

**STUDENTS PARTICIPATION IN ART AND DESIGN IN  
SCHOOLS AND COLLEGES: A CASE STUDY OF LUSAKA  
CITY: 2003-2006**

By

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## ABSTRACT

Generally, Zambian government schools and colleges have recorded low female participation in Science and Mathematics since political independence in 1964. The situation is worse in the subject of art and design. In many schools this subject is not offered. Additionally, many people in the Zambian society do not understand the value of the arts. For this reason they do not see the need for their children especially, daughters to study such a subject.

The major objective of this study is to identify factors that contribute to the poor participation by female pupils and students in the learning of art and design in schools and colleges. Field research revealed that, among many factors for low female learners' participation in art and design, was negative attitudes of the teachers and the parents towards the female learners' participation in the subject. This factor discouraged female learners from fully participating in the subject in the lower grades. The tendency continued up to higher grades and consequently this affected the overall female participation in colleges and the University of Zambia. Arising from this situation is the factor of lack of teachers and lecturers particularly female teaching staff in art and design in schools, colleges and the University of Zambia to act as role models for the female learners. Additionally, the Ministry of Education has not fully recognized and supported the subject in schools, colleges and the University of Zambia. This situation has led to poor funding for art and design, consequently leading to

inadequate learning and teaching materials in art and design in the educational institutions that offer the subject.

The study utilized qualitative research methodology through interviews and questionnaires administered to respondents in the participating educational institutions. Quantitative methodology was used to generate necessary graphic presentations. The study was carried out in three government schools and two colleges in Lusaka province. The sample consisted pupils, students and teachers in the educational institutions visited.

The sample comprised 150 respondents of which 90 came from the School category and 60 from the College category that included the University of Zambia. From each unit 15 respondents were females and 15 were males. The total number of females in the sample size was 75 and that for the males was also 75. Only those respondents whose answers were very significant to this study are listed in the Select Bibliography. These are also the ones that actively participated in the Focus Group Discussions in the respective educational institutions.

Based on the findings of the study, a number of practical recommendations have been made to improve female participation in art and design in the Zambian educational institutions. Finally, being the first dissertation on art and design by a Zambian female teacher in a High School, this work acts as a foundation or a springboard from which many future researches will be based.

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## **DEDICATION**

To my dearest husband Mloyiso and my beloved late parents, Anyathole and Ba Israel whose genes I carry and have ably passed on to Miziyabo, Songelo, Sunganani, Chalo and Dekhani, our lovely children.



## DECLARATION

APPROVAL

I, Margaret Mwale M do solemnly declare that this dissertation represents my own work and that it has not been previously submitted for a degree at this or another university.

Examiner's Signature

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**APPROVAL**

This dissertation by Margaret Mwale M is approved as fulfilling part of the requirements for the award of the Degree of Master of Arts in Gender Studies of the University of Zambia.

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**ACRONYMS**

GRZ	:	Government of the Republic of Zambia
ISEAS Dept	:	In-Service Education and Advisory Service Department
UNZA	:	University of Zambia
FGD	:	Focus Group Discussion
NISTCOL	:	National In-Service Training College [Chalimbana]
EHC	:	Evelyn Hone College of applied Arts and Commerce

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# **CHAPTER ONE**

## **INTRODUCTION TO THE STUDY**

### **1.1 Introduction**

The role that women play in the development of any society cannot be overemphasized. Their contribution to economic and social development of any given society is very significant. However, one area where women in Zambia have failed to accept that they can make important contribution in society is in the area of art and design. This is probably the reason for the extremely low numbers of females studying art and design in schools, colleges and universities. The faculty of art and design in many societies is responsible for providing awareness of the external world and acts as a vent for emotions, joys and fears of life. Art and design is a dynamic and unifying subject with great potential for better understanding of the world around us.

Pedagogically, art and design promotes creative thinking in children from early stages of development up to tertiary level. It is also an important and essential human experience particularly for children in any society. It is the creative thinking abilities of children that parents as well as education providers need to understand, promote and appreciate in society. For this reason, therefore, art and design is a subject that should be studied by all students in educational institutions. Currently, the situation is different in the Zambian educational institutions. The female pupils and students have lagged behind in participation and studying art and design.

True art has a universal quality. On some level it can be enjoyed by all and it can also be done by all. The need for self-expression for the release of creative energy and for the refuge from the tensions of everyday life has led more and more people to do art as a hobby.

## **1.2 The Study Area**

The study area for this work was Lusaka, the capital city of Zambia. The city of Lusaka is in Lusaka Province. With an area of 21, 806 square kilometers, Lusaka Province has a population of 1, 391, 329, representing 14.% of the total country's population of 10,000,000.

According to the 2000 Central Statistical Office (CSO) data, there are 1, 125, 985 people of age 5 years and above who are also school age in Lusaka Province. Of this figure only 30.3 percent females and 31.1 percent males attend school. 38.6 percent of the remaining population of both male and female are not in school (CSO, 2000:57). Samples for this study were taken from two colleges, namely Evelyn Hone College in the center of Lusaka and Chalimbana National In-Service Training College, about 50 kilometers east of Lusaka. Besides the named colleges, three schools participated in this study, namely, Jacaranda Basic School, Lusaka High School and Kaunda Square Basic School. All the three schools are within the city boundary. The first two are in low density area and the last one is in a high density area.

### **1.3 Statement of the Problem**

The number of female pupils and students that study art and design in educational institutions in the city of Lusaka is extremely low. Every year more male pupils and students than female pupils and students graduate in art and design from educational institutions where this subject is taught in Lusaka. This study therefore, sought to investigate the factors that have contributed to the low participation in art and design by female pupils and students in the country with emphasis on institutions in Lusaka province.

### **1.4 Rationale**

The study is justified on two fronts. First, the findings of the study will provide reasons why there has been low participation by female learners in art and design in the province. Second, the study will provide recommendations on what should be done to improve levels of participation in the subject by female learners in the study area. The solutions to one province will be replicated to the rest of the country. This may gradually assist the Ministry of Education to increase female learners' participation in art and design in educational institutions in the country.

### **1.5 Objectives of the study**

#### **General Objective**

To identify factors which have contributed to poor participation by female learners in art and design in educational institutions in the study area.

#### **Specific Objectives**

Specific objectives of the study were:

1. To identify areas of difficulty which the female students face when learning art and design in their respective educational institutions.
2. To find out the number of teachers particularly female teachers involved in teaching art and design in the study area.
3. To find out the number of female learners taking art and design in the educational institutions in the study area.

## **1.6 Research Questions**

The research questions under consideration in the study are as follows:

- a) Why is the level of female participation low in art and design in schools, colleges and the University of Zambia in Lusaka Province of Zambia?
- b) How many female art lecturers and teachers are there in the colleges and schools where art and design is offered in the Province?
- c) What factors contribute to the low enrolment levels of female students training in art and design?
- d) How can the female students be encouraged to do art and design?

## **1.7 Limitations of the Study**

A study of this nature should have covered the whole country or at least included a sample from other Provinces . Limited financial resources did not make it possible to conduct a big study that would cover the whole country. Although the sample is small the findings still reflect the situation pertaining to the female students' participation in art and design in schools, colleges and the University of Zambia.



Another limitation is related to accessibility of records of former learners in art and design in respective schools and colleges. This problem led to a reduction of the sample size in the study area. In spite of these limitations, the findings of the study will provide useful information to policy makers particularly in the Ministry of Education.

### 1.8 Operational Definitions

For this study the following are the operational definitions:

- Aesthetics** - the sense of beauty in art.
- Art** - the making or expression of what is beautiful or true in a manner which can be seen.
- Artistic expression** - a natural and necessary way of giving meaning to phases of a person's life and increasing good things such as value or beauty.
- Attitude** - a way of feeling, thinking or behaviour that is found in both teachers and pupils.
- Creativity** - the ability to produce new and original ideas and things.
- Craftsmen** - highly skilled workers.
- Design** - coming up with a new and unique item.
- Gender roles-** Functional responsibilities which may be assigned by society and are influenced by cultural, political, religious or economic situations.
- Self-expression** - Giving vent in constructive forms to feelings, emotions and thoughts at one's own level of development.
- Sex role stereotypes-** Rigidly held and over generalized beliefs that males and females by virtue of their sex possess distinct traits and characteristics.

## **CHAPTER TWO**

### **LITERATURE REVIEW**

This chapter looks at various studies that have been conducted in the field of art and design in Zambia and other parts of the world. The studies have been done by both women and men in the field of art and design. However, it must be made very clear right from the outset that the Literature Review chapter is very brief because the literature specific to Zambia is extremely scanty. Additionally, literature on art and design in general is also scarce and not easily available in the main libraries in Lusaka or in this country. For instance work by Smith on Rock Art in Northern Province was difficult to access. Furthermore, what is cited in this chapter does not specifically deal with lack of participation by female learners in art and design in Zambia but provides a springboard for this study and reviews what other scholars have written on art and design. Out of the works cited here, only three are directly related to art and design in Zambia. Of these, two are books and one is an MA thesis.

In her article, Dorethy argues that art is important in society and that children must be exposed to art at an early age in our education system for them to appreciate the subject in adulthood. Art will eventually teach our children good taste and develop their love for environment (Dorethy, 1979: 207). In connection with art and children, Lowenfeld raises three issues. Firstly he states that although many books dealing with art for children were published in the 1940s , such books probably reached most people in the third world very late. This means that children in Zambia too faced the same problem since Zambia is also one of the third world

countries. The knowledge on art and design as a subject came very late. Secondly he raises the issue that some early books argued that children on their own can be expressive. What the adults (parents and guardians) can do is to provide materials and children's creative spirit will automatically be released. Third, that what is taught to children in art and design is dictated by the culture of a given society. There is also no single way of teaching the subject. Teaching of art and design is done using a variety of methodologies at each level of societal development and learner's intellectual growth (Lowenfield, 1987:202). Indeed the society and cultural background of any period helps to dictate what art is taught to children.

In his work Gaitskell has demonstrated how art has been used successfully for therapeutic purposes with the children suffering from various psychoses. He concludes in his work that ". . . some unfortunate mental conditions have been corrected with the aid of creative artistic activities." (Gaitskell, 1970). In this context therefore, art is an important subject to every society.

In his study Ishumi reveals an important link between art and the environment in society. He states that "art education is a method preparing the individual or individuals for their awareness and roles in the environment in which they are . . . as such it would be no mistake to equate art and design to socialisation which is a process of impressing to the individual norms of behaviour, values and beliefs pertinent to the environment in which they are members (Ishumi, 1974: 109).

The value and significance of art and design in the country is succinctly summarized in a document by the Curriculum Development Centre (CDC), a department in the Ministry of Education which has indicated the objectives of art and design syllabus as to be able to make the learners to:

Appreciate and maintain traditional Art and Crafts of the Zambian society, demonstrate the acquired power of imagination and sharpened observation, appreciate and understand the beauty of nature and what people have added to it, demonstrate the educational skills of manipulation – coordination – correlation – self-expression and develop an understanding of life skills through Art and Design (CDC, 1996).

The objectives stated above all aim at developing an individual wholly. Admittedly, as Greer has pointed out, the instinctive urge to make things is present in all of us to a degree (Greer, 1974: 6). To express these instincts through art and design can offer a richer life in terms of personal fulfillment.

The artist, especially the African artist has been a prominent member of his/her community since pre-historic times, not only as a creator of the magnificent rock pictures, but also as the fashioner of decorated implements for hunting and other everyday activities (Jefferson, 1974:16). Today, the artists and designers still hold respected positions within their groups. But the social status is not the same everywhere. There is often a sharp dividing line between the art and design practiced by men and that which is practiced by women.

In most parts of the world, men are responsible for making certain designs which pay them more. Examples of such designs are; house-building, tool-making and carving. The women are adept at dyeing, spinning, making pottery and weaving though some men also do the weaving and the fashioning of garments. Even with



professional techniques, these are usually learned and handed down from father to son and not father to daughter, (Jefferson, 1974).

According to Nitro, 'artists are people who interpret the life of their people as faithfully as they can. They forecast the development of their culture and they use their imaginative power to create works of art which increase their country's products, thus increasing their country's wealth and stature,' (Nitro, 1974: 24). It is for this reason, he says, that the creative person deserves every support, especially the female artists.

In his work, Rose has indicated that there has been a great dearth of real research or even conversation within the areas of human creative enterprise in Zambia (Rose, 1973: 58). Additionally, in his 1984 research on art and design, Dodge revealed that; "pupils from the classes which had teachers with less interest in teaching art and design had poor handwriting, difficulties in copying geometric forms and generally, had difficulties in learning perceptual motor abilities." Thus, according to the findings by Dodge the interest to become a good teacher of art and design ought to be cultivated from the time one is in Basic School. In conclusion he has suggested that the ability to recognize and make symbols was a more important factor in learning how to write and learn art and design than perceptual-motor abilities.

Matoba has defined art as, "a tool for critical thinking and a basic skill for children's reasoning." He goes further by stating that, ". . . everyone, male or female, functions with a storehouse of passive knowledge, the knowledge that we use to

do things. Art can contribute a great deal to intellectual growth of both girls and boys" (Matoba, 1985). However, writing on Zambia, Setti, does not completely agree with Matoba's assertion on this point. He says that the girls in Zambia have continued to learn even where Art is not taught. According to Setti what Matoba advocates is difficult to achieve [ especially in Zambia ] because females were [and still are] under represented in education particularly in the area of art and design and as a result girls were less confident and saw less use for art and design than boys (Setti, 1991:20).He argues that intellectual growth of a child is not only enhanced by art because some girls in the said schools and colleges still do better in classes even where they do not learn art and design.

For the woman to understand the growth of her child there is need for her to have some knowledge of what some basic artistic expressions mean especially when it comes to drawing. This is true because a mother has always been a driving force in the many things including the education of the children. The picture that a youngster draws or paints is much more than markings on paper. It is an expression of the total child at the time of painting or drawing (Lowenfeld, 1987: 46). Sometimes children can become very engrossed in art, and the product may have a real depth of feeling and completeness, at other times the activity may be merely an exploration of a new material, but even in this case, the picture shows the youngster's eagerness or hesitation in attempting a new task. In reality no two children are alike and it is also true to say that of thousands of drawings by children, no two are ever alike. Elaborating further on art and children, Lowenfeld states that:

. . . each drawing a youngster comes up with, reflects the feelings, the intellectual capacities, the physical development, the perceptual awareness, the creative involvement, the aesthetic consciousness and even the social development of the individual child” (Lowenfeld, 1987:46).

Not only is each of these areas reflected in the drawing that a youngster does, but also the changes as the child grows and develops are also clearly seen. The art of a child clearly documents the interaction a child has with the physical and psychological environment. A mother’s knowledge, therefore, that art is a means of growth of her child, is very essential because she is the chief custodian of a child as the child grows.

Focusing on the Zambian situation, Ellison states in her book *Art in Zambia* that “there has been a stable increase in the number of Zambian artists over the past twenty-five years.” (Ellison, 2004). There are upcoming young artists whose work will become equally well-known, assuming that they mature and develop their art forms. However, Ellison makes a very relevant point to this study when she concludes that “. . . most of these upcoming and promising artists are male.” She goes further by stating that female participation [in art and design] is very low, about five percent, as compared to the men participants in Zambia. The men folk also prefer to buy the artifacts, at the Zambia National Visual Arts Council, more than the women do. Additionally, the artifacts that sell more are those done by men and the boys than by the female artists. The reasons for such a situation are varied and include negative attitude towards female artists, poverty, ignorance and societal influences.

The experiences of two female artists namely Miriam Schapiro and Judy Chicago in the 1960s in the United States of America compelled them to found the Feminist Art Programme in 1971.<sup>1</sup> During the 1960's they felt excluded from and prejudiced against within the workings of the art world. They decided to work outside of it by starting their own programme. The programme aimed to provide a forum for mutually minded artists and a showcase for their work. The work the female artists produced was seen to be artistically significant by the feminist movement because it offered important points of identification for women through which to orient their feminism to an artistic practice. According to Schapiro and Chicago, their first project was called 'Woman-house' which was a collaboration of female artists who transformed a Hollywood mansion into a series of scenes depicting the female experiences. The renovation was very much a part of the art as women took on the typically male jobs of building work and repair. It was meant as much for women as for men, a celebration of feminism. The programme confirmed that the women have always been working hard to try and identify themselves with the art world.

Looking at art from a similar point of view, Louise Nevelson has echoed Schapiro and Chicago by stating that, "there has been some discrimination against women artists within the world of art and particularly against those with a feminist message . . . the creative concept has no sex or is perhaps feminine in nature"<sup>2</sup>. Nevelson concludes by defining feminist art as having political aspects, exposing the myths of a patriarchal society in particular, the social construction of femininity.<sup>3</sup>

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<sup>1</sup> In some literature they are described as Native (Indian) Americans especially Judy Chicago. Read for example the sentence by Chicago at <http://www.painting.about.com/library/blfemistwake.htm>

<sup>2</sup> Read the web materials at <http://www.albrightknoxorg/ArtStart/Nevelson.html>

<sup>3</sup> <http://www.albrightknoxorg/ArtStart/Nevelson.html>

The following are important observations on the cited works by various authors. There are some authors who totally agree with the central argument that there is poor participation by female learners in art and design while others focus on the usefulness of art and design in society. There are also few female authors whose writings concentrate on the prejudices against female artists by male artists. These have not escaped criticisms from male artists as demonstrated by Bannard who is very critical of Schapiro's writings.<sup>4</sup>

As stated elsewhere in this work, I totally agree with the authors who also see the significance of art and design in society. For instance, authors like Dorethy, Gaitskell, Ishumi, CDC, Nitro and Matoba have collectively seen the significance of art and design in a variety of ways including appreciation of the environment, personal fulfillment, therapeutic and vocational purposes, and in critical thinking. It is also indeed true as Lowenfeld points that books that were written in the 1940s on art and design [expressive art] reached the Zambian child late and the methodology of teaching art in such books are very outdated. Things have changed and the methodologies for teaching art and design have also drastically changed. Probably this explains the poor background in the teaching of this subject in our country.

On the division between art and design by men and art and design by women in Africa as concluded by Jefferson, it is difficult to understand why the divisions have not changed for many centuries in spite of various changes that have taken place

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<sup>4</sup> Professor Walter Darby Bannard is in the Department of Art and Art History, University of Miami, USA. Read web material at <http://miamiartexchange.com/pages/200/03/23-bannard.html>

in Africa. Jefferson does not provide any factors for the 'conservatism' in this area. More research needs to be undertaken to establish the rigidity in this area. Still on research, Rose has also confirmed what has been said about Zambia in as far as art and design is concerned: that there is lack of research in art and design in Zambia. This work is a serious contribution to research and knowledge in art and design in this country.

The arguments of Schapiro, Chicago and Nevelson are the same: They fought and their successors are still fighting the prejudice against women artists in the United States of America. This unfortunately is not happening in Zambia by the few women artists. Furthermore, no research has yet been done in Zambia to show if there is prejudice against women artists by male artists.

Ellison correctly states that there is an increase in artists in Zambia but the increase is mainly of male artists who are about 95% of the total artists in country and only 5% are female artists. This argument is valid and is in line with the conclusions and the central argument in this work. Finally, Setti sums up the main argument in this work by saying that females are under represented in education especially in art and design resulting in serious negative consequences such as lack of confidence and not seeing the significance of art and design in society by female learners. This also supports the explanation provided in the central argument of this work.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

This chapter deals with the methods that were used during data collection for this research. It is subdivided into eight sections namely, research design, research setting, study population, sampling methods and procedure, research instruments, data collection, data analysis and also briefly discusses the problems encountered in the field during data collection time.

#### **3.0 Research Design**

This study utilized qualitative and quantitative research designs. The qualitative approach was used because the study involved assessing peoples' attitudes and opinions on the subject of art and design that are not easy to quantify. The qualitative questions were directed at pupils, students, teachers and parents. Quantitative design helped to generate statistical data from the questionnaires administered.

Qualitative and quantitative research designs were used to collect primary data on the extent to which the female participated in the learning of art and design as a subject in basic schools and colleges. Qualitative methods, which are based on social issues, were used to find out opinions of different groups of participants about the female participation in art and design at school and college levels. Quantitative methods, which are statistical, were used to count participants and their responses to give simple statistical summaries.



Qualitative methods were used because the study, among other things, endeavored to establish socio-economic issues that go with female participation in the learning of art and design through interviews. Quantitative methods, on the other hand, were used because the study had to deal with statistics of the groups of research participants, pupils and students, at different levels of education. A questionnaire was used to collect quantitative data. Both methods of research (qualitative and quantitative) were, therefore, the basis for the analysis of the study.

Separate research instruments (interview guide and questionnaire) were used to collect data from each group of participants (see appendices). Interviews were conducted with pupils in lower grades in order to get in-depth information on their awareness of the subject of art and design. Students in the colleges had their own questionnaire which was self-administered. These interview guides and questionnaires were semi-structured with open and closed ended questions. Open-ended questions were used to allow free expression of participants' responses. Closed-ended questions were used to standardize participants' responses. All the research instruments used in data collection are appended at the end of this dissertation.

### **3.1 Research Setting**

The study was conducted in the city of Lusaka. The educational institutions are located both in high density areas where people are of poor socio-economic status and in low density areas where there are relatively rich people. This gave an equal

opportunity in terms of attitudinal comments on female learners' participation in art and design in schools, colleges and the University of Zambia.

### **3.2 Study Population**

The study population comprised of three categories of learners of art and design. These were pupils in Basic schools, students at two colleges and students at the University of Zambia. There was one school where pupils did not at all learn art and design and there were schools where the subject was taught. There were six educational institutions chosen for this study: three Basic schools two colleges and one university. The choice of these institutions was purposive and was based on three factors. First, the institutions were easily accessible. Second, they represented both categories of female and male learners. Finally, the institutions had learners of different age groups.

The sample comprised 150 respondents of which 90 came from the school category and 60 from the college category that included the University of Zambia. The male respondents were 85 and female respondents were only 65. Respondents were taken from each of the six units. Each unit was comprised of both male and female samples. However, the numbers of female respondents who were taking art were much less than that of the male art respondents. This was due to the fact that the art classes had fewer female pupils and students as compared to the male pupils and students.

### **3.3 Sampling Method and Procedure**

A systematic sampling technique was used in this research. Individual students and pupils in the chosen Basic schools and colleges were selected at regular intervals from the sampling frame. A number was selected randomly to show the researcher where to start selecting the individuals from the list. The sampling interval was a fraction which was calculated after the population of the various pupils in a particular grade at one school and a particular intake at one college as denominator of sample size. Thereafter a sampling interval was arrived at which was used for picking the respondents randomly.

### **3.4 Data Collection Techniques**

Three main data collection tools were used in this study. These were questionnaire, oral interviews and library research. A total number of 150 (one hundred fifty) questionnaires were distributed to the respondents. Evelyn Hone College, which had the largest number of students taking art and design had 40, Lusaka High School had 30, Jacaranda Basic School had 30, Kaunda Square Basic School had 30, Chalimbana had 10 and University of Zambia had 10. A total number of 140 questionnaires were responded to by the respondents correctly. The other 10 questionnaires were not collected from the people who were to answer them. All oral interviews were conducted with respondents from all the categories stated above. A total number of 14 pupils studying art from Jacaranda school; 4 girls and 10 boys were interviewed. Another group of the pupils for oral interviews were organized at Lusaka high School, where a total number of 23

pupils from art classes were interviewed. From the 23 pupils 7 were girls and 16 were boys

Since art and design was not offered at Kaunda Square Basic School, a total number of 30 pupils were selected from Grades 8 and 9 for the interview. Out of these 15 were girls and 15 were boys.

. The other group of respondents was from the student category. These were 10 from Evelyn Hone college 7 were male students and only 3 were female students. At Chalimbana National In-service Teachers College 5 male students and only 1 female student were interviewed. At the University of Zambia 10 students were interviewed, where 8 were male and 2 were female. All the respondents were randomly selected from art classes apart from those from Kaunda Square Basic School. Teachers and lecturers too were interviewed. From Lusaka High School, 3 teachers were interviewed. At Jacaranda Basic School, 3 teachers were also interviewed. One lecturer from Evelyn Hone College, NISTCO and UNZA was interviewed. A questionnaire was designed for the learners who were put in one place and they answered questions on the questionnaire individually by filling in the spaces provided on the questionnaire.

The in-depth interviews with the three lecturers each from a different educational institution were undertaken individually. Students and lecturers in the educational institutions were selected through a methodology explained in paragraph 3.3 above. Data from the oral interviews were recorded on a Tape Recorder and was

later transcribed. Data were also collected from various documents and documents in the various libraries in Lusaka especially the University of Zambia library and the National Archives library.

### **3.5 Data Analysis**

Qualitative data was analyzed by themes and subject while quantitative data was analyzed using the computer package: Special Programme for Social Statistics (SPSS). This helped to generate frequencies showing graphs and percentages presented in this work.

## CHAPTER FOUR

### ANALYSIS AND INTERPRETATION OF RESULTS

#### 4.0 Introduction

This chapter provides a discussion, an analysis and interpretation of the results from the field research. The results are presented according to the educational institutions where the field research was conducted. Note that although Jacaranda is labeled High School officially, it is not a High School. The High School pupils come only in the afternoon. The story is different for Lusaka High School, where the school also accommodates pupils in Lower, Middle and Upper Basic schools. It has not yet become fully High School. The data was analyzed using a computer programme, SPSS, to produce various tables and graphs.

**Table 4.1 2005 Pupils' Participation in Art and Design by Grade.**

Grade	Jacaranda School			Lusaka High School (GRZ)			Kaunda Square School		
	Girls	Boys	Total	Girls	Boys	Total	Girls	Boys	Total
8	5	15	20	5	18	23	0	0	0
9	10	12	22	0	70	70	0	0	0
10	0	0	0	18	22	40	0	0	0
11	0	0	0	20	20	40	0	0	0
12	0	4	4	0	55	55	0	0	0
Total	15	31	46	43	185	228	0	0	0

**Source:** Respective School Records

#### **4.1 Female Learners' Participation in Art and Design in Schools and Colleges**

In 2005, Jacaranda High School had 46 pupils taking art and design. Of this number only 15 (33%) were girls and no girl was doing art and design in the High School section. Of the 31 boys who were taking art and design in the school only 4 were in the High School segment, while the rest were in the Basic School segment.

At Lusaka High School the picture was different in many aspects. There were 228 pupils doing art and design in the school of which 135 were in the High School section. Of the total number only 43 (19%) girls were doing art and design. Only 38 (28%) girls of the 43 in school doing art and design were in High School section where 18 were in grade 10 and 20 were in grade 11. There were 97 (72%) boys doing art and design in the school. Of this number, 22 were in grade 10, 20 were in grade 11 and 55 were in grade 12.

As indicated above, Jacaranda High School had no female pupils doing art and design at High School. Only 15 girls were doing this subject at the Basic School level in the same school. At Lusaka High School, only 5 (5%) female pupils of all pupils doing art and design at school were doing it in the Basic School section, yet 88 boys were doing the subject in the same Basic School section of the school.

Kaunda Square Basic School situated in a high residential area north of the famous Munali High School in Lusaka does not offer art and design in the school due to a number of factors discussed elsewhere in this chapter, the main one

being that the Ministry of Education is not posting teachers trained in art and design to this school.

**Table 4.2 2006 Female Pupils’ Participation in Art and Design by Grade.**

Grade	Jacaranda Basic School			Lusaka High (GRZ) School			Kaunda Square School		
	Girls	Boys	Total	Girls	Boys	Total	Girls	Boys	Total
8	5	15	20	5	13	18	0	0	0
9	10	35	45	0	30	30	0	0	0
10	0	0	0	30	40	70	0	0	0
11	0	0	0	20	20	40	0	0	0
12	1	5	6	0	18	18	0	0	0
Total	16	55	71	55	121	176	0	0	0

**Source:** Respective School Records

In 2006, the picture in female participation in art and design in Jacaranda and Lusaka Basic and High Schools was slightly better than the previous year. For example in that year, Jacaranda High School had 71 pupils taking art and design. Of this number 16 were girls and 55 were boys. Only one girl was taking the subject at High School level in grade 12 while in the same class there were 5 boys taking the subject.

At Lusaka High School the numbers of pupils doing art and design in 2006 dropped to 176 from 288 the previous year. Of this number 55 (31%) were girls and the rest were boys. In the High School section, there were 50 (39%) girls



taking the subject distributed as follows: 30 in grade 10 and 20 in grade 11. There were 78 (61%) male pupils studying art and design in the High School section of which grade 10 had 40, grade 11 had 20 and grade 12 had 18.

In the Basic School sections of the two sampled schools the situation was the same for girls taking art and design. As it was in 2005, Jacaranda had only 15 (23%) female pupils taking the subject in 2006. However, there were 50 (77%) boys taking the subject, a significant rise from 27 in 2005.

In 2006 Lusaka High School had the same number of female pupils as in 2005 taking art and design. The school had only 5 girls (10%) of the 48 pupils taking the subject in the year. In the same year, 43 (90%) boys were studying the subject in the same school. As in the previous year, art and design was not taught at Kaunda Square Basic School.

From the statistics in Tables 4.1 and 4.2, it is very clear that the disparity in participation in art and design by boys and girls is very big. The disparity is at both Basic School and High School levels in the two sampled schools in Lusaka. The disparity is at every grade and widens as you go to the High School. Interviews and discussions with pupils and teachers respectively in the study schools revealed a number of reasons for the low participation in art and design by female pupils.

One girl interviewed at Lusaka High School thought that many of her friends fear to venture into art and design at school because they think the subject is for boys only and if they study it they will fail. She stated that:

I do not know why some of my friends do not want to do art and design . . . . They think they can fail, but I have never failed it since I started learning it, in fact, last term I scored the highest marks in art. I was the first in our class. I like art because it is going to help me in future.<sup>5</sup>

In the same interview, another girl also proved the point that female pupils are capable of doing better than boys in art and design. She proudly stated that: “some of the boys in our class are only good at certain topics like curving, but in most of the other topics we beat them by far”. Therefore, the ‘reason’ that female pupils in schools cannot do art and design because it is a subject for boys is not true. This is an attitudinal problem. Girls have created a negative attitude towards art and design as a subject. Like Science and Mathematics, the negative attitude (fear) for art and design by female pupils is a culturally constructed attitude (fear) that has no scientific base. Interviews in schools where girls take art and design as stated above have shown that girls are not only capable to study art and design but they also have the ability to do it very well and in some cases even better than the male pupils in the same schools.

Illustrations in Table 4.4 and Table 4.7 have indicated that there are fewer female students training in teaching art and design at Evelyn Hone College and the University of Zambia respectively. The students who study art and design at the University of Zambia are, infact, serving teachers who come to specialize in teaching art and design for a degree programme. Additionally those that train and specialise in art and design at Evelyn Hone College are teachers of art and design. It is against this background that because there are less numbers of female

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<sup>5</sup> Isabel Tembo, Lusaka High School, Lusaka.

students taking art and design in the above mentioned tertiary institutions which offer art and design in Lusaka town, this situation is likely to affect the participation of female pupils in schools. Thus, schools may eventually receive more male qualified teachers of art and design than female teachers. More male lecturers of art and design were observed in all the three tertiary institutions mentioned above (Table 4.3). The table shows that there are a total number of seven (7) male art lecturers in the two colleges and not even one single female art lecturer was at the said institutions.

The situation is not very different the University of Zambia, where there is only one male lecturer of art and design and a female tutor who is merely assisting him. The numbers of female students is much less than that for the male students taking art and design as seen in table 4.7. This situation clearly shows that though the highest learning institution in the country, offering a degree programme in art and design, the University has produced fewer female teachers of art and design as compared to the male teachers of art and design. It can only be assumed that the few female art teachers from these tertiary institutions will not be sufficient to stand as role models for the girl pupils and students as they are very few.

**Table 4.3 Trained Teachers / Lecturers of Art and Design by Gender**

Year	Jacaranda Basic School		Lusaka High GRZ School		Kaunda Square Basic School		Evelyn Hone College		Chalimbana In-Service Teachers College	
	F	M	F	M	F	M	F	M	F	M
2006	1	1	4	0	0	0	0	6	0	1
2004	1	0	2	0	0	0	0	6	0	1
2003	1	0	2	1	0	0	0	6	0	1

**Source: Respective College Records and School Records.**

From 2003 to 2006, Evelyn Hone College had an average of six male lecturers of art and design. Only one female lecturer had come to teach art students in the institution in the year 2005. Thus, female students had no role model to inspire them in the year 2003, 2004 and in 2006. The same lack of inspiration is experienced at the University of Zambia as shown in Table 4.7. Only one male lecturer has offered Art and design to students taking the course since 1996, when the course was first introduced. This situation has continued as the same male lecturer has continued to offer Art and Design to all the students who take the subject.

Although there was a notable number of teachers of art, who are female, at Lusaka High School (GRZ), there was not even a single teacher of art at Kaunda Square Basic School.

**Table 4.4 Students Training as Teachers of Art and Design at Evelyn Hone College and Lecturers by Gender.**

Year	Number of Students		Total	Lecturers	
	Female	Male		Male	Female
1 <sup>st</sup> years	15	20	35	6	0
2 <sup>nd</sup> years	30	50	80	5	0
3 <sup>rd</sup> years	50	70	120	6	0
Total	95	140	235	17	0

**Source: Evelyn Hone College Records, 2006.**

Two other pupils, male and female interviewed at Jacaranda Basic School, said that they did not bother to study art and design because it would not earn them a place in Grade10. This means that even if a pupil does the subject and passes it, it is unfortunately not one of the core subjects to pass and be counted as one of the subjects to earn one a place in Grade 10. This is unfortunately an erroneous view of the subject. The correct view is that once passed, art and design will earn a pupil a place in Grade 10 as long as the subject is one of the best six subjects one has passed in the Grade 9 government examinations.

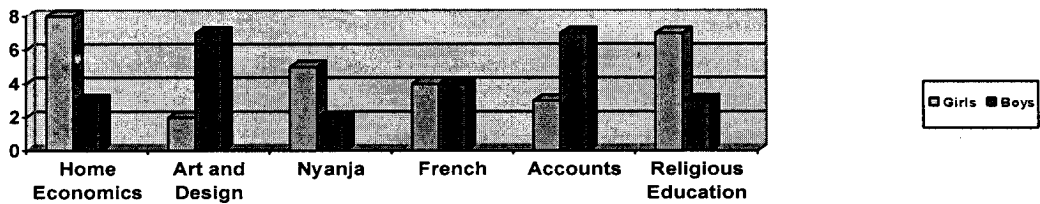
Teachers of art and design in the study schools explained that lack of learning materials have discouraged pupils from taking art and design especially girls who easily give up in the process of hunting for learning materials in the subject. At Jacaranda Basic School there was insufficient learning and teaching materials. Tools for practical lessons like sculpture were not available. The other learning

materials that Jacaranda did not have were the different kinds of paints. The teachers and pupils mostly depended on improvisation. The situation was the same at Lusaka High School (GRZ) where learning and teaching materials were either not enough or not available. The situation observed at the above schools was a discouraging factor on the learning of Art and Design. Art materials enable the teachers to teach effectively. Lesson and teaching procedures, especially demonstrations during the practical art sessions may be very difficult to accomplish when the resources are not readily available. Further, learning resources do provoke creative thinking in the minds of a pupil taking Art and the urge to do more.

Indeed learning and teaching in an art classroom can be very difficult, boring and less meaningful where resources are not readily available. With adequate resources learning in an art lesson becomes interesting and more meaningful because the learners are able to touch, see and experiment, discover, create and design more things.

The fact that many female pupils in grade 8 did not learn art and design in the Lower and Middle Basic Schools they find it difficult to take the subject at this level. A summary by teachers of reasons for poor participation in art and design by female pupils is given in Table 4.6.

Table 4.5 Preferred Optional Subjects by Grade 9 pupils



Source: Interviews with boys and girls in Grade 9 at Jacaranda Basic School

The poor participation by female pupils in art and design for whatever reasons is also confirmed by their choice of subjects other than art and design in a questionnaire administered to them. Table 4.5 confirms that art and design in schools as exemplified by Jacaranda Basic School is less likely to be chosen as an optional subject by girls than boys. It is very clear from Table 4.5 that the vast majority of female pupils chose optional subjects such as Home Economics, Local Language (Nyanja) and Religious Education. Very few chose art and design and Accounts. This fits very well with the current cultural attitude of female pupils in schools. Some of the reasons are those already discussed and tabulated in Table 4.6.

**Table 4.6. Teachers’ Reasons for Girls’ Poor Participation in Art and Design. (Each teacher gave only one reason)**

Reasons for less/poor Participation	Teachers	Percentage
Poor primary arts background	1	5.5
Lack of learning materials	2	11.0
Girls’ negative attitude towards Art and Design	5	27.5
Home chores and Lack of Encouragement	6	33.5
Lack of committed teachers and Role Models	4	22.5
Total	18	100

**Source: Interviews with teachers in the Study Schools.**

**Girls’ Negative Attitude towards Art and Design**

One of the factors leading to less participation of the females in learning Art and Design as pointed out by the careers teachers and some class teachers was the negative attitude towards the subject. This correlated with the 25% of the negative responses forwarded by the said teachers. The girls thought that Art and Design was very difficult and complex. Girls themselves had very low expectations of their performance in Art and Design.

**Lack of Committed Teachers and Role Models**

As pointed out by some teachers, girls poor participation in Art and Design was influenced by school based factors, such as lack of role models, inadequate learning and teaching materials and lack of committed Art and Design teachers.



In teaching art to children the most important element is the teacher, for the teacher has the important task of providing an atmosphere conducive to inventiveness, exploration and production. The friendlier and warm teachers' pupils produce more good work, (Levin et al., 1957).

However, other teacher characteristics can also be important but apparently there is no other set of behavioural characteristics that is universally valuable in a school setting, since different teachers affect different children in different ways (Washburne and Heil, 1971). A teacher of art must show some commitment.

At Lusaka High School (GRZ) one teacher had this to say;

I prefer to teach art to boys rather than girls. Boys are more interesting and critical, after all boys are showing some potential of continuing to do art even after they leave school.<sup>6</sup>

Similar opinions were also experienced by another teacher.

So, this appears that teachers' views of their pupils' achievements are similar to those of the pupils themselves that the female learners cannot perform better than the male learners.

**Poor Primary Arts back ground**

The other reason for poor female participation in the subject is poor primary arts back ground, as suggested by teachers, associated with poor early learning concept formation. This constituted 5% of the responses from teachers during the findings.

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<sup>6</sup> Mrs L. Shawa and Mrs M.Banda, Lusaka High School.

At Grade 7 all pupils in the country write a compulsory examination for them to enter into Grade 8. Among the subjects which they write for them to qualify, Art and Design is not one of them. This makes some teachers and their pupils not to take the subject seriously. They concentrate more on the examinable subjects which are; Mathematics, English, Social Studies, Science, Religious Education and Special Paper 1 and 2. In all the Grade 7 classes at Jacaranda Basic School and Lusaka High School (though a High School, Lusaka also has Grade 7 classes) the time-tables did not indicate some periods for Art and Design.

The implication of this was that as the female proceeded to higher grades and subsequently tertiary levels they found art and design to be repulsive and this influenced their poor performance too. They opted not to learn it and did other subjects.

### **Home Chores and Lack of Encouragement**

According to the findings, other factors affecting the participation in the subject are attributed to home and community based factors such as home chores. Home chores were connected to lack of parental guidance as parents preferred their boy children to learn art rather than their girl children. In fact the findings from table 4.6 reviewed that 16% of the responses from teachers said that girls did not participate actively in the subject because they were involved in home chores and other manual activities. They cited some of the chores as sweeping, cooking, washing and baby sitting. The study, from the girls, group discussions, revealed that home chores and responsibilities were the major burden on the girls' participation and

consequently their achievement in the subject of Art and Design. The home chores for the girls are tiring and consume much of their time to practice their art works as it takes quite some good time for an individual to come up with good artifacts.

### **Lack of Learning Materials**

With reference to table 4.6 a total percentage of 11 of the respondents gave a reason for less participation in the subject of Art and Design as being lack of learning materials. Three quarters of the pupils and students during the interview said that they experienced difficulties in finding the right learning materials during most of the art lessons which were offered by the teachers and lecturers respectively.

One girl studying art and design at Jacaranda Basic School said that she did not find enough time to look around to find some junk materials which her art teacher kept asking her to improvise. This, she said, was because she did not find time especially after school as she was always busy with house chores. Another girl from Lusaka High School ( GRZ ) said that she feared that her peers would laugh at her if seen picking the junk materials around her locality.

Ideally, the proper materials and the development of skills are an important part of art expressions. It is only through the use of the appropriate art materials that any expression can evolve.

However, materials do not need to be expensive and some cases do not even need to be purchased. Once the desire for expression is awakened, the urge for

knowledge about the use of materials will follow. The range of materials that can be used for art is almost unlimited. Some of these are traditional materials such as pencils, clays paints and many others. Other materials that are often used for art include wood, collage materials and plaster. Another type can be packing boxes, fish nets and pieces of discarded water pipe all of which can be utilized in various ways in art experiences. But the most important thing to consider when selecting art materials is the development levels of the learner. Missing the levels of the learners with the general use of all the art materials can be very disastrous. The learner may find it very difficult to use the materials and the lessons may not mean anything at all.

**Table 4.7 UNZA Lecturers/Tutors and Intakes of Students In Art and Design By Gender- 1996-2006**

Year	Lecturers/Tutors		Art and Design Students		Total
	Females (Tutor)	Males (Lecturer)	Females	Males	
1996	0	1	0	8	8
2000	0	1	1	9	10
2002	0	1	2	10	12
2004	1	1	5	7	12
2005	1	1	5	7	12
2006	1	1	2	5	7
			15	46	61

Source: ISEAS Department, UNZA

Table 4.7 focuses on the University of Zambia. It has shown that from 1996, when the course art and design was first introduced at the University of Zambia there was only one male lecturer up to 2004 when one female tutor was employed in the

department. Additionally, it was from 2004 that there was an increase in the number of students opting to study art and design course. From 1996 up to 2000 there was only one female student studying art and design at the University of Zambia. However, the number increased to 5 each in the years 2004 and 2005. Last year the number dropped to 2 female students doing art and design against five male students. There were no intakes of students studying art and design in the year 2001 and 2003 due to lack of adequate teaching staff for the same subject area.

In the last six years there has been only 15 female students doing art and design in the University of Zambia against 46 male students. Out of the 15 female students the first three have completed their studies successfully. One of the three graduated with a merit and the other two graduated with credit.

As shown in Tables 4.1 and 4.2 art and design was not taught at Kaunda Square Basic School in the years from 2003 to 2006. It was however, necessary to interview some of the pupils at this school just to find out their views on art and design and also to act as a control school. Some of the female pupils interviewed at this school complained of not having the subject taught in their school. Respectively, the first and second girls stated that:

I like art very much but our teachers do not teach us art because we are a government school. May be if we went to learn at some private schools . . . If I did art and design, I can still work for myself even if I do not find a job when I stop school at Grade 9.

The complaints at Kaunda Square Basic School did not only come from girls. Male pupils also lamented the lack of art and design in their school. One boy complained that:

“I wish we had a teacher to teach us art. I can be a writer of Christmas cards and I can be making money during festival seasons”. The other one lamented that: “Our school is in the compound. Maybe this is the reason why government does not send art teachers, but we want them. We want to do art, even our girls like it very much . . . . Please, I can see that you like art, why can’t you tell the Minister of Education to send us a teacher?”

Table 4.3 shows preferences of art and design by students with examples from Evelyn Hone College and Chalimbana In-service Teachers College. It is clear from the Table that some kind of art and design attracts female students more than the male students and vice-versa. For example, Patterns and Printing, and Pictorial/Lettering attracted more female students at Evelyn Hone College than male students of art and design. This was not the case at Chalimbana In-Service College. There were more male students doing Patterns/Printing and Pictorial/Lettering than female students of art and design. Unfortunately for this College there was only one female student studying art at the time. The rest of the student of art and design were males. From the in-depth interviews with students of art and design in the two Colleges it was also discovered that female students disliked sculpture and molding yet these attracted more male students. Traditionally, from a tender age, girls are exposed more than boys to Patterns/Printing and Pictorial/Lettering than Sculpture and Moulding types of art and design, hence their preferences in such type of art and design in adult life.

**Table 4. 8      Type of Art and Design preferred by Students at Evelyn Hone College and Chalimbana In-service Teachers College.**

	Evelyn Hone College		Chalimbana In-service Teachers College	
	Female	Male	Female	Male
Patterns/Printing	8	2	1	14
Pictorial/Lettering	6	4	1	14

Source: Interviews with students.

## **CHAPTER FIVE**

### **FINDINGS OF THE STUDY**

#### **5.0 Introduction**

This chapter provides findings on my study of female students participation in art and design in Schools and Colleges in cit of Lusaka. The findings are based on the objectives and the achievements of the objectives.

#### **5.1 Findings of the study**

This study has revealed important findings as follows:

- a) This study has shown that there are fewer female students participating in art and design in Basic and High Schools, Colleges and the University of Zambia.
- b) The poor participation in art and design by female learners in the educational institutions is as a result of poor background in the subject. From Basic school level, art is considered by female learners as a subject for male learners and not female learners. They see art and design as being more useful to boys than themselves. This attitude is what has created negative view of art and design by female learners in the higher grades and subsequently in tertiary institutions.
- c) Socio-cultural factors have also contributed to the poor participation by female learners in art and design. Parents hold traditional views and do not encourage their daughters to do art and design as they consider the subject exclusively for their sons. Additionally, the few girls who take art and design complain of too much chores at home and this takes up much of their time



to do the demanding tasks in art and design. This way they are discouraged from taking the subject.

- d) The negative attitudes of teachers of art and design towards female learners are also a contributing factor for the poor participation by female learners in the subject. They prefer boys to girls in art and design in their classes. Teachers of art and design unwittingly confirm stereotypes about female learners in art and design. This makes girls think that the subject is difficult and not meant for them. This is the same traditional negative attitude that girls have for science and mathematics.
- e) There are equally few female lecturers of art and design as evidenced at Evelyn Hone College and Chalimbana National In-service Teachers' College. This situation provides less role models for female learners who want to take art and design as a teaching subject.
- f) This study has revealed that there is dearth of learning and teaching materials in art and design in the educational institutions offering the subject.
- g) It has been revealed that female learners who take art and design have performed very well in the subject and in many cases they have done even better than the boys.
- h) The Ministry of Education has not recognized art and design as important subject in the educational institutions especially at lower grades. This is shown in the few numbers of teachers of art and design in the country.
- i) There are a number of schools in the country that are not offering art and design due primarily to lack of trained teachers.

- j) The study has also revealed that female learners in art and design especially at tertiary level like doing 'Patterns' and 'Printing' while male learners like 'Sculpture' and 'Molding'. Female learners choose 'Patterns' and 'Printing' because they claim it is easier than making artifacts (sculpture and molding) which require more muscle power that the stronger boys like to do.
- k) Female learners of art and design are aware of the economic advantages at personal and household levels to the learners of the subject.

## **CHAPTER SIX**

### **RECOMMENDATIONS AND CONCLUSION**

#### **6.1 Recommendations**

Based on the findings in Chapter Five the following recommendations are made:

1. There is a serious shortage of art and design teachers and lecturers in the country. The Ministry of Education should therefore increase the number of art teachers in the relevant training colleges.
2. Art and design should be an examinable subject at Grade 7 level. Pupils should be taught the subject of Art and Design right from Grade 1, just like the learning of Mathematics, English and all other compulsory subjects, thereby making it compulsory too up to Grade 12 level.
3. When boys and girls are doing practical art they protect their bodies with clothes which would not inhibit them from performing certain activities in an art lesson. Recommended clothes are trousers and big shorts for practical art lessons like sculpturing and clay-work. It was observed that by wearing skirts or dresses, girls get discouraged from freely moving about exploring space in the art activities as compared to boys. This, in turn, could discourage them from studying the subject.
4. Schools to provide appropriate guidance and motivation to the girls from an early stage so that their attention can be drawn to the fact that art and design is a subject that can help them economically. This can be done by taking the pupils to places like the museum, printing factories, textile factories and many more places. Some successful and important artists in the society can also be

invited to schools and colleges from time to time to talk to pupils and students on the subject of Art and Design.

5. Booklets should be produced for schools and colleges on art and design for general use so that information on the importance of the subject can reach the parents and the community.
6. Schools and colleges should occasionally feature women artists that have made it in life as models and improve female learners' participation in art and design. It will also give them hope in the area of art and design.
7. As a way of encouraging female participation in art and design in educational institutions, the Ministry of Education, should be organizing annual competitions for female pupils in art and design in the district, province and at national level.
8. Publication of excellent art works by prominent female artists and those who do well in competitions should be done regularly so that girls doing art and design can be inspired and inspire other female pupils and students.
9. Additionally, art festivals for female artists only in all learning institutions where art is offered should be encouraged.
10. Zambia's school curriculum should be more diversified to move away from strict academic to that which includes practical subjects such as compulsory art and design to help more girls acquire skills in this subject and create some income for themselves. This can happen when more girls, just like some boys do, can be able to use the learnt skills in making different artifacts which they will be able to sell.

## 6.2 Conclusions

This study has demonstrated that in Zambia art and design as a subject in schools, colleges and at the University of Zambia is mainly male dominated. The reasons for this are varied but cultural factors together with parents' negative attitudes towards the subject are among the main ones confirmed from field research in the study area. Lack of research in art and design in the country is also reflected in the dearth of literature specifically on Zambia.

The Ministry of Education seems not to take art and design seriously as there are many schools and colleges where this subject is not offered including schools within the city of Lusaka. There is seemingly a vicious circle in this problem. Because of lack of 'interest' by the Ministry of Education in this subject, there is little support for it. This poor support leads to few schools offering the subject under very difficult conditions. This makes it more difficult for female learners to participate in art and design. This is because as mentioned in recommendation number four above, female learners taking art and design require special classroom and attire environment that is currently not provided in the schools visited. The few art and design students who qualify to study the subject at college and university levels are mainly males. The same males come back to be teachers or lecturers of art and design with few female art and design teachers or lecturers. The circle has been repeated several times since independence. May be this study will assist planners and policy makers at the Ministry of Education headquarters in Lusaka to revisit the teaching of art and design in schools in the country.

The current numbers of female teachers and lecturers and the numbers of female pupils and students in the schools and colleges in the study area are not encouraging for the country geared to improve the economic status of a girl child. As stated above, more should be done. Deliberate policy to improve the teaching of art and design through the provision of adequate and appropriate teaching and learning materials in all schools in the country and more important for this study the provision of appropriate classroom environment and incentives to female pupils participating in the subject will eventually improve female learners' participation in art and design in the country.

This is a pioneering work in Zambia on the subject of art and design. What is needed is to do more research in a number of areas to understand the learner of art and design more than we do at the moment. With more research, the planners and policy makers will be able to view the subject favourably and provide more resources to meet the learners' demands especially the female pupils in art and design.

This study has provided data proving that indeed there is poor participation in the subject by female learners in the country.

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**(a) Oral Interviews**

**Pupils**

**Jacaranda Basic School**

**Boys**

Adam	Banda
Joseph	Banda
Paul	Banda
Bilex	Biyela
Jack	Chabangu
Emmanuel	Phiri
Kelvin	Milimo
Abias	Moyo
Daliso	Nkhoma
Joseph	Tembo

**Girls**

Ethel	Bungwe
Simukali	Bellemu
Milladis	Kabeya
Deborah	Chinunchi

**Lusaka High School (GRZ)**

**Boys**

Daniel	Nkhoma
Mazuba	Mweetwa
Mukuka	Mukuka
Emmanuel	Nsabika
Kabaso	Joseph
Enock	Bwalya
Kelvin	Tembo
Robert	Njobvu
Fanwell	Zulu
Paul	Simpemba
Siancheko	John
Sichilima	Chipo

Moses	Luo
Daniel	Kakoma
Joseph	Njovu
Beenzu	Moonde

### **Girls**

Isabel	Tembo
Dorica	Chidwayo
Chazya	Nanfukwe
Patricia	Banda
Miriam	Nachilima
Petra	Kamanga
Mwangala	Mukelabai

### **Teachers**

#### **Lusaka High School**

Mrs. L. Shawa  
Mrs. M. Banda  
Mrs. P. Kamfwa

#### **Jacaranda Basic School**

Mr. J. Zunga  
Ms Hitas  
Mr. R. Phiri

### **Lecturers**

Mr. A.D. Kasapo,	UNZA
Mr. C. Daka,	NISTCOL
Mr. Bwalya,	Evelyn Hone College

### **Students (Colleges and UNZA)**

#### **University of Zambia**

Chileshe	Agness
Habuya	Victor
Musakalu	Carlos



Mwewa	Chisenga
Phiri	Arson
Cholwe	Crispin
Kalandamoyo	Malvine
Phiri	James
Banda	Ursula
Kakula	Abraham

### **Evelyn Hone College**

Muchehe	Jacob
Mwengwe	Peter
Mwiinga	Vincent
Himawi	Caristo
Ngulube	Gideon
Mwiinga	Annie
Mhoni	Mazuba
Phiri	Boniface
Zimba	Jack
Nkhata	Beauty

### **National In-Service Teacher's College (Chalimbana)**

Mponda	Jairos
Munyumbwe	Munyumbwe
Mwanza	Robert
Tembo	Mark
Muzumara	Clement
Nkhata	Chiza

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**APPENDICES**

**A: INTERVIEW GUIDE FOR ART AND DESIGN TEACHERS**

SEX..... SCHOOL..... SERIAL NO.....

- How long have you been working as a teacher?
- How long have you been working in this school?
- What position of authority do you hold in this school?
- What do you understand by gender?
- How have gender issues affected you in your home?
- What is your opinion about the integration of girls in this school?
- Which pupils consult you more between girls and boys concerning their art work?
- Who are more in number in the art class by gender?
- Why do you think girls or boys are more than the other sex?
- Which subject do girls or boys find the most difficult in this school?
- Which subject has the highest drop out rate in this school?
- What happens to pupils that drop-out of a subject?
- How do you rate girls' academic performance compared to girls in the subject of Art and Design?
- What is the greatest obstacle to the teaching of Art and Design?
- What changes would you like to see as regards the teaching of Art and Design in this school?
- Who would you like to teach creatively given choice between boys and girls?

Who normally tops the class in terms of creativity and general performance I in Art and Design?

Have your pupils ever attended a competition?

What was the performance of girls during the competition?

Who is your role model?

Do you enjoy teaching Art and Design?

How much support do you have from the school management in the teaching of Art and Design?

In your opinion do you think art and design can benefit a girl and a boy the same when they drop-out of school?

**B: QUESTIONNAIRE FOR THE STUDENTS**

Date:..... No.....

**INSTRUCTIONS:**

- A. Do not write your names and treat this work as confidential as you can.
- B. Put a tick [√] on your choice or circle your answer or fill in the appropriate responses in the spaces provided.
- C. All answers must be written in the spaces provided.

- 1. Sex: (a) Male [ ]  
(b) Female [ ]

2 What year of study are you in? .....

3 Which is your favorite subject? .....

4 If Art and Design is your favorite subject why is it so?

Give two reasons:  
.....  
.....

5 Is your Art and Design Lecturer

- (a) Male [ ]
- (b) Female [ ]

6 Did you do Art and Design at Primary and Secondary School level?

- (a) Yes [ ]
- (b) No [ ]

7. Do you have enough materials to use during your practical lessons?
- (a) Yes [ ]
- (b) No [ ]
8. In your opinion is Art and Design popular? Give reasons for your answer.
- (a) No [ ]-----
- (b) Yes [ ]-----
9. Given chance, would you like to study Art and Design at higher levels of learning?
- (a) Yes [ ]
- (b) No [ ]
10. Many people especially ladies regard Art and Design as a subject of difficulties. Do you agree with this statement?
- (a) Yes [ ]
- (b) No [ ]
11. Have you ever seen a female artist in your area?
- If (a) Yes [ ] how many have you seen.....
- (b) No [ ]
12. Do lecturers teach Art and Design well?
- (a) Yes [ ]

(b) No [ ]

13. Have you ever sold any item which you made in class?

If (a) Yes [ ] how much money did you realize in total? K.....

(b) No [ ]

14. Is female student participation as serious as that of the male in the subject of Art and Design?

(a) Yes [ ]

(b) No [ ]

15. Do you need Art and Design in your life especially after school ? Explain your answer

(a) Yes.-----

(b) No.-----

16. Do you regard Art and Design as a Make up subject? Give reasons for your answer.

(a) Yes.-----

(b) No.-----

17. In your opinion, are the methods used in teaching Art and Design applicable and up-to-date? .....



18. Are there any benefits if one studies Art and Design? Mention the benefits if any.

(a) Yes. The benefits are-----

(b) No. [ ]

19. Why do you think there are less female students studying Art and Design in this college? Give 2 reasons:

.....

.....

.....

20. Have you acquired any skills which you think you will use in future from studying Art and Design?

(a) Yes. Which skills in particular?-----

-----

(b) No [ ]

THANK YOU FOR YOUR TIME AND CO-OPERATION

C: INTERVIEW GUIDE FOR PUPILS IN BASIC SCHOOLS

Date:..... No.....

School:.....

1. Name:.....
2. Do you learn Art and Design at this school?
3. Why do the girls fear to learn Art and Design?
4. Upon completion of your Grade 9 do you hope to continue learning Art and Design at Senior Grades up to Grade 12?
5. Do you sometimes help the girls who cannot perform better in class in the subject of Art and Design?
6. Why did you opt to do Art and Design?
7. Why do you think you are very few in class learning Art and Design as compared to those doing other subjects?
8. Have you ever done a competition in Art and Design with other school children from outside your school?
9. Who produces better artifacts in your class – the girls or the boys? Give reasons for your answer.
10. Do you like using the materials which your teacher gives you for the practical aspects of the Art and Design subject?
11. What are the best materials you would like to use during your practicals in Art and Design which are not there?

END OF INTERVIEW

