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How do the benefits of arts education manifest and develop? a case study of teachers who have completed the ACE: Arts and Culture course at the University of the Witwatersrand's School of Education.

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Interview 1

Olivia and Marcia - Interviewed by Lorin Edgar Duration: 76:21

Coding example: 1-M-(number of reference point in text) or 1-O-x

1.	L	So as I just said on the phone, um, I'm basing my research on the benefits of art education, not just for artists and art teachers, but like you were saying earlier, for being exposed to creativity can help you in all areas of life. So it's just that it hasn't been proven…um, if you have been exposed to art and art education, you know in your head that something is changing and something is different but it hasn't really been proven theoretically. I'm not sure that my research will like do that like precisely but like David Andrews said, because he is one of my supervisors, to say that it's kind of one of the first of research in art specifically to try and see how art benefits you on a personal level and on a professional level. So basically its just to rack your brain about how if anything, I mean, there might not be any changes that you've noticed but kind of in relation to the arts and Ace course that you attended. So what will happen now, I'm interviewing the 2 of you and I'm interviewing 2 people from Mpumalanga.
2.	M	Ok.
3.	L	I think they were in the 2003 / 2004 batch. And then, um, I'm interviewing 2 people that have just, just finished this last course that ended in June. So kind of to get a range of, you know, you guys have been through the course and it's been now a couple of years since the course and then there's the new little chickens that have just sort of hatched out of the course to see if there is any difference between just finishing the course and you guys that have been ja. So, um, I've written a kind of a few cues just to prompt some thought but it's totally open and it's kind of nice, you guys are the only ones that I'll meet together because you will be able to spark each other off. The other people, you know, they live so far away I have to interview them each by themselves, so it's nice that you two know each other already from the course so it also breaks the ice a little bit. Um, so my first thing was that obviously if we refer to art it is the 4 strands, so it's art, dance, music and drama. I mean, you were exposed to those in the Ace course and I think naturally one of them probably speaks louder to you than another. But so if we take art it means those 4 terms it doesn't just mean like visual art drawing or anything, ja. So just that you know that. So the first thing is, um, what were your childhood memories of art? Were there any or your childhood memories of art, what can you remember? Did you have art at school?
4.	O	Not really, to be honest.

5.	L	You didn't.
6.	O	Uh, uh. Or except it wasn't even done at school. After school I would have to go to the club where we used to do dancing.
7.	L	Yes.
8.	O	But that was the…yes, I think that was the only thing that we did. But at school it wasn't like we do all 4 strands of art. No, not actually…
9.	L	Any art?
10.	O	Ok, probably like yes, there was a choir at the school where, ja you would hear people singing, but it wasn't really like emphasised in the curriculum, like now we talk about it, yes.
11.	L	Like it is now.
12.	O	Yes.
13.	L	Ja, and for you Marcia?
14.	M	Yes, the same applies to me because you are from the traditional kind of education. Both of us.
15.	L	But even now not thinking about school, obviously as part of…especially as part of black culture, I mean, that's the dancing and that, I mean, was that part of your upbringing?
16.	M	No.
17.	L	Not really.
18.	M	Because there were clubs where other children used to go but now my parents were religious people. They used not to want us to mingle with other children. They didn't really like a dance or they were so strict in their religion. Even my ears I just pierced them now and I regret why because they wouldn't like us to put earrings or necklaces or anything. And also, they wouldn't allow us to dance because they believe it's not in their religion, it's not allowed.
19.	L	It's probably seen as being like rebellious.
20.	M	Ja.
21.	L	So again with dancing comes drinking and partying, maybe that's why. Ok. So you guys, so unless you went to an extra club there wasn't really anything and you didn't really…you didn't even have any feeling towards art because you didn't really know about it. Or you weren't exposed to it. So it wasn't like you had bad memories or anything.
22.	O	No.
23.	M	Otherwise I used to play in the street, we used to play, we used to

		make houses with mud after it has rained and pick up tins in the rubbish to make pots, we used to cook that and eat.
24.	L	Yes.
25.	M	We didn't know what are germs or whatever.
26.	L	Yes. So that was more part of like playing.
27.	O	Yes, that was playing. Fantasy.
28.	L	Because a lot of my research is obviously showing, which we know, that kids are naturally creative and they use their imagination and with imaginative friends, but then when you get older it starts to sort of be suppressed.
29.	O	And I think what we did mostly was needlework.
30.	L	Ok.
31.	O	Crocheting and all those, like sewing.
32.	L	Like a skills part to it almost. Ok.
33.	O	Yes. That's how far it went at school, not really like fun stuff that we're emphasising now with kids.
34.	L	Ok, cool, and then, what did each of you study before the ACE course? Did you just go through sort of College of Education?
35.	O	Yes, that's what we did.
36.	L	And to teach which subjects?
37.	O	For me my speciality was with the little ones, pre-primary. Grade 0.
38.	M	Mine was pre-primary. So through my hard work, one of the inspectresses identifies me and there were pre-schools attached to the schools, so after some time the department then phased them out. So I was supposed to go to a nursery school nearby, then this inspectress said, no, not me, I'm not going there, so I stayed in the mainstream.
39.	L	So you were as a result of someone that has identified you.
40.	M	Yes, and I started teaching, and then before I even completed my teacher's diploma, I was asked by the very same inspectress to come to Troyeville – it was still Model C in 1992, it was still a Model C school, so I came without having my teacher's certificate. I had my pre-primary. And then when I started working at Troyeville teaching grade one, my principal was against me leaving early so I couldn't leave early to go to Soweto College to complete my teachers course. So I didn't go for my lessons. But fortunately (?8:25) I went there to write my – you know, they normally say, 80% attendance or whatever, but I went and I wrote my final teachers diploma there. And then it all happened in this

		way, I once attended courses at Funda Centre under white people called…they call it Teachers Language Improvement Course, which is TELIC. Then what came out of the papers there, for the teachers courses, what I've learned there, was how I managed to pass my teachers course.
41.	L	But you guys both wanted to be teachers?
42.	both	Yes.
43.	L	And you studied and went for it, you knew exactly from school you wanted to be teachers?
44.	M	Yes.
45.	O	Not initially. Mine is interesting because initially that's not what I was thinking, but as time went on, I developed that interest. And you know normally after matric you're sort of a bit confused, you don't know whether you really want to go there or do whatever. But ultimately I went for…I also went to Soweto College and that's where I did my teachers diploma.
46.	M	Which year was it? Because I didn't see you there, which year was it?
47.	O	It wouldn't have been the same. (*laughter*) '95, '96, '97.
48.	L	So you were indecisive and then you just thought, agh, I'm just going to go to Soweto College.
49.	O	Yes.
50.	L	Was there not another opportunity or…?
51.	O	Very limited opportunities for us, to be honest. We were very limited.
52.	L	Because teaching and nursing seem to be a profession where there is an abundance…the perception is, that there was an abundance of people who'd train…trained teachers and nurses, because there was a lack.
53.	O	I don't think so, as such, politically speaking, I don't think so. I think people were…it was more like, what else can I do. Let me go for this. And also we were very limited, to be honest, the scope wasn't that broad for us. Even financially. Because you also looked at…like I know, practically my parents couldn't take me to the university so I opted for that.
54.	L	Ok. Yes, and teaching there was…even for me I landed up in teaching but it was always something to fall back on. that was the initial thing.
55.	O	Exactly, yes.
56.	L	See what you can do but you can always go back to teaching, they always need teachers, and that was my sort of landing up in

		teaching.
57.	O	And you also thought of it because it's more like…we also thought of more security. Thinking of, as a woman, mother, at least, looking at the hours and all that.
58.	M	Same applies to me, for security sake.
59.	O	Yes, you also thought of that.
60.	L	And it is a lovely profession when you are thinking about having kids. To be able to spend time with them.
61.	O	Yes, definitely. I must say I enjoyed it so much, especially raising my two girls, I was always there for them during the holidays. I was always there in the afternoons, we left the same time, it wasn't like…I look at parents today with the stress of having to get the transport for the children early, and they're coming back very late and all those.
62.	L	Yes, then ending work at five or six and that's far away to travel. Ok, cool. And then, have you done any other arts and culture stuff before the ACE? Did you teach anything?
63.	M	No, not really.
64.	L	But I know, probably with your Foundation Phase you kind of did some crafty stuff with them.
65.	O	Oh, yes. Before, it doesn't mean that we never taught arts in the class. Yes, we did. We did. Because from college, of course, there was a lot of inspiration also there.
66.	L	So in college you had some sort of art…an art module or…?
67.	O	There was definitely. I know we focused a lot on understanding children, having the perception of children's development and all those. Understanding how, you know, even the stages of art and all that. I think that was more of a foundation for us (?13:09) that. And even working with children and stimulating their environment, it was really highly recommended from college, and me personally I know I went to teaching with that love also.
68.	L	Yes. Oh, that's great.
69.	M	And also (?13:27) classroom whereby you display, children can see the work, and be motivated. Also games and songs, a lot.
70.	L	And…we'll come to those as well, but were you like that before the ACE course? Was that like something in your personality?
71.	O	Personally I would say, yes.
72.	L	That you wanted to make things look good and you wanted to find different ways to teach children?
73.	both	Yes.

74.	L	So I mean you both, you obviously had a creative dream in you, before the ACE course and that, that's obviously what led you eventually to the ACE course.
75.	M	Yes.
76.	L	But there's something in you that is arty and creative. You may not have thought so.
77.	O	With me I think, yes, I do. Especially with décor. Like especially when we've got occasions with our families and all those, I would think of a theme, like with my daughter, we had her 21st, the theme was ethnic or African, and even how we decorated the whole place, it was more like ethnic and it needed creativity of course, it needed someone to link the things and set up the environment to look really ethnic.
78.	L	And you had it in you.
79.	O	Definitely.
80.	L	And you Marcia?
81.	M	No, I'm not to that standard. But in my work that's where just I…
82.	L	Is that where it shows.
83.	M	Yes, it shows.
84.	L	And then what lured you to the ACE course? Was it someone recommending you, did you find out about it? how did you actually become to get on to the ACE course?
85.	O	There was a circular from the Department of Education that was sent to the schools. And with that, amazingly enough, when it came to my school, the first person they recommended was me. I remember, because I know even with them they knew that's how I used to be like…with my classes, I used to do a lot of art with kids. Whenever there are occasions and all those, they knew who to count on with such things. So I remember firstly when they got there they said, ah, the person who would go for this is this. but let's check with her if she's interested. And then they asked me, I was like, oh, why not?
86.	L	Wonderful. That's so nice…
87.	O	And I use the opportunity truly.
88.	L	…(?) shows when they saw this they thought of you because you must definitely have shown creativity in your classroom and whatever.
89.	O	I have, definitely.
90.	L	That's wonderful.
91.	M	Yes, with me, it's totally different. The circular arrived and it was

		announced in a briefing meeting. So no-one opted to go for…it wasn't specifically explained, it was just, there's a circular for anyone who wants to attend a course. Then no-one answered, then I thought, ok, I'm interested. Then further I asked, where will the course be had? They said, (?) offices will just (?16:47). And then the deputy principal said, at Fairview, this course will take place at Fairview. So I said, oh, Fairview it's fine, it's near, I'll go there. Then, after some time, when we started negotiating, we realised that the course will be at Wits university. And that caused havoc at the school, because it was difficult for me to go to Wits, there were problems, until Hilda decided that she'll come and pick me up at school every day.
92.	L	What were the times of the course though?
93.	O	It was in the afternoons from…was it from two thirty till four thirty.
94.	L	How many days a week?
95.	O	Thrice.
96.	M	Wasn't it twice a week?
97.	O	Oh, twice I think. I think we went twice, probably, yes.
98.	L	Because that is my experience of teachers, which is not the best, is that whenever there's a course or something, they all like shy away because they think, oh, it's extra work, it's extra time, and there's such a difference if people volunteer for a course. Those are the people that push further and they're always doing the extra murals and they're doing so much. The teachers that do nothing, get away with doing nothing.
99.	O	But it's to their loss. For me I look at it like that, it's to their loss. Because you think of yourself if you…like with her, taking this, she benefitted a lot, I benefitted a lot. And I always look at when people don't volunteer, at times it depends on your interest, there are certain things that I don't really show interest in and I don't commit to, but like certain things you're passionate about, you will go for it.
100.	L	Yes. It's kind of…David always says, he thinks that a creative person is always pushing and trying to grab as much as they can. And we're trying to kind of prove that it's creativity and creative people that are the ones that are always pushing. Pushing the boundaries, pushing to do more, not just happy to just sit, where they are. And always want to improve…
101.	O	I think it's all about growth also. You're thinking of your own growth.
102.	L	Yes, you're not happy to just stagnate and just be…you want to learn more, you want to go on another course, another workshop. I'm not sure if that's just for creative people, but we're trying to…

103.	O	I won't say yes to that. because you're not sure definitely. You do meet different kinds of people. I think it depends on different personalities.
104.	L	Yes, so it's personality traits.
105.	O	Definitely, yes.
106.	M	Yes, with me also, the ACE courses helped me a lot because I wanted to retire at 55, but here I am still going on.
107.	O	Look how energetic she is and she wanted to retire. (*laughter*)
108.	M	Yes. It was after the ACE course I realised, I'm lucky. So I managed to go on with new ideas.
109.	L	And how old are you now, if you don't mind me asking?
110.	M	61. Running for 62 very soon.
111.	L	At some point you're going to rest and enjoy your retirement. Obviously I haven't been through the ACE course so it's just to get a bit of an understanding, what did you learn on the ACE course or was everything new? Were there things that stood out, that…?
112.	M	Yes, apart from drama and music, as Olivia has said about music, it wasn't new. But the opening up of the mind is totally new.
113.	L	That's nice. So not anything specifically, just the whole process.
114.	M	The whole process.
115.	L	That actually sort of let you view the world in a way…
116.	O	I think it was a revival for us. Because you know, like thinking of when we were at college, we learnt a lot of things like music, drama and all this, we did. But what was amazing is when we were there we were more hands-on, it was more practical, it was more lively, exciting, and we felt we were part of it so much.
117.	L	And when you're doing things in practice, it's easier to take back and do it.
118.	both	Yes.
119.	L	Not just learn, read about it, and then think, oh, how am I going to actually do this? So that was bonus of the course that it was really practical.
120.	M	Mm. And also the class visits from our lecturers.
121.	O	Oh, yes, that was nice.
122.	M	The support.
123.	O	It wasn't like checking on us, it was more support, you know, that we got from them. And it was exciting because I remember like whenever they came, yes, we used to plan our lessons and all that,

		but even our kids got very excited, and they couldn't wait to show whatever they were doing, you know, different kinds of activities and all that. It was interesting even for our learners.
124.	L	And it almost seems that the tone of the course, it's not like strictly what you remember as a course, like lecturers lecturing at you. You became like part of a club or something and they just happened to be teaching you that stuff. But I mean, I think from what I've heard they also learned so much from all the teachers. It was like a cyclic thing, it wasn't them like teaching at you.
125.	both	Yes.
126.	L	Just like you said, because I remember when I used to teach, I used to really panic when someone was visiting my class. Even though you know it's fine, I used to think, oh gosh, what if I say something wrong? And that's so nice to know you guys weren't afraid of it because you knew it was support and it was actually helping you. It wasn't like something you had to be afraid of.
127.	O	And also another extra bonus, remember we had the artist in schools? It was amazing because we worked…it was for the first time, to be honest, (?) to work with an artist coming to our school, working with me at school level. And for them it was challenging because they were not used to working with kids but it was interesting just to see the interaction and to see…the amazing thing is it built up such good relationships with the artists for us.
128.	L	That's a stunning concept. I believe it's kind of fizzled out now.
129.	O	It was very good because even today, my school liked Andrew so much that – the guy that I worked with personally at school was Andrew from the School of Arts – I mean, they were so used to him and they even utilised him so much, whenever we had some things to be done, I remember he even helped us with painting the cloth that we decorated for one of our concerts that we had. But apart from that, he became part of the family.
130.	L	Such a stunning concept and it's such a nice opportunity of artists to give back.
131.	O	It was so good, I must say.
132.	L	And to inspire the kids. And they must have really like made the kids go like wow.
133.	O	Definite. It did, it did.
134.	L	So did you also have an artist in…?
135.	M	Yes, but I've changed schools. Andrew has been coming to this Bertrams school where I am now. With Maggie. They did this, the collage, for the…
136.	O	With the hands?

137.	M	Yes.
138.	O	Yes, he did that with us.
139.	M	They also make Mandela's face for us. And he came also, he worked on it, the mosaic.
140.	L	Yes, that's a nice, like you say, on the ground level. You're this sort of authority on teaching and they're the authority on art. Such a cool partnership between the two of you. And then, I mean I know you've said now the whole art course is like brought out, but was there like a moment in the course where you thought like, wow, or a lesson, or something that's specific that actually really touched you?
141.	Both	Yes.
142.	L	You know you get that aah! A light bulb goes on.
143.	O	I know for me, I don't know about Marcia, but for me what I liked, it's the…what was that with our cloths, some people made cloths…
144.	M	I remember I made a sculpture…
145.	O	Yes, some made a sculpture. I know for me I made the cloth and I still have that. About all my identity cloth, that's called an identity. That was so interesting because one had to look and do an introspection of yourself when were doing that, and it was interesting also because it wasn't just a one man's project. It was a family kind of project, where you also like, I know personally I went home and I put in on the table with my kids, and each one had to contribute an idea on that. Yes.
146.	L	Taking the aspects of your life that were important to you.
147.	O	Yes, yes. To an extent that I've used that cloth with my family on so many occasions. I remember someone wanted, was like, can you sell me this? I said, no, no, this is my family thing. It was interesting because what I did on that cloth, reflected who I am. And it has like family history for us.
148.	L	It's like a symbol.
149.	O	It is, very much so, yes. And what was so nice, I remember I went…even with a book, we also had the books to go with that. even with a book when I wrote on that book, it was amazing because one had to really be real with who you are. And it touched even your inner self, you know. Things that like you wouldn't just talk about to certain people. That was how deep it was.
150.	L	You want to add something?
151.	M	It was a counselling sort of (*laughs*).

152.	L	Yes, because even though they're trying to teach you to teach, it was actually introspective, hey, for yourself.
153.	O	Exactly. And I remember when I went to school with our learners, we did that and they came with their cloths to do different things, and you could see the pride they took in that, when people drew who they are, I'm a Zulu girl, I'm a Zulu boy, I'm Sotho, this and that. You know, the kids took such pride in that, in who they are. And for me it was like, wow, you really want something like this to drive the message home, for kids to really understand where they're coming from, what are their roots and things like this.
154.	M	On this topic, I regret because with my identity, I didn't even take a picture of it. But Hilda begged me, she wanted to have it, and I gave it to her. I don't know if she's got a photo of it, I'm not sure. So I gave it to Hilda, it was done. (But if you've still got a remembrance?)…
155.	O	…Do you know what's amazing with mine…no, definitely.
156.	M	And it's only now I feel as you're talking about…
157.	O	I really put a lot of feelings and emotions to it to be honest.
158.	M	I did also but it had to go for a display somewhere.
159.	O	I said no.
160.	L	I've got her number, you should phone her and see if she's got it.
161.	M	I've been calling her a number of times, because there's another DVD she took, but (?) give it to me, I don't know, they say it's difficult to (?). I don't know why. So I haven't seen her so that we…I met Olivia and I told her that I'd like to go to Hilda because she knows where she stays so that I talk about it.
162.	L	Because when you create something, it's something of you.
163.	M	Even if it can cost a lot of money (?) pay for it, you see. It awakens it (?) when I hear Olivia talking. I don't have anything to (?). At least if I can have photos.
164.	L	Yes, it's like a keepsake from the course. Where I found myself.
165.	M	Yes, because now it's in me now. I remember it, it's in me, I see Hilda asking for it, it's gone.
166.	L	And it's a piece of you, hey?
167.	M	Yes.
168.	L	It's almost, if I paint something…
169.	O	You want to cherish.
170.	L	Sometimes I paint it for someone else, and that's fine. But if I paint something for me and someone says, oh, can I have that? that's

		why it's so hard for artists to sell what they create because it's like, it's you on that canvas…
171.	M	I should have photos at least.
172.	O	But I think she still has that. Whatever, she could have still have discussed something.
173.	M	Maybe she has photos not the actual…even if it's a photo it's fine. Because she took it for display.
174.	O	For me what was amazing, remember a few years after that I got married? So what I did for my traditional wedding, I took the very thing for my ethnic display. The very art piece, I took that. because for me it had such meaning, I did it on a white cloth like this, and it had space where you could put family photos also around it. Where I could sew them around or put (?) around. But like a lot of that art work was more like I had sewn stuff on, beads and all those. It reflected a lot about who I am, what I like doing, what my family likes doing together, our family background and all these kind of things, and I could talk about each piece. I could talk about why I have that neck piece on my neck, on that picture, what it remembers me of.
175.	L	Everything had meaning.
176.	O	Yes. And even with, like people always say, but what are you? Culturally. Are you Zulu, Sotho, whatever? I always say I'm an African. Because people always like, you like traditional clothes, this and that, and I will say, everything has a meaning to me, it doesn't matter from which culture it comes from.
177.	L	You've taken it and made it your own.
178.	O	Yes. And for me that's what really stood out to me. And even with my children, whenever I did that, I remember at the bottom of my dress in that picture, I had sewn different colour beads. And when people asked me about that, what did that mean, I said, think of us in South Africa, aren't we all integrated, aren't we all multi-cultural? We're diverse people, we're different from all nations.
179.	L	That's what we celebrate.
180.	O	Yes. For me that shows that.
181.	L	And do you in a home life, like use any parts of the course? Other than that artefact, but you were saying like décor and that it's a reflection of you. Since the ACE course has it influenced the way you dress? The way you do your hair? How you dressed your home? Has it been like a distinct change since the art course or were you just carrying on from a creative base?
182.	M	My inner being, but dress code, no. I'm just a simple person. I don't have a specific route that I'd like to follow. But in me, there's a lot of art because it really changed how I look at my children and

		my grandchildren, and how I talk to them and how I do things with them. So they're always looking up to me, especially my grandchildren, when they are given work at school, like art, we sit down together, we discuss and I guide where necessary.
183.	L	So yours is more like a behaviour or an attitude.
184.	M	Yes.
185.	L	More than on the physical, how you would look or dress.
186.	O	For me I would say, I was always like that. They know me when I used to go, I like ethnic clothes. I used to like wearing caftan dresses and all that. Something more African.
187.	L	(So you?) reflect....
188.	O	I don't know, yes.
189.	L	It's obviously personally and also as a behaviour, but you also show it.
190.	O	And even in my house, I remember when I used to stay in the flats also, I had a small corner where I said, this is my African corner. And I would collect different things from different countries. Or even my friends knew, one would go to Maputo, to Botswana, or wherever, they would say, hey, we thought of this for your corner. Even if it's a small thing, someone would bring me the Zulu shield, a very tiny one like this, and to me, even when that…it was one of the guys at church, when he brought that, no matter how small it was, he knew, he said, this one for Olivia's corner. And I was like, wow, amazed. I had so many little things that they have memories from different places.
191.	L	And that wasn't since the ACE course? That was always.
192.	O	I was always like that. And even now, I do have a smaller…(?), I do have an area where that's my corner. And I've put ethnic stuff, bottles that are made by the Zulu men. How they cover them with their ears. And different kinds of things I always collect. If I go to a place and I like whatever that's ethnic there, and I'll collect and bring it.
193.	L	So that's a cool reflection of all your memories (?).
194.	O	And you know what's so funny, people would never associate me with that. I've had people coming, we don't associate you with this. I'm like, take it the way you want to, but hey that's me. That they wouldn't think, ok, I'd get such collection of such stuff.
195.	L	And even like what you're wearing, hey? You're dressed like what you're explaining as well. And then, was there anything bad…was there anything negative? You've just been raving about it but was there anything?
196.	M	Not to my knowledge.

197.	O	Not that I can think of, to be honest.
198.	M	Because I was always looking forward to be in that class. I used to sweep, keep it clean…
199.	O	We made a mess and she always knew how to maintain the place.
200.	L	It makes such a difference when you want to go to the course. You couldn't wait to get there. So there was something going on there.
201.	M	I always need to get there first so that (?), the classroom is clean.
202.	O	We were a nice bunch of people, we all looked forward to that.
203.	L	And then now talking, we're still professional like as teachers. Has it…I know you have been saying, it's affected how you would dress your classroom. Your classroom might have been like that before the course because that's a personality thing, or was there some change that you noticed after the ACE course about like how you would decorate your classroom? Or how you would display work?
204.	M	I would say it was additional.
205.	O	It was, yes.
206.	M	Like we never let the children reflect on whatever they've done, so with the reflection it was an additional skill, whereby they could write and we wouldn't care about spelling or anything, but you'd display the writing and that also helped them to want to write.
207.	L	So taking what they had and just letting it flourish, and not saying, oh, you haven't spelt that word right.
208.	M	Not much.
209.	L	Bogged it down with that kind of thing.
210.	O	You don't correct spelling in that, unless if you're doing literacy of course. That's being done specifically, spelling and all that. But normally with wanting to stimulate creative mind, of like creative writing, I do creative writing with my kids almost every day, I don't even check the spelling, I just want them to develop the love with the writing. That it should just flow, it should just kick in with imagination and all that.
211.	L	Exactly. Because what I've been reading now is a lot of people are saying, because we're so stressed with grammar and spelling and everything, the children…and us, we just write…there's no hidden meaning, like reading between the lines, because it's just like written exactly how you would say it, because we've got all these rules in language that we must follow, so it's actually cut out the creativity.
212.	O	It takes the fun out. With my learners they know, I always even encourage them to put their own topic, unlike for me to give them

		a certain topic, unless with certain things of course. But I always say, think of how you spent your weekend and how you want to reflect on that weekend. You want to share how you spent your weekend with your family, your friends, whoever. And if you want to give it a title, give it a title. I always encourage that.
213.	L	So you've given them freedom.
214.	O	Yes.
215.	L	And a bit of space to create. And you were saying how you look at people differently. Do you sort of view people differently since the course?
216.	M	Yes, I do.
217.	L	It's hard to explain that though, hey. In what way? Are you just more open to them, to what they say, or…and what the believe? It's really difficult to pinpoint that one, hey?
218.	M	Yes, I am open because even with the learners they are so different in the area where I teach now. They come from different countries from South Africa. So I look at that also. Because even if we sing songs, if they can translate they add to it.
219.	L	So it's just like an adding and accepting of all different cultures and beliefs. Whereas maybe we would have just taken our view in the past. Because art does open up your mind.
220.	O	Yes, it opened up our minds.
221.	L	And then, like how you would design a lesson. Do you come at it now from an art perspective? Even with you, you're not teaching art specifically.
222.	O	No, not really.
223.	L	Whatever, you know, literacy or something. Do you come at it with an art thing to say how can I explain this in a new way, or a different way to what I used to explain it? Have you got props or have you got things now that you try and think of, ooh, how can I explain this in a way that's relevant to the children in like a creative way, even if it's not necessarily art?
224.	O	I always believed in, like you spoke about props, that there has to be something to stimulate them, to stimulate their thinking, to inspire them. like say for example, we take a theme of shopping, I wouldn't just do anything on shopping without setting up a shop.
225.	M	An interest table.
226.	O	An interest table or…I mean, my class is always full of stuff (*laughs*). Like this past week, you know, before we closed they were playing shop-shop. But what will they use? They need to use old stuff that they bring in, as much as…what was interesting was, as much as they would be doing the measurements and all those

		checking different millilitres, litres and all those kind of things. But we've done money previously and all that, so you have to integrate. For me, that's still part of creativity because someone else might just think, oh no, the learners will just identify from a picture or from that theme, but that it ends there. For me I'm more hands on, I want…even with measuring I would make sure there's water there. That they have to measure how many, you know, cans like this would go into a two litre bottle or whatever. I want them to practically do it, whether it's going to be messy or what. But that's the fun part of learning for them, isn't it?
227.	L	Yes. You're not going to learn…I remember when I first started learning Zulu in school, you know, it was like a picture of milk, ubisi. And it was never practical, and I can't remember any of the things that we supposedly learnt. So you also, do you approach your lesson…?
228.	M	Yes, even standing just in front of the children, sometimes we (?43:32)…
229.	O	Oh, yes, you involve them.
230.	M	They like it you know, because I often associate that with TV, because people say children, what they saw on TV, they don't forget. But what they are taught in class they forget. So I link that. Because now if I do something I just…
231.	O	Act out.
232.	M	Act it out, you know, so that they see…
233.	L	And I mean, that's a result of confidence.
234.	both	Yes.
235.	L	Like you got this renewed confidence, because it's daunting standing in front of a class sometimes, even if you know them. but when you feel like confident that you can actually like…you know you can't sing to save your life…
236.	O	Oh, like me.
237.	L	You just burst out in song and you catch their attention.
238.	M	And also the use of voice, I always encourage them that they mustn't be on one level, even if they're reading, they must change their voice. You can't say (?), show it, I want to see. So even my approach has changed. (?) just dancing and singing and then say, guess what, and so.
239.	L	Yes, and that's how you get them interested in learning, hey?
240.	M	So they laugh and then you say, ok, it's over, let's get into the actual work, and then you start.
241.	L	Yes, and then they actually work better.

242.	M	Yes.
243.	L	Because they…you know, (?45:03) different zone.
244.	Both	Yes.
245.	L	I know you're in the foundation phase, the next question was going to be: do you teach other subjects? But obviously you guys teach the literacy, life skills and…
246.	M	I was in the past, I only came to foundation three years now. I used to teach different subjects and I could use also art in technology. That was also creative.
247.	L	Yes, and if you allow them to be, they can shock you, hey, with what they come up with.
248.	M	Definitely. I remember one time they were making kettles for evaporation, after learning about evaporation they made their own kettles. So, I don't know what happened, this other young boy went out and when he came back he found his place being messed. You know, they've got the trick of pushing the rubbish next to each other so that they escape tidying up. When he came, I won't forget him, I won't forget that young boy, I thought this one is going to be a manager somewhere one day, he was in grade 4. He said, who (put stuff here, you're going to clean?) (?). And the one who did it came and cleaned, I was observing. This is a boss, a real boss. Martin, I don't forget him.
249.	O	We see real qualities.
250.	M	Yes, we see different qualities.
251.	L	And then, we've touched on that a little bit, you've said your confidence has increased. Like you wouldn't previously have gone singing and dancing into your classroom.
252.	M	Yes, I would, but it wasn't as much as I came back from that art course.
253.	O	Yes, I think that contributed a lot. For me what I did three years ago, before, what we did, I used to take the whole foundation phase to do movement and art, visual art, and of course reading. But it was so interesting because what happened was, I would be more like, when I come to your class, I would relieve the teacher for an hour, taking the whole class out, and kids used to love that a lot. And I know I incorporated music, singing and all that. I wasn't into music notes and all those, but like a singing part, the dancing, movement, and all those, children loved that. to them it was like, wow, what a breeze (?47:50).
254.	L	Yes, and it's such a like break in the normal syllabus.
255.	O	Definitely.

256.	L	They actually want to come to art, they want to come to technology.
257.	O	They look forward to that, yes.
258.	L	Where they can actually use their hands and do something. Other than a maths class or whatever.
259.	M	Like in the intermediate phase, I used to give them maybe a handout or photocopy paragraphs for a certain lesson. And then I'd say in groups they go and think what they are going to do with the lesson. When they got back it was amazing. Because others they could rap their lesson. And it was amazing.
260.	L	It is. If you give them the opportunity they are so creative.
261.	M	Yes, they are.
262.	O	I think we limit children so much at times.
263.	M	Even there, I see it also in the foundation phases, they enjoy it. You know, you'd be surprised, my children come so early at school, very, very early. When I arrive they're already there. they just want to be in the class, clean the class, like I used to do, Because they normally (see/sing?), our classroom is clean ma'am. Then they'll come very early to see that they put the chairs down, they tidy up everything, and if they want to sit for a while before I go to the morning (?) meeting, then they will sit around and eat. In grade 3, I'm amazed.
264.	L	It is, because you've normally got to (?) them to get to class on time, hey. And then we're getting to the end, do you practise any art or anything privately, at home? Do you paint, dance, sing?
265.	M	Yes, I do with my grandchildren. As I said, that they are often given homework like, go home, think of a mask or whatever. I guide them, because really from the children I've taught, and my grandchildren it's different, they're in grade 6 now, but they can't think for themselves. But my grade 3 children, you just give them the material.
266.	L	Off they go. And you attend any like art workshops or craft classes?
267.	O	I used to go to stamping ground. The one in Norwood.
268.	L	What do they do there?
269.	O	No, I used to buy my stamps from them, they had stamps and different kinds of things to do creative work. For me what I like doing a lot, though I haven't been doing that much lately, I used to make my own cards. And I'm one person, I like giving people notes or cards, so mostly I would want to do it myself, instead of buying the ready made cards.

270.	L	Obviously our lives are quite busy, we don't have time to go to…or paint something or do whatever, but there's always a way you're expressing it somehow.
271.	O	Yes, definitely.
272.	L	And then, where do you get inspiration from or creative ideas? Magazines?
273.	O	Magazines a lot, I would say books. Different books.
274.	L	Yes, things you see. Have you got access to the internet to go on and look?
275.	O	Not quite.
276.	M	Now it's my other grandson, he's in grade 12 now, they've been asked for their project in art, to do the family tree. So we had to go and look for our brother who knew the history because I also didn't know the history that much. And also here, near (Jeppe?) station, they were given…I don't know what you call it…they must design, and there was a word which they were supposed to design, and he did and he won three hundred rand there, Here, near (Jeppe?). I don't' remember Main and what but it's near (Jeppe?) station. There's a new art place there.
277.	L	And were you like, walk past, maybe like in that Plaka restaurant, there's a painting and you think, ooh!
278.	O	I'm like that.
279.	M	Yes.
280.	L	I can do that, or (?) with your eyes.
281.	O	Even just admiring, yes.
282.	L	Because there's always ways you can adapt it for your kids. Because you need to keep thinking of new things to keep them inspired. And then, what do you do to like get your energy back up? Do you go to theatre, shows, do you lie on the couch, is there something you do to recharge, or have a hot relaxing bath?
283.	M	I'm often surrounded by my grandchildren.
284.	L	Does that recharge you?
285.	M	Yes.
286.	L	Being with family.
287.	M	And they keep on asking, gran, may I pour you a cup of tea? Granny what do you want?
288.	O	Do different things like reading, yes of course. Going for a walk, I like that, yes, going to the movies, different things. But you know what's amazing, I've seen with my grandson, every time he's with

		me, like when it's holidays, he's only five, oh granny can we do art work? And you know, for him, art work is not just drawing. He says, no, no, remember, no cheating granny, you give me the stuff. So I always collect stuff, I never throw things away. You know the milk tops, those nice colourful ones, like you find red, green, blue, even from the custard, you know the yellow ones, so I always collect, and he'll use for counting.
289.	L	Your husband must be very happy with you? (*laughs*)
290.	O	Not happy. Every time he says, um art, um art. It's stuff I mustn't throw, it's for art. And I always say to him, even if I'm not going to use it now but some people will definitely need. Like with my grandson, I always collect things for him for his school.
291.	L	And I mean, there's a big movement obviously with finances in schools, to collect tins and stuff and to make art…
292.	O	I've done that.
293.	L	...out of that kind of thing, because you haven't just got money to go and buy paint or go and buy stuff, so you've got to be really creative with like little resources, hey.
294.	O	Exactly, a lot.
295.	L	So it's quite challenging. But it's also quite exciting.
296.	O	It is. And at times people don't see, they always find you keeping rubbish with things like this, but when like you know what I've seen working, I've been blown away by some teachers in my department in grade 3, they'll see that I'm doing some art work with my kids, and they'll say, ok, please before you clean everything can you bring us the whole tree that you've got, including the containers. Because, like as I said, they find art messy especially visual art, with painting and all those, but I always say, if it's to help the kids that's fine. I'm glad that they want to use this. And I know, whenever I do that, I'm not alone, someone will definitely ask for that.
297.	M	Yes, they do, the same applies to me. When I was at Troyeville – even here at Bertrams – they often asked. If I leave one day I wonder. Because they'll come, cotton, (?), maybe when they wear the skirts for black ball or whatever, something is broken, go to teacher Marcia.
298.	O	They know who to go to, yes.
299.	L	But do you think it's like as a result of being, through the ACE course and being like a creative charge, that you got…
300.	O	Definitely.
301.	L	You just want to get involved in things.
302.	O	That also contributed a lot.

303.	M	A lot.
304.	L	So obviously it's a lot to do with your personality, but there's something…I don't know, it's so hard to pinpoint and explain, but there's something about creative people that…
305.	O	That was an inspiration.
306.	L	…you've kind of got this renewed energy to help people with whatever it is. I had a renewed sense of patience. To sit with children and that. I never had patience before. And somehow I developed patience. So there is that aspect.
307.	O	There is. Because another thing, I always share with my colleagues, say to them, you never know not doing some stuff like creative art or phys ed movement or dance with kids or singing, I always say you're depriving the one who can't cope intellectually. And I've seen, I do have someone like that in my class. Whenever we dance or sing or do art, oh please, don't deprive him of that. You know he'll be the first to be there.
308.	L	But that's also like a dangerous thing because in the studies and all the research those people that say like art is emotional and it's got nothing to do with like calling on your brain and some intelligence. And they're saying the maths and science is for your brain.
309.	O	But I think they're wrong there.
310.	M	Yes, because like, as they say, they're phasing out OBE. I've been wondering what is it that is new that will help. Because when I (?) RNCS also, it's just like OBE, because they insist somewhere…
311.	O	You're going around in circles. Have you seen that, it's just going around, round, round.
312.	M	Yes. There is a portion whereby they will say, this week work with fewer children, is that not group work? And if you are not keeping the groups busy as OBE wanted, how would you do that? So people whoever were involved or understood OBE, I don't think they will ever understand RNCS also.
313.	O	I think they've been negative about things. Because I always say to people you don't discuss what you learnt before to accommodate the new. You find that whatever you knew before you integrate with the new and you can be a better teacher still. But now people are confusing the two.
314.	M	Yes. Because the teachers are confused now, no OBE, RNCS.
315.	L	And now they think, now what the hell must I do now?
316.	M	Yes!
317.	L	But like you're saying, you're on a journey, you take what you've

		learnt and you…
318.	M	And you add. Or you subtract.
319.	L	So you disagree with that, that's saying art is emotional and it's for the naughty children. Maths and science that's for your brain.
320.	O	Even art challenges their thinking.
321.	M	When it came to reading and writing, you know, I got a lot of plasticine in my class. Those children who couldn't in grade one, I used to make them make the letters with plasticine. That's part of art. They move, building A,B,C, their names. So those children, when they started holding a pencil and start writing, it's amazing because their fine motor has been working.
322.	O	You've developed that.
323.	M	Through artistic work. By using plasticine, you see.
324.	O	I think they're missing the point, it's part of (?).
325.	M	So those children would really struggle but they're getting there. And (?59:32) they're aware of the differences, because they're making them with their fingers, they're seeing them, it's easy for them to say, write letter A, and the children definitely write it.
326.	L	I think it's a misconception that they're saying art is for the naughty children and let's just have fun and splosh around. There is the element of fun, but like it's...
327.	M	There is.
328.	O	And there's order still in that.
329.	M	Because I let them make 1, 2, 3, 4, and spell for them in their books, then they will try, they will read. And then they get right like others because I will work differently. The fast group will do extra work, but the ones I know they're struggling because they always are doing something on art. Like one child, he had squint eyes, and he is a child who's reading like this, but my goodness, you know what he did, he drew himself wearing spectacles exactly. I went with it to the morning group and I was so…I said, who's this one? They said, (?) drew himself exactly.
330.	O	Then you tell me that's not thinking.
331.	M	Yes. And when he got to grade 3, he then was starting to (?) words. Unfortunately for him, he went for operation.
332.	O	And he went blind?
333.	M	Yes. (?) Unfortunately for him. But in grade 3 he was beginning to write. Because even at my school I've tried to introduce; there the teachers are against it. This system of being with a child from grade 1 to grade 3. I'm telling you, you become a family. Then they said, if a teacher is lazy or whatever? I said, yes. It can be, but

		nowadays with the HODs being exposed to how, on the government's courses, how to help the teachers, I don't think there will be a teacher who is called a lazy teacher. If the teacher is lazy the blame is on the HOD because he doesn't have skills to help that teacher. But it really helps. Because now I realise that you will find that the children, you see they are failing grade 1. Then they stay there, they get a new teacher who doesn't know their problems thoroughly. He can read them on the profile, or on the 450, this support forms, but the actual problem the teacher doesn't know. But if you take them up to grade 2, you work on those problem again to uplift them. So you know your best learners, those who know maths and reading and writing and spelling. You put them aside, you know those who are still struggling, and then you know the weakest. Then you go with them to grade 3. You still give support to those who know that these are here, so maybe they're on grade 2, or still on grade 1 level. So those are the children you can really say they've failed if you can't help them. maybe they need some…
334.	L	But there is the Waldorf schools, they're private schools obviously, but they stay with their kids till matric.
335.	O	But those are private schools, the number is very limited in the class.
336.	L	Yes, obviously private schools and government schools is a whole different situation.
337.	O	Then like us, 40 learners.
338.	M	You see now, as I say, if you move with those children, they are 40, 40, 40, already you know the ones who are ready, by the time they get to grade 3, if those weak ones fail, they fail. You have tried your utmost best. And there's a link between you and the parents. From grade 1 what I did, I send the books home for parents. I don't wait for the parents, even that the parents come. I send the books. If (?) on Monday I've marked, I give them books, take them home, your parents must sign and…from grade 1! But still, those teachers are scared. They say the books will come torn. But they see my books. And you can be surprised the amount of help I get from parents. Because they will come, oh ma'am, my child is not doing well, how can I help at home? So it's of help, even in grade 2, even now, we wrote tests, I sent them home, there's a column part where parents signature, date, and the parents sign, and they're coming, what can I do, what's wrong?
339.	O	Parents involvement, yes.
340.	L	Yes, you've got the partnership.
341.	M	Yes, they become involved. You hear schools complaining that parents don't come and whatever. Because they get that one time exposure when they come to fetch reports.

342.	O	And that's not enough.
343.	M	It's not enough. My children take books home and they come back clean. Every time, from grade 1.
344.	L	I think it's just also that, you obviously have the kind of relationship with them that you're not sending them home for the parents to shout at them. You want to help them and the kids obviously sense that and they've got a sense of pride in their work.
345.	M	Yes, because I did that, in grade 1, I had a meeting with them, I told them I'll be sending books home, please always don't tell me anything that I didn't see homework. Every day it's your responsibility to check the child's bag. Every day. No matter how tired you are, you alight from the bus or train, when you first sit down or think of tea, open the child's bag. Because often they don't give them letters as well. So I made it a point. So I built that relationship from grade 1, grade 2, up to…you see.
346.	L	Yes, it can only benefit them. Ok, a little bit off the subject, but do you think that art is essential for our existence?
347.	M	It is.
348.	O	Definitely.
349.	L	In what ways? How? I mean, there are the critics that say like, oh no, let's go science, technology way. And we're losing this sort of sense of art. But why do we need art?
350.	M	I often think the way they want us to do it, which I'm not doing, for them to read this and for literacy and maths, we can't. Because even myself as an adult, I wouldn't like to sit in a boring classroom whereby I just sit and read and write and ask questions and whatever. I like flexibility. For the children to dramatise…
351.	L	(?) flexibility and use the children…
352.	M	Laugh.
353.	L	And other ways to learn.
354.	O	It should be exciting for them. because if they're not excited they're going to lose even that part of learning that you want them to gain. But if they're excited in what they're doing, it excites them, and you get full participation. And at least, let there be something that inspires them. Imagine from challenging, maybe doing maths, that they were very challenged in, so let them now (?) something else. Something lighter, on a lighter note. Exciting, moving, like movement and all those, singing.
355.	L	So you're looking at it as a break from certain subjects.
356.	O	Yes, it could also be that.

357.	M	Certain skills, because I'm really worried, I haven't seen much of what our people are doing, maybe I'm behind times, I don't know. Like now you find that so and so has decided to sit down, call other friends to make a computer, which was not there. So when our children learn those skills if they don't do things and touch. Like for instance in art you can say, here's a can of coke, this can has been made by someone, please make your own can. And then you see different designs.
358.	L	So you're touching on like the problem solving.
359.	M	Yes.
360.	L	Where they're having to make this but in their own way.
361.	M	In their own way, yes.
362.	L	Yes, and also a sense of uniqueness. Like your cloth is so special to you, and I mean, all of us have our identity and where we come from, and that makes us special and it makes us important in the world.
363.	M	Like one child was from one of the South African countries, she even said, you know ma'am, when I work like this, in grade 4, I always think of my grandfather. I used to sit with my grandfather, he used to make stuff, some things. Now it helps, it's a healing, it's a thinking process, that I left my grandfather miles away, I'm here, and I'm still working with art.
364.	O	And people forget that you start like that, even in creating the thing itself it takes a lot of thinking. It takes a lot of…it's not just anyone who can just create something from nowhere. You think, you plan. So those skills they can apply in any other subject after that. But like what stimulated them it started from the art thing.
365.	M	Like I said, I used to use it even in technology. So you also find in science, because I did science at Troyeville – they will go out, maybe we are talking about the planets and the moon, they will go and look and they will come back, they will be creative. Ma'am, I want to do this on…I remember one child, one group, they had a hanger, then they made it in a certain form, they had the moon inside there, and they had stars going like this. It was amazing!
366.	O	Creative thinking.
367.	M	And it's when one of the teachers said to me, Marcia, make your own portfolio, you are doing a lot of art and I don't think you've got a portfolio. And I didn't.
368.	L	It's not too late.
369.	M	So how creative the children are.
370.	O	And from such things I've noticed children develop confidence.

371.	M	Yes!
372.	O	It starts from such because, let's face it, the more you praise them for the good they're doing, and with art I always say to my learners there's no wrong or right. I always say, be unique in your own way, she'll be unique in her own way. And I always say, don't copy her art work. Create it your own, let it be your own art work. I always say, there's never like yours is better than mine. Yours is different, it's how you want to create it. And I've noticed when with that kind of mindset for the learners it makes them see that, oh, it means I'm my own person, so I'm developing my own confidence from what I'm doing. It means I'm unique in my own way.
373.	L	And you're also teaching them they can't say, oh, yours is ugly or whatever.
374.	O	And they've learn to respect each other too.
375.	L	You're not allowing that kind of thought. And it's respect and that obviously goes out into the world where we're trying to live together in a democracy. We need to respect each other.
376.	O	And accepting each other's differences.
377.	L	That's a direct translation from your classroom to life.
378.	O	Yes. Those are skills that they need to grow with. Qualities that they need to acquire while they're still small.
379.	M	Just like this, what do they call it, health discovery. Do you know what is health discovery? It's one of the medical aids. It goes around the schools and it asks how (?) for the health lesson, how did you go about and all that. and they pay teachers, you win five thousand, and the school wins ten thousand. I've won already.
380.	L	Have you? What, just designing a lesson or what was it for?
381.	M	No, you send photos, they will see the children…like I made a bean, it was a lesson about beans talking to children about healthy food, then I chose a bean. And then the children will act it out, they will sleep curled like this, in the heart of a field, very deep, so deep, a dear little plant, lay fast asleep. Wake, said the sun, wake said the rain, wake said the wind. And the little plant heard and it rose up to see what a wonderful outside world might be. So they are doing that rhyme, they are also planting the seed, you see the seed grow, and this hand is the stem, they are acting it out. So the beans grow, they saw the leaves, they measure the bean as it was growing.
382.	O	That's integration.
383.	M	They also harvest.
384.	O	They reap what they sow.

385.	M	Yes. And then we cooked. So all the photos were there, we cooked the (?), they were sitting there, (?) and then they…
386.	O	So you see how many lessons came out of that.
387.	L	And you've gone through the whole cycle. From start to finish.
388.	M	Yes, with their bodies and it's happening. So it's art. Because I mean, movement is part of art.
389.	O	And I always said people complain about the time.
390.	M	Yes, they do.
391.	O	And we're forgetting we're depriving children again.
392.	L	Yes, and it's a pity because you're in the system of school, that you've got these 40 minute things, and they do sometimes stifle your…like you might find your kids are just in the middle of something, and then like the bell rings and it's like go.
393.	M	The kids also forget, the timetable doesn't work.
394.	O	I don't follow it a hundred percent, to be honest. It depends, I'm flexible.
395.	M	It doesn't work, because you can walk around and find that the children maybe have been doing maths for ages and whatever.
396.	O	And what did they achieve in that whole period or whole time that you did maths. Because even with that, try to do it in a fun way.
397.	L	Yes, that's the essence of it, try and teach whatever you can in a fun, creative way, in a different way.
398.	M	And when the children are still needing to get more of (?1:15:08). You can't just stop them. With me, my children they will tell you, ma'am, please give us another 15 minutes. Ok, fine, let's go on. I'm controlled by them on the other hand. At times, not always.
399.	L	You're flexible.
400.	O	I've learnt that. You can't be too rigid with the little ones.
401.	M	No, you cannot.
402.	L	Yes, you've got to go with the flow.
403.	O	And what's nice for us, it's you are in control of that class for a certain time. Like in the foundation phase. I can deviate from what I should be teaching, to take maybe a bit longer, or maybe start with something, end with something else. It depends.
404.	L	Because you know that's (?) you just catch up. But as you get higher, where you've got the blocks where they're changing classes, makes it a bit difficult.

405.	M	But at times, like I was in the intermediate, when you know you've got two or three periods following each other, that's where you get all the chance to (do whatever?).
406.	L	You guys make me miss teaching.