

CHAPTER 11

READING ACROSS AND BACK: THOUGHTS ON WORKING WITH (RE-VISITED) DRAWING COLLECTIONS

Jean Stuart and Ann Smith

INTRODUCTION

This chapter is self reflective in that it considers what I¹ can learn about furthering teacher development by revisiting and bringing together two collections of drawings that show how young people view HIV and AIDS. These drawings were produced in the From Our Frames and Youth as Knowledge Producers projects. These two projects were implemented at the University of KwaZulu-Natal (UKZN). They explored ways in which arts-based approaches can contribute to teacher education and development. Although different, each began with the same brief drawing exercise that asked participants to represent their perspective on HIV and AIDS in response to the prompt: *'Draw a picture that represents your view of HIV and AIDS.'* Most of the drawings discussed in this chapter were produced by preservice teachers who ranged in age from 19 to 35 years, but I will also consider two drawings produced by teenaged schoolchildren in the From Our Frames project in response to the same prompt. After describing the projects and the process of the production of the drawings, I will take a closer look at, and across, individual drawings so as to demonstrate how the drawings served, and can continue to serve, as pedagogical and research tools for their producers, and for me. I want to discuss what possibilities such collections offer for further teaching and research. To make meaning of the drawings, I will consider what the participants say they represent and will also consider how much validity there is in working with 'outsider' semiotic and content analysis.

TWO ARTS-BASED PROJECTS WORKING TOWARDS TEACHER DEVELOPMENT IN THE AGE OF AIDS

I have been involved in Participatory Action Research (PAR) related to the field of teacher education and HIV and AIDS since 2003. It is time to think back over two projects that generated drawings and consider what lessons I have learned that I can now pass on to other researchers.

Project 1: From Our Frames

In the current South African climate of high HIV prevalence, the impact of this pervasive condition is felt in many homes and schools. Teachers are expected to make a significant contribution to schools and communities by educating learners about HIV and AIDS; by handling challenges, such as those related to stigma, with sensitivity; and, overall, by helping learners personally deal with the effects of the epidemic. But teachers need to understand the socially and culturally embedded context of HIV and AIDS and to become fully aware of their own beliefs and concerns before being able to fulfil these expectations (Stuart, 2006). The From Our Frames project took place within a UKZN module for preparing teachers as school counsellors. I launched it in response to the belief that only if teachers actively explore their own understandings, perceptions, and attitudes to HIV and AIDS will they be able to deal confidently with the demands the epidemic places on them as educators. The central purpose of this project was to explore, with 13 preservice teachers, ways in which visual arts-based approaches (such as drawings and photograph-generated HIV- and AIDS-related messages) could contribute to addressing the challenges of HIV and AIDS in relation to education. I wanted to find out what we could learn from these visual representations of HIV and AIDS and what implications these drawn and photograph-generated messages and, very importantly, the associated processes of their production could have on teacher development in the age of AIDS. I chose a visual arts-based approach for the high level of participation it encourages and because of its potential to simultaneously engage the mind, body, and emotions (Weber & Mitchell, 2004).

Swart's (1990) work with street children attests to the fact that drawings can be used to explore perceptions and experiences. Research also shows drawings to be useful in investigating children's beliefs about health, cancer, and risk (Williams & Bendelow, 1998). And, in line with Freire (1972), drawings can also allow for the representation of participants' individual voices, existing knowledge, and ideas on the subject they depict. Given my involvement in preservice teacher training, I chose drawings as an entry point in the From Our Frames project for both the preservice teachers and me to begin thinking about how we see HIV and AIDS and, tentatively, to access each image creator's related perceptions, beliefs, and understandings. A central focus of the preservice teachers' arts-based experimentation in subsequent workshops was their production of photo-stories or photo posters aimed at creating HIV-related messages for their peers (Stuart, 2006). However, it is the supporting drawing exercise on which I will focus here. This drawing exercise took place in the first workshop, serving as an introduction to the From Our Frames project. During the exercise, preservice teachers ascribed their own meaning to the official HIV and AIDS red ribbon logo commonly attached to a wide range of materials and products associated with AIDS awareness and education. They then drew their own representations of HIV and AIDS in response to the prompt mentioned above: *'Draw a picture that represents your view of HIV and AIDS.'* They also wrote about these drawings. At the conclusion of the From Our Frames project, I repeated the drawing exercise as part of a

participants' review on what they had learned through the process of using visual arts-based methods to address HIV and AIDS. I have written elsewhere (Stuart, 2007) about the potential for the comparative analysis of these drawings to be used as an aspect of research assessment (as have others, such as Theron, 2008) and have published work on drawings that suggests most clearly that some of the From Our Frames participants' drawings supported their written claim of shifts in their 'before' and 'after' intervention perspectives. For this chapter, I use previously unpublished 'before' and 'after' drawings of four more From Our Frames participants to illustrate the variety of responses evident even among these 4 preservice teachers. Their prompt for the drawings on both occasions was the following: *'In the box above, draw a picture that represents your view of HIV and AIDS.'* It was succeeded by the request: *'Explain why you have chosen this representation.'* The teachers were given space in which to write their explanations of their depictions. The following interpretations of the drawings include reference to the artists' comments as well as my own observations. Below, I begin to compare an 'outsider' analysis with the 'insider' ones presented by the artists themselves.

Nthuseng drew variations of HIV and AIDS as a monster for both her 'before' and 'after' pictures.

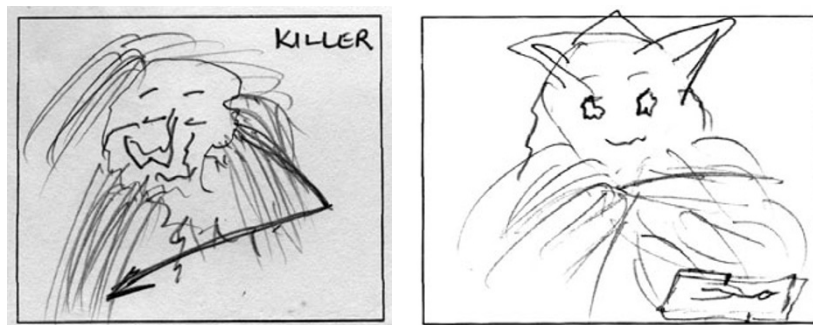


Figure 11.1. *The virus as monster (before).* Figure 11.2. *The virus as monster (after).*

Although in both drawings she represented the virus as a monster, Nthuseng indicated in writing that she thought her attitude had changed through the project. She said, "Because in the past I thought people living with HIV/AIDS are already dead, but to my discovery I found that PLWA can live for more than ten years as long as they take care of themselves." This 'discovery' was evident in a photo-story she developed later with another student, which depicted a couple who contract and learn to live positively with HIV. The fact that Nthuseng had listened to her peers' points of view in relation to her original ideas explains an interesting difference in the monster representations. In the 'after' drawing, the combination of the rather wry tentative smile on the face of the monster coupled with the open eyes give the face a less menacing look. Also of interest in a comparison of these

two pictures is the rectangle in the bottom right of her second drawing. Just what she intended with this I cannot now ask, and her reason was not recorded, but the rectangle appears to be a figure on the cover of a book. Might this suggest something about the student's association of her new knowledge about HIV and AIDS with the epidemic itself? My reading of this rectangle makes sense to me, but would it make the same sense to her? Is it valid, even, for me to suggest this possible extension of the meaning of her drawing? How might my asking Nthuseng about this affect her and possibly change her beliefs and attitudes?

Iris used a crying face in both her drawings to represent the distress of all those affected and infected.



Figure 11.3. Human tears depicting HIV and AIDS (before).



Figure 11.4. Human tears depicting HIV and AIDS (after).

She wrote that she thought that her attitude had not changed through the project. She asserted that “I still feel strongly about HIV/AIDS.” Here, we can see that Iris's depiction of HIV and AIDS has not changed much except that her second figure is smaller than her first. It is pictured from further away. Does this indicate that she is withdrawing even further from any engagement with the topic, or does it mean that she now has a clearer—and longer—view of it? Here, again, I suggest, but also question the value of, my own analysis of this difference between the pictures in the absence of any definitive interpretation from the artist herself.

A third participant, Lisa, drew a stick figure under an equals sign for her ‘before’ drawing and wrote that the infected are “still human beings” and “still equal to human rights”.

After producing a photo-story about stigma and discrimination associated with HIV and AIDS, she used only the equals sign for her ‘after’ drawing, explaining that infected people have been discriminated against and that “the symbol is just to say share the same equal rights with all the people”. Her progression from a combination of the figure and the equals sign to only the equals sign may suggest that having worked through the construction and presentation of a photo-story that exposes and explores the effects of discrimination and possible solutions, she is more adamant, and more confident, about addressing AIDS from her particular

position. I draw part of this conclusion from an informal discussion I had with her at the end of the session when she and her partner Mamelolo told their story. Lisa expressed a sense of agency that resulted from the affirmation she received from her peers' open, supportive response and their interest in the photo-story she produced. Further analysis might lead to the suggestion that Lisa's omission of the human figure in her 'after' drawing points to her recognition that rights are more important than individuals. Equally, we might see in this 'after' drawing the recognition that, to paraphrase the Zulu expression, we are people through other people so it is therefore unnecessary to show any human figures with the equals sign. I wonder if offering my own analysis to a new viewer of Lisa's drawings would enhance or damage Lisa's work? It is this type of question that is central to this chapter.

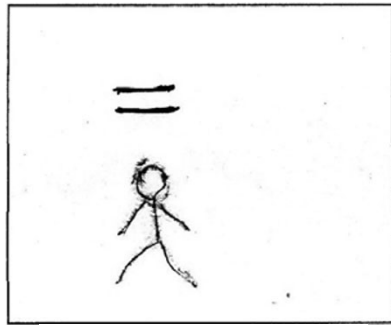


Figure 11.5. HIV and AIDS and equal rights (before).

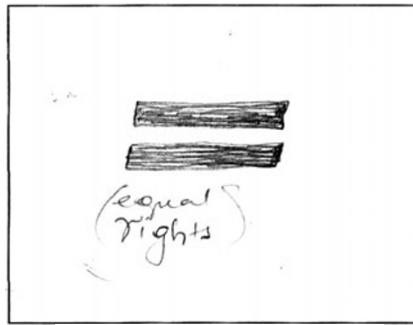


Figure 11.6. HIV and AIDS and equal rights (after).

Nokuthula visually indicated her awareness of HIV and AIDS in relation to the family and wrote about her perception of “children who are suffering and so many orphans”.



Figure 11.7. Children and HIV and AIDS (before).

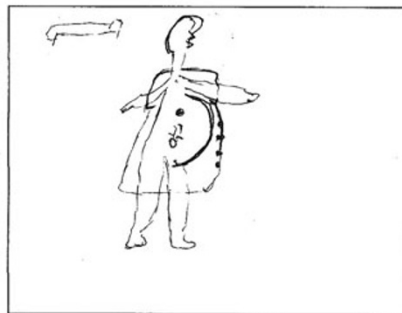


Figure 11.8. Children and HIV and AIDS (after).

The photo-story she and Nonhlanhla subsequently produced is about protecting a pregnant woman who has the courage to find out her HIV status. Nokuthula's 'after' drawing—that of a pregnant woman with a visible baby in her uterus—reflects that she has thought through one way of addressing the suffering of children. She explained that this was the image of a woman who did not find out her status and whose baby would die by contracting the virus in her or his mother's breast milk. Nokuthula thought her attitude had changed after participating in the project: "Because I thinking that there was nothing we can do to fight against it but now I see I can do a lot."

Had I not spoken to Nokuthula about her 'after' drawing I would have assumed that the pregnant woman depicted in it is a symbol of hope! After all, I might have thought, in the 'before' picture the child is already labelled as being HIV positive but in the 'after' picture the child is not yet born so still susceptible to HIV prevention interventions like Nevirapine. Here is a clear example of how my own analysis would have contradicted that of the artist at the most fundamental level of interpretation. For me, on the one hand, this sounds a warning bell in relation to the ascription of meaning to the drawings of others and points to the necessity of discussion with each participant. This is not to say that the researcher should offer no input, but it is to insist that the artist's interpretation must be seen to be paramount. On the other, a discussion with Nokuthula about the hopefulness in my interpretation of the symbolism of the pregnant woman might well have opened up fruitful discussion about other ways in which she can, indeed, "do a lot".

I am interested in how I could increase the validity of the interpretation of these 'before' and 'after' drawings. If I used the same drawing exercise again and was interested in using the drawings to contribute to understanding how the participants think their views might have changed, I would add in time for them to compare and comment on differences in their own drawings. I might consider offering them my interpretations so as to provoke further discussion; yet, this might influence them into agreeing with me even if they do not. This sharing of my understandings presents the biggest of the challenges given my position of authority, and I realise that I would have to do this very carefully and thoughtfully.

Reading across the From Our Frames drawings. Small though the database is, the application of a basic content analysis (Rose, 2001) in relation to common discourses about HIV and AIDS across the four 'before' and 'after' drawings just discussed and the rest of the From Our Frames preservice teachers' drawings illustrates, thought-provokingly, that even though in this small group the preservice teachers held a variety of views on HIV and AIDS, they all invoked popular images of the epidemic. This raises the question of how we might use this familiarity with these discourses to help teachers deal with HIV and AIDS in educational and other settings. The most frequently recurring image is that of a monster and appears in various forms in seven of the 22 drawings (see [Figures 11.1](#) and [11.2](#)). There are many discourses around HIV that may have contributed to the prevalence of this image. The HIV virus is also depicted visually as a ball covered

with spikes—a diagrammatic representation of the virus under a microscope. HIV is also spoken about as a ‘killer’ and we are urged to join the fight against it. The spiked ball and the notion of a killer are both linked to the monstrous. These students personified HIV as the enemy and put a particularly frightening face to it. But, although dominant, these menacing monsters are not the only depictions of HIV that the preservice teachers drew. The embodiment of HIV was also shown repeatedly through representations of the human body (see [Figures 11.3, 11.4, 11.5, 11.7, and 11.8](#)). This is hardly surprising given the raw evidence of HIV and AIDS on the body. This links back, of course, to the notion of the monstrous killer disease. Human feelings were depicted as women’s tearful faces in two pictures (see [Figures 11.3 and 11.4](#)). Five of the drawings contained iconic representations of emotion symbolised by tears and broken hearts. The feminisation of HIV and AIDS is a powerful discourse and one that is internalised at an unconscious level in the lived experience of most women in South Africa. The stick figures, some looking at the HIV monster described elsewhere (Stuart, 2006) and others that include a sexless stick figure bowed with affliction, invoke, perhaps, the depersonalised nature of the virus. The affected family, particularly a child and a baby, and a pregnant woman (see [Figures 11.7 and 11.8](#)) invoke, perhaps, the awareness of HIV and AIDS as a burden on families and households. A drawing of clasped hands brings to mind religious discourses of suffering and hope. Human death was represented by coffins and grave stones, and this invokes the powerful, though, of course, misleading, discourse of HIV and AIDS as being, necessarily, an immediate death sentence, a scourge. Human rights discourses were reflected in the recognition of the need for equal treatment for all—illustrated with an equals sign (see [Figures 11.5 and 11.6](#)).

Interpreting the content of these drawings in relation to common discourses of HIV and AIDS provides us as researchers and lecturers with the opportunity of using the commonalities between and among them to help inservice and preservice teachers work with learners in projects that will empower them towards a critical consciousness of their own responses to what is involved in living with HIV and AIDS, whether as infected or affected people. Using common discourses about the epidemic—like the red ribbon logo, for example—as the starting point for projects that involve drawing and other arts-based and visual methodologies makes this participatory work more accessible and more immediate to the participants and the researchers. What might happen if we encourage preservice teachers, like Iris in particular, to see HIV and AIDS in a different light? If we suggested, in a follow-up draw-and-write activity, that Iris use a ‘Living Positively’ discourse instead of, say, the ‘Killer’ one to inform her representations of how she views HIV and AIDS, would the act of drawing and writing in such a guided way help to change her attitudes and beliefs, or would this simply drive them underground?

Project 2: Youth as Knowledge Producers

The Youth as Knowledge Producers project began in 2007 on the UKZN campus—3 years after the completion of the From Our Frames project—and will continue until 2011. One of its aims is to explore how arts-based methodologies can be used with young people in rural schools to create a more youth-focused and learner-centred approach to knowledge production and behaviour change in the age of AIDS. Towards this end, a new group of preservice teachers, already committed to HIV education through a campus peer education programme, volunteered to explore how arts-based methods such as forum and image theatre, hip hop, photovoice, collage, and video making can contribute to HIV education in schools. As part of an introductory workshop, the preservice teachers were invited to draw their representations with exactly the same prompt as that given to the From Our Frames group. However, in contrast to the From Our Frames drawings, which were viewed initially only by their creators and later by the researcher, participants in the Youth as Knowledge Producers workshop shared their drawings with the group as they introduced themselves to each other. A selection of these drawings, which I chose for their diversity, is shown below together with participants' written comments on their own drawings. No 'after' drawings have been created to date since the project is not yet finished.

I will present all the drawings first and will then discuss how they might be (re)used to further the training and development of the preservice teachers.



Figure 11.9. Teaching about HIV and AIDS.

Nadia explained her representation of a teacher standing in front of four learners and pointing to the words on a chalkboard thus: "It clearly shows that people need to be taught about HIV/AIDS virus in order to know about it, it's shown about people gathered and someone is teaching."

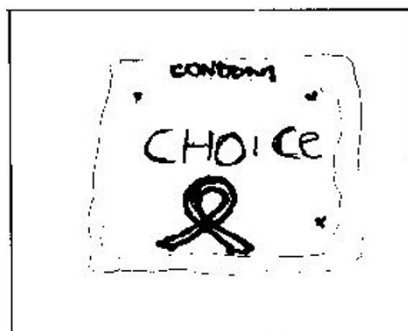


Figure 11.10. Condomise to prevent AIDS.

Nonhlahla wrote that she chose a drawing of a condom “because I want to represent the image that aids can be prevented by, being faithful, abstinence, even condomising if you fail to do the above”.

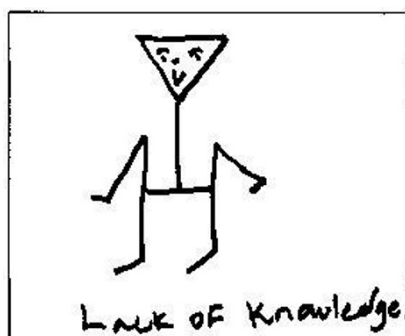


Figure 11.11. HIV and AIDS and knowledge.

Sbu’s image included the words “lack of knowledge” below the image of a person made up of three letters: H, I, and V. Sbu described the drawing as follows: “The image represents a skinny victim of HIV/AIDS after he discovered that he is HIV positive. A person didn’t take his ARV’s that is why his CD4 count went down until he got sick and became skinny.”

Zama’s explanation of his drawing also suggests that knowledge of HIV is of crucial importance:

The tree that have branches symbolise life although there is HIV which is trying to disturb or enter the roots. People are effectively fighting winnable war. The other tree is dying because the roots are having HIV and people are not aware of what is going on in the roots of the tree.

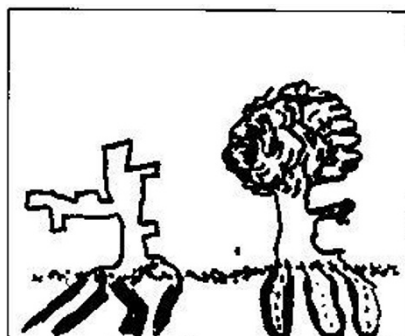


Figure 11.12. *Life through HIV knowledge.*

Reading across the Youth as Knowledge Producers drawings. My comments here draw only from the Youth as Knowledge Producers drawings shown in this chapter. It will also be clear that my interpretation of them reflects my interest in working with preservice teachers to develop a wide range of methods suited to the socio-cultural embeddedness of the ‘disease’. For me, a consciousness of the role of knowledge about, awareness of, and education on HIV and AIDS comes through very strongly in all the Youth as Knowledge Producer drawings depicted in the previous section. The teacher standing in front of the children (see [Figure 11.9](#)) is quite explicit in educational intent as she draws attention with her pointer to the question “What is AIDS?”, and the preservice teacher who drew this picture emphasises this with her explanation that “people need to be taught” about the epidemic. The drawing of the condom posits prevention through the mantra of the ABC approach; the term ‘choice’ suggests that those who want to avoid infection have control over their sexual encounters by abstaining, being faithful, or condomising.ⁱⁱ The remaining two drawings ([Figures 11.11](#) and [11.12](#)) call attention to the importance of self-knowledge in relation to the virus: one by depicting a person who lacks CD4 count knowledge and the other by presenting both a thriving and a dying tree as a metaphor for the effect that self-awareness and HIV&AIDS awareness and their opposites, respectively, have on people. But although a commitment to HIV&AIDS education is clearly depicted in these drawings, there is a striking absence of evidence that these preservice teachers understood while drawing that providing such education requires more than teacher-led knowledge transmission. However, my interests and knowledge affect my interpretation of the drawings; therefore, throwing open the reading to the preservice teachers themselves would likely reveal their foci and could be used, along with my analysis, to generate discussion on, for example, the role of the educator in HIV&AIDS education.

Since completing these introductory drawings, the preservice teachers of the Youth as Knowledge Producers project have completed workshops on using arts-based methods to address HIV- and AIDS-related challenges for educators. For

example, they have worked with collage, hip-hop, and image theatre to envisage solutions to negotiating sex within relationships. Then, accompanied by experienced educators, they worked to translate what they had learned into classroom lessons. It was a complex challenge, and researchers noted the tendency of the young preservice teachers to become didactic. This was discussed in debriefing sessions attended by both researchers and the young teachers.

Based on what I have concluded from work in the From Our Frames project about the value of participants themselves looking across drawing collections, in this second project, I still have the opportunity to test out what emerges when the Youth as Knowledge Producers preservice teachers work to interpret those introductory drawings they produced on their views of HIV and AIDS. I hope that thinking together about didacticism will be productive in the light of my interpretations of the drawings as well as theirs. For example, in [Figure 11.9](#) there is no sign of any interaction occurring between the learners and the teacher. The teacher is more carefully drawn than the learners, and her image includes a lot of detail. She wears a patterned skirt with a plain top. She has an AIDS ribbon pinned to her top, and her hair style is shown in some detail. The learners, however, are little more than blobs sitting in front of her. They have no distinguishing features or characteristics and differ only in terms of height, ranging from biggest to smallest. This may well further indicate that the artist sees herself, as teacher, to be more important than her learners. Presenting this possible interpretation to Nadia might well encourage her to rethink her views on teaching as didactic knowledge transmission.

Nonhlahla's lack of awareness about what constitutes choice within the ABC model of HIV prevention may well be linked to her notion of teacher as agent of knowledge transmission and pointing this out as a possible interpretation of her drawing may well encourage new ways of thinking in this preservice teacher.

Along with the discussion that my interpretations of their drawings might lead to, I plan to invite the preservice teachers to compare their depicted views of HIV and AIDS with the schoolchildren's drawings presented in the next section. In this way, I hope to increase the preservice teachers' critical consciousness about what it is to be a learner and what is involved in the intimate relationship between the HIV-positive learner and her or his infection.

COMPARISONS BETWEEN AND ACROSS DRAWINGS

Several months after the completion of the From Our Frames workshops, on the occasion of the Faculty Open Day, the preservice teachers' HIV-related messages (which they had constructed in the form of photo-stories or photo posters) were exhibited to an audience of schoolchildren interested in future enrolment as trainee teachers. The preservice teachers offered the schoolchildren the opportunity to comment on what they considered to be the best HIV&AIDS photo messages, and the children were also invited to justify their choices. Included on the pages given to them to record their comments was an invitation to draw their own representations of HIV and AIDS. This drawing exercise was exactly like the one

that the beginning teachers had taken part in before constructing their photo messages. Although many schoolchildren commented on the photo messages, only three turned the page over to do a drawing in response to the same prompt used for the preservice teacher groups: ‘Draw a picture that represents your view of HIV and AIDS.’ One of the children drew a stick figure of a girl and wrote, “This is me helping.” The other two schoolchildren’s drawings are shown next.

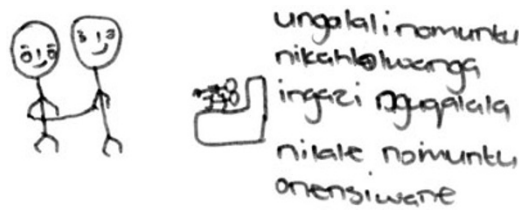


Figure 11.13. Sexual engagement and HIV and AIDS.

The schoolgirl who drew this picture wrote an explanation in isiZulu beside it: “Do not sleep with a person without having a blood test first—in case you sleep with an infected person” is the literal translation.



Figure 11.14. HIV and AIDS and its impact on the community.

The young person who produced this drawing did not write an explanation to accompany it. He or she presented a sequence of four scenes. In the absence of the artist’s written comment, my semiotic interpretation follows. In the first scene, two adults—one male, judging by the appearance of the ears and hair, and one female, who is clearly pregnant—and two children stand in front of two small buildings, perhaps their home. Their smiles and close proximity to each other signify, for me,

a happy family group. Each adult holds the hand of one of the two children, and the free hand of the male adult figure is extended towards the other child. The second scene, in contrast, is filled with sadness, showing a female figure with down-turned mouth lying on a bed. This figure has hair similar to that of the woman in the first scene. She is dying. This is clearly indicated in a speech bubble: “My baby died yesterday and soon I am also dying.” The impression that this is the same woman is intensified by the fact that she is pregnant in the first scene but is not pregnant in the second scene. The repeated use of “R.I.P.” and the dates on the eight rectangles indicate unequivocally that the third scene is of a graveyard. If the dates on the tombstones indicate dates of birth and death, simple arithmetic shows that the scene refers to the deaths of young people. The fourth scene shows three figures standing in front of two buildings similar to those in the first scene. Their down-turned mouths and the tears on the faces of the smaller figures portray misery. Reading across the four scenes, I interpret the unhappiness of these three figures to relate to the absence—perhaps, death—of the fourth member, the mother figure of the group in the first scene.

Having the Youth as Knowledge Producers preservice teachers engage with these pictures drawn by schoolchildren could be enormously productive in that each of these drawings shows far more awareness of HIV and AIDS than do any of the adults’ pictures. The two people about to have sex in [Figure 11.13](#) have what might be described as lascivious, or at least knowing, looks on their faces. This may be a function of teenaged preoccupation with sex but may equally be the recognition that sex is, both in its inevitability and in the inevitability of HIV transmission if it is unprotected sex, an issue that has to be confronted. The preservice teachers’ drawings show little awareness of the relationship between sex and HIV transmission: Only the mention of ‘condomise’ draws attention to this relationship. The pregnancy evident in the first scene of the four-part drawing done by a schoolchild speaks directly to (unprotected) sex.

As researchers, we need to ask why this is the case. Are these preservice teachers living out a notion that appropriate behaviour in teachers excludes overt reference to sex? Sbu’s words, “The image represents a skinny victim of HIV/AIDS after he discovered that he is HIV positive. A person didn’t take his ARVs that is why his CD4 count went down until he got sick and became skinny”, indicate that for him the issue is one of treatment adherence. There is no indication that prevention is part of his awareness and no indication that sex is likely to have played its part in the infection of the depicted person.

Careful management of a comparison of these pictures, along with a discussion between us, as researchers, and these preservice teachers, may lead to the recognition that transmission style teaching is not going to help address the issue of learners coming to terms with the problems and challenges of HIV and AIDS. What teachers need is the awareness shown by, for example, the anonymous artist of the four-part drawing, who accurately and poignantly tackles the situation.

Perhaps, in this way, I will be able to use all the drawings as pedagogical and research tools for their producers in relation to how they and others have viewed them as well as how I have interpreted them. And if this process of revisiting these

CHAPTER 11

drawings can include an external auditor, my personal bias as the researcher might be addressed, if not actually reduced, so that the drawings can become more powerful, potentially, as tools.

ACKNOWLEDGEMENTS

Jean Stuart wishes to thank her research colleagues and all the participants involved in the Youth as Knowledge Producers project for their enthusiastic participation and ongoing contribution to HIV&AIDS education; the National Research Foundation (NRF) for funding the project research (Stuart, J., Mitchell, C., Pattman, R., De Lange, N., Moletsane, R., & Buthelezi, T. [2007–2008]. *Youth as Knowledge Producers: Arts-based approaches to HIV and AIDS prevention and education in rural KwaZulu-Natal*. NRF study); all the student participants in the From Our Frames project who tackled the exploration of arts-based methods with her; and her PHD supervisor Professor Claudia Mitchell, who taught her how to write about her experiences.

NOTES

- ⁱ Because this is a reflective piece, it is written in the first person voice of the first author who did the research. The second author functioned as what Creswell (2009) calls an “external auditor” (p. 192) in providing alternative critical readings of the data. The analysis of the drawings in this chapter and the critical questions posed represent a confluence of the first author’s reflections and the second author’s critical contemplation of the data, which then doubles back to meeting the first author’s reflections and so on.
- ⁱⁱ *The South African National HIV Prevalence, Incidence, Behaviour and Communication Survey, 2008: A Turning Tide Among Teenagers?* (Shisana et al., 2009) draws attention to the many complex reasons why such control is not possible.

REFERENCES

- Creswell, J. W. (2009). *Research design: Qualitative, quantitative, and mixed methods approaches* (3rd ed.). Thousand Oaks, CA: Sage.
- Freire, P. (1972). *Pedagogy of the oppressed*. Harmondsworth, England: Penguin Books.
- Rose, G. (2001). *Visual methodologies: An introduction to the interpretation of visual materials*. London, England: Sage.
- Shisana, O., Rehle, T., Simbayi, L., Parker, W., Zuma, K., Bhana, A., . . . Pillay, V. (Eds.). (2009). *The South African national HIV prevalence, incidence, behaviour and communication survey, 2008: A turning tide among teenagers?* Cape Town, South Africa: HSRC Press. Retrieved from <http://www.hsrcpress.ac.za>
- Stuart, J. (2006). From our frames: Exploring with teachers the pedagogic possibilities of a visual arts-based approach to HIV and AIDS. *Journal of Education HIV/AIDS*, 38(3), 67–88.
- Stuart J. (2007). Drawings and transformation in the health arena. In N. de Lange, C. Mitchell, & J. Stuart (Eds.), *Putting people in the picture: Visual methodologies for social change* (pp. 229–240). Rotterdam, The Netherlands: Sense.
- Swart, J. (1990). *Malunde: The street children of Hillbrow*. Johannesburg, South Africa: Witwatersrand University Press.

- Theron, L. C. (2008). "I have undergone some metamorphosis!" The impact of REds on South African educators affected by the HIV/Aids pandemic. A pilot study. *Journal of Psychology in Africa*, 18(1), 29–40.
- Weber, S., & Mitchell, C. (2004). Visual artistic modes of representation for self-study. In J. J. Loughran, M. L. Hamilton, V. K. LaBoskey, & T. Russell (Eds.), *International handbook of self-study of teaching and teacher education practices* (pp. 979–1037). Dordrecht, The Netherlands: Kluwer Academic.
- Williams, S. J., & Bendelow, G. (1998). Malignant bodies: Children's beliefs about health, cancer and risk. In S. Nettleton & J. Watson (Eds.), *The body in everyday life* (pp. 103–123). London, England: Routledge.