was also unmarried – and the principal requested, he asked me to go and pose the space for her to teach on her behalf and then on the process she was proposing me, wanting me to be in love with him and to sleep with him. So I refused, being an elderly people and being fresh from school, being young.
129.	L	Mmm
130.	T	So I refused, then the hatred started there.
131.	L	Ja, so then they had a vendetta against you
132.	T	Ja, ja. Then and what was good when I was supposed to, she waited for the teacher and she did not come on the period where she was expected to come
133.	L	Mmm
134.	T	And I was teaching standard 6's. In October they were supposed to write exams. When I was supposed to leave, the standard 6's fought. They said, "you can't remove Mam, she has done a lot for us. She found us empty, she has done a lot". So that was also another issue whereby I as if I was instigating the learners to protect me on their own.
135.	L	Mmm
136.	T	Yet it wasn't like that. I mean even if kids can see that this teacher is working and this one is not working.
137.	L	Yes.
138.	T	So there was that hatred which
139.	L	So you moved on to another school

140.	T	So I stopped because even the SGB were fighting. They could not understand why, they wanted to know from me, "where you in love with the principal, why is he treating you like this?" I said "no". You know what I said to the people even then, my boyfriend was present, because he asked them "what do you want her to do?" One SGB member said "to leave the school because she is teaching the children bad manners to be pregnant, being unmarried."
141.	L	Mmm
142.	T	So I said "but if his sperm was included in this child, would he do this to me?" So it was as if I was
143.	L	Well it was best that you left anyway.
144.	T	Anyway I left
145.	L	Then, ok, then did you take time off?
146.	T	Ja, that was in April, May, June, July. In August I started in another school. So I was called by the principal whereby it's a primary school still, I taught like you know, as I say, in the primary school being a teacher, you have your own class to teach them everything
147.	L	Mmm
148.	T	So I was involved in netball, so I also liked music, so I assisted the teachers who were conducting music. In the assembly I was also there, music again because I loved music. So around in 1980 the inspectors demanded, 79, end of 79, they demanded that I go to a high school because there was a shortage of teachers, especially who specialise, whereas who specialise in Zulu
149.	L	Mmm
150.	T	So they needed me. The principal refused, but they took me. I had to go there, whereby it was a new high school and they still had military people, soldiers from the old government, who were teaching in that school. So we had to teach with them, but it was nice working with them. So there I taught Zulu, I taught biology from grades, standard 6, grade 8 up to grade 10.
151.	L	Mmm
152.	T	Ja, all those subjects.
153.	L	And then what led you to your UNISA, what did you study at UNISA?
154.	T	Ok, that was 80, 1982. Later on I decided to improve on my, actually the government, there was that teachers are not qualified, they need to improve.
155.	L	Mmm

156.	T	So I registered with UNISA for the degree.
157.	L	Teacher's degree?
158.	T	Ja
159.	L	Ok
160.	T	So I took education. I took Zulu, specialisation with Zulu, because I wanted to compose some poems, I wanted to write some, you know, some books but you know, being scared of approaching some, wanting to do but you cannot do
161.	L	Mmm
162.	T	So I did education, Zulu and what else. Sociology, ja, sociology. Psychology and sociology. So with the psychology my aim was to be able to study the learners who have problems. Ja, then sociology I wanted to know about life. You know.
163.	L	And how long was that degree?
164.	T	It, because it was part time you know, sometimes you write, sometimes you don't write, so it dragged by. I can't remember some years, but it was quite a long time.
165.	L	Ja, so you finished that?
166.	T	Ja, I did finish.
167.	L	And then have you studied anything since then?
168.	T	I studied again with Vista.
169.	L	Ok
170.	T	There's Vista in Pretoria
171.	L	Yes
172.	T	So we attended in Reiger Park. I'm sure that was introduced by the government. Maybe there was this um, alliance so they can improve teacher's learning areas, so I took biology, specialising from grades, standard 6, and then from grades, GETS and then FET up to Grade 12.
173.	L	Ok
174.	T	First year was from for GETS, standard 6 and 7 and then the FET grades 10 up to 12.... So I took biology and took geography.
175.	L	Ok
176.	T	I specialised with that. Then in 1987 the government started this in service training.
177.	L	Ja

178.	T	Whereby teachers were being sent to, I don't want to say renovate, to uplift them on the knowledge of teachers, so we applied. I remember, I'm sure, we came somewhere in Boksburg. I don't know whether it's here whereby we asked some questions, then we had to fill a paper. It's is then whereby I was nominated to go and do the art, specialisation in Transvaal College of Education. It was a 1-year course.
179.	L	Ok, so who nominated you? Your school, or the
180.	T	Not the school.
181.	L	A superintendent, or
182.	T	I'm sure, whether it's government people I don't know.
183.	L	Ok. So you got nominated and you did the art course.
184.	T	I went for the art course, which was 1-year specialisation full time.
185.	L	Ok
186.	T	Ja, so
187.	L	At you said, the Transvaal
188.	T	College of education.
189.	L	Ok
190.	T	Which is in Soshanguwe. So we spent one full year and being paid full. Others were doing remedial work, others were doing physical science
191.	L	And was your art, was it paint, was it visual art or did you do music and did you, what did you do as part of that art?
192.	T	There we specialised more in visual arts. Because I remember doing the landscape whereby we had to sit outside, then you choose the view that you liked a
193.	L	Yes
194.	T	And then you painted; you draw it first with a pencil, then with the colourings.
195.	L	Ok, and after that year?
196.	T	After that, that was just 1-year, but I liked this 1987 because we also learn how to use a clay, and this, this an electric wheel.
197.	L	Yes
198.	T	So we were able to use that, we did not know anything about that, and then we had to do some sculptures. We had to do some designs, so
199.	L	So it was mostly visual, like you say

200.	T	That was more visual. I still remember Mr Luditrough who came there, you know, we used to do drifted wood, whereby you go around, pick up your wood and then you shape it to be something else
201.	L	Yes
202.	T	I still have one of my roots because my teacher wanted to take it with him, so I was proud of that. Mine is like a bird – and I started moulding an egg using the wood. I use all the tools to
203.	L	Yes
204.	T	Make an egg. On the other side it looks like an ostrich, on the other, you know it's so beautiful. That was my drifted wood. So in that way it has opened my eyes. I started painting, mixing of colours, you know, it's made us to love art. Though sometimes it as hard if you don't know how to do a thing, you know, you become frustrated
205.	L	Mmm
206.	T	Especially when you see people around you, some are trying, but on the other hand you become happy that there are those who are you know, poorer than you, then you feel
207.	L	Ja, but it opens you eyes to the possibilities of art
208.	T	Yes, yes. Because I also, I won, what is it, designing; I got an award
209.	L	Yes, in that year?
210.	T	For doing, in that year, I got an award, I got 9 awards for sculpture, and for design ja. Designing things.
211.	L	Phew, so you had a real gift for it.
212.	T	So but I was not aware that I was gifted. So then we went out, we came to the school in 1988. Then when I came in the school there was no art. 88, 89 and 90
213.	L	So how do they send you for a years' art course and then they don't let you teach art in the school, hey?
214.	T	There was nothing. It was just the procedure of the government.
215.	L	Ok.
216.	T	So I will say so. There was no art. Maybe with the White schools or ex-model C schools, they were doing art from the local things. But with us in the townships there was totally no art.
217.	L	Mmm
218.	T	There was, if music is there, it is there to sing the choruses, it is there in the assembly

219.	L	A cultural thing hey?
220.	T	Ja, just to sing or entertainment.
221.	L	Yes
222.	T	Ja, like that, that is all. From there that was 98; 88, 89 and 90 until 2000 whereby art was introduced in the schools.
223.	L	Mmm
224.	T	Then I become excited, because I told myself that I am going to use the knowledge, which I have obtained at Transvaal College, but how many years now? Close to 10 years, now. But then I took that art
225.	L	So then did you, did you say to your principal that you want to teach the art?
226.	T	They saw that there are things that I have done
227.	L	Yes
228.	T	Because they had a problem, "who's going to teach art, who's going to teach, teachers before technology", I don't know what they were calling it. Before it was called technology. So who's going to do that? But others they could say, there is no need to worry about an art, because even with my biology lessons, you know, when we talk about lungs, I wanted my children to draw the lungs. I wanted them to make a model of the lungs
229.	L	Mmm
230.	T	So that they can understand that a lung is something, which is spongy. Something, which is soft with 3 lobes. They will do that for me to let them
231.	L	So you had introduced art already into your biology lesson?
232.	T	Ja, before it was introduced, but I was not aware that I was doing that. Like the drawing of the leaf, I would love them to collect their leaf, bring it and copy it as it is there. Then they draw it and they label it without seeing it. Then in 2000 and
233.	L	Did you find that helped them learn it better?
234.	T	It helped the learners because if you theorise, you just talk about something which they don't know
235.	L	Ja
236.	T	Of which, other like the inside the lungs, they wont see it, but they will imagine inside in their lungs, they are structures which look like balloons, of which I will use the plastic papers, the transparent one, tie them at the end of maybe a branch of a tree because the bronchi's and the broccolis, they look like branches of trees. So then they understand.

237.	L	Mmm
238.	T	So that's what I did. Then with the art, when we studied it in 2000, it was difficult. Yes, it was art lessons, but what must we do, why, there was no nothing, there was no papers
239.	L	No curriculum, ja
240.	T	There was nothing, you know. Even if now they did bring the guide, it was Greek! We did not understand what is this. Um, ja, we could not understand some of the terms.
241.	L	Yes
242.	T	Ja, we could not, they were strange to us. But what we did, we sang more. Then I allowed my learners to do the drawings. I started using the skills that I obtained from there, to sit outside, firstly to draw their faces themselves, look at your mirror and draw yourself. That excited them.
243.	L	Yes
244.	T	Or they sit opposite each other and I draw you and so on. They were happy about that. It is then that I could realise that this learner is good in drawing; this one is good in painting because I would allow them to draw but because the paintings were not there, you know, I used to take maybe the leaves of the trees, grind them or the powder from the everyday birches,
245.	L	Yes
246.	T	Crush that, make a paint, then I would allow them to do the painting. Those who have paintings, enamel paintings, or whatever painting at home, they will bring it, but it used to give a problem because it was muddy, you know, it's not like the paint that we use in art.
247.	L	Yes
248.	T	So that was the first year whereby we started and I must say I was better than other teachers in art because I had this knowledge and I loved it! That is why I say I introduced it in all the subjects I was teaching. Actually I am practical.
249.	L	Ja
250.	T	I'm not good in talking, terminology is not good, but when they do practical then I can do things.
251.	L	Yes
252.	T	And that was first year, 2001. 2001 and 2002 we started entering competitions, which were available from any paper to expose my learners, to let them know that art is good. We live with art we cannot live without it.

253.	L	Mmm
254.	T	I showed then the drawings around, your calendar at home, it's art. The adverts around us, to inform us that this is the end of road, That is art. Just need you to understand it, that you are angry sometimes other people can not talk, but to show them with their signs, that is art.
255.	L	To express themselves
256.	T	To express themselves, their feelings, whether they are angry or happy, that is art.
257.	L	Yes
258.	T	Yebo. But if you cannot express yourself, then the next person won't understand you, whether you are happy or not.
259.	L	Yes
260.	T	Ja, so
261.	L	So what do you in line with that, you say that we can't live without art. So what do think is
262.	T	Ja, it is in line with the languages
263.	L	Is there an important thing about art, why can't we live without it?
264.	T	We cannot live without art because even talking in itself is art, because if I cannot express myself, then you won't understand, that is art.
265.	L	Mmm
266.	T	The way I sing is art. Because from my singing, it reveals the inner me. Whereby there is something, which has hurt me long ago, or my boyfriend left me, the fact that the "Maria" care in others, they are expressing their feelings to others through music. Others express their feelings through drawings because we are not skilled in the same way. Our talents are different, others are good in drawing, others are good in singing, others are good in dancing. So that is why I say we are living with, we cannot live without art. Others
267.	L	You say that expression
268.	T	We are sure that others they are having, express their happiness with dancing and others they express their anger or their, what is it, if they are, sadness, with, there are special dances for that, or special songs to express their feelings.
269.	L	So basically
270.	T	Not only as an individual but as a clan, as a group or as a family.
271.	L	Yes

272.	T	You know, if they are bereaved, there are special songs, you cannot sing a dancing song where people have lost a soul.
273.	L	Mmm
274.	T	Then,
275.	L	So for you the key is the ability to express yourself.
276.	T	Ja, to be able to
277.	L	That's the key importance of art.
278.	T	Ja, ja
279.	L	Ok
280.	T	Being able to express yourself. Ja.
281.	L	Ok, and then we just sort of deviated, when you were teaching in 2001 and 2002, how did you get up to the ACE Course? What happened to get you to there, to the ACE Course?
282.	T	Ok, as we go on along, I also attended some other courses which were introduced by our District, you know
283.	L	Yes
284.	T	So, like Imbali, visual art and MTN, you know MTN, the one we know
285.	L	Yes
286.	T	There were some courses, which were introduced. I also attended those courses. Because what I have realised in art you cannot say I know. Each time somebody comes to teach you, there is something new that you grab.
287.	L	Mmm
288.	T	So with the Imbali also, we have learned that arts has elements of art, you know, the elements of art, like shape. I couldn't explain to children, I know the shape, but I couldn't say that those are the key elements - shape, line, space and what else?
289.	L	Mmm
290.	T	Colours. You cannot do art without these things. It's just like saying
291.	L	So you got to learn a bit more technical stuff.
292.	T	Ja, they must know that you cannot cook porridge without water, mealie meal. So those are basic things.
293.	L	Mmm
294.	T	If you don't have mealie meal you cannot make porridge. If you

		don't have water, you cannot. So all these must come together.
295.		
296.		
297.	L	Yes
298.	T	And then I started, started opening my eyes. That whatever we see in art, like lines, they are not the same. Some are crooked and so on you know, all those stuff and other things.
299.	L	Mmm
300.	T	It is through MTN and Imbali who realised that in my teaching, I'm linking life science and art. Then they started inviting SAPC to some and interview me, whereby I show them Education Expressive, you still remember that problem, Education Express, it was
301.	L	Ok, so you got on, you are going to have to go a bit faster, they are closing in 15 minutes.
302.	T	Ok, mmm
303.	L	Um, ok, so you did the Imbali courses and the MTN, and what, who told you about the ACE Course, or how did you know about it?
304.	T	Ok, there were these forms
305.	L	Yes
306.	T	So whereby, actually I didn't get them at school, I was, I went to the District for something else, I saw people rushing and rushing. Why are you rushing for? They said "we are filling forms for bursary". I didn't even ask "bursary for what? So I just grabbed one
307.	L	Ja
308.	T	So they said write the courses which you want to do
309.	L	Yes
310.	T	So I choose number one, computer literacy. And what else, tourism, the art was the last one because I had a sip, so I wanted something new.
311.	L	New, yes
312.	T	Now I don't know whether fortunately or unfortunately I was nominated for art again. Then I said "let me take it, maybe I'm going to get something more"
313.	L	New, yes
314.	T	New, so I went for this art lessons at Wits whereby

315.	L	What did, what are those new things that you learnt at the ACE Course?
316.	T	You know, you know, terminology. A lot of terminology like David Andrews used to use the term “reflect”. Phew, that angers me, you know, each time I must come I hated the word “reflect”, because he kept on saying you must reflect on your work. So I didn’t know what is this reflection, what must I reflect.
317.	L	Yes
318.	T	I knew that to reflect has to do with the mirror when you look at yourself.
319.	L	Mmm
320.	T	And the water, but now how can I reflect on this work, you know, so a lot of terminology. Whereby we started, started making body maps.
321.	L	Yes
322.	T	And with this body map, it must, you must show yourself who you are. The way you make your body map, it must reveal, it must show you the inner you, whatever you know.
323.	L	Yes
324.	T	So we started painting them like myself, I painted a Zulu girl because I am a Zulu girl, and we learned to attach them, meaning to the colours.
325.	L	Mmm
326.	T	Because it taught us about the colours
327.	L	And symbols?
328.	T	You might see this as red, but to me it might not be red. It will be some colours and symbols and this terminology; it started opening our eyes and it excited me because the very same month I did this body map, there is no stuff, but I requested the children to go around all over and the shops to pick up some old boxes. They brought them, there are some using even newspapers to do those body maps.
329.	L	Mmm
330.	T	And I had to ask them now to reflect. It was difficult for me but they did the reflection. So its then that I could see that this child is what type of style.
331.	L	Yes
332.	T	Those who like, you know that its fashionable, ja and so I could see with this one is more cultural, this one is more township life you know, you know these new styles of drawing

333.	L	Yes
334.	T	Ja, with the teenagers.
335.	L	So you enjoyed doing your body map?
336.	T	I enjoyed doing my doing map.
337.	L	Did you discover new things about yourself?
338.	T	Ja, like the colours. You know, that's black. It is not only related with a death, if by something else, you know to other people?
339.	L	Ja
340.	T	That I'm, I'm proud that I am black. Not that it has to death with only.
341.	L	Death, ja.
342.	T	So attaching meanings and symbols to the colours, that was our first task, the body map, and to use the waste materials, it's was interesting in trying to be creative.
343.	L	But you had been doing that your whole life?
344.	T	Yes
345.	L	Using waste materials, hey?
346.	T	Ja,
347.	L	Did it push you to a new level?
348.	T	Ja, it has pushed me to a, because I had to do now the shoes. My body map must have the shoes. So I must cut this material, make some shoes, make some shoelaces, you know, make some plants
349.	L	So more detail?
350.	T	Ja, a detail
351.	L	Did they teach you to push it a bit further?
352.	T	Ja, even the colours, you know. The background which had to play more of a
353.	L	Ja
354.	T	Because David would go around looking at, motivate you, say nice things. David and Johan say nice, you know, when he says "you are going on good", you feel inspired you do more.
355.	L	Yes
356.	T	But if he passes, he doesn't say anything, you know,
357.	L	Ahh, ahh
358.	T	I feel happy, good, but anyway they were so nice to us. Then we

		went even for the painting. It was nice. The mixing of paintings. Still on the process we learned about these microorganism. Johan, whereby we attached a big piece of, big pieces of material. It's just like this bag. You cut it into pieces
359.	L	Mmm
360.	T	Then you do these pieces, somebody does this, then at the end all these they come together then they show the shape of that particular object.
361.	L	Yes
362.	T	So it was very interesting.
363.	L	But made with a group effort?
364.	T	With a group effort.
365.	L	Ja
366.	L	And is teaching the children that they must be able to work together.
367.	L	Yes
368.	T	And to share. Yebo.
369.	L	And other than that was there something, other than your body map, um, in the ACE Course that you loved? Like one thing?
370.	T	I loved theatre, drama.
371.	L	Ok
372.	T	Ja, we loved drama, because I, myself in the college, I used to be in the drama. Used to be on stage.
373.	L	Yes
374.	T	But we are afraid there as teachers to be on stage. Maybe we are afraid to be loved by others, but at the end we ended up enjoying.
375.	L	Yes
376.	T	And what's more I loved this music. There is a lady called Jane who also taught us some movement, you know? Dragging your bag, and then you must attach meaning to that bag.
377.	L	Yes
378.	T	All that, making use of your body. Movement, you know, that was very interesting. It was abstract, but when you look at it into detail, you will see that
379.	L	When you understand the concept, hey?
380.	T	Ja, when you understand, then you understand

381.	L	Attach meaning to it.
382.	T	Ja, attach meaning to it. That was ...
383.	L	And, um, I suppose you have already talked about, there is a few, there is lots of things you take from the ACE to your teaching hey?
384.	T	Ja, of course.
385.	L	What are
386.	T	Ja, like you know, the sound, I, you know, I went for the what is it? Um, the IQMS
387.	L	Yes
388.	T	Ja, for IQMS, I you know, I wanted to show my HOD that he doesn't know anything about art. I used the lesson of sound. Whereby I told my children to close their eyes and listen to the sound around them. The I asked them to tell me the type of sounds they are hearing. You know, that is a skill, listening skill. So I will open the door, close it, put some papers, and then I'll say, "tell me the sound that you have heard". You know, they will guess right. So which means that I'm training them to listen attentively. Which also shows them that even people who are blind, they can hear whatever is being done, though they cannot see. So that was also
389.	L	To take the attention to listening
390.	T	Yes
391.	L	You have taken that to your teaching
392.	T	Ja, like and ambulance. Ja, so it's part of science again
393.	L	Yes
394.	T	Because the sound
395.	L	And you said that the, David and them were very motivating.
396.	T	Very
397.	L	Did you take that to your teaching?
398.	T	Yes, I did take that to my teaching in such a way that I even did the exhibition of my artwork. So I invited him to come and look. I invited the parents, the SGB
399.	L	Was it your art?
400.	T	The children's artwork
401.	L	Ok
402.	T	So I invited David to come along to see, using the elements of art I've learned in the ACE class you know.

403.	L	Mmm, was he impressed?
404.	T	Very much impressed. I'm sure I am the only person who have exhibited my work and invited him.
405.	L	Mmm
406.	T	To come along to see, yebo, his efforts in
407.	L	Ja. Coming to fruition, hey?
408.	T	Ja, ja
409.	L	Ja, the children's work.
410.	T	Though some children were not there you know, because their schools were closed, and but, they open later. But anyway,
411.	L	It was more about their work being there, hey?
412.	T	Ja, their work was there.
413.	L	Um
414.	T	And some of the children reflected to him, they had to come to reflect. They reflected on their way. I, we can go outside if you want
415.	L	Ja, I don't want us to be locked inside.
416.	T	Ah, we are not going to be, that gentleman knows that we are here.
417.	L	Yes, no that's fine. We'll carry on. And then um, it's hard to think that, but can you notice any changes from, in your teaching, from before the Ace course, to afterwards?
418.	T	Ja,
419.	L	How are you different when you teach?
420.	T	You know, as I am saying, myself, I could not reflect. But even my kids now, you can go in, allow them draw, then ask them to reflect. They will do so, openly without any fear.
421.	L	Ok, so they have learned that skill?
422.	T	Yes, they have learned that skill of you know, reflecting on, they must know why are they doing the thing.
423.	L	Yes.
424.	T	They must not copy from others, because I say, art is not about copying and there is nobody who is right, and there is nobody that is wrong. As long as you express yourself about what you want to do and you attach meaning to that, that is important.
425.	L	Ja. And the way you decorate your classroom? Has that been the same because you have had art throughout your life, or was there

		a difference fro before ACE to after ACE?
426.	T	Ja, it wasn't that much different. Ja, but it was because I've started now putting things according to their categories. Like this time I had. They have designed stage, so I have put this stages one side, I put the musical instruments, the strings ones one side, before I mixed the musical instruments, now the strings one side
427.	L	So it's come with your knowledge of the terminology, hey?
428.	T	The sound now, ja, the knowledge which is increasing.
429.	L	Ok
430.	T	Ja, ok
431.	L	And um, the way you present a lesson – I know when you said you were teaching biology you made them make it or draw it
432.	T	Yes,
433.	L	So that has always been a thread in your lessons to try and come up with a creative way of teaching whatever you were teaching.
434.	T	Ja, mmm,
435.	L	Of teaching whatever you were teaching, not just art hey?
436.	T	Ja, and then when I teach my art lesson, I don't just start with, we do some exercises
437.	L	Mmm
438.	T	Why? In order to make them to draw their attention on whatever, and to become curious, I wonder what Mam is going to do today.
439.	L	Yes
440.	T	You know, sometimes I even allow them to come and perform in front, that use their self-esteem.
441.	L	Yes
442.	T	So that they must no even be afraid to know that I can learn from other people, even those who are failing, who are afraid, we don't just push them, we give them a chance until they come out their fear, because I don't want them to be left by others, otherwise children react a different way. They are being demoralised. But to allow them to grow and come in front, then that is something
443.	L	So you are allowing them the space
444.	T	Ja, the space, ja
445.	L	And um, are there any changes in, if you think away from your teaching, as just as yourself, as a mom, are there changes in how you dress, your confidence, since the ACE Course, or has is just added onto your already personality or whatever?

446.	T	You mean the dressing?
447.	L	Ja, has it influenced the way you dress, but or
448.	T	Ja, it has because,
449.	L	I mean, you've been doing art for a long time, so you probably always dressed artistically hey?
450.	T	Ja, it does, because if we are to do some exercises, even myself I cannot wear a skirt or, it will look untidy when I do some exercises, so I know that on this particular day I'll be wearing maybe a jean so that I can be able to demonstrate to them, you know, what I want them to do.
451.	L	Yes
452.	T	Even if I am not going to it, exact, perfectly
453.	L	Yes
454.	T	But others will understand that this is what Mam does.
455.	L	Mmm
456.	T	Ja, so even the dressing it does
457.	L	And your confidence?
458.	T	Um, also
459.	L	Has that kind of been the same throughout your life, ja
460.	T	Ja, but it is more now, I am more confident than before. As I am saying
461.	L	Why?
462.	T	Because of more knowledge from the arts, more exercises which you receive from the Ace
463.	L	Yes
464.	T	Others, we did not have other, but even in the ACE class, we used to teach each other some other exercises, how to do sort of games like
465.	L	Yes, collaborating
466.	T	Ja, collaborating
467.	L	And um, the way you view other people? Is there a change in that? How do you,
468.	T	Which people?
469.	L	Do you give them, do you give people more of a chance, do you judge them, any people?

470.	T	Mmm, give them a chance
471.	L	Ja
472.	T	To judge me, or to judge the class.
473.	L	No, do you judge people, or since the ACE course, are you more open to hearing what they want to do, or have you always been like that?
474.	T	Ja, of course, with the learners, with the learners I do give them a chance because while we are studying with these class, there are some artists who feel that we cannot judge the children on one type of task, as some are good in painting, some are good. Whatever the learner is able to do, credit that learner.
475.	L	Mmm
476.	T	By so doing, ja, boosting that learner, that we talk about scaffolding, we are building the learner up.
477.	L	Mmm
478.	T	We are motivating the learner to be able to take another step, to take a try in
479.	L	Yes, so each a step at a time,
480.	T	Ja, so we judge them positively, not negatively. Ja,
481.	L	And, um, do you do art in your spare time?
482.	T	No, I don't do art on my spare time because I don't have time. The very same ACE was demanding a lot. There was no time because we would come very tired and come and do the work, prepare the lessons for tomorrow, you know.
483.	L	Ok, but now, I mean we are all busy
484.	T	But,
485.	L	Bu do you want to make time for art? Or
486.	T	Ja, but now, I'll say I do because I participate in the competition at Eisteddfod for the dances, you know.
487.	L	Do you yourself dance?
488.	T	I dance with them
489.	L	Ok
490.	T	But you know, the age, my Movement won't be the same as theirs.
491.	L	Yes
492.	T	They are more flexible but they will understand, and then tell them to be more creative, to put some more movement to make it

		more interesting
493.	L	An um, where do you find your new ideas from? Is it from magazines, or from whenever you visit new places, where do you find new ideas from
494.	T	Even from the TV when I look at the TV,
495.	L	Ja
496.	T	Because really, going through magazines, it's time consuming but I do page on and look at the sculpture, I mean being an artist teacher, so we are being attracted by the art books. I do get that more which is easier whereby I even tell them you must look channel, South Africa's Got talent, look at those people,
497.	L	Yes
498.	T	Ja, then they are also motivated and they even come to me and tell me, even the TV the dramas, you know when you do drama, you must face the audience. Whenever you speak make sure that your voice becomes, whatever, they see that on the TV.
499.	L	Mmm
500.	T	I mean I am bringing things, which are available to them at all times.
501.	L	Yes
502.	T	Sometimes a book does not tell a story, they won't understand, they see a person, but the very same mouth which is open, I say this is art, the lines of art you know. That mouth is so wide open because of certain types of lines, which have been used, what is it?
503.	L	Ja creating it.
504.	T	The what is it, the eyelashes, ja, they are curved lines, you know
505.	L	Yes
506.	T	They hair, crooked lines you know, and so on
507.	L	Yes
508.	T	So my more motivation is from the TV, even from the live artist, because I listen to them when they talk. The artists themselves, dancers, choreographers, the musicians, I look at them
509.	L	Mmm
510.	T	Then what is interesting is that they come Mam, " do you see on TV, like this I say how, then I become happy that they now take art into walk and talk.
511.	L	We don't want to spend tonight here hey? So your children. You have given them such like love for it in school that they looking at home. Sorry

512.	T	Hello (answers cell phone)
513.	L	Ja, the lady announced that they are closing. Well then there is really just one last question. You have already said that art is important for expressing yourself,
514.	T	Ja
515.	L	Can you think of any other skills that art gives you?
516.	T	I've talked about the skill of talking.
517.	L	Yes
518.	T	The skill of dancing
519.	L	Mmm
520.	T	The skill of what, are we going out now?
521.	L	Just finish this question here then I can turn it off.
522.	T	The skill of singing, the skill of composing
523.	L	Ja
524.	T	Children are able to express themselves; they compose their own poems. That makes me happy.
525.	L	And, but are there skills that they can use in their life?
526.	T	Yes
527.	L	In their, in another subject?
528.	T	Yes.
529.	L	It's not because learning to sing is a specific art, that's fine
530.	T	Mmm
531.	L	But what else,
532.	T	They can also make money.
533.	L	Ja, but what else can art teach them that they can use in their life?
534.	T	They can, the skill of designing, like for technology.
535.	L	Ja
536.	T	When they draw these things, the need this. Even maths, the shapes,
537.	L	Yes
538.	T	For making it, it is the skill of art you know.
539.	L	Ok so you main
540.	T	History, also, so it links with all the subjects, because they must

		listen, they must remember what they have been taught. They must be able to draw, maybe for an example the ships which were used by the Dutch people when they come into South Africa, The "Goedehoop, Dromedaries", you know
541.	L	Yes
542.	T	The mountains, special mountains, even geography, they must be able to draw the volcano, you know, so it links with all languages.
543.	L	Yes
544.	T	All the languages
545.	L	Ok, so you are saying, expression, drawing and listening.
546.	T	Mmm, listening, ja
547.	L	Ok
548.	T	Maybe the others will express to draw, to listen, and the commitment too. It teaches them to be committed in whatever they are doing.
549.	L	Mmm that's,
550.	T	Memories, ja they must remember.
551.	L	Ja, be committed.
552.	T	To be committed
553.	L	Ja, that's good, ok, perfect.
554.	L	Can you repeat that?
555.	T	Most of the principals in the high schools They still don't accept art as a learning area. To them art is just a subject which is useless, which attaches no meaning. Yet it is important for those learners who are not good academically. I've seen that they are good in music, they are good in dancing
556.	L	Yes
557.	T	You know, so it, those learners, they must be given a chance to express themselves; to be seen that they are not good academically, but they also have a talent in dancing or in music, and from my experience some of those learners who are not good academically, they form their clubs outside in the townships and they are making money because they are dancing. They are also teaching other children outside in the townships how to dance.
558.	L	Mmm
559.	T	Whereby they enter these SA's Got Talent, you know, and other competitions.
560.	L	But I find even with the children who were very clever,

561.	T	Ja
562.	L	They needed a break and they needed to do something different
563.	T	Yes, ja
564.	L	So it wasn't just for the academically weak.
565.	T	Ja, but there are those, but from my notice, but ja, you are right there. But most of those were not good academically, they excel in art.
566.	L	Yes
567.	T	Ja, though we need this refreshing break, entertainment. Ja it is a,
568.	L	Ja,
569.	T	I'm sure the government must push the principals to take into consideration this Art and Culture. They don't want to buy anything, you know,
570.	L	Mmm
571.	T	They don't, they totally don't care, and the HOD's they just place their own HOD's. People who don't care, who don't know about art. So the HOD for Art Department, it must be somebody who knows the art, or even if he does not have knowledge, but somebody who has an interest on that,
572.	L	Mmmm
573.	T	Because if you have an interest, you learn.
574.	L	Ja, well I mean that is one of the points of research, even though mine's going to make a little difference.
575.	T	Ja,
576.	L	Then someone else is going to build on mine and do more, so it is justifying why art is important and it is not just there to make pretty pictures!
577.	T	Mmm, and that our District Officials from the government, they must make a follow up, find out who is the HOD and what is he doing. Is he doing his or her work to the Department of Art, because otherwise what I have learned - some teachers just allow the children to jump and jive, to dance you know, give them marks, while we as arts and culture teachers, we know that you must follow the four strains.
578.	L	Yes
579.	T	Music, dance, drama and visual arts. Because in these four strains, some children excel in the others, so if you just do the one, then you are depriving those who are good in visual arts

580.	L	Yes
581.	T	In music and in drama, you know.
582.	L	Bu I mean you know now that's obviously because you have got knowledge over the years
583.	T	Ja
584.	L	But it's obviously a lack of training
585.	T	Ja, but it's not lack of training, it's because the principals, they must also allow us to give them tuition, to tell them. But now if I'm your HOD I'll feel that I am better than you. There is no need to listen to you.
586.	L	Ja
587.	T	Which is wrong
588.	L	No
589.	T	If I am having the knowledge, they must allow us to impart the knowledge that we have.
590.	L	Ja, ja, I mean that is a personality thing obviously. But they do need to be a bit more open to suggestions and to the worth of what you're are teaching.
591.	T	Ja,
592.	L	Hey, but they obviously don't see value in it. It is up to you to convince them.
593.	T	Ja but I feel that is the principals. I see it is not only me who has complained about the principals that don't take art into consideration.
594.		
595.	L	Ja
596.	T	Even other schools, they don't want to even buy a paper, you know. They always want to buy a text book, text book, we can't be buying text book always because they keep on changing.
597.	L	Yes
598.	T	The other stuff which you can buy, like the drums, you know, the drums and
599.	L	Well, I suppose that if you keep at it, they'll eventually have to buy you, hey, if you nag them
600.	T	But they don't want to, even if you say you don't want money, can you please buy me this. Can you please buy me a radio?
601.	L	Mmm

602.	T	So we as art teachers, most of the time we bring our own material from our own homes. I bring the radio to the school for my own learners.
603.	L	Mmm
604.	T	So the principals, I think the government must look into it and they must introduce art to be fully a learning area in its fullest. So that every teacher must respect art as much as they respect mathematics and physical science.
605.	L	Ja, I mean, unfortunately it's a little bit from the government, but it's actually from the arts and culture teachers that have got to, you've got to establish and show the other teachers what you are doing, which they are seeing
606.	T	Ja, they do
607.	L	So if the government says you have to like art, that's not going to mean they like art.
608.	T	Ja
609.	L	But they, they, if the arts and culture teachers in the schools fight for what they believe in and get what they want, and show, prove to the other teachers how valuable it is.
610.	T	I do, they know very well that I won some several awards from the various competitions,
611.	L	Yes
612.	T	Out of nothing.
613.	L	But then they must slowly start to be ticking over.
614.	T	Ja
615.	L	But it's a slow process.
616.	T	If somebody is not hard- headed, they slowly develop.
617.	L	Ja
618.	T	But those who turn the blind-eye as if they don't see, yes they see the purposes of art, you know.
619.	L	Yes, but unfortunately you were not going to change people like that anyway.
620.	T	Ja
621.	L	So only those people who are slowly starting to buy into what you are doing
622.	T	But what I appreciate is that the parents, my efforts go unnoticed. Some of them, they are very happy about the achievement of the learners, and the work the learners, their children are doing. You

		know, because I always invite them to come
623.	L	So your parents of your children are really happy with what you are doing?
624.	T	They are very happy with what I am doing, and I even have support from those parents who come and support
625.	L	Yes
626.	T	Even with their children's work, and some of course they do whatever they can. If they cannot do, they say "Mam, I am interested but I can't do this", you know.
627.	L	Yes
628.	T	But if you work with your child, and all those children are not doing their task, after having asked their parents to come along, they start doing their work.
629.	L	Yes
630.	T	Yes, so it means that they
631.	L	Well, as soon as their parents show interest, then they also
632.	T	Ja
633.	L	But I mean you are slowly starting to change what they parents think about art as well.
634.	T	Even teachers
635.	L	Slowly, so
636.	T	Within the school, they even tell the children that art is not important. Can't be participating in music they are not going to write any music exam. You know, it shows that art is not yet existing in other people
637.	L	Ja
638.	T	Yet when they sing I started saying "Ah, that is art". They they start smiling, "that's art, that's good". You must also motivate your class to sing
639.	L	Yes
640.	T	It's a sarcastic way of saying whatever you have said to your child but this is what you are doing. So motivate other people to be able to sing, because out of this singing in the years to come, they can be artists to you know.
641.	L	Mmm
642.	T	It's a process man.
643.	L	Ja,

644.	T	A process which is hard
645.	L	It is.