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UMI
AN INVESTIGATION INTO CONTEMPORARY BLACK ART TEACHER
TRAINING PROGRAMS IN SOUTH AFRICA

A DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy
in the Graduate School of The Ohio State University

by
Motepele Boniface Malebana, B.A., M.A.

The Ohio State University

1998

Dissertation Committee:                Approved By:
Professor Kenneth Marantz, Adviser
Professor Patricia Stuhr
Professor E. Ojo Arewa, Sr.
To my wife Xoliswa,
and children Kgomotso, Tebogo and Busisiwe.
ACKNOWLEDGMENTS

The uncanny patience and resilience of My wife Xoliswa, bring back to memory what wedlock is all about. All the hours that I "stole" from my paternal duties have been siphoned into this document; surely Motso and Tebo will understand. The "wisdom of the grey beards" is warmly appreciated as I recall the illuminating guidance of the Professors Marantz and Arewa. In a Way, they are an extension of my parents' wise counselling. A Fullbright Scholarship in 1986-1987 saw me through a Master's program at Teachers' College, Columbia University in New York; the sponsors are warmly acknowledged, The Ohio State University's Graduate Fellowship in 1988, Graduate Teaching Assistantships in the Winter and Spring quarters in 1989 smoothed the financial paths for me to pursue graduate studies for the Ph.D. It would be remiss for me to forget Jennifer Schwartz who patiently paced me through the electronic adventures of the Macintosh L.C. I do not forget the lecturers and students of the teacher training institutions that hosted me during my visits in my motherland; it is my feline curiosity and their generosity that has given birth to this document. All my good friends and colleagues are fondly remembered for their support and good wishes. Rayda Becker (of the University of the
Witwatersrand) and Sidney Selepe (of the AIA at Funda Centre) were vigilant responding to my requests.
VITA

January 29, 1950 . . . . Alexander Township, Johannesburg
South Africa

1970 . . . . . . . . . . . Standard Ten (Matric)
Pietersburg, South Africa

1973 . . . . . . . . . . . S.T.D. University of the North

1977 . . . . . . . . . . . B.A. (F.A.)
University of South Africa

1986 . . . . . . . . . . . B.A Honours
University of South Africa

1986 . . . . . . . . . . . Full Scholarship

1988 . . . . . . . . . . . M.A., Art Education
Teachers' College,
Columbia University
Department of Art Education
Teachers College: New York

1988 . . . . . . . . . . . Graduate Fellowship
Ohio State University

1994 . . . . . . . . . . . Graduate Fellowship University

FIELDS OF STUDY

Major Field: Art Education.

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# LIST OF ABBREVIATIONS

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<th>Abbreviation</th>
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<tr>
<td>N.E.P.O.</td>
<td>National Educational Policy Initiative</td>
</tr>
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<td>S.A.S.O.</td>
<td>South African Students' Organization</td>
</tr>
<tr>
<td>S.A.S.M.</td>
<td>South African Students' Movement</td>
</tr>
<tr>
<td>B.C.P.</td>
<td>Black Community Programs</td>
</tr>
<tr>
<td>B.P.C.</td>
<td>Black People's Convention</td>
</tr>
<tr>
<td>U.D.F.</td>
<td>United Democratic Front</td>
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<tr>
<td>N.E.C.C.</td>
<td>National Educational Crisis Committee</td>
</tr>
<tr>
<td>N.E.U.S.A.</td>
<td>National Educational Union of South Africa</td>
</tr>
<tr>
<td>S.A.D.T.U.</td>
<td>South African Democratic Teachers' Union</td>
</tr>
<tr>
<td>N.A.I.</td>
<td>National arts Initiative</td>
</tr>
<tr>
<td>S.T.D.</td>
<td>Secondary Teachers' Diploma</td>
</tr>
<tr>
<td>D.E.T.</td>
<td>Department of Education &amp; Training</td>
</tr>
<tr>
<td>J.P.T.D.</td>
<td>Junior Primary Teachers' Diploma</td>
</tr>
<tr>
<td>S.P.T.D.</td>
<td>Senior Primary Teachers' Diploma</td>
</tr>
<tr>
<td>H.P.T.C.</td>
<td>Higher Primary Teachers' Certificate</td>
</tr>
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<td>P.T.D.</td>
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<td>E.R.S.</td>
<td>Educational Revival Strategies</td>
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<td>A.I.A.</td>
<td>Africa Institute of Art</td>
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<td>N.G.O.</td>
<td>Non Governmental Organizations</td>
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<td>P.A.S.O.</td>
<td>Pan African Students Organization</td>
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<td>A.Z.A.P.O.</td>
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Chapter I

INTRODUCTION TO THE STUDY

Introduction

The arrival of European colonists in South Africa c. 1652 together with representatives from various missionary societies (Behr, 1978, 159) was an ominous event that led to the cultural discomfiture of the indigenous institutions. It was specifically in the terrain of education where this phenomenon of colonial presence manifested itself. With the advance of time a formidable array of socio-political dynamics brought into play factors of imperialist domination which spilled over into education. The ascendancy into power of the Afrikaner sector of the community meant that they were in hegemonic control to shape the education of the indigenes. The Bantu Education Act # 47 of 1953 (Behr, 1978, 166; Nkomo, 1984, 51; Behr and Macmillan, 1971, 396; Christie, 1990, 79) institutionalized a form of education that was racist and fragmented along racial lines to the present day.

The status of art education in the Black schools

There is an anomalous condition in Black primary as well as secondary schools which reveals a virtual absence of Art as a subject for students at those levels.
of schooling. While there is a glut of Art teachers trained specially to relieve this condition, their skills are unfortunately not harnessed towards resolving that problem. A secondary problem results from a failure by art educators to salvage the stuff that formed part of the indigenous material culture as some of the substance that could be used in engaging students in creative production. The reason is that over the years, the material culture has been alienated and virtually decimated in its interface with Western axiological epistemes. I believe that this stuff could be employed meaningfully to engage art teacher trainees in a serious reconstitutive effort that should help in reinstating it in its rightful cultural space.

Statement of the problem

Art Education is part and parcel an intimate aspect of the education monolith cited above, and as such, could not escape the trappings of the Apartheid malaise. My investigation seeks to identify: i) how teacher preparation has been sullied by Apartheid policies; ii) why this has happened; and iii) what possibilities exist to recoup residues of material culture for purposes of education.

Objectives of the study

Teacher training institutions are the loci in which the practice of preparing teachers for teaching in
primary and secondary schools occurs. Despite a late arrival of art education in universities, I am not excluding them from this discourse. I consider these loci as the "black box" (Apple and Weis, 1983, 13) in which Apartheid inequities were and still are latently conveyed.

I wish to indicate that the fragmented nature of teacher education (NEPI, 1992) bodes ill for not only art education, but also education as a whole. This ill, I believe, is embedded in: i) rampant discrimination in the peripheries of gender and color (race); ii) curriculum/syllabus structures (content); iii) teaching orientation (styles of teaching); iv) fiscal arrangements; v) admission requirements for Black students; vi) certification and teachers' qualifications; vii) employment opportunities; viii) administration; and ix) language or medium of instruction.

Significance of the problem

Art Education institutions, also called teacher training institutions herein, or colleges of education, are creations of Apartheid, and unless they are seen in that light, it would be difficult to disabuse them from the anomalous state in which Apartheid has plunged them. There have been major political changes in the country that were precipitated by the dismantling of Apartheid.
It, however, does not take the wisdom of Solomon to understand that these institutions are still awash with the sins of Apartheid. While these institutions were transformed into conduits of hegemonic dominance and control, their clients, namely Black students, were not hapless and docile victims of this phenomenon. Whereas Apartheid or Bantu education was construed to render them hapless and docile, it is in the inherent irony of education sometimes to be putatively transformative and liberatory. Some of the present programs of art teacher preparation reflect a condition of being alienating to both lecturer and student in these training institutions. My assumptions are that it is by critically examining the various manifestations of art teacher education, residual as they might be, in terms of acceptable art education practice, that one can hope to help in ameliorative attempts. Art Education, in South Africa, seems to be in need of a facelift that is more in keeping with democratic principles of learning than it presently reveals.

From its conception, the education of Blacks in South Africa has been a non-starter. This is fundamentally because of its non-galitarianism. While some educators question the claims of education towards equality (Wilson, 1976, 5), there is a strain endorsing the need for an egalitarian character in education:
we must press for an educational environment in which youth can develop the capacity and commitment collectively to control their lives and regulate their social interactions with a sense of equality, reciprocity, and communality (Bowles and Gintis, 1976, 14).

These authors argue that this educational environment may not necessarily "alter the quality of social life" (ibid.), but will "nurture a new generation of workers ... unwilling to submit to the fragmented relationships of dominance and subordinacy prevailing in economic life" (ibid).

Although the sentiments above are expressed by American educators, in reference to an American experience, this experience is not peculiar to America only. The same sentiments can be expressed about South Africa. The inequities of the education system for Blacks in South Africa arose from a socio-political and economic drawing board of dominance and subordination. Its draughtsmen had surely planned it so that it should be an education for subjugation:

Any attempts to grasp the history and dynamics of education for the indigenous people of South Africa must be located within the context of European imperialist expansion and the drawing of most of the world into international
capitalist development and underdevelopment during the eighteenth and nineteenth century (Kallaway, 1983, 8).

Kallaway characterizes the emergence of schooling for the colonized as a grand design that went in tandem with colonial governments throughout the world as a means toward the co-optation and control of subject groups (ibid., 9).

Methodology

As Kallaway has pointed out, the hegemonic spread of capitalism as the colonial settlers gradually immersed their roots in the region of South Africa, cannot be seen in isolation from the influence it exercised on education.

There are threefold historical sequences that shaped the path of education for Blacks in the new colonial frontier. First there were missionary influences, followed by the growth of Afrikaner nationalism and its subsequent burgeoning into the government of the day. Lastly, this burgeoning was not without resistance. This resistance was maintained until it was transformed into collective action that birthed "Alternative Education Programs", whose full blossoming is embodied in the N.E.P.I. policy initiatives. These fresh initiatives come under discussion in Chapter 5 of this discourse.
Some early attempts at art educational training

The salutary efforts of the missionaries in the education of the indigenes were clouded by the fact that they had already "helped in the conquest of African chiefdoms" (Christie, 1990, 62) and in that process also "broken down African culture by imposing Western culture and work patterns" (ibid.). The point is that:

Their Christian doctrine was wrapped up in a whole set of Western attitudes and values and these were often similar to the ideas of merchants, manufacturers, for example missionaries emphasized again and again that Africans had to be "taught to work", and work to them meant producing goods to sell ... (ibid., 64).

The influence of missionary schools such as Lovedale (1841), St. Matthews (1855), Healdtown (1857), Marizell (1899), all in the Cape Province; Adams College (1853), Marianhill (1882), Inanda (1869) in Natal and Kilnerton (1855), St. Peter's (1922) and Grace Dieu (1906) in the Transvaal, laid the foundation for a form of education the Afrikaner Nationalist government would explore later in formulating its own policies. This was with a special focus on: i) industrial and manual labour; ii) racism and population subordination; and iii) sexism and women's subordination (Christie,
The first organized school for Blacks was in 1658 (Behr, 1971, 357; Molteno, in Kallaway, 1984, 44) and in all intents and purposes was to "socialize black children ... for the economic benefit of the Dutch East India Company and for religious purposes" (Keto in Nkomo, 1990, 28). Another school was established in 1739. The purpose of this school was besides the saving of the souls of the Africans:

- to change the contemporary African mode of production through missionary attempts to persuade the Khoikhoi to forgo their nomadic way of life by having their children taught trades and handicrafts that would make the children useful in the economy of the "new society" (ibid. 29).

Another epochal period in the development of education for Blacks was from 1865 when, as a result of the Education Act, no. 13 of 1865, schools for non-whites were included as part of the educational system of the Cape Colony. These schools were viewed by Dr. Langham Dale, the Superintendent-General of Education, as "sites for the spread of civilization by school-instruction and the encouragement of industrial habits among the natives in the Border districts" which was of importance in the political security and social progress
of the Colony (Behr, ibid., 379). Instruction was offered by Native teachers who provided rudimentary instruction in Kaffir and English (ibid.). Among Dr. Dale's observations about the schools in the area was that:

i. all schooling was provided without coercion;

ii. The Bantu were often not well disposed to the system of education offered to them by the White man. They saw in the school an agency that weakened and ultimately effaced all tribal bonds and customs. The leveling tendency of popular instruction was not consistent with their traditions, and the Chiefs in particular, watched the growth of schools with suspicion.

iii. Handicrafts were being taught in only a few institutions, but in all, general habits of industry, tidiness and cleanliness were encouraged. It was not the intention to train the whole of the male Bantu youth to be some expert tradesman, but rather to instruct them to use efficaciously the spade and the hoe, the plane and the saw, the mason's trowel and the plumber's line.

iv. The instruction of the girls in needlework was carried out systematically in all the schools and institutions (Behr, ibid.).
I have cited this passage at length because it contains the seeds of some of the ingredients that were to be contentious in the development of the art education curriculum for Black art teacher trainees and pupils in primary and secondary schools. It is for this reason that I have highlighted the issues above. The aspect of females being assigned needlework can be seen in light of the stereotyping of courses along gender lines, another contentious aspect of the curriculum. As a more detailed history of Bantu education will be discussed in chapter 2 of this discourse I would deem it appropriate to forgo that now.

The nexus of the problem is that the school in its most fundamental functions, may be seen as a miccosystemic reflection of the larger epiphenomenon, namely society, of which it is a part. Society, being the macrosystemic structure, tends to impinge upon the school multifarious aspects that it embodies such as the politico-economic, cultural and ideological facets. Apple notes that: "Our social concepts, here, are totally prefigured or predicated upon a pre-existing set of economic conditions that control cultural activity, including everything in schools" (1990). The South African socio-political mileux was pre-disposed upon an Apartheid worldview that may be understood from a Marxist analysis. As the avowed aims of Hendrik
Verwoerd (an architect of Apartheid) stated: schooling for Blacks was supposed to render them inefficient in the domain of the White capitalist world except as instruments of labor:

The Bantu must be guided to serve his own community. There Bantu education must be able to give itself complete expression and there it will have to perform its real service. The Bantu must be guided to serve his own community in all respects. There is no place for him in the European community above the level of certain forms of labor (quoted in Nkomo, 1984, 45).

In Chapter 2, I show how this apartheid world-view was developed and refined to the smallest detail in embodying the Verwoerdian model through the development of education for Blacks. I view the school as the basic microcosm in which are interned some of the phenomena of Apartheid education. In other words, I view it as the "black box" (Walford, 1981, 19; Apple and Weis, 1983, 13) that houses some of the accoutrements of Apartheid education. Teacher training institutions, as vehicles of higher education, are the heart of this investigation.

In order to flesh out these accoutrements, I have selected both historic and ethnographic methodologies as
the guiding principles of this inquiry. The historic tool has been necessitated by the absence of the dramatis personae of some of the institutions which are now defunct. But overall, the study employs an ethnographic method. It is to the extent that the lived experiences of the participants were viewed from an emic point of view (Kaplan and Manners, 1972, 22) that I considered it possible to explore the nature of art teacher training in Black institutions in South Africa in as accurate a manner as possible. As this required a participant-observation investigation, I spent some time visiting the institutions. In some instances questionnaires were used to extract more data which could not be available during the interviews. Basically, the inquiry involved visiting the lecturers and their students in the context of their everyday business of teaching and learning.

The participant-observation method required a set of questions that I had prepared beforehand (Appendix A). I was curious to observe how the participants in the colleges of education would become "teachers for me as an ethnographer" (Spradley, 1979, 25). I was sincerely concerned about learning what the situation was like. Initially I used "the verbatim principle" (ibid., 71) in order to ascertain that the interviewee would be advantaged by his/her native language to
explain some of the issues, and in order to lessen the chances of misrepresentation. It was for this purpose that I used native-language questions (Spradley, ibid., 89).

The questions I had thought of as a useful key in opening the interviews, were an admixture of "grand tour" and "mini tour" questions (Spradley, ibid., 88). I also employed example and experience questions (ibid.) that were concerned with biographical details, which I needed for the specific profiles of the lecturers. In order to avoid preemting the responses in the interviews, I made room for the possibility of other questions developing in the process of interviewing. These interviews were grouped into two types, those for the lecturers and others for the students. By preparing some of the questions, I had anticipated that my a priori views would serve as an eyeopener so that my assumptions may be validated or disproved. My overriding opinion was that like all curriculum material, the art curriculum, as displayed by the participants, and as a product of ideological conflict, would reveal hidden meanings or power relations embodied in that schooling display (Kallaway, 1986, 5). In other words, I approached each participant-observation domain as an educational problem. Some of my experience as an art student are memories of being short-changed in the
curriculum, not getting the full benefits of my financial investments in art education, shaped my foreperceptions. My experiences as a teacher and headmaster of a high school dealing with administrators, reminded me of thick-skinned bureaucracies. All these experiences became the cultural baggage that made me read the training of art teachers with a certain bias. My bias was that this was a brambly problem.

The ethnographic tool often requires a thorough investigation of the oral tradition of the participants. Ali Mazrui mentions the importance of the oral tradition which constitutes the heart of most, if not all, ethnographic inquiry. He notes that:

Most African historians now agree that oral traditions are proper material for historical reconstruction. Interpretations of the African past using linguistic evidence, oral tradition, and archaeological findings have introduced important breakthroughs in African historiography (in Altbach and Kelly, 1984, 283).

Methodology

It occurred to me that in order to flesh out some apartheid problems in Art Education, one would have to investigate Colleges of Education which offered training in Art for Black candidates. Why I chose the one's
discussed in this dissertation is that:

i. They were an embodiment of apartheid creations by virtue of being located in homelands, which were spawned by apartheid itself;

ii. Their ethnic orientation implied that they would necessarily reflect an ethnocentrism which was the wish of grand apartheid;

iii. This meant that they could absorb only students from a particular ethnic or population group and certainly not White students;

iv. Verwoerd's notion of controlling their administration and syllabi meant that their administration, and staffing should consist of White proxies of the political status quo. These White administrators and faculty members were products of the Christian higher Education (C.H.E.) gospel of Fundamental Pedagogy which essentially sought to undercut and short-circuit the development of the teacher as an independent thinker and mature adult who should function without much reliance on bureaucratic control.

The set of questions (Appendix A) were employed as guiding principles in extracting data from the interviewees. After I had gathered the initial data, I analyzed it in accordance with the cue that "The analysis is always done with respect to the original
problem and the specific hypothesis" (Spradley, 1979, 93). I had to use my field notes, cassette-taped discussions, photographs and library references in order to do this. In some instances it occurred that some data was insufficient. In such cases, I would re-visit the College or telephone them.

As I analyzed the initial ethnographies, I realized that I needed to slow down the pace of questioning in order to give the interviewees enough time to reflect on them. In other cases, they tended to overstep the confines of the questions, but I allowed them this opportunity as I felt that it would somehow lead to more data being offered.

As I analyzed more data, I noticed that there was some "order and pattern" (Spradley, ibid.) emerging from this exercise. Certain relationships were beginning to be formed in some of the information. A few examples of the relationships were the aspects concerning the question "what is your Instructional Philosophy?" The responses revealed not only the lectures's understanding or lack of understanding of Art Education, but their philosophical orientation as derived from their Alma Matters.

Certain "symbols" (Spradley, ibid. 95) were revealed concerning:

1. How the lecturers perceived their students and
ii. What students thought of Art.

The latter question revealed students' ethnic orientation and also the problem of a lack of training in the subject - which phenomenon revealed itself in: Apathy; liking for; or uneasiness about the subject. Because of a problem arising from the use of "Art" in the students activities, I had to resort to cover terms or included terms (Spradley, ibid. 100) which were essentially from the students fold terms, in order to ascertain that we were referring to similar phenomena. The verbatim notes I have employed helped significantly in resolving this issue. I was thereafter able to make domain analysis of the notes in order to find additional domains, analysis of the notices in order to find additional domains.

Throughout the interviews, I found it necessary to use concurrent explanation principles (Spradley; ibid. 126).

My role as observer-participant suggests that I be a reader of the South African Art education scenario. The main players (lecturers and students) project the dialectics that exist among them in all their ramifications and I require my vigilant but unobtrusive presence in the sense of what Hans George Gadamer would call the "spectator" (in Ross, 1984, 376). I, as a
spectator observing the participation of the human subject in his/her habitat, must be disabused of all "arbitrary fancies" (ibid.) that may cloud the hidden, yet emergent, meaning from the ethnographic text.

On the role of the spectator as participant in the extrapolation of textual meaning, Gadamer states that "the important thing is to be aware of one's own bias, so that the text may present itself in all newness and thus be able to assert its own truth against one's fore-meanings" (ibid.). He suggests that in order for interpretation to be correct it "must be on guard against arbitrary fancies and limitations imposed by imperceptible habits of thought and direct its gaze 'on the things themselves'" (ibid., 378). Doubtless, my role as both participant and observer in the South African milieux may foreclose the possibility of reading and interpreting the ethnographic record in an emic manner. By taking Gadamer's advice, I hope to avoid this fallacy. He offers some illuminating observation as follows:

the process that Heidegger describes is that every revision of the foreproject is capable of projecting before itself a new project of meaning, that rival projects can emerge side by side until it becomes clearer what the unity of meaning is, the interpretation begins with fore-
conceptions that are replaced by more suitable ones (ibid., 378).

The fore-concepts referred to here are my hypotheses as stated in the introductory part of this essay (p. 2). These constitute what Preston-Whyte and Miller see as the "local trees" that one needs to move beyond in order to access the "distant" of structural explanation" (1987, 1). I hope to emulate what they define as the Manchester School method (ibid., 2) by which, as in Geertz's "thick description", the ethnographic material provided "aims at projecting the field into a text against which the ethnographer's interpretations can be evaluated" (ibid.). They state also that the ethnographic text is the "step in the process of cultural analysis and re-analysis upon interpretive ethnography (or anthropology) is based" (ibid.).

The situation in South Africa has been very volatile: the chickens seem to be coming home to roost, and for that reason the areas of investigation may need more than one visit. While the picture I have painted in Chapter 2 may read like a scene out of the epics of Hannibal, it is logically reflective of a situation that has been under siege and whose resolution is long overdue. Battle lines have been drawn, ergo political victory has been won. The education terrain is still
unresolved and the clients who are serviced by the system are impatiently awaiting the benefits of Uhuru in their lives, that is education. Any prevarications may sabotage even the political victory they consider to have been Pyrrhian.

The demise of the Homelands system is a mirror of the intentions of the new government in redressing some of the previous inequities. How the education terrain will be addressed still needs to be seen. The need to address the material culture aspect is more urgent, as the Homelands were to a large extent repositories of this material culture, because of lesser westernization than the urban complexes. This material culture holds the key for establishing the modes of art production prior to colonial settlement and in the interregnum period. The former is validated by Martin Hall’s view that one may be called upon to resort to "the circularity of ethnographic analogy" (1987, 20) in order to determine the relations of production. Graeme Chalmers recognizes this need also and argues that "as artifact the arts can be considered as being involved with the production of goods and services, as having to do with social networks or interactions, and as ideational expressions" (1981, 6).

Bibliographies in libraries were used also as sources of historical references, including documents
from ministries of education (where possible). I may also interview former art teacher trainees who may be or may not be teaching art. The questionnaire in appendix B will be used for this purpose.
Chapter II

BANTU EDUCATION IN SOUTH AFRICA: AN HISTORICAL PERSPECTIVE

Some working definitions

The term Bantu denotes the various African groups, who were subsistence farmers, and were also referred to variously as "Kaffirs" (a derogatory term), Natives or Africans. For the purpose of this discourse, the term Blacks will be used. This group comprises of nine sub-groups, namely the Amashosa, Batswana, Bapedi, Bavenda, Bashangana, Bandebele, Baswazi, Bazulu and Basotho. Figure 1 shows the general spread of these groups in South Africa, according to these population sub-groupings. These are distinct from Coloreds, who are off-spring of the inter-marriages among Whites, Indonesians, Khoikhoi and San populations. White shall mean all descendants of the settler populations from Holland, England, France and other European countries: and Afrikaner will be used with specific reference to the Dutch descendants of the settler population, sometimes referred to as Boers (also derogatory). It is worth noting that the President of the Republic of South Africa, declared by decree in his early 1994 inaugural speech that such terms as "Kaffir", "Boer" and "Coolie"
were illegal as they would revoke racial animosity if they were to be used as they had been before.

This story is generally premised on the notion that the history of education for the Bantu in South Africa can be narrated from the arrival of colonists in 1652 (Keto, in Nkomo, 1990, 19; Christie, 1990, 30; Behr, 1978, 1; Geber, 1980). While this view is plausible, it is certainly not incontrovertible. It would need to be seen from the perspective of the very definitions of education and Bantu. In the context of this discourse, education shall mean "the life-long process of acquiring new knowledge and skills through both formal and informal exposure to information, ideas, and experience" (Shafritz, Koepppe and Super, 1988, 164). Assuming that this definition is acceptable, the phenomenon of education then precedes the arrival of colonists in the region by some twenty years (Crail, 1988, 27). This point is attested to by Nkomo who argues that: "societies in Southern Africa had invariably created their own appropriate institutions and processes of socialization and education before the Dutch arrived in 1652" (1990, 19). It was this form of education that the colonists were hostile to because they could not easily entertain their imperialist attempts of enslavement by conquest and subjugation. By the very nature of culture-contact between the
indigenes and the colonists, a radical transformation of the culture of the host society occurred and this was to have devastating consequences as I will show later. In order to understand the dynamics of acculturation and its concomitants such as enculturation and education, one needs to understand the initial impact of this contact with a colonial settler’s culture which is seen as having exhibited "growing European political control" of African lives, European appropriation of economic resources from Africans and the European appropriation of economic resources from African and the European attempt to establish hegemony over African culture and African values (Nkomo, 1990, 21).

As the Dutch were the first colonists to settle in the area that was known as "The Cape of Storms", on April 6th, 1652, they were the first also to establish the first school in that area. The Dutch settlers purpose for settling in this region was to use it as a service or refreshment station (ibid., 23) for those sailors who would be plying the seas between Holland and the East. This involved agricultural production. As they had insufficient laborers, they were compelled to use the indigenous Khoi-khoi, who, because of their pastoral habits, could not be satisfactorily employed. The Dutch then imported labor from Northern Africa, in particular Dahomey, Angola and Madagascar (Davenport,
1987, 26; Molteno, in Kallaway, 1984, 45) and the Far East. Irrespective of the imported slaves, the Dutch still experienced serious problems with this enslavement of the Khoi-khoi. Because of their independence, the indigenes were not easy prey to enslavement. Some of them "supplied Dutch and English crews with fresh meat from the 1590's, in return for tobacco, copper and iron" (Davenport, ibid., 24; Behr, 1971, 357). They however ended up in thralldom at the service of their guests. This started with "the struggle for control of the land and labor" (Magubane, ibid., 20). Magubane posits that while "The Africans occupied their land in accordance with pre-capitalist traditions, the European settlers were determined to occupy the same land in accordance with the laws of capitalist property" (ibid.). Some of the frictions and tensions that developed form the alienation of the indigenes' land and labor can be seen in the symbolic case of Dorha or "Klaas", a Khoi-khoi middleman whose role in the livestock barter for the Dutch East India Company's goods "collapsed in 1693, after a change of policy by Simon van der Stel" (Davenport, ibid., 25). After this breach of "contract", "Klaas" was "disowned, captured, and imprisoned on Robben Island" (ibid.).

This kind of treatment of the indigenes did not augur well for relationships among the colonists and the
indigenes: they posed serious socio-cultural problems, which the colonists were aware of. It was probably this realization that led to the establishment of schools for the indigenes.

These schools need to be seen in the light of the fact that the indigenes had their own institutions. Keto notes that "two systems of education co-existed in geographical South Africa for the century and a half following the establishment of the Dutch refreshment station at the Cape. One was locally fashioned and responded to the societal needs of the African communities whether those Africans spoke Khoisan or Isintu (or so-called Bantu) languages" (in Nkomo, 26).

He further characterizes this indigenous education as follows:

Whether those communities lived under foraging political economy, a pastoral political economy or apolitical economy of agriculture and pastoralism, the socialization process reflected locally-determined political, social, religious and economic needs. There was no educational policy separate from the community's perception of what had to be repeatedly done to transmit the community's social heritage to the next generation (Keto, in Nkomo, ibid.).

I have found it necessary to prepare the launching
pad above for narrating the story of Bantu Education because I imagined it improper to launch it in mid-air without the rudiments of racialism cited above.

The Nationalist Government took over control of education as it ascended into political control of the country in 1948. It swung into full control of education by introducing a battery of legislation. The legislation was comprehensive in its designs. Based on the hortatory electioneering slogan of Apartheid— which means apartness in English (U.S. Commission, 1981, 40), the legislation sought primarily to ensure that the Afrikaners’ privileged position would not be assailed nor challenged by the emerging Black proletariat. In Education, the Bantu Education Act of 1953 (Africa Perspective, 1984, 44; Davenport, 1987, 374; Molteno, in Kallaway, 1984, 88; Davis, Jr., in Kallaway, 1984, 127; Christie, 1990, 79; Horrell, 1968, 8) had the Eiselen Commission of 1951 as its forebear. The recommendations of this Commission were referred to as the beginning of the mammoth task of social engineering (Davenport, ibid., 361). Part of this social engineering was manifested by the De Villiers Commission for Technical and Vocational Education of 1948, which envisaged a connection between African education and labor. Although it stated in "theory that the educational system should be the same for all races
its Commissioners said that consideration had to be given to the background environment and occupational opportunities" (Africa Perspective, ibid., 49). In the Commission's reports, references are made to the native's "special mentality or temperament for repetition work" (ibid.) and the need for him to be trained in practical subjects rather than academic ones (ibid.). The Tomlinson Commission followed hot on the heels of the De Villiers Commission. It was assigned with the task of looking into the socio-economic problems of the reserves with a view to increasing their human carrying capacity (Davenport, ibid., 371). The homelands policy was designed along this Commission's recommendations, and this development impacted significantly on the situation of schools for Blacks, as shall be seen later.

In its detailed aspects on Black education, the Bantu Education Act followed closely and recommendations of the Eiselen Commissions, briefly they were:

against the control over African schooling achieved by the Christian missions, Catholic and Protestant, after a century of work in the field. In its Report ... after the Commission argued the case for a separate educational system for the Bantu-speaking people, controlled by the central government rather than the
provinces, and by the Department of Native affairs rather than the Union Department of Education. It also argued for a different syllabus for Africans, designed to prepare them for their special place in society rather than give them what Heaton Nicholls had described in 1937 as "a little clerkly instruction in individualism" (Davenport, ibid., 372).

Emphasis was on the use of the vernacular medium, a basic knowledge of "both the official languages and special emphasis on manual training, to provide an avenue to employment in the White-controlled economy" (ibid.). Objections against missionary enterprise in Black education was on the grounds that missionary education "could not be relied upon to accord with an emphasis on rooting Africans in a tribal community and segregating them from contact with Whites except as labourers" (Africa Perspective, ibid., 53).

The recommendations of the Eiselen Commission were thus midwife to the complex statutory system of Apartheid (or what was to be called "gutter education" by its arch-opponents, as we will see soon). The Bantu Education Act was to be amended further in 1954, 1956, 1959 and 1961 and as Muriel Horrell states: "dealt only with the very broad outlines of the new system upon which the government decided. It was left to the
responsible Minister to make regulations covering all other matters" (1968). Among these matters were the following:

i. the transfer of the control of Bantu education (including teacher-training from the provincial administration to the central government;

ii. the classification of schools into three types: Bantu schools, under Bantu authorities, tribes or communities, other state-aided schools (excluding mission schools) on conditions set down by the Minister, and all other provincial schools to become government schools;

iii. illegality of unregistered schools: it was rendered illegal for anyone to establish, conduct or maintain a Bantu school without the appropriate registration of the school;

iv. schools were to be intrusted in the care of regional or local committees or other such bodies approved of by the Minister;

v. teachers in community or state-aided schools would fall under the control of the body vested with the control of the school concerned;

vi. the Minister was given extremely wide powers to make regulations governing the control of schools, conditions of service of teachers,
syllabuses, media of instruction, school funds and many other matters.

The minister's shopping list has been detailed herein because of the very nature of the powers he was given, and these were to be the major grounds for calamity later. It would not be remiss to detail another aspect of these matters that pertains to teacher training, as it forms a large concern of this study. I am again indebted to Muriel Horrell for her incisive analysis of the situation:

On 2nd August 1954, the then secretary for Native Affairs sent a letter to all those conducting teacher training institutions (the very large majority were run by missions), saying it had been decided that the training of all teachers for State and State-aided schools should be conducted in Departmental training institutions only. Those running such schools might choose one of three courses of action: to rent or sell their schools and hostels to the Department, to rent or sell their schools, while retaining the hostels on a subsidized basis or to close the teacher training school and, instead, conduct a primary or a secondary school (ibid., 10).

A summary of the aims of Bantu education is offered
by Mokubung Nkomo as follows:

i. to produce a semi-skilled Black labor force to minister to the needs of the capitalist economy at the lowest possible cost, and earlier on, especially after the introduction of the Bantu Education Act, the Colored People’s Act, and the Indian People’s Act, it was intended to blunt competition with White workers;

ii. to socialize Black students so that they can accept the social relations of Apartheid as natural. That is, to accept the supposed superiority of Whites and their own "inferiority";

iii. to forge a consciousness and identity accompanied by a sense of "superiority" among Whites;

iv. to promote the acceptance of racial or ethnic separation as the "natural order of things", or as an arrangement better suited for "South Africa’s complex problems of national minorities that can only be solved through the separation of the races or ethnic groups";

v. to promote Black intellectual underdevelopment by minimizing the allocation of educational resources for Blacks while maximizing them for Whites (Nkomo, 1990).
Considering all the above, one can see that the whole restructuring of education for Blacks was unprecedented as there had "never previously been a coherently formulated education policy integrated into 'overall state strategy'" (Molteno, in Kallaway, ibid., 89).

Another piece of legislation affecting tertiary education was enshrined in the South African constitution. This was known as the Extension of the University Act of 1959. Its purpose was to close White universities to Black students and to extend state control. The other idea was that "those blacks who proceeded to tertiary institutions, thus forming a Black elite, were to be trained in institutions in which the state could control both administrative structures and curriculum" (Christie and Collins, in Kallaway, ibid., 1972).

In 1958, a separate Department of Bantu education was created with its own minister (Behr and Macmillan, 1971, 399), and in 1968, Bantu homelands were given partial self-government, each having a territorial authority, invested with some executive powers (ibid.). It was under this authority that the departments of Education and Culture were seconded. These departments were autonomously administered but remained linked professionally to the central department of Bantu
Education, whose responsibility it was to oversee general education policy and professional control (exams, syllabuses, courses and teaching standards).

The hierarchical arrangements and administration in each Department of Education and culture had a White inspector of education at the top in charge of the general planning and supervision, and second in charge, a Bantu inspector of education who was in charge of the day to day running of the schools.

It is worth noting that education facilities for Blacks were split into two sections: i. those in white areas under the control of the Department of Bantu Education; and ii. those in the homelands under the Department of Education and Culture (ibid., 400).

As happened with some of the schools, teacher training colleges were all taken over by the Department of Bantu Education, except those under the Roman Catholic Mission and the Seventh Day Adventists. Some that were in White areas were closed. In 1963 the Transkei Homeland took over control of its eight teacher training institutions. Most of the training colleges are situated in Homelands (Behr, 1978, 185) and a few in White areas. Appendix C shows the situation as it is in each homeland.

It is significant that "the concrete challenge confronting the government's African universities is
that many of the students who are products of Bantu Education are demonstrating attitudes and behaviors that are contrary to official expectations" (Nkomo, 1988). Most of these students emerge from primary and secondary schools that are also enmeshed in the web of apartheid policies so that by the time they reach higher education, their political awareness is at its apex. What happens also is that some of the university students who succeed in graduating and end up teaching, become the fuel that fires the minds of the younger generation, as happened with the epochal period after 1976. These students fed off the political fodder which has been a constituent of their socialization. They become involved in a symbolic nurturance, as they operate in a "case del popolo" (Gramsci, 1973, 16) through which they are not only radicalized, but develop a survival kit. A telling point comes from Bundy's observation on youth radicalism where he notes that:

its members do not merely co-exist in time and space ... become a social generation when they "participate in the common destiny of that historical and social unit". By grappling with a distinct set of awareness and common destiny, a generational consciousness, analogous to class consciousness and national consciousness (1985,
It is necessary at this juncture to relate the Afrikaner Nationalist government's policies after the 1960's, to the ubiquitous and ever-growing resistance from Black as well as White liberal lobbies. I should like to state immediately that this resistance was not a haphazard event disconnected from the previous African nationalist drives against White hegemony. It may be seen as its contemporary trajectory particularly in light of the internationalization of the Apartheid problem.

The growth of Afrikaner Nationalist consciousness came of a cultural or national neurosis (van der Spuy and Shamley, 1978, 1: Manganyi, ibid., 9) that was fed by Calvinist fundamentalism. In addition, Manganyi ascribes the incidence of race supremacist doctrines to the Afrikaner's sense of body-image as a "medium for the development of racist symbol systems and fantasies" (ibid., 105). He notes that in his "attempt to adapt his estrangement from the reality of his body", the Afrikaner racist projects all negative values associated with lackness to the:

victim of racism as a convenient scapegoat, that is part and parcel of this process of denial and self-deception which characterizes the cultural heroics of western culture and
civilization (ibid., 113).

The secularized form of this Calvinist fundamentalism is characterized by what is defined as a "Neo-Fichtian" (Davenport, ibid., 318) preoccupation with "the idea of the Volk as an organic body held together by a common historic culture" (ibid.). The chief exponents that catalyzed its existence were inter alia, Nico Diederichs, P.J. Meyer and H.F. Vervoord: "who had studied in Germany in the 1920's" (ibid.).

On the opposite side of the South African political gambit, an unforeseen African nationalism was abrew, contrary to the expectations of Apartheid designs. As a comprehensive discussion of this phenomenon cannot be justifiably handled herein, a few cogent aspects should suffice.

One of the watersheds of Black resistance against White hegemony was on June 16, 1976 when "20 000 African students marched through the streets of Soweto" (U.S. Commission, ibid., 168). Others that occurred earlier are:

- The defeat of liberalism in 1936 with the removal of Cape Africans from the common voters' roll; the adoption by the African National Congress (A.N.C.) in 1949 of a program of militant and sometimes illegal though non-violent action - boycotts, strikes, and passive
This led to the outlawing of the A.N.C. and the Pan Africanist Congress (P.A.C.) and their resort to violence after the Sharpeville massacre in 1960. Thomas G. Karis notes however that:

The bloody encounter between the students and the police in Soweto was "the most important turning point of all" ... and a new generation of African and colored youth, conditioned by Black consciousness, displayed a qualitatively new level of defiance and fearlessness, produced the first substantial exodus for armed guerilla training, and contributed to the resurgence of the A.N.C. (ibid., 169).

I cited earlier in this discourse Bundy's reference to: "generational consciousness", which is pertinent here in order that the phenomenon of Black resistance and the resurgence of African Nationalism through Black consciousness may be understood. I have already suggested that the radicalization of students from secondary school through tertiary levels of education, was premised upon the repressive forces of Bantu education. It is fair to posit that other issues beyond the sphere of education were instrumental in shaping this consciousness. These are located within the socio-political and economic domain: whose
symptoms show "the devastating effects of anomie" (Manganyi, ibid., 91). Black students are the inheritors of a cultural heritage where "the experience of being black in a race supremacist society" is engulfed by a powerlessness "in an environment in which White power and privilege have ... a high instrumental visibility" (ibid.). According to the late Steven Biko, the exponent of Black Consciousness, the only way out of this anomie was through a "psychological emancipation" (Davenport, ibid., 418) after years of exploitation in which Blacks were the underdogs. What was particularly significant about black consciousness was the fact that it embraced and defined "black" not as color but as a general rubric for all people suffering from racial oppression (ibid., 177). Their organization, S.A.S.O., broke away from the liberal N.U.S.A.S. in 1968 (Geber, 1980; Davenport, ibid., 418).

Ostensibly S.A.S.O.'s agenda was inspired by Black Civil Rights movement in the U.S.A. as well as the independence of African Countries from colonial rule (Geber, 152; Davenport, ibid.). S.A.S.O.'s attempts were to realign and reinforce "group cohesion and solidarity" so that Blacks could wield the economic and political power they already possessed (ibid). Their agenda was "self-definition, self-reliance, Black pride - these were the answers to what was seen as the
immediate problem, a psychological one of overcoming black attitudes of inferiority and subservience" (U.S. Commission, ibid.). Geber’s observation is very pertinent here:

Thus, the confluence of elements, the concern for education and fear and dislike of proposed changes. A worsening economic situation and the chance of leaving school, with the sacrifices that schooling demands and then not finding a job. A new sense of group cohesion and a feeling that no one else will change the situation. An opponent now seen to be vincible and a growing pride in one’s own characteristics. Some elements old, some new; together they combined to change the students of the 1960’s to the activists of the 1970’s, to shift beliefs about action to action itself (1980, 152).

From S.A.S.O.’s Black Cosciousness agenda, emerged a whole breed of newly formed organizations such as S.A.S.M. which served mainly Black high school populations, the B.C.P. which was spread into black communities to promote literacy, education, health and welfare. Its concerns were also "Black Art, Black theology, and publishing" (ibid.).

Also formed were quasi-political bodies such as the
B.P.C. in 1972. In September 1974, some of its members held a "Viva Frelimo" rally in Durban and "attracted the wrath of the Government" for preempting the frelimo government's victory (U.S. Commission, ibid., 179; Davenport, ibid., 418).

In the educational terrain, the 1976 students' march brought national attention to the language aspect of the curriculum. Afrikaans, which was statutorily enforced as a language of instruction to Black students in high schools, was viewed as a symbol of white oppression (U.S. Commission, ibid., 182). This question opened up a whole can of worms in the form of problems that were seen as the bugaboos of Black education such as overcrowding in the classrooms, fees and books, the racist content of the school curriculum, inadequate facilities, poor examination results, and excessively high drop-out rates.

The death of Steve Biko on September 12th, 1977 while in police custody, and other factors of political suppression led to the baptism of Soweto as a symbol not only of students' uprisings, but:

also a whole series of subsequent events: schools boycotts and strikes; marches of tens of thousands; demonstrations extending into downtown Johannesburg; the burning or sabotage of symbols of white oppression, including
government offices, beer halls, and liquor stores in African townships; clashes with police; police attacks on gatherings at funerals, where the slogan was "Don't mourn - mobilize" (U.S. Commission, ibid., 183).

Of all these incidents, the resignation of some 500 teachers in protest against Bantu Education sent some chilling signals to the authorities. It is well worth noting that from the government's viewpoint, the situation:

Seemed on the way to becoming uncontrollable, with no end in sight ... Although the authorities had relaxed the Afrikaans requirement soon after the trouble began and had taken other ameliorative steps and promised more, the concessions had gained little. Its detente initiatives in Africa had virtually collapsed and its image abroad had been further damaged. Western governments and businesses were reassessing South African stability. Fear and uncertainty gripped the white community. The outrage at home and abroad over Steve Biko's death in September 1977 had heightened the government's sense of being under assault from all sides (ibid., 187).

The South African Government's neuroses and
preoccupation with ways of absolving itself from what could be described as a persecution mania or "national paranoia" (van der Spuy and Shamley, ibid., 10) derive from this and other historical moments wherein its character as a "siege culture" (Manganyi, ibid., 83) is reflected in the international mirror. It is in the mid-1980's where its image as the polecat of the world drive it towards a "laager-mentality" by which it seeks to go it alone against a hostile international order. What actually resulted was that Whites became prisoners of their own "cultural laager" (Kuper, 1987, 6). van der Spuy observed that this paranoia and its consequences of race prejudice stemmed from:

the belief that there is some sort of international plot against the Afrikaner, that the English press and other liberals are not really worried about injustice to Blacks, but that this is simply an excuse to obtain the cooperation of the Blacks and other international forces to fulfill their real aim: the destruction of the Afrikaner nation, or even of White Western Civilization. The International evil force may alternatively be seen as Jewish-Capitalist, or Communist, or both, with little awareness of the contradiction that this implies - even Roman Catholicism might creep up as one
of these international forces out to destroy the Afrikaner. The world is definitely seen as a menacing and unfriendly place and all other groups, ranging from the South African English, Jews, Blacks, etc. may be distrusted or disliked in various degrees (van der Spuy and Shamley, ibid., 10 - 11).

The African phenomenon is associated particularly with communist influences: students as well as teachers became targets. In the education arena, efforts went in fits and starts as the government was flummoxed by rebuffs from Blacks. Despite its conciliatory overtures, black education was a non-starter far into 1980, "a year in which almost no black education happened at all for as long as the boycott lasted ... into September" (Davenport, ibid., 459).

The 1980's ushered an era of the constitutional "reforms" a la Botha. His election in 1978 (ibid., 438) was to lead to a tricameral parliament consisting of Whites, Indians and so-called Coloreds. There were other "reforms" on his agenda such as the White Paper on Education, which was released on November 23rd, 1983 (ibid., 460). Its promises, which were seen as "too little and too late" (Nkomo, ibid., xvii) by Blacks, were shown by superficial name-changes such as that of the erstwhile Department of Bantu Education which became
knows as The Department of Education and Training. It seems Botha had not taken positively to the disdain Blacks felt towards the use of the term "Bantu"! This change was, however, seen as cosmetic and some kind of red herring by many Blacks.

Another signal of "reform" was the de Lange commission whose report was released in 1981 and "gave the educational system very broad coverage from preschool to the tertiary levels, and laid special emphasis on technical education in view of the growing skilled manpower shortage in the country as a whole" (Davenport, ibid., 459). This report also recommends the establishment of a single Ministry of Education, which implied integrating the schools. Gerrit Viljoen, the then Minister of Education, "came out clearly against racial integration in government schools" (ibid., 460). His only "'compromise" was to "allow private schools to admit pupils of other colors if they wished to do" (ibid.).

Also to emerge in the 1980's was the U.D.F., founded in August 1983 in Cape Town by Dr. Allan Boesak (ibid., 464). Its character as an "apolitical" body enabled it to attract trade unions, educational and religious bodies, sports groups, and because of its color-blind stance, saw the need to include among its members White, Black, Indian and so-called Colored
peoples (the last three having since the heydays of Black Consciousness adopted the definition, "Black"). By 1984, the U.D.F. boasted an affiliated membership of two-million people (ibid). It embraced the A.N.C.'s Freedom Charter of 1955 (Appendix C) as its formula for a "unitary socialist state" (ibid.). The U.D.F. was to play a significant role in mobilizing forces against Botha's constitutional reforms of introducing a tricameral parliament consisting of a racial grouping that excluded Blacks.

As this discourse on the historical track of the policies of education for Blacks in South Africa winds down, I should like to direct my attention to the U.D.F. and some of its associated affiliates on the educational front namely the N.E.C.C. and the N.E.U.S.A., a forebear of the S.A.D.T.U. I will deliberately exclude other bodies or organizations that may be seen as part of what I perceive as the "third alternative", as I hope to attend to that business in chapter 5. I shall be compelled also to exclude the educational agenda's of the former homelands as they have been re-absorbed in total into the main body of the South African political order, since the political victory of the A.N.C. in the 1994 general elections. These are Bophuthatswana (Tswanas), Kwazulu (Zulus), Lebowa (Pedi), Kangwane (Swazis), Qwaqwa (Sothos), Kwandebele (Ndebele), Venda
(Bavenda), Gazankulu (Bashangana) and Transkei and Ciskei (Xhosa). These "states" have long been seen as puppet-states and in cahoots with the old political order. They did not, therefore, share the same patronage as did the U.D.F. among the people of South Africa. I hope to address the role of the U.D.F. in the educational initiatives that were undertaken in chapter 5. Suffice it to say that at this point in time, South Africa has gained independence from the old colonial political order and under the banner of the A.N.C. is busy looking into the aspects of education that need redress. It is not known what manner of fish will be drawn from the stygian waters of education.
Chapter III

ETHNOGRAPHIES

Ethnography # 1: Emadwaleni Art School

INTERVIEWER: I am grateful that you could make time to come and answer some of my questions about the Emadwaleni Art School, which I believe, no longer exists?

MRS A: Yes, I feel very sad to have to talk about Emadwaleni because the memories are still like new to me.

INTERVIEWER: Tell me, what curriculum were you following in your training of Art teachers.

MRS A: Our course involved Art and Crafts and our main aim was not to produce Artists, but people who can function in their societies effectively by teaching Art and Crafts in Primary schools.

INTERVIEWER: Will you please tell me how you used to teach this Mrs A?

MRS A: Well I cannot pin-point any particular methods except that students were expected to complete a large sculpture that is closely associated with children’s programs.

INTERVIEWER: Are you trying to tell me that there were wider options about what kind of sculpture each Art student would produce in the end?
MRS A: No, at first students were left on their own choices as long as they would produce a sculpture at the end of the year.

INTERVIEWER: What about the age and period of operation? have any specification where for instance you would say your sculpture should be based on the works or theory of the Middle Ages, or that sort of thing?

MRS A: There was no time restrictions at all. Each individual would have to use his intuition to think about what type of sculpture he or she would have to make. Unfortunately all the students around during those times used to dabble in the then age the sixties. The large murals and cement sculptures seen at Emadwaleni all date back to the early sixties when they were started by Peter Bell and continued for a couple of years under my direction until I realized that, the time would be better spent working on quicker simpler projects which were more suited to teaching Primary schools.

INTERVIEWER: Was there any change in the practice after your intervention?

MRS A: Yes to a certain extent, until in 1971 when they introduced Design.

INTERVIEWER: What was your reaction this?

MRS A: I felt that this was haphazardly planned in order to rob African students of their own culture, in terms of up-liftment and exposure.
INTERVIEWER: How do you feel about this? In other words, what were your reactions, did you go along with it?

MRS A: Yes, but unwillingly so I approached the teaching of Art in a fumbling intuitive sort of way. Techniques and topics for picture making or modeling, were tried out with the students on a trial and error basis. Students were thrown in at the deep end, and just had to do what they could do and then the results were often exciting and expressive. Now with the introduction of Design, we were much more logical and analytical in our approach.

INTERVIEWER: What was the duration of the course?

MRS A: It makes me feel very unhappy to say that even the duration of the course changed from a 2 year course to a one year program. To me it felt like the development was trying to take some short cuts.

INTERVIEWER: What makes you to say that?

MRS A: Because even their bursaries were given to the best students on a yearly basis, and the authorities would claim that those individuals could not afford to stay for longer periods away from their families. This institution started as a combination of a Primary school, Secondary school and Teachers Training institution. It was sited on the property of the Methodist Church circa 1947. The department of Bantu Education were responsible for the buildings, the
payment of staff-salaries as well as issuing bursaries to the students. In 1951, Prof. Grossert, who was then inspector of Art under the Natal Education Department (Native Affairs), recommended that Ndaleni offer a two-year training program for specialist art teachers in Primary schools. He was motivated by the fact that there was excellent craft work in the primary schools so he wanted this to be channeled through a teachers training program. The first head as indicated earlier was Mr Ewan, Mrs Persona (both Whites of British extraction) headed the institution from 1962 until it was closed in 1981. Considering the work this institution did as 'the first and only art-training institution of its kind in South Africa (personal communications 1993), it was a sad ending to a glowing chapter in Art Education for South Africa actually, this institution also served surrounding countries such as South West Africa (now Namibia) and Swaziland. After its closure it was re-opened as the Transvaal College of Education in Pretoria.

Ethnography # 2: Eziminyama College of Education

PART 1: INTERVIEWER WITH LECTURER

The average age of the students interviewed ranges from 22 to 26 years. Two students are between the ages of 32 and 40. These 2 have come to do some upgrading courses after a lengthy teaching experience. Entrance
qualifications involve writing an HSRC designed psychological test especially if the matric grades do not reach the minimum requirements.

The 200 bursaries allocated to the college are only given to Maths and Computer Science students and not any of the Art students get bursaries. The Art course is offered through the JPTD or SPTD streams. In the JPTD, the course duration is 3 years and in the SPTD Art is offered only in the second year of study of the 3 year course.

The purpose of this inquiry is to achieve 3 year goals, normally: 1. To identify some aspects of the training or education of Black Art teachers. This is seen from a backdrop of a tradition of educational philosophies from 1940. 2. To profile these aspects and relate them to traditional methods of training Black Art teachers in Black Tertiary Teacher Training institutions and look at how this training has been done in the past.

3. To relate training to current practices so that the curricula modalities may be identified and then, turned to meaningful approaches for the enrichment of current and future praxis.

The first section of this enquiry which is called the participant observer enquiry involves an interview between the lecturer and the Interviewer, and the second part involves interviews between the interviewer and Art
students.

LECTURER: Do you really want to know how Art training was done in the past?

INTERVIEWER: No, not from you because your training is about the new practices. So my method is naturalistic evaluation as I have already researched about the past practices. What I am dealing with right now is known as the ethnographic historical kind of approach.

LECTURER: Okay, I understand, but one thing that I must point out is that color to me is not so important. I treat these students as I would have done the same with White Art students. But you must remember that there are a lot of cultural differences between Black and White students. The main reason why Art and Crafts are considered as the most important is that they represent both the past and the present in order to develop the human brain in creative and critical thinking, the way I do this is through giving my class creative activities which involve thinking and imagination self expression, initiative, the qualities of the materials to use and a sense of appreciation for beauty. And then if you use these creative activities it would help the students to help children in schools because they are only here for a year, because you want to develop that persons mind you use techniques that would work in such a way that what is learnt at University in 3 years, the student has to learn in 3
months here. I am speaking now for the teachers supposing he has 45 children in front of him altogether.

INTERVIEWER: Are you referring to a teacher in a school situation now?

LECTURER: Yes the teacher in the school who has got 45 children at Primary school and each of these paints and draws differently, and that would be a big problem for the teacher, for he mustn’t let the children draw exactly the way he wants them to draw, and that is the problem why the technikon tests them when they come for Art. He can draw okay, he can draw very well, but he needs this (points at her head). He needs the creative activities. He needs to know that there is not only one person in his class and they all must be exactly the same. That’s why he also needs Psychology to understand these individuals. The one is realistic; the other one is impressionistic. Can he meet these needs, can he be objective? Do you understand because he is working on the brain. You can send 45 children every year as artists. Why do you teach Art and Crafts in the first place, and that is what the people forget.

INTERVIEWER: Yeah.

LECTURER: You are not so much interested in the wonderful art work or in exhibition; at which college is the best. That’s not the important thing. The important thing is what is happening to the brain of the child, and of the human being, why he is studying Art.
Can you help him to get some initiative. Initiative is very important. I just want to get for you this, why initiative is so important, and you can only get it through Art.

**INTERVIEWER:** Some people might say through Music also.

**LECTURER:** Initiative is a quality. Yes but Music is also important. I love Music 2 of my children have degrees in Music, but initiative is a quality which is very important to encourage. Initiative means the ability to think for yourself, or the ability to do something without being told.

**INTERVIEWER:** Yeah, perfectly. Can I ask you a question? would I be wrong to say your approach is student centered.

**LECTURER:** Uhm... no. In the first place it is the student because that is the human being whom I am going to send out. If it is a person who uses creative activity, he cant help the children. Its the same with human beings. They say God comes first and then you. Why you? because you come first, you must look after yourself. If you are good then you can do good to another person. Do you understand?

**LECTURER:** Yeah.

**INTERVIEWER:** You don’t bring your own pre-conceived ideas.

**LECTURER:** Never, ever.

**INTERVIEWER:** So your approach is the student centered
type of pedagogy.

LECTURER: Yes they will tell you so. It's like in that painting. (Points out towards the wall) When you look at my Art works you will notice it. Can I tell you why this painting is so famous? It is the spirit. It is not balance, because I can draw it exactly the way it is but it won't come out the same. It is the spirit. So with Art you can reach two things. You can help the human being and also the children, so that they can help themselves in this new South Africa. In this South Africa believe it or not, students come here for 6 months, having only 21 periods.

INTERVIEWER: 21 periods, the whole year.

LECTURER: Yes, but look at all this wonderful work they have done. Unlike in the Transvaal College, where the work is done over three years, here I work with individual students and each one of them right now is doing the townships because I want them to develop in terms of their own culture. We always start daily activities by reading a bible and pray so that God can enrich the spirit of the students.

INTERVIEWER: That is a very important point. Now my next question is, what is your own philosophy of teaching?

LECTURER: I want to develop your cultural level. I don't want to change it. I want you to stay as you are.

INTERVIEWER: As an individual I have written here to
develop a person's cultural level without changing his or her personality.

LECTURER: Yeah.

INTERVIEWER: Did you do culture in your Masters research.

LECTURER: Yes, what culture is.

INTERVIEWER: No, not what culture is, but how you bring about issues of culture in your classroom.

LECTURER: Well first of all I must tell you what culture is. Culture is not Art or Music. Culture is everything you do, the way you speak, the way you kiss your wife, the way you eat, and so on. So when you look at my Art works you will notice that like on this painting entitled Mothers and the Children.

INTERVIEWER: Where did you grow up?

LECTURER: Near Middleburg and Bethal amongst the Ndebele's.

INTERVIEWER: Yes you spoke about them yesterday.

LECTURER: You know one other thing is imagination. It is real important for a child to know how something looks like so that his imagination is sharpened when he can no longer can have a look at that thing again. Imagination plays an important role in creative activities. The greatest thing that the human race has is imagination, to make pictures in the mind either by remembering experiences or creating new ideas. So if we want our children to grow into thinking adults, we should
encourage them to exercise imagination.

INTERVIEWER: Very good point. So imagination comes before thinking. I would agree with that. So imagination must be very well-developed before thinking can be very intense and clear.

LECTURER: Also, imagination goes hand in hand with self confidence. We do have confidence activities where students are able to look at their work and see if they are wonderful or not.

INTERVIEWER: How do you build student self confidence because sometimes there is this tendency amongst teachers of killing pupils's self confidence by being non-productive?

LECTURER: I always say to an individual I've got something to show you here. Let me help you to do this well because you are wonderful as a person and if you can follow my guidance you will be able to do it.

INTERVIEWER: How are you able to assess to what extent individuals have gained self confidence?

LECTURER: I try to help them to find out who really they are by giving them assignments, and in their assignments they always bring out something different.

INTERVIEWER: Do you give them tests, studio work and how often do you do that?

LECTURER: Yes only once in six months.

INTERVIEWER: Do they do any presentations?

LECTURER: Yes I usually put up some collage on the wall.
and I ask them to analyze it. You should hear them quarreling about who's wrong and who's right. Sometimes I let them work on their own collage as a group which they later need to analyze in class, especially the SPTD'S

INTERVIEWER: I like this one here. Has it been done by students?

LECTURER: Yes, but they keep on breaking it, so that I have to patch it up now and again.

INTERVIEWER: Where do you get the raw material from?

LECTURER: From "Metal Box". I usually get small pieces of iron and metal scraps there. You know, a group from overseas wanted to pay R25 000 for this, but I do not want to let it go. This was at the exhibition.

INTERVIEWER: When?

LECTURER: Last year. We have 3 or 4 exhibitions a year.

INTERVIEWER: I'm sorry we have to stop now as it is time to interview students.

PART 2: INTERVIEWER AND STUDENT

STUDENT 1: (comments) The duration of the course is too short and I doubt if these type of activities would benefit anybody here.

INTERVIEWER: Yeah, but you are raising a point that actually has nothing to do with this class. Part of this work should have been done at Secondary school level. I'm not saying you are wrong. I think you have
raised something which is thought-provoking.

Student 2 Sir, what I can tell you is that any subject is as good as another. But the sad thing is that this subject has just been introduced to us Blacks at a highly academic level. I feel that at this stage it is not fairly introduced. In fact let me say, its cruelty to us because Art in the first place was discovered amongst Black people and now it is expressed in such high flown terms that even after completing here we can’t help in the schools for the disabled. These are the schools where Art is needed 100% together with technical skills. I cannot say Art here is meant to develop our brains either, because we still can’t differentiate what aspects different shades are meant for. Unlike in the police force where one can identify the ranks of people through the colours of their badges. I wish to appeal that in future Art should not be done in such a highly academic way, but we must be taught simple things that would gain us some source of income.

INTERVIEWER: That’s your view point which of course underscores issues of income and career orientation. You implied that Blacks do not get any source of income from Art works. What do you have to say about the Nigerians and the Zimbabweans who sell their sculptures and other artworks in the streets of Johannesburg? In a way the selling part of it tends to distort the value of the culture of those people.
STUDENT 3: Excuse me I do not want to be misinterpreted, but I would like to say that until this day I have not benefitted anything in this course. Perhaps it's the way the course was introduced to us, which is something quite new to all of us. It's the first time I have this feeling about my studies since I entered school. I have a problem with Art. I can't integrate it with my present studies. So I see no benefits.

INTERVIEWER: Oh, so the issue of Art not benefitting you in your studies is not the real issue I hope, but your main concern is the connection that Art should have with the subjects you are doing in your teacher training.

STUDENT 3: Yes, like they say in books practice makes perfect. Its like I have done a lot of practice in drawing then I should be perfect, or at least I'm expected to have improved. But here you have to learn something everyday.

INTERVIEWER: But believe it or not, mentally some things register. Once circumstances force you to revisit your learning experience, you will be surprised how much you can recall by way of past experience. That's why I would ask you to leave this agreement for a moment as I think it's not the real issue here. The issue here of career prospects is very important. How is Art going to help you. Is that your main concern?
GROUP: Yes.

INTERVIEWER: Now, that I think is a very important issue because if your attitude is that the course doesn't have any career prospects for you then we have a very big problem here. Can we identify our problem?

STUDENT 4: The question of intelligence is a real issue here. Some people understand things faster than other's. Some people are not very intelligent, but they can draw very well. Most people associate intelligence with people who excel in everything. Now, to me, that thing doesn't exist. Some people are good at soccer, dancing, music and in many physical skills, but it dose not necessarily mean that they have to be highly academic to learn their skills. So, to me human intelligence here seems to be associated with learning wise books. I'm not saying its exactly like that, but that's my own feeling.

LECTURER: That's a good point you've raised. Intelligence is not measured in terms of academic standards. Take for instance the skill of the Ndebele's in decorating their houses. Those people are highly rural and are very far from schooling or the so called civilization as such, but they are able to draw very interesting figures, using various colours, and each color used symbolises something. If you can sit and have a chat with them, they are able to explain to you all the symbolism involved in their color schemes.
STUDENT 5: To me such people are not very intelligent but they are very skilful in drawing.

INTERVIEWER: The problem is that we tend to understand the power of Art to transform people. I think this is one reason why Art is being looked down upon. Okay, my last question is: What is the general attitude the other college students have towards Art.

STUDENT 6: They are mad about this.

INTERVIEWER: Who are mad?

STUDENT 7: Any student who has been in the Art class will tell you that they've run crazy because of the way these Art classes are conducted. I have been to other Colleges, and when I compare what they have done and what we have done here, there's a very big difference.

STUDENT 8: I feel this area of Art is spiritually enriching. Every time I get into this place, I feel a sense of calm. I feel relieved.

INTERVIEWER: The most important thing is to know which problems you really have as an individual. I myself used to have problems with Art at some stage when I never used to enjoy it. The whole theoretical part of it at first never used to appeal to me. One other problem is blockage, if you have a negative attitude towards the teacher, you may never like the subject. That is understandable.

Accent is another constraint because you are supposed to hear and understand everything as a future
Art Teacher so that you can be able to use the talking skills to sell your subject to the pupils. One question now, that you need to face, is this benefitting you at all?

STUDENT 9: Yes, I for one, have benefitted a lot from this course because where I come from, I was never taught how to do this, you see. Here they simply tell us to concentrate on what we are doing, and to me that is great. The other thing is that there are some things I can make on my own without anybody saying I should make them. I can make some beautiful drawings, instead of buying them, and in that way, I think Art has been very beneficial to me.

INTERVIEWER: That is part of being an innovative thinker and actually; it translates into where the Arts impact on other opportunities such as those found in Technikons like industrial design.

STUDENT 10: Personally, I would say I like Art. I've been discussing some aspects with my friends, that from the time we started until now, so much has been learnt that we wish it were possible to do this course over a longer period than one year. The problem though, is that sometimes one feels that one has done some projects superbly, only to find out that the teacher feels differently about it, and that kills one's spirit. It gives one the impression that one must do only what the Lecturer feels is correct.
INTERVIEWER: Well, that is unfortunate, but it does happen sometimes to the best of the Art students. Now, my next question is, what do you plan doing after this training course by way of furthering your Art skills academically and otherwise.

STUDENT 11: After this training, during my spare time, I would like to make some paintings or drawings which I feel would be most appealing to the public in terms of selling.

INTERVIEWER: Are you trying to tell me that you have some commercial enterprise in mind? Is it possible for you to use Art in this manner for making money?

STUDENT: No

STUDENT 12: Yes it is possible, if you are really desperate for money, you don't have a job, and Art is your only salvation for selling in the street's.

STUDENT 13: I would further my studies at a university where I would also be in a position to interact with others who are advanced so that I can also improve my own standard as an Art student.

INTERVIEWER: One problem is that there are not very many university students who further their studies in Art. So one might find oneself almost isolated in that field of study.

STUDENT 14: I would like to teach Art at both Primary and Secondary school levels given a chance to do so. But I still feel much spadework has to be done in
selecting students who have to do the course. Not
everybody should be dragged in.

INTERVIEWER: Would you really like to see some changed
practices in this regard?

STUDENT 15: Yes, if the teachers trained could be given
the necessary Art background from standard 2.

INTERVIEWER: Do you realize that if the training or
teaching has to take place at all, Universities will
have to get involved?

STUDENTS: Yes.

INTERVIEWER: Another observation is that some aspects
of Art have to be studied at a higher level than teacher
training, am I correct?

STUDENTS: Yes.

INTERVIEWER: It is also believed that males are more
accepted as Artists even in Universities. Is that true
STUDENTS: No gone are those times.

Ethnography # 3: Ndobe College of Education

Ndobe College is situated in the Kwa-Ndebele
Homeland and serves predominantly Ndebele-speaking
students who are from the large Ndebele-speaking
population of the Eastern Transvaal.

I was unfortunate to find at my arrival, that most
of the students had left. The lecturer, Mr Paul Evans
Mmadi, was able to get me two of his S.T.D. final year
students whom I interviewed. He teaches Basic Art in
the S.T.D. course. This is divided into Art (academic), Art (Didactic) and Art (Practical). His qualifications are a B.A. (Fine Arts) and an Art Diploma.

Students who gain admission must have passed matric with a minimum E symbol and all the other subjects with the same minimum. They may select the J.P.T.D. Course of Arts and Crafts which takes three years to complete, or the S.P.T.D. course wherein Art (Didactics) is done in only one year, on the second year of the three year course. Martha (Mrs Z) is 25 years old and Mr Ndala (Mr Y) is 24 years old.

**INTERVIEWER:** What does Art do for you Mr J.?

**MR Y:** During my first and second years of training, I had no skill because I never did Art at High School.

**INTERVIEWER:** What about your Ms Z.?

**MRS Z:** I used to hate Art as a subject at first, but my teacher encouraged me all the way, and through training, I grew to love Art.

**INTERVIEWER:** (Analyzing Art Work) What color did you use for this?

**MS Z:** Colored charcoal and this is entitled 'The Snake'.

**INTERVIEWER:** What media did you use for this?

**MS Z:** I collected stones, glued them together and put some varnish on them. With the 'pineapple', I collected pieces of wood from industries.
INTERVIEWER: How did you make your work Mr Y?

MR Y: I used powder-colours for my painting and framed it with pieces of wood. The painting is made out of stones, sea shells and marbles.

INTERVIEWER: Where did you find the material?

MR Y: From around. I got sea shells from a friend.

INTERVIEWER: What do you plan to do with your art works?

MR Y: I am going to keep them. I don't want to sell these because I have some jealousy about them.

INTERVIEWER: Would you sell any art works you produce in the future?

MR Y: Yes

INTERVIEWER: Would you continue with your studies in Art?

MS Z: I think I would like to continue with drawings only and not sculptures.

MR Y: Yes, maybe with UNISA.

MS Z: I will continue with Art because my sense of appreciation has been heightened through my studies in Art.

INTERVIEWER: With the training you got so far, what do you think you could do with your studies?

MR Y: At first pieces of wood and rock articles were insignificant to me. But now I've grown to appreciate every little piece of material. I will instill the same appreciation in my students.
M S Z: I’ll make them see the importance of appreciating and preserving nature.

MR Y: Students who are looking into producing commercial Art would benefit a lot from my guidance.

INTERVIEWER: What would you do to promote Art in schools in your area as a qualified Art teacher?

MR Y: One has to introduce the subject in Secondary schools. We are 10 Art students in the area, and we should all do our part. That is, we should have 10 High schools doing Art.

MS Z: I am not sure that Art should be done in all schools, but only with the schools which are interested in Art. I will try to arouse pupils’ interest through demonstrations and examples, as I believe Art is also necessary to try and convince pupils that no matter how poor they are in their art skills, proper training would improve their art skills.

MR Y, MS Z & MR U together explain how the spirit of Art and culture is maintained amongst their community. The lecturer from the college usually invites all Art teachers in the area to come and co-conduct workshops and also display their art works in the form of a mini Art Exhibition. This is meant to arouse interest even to the potential artist in the community, including pupils.

MR U: Pupils would be interested if you demonstrate to them how things should be done.
INTERVIEWER: Mr U, I am happy that you feel you should arouse pupils' interest through Art Exhibition and example.

MR U: As a chairman for Community Arts in my area, I am responsible for establishing networks. I am also intending to form a National Body for Art Education.

INTERVIEWER: Do you know any other advocates for Art, just like myself, who are trying to establish National Art Societies?

MR U: Yes, Njabulo Ndebele.

INTERVIEWER: Where did you do your training as an Art teacher?

MR U: I did a 1 year specialization course at Ndaleni. Mrs V (another Art teacher) also comes from there. It is really a pity that the history of Ndaleni cannot be pursued because it no longer exists.

INTERVIEWER: Where do I find the information about Ndaleni?

MR U: Contact Mr Lancaster who is a School Principal at Pietermaritzburg or Ms Pierson, because these two are founder members of Ndaleni. Alternatively, you can try to get in touch with Mrs Thorne.

INTERVIEWER: Is there some situation where an Art Teacher can grow in his area of specialization?

MR U: No, due to some under-staffing in the schools an Art Teacher is given other subjects to teach. For instance, as a Deputy Principal at a Secondary School I
was teaching Maths and English.

INTERVIEWER: It is really unfortunate that in all institutions Art Teachers are under-utilized in the sense that they are made to teach other subjects also.

Ethnography # 4: Amathosa College of Education

AmaXhosa College of Education is situated about 7 miles from the capital town of Transkei, called Umtata. It is adjacent to Transkei which is also responsible in administering external examination for the college.

The college predominantly serves Xhosa-speaking students who come from the surroundings of Transkei, especially the rural areas. Students must have passed Matric with a minimum of E symbol.

The course is offered on JPTD and SPTD level and it is a compulsory course. The average age of the students is 25 and amongst the 40 SPTD students and interviewed there was an equal proportion of male to female students.

INTERVIEWER: I would like to know who amongst you, has done Art before, in other words, from Standard 6 to 10?

STUDENTS: None. We’ve just started learning Art here.

INTERVIEWER: Now, that forms one of the problems that I’m researching about. Simply because there are people like yourselves who are taught in Colleges of Education, particularly this group doing Secondary Teachers Diploma (STD), which I’m made to understand, involves specializing in Art, right? Most Art student teachers
leave the college after 3 years to merely go and teach other subjects, instead of Art. What do you intend doing after completing this course?

**STUDENT 1:** Well many of us, I think, are prepared to teach Art. But the problem is that once you leave the college, you lose touch with Art as there are no schools around the Transkei which include Art in their curriculum. Some Art teachers end up teaching Maths or other subjects.

**INTERVIEWER:** Yes, that is true. Now, doesn't that demotivate you in your training as Art teachers?

**STUDENTS:** Yes, it does.

**INTERVIEWER:** What would you want to see as a solution to that problem, because it is a real problem. But first, let's start with this question: What motivated you to do Art as you don't have any background in it? In other words what made you to decide to major in Art?

**STUDENT 1:** I, personally heard that there's a course here for people who want to major in Art and I was in a way, good in drawings. I told myself that, since I have a base in drawing, I might as well take Art as a major. I've also discovered other things on my own through this course. I have decided that after this course I would follow the line of fashion designing. On the other hand, I'm still prepared to help those kids out there.

**INTERVIEWER:** You have said something very important,
namely that you have been able to find a base and you also mentioned something that is to me, terribly important. You see an outlet for you to develop further as a fashion designer.

STUDENT 2: Art has helped me so far because when I first came here, I didn't know anything about drawing or painting, but now I am able to draw, paint, do pottery and I'm sure that I can be able to teach Fine Arts anywhere.

INTERVIEWER: You wanted to say something. What would you say?

STUDENT 3: Well, where I was brought up, we used to play with toys that we made ourselves out of clay.

INTERVIEWER: You are telling me about your earlier experiences, could you please continue?

STUDENT 3: Yes, now from those toys we used to make human figures, cars and so on. Now, when I came to the College and found the same thing being done by grown-ups, it was quite challenging especially because I became exposed to some new material other than clay. My interest was aroused even more by the realization that new material such as oil paints and charcoal is also available for use.

INTERVIEWER: What other things can you tell us? We are talking here about what your gains have been concerning Art in terms of assignments, projects and exercises and also as an Art teacher.
STUDENT 4: Well, when I arrived here I developed more in drawing. Though I have always known how to draw, my training here has taught me something about colour tones, still figures and volumes - things I never used to be aware of in the past.

INTERVIEWER: So you are confirming what we all believe in, namely that those exercises actually do enrich you.

STUDENT 4: Yes.

INTERVIEWER: What other things does this help you with? Is it just skills of drawing, of modelling "bumba" (clay), is that all?

STUDENT 5: In the History of Art we deal with ancient paintings, people like van Goch, Donarte and others. We deal with their techniques and we apply those techniques in our own paintings. In a way we tend to adopt the very same styles as our own.

INTERVIEWER: Okay, good point. What other aspects of yourselves have been influenced by this training?

STUDENT 6: Art creativity.

INTERVIEWER: Creativity, okay what else?

STUDENT 7: Sometimes we look at those drawings in the text book and we try to modify them by adding some landscapes, different angles and different tones to the same picture. In other words, those pictures are merely used as sketches.

STUDENT 8: Like he says, sometimes you add also some musical effect, such as movement, rhythm and colour
tones in Picasso's pictures, so that you are able to interpret and understand what Picasso was trying to tell you through his paintings.

**STUDENT 9:** To develop appreciation of nature.

**INTERVIEWER:** Okay, what else?

**STUDENT 10:** ... and also appreciation of Art works. I would like to arouse the awareness of those people who are ignorant about Art.

**INTERVIEWER:** Okay, now let's move to a more difficult question. What is Art?

**STUDENT 11:** Okay, I can say Art is something of your own creation whether it's a drawing, painting or sculpture. Anything that you make out of your own creativity is to me, Art.

**STUDENT 12:** I think it's the way one expresses one's ideas and feelings.

**INTERVIEWER:** Ideas and feelings can also be expressed through Music, Poetry and Drama, not necessarily Art. If that's how you feel then why do you bother, pursuing Art classes, because seemingly you might not need Art in expressing your own ideas and feelings.

**STUDENT 13:** Art makes you to put the real world into perspective, whether it's through craft or dancing anything that reveals creativity is to me, Art.

**INTERVIEWER:** Now, my next question would be: What has Art done for you as an Art student teacher?

**STUDENT 14:** I think Art is going to serve a great
purpose in our country, like we have flags, placards and murals which express certain moods, thereby moulding the well-being of the people in the society.

INTERVIEWER: Yeah, that is quite true. What other aspects of the lives of people are influenced by this Art? What is it that you are going to bring, in the lives of Secondary school pupils that will make them to say: this was worthwhile? STUDENT 15: I think, the first thing is for the Art teacher to establish whether the pupil is interested in Art or not, before he can make his own choice.

INTERVIEWER: How do you do that?

STUDENT 15: By organizing field trips to Art galleries, museums and telling them a little about the History of Art until I'm sure they are really interested. Then I can give them some work to do, so that I can find out about their interest in Art.

INTERVIEWER: Is that what Art is all about, Galleries, Artists? Who can be creative, as you said earlier on that people become creative. Can all individuals become creative?

STUDENT 16: Not really, it can't be. Art is suppose to be an inborn thing for some individuals and not for everybody. That's why you have to come to college and be trained.

STUDENT 17: I say all people can be creative, but in different ways. I mean you can find that some people
are good in clay moulding or in craft work, while others are good in Fine Arts, Painting or Drawing. But now what the teacher has to do is to tell them or make them aware of what they are good at. The teacher has to organize people's ideas.

INTERVIEWER: I think it is a very good point. Let's extend that a bit more. People can be creative but they need guidance in order to stop operating randomly but only do what they are good at. Do you all share that feeling?

STUDENTS: Yes.

INTERVIEWER: You see, if you look at our great grandparents, would you say they were creative then, and what about now?

STUDENT 18: They used to make yokes for harnessing cattle, on their own; make their own clothes; make sledges and so on. But nowadays creativity of Blacks have been killed by Whites who modernize everything so that Blacks start buying from them and forget that they can always make their own things.

INTERVIEWER: Do you hear this? What are your further comments about it?

STUDENT 19: In the past days little girls were wearing "inkciyo", a short skirt made out of beads, but these days people would remark that you are naked. Even a lady who walks topless without a bra would be regarded as naked. Yet in older days these practices were there
and were regarded normal. It's like nowadays you can't mix a Pierre Cardin suit with the type of sandals that Nigerians wear, because you would be out of place.

INTERVIEWER: But then the Nigerians are like the Swazi's in the sense that you would come across men wearing leather coats with such sandals right in the city of Mbabane, and they are not worried. Anyway let's go back to the question of where one can get art. You have already mentioned that people, in modern days were able to manufacture yokes, which involves proper planning and thinking. It is like birds who can build their own nests in a way that a human being could never think of. In other words, art can also be found in animals, but animals's creativity differs from that of human beings. In what way?

STUDENT 20: Animals use their creativity for shelter and human beings use theirs for decorating purposes and for serving the needs for beauty in people.

INTERVIEWER: But look at your college here, it's been built strategically for shelter. So, you have not clarified the purpose that Art serves. A purpose that is functional is still a purpose whether it serves animals or human beings, there's no difference.

STUDENT 21: The problem is that she is looking at the story told by the writers. But even with stories, you have to think. For instance, I am aware of the differences which the book mentions also those that it
does not mention concerning differences between Art and Crafts.

INTERVIEWER: Let's look at the answer this way: What do children at four and five do? What do they like doing all the time, and they like it so much.

STUDENT 22: They scribble.

INTERVIEWER: Besides scribbling? You see Art makes a person to be innovative in his thinking. Through play young kids tend to be creative because they experiment with things in their play. It is like I can give you the same material and ask you to create things of your own. You would certainly not come up with same articles, done in the same pattern. Some of you are going to put details in their articles while others would just make plain, functional articles. All I am trying to say here is that, you must not turn your children into artists because they might end up frustrated. Let them generate their own ideas, which leads me into the next question, do you all enjoy Art classes?

STUDENTS: Yes.

INTERVIEWER: Some of you have not made any contributions in our discussions. Are there any problems? Come, let's hear about them.

STUDENT 23: I have a problem in learning the History of Art because I don't understand the terms that are used there.
INTERVIEWER: Now, let's all try to help her understand her problem. To be honest with you, Fauvism, Expressionism and Cubism are difficult terms and you wonder why such terms are used.

STUDENT 24: Also, some artist's names are not easy to understand; even the titles of their works. Sometimes they appear in French or in Italian. Like you try to think of the importance of the painting in terms of it's title and you can't make any connection.

INTERVIEWER: It is very true, and you are the very first group to identify this problem. What are other problems?

STUDENT 25: I am going to be personal in my response. Some of the books like "Art through the Ages" by Helen Gardener, is not well organized and do not follow a reasonable sequence in their chapters. In her book you are suppose to learn much about Paul Cezane's past Impressionism, but the chapter dwells more on Van Gogh's present Impressionism. So her style of writing does not impress me at all.

STUDENT 26: Personally I find that the movements that they talk about in the History of Art, such as Surrealism and Fauvism are no longer important in our daily lives. So, I really wonder why we should bother about reading the History of Art.

INTERVIEWER: Okay, now what would you prefer? What solutions and suggestions would you come up with?
STUDENT 27: I think we should be made to learn more about South African Art. Also, we should read books that are written by people of our own culture.

INTERVIEWER: That is a very strong point you have made. Now your homework would be to think about what you really intend doing for the upliftment of African Art.

Ethnography # 5: Sotho College of Education

This college is situated on the outskirts of one of the largest urban communities for blacks in South Africa. The college offers the J.P.T.D. and S.T.D. course in its teacher training program. The S.T.D. course is, however, on the way of being phased out as it is assumed that it is too specialized and students who need to specialize in Art can do that at University level (Combs, Personal Communication, 1994).

Part One: Sotho College Interview with Lecturer

LECTURER: It creates trouble because the V is like that. Now the other thing is R’s. They struggle a lot with an R. So they do that and that. Those things have no meaning to a child. It has to be the correct letter. So you have to write it out and down like that. So these little things we all learn separately, you see, when I teach you at the chalk board we are going to do an exercise on separate little signs, before we put the signs together and write the letters together.

But you must write, you know the letters. You
must, because only 3 weeks and everything is gone. Alright, the thing is like A; you must have a good look when you look at the letters. There are 3 line and 2 open spaces but straight 3 lines that will touch. so you have something on the article that goes up (demonstrates). Then you have something from the bottom that will go up to the middle one.

The Z is very difficult. There are 2 ways of doing the Z. some letters show. Cape has its own way of doing it. The Transvaal teaches the method differently from the Cape Province. Different letters are very different. It is very stupid. I do not know why they do it. I cannot see why it cannot be one method. That is why I say to you I wonder how long this would be allowed to go on, but we will learn them that way.

Okay, when you look at page 95 you see there are all the basic styles. We have columns here as you see and in the green column, they give you all basic styles, then in the C column letters based on these styles. Now I have a very nice little book. I am trying this book. I am printing something this morning from this book. now, you will get some of these from there because they teach you here the third sequence.

The first sequence which is one continuous line which goes, and I think your writing shows this. They show you with a little arrow the style that you need to do. This is Junior Primary, now you can see where your
ugly handwriting has got some problems.

This is all Junior Primary, hey? Now, if you know this well and you know the other ABC, you always will be able to help juniors. You see, this is a stroke and an arrow showing all continuous; so this is the first sequence; the second sequence to sequence three, the line stops somewhere and you add something o, alright! I prefer this book to this one but now this book is not allowed to serve us because it is for the teacher and the other for the teacher at the Pre-primary and Primary. I make notes in mine, so I trick the thief. Give them work to do to review their work, to identify problems. And then we refuse to exhibit anymore because we base all our work on teaching the child to produce something nice for me. You must produce something nice inside and outside. You must know for Junior Primary all the work is for little children from pre-school to standard 2. And we had it because one of the criticisms from 2-3 years ago was that the work isn't nice, that is, it isn't gusty enough.

INTERVIEWER: Who said that? The Examiner?

LECTURER: No, the Art Critics. We just had to put our foot down because I have nothing, but there are still some colleges who have everything. I do not do any grafting because equipment now is the biggest problem, that is, paints and brushes and material. Those are things they steal after class. We've had some strikes.
The second group that I had after the strike, refuses to buy any material. Their chances of learning are abused and they are real fools not to realize that.

**LECTURER:** What is the purpose of this research?

**INTERVIEWER:** The basic purpose is to look at the problems or at least identify the problems, see how they come about; we need to look at which modalities can be useful in training an Art teacher and not an artist.

**LECTURER:** Coming to my way of teaching, I’ll show you the book which I have compiled for students. I try a system for the students to achieve something, and for the good student to achieve something wonderful. This is what I get my students to do. The problem right now is that we struggle a lot to get material. the other problem is that there is no money for me to work at my project.

**INTERVIEWER:** I am not evaluating anybody. I am just looking at the situation like it is. so I have got to take what you give me. As patterns are to take shape, you’ll realize that. I am looking at naturalistic evaluation, not to say we are scoring points. The whole thesis looks at some ethnographic research where the persons involved in the study give their experiences without my intervention.

**LECTURER:** I am just thinking now that I can teach this group in you presence and they won’t be willing. I’ve realized that the issue of teaching Ethnic Art is quite
delicate with the students. They don’t like it. In fact some of them would rather get into Ethnic Art out of their own will.

INTERVIEWER: So, in other words, it is a cultural thing? In fact, very little ethnic touches are discernable here.

LECTURER: The only signs of ethnism are shown during P.T. but still, girls wear bras, which shows that they have little interest in ethnism. The mode of clothing has changed because of westernization. The students here would never walk to school bare-foot. Only once did I see a student wearing those Zulu sandals, and also when I commended him, everybody laughed and thought I was funny.

My whole idea is that I can teach any person with or without background to do Art. I’ve put up my work in such a way that at the end of the year the student can produce something lovely, even if it is not something of the best, but for him to say ‘I have achieved something after all’. I can say for sure that this is something I have thrived on for the past 13 years.

I usually encourage the best Art students to go and further their studies at Technikon. They should go and work with TV, newspaper and so on, where they will do their best. Like one brilliant student who got his art work together in a file, went to the University of Cape Town and today he is an architect.
INTERVIEWER: Why is it that you don’t have Art at an S.T.D. level?
LECTURER: There is no money for equipment, and we are told that these who want to do S.T.D. must have good matric background and should do S.T.D. at University.
INTERVIEWER: It's like a bridging thing.

Part Two: Interview with Students

INTERVIEWER: What has Art done for you in your training
STUDENT 1: According to me there is nothing to learn here because I have become exposed to Art at a tertiary level. By now I don’t think it is important for me to learn Art. Art has done nothing for me. The skills that I became exposed to at secondary school level are the same as the ones that I can still implement in my teaching. I do not have any background experience.
STUDENT 2: In the past I would explain something, and nobody would understand. But now, because of the skills, I have acquired here, I am able to explain everything clearly so that students can understand exactly what I am trying to say. Because of what I have learnt at college, I am able to make drawings, and in the end the students come to understand me.

INTERVIEWER: What lessons were you doing?
STUDENT 2: General Science.

INTERVIEWER: He was able to illustrate some things on the board, and I think that is one of the important
things of this course.

**STUDENT 3:** I didn't know that Art can express one's own feelings, but through this training, I have been able to express my own through numbers: 1 - expresses love, 2- means a bed.

**INTERVIEWER:** And 3? Oh, I can see some hind legs here. Next one?

**STUDENT 4:** With Art, I can say it has taught me to use other materials. At primary school we were using only crayons but now I am able to use both water paint and crayons to create colour.

**STUDENT 5:** I was doing Art in Std 8 in Welkom, but then I was not interested that much because we were taught Art by a 'Boer'. So she did not teach us any basic skills. But since I came here, I have developed some basic skills which I can use even in my own teaching.

**STUDENT 6:** The problem about Art training in our college is that basic material that is needed at college is not made available.

**INTERVIEWER:** What is Art? The question is that the college should not buy these things. You don't need them. Where is the problem?

**STUDENT 7:** I do not have any love of Art, because we do it once a week. Coming to highly specialized Art, I would not manage. I can only manage to produce children's articles, which when I go home at the end of the day, I can hardly explain the whole process, in
other words, all I am trying to say, is that I need more time to develop Art skills.

INTERVIEWER: Are you really telling me that when you get home, you cant reproduce what you did at school?

STUDENT 7: No, because here I get all the guidance that I need. Repetition also helps a lot, but the problem is that the whole process is not well rehearsed.

STUDENT 8: You get told what you should do, and these instructions tend to be highly prescriptive to such an extent that you cannot function on your own.

INTERVIEWER: What is Art?

STUDENT 9: A state of being creative.

INTERVIEWER: Let's look at what Art has and has not done for you.

STUDENT 10: Art is supposed to bring money for me, but it hasn't.

INTERVIEWER: Take for example the difference between bubble-gum music which is a craze today and is gone and forgotten tomorrow, and classical music which lasts through ages. So is the case with Art. You need to put a lot into it so that you get the genuine thing. There's maturation in both Music and Art. You need to establish something which won't die overnight. To be an international star, you need to put all your effort into it.

STUDENT 11: Our life is determined by culture, so we cannot allow our culture to lag behind times. So we
cannot allow our Art to take the sense of culture which can last for a hundred years from now. Our culture is such that our sense of practice in Art can last only for two weeks. Let's not take this in the form of time and quality, but in the sense of who does what.

INTERVIEWER: The culture of the day determines the standards of the day. If the standards of the day are going to be a fly-by-night culture, that's fine. In other words, it's going to be as short-lived as the period, and would only express the ethos of that period.  

STUDENT 12: I see it is people who do that. If people today keep on playing a song that was released in 1972, they will keep on playing it, because they like it.

STUDENT 13: Another thing is that, if I understand you well, you mean that Art is determined by time.

INTERVIEWER: It is not determined by time, it is determined by a lot of factors, such as finances, economic factors, and societies of that time, and standard, people have different tastes. I mean people who like "Skorokoro" are entitled to like it. I mean there are prescriptions, but there are certain universal standards that permit everything; and those are not necessary black or white, but they can be used to test the validity of a particular song from any culture. Right now some of the people don't ever think of listening to "Ladysmith Mambazo". They usually think that listening to "Jimmy Smith or Coltrane is being with
it". Right now, these people are as important as any musicians you can think of. It's just that we tend to look at overseas artists as "the" people, forgetting that people do develop.

Ethnography # 6: Ibhayi College of Education

This college is situated in the outskirts of the black township New-Brighton, which is fifteen miles to the north of Port Elizabeth. It is housed in modern buildings and the first impression that strikes the eye are the neatly trimmed lawns, spacious surroundings and well laid-out gardens.

On my arrival, I was shown the way by some students who came to the lecturer's office. I found her still preparing for her classes and found time to interview her.

The college serves mainly Xhosa-speaking students whose courses are J.P.T.D. or S.P.T.D. or S.T.D. (technical or commercial). The entry requirements are for J.P.T.D. and S.P.T.D., a good matric pass with a minimum E aggregate. All students must have passed Xhosa and English and have the choice of two streams which require that (Science, History and Geography; or Biology, Mathematics, Biblical Studies and Afrikaans) be passed with an E minimum symbol. All students do Art as a compulsory subject. The average age of the students is 21 years.
Part One: Interview with Lecturer

INTERVIEWER: You mentioned something about a pure commercial std course that includes book-keeping. What is it all about?

LECTURER: This pure commercial course, is a course students take. I am not sure whether it is for them to function commercially or as typists. I only teach them Art which is for pleasure. They do 15 products of any kind and then they are marked for that. The pity is that they do have to pass the course, but what is nice is that these who are actually interested in the course, do it. I only have 10 students, 1 male and 9 females.

INTERVIEWER: I have never heard about this course, that is why I am interested in knowing more about it. You say they do it either for pleasure or to use it later on after they have graduated.

LECTURER: I think it is just for pleasure, but what I teach them, they can use later. they can for instance do carving, Leather Work, and Line Printing. I would have liked to do more but now they only have two periods per week so they cannot do that much.

INTERVIEWER: At what level is this process? Is it at first, second or third year level?

LECTURER: It is at first year level.

INTERVIEWER: All of them?

LECTURER: Yes. They are all first year students and they do it only for one year. It is not in the second
year or in the third year. This course was started this year. It is the first time that it is offered. They started with wood carving and worked for five weeks. If they had had enough time, we could have done more and also bigger projects such as Batik and Weaving, but there is just no time.

INTERVIEWER: Yes. What do you recommend about this issue of time, particularly as you say one year’s length of the course in not enough.

LECTURER: What I would like to have is more time, but now the course is not that important, it is just a filler subject just to compliment their course work and to give them just a little bit of knowledge of another subject as they could also choose between Physical Training and Music. I, therefore do not know how important this will be in their course. I assume that they will not be able to take Art. They will not use art as their teaching subject.

INTERVIEWER: Oh, are you sure of that?

LECTURER: Yes, I am sure of that.

INTERVIEWER: Unless they choose to ....

LECTURER: The thing is that we do not offer any theory. It is just practical.

INTERVIEWER: Now with the groups that you have, which are meant to take Art as a teaching subject?

LECTURER: The J.P. Teacher Trainees.

INTERVIEWER: And for how long do the J.P. Trainees do
the course?

LECTURER: The J.P. Trainees take Art in all the years of their training and the S.P.'s do it in their second year for only one year.

INTERVIEWER: Okay, it is like the same thing all over. Are you following the same syllabus?

LECTURER: Yes we do.

INTERVIEWER: Do you find time to visit galleries?

LECTURER: No, we have no time for that.

INTERVIEWER: Again, time seems to be your constraint.

LECTURER: It is, definitely, because we lost so much time at the beginning of the year. We had class boycotts because our students wanted more students to be taken in and the first four weeks were wasted, then we had the "Hani" shooting followed by more class boycotts. We also had the bursary issue, because students wanted their bursaries, and more time was wasted.

INTERVIEWER: Were they not getting bursaries?

LECTURER: They were, but they wanted these earlier in the year, at the beginning of April. Normally they are given somewhere around June, but they insisted that they be given these before the April holidays. These instead were given after the April holidays and we lost more time because of this.

INTERVIEWER: Would you have done all the progress if you had more time?

LECTURER: Definitely.
INTERVIEWER: How is the Art Department financed?
LECTURER: The department's budget committee works out a budget in October for the following year. This is then approached and we budget for consumables and durables. In February we get a response indicating the amount to be spent on each, say R300 for consumables and R200 for durables. We then fill in the order forms which are processed by the regional office for approval and they purchase the materials for us.

INTERVIEWER: Do they purchase according to the list(s) you submit to them.
LECTURER: Yes, according to the list. That is if you buy through a contract; they've got contracts with some companies, which works out cheaper than purchasing from ordinary stores. There is also a college budget for emergency needs and they also allocate funds, say for instance R400 or R600 which must not be exceeded. This is because the government budget takes a while to be approved, about three months.

INTERVIEWER: Did you say that you personally purchase the materials if you use the college's budget?
LECTURER: Yes.

INTERVIEWER: Do the students buy anything?
LECTURER: No, they don't. I supply all the paper, glue, scissors, pencils, paints and brushes. Everything they need, I supply.

INTERVIEWER: Do you think that the available funds are
sufficient for all that?

LECTURER: Yes, I think they are.

Part Two: Interview with students

INTERVIEWER: Would you please tell me what Art has done for you?

STUDENT 1: I could not draw, even when I was in Matric doing biology. I used to struggle to such an extent that I would ask my friends to draw for me. I have a sister who is very good in drawing and she also used to help me with most of my assignments. But since I came to this college, I have improved a little for I am now able to draw such simple forms as apples, fish, flowers and birds. This course has helped to improve my skills in drawing as I did not even have a background in Art prior to coming here.

INTERVIEWER: Yes, that seems to be a common theme with most students. They never had any training in Art from standard three to ten. Did you say that your sister taught you? What is she?

STUDENT 1: No, but she has the skills of drawing and does it without even tracing images.

INTERVIEWER: Right. What do the other students have to say?

STUDENT 2: What I want to say is that when I started with Art, I discovered that one could use a lot of materials without buying them. It is like when we have
to do some projects with children, we tend to feel that materials must be bought, but the fact is that most of these one can make or improve from waste-materials; these can be used to manufacture other things. I could also add that one can mix colors and get a variety of new and interesting ones.

STUDENT 3: As an Art student I can draw. My problem is that I cannot draw anything from imagination. I could only draw images that I copied from books. But since I started Art here, I can draw such images as dogs without having looked at pictures, but just through following a few instruction.

INTERVIEWER: Do you mean in the same course that you are doing?

STUDENT 3: Yes.

INTERVIEWER: Now who of you would not do this course if it were not compulsory? Some of you claimed that they took it because of the bursaries that you get. But in all honesty, how many of you would not do it in the absence of bursaries or the fact that it is compulsory (I was able to count seven students). Why would you not do it?

STUDENT 4: The fact that I cannot even draw things from sight (looking at them) or observation, is very frustrating. That is why I would not do Art. Whenever I try to draw things, for example a crab, I would end up with a spider. I therefore, do not like Art.
INTERVIEWER: Is it simply because you cannot draw? Are you suggesting here that Art consists only of drawing? You are putting us in some difficulty. How do we resolve this matter?

STUDENT 5: No, but there are a lot of things that are involved in Art, like Music, say for instance that I cannot sing, there are other things that are involved in music.

INTERVIEWER: Is it only a person who can't sing, who, after learning how to sing, would be able to?

STUDENT 5: Does Music need only singing

INTERVIEWER: No. Now you get me an example of some type of music which proves that a person who can't sing, can be involved in music.

STUDENT 5: Okay, let me say I can be involved in Music by composing it.

INTERVIEWER: Exactly. Now what about Art? What can one do in Art that is not necessarily drawing?

STUDENT 5: Cutting, pasting or moulding.

INTERVIEWER: Precisely. Do you need the skills of drawing if you can cut, paste or mould?

STUDENTS: No.

INTERVIEWER: Now, this confusion about drawing Art is a problem. But it is not all what Art is about. Tell me what you intend doing with Art as soon as you have finished here. You told me that it is compulsory and that you have to do it. What would you do in a school
where you are expected to teach it?

STUDENT 6: We don't worry about that because no schools have Art.

INTERVIEWER: There is something strange here with your group. Where are male students?

STUDENTS: There are only two males and both are in the S.P.T.D. 2 and S.P.T.D. 3 groups.

INTERVIEWER: Oh, they are in different groups.

STUDENTS: Yes

INTERVIEWER: Okay. So you think it is okay to have males in the S.P.T.D. and none in the J.P.T.D. groups?

STUDENT 7: No, it is not. It is just that they say the J.P.T.D. course is for females.

INTERVIEWER: What do they say?

STUDENT 8: The J.P.T.D. course is for women because only they can look well after children and give them all the love they need.

INTERVIEWER: Do you all agree with this statement?

STUDENTS: Well, most women are able to give love to children but not all men are like that.

INTERVIEWER: Are you certain about that? That seems to me to be another problem. Anyway, who of you would like to study Art further, that is beyond the present level? Please indicate where you would like to do this.

STUDENT 9: I am not sure about where I would like to study. I do like Art and am highly motivated and confident. My skills are sufficiently developed for me
to undertake further studies.

INTERVIEWER: I am still interested to know what Art has done for you seeing that most of you haven't said a thing yet. Perhaps I should rephrase the question and ask about what Art has not done for you.

STUDENT 10: As far as I am concerned, Art has helped me to identify one career I would like to pursue which is fashion designing. I am able to design Art and draw forms exactly the way I want them. Colours help me to design patterns as I would like to see them so I like Art for those reasons.

INTERVIEWER: I agree fully with you on the issue of career prospects. So there is a potential fashion designer here. What do the other students think?

STUDENT 11: I personally think that I can make some ornaments. I don't have to go and buy these from stores. it is like at home, I have made so many things for my sister's children where they would have wasted a lot of money buying them.

INTERVIEWER: Now as far as children are concerned, how do you expect to help them through Art?

STUDENT 11: I expect Art to help me to make them creative.

STUDENT 13: It would help in building their confidence; to reduce their level of shyness. That is why the teacher should never make such disparaging remarks as "your drawing is ugly".
INTERVIEWER: Yes, it is a good point. I agree with you. What else?

STUDENT 14: Art helps children to be aware that such disposable materials as plastic, wood, paper or anything which tend to be thrown away may be re-used in manufacturing something good and useful.

INTERVIEWER: Do you agree with that?

STUDENTS: Yes.

INTERVIEWER: In other words, we are referring here to recycling. I would like you to take some of your own things here. Are these you beads? Please hold them up (took photos of some of the beads) - see figure.

STUDENT 15: Art helps children in being able to use their fine motor skills.

STUDENT 16: It helps children to be able to use their own imagination. If the child thinks about a monster and he has been told that a monster is a bad guy, he will be able to portray this image by using his imagination.

STUDENT 17: If in a class you have a child who cannot write, but is good in Art, he will get some recognition at least and perhaps be assisted in expressing his ideas using pictures (drawings). This will facilitate his writing skills.

INTERVIEWER: What is the first thing a child is able to do before he/she starts schooling?

STUDENT 17: Coloring.
INTERVIEWER: Is that all?

STUDENT 18: Pasting, coloring, scribbling.

INTERVIEWER: Yes, and some drawing and scribbling. What would you do if you came to a school where you intend teaching and you were told that you couldn’t teach Art? Or put in another way, do you think principals are supportive of Art in Primary schools?

STUDENT 17: Well, like student 6 said earlier, there are hardly schools that teach Art because whenever we do micro-teaching, art happens to be done subject that is not available for that.

INTERVIEWER: In such cases what would you do?

STUDENT 17: I would teach art by correlating it across other subjects.

INTERVIEWER: That sounds like a good point, but how would you do that?

STUDENT 17: For instance, when they do a subject such as English and you ask them to illustrate a subject such as 'my home'.

INTERVIEWER: I think that is a strong possibility, especially in cases of children who cannot write but can draw. There is a possibility of paging their skills of writing by asking them to illustrate some stories according to relevant stories such as "my home", "my parents", "my pets" and so on. There is another side to this story regarding the financial constraints in purchasing art materials. This also concerns the
support or attitude of their members of the college not involved with Art. How do they view your course?

**STUDENTS:** It is just a J.P.T.D. course. They undermine it.

**INTERVIEWER:** Do they?

**STUDENTS:** Yes, some of them. They think we are just collecting all dirty garbage and feel we are just wasting time or playing.

**INTERVIEWER:** Do they mean this or are they just joking?

**STUDENTS:** Some are joking. But others, like some S.P.T.D.'s become interested because they take it as something which they cannot do themselves.

**INTERVIEWER:** Well, this is a common problem, but how would you go about solving it, especially after completing this course? I am saying this particularly in the context of the schools where you will be teaching and such attitudes prevail.

**INTERVIEWER:** (After a long pause, with no response forthcoming from the students). Do you see that you are your own worst enemies. Perhaps your silence means that art should not be done anyway.

**Ethnography # 7: Ekapa College of Education**

This college is situated in the Ciskei, homeland for predominantly Xhosa-speaking students. Mr Zambane, the Art Lecturer, told me that there were basically two types of teacher training, namely J.P.T.D. and S.P.T.D.
Both courses stretch over a period of three years. Interestingly, the J.P.T.D. has only female candidates and the S.P.T.D. twelve males and only two females out of a total of 14 students ageing from a minimum of eighteen years to thirty years. There were also ten students whose maximum age was forty, who had come to upgrade their qualifications. These usually have a basic P.T.C. qualification and do the S.P.T.D. over two years as they are accredited one year of the total three year course. Understandably, they have some years of teaching experience.

Entry requirements for students are that they have a satisfactory Matric pass (with a minimum E aggregate) and minimum E symbols in their subjects. There is no criteria for registering Art as a course. The only possibility is that they choose one among Guidance, Art, Physical Education and Music.

I found Mr Zambane in his office and after the preliminary introductions, I indicated to him what the purpose of my visit was. I had already explained to him telephonically some of the aspects of my visit such as the purpose of the research and the people I needed to interview. Here is a brief analysis of the interview:

**INTERVIEWER:** Mr Zambane, please give me a short description of your experiences in art so far.

**LECTURER:** You see, my greatest worry is that I have discovered that especially with Blacks as far as Art is
concerned, our children come to college with no background knowledge of art at all. Now it is very strange that the concern should be focused on the colleges more than on primary and secondary schools. For instance, we do not have any inspector of Art in these parts. What happens then to our students? I have produced a lot of good students in Art from this college. What really happens to them?

INTERVIEWER: How long have you been in this college?

LECTURER: I have been here for about thirteen years, but all of the students I have produced have neither learnt nor taught art. Now the question is why do we have to carry on with this teaching of art here in the colleges?

What is happening to the students that we produce? Now that is my biggest concern. We come up with new syllabas and new approaches, new methods, what purpose do they serve? That is my question.

INTERVIEWER: Well Mr Zambane, wouldn't you say the method may have in some cases been wrong? That is one of the problems I have identified so far.

LECTURER: I would agree with you, but the other thing I raised earlier is that these students may not have been properly orientated into understanding anything about Art. Art received no attention in their early schooling.

INTERVIEWER: Where do you think the orientation should
have been?
LECTURER: At primary level certainly. Because our children must develop as they admire a lot of art work in their environment, but the syllabuses do not compliment this aspect. They do not even address our traditions in Art. They have nothing to do with our tradition. No school can afford to buy expensive materials. Traditional Crafts are made from indigenous, inexpensive materials. Principals and teachers do not know anything about art, how can they encourage it's teaching? Black students have a lot of latent talent. What they need is to express themselves, and for that to happen they need orientation and guidance. Unfortunately, they do not know where to start. For instance, I have two boys who come from the community. They come to me for coaching and for lessons.
INTERVIEWER: What standard are they in?
LECTURER: They are in Standard 7 and 8. They come to me every afternoon, every day, on their own, ordinary boys in groups of ten or fifteen. I can show you some of their work and you will not believe it. Some of them do not attend school.
INTERVIEWER: Well I have come across some lecturers, most are very concerned about the problem of children not having Art lessons, and even in their classes, they demonstrate a willingness to help students.
LECTURER: Unfortunately some students think that Art is
only for talented individuals. What I believe is that any person must have access to materials. Once they have these, and can master them, expression follows. I usually say to them they must consider the story of God who took the dust of the earth, to create man. He was a student, and an artist. And man, in trying to imitate this, is a born artist. All he needs is encouragement from his childhood, and to do that at this level, is a very big task if the individuals have not been orientated.

INTERVIEWER: The question now is, is it possible?
LECTURER: Yes, it is, provided you use a good method to encourage it. The way I start off is with the very concept of Art. What is Art? I ask them and they tell me that it is music, sports etc. I then ask them about arts and crafts. We then come down to the basic notion that it is the expression of an individual or an adult. The expression of an idea (or ideas) and how do you do express this idea? Through a medium. This could be a piece of chalk or pencil. This medium you use on the material, then the image that you have in mind is projected on the chalk board; this image is then born. They are then able to understand Art and Art teacher training programs. I am not concerned about Art teachers, the way they are going to use it, the way they are taught and who teaches them and what they become.
INTERVIEWER: Are you using the chalkboard as an example?

LECTURER: Exactly, but it could be any other medium.

INTERVIEWER: Would you say then, that the ideas you have expressed are your Philosophy of Instruction?

LECTURER: No, no, not necessarily. I always see it in the context of man's life and the meaning of life to man; why man invented certain things. Man looks at a river and considers bringing the water to himself; 'I want to make something that can help me to deliver the water from the river to such and such a place. He thinks a stone or some medium that will hold the water without spilling it, something that will be water-tight.

INTERVIEWER: Are you referring to the functional aspects of art? You earlier on made mention of the expressive aspects of Art. What are the other possibilities?

LECTURER: Well, there are numerous other aspects. For instance I tell them about their clothes. I ask them whether they are ever taught what to wear and how to wear it. What prompted man to make clothes? I refer to environmental factors such as cold, chilly weather and the connection this made with the invention of wool. I also try to explain the process of evolution and how man has constantly adapted to the environmental factors, and how in these efforts he invented or designed cultural artifacts that served his purpose. I explain Art, which
is an abstract concept, in practical terms such as how one learns to appreciate phenomena that are usually taken for granted; forms which man either ignores or overlooks. An example is a rotting apple. You look at it, draw it, using the principles and elements of Art and when someone observes it, he does not relate to it in terms of rottenness, but in terms of its image as an object of admiration. I would then ask them why it is possible for someone to take such a horrible thing as a rotten apple to decorate their homes. They would then say that it (the picture) has no smell, it is beautiful, it is painted well and they can appreciate it because it is made by man.

INTERVIEWER: So that aspect is about the aesthetic (appreciation) features of Art?

LECTURER: You see there is a lot of practical work in both S.P.T.D. and S.T.D. The emphasis of our syllabus is on practical work, instead of theory. I give them theory because of my information, my knowledge and the books that I use, so that they may have insight into the history of the subject.

INTERVIEWER: Does it include the History of Art?

LECTURER: Yes it does. I have been taking all five of the first year groups so as to prepare them properly so that who ever takes them at second or third year level, should find them having the necessary foundation.

INTERVIEWER: Do you use text books?
LECTURER: Yes. I use *Art In The Classroom* by Lorna Pierson and supplement it with other texts. I give notes and issue hand-outs sometimes. Some of the notes, I make myself. I feel that when new Curricula and Syllabi for colleges are drawn up, the lecturers concerned should be consulted. Teachers should come together and form a kind of forum where they can discuss the whole thing fully, where they can plan the critical new structures. When they have mooted this idea with lecturers from other colleges and there is a mutual agreement on the need for this. We experience some difficulties in the drafting and supply of books; poor planning leads to surpluses because new students buy books from older students; they feel that new books are too expensive. I also encourage them to buy from older students.

INTERVIEWER: How many tests do your students write?

LECTURER: I give them only one test per quarter and they do not like it. They want only two for the whole year. They are very argumentative about assignments. They only want one per semester which adds to two per year, instead of four.

INTERVIEWER: How do you evaluate them?

LECTURER: I mark their work and where problems arise I discuss these with them.

INTERVIEWER: Do they make any presentations?
LECTURER: No. We have some difficulties with regards to that.

Interview with Students

INTERVIEWER: When do you practise teaching, do you find the opportunity to practice your Art studies?

STUDENT 1: No we do not

INTERVIEWER: What has art done for you?

STUDENT 2: We are not really spoonfed as it happens in other subjects. We are given a chance to be creative, innovative and we are not bridled. I feel that when I am involved with Art activities, I won't be spoonfed. I realize that I will be faced with a situation that requires me to think; to find solutions for certain problems on my own.

STUDENT 3: Art improves one's mental abilities and one is challenged to resolve problems without resorting to rote-learning and one's focus is on the practical aspects of the problem.

INTERVIEWER: I hope you are not suggesting that Art is devoid of cognitive and mental activities.

STUDENT 3: No, there are mental activities but these are channeled through practical work.

At this stage, we experienced some difficulties in getting responses from the students. The lecturer remarked about the problem of individuals who are mentally learned but whose thinking lacks creativity. He ascribed this to the fact that they never had a
chance of developing their creative potential. He was
critical of people who are meagre bookworms and are
lacking in creative thinking. Was it because of
Missionary Education or Bantu Education. He referred to
the amazing enthusiasm shown by students from their
neighbouring community, who come out of their own
volition for Art lessons and reflected that this was a
symptom of a desperate situation of neglect "an
indication of a pathetic plight among the youth to have
Art activities".
Chapter IV

SUMMARY OF ETHNOGRAPHIES

1. Emadwaleni Art School

A pioneering institution in South Africa's art education for Blacks is the Emadwaleni School of Art. It grew out of erratic experiments in the Natal Province to develop an infrastructure that would marry the rich indigenous cultural tradition of crafts with training facilities for individuals who had already qualified as teachers (Grossert, 99). It was basically seen as a service to provide the primary schools with well-equipped individuals who could teach art, and it provided a specialist two-year training program employing the country's rich material culture. Grossert notes that:

Later during 1951, the plan for training Bantu artists and crafts teachers which had been under discussion since 1949, became finalized and arrangements were made for the reception of the first students when the new term opened in 1952 with Wilfred Ewan as lecturer, twelve students, mostly native teachers, were accepted for admission (1978, 100).

Housed in only two rooms, one used for lectures, grand design, the other for craft work, the school
provided for some thirty years, training in art for professionally qualified teachers who needed specialist training in that discipline. While it was specifically for art training, its commercial purposes were undisguised: "to make articles of use and beauty which will find a ready sale in both European and African Section of the community" (Peirson, 1980, 7).

While De Jager concedes that many of the graduates of this institution "have entered the teaching profession, where they will have the opportunity of discovering and developing the artistic abilities of their pupils" (de Jager, 1978, 451), as I will demonstrate later, many of the teachers actually ended up without teaching jobs or if they did secure such posts, ended up not teaching art anyway. Abednego Dlamini, a former student of Emadwaleni observes that "It is not all of us who have been fortunate to get posts of specialization in art" (Peirson, 1980, 11).

Although Sculpture was the major art direction in the training process (de Jager, ibid), other courses were: Lettering, Design, Pictorial Composition, Landscape, Still Life, Figure Drawing and Painting, Portraiture, Animal Studies, Stage Craft, Puppets and Masks, Modeling (wood, stone, clay, crafts), Pottery, Fabric Printing, Linocuts for magazine-Illustration, Painted decoration on wood work articles, Beadwork, Grass and Ilala Work, Light Metalwork, Techniques and
Materials, History of Art and Appreciation, Painting and Architecture. Included among these were the Theory and Method of Art Teaching.

In accordance with the training principles of art education, the institution was not intent on producing "artists, but to produce Art and Crafts teachers. If artists were produced in the process, well and good" (Peirson, 1980, 7).

The initial methods of instruction were haphazard, for example the trainees did large sculpture projects instead of smaller ones that were attuned to children's programs. A former teacher and principal of the school comments as follows:

The large murals and cement sculptures seen at Emadwaleni all date back to the early sixties when they were started by Peter Bell and continued for a couple of years under my direction until I realized that the time would be better spent working on quicker, simpler projects which were more suited to teaching primary schools (ibid.).

Another indication of poor planning for the art courses is shown by the introduction of Design in 1971. About this, she observes:

I approached the teaching of art in a fumbling, intuitive sort of way. Techniques and topics for picture-making or modeling were tried out
with the students on a trial-and-error basis. Students were "thrown in at the deep end" and just had to do what they could do and then the results were often exciting and expressive. Now with the introduction of design we were much more logical and analytical in our approach (Peirson, ibid., 120).

Notwithstanding that, she was tongue-in-cheek about this change, thinking that if it was not carefully used, it might inhibit the African students' African qualities: "I feel that our African students are losing their African qualities and that we have not yet found the true way to exercise design without inhibiting them" (Peirson, ibid, 120).

She was also not happy about the length of time that was allotted to the course, from a two-year course to a one-year program. This, she felt was creating a situation of using short-cuts and the fact that some students who were on bursaries and had families to fend for, could not afford to be away longer than one year from their homes, as they were the sole breadwinners (Personal Communication, 1993). Another aspect about this training was that there was "emphasis on individual creativity" (De Jager, 1980, 451). Some of the students have moved to the high echelons of artistry and have become household names in the South African Artworld's "Who is Who". To mention just a few, the late Prof.
Selby Mvusi, the late Ernest Ngcobo, Dan Rakgoathe, Paul Sibisi, Solomon Sedibane, Thato Mamabolo and Philemon Moltintane are lecturers in a college I had studied. An indication of how closely committed to the institution the students were is articulated by Solomon Sedibane as follows:

We started with lectures on Art History. We went to the surroundings looking for clay until we collected a lot of it. We processed clay and modelled animals and tackled pottery without a wheel. We started with sculpture during May of that year. The clay room was a sculpture room as well. We covered the Art school wall with Pedi decorative patterns (Northern Sotho patterns) and filled the dining hall with mural compositions in bright colours (1980, ibid., 8).

Considering the fact that this institution had closed down in 1981 and re-opened as the Transvaal College of Education, I decided to pursue the matter further by interviewing some of the past members of the institution in order to have a few more issues clarified. The list of questions below were used to give structure to the interview:

i. When was this institution founded?

ii. What principles was it founded on?

iii. Whose brainchild was this institution?

iv. Who were the first staff members/including the
head then?
v. When was the first intake of students effected?
vi When were the entry requirements?
vii What were the core-syllabus contents?
viii What types of diplomas/certificates were offered?
ix Which accreditation body was responsible for validating them?
x Can you briefly define/explain the philosophy that was behind the training in this institution?
xi Is there a list of all the graduates of this institution?
 xii How many do you have on record as having re-entered the teaching profession?
 xiii How was this institution financed?
 xiv Would you please give me a sense of what kinds of qualifications were required for one to teach in this institution?

In the case of interviewing two past faculty persons, Mrs Linda Persona and Mr Drake Planet, I realized that it would be cumbersome for me to follow slavishly the question - answer format of interviewing and preferred to make it more casual. She was in particular not comfortable with it. I resorted to using a cassette recorder in that instance and found the interview flowing very smoothly. Below is a synopsis of
the information that I was able to glean from the interview:

The institution started as a combination of a primary school, secondary school and teacher training institution. It was sited on the property of the Methodist Church circa 1947. The department of Bantu Education was responsible for the buildings, the payment of staff-salaries as well as issuing bursaries to the students. In 1951, Prof. Grossert, who was then Inspector of Art under the Natal Education Department (Native Affairs), recommended that Ndaleni offer a two-year training program for specialist art teachers in primary schools. He was motivated by the fact that there was some excellent craft work in primary schools so he wanted this to be channeled through a teacher-training program. The first head as indicated was Mr Ewan. Mrs Persona headed the institution until it was closed in 1981. Considering the work this institution did as the first and only art-training institution of its kind in South Africa (Personal Communication, 1993), it was a sad ending to a glowing chapter in art education for South Africa. Actually, this institution also served surrounding countries such as South West Africa (now Namibia) and Swaziland. After its closure, it was re-opened as the Transvaal College of Education in Pretoria.

Mrs Persona feels that the reason why most of the
students were enthralled by the course was because as products of Bantu Education, they had, all suddenly been exposed to a freer, looser and intimate learning experience unlike that of the stereotyped system they had been through (Personal Communication, 1993). This system was characterized by rote-learning, a limited scope and stereotyped syllabus. She noted that one of the problems in art teaching in primary schools for Blacks was that the subject was misunderstood and considered a luxury for certain talented people, whereas she saw it was a necessity for every child in the primary school, as a way of developing their lives (Personal Communication, 1993).

She also indicated that while some finance was available, this was insufficient and meant that at the end of each year, sales of students' work would be held. Fifty percent of the profit would be given to the students while the rest was used to supplement the institution's own funds.

On the controversial topics of art education such as who should teach art, it seemed as if Mrs Persona's main contention followed her argument that artists and some art teachers create some mystique about it and as a result there was a misunderstanding about artists and art educators in respect of the teaching of children.

She feels that art under the circumstances of neglect by administrators in bureaucratic spheres,
survives mainly because of the drive and enthusiasm of certain individual teachers and that at the top, where there are curriculum policy-makers, there is always a lack of vision and outright ignorance or apathy. On the aspects of specialization, the length of time teachers need to equip themselves she argued that any form of specialization tends to create a schism between primary art education and secondary art education. She argues that there should be no need for high specialization as this would be financially difficult if not impossible.

This, she said in response to my intimation that the S.T.D. was being phased out as it was felt that those students who needed more specialized training, should do so at a technikon or university. She is adamant in her belief that ordinary teachers who have had adequate training through normal two-year program at college and have the right attitude, would be able to deliver the goods. By "right attitude" she meant that the teachers should allow children to experiment, to investigate and try out techniques and think on their own. Despite efforts by the public to draw attention to the plight of the arts as was done by the N.A.I., there seems to be a feeling that they may not have much effect. It is claimed that "they do not have sound ideas as to what education is all about" (Personal Communication, 1993.)

After interviewing the two former teachers at
Ndaleni, I was given a lead to follow a certain Mr Sonneblom, who, apparently was a key-player in the transfer of Emadwaleni to where it is now. After making arrangements to see him, Mr Sonneblom (a White Afrikaner male), allowed me an interview from which the following report emerged:

By virtue of his position, Chief Deputy Subject Specialist, he has a lot of influence on the policies of not only Art, but Music, Dance and Theater. When he took over this position from someone else in 1983, he was assigned with the task of investigating Emadwaleni. He interviewed Mrs Linda Persona and other lecturers. He says that what astounded him on his arrival there was the absence of artworks from the centre despite the fact that it had grown in stature as South Africa's major art institution. He did, however, find some that was in the personal possession of Mrs L. Persona. It is strange that Mr Sonneblom did not critically examine why the institution was compelled to sell some of the artworks. He had been sent to find ways of creating a smooth transition for the institution as it would be moved to another area some four-hundred miles away.

As a result of this, the institution was closed in 1981 and moved to Mabopane, near Pretoria where it still is, named Overvaal Teacher Training College. Mrs Persona and Mr Planet were transferred to Indumiso College of Education. She taught there until her
retirement in 1983. Her displeasure could not be hidden when she argued that had all the property of Emadwaleni and its lecturers been transferred to Indumiso, much would have been saved including the tradition of the school.

2. Ezimnyama College of Education

This is the first college I visited for my ethnographic interview. I had informed the lecturer two weeks prior to my visit that I would be coming. The business of my visit I explained briefly to her. When I met her the first time, she literally gushed out information to the extent that I was overwhelmed and could not follow a step-by-step sequence of interviewing, as I had planned to do. A very loquacious person, she simply went ad lib about her experiences, some of which were useful but most of which were not. The problem was that I had not brought my cassette along for this encounter. Also, she had some music playing in her office, which added to my woes. It was very difficult for me to make a start after all the subterfuge, I decided to make another appointment for another day and made her aware that I would start in earnest.

On the following occasion, I went there with a resolute mind of fixing her attention on aspects of my interview. I started off by explaining that the purpose of my research was to do an ethnographic survey of the
methodology of the training of Black art teachers in Black tertiary institutions. I indicated to her that while the focus was on contemporary practices, historical origins were also my concern as the nature of future practices would be impacted upon by past as well as the present one. While my inquiry was ethnographic, and methodology was participant observation, I indicated to her that this was to be as anonymous and confidential as was possible. Although she still wandered off the topic sometimes, the technique of depressing the recording button and repeating the questions from my interview helped somehow to keep our business on track.

Mrs Poppy Pontius, a White Afrikaner and only lecturer, studied at the Potchefstroom University (For Higher Christian Education) where she completed a specialist course in Art, a B.A. (F.A.) and a B.A. Honours (Cultural History). At the time of the interview, she was still busy with studies toward a Master of Arts.

Most of the data I collected from the lecturer using a small portable cassette recorder, but I also recorded some notes so as to ascertain that I got even the smallest details of the interview.

I got her a note-card so that she may be able to respond precisely to some of the questions. Because she was inarticulate and prone to wandering off, I sometimes ended up not knowing what exactly she had said.
That was probably also because she was Afrikaans speaking and not particularly fluent in English. While I allowed her to use Afrikaans sometimes, this proved quite difficult in the translation process.

Because she had been brought up among the Ndebele folks in Middelburg, she claimed that that experience had inculcated a value system that made her relate to life in a manner akin to that of those people. She ascribed the presence of bright colour motifs, nature (plants and animals such as birds) to that influence. Ndebele womenfolk often paint the outer walls of their huts with a mixture of cow-dung and some earth and pigments, producing colorful geometric shapes that give prominence to these huts from a distance. She said that this was one of the tasks she performed with these women when she was growing up. Apparently this is brought to bear on her own work as well as that of the students. Other influences that she uses extensively in her teachings are the sisal threads that she collects from her mother’s household, together with some waste materials from local industries. These are used singly or in combination with available basic materials such as clay, paper, water-colours or wood. As a lecturer in a predominantly Black institution, she describes herself as color-blind in terms of her cultural perspectives, but felt that there was a big difference between Black culture and White culture. She argued that there was a
need to improve the culture level of her students, but not with the intention of changing their personalities. As a professed color-blind person, she would not mind having white students taking classes also among her Black students. Her methodology concerns the use of art activities to "develop the brain" (Personal Communication, 1993). These creative activities are: constructive thinking, imagination, observation, initiative, self-expression, the control of hands, the qualities of the materials, sympathetic understanding and a sense of appreciation for beauty.

She gave a detailed analysis of what she thought imagination, initiative as well as what observation meant to her in her teaching methodology. Her concern about art as a subject that is accessible to any person is underscored by the fact that certain institutions expect applicants to produce excellent, artistic work before they can be admitted. She feels that this is very unfair as it tends to pigeon-hole people, instead of eliciting their individual abilities. This is also revealed in her dislike for art contests that are staged by the D.E.T. for colleges of education. She feels that these contests are unnecessary and unfair as the participants work in different situations that are affected by different time constraints for teaching, dissimilar resources and environments.

On initiative, she commented that it was a quality
that was very important to encourage but very difficult to test. She defined it as the ability to think for oneself without depending on someone else. Imagination she associates with mental image-making whereby something that is in the mind is recreated to produce new forms; one could say from amorphous mental concretions, new images are formed. This could be through fantasies or memory phenomena, but it is generated through the brain. She expressed total apathy for copying techniques where students simply take someone else's ideas and make them their own. She quoted the reproduction of "Little Red Riding Hood" as an example that cripples students creative abilities in that they become too dependent on others ideas and cannot function independently once they are teachers. Apparently most students relied on copying "Little Red Riding Hood" and using that theme for their lessons, and this she felt, was mechanical and an impediment on their creative imagination. Some of her teaching models are Miro, Chagall and Claerhout who, she contends, reflect a simplicity in their work which doesn't however detract from the spiritual quality of the works; what works in them "is the spirit, it is not lines, it is not form, it is not texture, it is not balance, because anyone could draw or reproduce them exactly as they are and the results will not be the same" (Personal Communication, 1993). She maintains that it is the spirit because
every human being has got the spirit and that is what needs to be sought in educating children: the spirit which subsists in each and every child's individuality. She feels that it is the phenomenon of the "spirit" that other colleges do not attempt to explore and that they instead, direct the students into reproducing stereotyped images of African or townships' works which abound with masks and knob-kierrries - motifs which supposedly reflect "unspoilt Africa".

Her philosophy of instruction is an admixture of a psychopedagogy that apparently emerges from the hemispherics school, Afrikaner religious dogmatism and logopedics spawned by an apologetic humanism. She hijacks religion into her methodology by overemphasizing the thesis that all people are made to God's likeness and hence, are wonderful, and worthy of respectful treatment. Understandably, Black students in particular have been the recipients of some of the most unfair and iniquitous treatment under the Bantu Education administration. The poor teaching facilities with poorly equipped resources in terms of the number of students that use it are indications of inequity. One of the student leaders bemoaned the fact that the art-teaching personnel was insufficient and this affected differentiation and programming of classes. She also cited poor funding as nightmarish. Also, students have to walk long distances to access the college, and this
leads to late-coming, as the transport infrastructure is also inadequate. Sometimes this lecturer gives the students a ride so as to ease their problems. She feels acutely that it is unfair for the other lecturers to close their doors on the students because of late-coming. It is understandable under such circumstances that as a lecturer, she should be concerned about the personal welfare of the students, and to sympathize with them. This is her analogy of the problem:

I always say if I don't love you I can't help you. It comes out of my heart. It a dog comes in here, or if a dog is here and someone comes in here it'll know if that person likes it or not (Personal Communication, 1993).

But the difficulty here is that this a grotesque analogy, to compare her interface with students with that of a human and animal pets, seems to be overtaking the case. She started teaching art at this college because there was no other subject for her to teach and feels that that is precisely the reason for the inadequacy of her facilities. Probably there were no prior arrangements made for the subject to be taught, it was merely squeezed in. The college actually started in some temporary structures until these were torched in 1985 during civil unrest. It now occupies permanent buildings on the periphery of the township, but the art teaching facility is still inadequate. The art room
serves as an exhibition hall also, and it was apparent that some of the works were subject to misuse and damage because of a lack of storage space.

She sometimes employs the Bible which, she contends, helps her commiserate with the students when they are in times of trouble and believes that all colleges should take religion seriously. She apprizes the individuality of every student and employs that in eliciting the potential for creative self-expression. She maintains that by developing the student’s imagination, she will be assisting him towards critical and more intense thinking, this without sacrificing the need for simplicity. In that way, she believes, her students will be able to communicate with their own pupils. Be engaging them in habits of feeling and seeing the true natural forms a la Bauhaus, she believes that they will learn to know exactly how things are. This she ascribes to her definition of culture "as the skin of a person" (Personal Communication, 1993) which cannot be removed. I saw this as ascribable to Rousseau’s notions of the facilitation of learning first through natural means, particularly the senses.

She feels that she has very limited time to engage students in her lessons that will equip them sufficiently with the various art techniques so that they may facilitate the learning processes of the children.
The students' interest in the subject varied quite significantly. Two mentioned the fact that the course had done nothing for them. The majority felt, however, that it had been beneficial. Most of those who were positive about the course expressed the wish that the subject art should have come earlier in their schooling lives, and that the course should be extended by a year to a two or three year programme. One remarked as follows:

Personally, I would say I like art. I have been discussing some aspects of the subject with my friends that from the time we started up to now so much has been learnt that we wish it were possible to do this course for longer than one year (Personal Communication, 1993).

They work on projects sometimes individually or in groups and this leads to the sharing of ideas for the common good. The first group I had interviewed felt that the art course was regarded in high esteem by many people who knew about it. Apparently this was thanks to the annual inter-college festivals or cultural activities such as the Binamaculo Festival. In this festival, most colleges participate through dance ensembles, choral presentations and exhibitions of artworks. The students are tested through studio (practical) work once in six months and this is worth forty marks. The other sixty marks are for theory that
is based primarily on the prescribed textbook which "they must know from their heads" (Personal Communication, 1993).

During my interview with the students, there was one who displayed inexplicable animosity as I asked questions. It occurred to me that she was one of the two who had disclaimed the positive effects of the course. The lecturer later explained to me that the student had been embittered by the fact that she was dissuading her from continuing with an amorous relationship with another student as it was felt that this was affecting her work. She did not, apparently, take kindly to this unsolicited intrusion and decided to compensate by being apathetic towards the lecturer and the subject. The lecturer assured me though that things were ameliorating.

3. Ndobe College of Education

This college is in the heart of one of the former homelands of the Republic of South Africa. This homeland boasts a tradition of the Ndebele population groups, world-renowned for their colourful beadwork and indigenous architecture whose splendid geometric patterns attract the eye from a long distance.

I was unfortunate to find most of the students gone on my arrival, but was able to get two S.T.D. students through the help of the lecturer, for an interview. I started by interviewing the lecturers, Mr Polori Mendi
(see Appendix A for Questions) and Mr Mandla Zondi. Mr Mendi holds a B.A. (F.A.) from the University of Fort Hare and a Specialist Art Teachers' certificate from Emadaleni Art School. He teaches Art (academic) and Art (didactic) to both J.P.T.D. and S.P.T.D. groups. Below is a summary of our interview.

There is only one art-room which is annexed to a pottery centre. The latter serves also as a center for Teaching Media. Audio visual equipment (overhead projectors) are used and visits to art museums and galleries undertaken occasionally. This, unfortunately at far-flung places like Johannesburg or Pretoria (which are about one-hundred miles away). He uses texts that are supplemented by notes and students' presentations as instructional methods for academic enrichment together with exhibitions. Some local artists are employed in demonstrating some techniques. These exhibitions are held only during a cultural day. Mr Mendi described his instructional philosophy as follows:

I believe that art as a subject in education is not a course for the talented few. I try to dispel that notion. I take the interest, more than the talent at heart. I do not take myself and the students as isolated entities in education. I include them as much as I can in any art related activities. My "curriculum in action" becomes as inclusive as possible, e.g.
when I decorate in the hall for an important function, student teachers become part of a function or moderation at the college, touring other institutions, having visiting artists as part of the students' exhibition or discussion. These intrinsically motivate students, at third year level especially. They work so much more creatively that it becomes difficult to interrupt them with a theory lesson. One learns to cope with this!

The two students that I interviewed came in with some of their art works and I requested them to bring some more so that we may discuss them. Both were doing S.T.D. with Art as their major. Both did not have an art background from secondary school, but acknowledged that there had been positive results in their projects, an indication of an improvement in their skills. The two had used found materials such as stones, sea-shells, marbles and woodpieces in creating art-objects. One had started off by making a powder-paint portrait which he translated into a collage using the found material. This is what he said about the work:

I collected these materials from a friend who seemingly did not have any use for them and decided that I would use them to develop this collage from the powder-paint portrait. This work results from my interest in the
subject and I wish to continue with studies in art so that it may further enrich my skills in order for me to develop my future students’ potential in art. I would not like to sell these pieces as they are part of a most jealously guarded repository to be used later in teaching children.

Lisa’s work, an imaginatively sculpted piece titled *Pine Apple* was also made from found objects, wood pieces that she says she collected from neighbouring industries. Like her colleague’s work, this one is a collage in wood pieces that were glued together to fashion a striking image. This was despite the fact that she had expressed her initial dislike for the subject. Apparently, it is the lecturer’s efforts that made the difference. Both expressed a deep feeling for the need to look around for material in order to create images of artistic worth, and a desire to maintain and preserve natural forms.

The two students were apprehensive about prospects of teaching in schools where no art was offered, but optimistically expressed the desire to be proactive in helping to address that problem. This they hoped to achieve by conducting workshops for all art teachers, staging of mini-exhibitions, invitation of local artists to facilitate practical experiences for the uninitiated,
and by persuading pupils at local schools to explore their artistic horizons.

A short encounter with one of the lecturers at the college, Mr Zondi, revealed an aspect of art teaching that my need serious attention. Mr Zondi feels that the amount of work, both theory and practical, is too extensive for the courses offered and this coupled with under-staffing, aggravated the already unwieldy conditions. He also feels that when art-teachers enter the teaching profession they are allocated subjects for which no training may have been proffered; this leads to a falling off of art and its demise as a result of a lack of motivation. He feels therefore, that art-teachers and other specialists should be allowed to "grow" in the subject, and is averse to this fragmentation as he feels it affects teacher efficiency. Another gripe he felt was that teachers were given subjects for which no training had been offered. He himself teaches school management simply on the whim that he is a former deputy school principal.

4. Amakhosa College of Education

Another college that is situated in a homeland is Amakhosa College of Education, in the capital city of Umtata. Two lecturers are in charge of the training of art teachers at this college; Nomsa Makhunga has a B.A. (F.A.) from Fort Hare University and Mr Reuben Qhude a
Ms. Makhunga teaches the S.T.D. group and her subjects are History of Art, Practical work (drawing, graphics, painting and sculpture) as well as methodology. Students do undertake field trips and gallery/art museum excursions. There are two rooms for art purposes; one is used for sculpture and pottery, and the other is a multi-media center (related to art instruction).

Textbooks are used and are supplemented with notes. Students participate in art-criticism sessions as part of the instructional enrichment process. They also take part in the evaluation of their practical work. While financially the Art department is sponsored by the administration, students contribute individually -R100 (if they are art majors) and R50 (if they are non-art majors).

Ms. Makhunga described her philosophy of instruction as follows:

Students must be motivated in your subject. Our students come here without any knowledge of art, so I try by all means to make them discover their potential and hidden talent. I always encourage them to do better than me, if possible.

(Personal Communication, 1993).

Mr Qhude explains this as follows:
My aim is to try and bring out the best in the student. He is the main focus in my classroom, so he must get the best tuition I can offer so that he may produce the best. I also try to bring out the (sometimes, dormant) creativity in him as some have a lot of potential in them. As a future teacher, all his potential must be exploited for the best as he is going to educate other children (Personal Communication, 1993).

The group I interviewed consisted of some forty students, evenly split between males and females. As final year students, it is expected that they will start to teach the following year, but their hopes are dimmed by the absence of schools that offer art in the area. They mentioned that only four schools had art at secondary level. Their pessimism is understood when one is made aware that all graduates who completed their studies, were not involved in the teaching of art, but were teaching such subjects as Maths, or whatever. This they did apparently in order to get a vacancy at the respective school. This was cause for despondency on their part, they said.

One student mentioned that the Art course had given him a base for further exploration of fashion design and that he had never aimed at teaching pese. Although he was concerned about the plight of the children who need art at primary or secondary school he maintained that
while he was taught many techniques in art, most of the skills he had acquired were through his own experimentation.

Some students in this college come from the country-side, peripheral to the urban complex that is Umtata. Their experiences with clay, making animals and other miscellaneous toys, were the first introduction to creative activities. What seemed strange to me was that they considered their projects in Art at the college as "adults business" unlike what they grew up doing. The general problem seems to be with Art history and the technical vocabulary that goes inevitably with Art theories. While some few students saw the advantages of doing movements such as Impressionism and Expressionism which they said they had tried to copy in their works to develop their own notions of art making, others felt that these were extraneous and not in keeping with their contemporary cultural concerns. One student observed:

"I personally found that the movements in the history of art were valid during their time and were no longer important in our days, and as such, I found it difficult relating to them, such as Fauvism, Surrealism. I felt these were important then, but now they are not important and it was confusing to me as to why we were studying this history of art" (Personal Communication, 1993).
Another student said that they would reproduce works by such artists as Van Gogh, Donatello, Michelangelo in black and white and use colors to explore the qualities and effects of color. Apparently this method involved copying the photographic reproductions of works by these artists in pencil, then translating them into color. On another occasion they would change the subjects slightly by adding or introducing a few elements e.g. on a landscape study. The notion of art is perceived in terms of the types of media used such as oils, brushes, sculpture, inks and when one relates this to indigenous crafts, a totally different perspective would be adopted. While some of the students do not make any distinction between indigenous artistic productions, others struggled hard with the concept art vis-a-vis craft. They tended to see the latter as different from their art activities. Some see images of popular culture; flags, placards (figures 6 & 7), posters and billboards as expressions of art and believe that expressions of creativity vary according to the media used e.g. pottery, print making, crafts, etc. There was, otherwise, an ambivalent impression about what art was in the context of children. This is probably the result of poor or no clarifications about the art/craft dichotomy.

Whereas most students acknowledge the presence of art repositories in their communities, there seems to be
uncertainty about employing these in the education of the art teacher by the lecturer in contradistinction with galleries and art museums.

**Some Additional Ethnographic Summarizes:**

**Ngwane College of Education**

On my arrival, I was fortunate to find that the lecturer had been aware of the possibility of my late arrival and had asked the students to remain.

The lecturer, Mrs Patricia Malunga is a former student of Emadwaleni Teacher Training College, a pioneering institution of art education in South Africa that I discussed earlier. She did an art teachers’ specialization course for one year then proceeded to the University of Fort Hare, where she completed her B.A. (F.A.). Her enthusiasm for art studies saw her continue at the University of Pretoria, where she acquired a B.A. Honours in Art History. She teaches History of Arts and Crafts in the S.P.T.D. course at this college.

The single art room that she shares with another lecturer looked crammed with art materials and art works by students, and the approximately forty J.P.T.D. all-female group of students I interviewed seemed uncomfortably seated in that art room. While the students claimed that the administration was disinclined to purchasing materials for them, the lecturer alleged
that the students received bursaries which they were loath to use for such items. From the works the students made, I could deduce that both lecturer and students were making the best of a difficult situation. Instructional arrangements are not dissimilar to those found in other colleges of education; use of a common textbook that is supplemented by the lecturer's own notes, students' presentations and art criticism classes. On her instructional philosophy she said that "education that is done for short term benefits is unnecessary and that it should rather be forever". Describing her methodology, she stated that it was meant to impart knowledge and skills which will help students for their entire lives, i.e. build confidence in them, encourage initiative, motivate aesthetic awareness and lastly let them communicate easy aspects such as how to teach children to handle and manipulate tools and materials such as paper, scissors, etc. and to express their feelings, emotions, ideas and daily experiences through art, that is through creative ability (Personal Communication, 1993). As she is also responsible for teaching the S.P.T.D.'s, she further explained her methodology as follows:

In S.P.T.D. classes, I focus on what I've written above, but in particular on self
expression. From standard three upwards, the child is able to think for himself and there is mental co-ordination with his muscular movements, e.g. hands, eyes, etc. The student teacher has to learn to foster the self expressive ability together with creativity in pupils. I as an instructor, go on to blend this with the psychological aspects. With this I basically mean that the student teachers are taught to be self-respecting, self confident and to appreciate other cultures, so that they may fit into a well disciplined, harmonious society. Ultimately this will help them to grow into people/individuals they want to be. This they may transmit and pass over to their pupils in future.

I would like to see art projects continuing from primary level through secondary school level right up to tertiary level. In other words there should be no gap between primary and tertiary level of education. This subject must be enforced from primary level right up to tertiary level.

After conducting numerous interviews in colleges of education, I had been led to believe that students everywhere would respond in formulaic, almost predictable types of responses. The group from this
college gave me a different picture. Their general attitude was characterized by eagerness and a willingness to learn that I personally found refreshing. This is also indexed by the fact that they waited for more than three hours for this occasion.

The students had just finished their projects based on the theme "mobile art". They were unhappy about the fact that they had to purchase the materials for the projects on their own. They expressed the fact that it was demotivating and felt it to be the duty of the college to buy basic materials such as brushes.

**Bonamane College of Education**

As was the case with the previous college, Bonamane College of Education is situated in a former homeland called Qwaqwa. I was able to interview lecturers and the students after I had made prior arrangements. In the department of art there were four permanent lecturers and one temporary lecturer. Mr Theko I. Mombasa was also the college's head of department in Teaching Science. He had five years of teaching experience and held a B.A. (F.A.) as well as an M.A. (Art Education) from a British university. He initially started his art studies at Emadwaleni School of Art. His wife, also a lecturer, held a B.A. (F.A.) honours and a U.E.D. (University Education Diploma). Other lecturers were Mr Moses Patrick Molendane who held an H.P.T.C. plus an art teachers' diploma from Emadwaleni
Art School. He was responsible for Art Theory and Method (didactics) and Art Practical (painting and print-making). Samuel Peter Mokhothu has an NT III and an Arts and Crafts diploma and teaches Arts and Crafts (Theory and Practical). Gabby John Mazareli is temporarily employed in teaching sculpture and Arts and Crafts (Didactics). He earned his B.A. (F.A.) at the University of Durban-Westville.

The art facilities consist of four art-rooms, including a ceramics centre, which is used sometimes by Mrs Mombasa to conduct classes for womenfolk from the neighbouring village for gainful purposes.

Students presentation, coupled with teachers' lecture notes and the employment of a common textbook, are the main resources for teaching. No gallery visits are conducted.

While the homeland is self-governing, its funds accrue from the central government (Republic of South Africa). Students, however, still provide their own funds for art materials and, as one lecturer noted, "due to a lack of funds, students are unable to get the materials which are needed to facilitate learning" (Personal Communication, 1993).

This situation led at one stage to a march by the college students to the homeland government's offices. This was orchestrated as a general protest by students from local tertiary institutions against what they
perceived as mal-administration and corruption.

The lecturers' philosophies of instruction vary from developing the students' artistic abilities in the media they are interested in to producing qualified art teachers who will be student-centered. Another sees making students become better adults of tomorrow as the guiding principle of his instruction.

The students do art because it is compulsory and without it they would never graduate. There are mixed feelings about the subject; some students expressing a frank dislike and others a liking. Reasons for the former are based on the fact that the subject arrived late in their lives and they just can't cope with the intensive preparations to teach it. They also suffer from a lack of understanding as to what the course is all about. It is for some of these reasons that some students feel that the subject must be done only by those who have an interest in it.

**Estonia College of Education**

Mrs Christinah Bothma is a second year B.A. (F.A.) student, holding a higher Education Diploma in Art. She teaches J.P.T.D. classes and the subjects she offers are Elements of Art, Aims of Art Education, Stages of Development, Didactics and Art (Practical), which is picture- and pattern-making and Modelling and Crafts. My interview with her was based on responses to the
questions as indicated in Appendix A. These responses may be summarized as follows:

This college is housed in temporary structures. There is no certainty as to when it will be moved to its permanent quarters. I actually struggled to find the campus as it is situated awkwardly in the middle of one of the most violent sections of the township known as Katlehong. When I visited it, there were problems of internecine strife, some work boycotts and general stayaways. I wasn’t too sure myself that I would find the college’s daily program in progress.

On my arrival, the security officer told me that the lecturer I was looking for had not yet arrived. This, after I had painstakingly struggled to get written permission of access from an administrative office that was situated about half a mile away from the main campus. I was dismayed to find that I had been incorrectly informed about my hostess’ absence, because neither the rector nor Mrs Bothmas’s colleagues could explain this absence. It was only after some furtive search that I was able to establish with certainty that she had been in all the time. This, with the help of the frantic rector who accompanied me through the security checkpoint. I realized that the excessive vigilance of the security officer had succeeded in depriving me of a chance to attend the first lesson.
The only relief was that she was able to schedule another lesson.

I found a group of students in a ramshackle classroom that reminded me of the temporary stage of the college, the single and only classroom for art that hardly had facilities worth talking about. All that reflected the fact that this was an art-room, were charts of artwork projects by students. This art-room was also used as a média center. The only audio-visual medium available for use was an overhead-projector.

She used notes and a commonly prescribed text to teach didactics. Most of the art-material that is used in practical work is purchased by the department of Education and Training. Her instructional arrangements are coupled with students' activities such as presentations that are made in class, exhibitions and art-critism sessions. The students do not undertake visits to art galleries or museums.

Despite their deplorable conditions, the students showed an enthusiasm for their subject that was strange to me. The group that I interview consisted of J.P.T.D. trainees. They are expected to teach any standard from sub-standard A through five, but they are especially groomed for classes Sub-A through three. This group consisted of females only numbering some thirty-five students. When I inquired about the absense of males they alleged that it was D.E.T.'s policy to exclude
males from the J.P.T.D. courses for junior students. Further debate of this matter revealed opinions ranging from cultural factors as contributory to this anomaly to plainly chauvinistic tendencies as a cause. These students could not seriously adduce the reason that males are uncaring, unloving and impatient with regards to the upkeep of children. It was obvious in the end that these notions were generated by gender stereotypes. This was however taken in a jocular vein and laid to rest as such. The most trenchant view however, was that the socialization of males as well as females creates these stereotypes of regarding males as incapable of teaching lower primary classes. It was generally accepted that any individual that wanted to be trained as a lower primary teacher must be allowed to do so without any strings being attached.

There was a wide spectrum of impressions regarding the effects art training had on the students. Typical responses were that despite the ostensible lack of art in secondary schools, art at the college had enabled them to be skillful, to be aware of environmental issues such as the recycling of materials, and that it had helped them to develop eye-hand co-ordination, self confidence, innovative thinking and creative abilities. The responses to some of the questions left me wondering if they had not drilled these theories. Other opinions revealed ambivalence and some confusion about copying
and imitation. Included in this nebula was that some students were really not sure whether art was for some talented individuals, as they expressed a lot of doubt about their abilities when examples of colouring in and joining dots were cited. It became clear that the students were unanimous in their support of the fact that the skills/talents to draw was not the only and sufficient criterion for a person to function creatively and felt that any person could learn the methods of helping others to function creatively and that all people are creative to a lesser or greater degree.

On the question of what art does for children, I received well-rehearsed responses, not unlike the ones they gave about the effects of art on them. About three students would like to advance their studies in art, although they are not sure where this can be done. Their reasons vary from a liking for art, to the acquirement of more skills. Most students agree that any person can be trained to be an art-teacher.

**The Overaal College of Education**

This college was opened in 1983 as continuation of the Emadwaleni Art School. Mr Sonneblom, who is the present Deputy Chief Education Specialist responsible for Music, Drama, Art and Dance, was responsible for the transition process, and states that the intention was to create a smooth continuum of the tradition of Emadwaleni in all respects. Very few and minor changes if any,
were effected in the process to modernize it. One of the changes was the introduction of an S.T.D. course about which he noted:

We decided that a one-years' in-service course would be sufficient for primary school. When we introduced the matriculation course in art, we found that the one-year in-service course was not sufficient to give the student enough background knowledge to be able to teach a standard ten pupil, which required a tremendous in-depth study of particularly the history of art and so forth. And so it became insufficient (Personal Communication, 1994).

This S.T.D. course which was specifically meant for trainees who would teach secondary school classes, involved the taking of a third major over and above Art (Practical) and Art (Didactics). Also, much more time was made available for the students to do practical work on their own.

The art centers, consisting of six art rooms and an office, are well equipped and among the art specialization areas are the sculpture center with work benches and a pottery center that has three kilns, electric wheels and plenty of display and storage space. I was taken around these centres by the proud lecturers, and this impressed upon my mind the difference between this college and all the other I had visited before, in
terms of equipment and facilities.

As one of the first lecturers, Mr Sonneblom indicated that the daily program would start with Art History lectures, followed by theory (didactics) and thereafter a practical subject such as sculpture, design or pottery, all alternating through each day of the week. While the course started with twenty-six students, the enrollment figures have been increasing over the years. One major problem was that the graduates would always end up swallowing administrative chores in their respective schools, such as vice-principalship, principalship, inspectorship, or some other higher position in education. This was because they came back having much higher qualifications than other teachers. This development meant that these teachers would end up "lost to the teaching of art" (Personal Communication, 1994).

There are at present four lecturers; Ms. Rhona Raabe, Anneline Flamink, and Amelia Koorsten and Mr Karel Liefbou. I interviewed Mrs A. Koortsen, who holds a B.A. (F.A.) and H.E.D. from Potchefstroom University (For Higher Christian Education). She teaches the S.T.D. finalist History of Art, Arts and Crafts, Sculpture, Painting and Design. About her philosophy of instruction, she opines as follows:

I am a Christian and I do my teaching and the way I'm doing it is from my Christian Base. In
the first place I'm not here to do it for the students or the rector or myself but I'm doing it for my God and that is what drives me on to do it better and to give all my talents to the students. And because I am an ends-oriented person, I am very attached to my work and I love my work. I try to give it all to my students and I try so that they can follow in my footsteps; that is learn from my methods and my views. But I do not force something down on them and tell them to do things this way or that way. I try and let them do what they feel they want to do, but I instruct them to do it the best way they can (Personal Communication, 1993).

For instructional purposes they use three textbooks, and the tests are divided into two groups; three test series and a final examination. Practical work consists of 12 articles in the final year, which she helps students to develop systematically. They also make presentations where a group works on a tutorial and has one student chosen to make the presentation. This is then graded by the lecturer. She evaluates the practical work with another lecturer, otherwise the final practicals are evaluated by a visiting art officer.

The students' concerns are chiefly prospects for
employment, which are pretty dim. Others feel that their syllabus is too congested with subjects that do not directly relate to art. Inevitably these have to be taken, as they are compulsory composites of the diploma for teaching taken by all other students.

Financially the students are offered bursaries and contribute R150 there-of for art materials, otherwise generally the department is subsidized by the D.E.T.
Chapter V

INTERPRETATION OF ETHNOGRAPHIES

One of the interesting developments after I had visited all the colleges of education and universities, was that the last person I had to chase for some outstanding information was unhappy about some of my "snoopy" questions. Apparently I was supposed to get permission from the Director General of Education and Training. It seemed to me sufficiently legitimate to have secured this permission from the lecturers and their superiors (rectors) of the colleges or universities concerned. While this official, who is the Deputy Chief Education Specialist and in charge of art, music, theater and dance, was happy to attend to me, he was flustered by a simple question I had asked him. He actually felt that I was being too inquisitive. All I wanted to know from him was, how many primary and secondary schools there were in his area of administration (Orange Vaal Region), that had Art as one of the subjects. He immediately wanted to know from me why I had asked that question. All I said to him was that there was a general feeling that Art in Black schools was on the fringes and not particularly taken care of, and all I wanted to do was set the record
straight by getting statistical evidence. After admonishing me about the illegality of my request, he promptly advised me about the need to get appropriate permission from the Director General to access such statistics. I humbly pleaded my ignorance about this piece of protocol, knowing very well that he had granted me permission to interview him on two occasions. He somehow managed to feed me with the information that only thirty secondary schools had Art as a subject. As far as primary schools were concerned, it was unbeknown to him. Earlier on I had succeeded, however in acquiring this information from one of the Inspectors of Auxiliary Services from the circuit office where I am employed that no primary school had art, the only subject that was available was Skills and Techniques. This subject had also "become obsolete because of a lack of interest among teachers and principals" (Personal Communication, 1994). What astounded me was that there was very expensively produced documents for this subject which were earmarked for teaching it and had not been used. I was shown these by my reluctant host during my visit. After he succumbed to my request for art syllabuses that colleges use (see appendix D, E and F), I thought my visit had been well worth my while. These syllabuses were of S.P.T.D. and S.T.D. courses that were offered in colleges of education.

The data I was able to extract from the two
officials above somehow convinced me that what the art teacher trainees had told me unanimously, was indeed correct. Their worst fears were the prospects of not finding jobs because of the absence of the subject in primary and secondary schools. In some cases most end up teaching other subjects in order to be gainfully employed.

As my task was to observe and record the daily events in the interaction of docents (lecturers) and their students in their cultural setting, namely the art classroom, I had made initial arrangements and appointments to visit these institutions long before the actual dates of the visits. I was warmly received in all cases, and hospitably treated. In some instances I was invited for tea, and in others participated in the morning devotion sessions. Some of the colleges I visited on different days as they were very far apart. The total distance I had travelled in the end was 2100 kilometers (1553.47 miles). This was on different days but totalled twenty-five days altogether. I must mention that one major problem about visiting other colleges was that they had been embroiled in the death throes of the Homelands regions in which they were located, so I could not access them. These death throes were sparked off by civil disorder as civil servants clamored for their employment benefits. As most were on strike, I sensed that it would be foolhardy for me to
visit such areas. These homelands are specifically Gazankulu, Lebowa, Bophuthatswana, Kwazulu and Ciskei. I did feel however, that I had gathered sufficient data from the ones I had visited in order to make a valid case for my study. Besides, the interview process had become so repetitive that it was generating the same information ad nauseam. I also felt that it would be possible for me to visit them later if the need arose.

The methodology, as discussed in chapter one, was focused on eliciting particular tendencies in the teaching situation of art teacher trainees and their lecturers. What I observed initially was that most of the colleges had a white principal (rector) and an overwhelmingly large white staff. This made me wonder whether this phenomenon was not an offshoot of the Verwoerdian mission of controlling black education by white proxy, as stated earlier.

Some of the lecturers were trying very hard to be legitimate in Black institutions. One requested my opinion regarding her affiliation with a predominantly Black and militant teachers' union, S.A.D.T.U. This was in a general climate of the ejection of white personnel from black institutions, which call was orchestrated by P.A.S.O. and Azapo. This phenomenon of legitimizing themselves was manifested by what I interpreted as a grotesque form of paternalistic sympathy, or inordinate concern with students personal problems.
The other tendency was to hijack Christianity into the art classroom, and this made me wonder why the lecturers were moaning about time limitations and their inability to complete the syllabus. There was a tendency by the lecturers to treat their students like little children, because they would do things for them or to them without the least acknowledgment or understanding of their adulthood. This may be ascribed to the phenomenon of Fundamental Pedagogy which is characterized as follows:

By means of Fundamental Pedagogics, teachers are subjects themselves and agents of subjection. They are subjected to a theoretical discourse from which the political has been exorcised. They are required to perceive and treat children as helpless, incompetent and in need of authority to save them from their own evil inclinations (Enslin, in Nkomo, 1990, 86).

Another strange aspect of the training in most colleges was that the lecturers were generally not aware of the contents of the syllabus. In some cases it was hard to tell what the names of the courses were. At one institution, the Subject Adviser for Art, who just happened to have visited the institution I was studying actually responded to one of the questions I had asked about the names of the courses. I subsequently had to ask him to recuse himself as the students and lecturer
were frozen by his presence, and I thought this might negatively affect the interview. It was only after I had acquired the syllabuses that I was able to make sense of the course-names and contents (appendices D, E and F).

Most of the colleges offered the J.P.T.D., P.T.D. (or S.P.T.D.) and some S.T.D. All these course programs have Arts and Crafts as a subject and the S.T.D. has Art Practical and Art Academic. In all cases the aims are:

i. J.P.T.D.: to train students to teach Art and Crafts in Junior Primary Classes;

ii. P.T.D.: to train teachers to teach Art and Crafts in senior Primary classes; and

iii. S.T.D.: To equip prospective teachers with an in-depth knowledge of the history, as well as a theoretical and technical background knowledge of art to a level equivalent to at least one and a half years post matric standard.

The difficulty with the aims stated above is that firstly, the students deplored the fact that there were no schools where they could do micro-teaching, secondly some alleged that the art course had not done anything for them in response to the over-riding question (see Appendix B), thirdly there were no bright prospects for them to teach the subject as very few schools offered art. It appears that the reason for those who felt that art had not done anything for them are to do with; i.
the absence of any art in their formative primary and secondary schooling; ii. limited time allocation for art projects (classes); and iii. the absence of individual attention by the lecturer, due to inordinately large classes. Considering this deplorable situation, one wonders what kind of teachers these will make after graduating.

At one stage, I was in need of an art teacher for the standard eight and nine classes (Grades 10 & 11), and the Art Inspector suggested that I call a former student of one of the colleges I subsequently visited. After showing him the ropes, I closely watched his development. It was very disappointing to me to find that he was lacking in innovation, drive and vision. He seemed to need advice on even the most trivial things concerning teaching. I had, fortunately, also managed to get another fellow to teach art. He had received his training in a technikon. The two were incomparable in terms of commitment and enthusiasm. The technikon fellow was an instant hit with the students and his art work was inspiring. The one from the college was, I felt, an unfortunate choice. I even suggested that he enroll with a technikon to improve on his practical work. I am led to believe that as some of the college art teacher trainees alleged the course had done nothing for them:

it is a truism to note that the South African
teacher has been educationally disempowered and politically marginalized to such a degree that comparable treatment in other professions is difficult to find. A central reason for this phenomenon is the fact that curricular and instructional decisions are entirely outside the control of the teacher, and placed in the hands of departmental bureaucrats and government officials (Jansen, in Nkomo, 1990, 333).

Another tragic indictment of some of the training processes is that the lecturer seems to decide what will be okay for his/her students in terms of content. While some students were unhappy about the inclusion or employment of Western Art historical traditions, they were articulate in their desire to see the references being local (South African).

In one instance, the lecturer could not understand why students were not keen on engaging their energies in ethnic art. The lecturer thought that the students were too westernized. I was left wondering what she expected them to do, as they were born and bred in one of South Africa's most cosmopolitan cities: Soweto in Johannesburg. It is perfectly conceivable that acculturative influences would have had their influences on such students. This point brings me to a very poignant aspect about art education, as noted by McFee: "teachers have the task of trying to understand their
students' cultural backgrounds without stereo-typing them and without letting stereotyped expectations get in the way of students' progress" (1977, 9).

Some lecturers accuse their students of stealing art utensils, while others feel that the students are ungrateful; using their bursaries for their own personal aggrandizement. What most of the lecturers moaned about, was the fact that there was very little time for the heavily congested syllabuses and that the state was not providing sufficient funds. It was quite obvious to me that some of the colleges (especially those administered by White heads) had better facilities than those headed by blacks.
Chapter VI

NEWER ATTEMPTS AT EDUCATIONAL POLICY FORMULATIONS

As I have indicated earlier, schools are inevitably predisposed to the foibles of the socio-economic systems in which they operate, any winds of change in that terrain will invariably influence them. Teachers preparation programs are not by any sense of imagination an exception to this rule. Any contemporary trends in art education must inevitably be located in the matrix of current policy formulations and this will certainly impact upon them. It is with this view in mind that the following analysis of various policy strategies in transforming the education of South Africa is viewed.

In November 1992, while Rome was burning, the Minister of National Education released a document titled the Education Renewal Strategy, and subtitled management solution for education in South Africa. In the foreword of this document, he suggests that all the contributions to the documents' contents had helped to shape it into a process that should lead to an education dispensation which could bring about reconciliation and will empower people to create and utilize opportunities in the New South Africa. Among the key features of the document is the acknowledgment that "an education system with a central education authority and regional
education authorities that have their own power and decision-making autonomy is envisaged" (E.R.S., Marais, 1992, IX).

The participants in the formulation of the E.R.S. document were among others, experts from the self-governing territories and independent states, and unidentified members of the "public, and a broad spectrum of individuals and organizations" (Marais, 1992, 3). The stated purposes of the E.R.S. are "to renew and restructure the South African education system in order to improve existing deficiencies, make education more affordable and create education and training opportunities for an ever growing population" (ibid., 1992, 5). Some of the areas of the past education system that were earmarked for redress are: i. problems of disparities; ii. lack of relevance; and iii. illegitimacy. It was accepted that the governments ten-year plan that was announced in 1986 had been unsatisfactory. The notion was that the education system should adjust to future and constitutional dispensation (ibid.).

Below are a few examples of some of the strategies that were seen as possible plans for redress:

i. the creation of a single democratic, non-racial system;

ii. equal education opportunities and the removal of backlogs in education;,
iii. relevant education at all levels;
iv. greater management autonomy for education institutions;
v. community involvement;
vi. the establishment of community colleges;
vii. effective teacher education;
viii. adequate tertiary education;
ix. adequate financing bases for tertiary education;
x. greater harmony between the person power needs of the country and education opportunities;
xii. an efficient though adaptable financing plan for education for the next fifteen years.

Some aspects that are more relevant to this essay are delineated hereunder:

There should be close attention paid to vocationally oriented learning starting with the one-year compulsory learning track for pupils. A qualification structure with as many career paths as possible would be provided.

As far as teacher training is concerned, the 10:1 student-lecturer ratio will be increased to 18:1. The three year programs would consist of two years of contact education and one year of distance education, and the four year programs would have three years of contact education with a one year of distant education.

Technikons would be better utilized for vocational
education and training. In terms of rendering teacher education program more effective and efficient, the following are noted:

i. provisioning of teacher education programs of optimal duration;

ii. clear goal formulation in which the need of the community are reflected;

iii. a healthy partnership between the training institution and the schools;

iv. the use of mentor teachers in an internship teacher-education system;

v. the promotion of in-service training of teachers by means of distance education;

vi. the national certification of teacher education.

In the E.R.S. documents, acknowledgment is made about the criticisms that were leveled at the government of the day for the following reasons, chiefly:

i. its racist nature;

ii. its inscrutability;

iii. its cumbersome and grossly bloated educational bureaucracy;

iv. its inability to plan in advance for increased population growth;

v. its inequitable financing;

vi. its failure to perceive South Africa as consisting of two parts, the developed and
developing sections.

There are also jeremiad views expressed in the document about:

i. the state’s inability to meet demands for education which results in the building up of backlogs in the provision of education, which often heightens the frustration level in society and easily leads to social unrest (E.R.S., 1992, 10);

ii. shortages of physical facilities such as classrooms, laboratories, media centres, school desks, etc.;

iii. These problems are perceived with the glib perception that: "an education system cannot be transformed overnight" (ibid., 12).

Among the eleven principles that were identified as guidelines in provisioning education are:

i. equal education opportunities, including equal education standards;

ii. a balance between commonality and diversity in education needs to be maintained;

iii. the development and use of a relevant curriculum;

iv. to create a positive linkage between formal and non-formal education;

v. the need for an acceptable relationship between State and parental responsibilities;
vi. State support for private education.

There is a need for promoting national unity, whilst recognizing diversity and mother tongue education, freedom of religion, and the practice and transmission of an own culture. With regard to the curriculum for ordinary school education, the aspect of nine areas of experience is noted: linguistic, mathematical, scientific, physical, technological, ethical, aesthetic, economic, human, social and spiritual. It is the aesthetic that merits scrutiny as it relates to among others the training of art teachers.

Unfortunately, this document gives a broad overview and no details are provided. It is thus not clear how this aspect would be articulated especially at tertiary level. Without delving into the specific details of the E.R.S. policies, it is necessary to perceive them from the backdrop of other pressure groups that had vested interest in education. Among these is the National Education Policy Investigation (N.E.P.I.). The origins of N.E.P.I. are the National Education Co-ordinating Committee (N.E.C.C.) which commissioned it to: "lead the struggles being waged within educational institutions and in communities around the country against an inferior and racist education system, and against a government which was quite unwilling to change it" (N.E.P.I., 1992, 1). This effort was rallied around the notion of "Peoples Education" (ibid.). This is
characterized as follows:

As the political transition has drawn closer, so concrete policies on education become necessary in order to advance People's education. As such N.E.P.I. is an investigation which takes place under the broad umbrella of People's education, and which seeks to give practical form to the values it stands for. The moot question is now which are the values that N.E.P.I. stands for. While this matter may not be sufficiently discussed herein, as it covers a very broad spectrum of issues, a few salient issues will do to give some face to the values.

Basically the N.E.P.I.'s efforts circumscribed twelve areas of concern among which are:

i. Adult education;
ii. Curriculum;
iii. Education Planning, Systems and Structures;
iv. Language;
v. Post-secondary Education;
vi. Teacher education is the last one is the center of this discourse and in the next chapter it will merit broader coverage than the others.
Chapter VII

THE FUTURE POSITION WITH REGARDS TO ART EDUCATION

Except for very few and general reflections on teachers preparation, the E.R.S. and the N.E.P.I. documents do not clarify the position as far as Art education is concerned. For that reason, one is compelled to speculate on some of the possible areas of addressing the problem.

The first moot issue regards the needs of the art teacher trainees. In this respect I am referring to the cultural significance of the central concern of art education; the visual art object. There are a whole number of sometimes divergent views on what should count as the stuff of art education. Some of the reasons emanate from the very fact that Black students have been subjected to so many bombardments of acculturative influences that this matter can not be taken lightly. The effects of Westernization on the indigenous culture has left a lot of unresolved questions about what embodies the artistic aspirations of Black people. This question has led to such developments as Black Consciousness, that were otherwise seen by some observers as reversed-racism. Manganyi has opined the black protest culture, with Black Consciousness turned out to be ultimately: "too shameless a preoccupation
with certainty and the need for the elimination of ambiguity;" (1981,). He argues that once culture begins to thrive on the bosom of nationalism and a defensive nationalism at that, the culture loses its power to creatively transform society. (ibid.). He adds that "the culture becomes a survival culture and thus fails to generate new meanings and symbols for people to cherish (1981 against the culture of history but also opposing one's own people:" (1963, 224).

Art Education in the Black institutions in South Africa, like most of the curriculum material siphoned into the classroom, cannot escape their tentacles of official regimentation a la Christian National Education. As the epistemological base of not only Afrikaner Education, but most White state-controlled education institutions, this constitutes the most virulent encroachment of a people's right to religious belief. The "puritan ethics" and "censorship laws" (van der Spuy and Shamley, 1878, 7) derived from this regimentation which is said to lead to:

- an obsessional outlook on life in combination with an authoritarian personality, a belief that government authority is divinely sanctioned, a paternalistic attitude towards Blacks, a simplistic view of Blacks as emotionally immature and a good dosage of old school dogmatic Calvinistic theology (ibid., 6).
All this C.H.E. fundamentalist dosage gets foisted into the unwilling heads of students that happen to be inevitably drawn to government controlled institutions, be they primary, secondary or tertiary; White or Black. This dilemma of regimentation militates against all tenets of art education practice. Its abrasiveness has paralleled in the clamor for rigor in the defunct C.E.M.R.E.L. project which was found to be too inclined to a "commodification" that "segment[s], fragment[s], and isolate[s] experience, reinforcing the disjointedness of much of contemporary social life" (Beyer, in Apple and Weis, 1983, 98, 104).

C.E.M.R.E.L.'s progeny is the much avowed D.B.A.E. whose advocacies have been decried by scholars such as Maxine Greene (in Fowler, 1987). Her gripe is that "to open people to the arts and what the arts may (or may not) make possible for them is to make a deliberate effort to combat blankness and passivity and stock responses and conformity" (ibid., 34). The abrasiveness of imposing such values of conformity (which is characteristic of Calvinistic Fundamentalism) may be understood in the following observations:

It is fact that the countries or nations of the developed economies, by virtue of their technological advancement, material prosperity and military might have often set the standards of behavior, as well as the values that shall be
held most dearly, in other cultures of the world as well. As a result of this cultural imperialism, the smaller (and usually weaker) cultures have always had to adjust to the standards and the values of the developed nations in order to survive. Because of having to survive through adaptation, the smaller nations of the world are in real danger of losing their cultural identities (Wangboje, 1986, 26).

The almost extinct Kung San of South Africa (Lee, 1984) driven from their ecological roots since 1652 by colonial marauders, are a case in point. The atomization of indigenes forms of worship, through false representations such as references to ancestor-worship are another. Having supplanted foreign Christianity into the indigenous systems, the colonists went on to perpetrate some of the most heinous acts against the indigenous. These acts, neither Christian nor altruistic, were perpetrated in Christianity's name. Contemporarily they are everywhere to be seen, including in the curriculum of the Black child, as Best states: "notoriously, the concepts of one culture have been carelessly applied to others" (1986, 36). One observation is that:

an increasing number of art objects are being made for the tourist trade, encouraged by entrepreneurs (usually white) who are motivated
either by commercial interests or by an altruistic desire to improve the desperately poor living standards of those they assist (Nettleton and Hammond-Tooke, 1989, 12).

My gripe is that this so-called altruism has been since the time of colonial penetration, the most damning phenomenon on the processes of art-object making in the region. While this subject is extraneous to this discourse, it also undergids some of the phenomena that have affected the development of indigenous art negatively. I have addressed this problem elsewhere and will not suffer it scrutiny herein (Malebana, 1986). The point is that indigenous artists tend to pander to these altruistic appetites and subject themselves sometimes to their unscrupulous deals to a point of alienating their labor. This is a matter that can only be addressed by Aficanizing the mercantile processes, e.g. opening up indigenous markets for local consumption. Africanizing does not mean a return to moribund traditional customs and beliefs. Neither does it mean a revival of quasi-African cultural embodiments that are foisted upon contemporary Black communities by pseudo-experts on Africanism. Incident's such as those of art schools opened and directed by some liberal White altruists often prove to be motivated by self-serving interests and a desire of the exotic by the interest-brokers who are linksmen between the indigenous artists
and an indifferent and faceless foreign market. Other instances are those of pseudo-anthropologists who decide what are "legitimate indigenous South African "art objects". The case of one Credo Mutwa, whose grotesque "tribal installation" for White tourists in Soweto was torched by Black youths, is a case in point (Lelyveld, 1985, 250-53).

What needs clarification is how one goes about re-orienting the socialization and education of youths in South Africa, without distorting their vision; without inculcating a false consciousness. I have shown that contrary to the Apartheid ideology of weakening the potential of Black youth through a flawed educational process, they were turned into Apartheid's worst enemies. There seems to be a missing link in the socialization of Black youths that may be traceable to the times of colonial settlement and misplaced Christianization. One prominent South African sociologist remarks that:

Africans were systematically domesticated by being converted to the least usable aspect of European culture - Christianity; and ..., socially, a process of radical atomization shattered the fabric of traditional social structures (Magubane, 1979, 36).

The methods that were employed in the indigenous institutions were done away with and nothing in their
place was substituted, except foreign values that were transmitted through the transplantation of a foreign education system. It was actually an education for enslavement to boot. This cultural vacuum thus created a situation of anomie as I cited earlier. Ray E. Philips, commenting about the indigenous institutions' processes of anculturating the youths, states that:

the transmission of the cultural heritage of beliefs, behavior patterns, emotional disposition and particularly the appropriate ritual behavior for all occasions, was brought about for individuals in each age group by appropriate rites which inculcated those attitudes, beliefs and feelings in the candidate (1977, 146).

This position does not suggest that "schooling after the Western pattern must take the place of the former training in the tribe" (ibid., 146). What is essential is that some of the characteristics of that training may need to be recovered and translated into modern paradigms of education. From the time of colonial settlement, there must have been processes of spontaneous inter-cultural transmission, exchange and borrowing affecting the cultures that were involved in culture contact. Some of these could certainly have been used to enrich the experiences of the individuals in both cultures. It was unfortunately the legislations
through Apartheid that truncated this enrichment. Schooling in South Africa has been predicated on national divisions and ethnic segmentations that have left an unwieldy heritage of ill-will, distrust and suspicion. The abysmal downturn of this was the assaults and random ejection of White teachers from Black institutions in the country in 1993. While one cannot gainsay the anger of the Black students, it was quite apparent that one of their major complaints was the inability of the D.E.T. to provide newly graduated Black teachers with employment, whereas the D.E.T. was flooding Black schools with "redundant" Whites from White schools. I have referred to the case of Black art teachers not finding jobs after graduating, and this caused a lot of bitterness which was used against the White teachers.

Manganyi has given an apocalyptic warning that needs to be heeded in South Africa by stating that: "Perhaps one lesson here is that to legislate culture and identity is to incubate them into stasis and sterility" (1981, 68). In light of this warning, I should state that cultural interfaces must take their own course without being engineered. As happened with culture contact in colonial times, there were consequences such as re-organization, reinterpretation or syncretisms; reactive adaption, progressive adjustment as fusion or assimilation or whatever other
forms of acculturation. This is brought to our attention by Adam Kupper with reference to the Kalagari Villagers in the North-Western enclave of South Africa.

This goes also for art education. Unless the administrators in Education take stock of some of the problems I raised in Chapter four, the potential of art teacher trainees to recoup the creative energies of the children will be a pipe-dream. Kuper states that despite the remoteness and impoverishment of the Kalagri, they were "not isolated remnants of some pre-colonial worlds which time had somehow passed by, neither were they ... 'passive victims of foreign influences' (1987, 6). He states that they re-shaped imported ideas and did not lack resources when they came to deal with economic and political forces" (ibid.). This could easily be said about their Black neighbors in South Africa. To substantiate this the late Oliver Tambo, former president of the A.N.C. noted that:

to a less or a greater degree there has always been a tradition of progressive culture which has struggled for survival and growth against colonial domination and commercialization. The change that has occurred is that this people's culture, despite the extreme hostility of the racist state, has grown into a mighty stream, distinct from and in opposition to the warped and moribund culture of racism (1987, 52).
I did hint earlier the fact that contrary to Apartheid's intentions, or the views of some writers, the culture of the indigenies did not evaporate into thin air after the onslaught of Christianity or Apartheid legislation. If this assumption is correct, then one needs to look at contemporary manifestations of this "progressive culture" as a possible model for shaping the arts curriculum in schools. This should be done in such a way as not to proselytize among the students (Efland, 1988, 70). As there will be a rich panoply of "art objects" students should be given the opportunity to decide what it is that suits them. Anything less would be reviving the Apartheid phantasm of yesteryear. My concern is that even the choices that lecturers make should be democratically arrived at. One writer notes that:

if we want to oppose the "cruel" aesthetics of the oppressor with an alternative praxis: one in which art is no longer based on the privilege of the "outstanding" individual. The "genius" of Romantic aesthetics, but on the co-operation of collectives; the "I" will be replaced by a "We" of artistic practice; the institutions of radical anarchic subjectism, which are the bourgeois utopia of artistic freedom, replaced by institutions of participation and co-operation (Horn, 1985, 7).
The old method of imposing teachers on the students must be buried. South Africa's heritage is a cornucopia of ideas that can be gleaned through cross-cultural and multi-cultural references. The N.A.I.'s document states as one of its resolutions that:

A National Council for the Arts be established to develop a strong artistic life throughout the country through ensuring fair distribution of public and private sector resources and their allocation on merit and need, and that the N.C.A. have the following features:

i. it be a statutory body, yet be free of state interference or control in its policy formulation and decision-making;

ii. it receive an annual arm's length grant from the government which distributes on application, to individual practitioners, organizations, and institutions to create and develop the visual arts, theater, dance, music literature and community art;

What needs to be emphasized about the N.A.I.'s birth is that it augurs well for the country that has been torn asunder under by racism and needs to target a singleminded purpose of nation re-birth. If, as stated in one of their briefs the N.A.I. seeks to correct the "historical imbalances through development and Affirmative action". It goes without saying that the proxies of Apartheid that I had referred to earlier,
must be re-educated in order not to be conduits of the old order's ideology of domination. The only other alternative would be to discharge them from their duties as unfaithful and disloyal members of the state. As their responsibility is to train art teachers and not to indoctrinate them or proselytize them for the state, it is imperative that they follow a code of behavior that will be in keeping with their profession. Again, in keeping with the spirit of the N.A.I., "that a new arts dispensation benefitting all South Africans is integral to constructing a post-apartheid democratic society" (N.A.I., 1983) rural communities that were orphaned as a result of the demise of Apartheid, need salvaging. Non-governmental projects such as the A.I.A., of which I am a trustee member are strategically placed to address this problem as I once suggested, that the thrust into the rural areas was a good concept and that we should look into the creation of satellite projects (Malebana, A.I.A., 1991, 2). The significance of reaching out to rural communities as I have stated earlier, is that phenomena of indigenous culture still abound, and as Anitra Nettleton and Hammond-Tooke observe, "this traditional art is still found in the pockets of conservatism in most rural areas, although it has often been modified by the adoption of materials of Western manufacture" (1989, 12). Another N.G.O. service that could benefit the South African community extensively is
the community college, as exemplified by the Funda Centre of which the A.I.A. is a part. The Funda centre has served the largest Black community in South Africa for almost two decades as a non-government informal education institution. I will cite a short passage in its brief to outline some of the motivations for its existence:

The legacy of apartheid has created conditions where the prospect of liberty is more frightening than oppression. Social breakdown and underdevelopment holds to ransom the struggle from a democratic order. Education is presently fraught with authoritarianism, cultural distortion and inequality. This has in turn built resentment, lawlessness and criminality and lack of discipline in African schools over the past decades. Reversals of the reigning psychology will not only require fundamental change in the structure and culture of public schools, but also, intervention from institutions that are geared for social transformation through innovative approaches to adult education at the post secondary level (Makhene, 1992).

The fundamental Pedagogics discussed briefly in this dis-course seem to me a major disaster that has triggered off an infectious condition in some teacher-
preparation institutions. Fuelled by the authoritarian nature of the administrators of education, this phenomenon has been sponged upon by some lecturers due to their training in institutions that support this paradigm, they in turn pass it on to their students; its symptoms are a master-servant relationship between lecturer and student, excessive rote-learning, some elements of chauvism and ineffectiveness. Given these symptoms, it is not surprising to me that students in secondary schools should be militant and rebellious.

The problem with this phenomenon of education is that it is repressive and domesticating, rendering the learner an empty vessel, without intellect. The N.E.P.I. position takes note of the problem of rote-learning as follows:

Rote learning is common, while retention is an important learning skill, it is overemphasized in the current curriculum, while critical thinking, reasoning, reflection, and other conceptual skills are largely neglected. Rote learning is particularly unproductive when students do not understand the material they are memorizing (N.E.P.I., Curriculum, 1992, 5).

This is one factor I found in almost all interviews that I conducted with the students. While in one instance the lecturer (Emadwaleni) decried the conditions under which her students had studied before,
particularly with reference to rote-learning, another seemed comfortable with the idea that the textbook was to be known "from the head" (Ezimnyama).

In art education, the phenomenon of rote learning is obviated by the nature of the activities that participants get involved in. If, as occurred to me in most instances, students are made to learn by rote, it becomes onerous to them and not much learning seems to take place. Their response then becomes the inevitable: "I have not gained anything". Another problem that surfaced time and time again was the problem of limited texts. Lecturers either have to make do with what they have or resort to time-consuming efforts of generating their own notes. At one stage we agreed with one lecturer that we should co-author a textbook as an attempt to resolve this problem. Also, the references tend to be Eurocentric and this implies that serious efforts will have to be made to tackle this issue.
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