

STATUS OF ART AND DESIGN IN SELECTED HIGH SCHOOLS IN MUFULIRA DISTRICT

By

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A dissertation submitted to the University of Zambia in partial
fulfillment of the requirements for the Degree of Master of Education
in Sociology of Education.



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2010

My Children do not

Forget your

Heritage

AUTHORS' DECLARATION

I, Dominic Yumba, do hereby declare that this dissertation represents my own work and it has not previously been submitted for a degree at the University of Zambia or at any other university.

0279671

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APPROVAL

This dissertation of Dominic Yumba is approved in partial fulfillment of the requirements for the award of the Master of Education in Sociology of Education by the University of Zambia.

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DEDICATION

I dedicate this work to my dear wife Jennifer and to our lovely children,
Ndalumba, Dominic Bupe, junior and Hope Purity.

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ABSTRACT

Using Henry Tajfel and John Turners' Social Identity Theory, the study set out to investigate the status of Art and Design in selected schools in Mufulira District.

The main objectives of the study were:

- (a) To find out how Art and Design was rated by teachers, and pupils as compared to other subjects.
- (b) To find out how Art and Design was considered by administrators, teachers, and pupils as compared to other subjects, and
- (c) To find out ways or measures of encouraging pupils to take up Art and Design as a subject of study.

The sample comprised three schools from which were drawn a total of 81 grade ten, eleven and twelve pupils, six art teachers and thirty teachers (who taught other subjects apart from Art and Design), three head teachers and three deputy headteachers. In addition, the sample included Mrs. Gabriel Ellison, a renowned Zambian author and artist.

Data were collected through questionnaires, focus group discussions, semi-structured interviews, observation and through document analysis. Information about the status of Art and Design in Zambia was collected through in-depth interviews with Mrs. Gabriel Ellison. The collected information was analyzed qualitatively so as to come up with categories, themes and sub themes.

The findings of this study have shown that Art and Design has low status as compared to other subjects offered in high schools in Mufulira District. Out of 19 subjects rated, Art and Design was rated 17th by pupils and 14th by teachers. Teachers and the pupils did not consider Art and Design as a subject that was necessary in one's life in school and outside school. The study also revealed that Art and Design was not valued by administrators, teachers and pupils as compared to other subjects of study. In addition, the study came up with ways of encouraging pupils to take up Art and Design as a subject of study.

In line with the findings of the study, the following recommendations were suggested (i) To make Art and Design a compulsory subject (ii) To avail the pupils with information on the benefits of studying Art and Design (iii) Art and Design should be well equipped with teachers' hand books, pupils' text books and reference books and other related materials just like in other disciplines of study (vi) Pupils should have field trips, exhibitions, Art and Design art clubs.

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ACRONYMS

VAC:	Visual Arts Council
GRZ:	Government of the Republic of Zambia
MoE:	Ministry of Education
NISTCOL:	National In–Service Teachers’ College
NCLB:	No child Left Behind
NSEAD:	National Society for Education in Art and Design
CDC:	Curriculum Development Centre
ZNBC:	Zambia National Broadcasting Corporation

CHAPTER ONE

INTRODUCTION

Background

When Zambia got its independence on 24th October in 1964, one of its main objectives was to develop its education system. The rapid population growth and a high demand for education resulted into construction of many schools in all districts, with a new curriculum worked out. The new curriculum included core and optional subjects. The optional subjects were Art and Design, Wood Work, Metal Work, Technical Drawing, Physical Education, French, Commerce, Home Economics and Additional Mathematics. The Education Reforms of 1977 stated that the new syllabus, learning and teaching materials, methodologies and examinations must take into account the structure of new school curriculum.

This new curriculum identified and stressed the importance of core and optional subjects and stated the number of periods that should be allocated to each subject and length of the periods as well. The objective of the Ministry of Education was as it is still, to promote Zambia's ethnic cultures, customs and upholding of national pride particularly in the preservation of the ecosystem in one's immediate and distant environment; and creating a positive attitude towards self-employment and a basic knowledge in entrepreneurship related issues, which could be fulfilled through one of the following subjects in the core-curriculum; English, Zambian Language, Literacy including Information Technology, Mathematics, Science, Environment and Home

Economics, Social Studies, Technology and Expressive Art (Physical Education, Music, Art and Design) (Ministry of Education, 1996).

However, the situation on the ground does not seem to be in line with the Ministry of Education policy. Art and Design, for example, does not receive the attention it deserves in high schools compared to other subjects. The MoE Teachers' Curriculum Manual (2001) acknowledges Art and Design as a subject, which is important and should be taught. This study sought to investigate the status of Art and Design in comparison with other subjects in selected schools in Mufulira District.

Statement of the Problem

The main task of the Zambian education system is to provide quality education to every school going pupil and to develop the full potential of every citizen so as to fully meet the needs and aspirations of the nation. This goal can only be achieved or fulfilled if all the subjects in the curriculum are fully taught and enjoy the same status. It seems Art and Design may not be treated like other subjects in high schools.

Purpose of the Study

The purpose of this study was to investigate the status of Art and Design as a subject in selected high schools in Mufulira District.

Objectives of the Study

The objectives of this study were:

- (a) To find out how Art and Design is rated by pupils and teachers as compared to other subjects in selected schools in Mufulira District.
- (b) To find out how Art and Design is considered by pupils, teachers and administrators as compared to other subjects.
- (c) To find out ways of encouraging pupils to take up Art and Design as a subject of study.

Research Questions

Based on the objectives of this study the research questions were:

- (a) How is Art and Design rated by pupils and teachers in comparison with other subjects in selected schools in Mufulira District?
- (b) How is Art and Design considered by teachers, pupils and administrators as compared to other subjects?
- (c) What measures can be taken to encourage pupils to take up Art and Design as a subject of study?

Theoretical Perspective

For its theoretical framework, this study on the status of Art and Design in selected schools in Mufulira District used the Social Identity Theory developed by Henry Tajfel and John Turners. The propositions of the Social Identity Theory are based on three elements – categorization, identification and comparison.

Categorization: Under this first element, objects are categorized so as to understand them; in the same way people are categorized in order to understand their social environment. Social categories are used like Yellow, Black, Jew, Christian, pupil and a taxi driver because they are useful. If one can put people into categories then that tells us things about these people. As an example, a community cannot function in a normal way without using categories, such as a taxi driver or a pupil. One finds out things about oneself by knowing which category one belongs to.

Under identification, people identify with groups they see themselves belonging to. According to Tajfel and Turner ([file:///A:/Social identity-Wikipedia, the free encyclopedia.htm](file:///A:/Social%20identity-Wikipedia,%20the%20free%20encyclopedia.htm)); identification carries two meanings.

Part of who we are made up of our group membership. That is sometimes we think of ourselves as "us" vs. "them" or "we" vs. "they", and at other times we think of ourselves as "I" vs. "they" and at other times we think of ourselves as "I" vs. "he or she" or "me" vs. "him or her". That is sometimes we think of ourselves as group members and at other times we think ourselves as unique individuals. This varies situationally, so that we can be more or less a group member, depending upon circumstances. What is crucial for our purposes are that thinking of one as a group member and thinking of yourself as a unique individual are both parts of yourself concept. The first is referred to as social identity; the latter is referred to as personal identity.

In relation to comparison, Turner ([file:///A:/Social identity-Wikipedia, the free encyclopedia.htm](file:///A:/Social%20identity-Wikipedia,%20the%20free%20encyclopedia.htm)) goes on to state that, there are facts, which show that to deal with the world effectively we need to feel good about ourselves. The main idea why there is social comparison in the world is to evaluate ourselves, we compare ourselves with similar others.

Instead of using people, as in the theory, high school subjects have been used. Subjects have been categorized, Identified and compared, so as to find out how Art and Design is rated. Social Identity Theory was used because its elements, categorization, identification and comparison are relevant to this study. Though these elements are mainly associated to social groups in society, in this study, they have been applied to learning institutions, where social groups are also found in form of administrators, teachers, and pupils, so as to find out how they perceive the status of Art and Design in relation to other subjects. When it comes to categorization, teachers, and pupils may see some subjects as of higher value than other subjects. It seems some subjects are labeled as important and of value. As for identification; pupils at learning institutions, would like to be identified as learners studying subjects that are considered to be very important, subjects which are rated highly. So pupils would like to be identified and compared with a group of learners who study various subjects which maybe considered differently.

We can obtain high prestige or self-esteem by comparing other groups to ourselves and to see ourselves in a positive way by seeing ourselves as a member of a highly rated group. One may be bound to ask, how do groups get this prestige? Group members compare their group with other groups so as to rate their group to be positive, and by implication, see themselves to be better than others.

Significance of the Study

The findings of the study may encourage the government to put in more effort in promoting Art and Design because through Art and Design youths could be employed. The subject imparts life survival skills that would make someone self-employed. The findings of the study may also make teachers, head teachers, policy makers and parents realize the importance of Art and Design so that it could be offered from the basic school to high school level for the holistic development of a learner.

Operational Definition of Terms

Art and Design is the use of imagination to show ideas or feelings especially in paintings, drawings and in executing sculptures. At the same time, in art it is a way of deciding how something will look, for example coming up with a print on a chitenge material.

Expressive arts: In the context of this study, it refers to Art and Design, Music and Physical Education.

Mobile Museum: A museum that is not fixed in one place and which can be moved quickly and easily.

Status: In this study, status refers to the manner or way in which Art and Design are perceived by teachers, pupils and the public in comparison with other subjects taught in schools – whether it is considered to be of more value or less value than other subjects.

Specialized Room: A room which is designed and built specifically to suit a particular subject, for example an art room.

Schematic Painting: A painting that shows the main features or relationships but no details.

Stylized Painting: A painting not drawn in a natural or realistic way, for example using of patterns such as stripes or dots.

Terracotta: Reddish brown clay that has been fired (baked) and not glazed (to cover something with glaze to give a shiny surface)

CHAPTER TWO

LITERATURE REVIEW

This chapter reviews research and general literature on Art and Design in the Western world and in Africa.

Art Education in the Western Countries

In the United States of America in the 19th century, drawing (Art) was taught as a special subject detached from other ordinary subjects. Professional artists taught drawing and this subject was mainly taught to the affluent in the society. In other words Art was restricted to the elite in society.

De Francisco (1963:63) writes that:

Drawing was considered to be cultural asset for young ladies, along with other things also deemed as desirable. It is interesting to note that these teaching services were available to only those who could afford to pay the price.

In 1821, drawing (Art) was introduced by William Bentley Fowle in the schools of Massachusetts on experimental basis. In 1838, Henry Barnard, the first United States of America Commissioner of Education, spearheaded the teaching of Art as a subject in the schools. Later on in 1870, a law was passed in Massachusetts which made it a must to teach drawing (Art) in towns with the population of about 10, 000 people. This law was passed to encourage the teaching of Art. Later, drawing (Art) was modified specifically as geometrical and mechanical drawing to be used in industries in Massachusetts. It was changed from creative drawing (Art) to technical drawing for the

industry, (Alperson Philip,1992). Because of that, by 1920 Art was divided into three parts:

1. Fine arts, which is drawing, painting, and sculpture.
2. Appreciation, which is culture, taste, and discrimination.
3. Industrial, this is craft and art for industry.

As it is now, Art and Design is on its own as a subject of study. It is no longer attached to industrial arts, (De Francisco, 1958). In the 1960s and early 1970s a lot of students enrolled in art classes at high school level, and at that time Arts' emphasis was on an individual expressing uniqueness, (Barnes Rob, 1989). The students were encouraged to be original and creative in art education.

(<http://globalaxis.org/>) writes that;

It is widely reported that the arts are losing instruction time in the schools based on the budget cuts in combination with increasing test-based assessment of children with the Federal Governments' No Child Left Behind (NCLB) Act requires. It is worth noting that while NCLB retains the arts as part of the core curriculum for all schools, it does not require reporting any instruction time or assessment data for arts education content or performance standards, which is the reason often cited for the decline of arts education in public schools.

The United States Education Department is very supportive of the art education in the country by way of financial support.

(<http://globalaxis.org/>) observes that:

Recently the United States Department of Education began awarding Art in Education Model Developing and Dissemination grants to support organizations with art expertise in their development of artistic curriculum that helps the students to better and retain academic information. One

such model of education was created in 2006 by Story Tellers Inc. and Artstech (formerly Pan-Educational Institute).

In recent times Art has come to take a prominent place in the curriculum of elementary school, the main reasons for this, is physiological as well as pedagogical. Art is seen as an instinctive expression of the child, one which permits his motor activities to be exercised and trained. It is the most advocated form of manual work and in recent years it has to be seen as the most fundamental of the vocational subjects (Art and Design included). The value of Art, as an aesthetic agent in education, is especially emphasized in the United States of America (Monroe, 1968).

In the United Kingdom, the British Government appreciates art education as of value to its education system. That is why in 1998, Art was enshrined in the Statutory Instrument of 1998 No. 1990 (Appendix F). According to Hickman (2000), there has been an education will in the English National Documentation to show the importance of Art and Design to pupils' education. It brings out ways in which Art enhances learning across the curriculum in a number of areas such as spiritual, moral social and cultural development.

The government of England recognizes that art promotes social utility (a service provided for the public), personal growth and visual literacy. Social utility is concerned with practical impact art education has on an individual even as they use their skills to the benefit of society. Harvey and Blackwell sighted in Hickman (2000:52) observe that:

Art and design, probably more than any other sector, develops graduates critical and creative abilities and their imagination. In modern world, employers crave new ideas and want risk – takers, lateral thinkers and creative problem solvers, in short, people who can suggest solutions requiring without requiring a full set of information upon which to base any decisions.

A study of Art and Design brings about many opportunities to pupils who would like to pursue a career in art. Art education in England, like in the United States of America is an elective subject in high schools and this does not give it a good image. Also according to Hickman (2006), there has been a cutback in allocated time to Art and Design, to allow more emphasis on core subjects. Hickman (2006) furthermore states that the development of this kind, (a cutback of allocated time), has promoted fears of art advocates and have contributed more to the kind of siege mentality, where art rooms are on their own behind barriers as if to protect the subjects from enemies of the subject. Generally it can be said that Art and Design is well enshrined in the curriculum of the United Kingdom, with a record of many learners taking public examinations in the subject. There is also a short supply of specialist Art and Design teachers in English Secondary Schools, because of the closure of specialist courses for pre-service (Hickman, 2006).

Art Education in Africa

UNESCO saw the importance of art education, and consequently it organized a Regional Conference on art education in Africa. This conference took place at Tsitisitikama Conference Centre, Port Elizabeth in South Africa from 20th to 30th June 2001. It was organized in cooperation with the government of South Africa. The

participants came from eighteen countries, namely, Australia, Botswana, Comoros, Congo Brazzaville, Congo DR, Cote d' Voire, Ethiopia, Ghana, Hungary, Kenya, Malawi, Mozambique, Namibia, South Africa, Tanzania, Togo, Zambia and Zimbabwe. A representative of the OAU as well as of SIDA (based in Mozambique), and members of South African Non-Governmental Organizations dealing with Art and culture were also in attendance.

The two main objectives of the conference were to:

- (a) improve the provisions of arts education in un organized and organized sectors of education in Africa.
- (b) sensitize the delegates on how Arts education can influence the economies of African Governments.

The Director of the arts section of creativity and copyright of Unesco, Paris, Mr. Salah Abada when he addressed the participants in his opening speech said that art education as, a fundamental element of culture, plays a vital role in society since it promotes the Art and Design through the education of its offspring. Mr. Salah Abada went on to say that art and culture cultivates the intellect and emotional development of people and as a result people see that when one is exposed to education at a tender age fits well into society. In his speech Mr. Abada asked a very important question. "How can we organize and promote art education for our children efficiently over the years?" (portal. Uenesco.org/culture/es/files/...)

From what has been discussed above one can see that UNESCO saw that art education should be promoted for there is potential in it to equip learners with life survival skills and at the same time influence the economies of Africa. The question UNESCO seems to be asking is how can African governments appreciate art education? Many governments in other parts of the world have realized that art education is a very important ingredient in economic development.

Art Education in Zimbabwe

The background of art education in Zimbabwe is not very encouraging in that from the beginning of its education system when the country was under the colonial rule, Art was not given the due attention it deserved like other core subjects (Mathematics, English Language, Biology, Physical Science, Chemistry). Art in those days was associated with the rich, as a result it was mainly found in urban schools where the elites' children were found. Abraham (2002), states that the subject art was not given to high fliers in terms of academic performance. Art was mainly given to those pupils who did not do well in the core subjects. It was used as a dumping ground for pupils who were not doing well in other subjects.

Girls who had no or little chance of making it in the academic field, apart from getting married, found refuge in Art. Apart from that, Art was considered to be a very expensive subject, at the same time non-academic, (Abraham 2002).

When Zimbabwe got its independence, Art was still not a favoured subject by the people, for it had the same old tag of being the subject of non-performers and for the

elite. So the government of Zimbabwe, to encourage people to take up Art and Design, made it compulsory in the primary schools. After making Art compulsory in all primary schools another draw back resurfaced, which, was lack of funds.

Art Education in Nigeria

The study looked at Nigeria, how Art education is considered in that country, considering that Nigeria is one of the countries in Africa which was privileged to receive well organized educational system with the help of the Europeans.

Ojibara (www.ijeunilorin) writes that:

Art education has existed in the ancient Nigerian societies which predated the entity now called Nigeria. It existed here both in non-orthodox and forms ways for many centuries before the advent of western education in 1800's (Fafunwa, 1974; Callaway, 1975 and Akolo, 1982). At a certain time, Art and Craft were based mainly on heredity, guild system, apprenticeship, and formal training alone. The trends and the status of art teaching has changed considerably within the Nigerian Educational System

In Nigeria, Art is taught in all schools just like in Zambia, and Zimbabwe. It is reflected in the Federal Republic of Nigeria, National Policy on Education (Revised 1981), that art and craft is a core subject which should be taught up to junior secondary level. At senior secondary level, it is taken as an elective. Ojibara (www.ijeunilorin) observes that:

There seems to be a wide gap between the policy statement that art should be compulsory subject at junior secondary level and what is actually happening to art teaching at junior secondary level, not only in Kwala State alone, but also in other states in the Federation (Babalola, 1986; Ogboji, 1986; Ibrahim, 1987; Lawal Ojibara, 1991) Ojibara (1991) observes that what goes on in some junior secondary schools in Kwala State as regards to art teaching, is a fraction of the set intentions. The

situation could hardly be otherwise, considering the increase in the students' enrolment, inadequacies (such as inadequate number of art teachers and scanty art materials), as well as other related problems militating against effective art teaching.

Art Education in Zambia

Art education has been going on before and after Zambia got its independence. The teaching of Art and Design started concurrently with the teaching of other subjects such as Bricklaying, Carpentry, Arithmetic, English, Bible Knowledge and Local Languages. Art education is concerned with tangible arts like drawing, painting, sculpture, and design (jewelry, pottery, weaving, fabrics, etc) which is found in practical fields, for example commercial graphics and home furnishings (http://en.wikipedia.org/wiki/performing_arts). Art education includes performing arts, dance, music, theatre, and visual arts, creative writing, media arts, history, and criticism and aesthetics (http://en.wikipedia.org/wiki/art_education). In the colonial days, Art education was restricted to some schools only, but, it is the government policy that Art is taught in all basic and high schools. Art education is part of culture of every society and pattern of human experience and advancement (Gombrich, 1964 and Talabi, 1979).

After Zambia got its independence, the government started reforming its education system. Since independence there have been three major policy documents on education. The first policy document was *Educational Reform* of 1977, which emphasised education as an instrument for personal and national development. After that, came *Focus on Learning* of 1992 which talked about resource mobilization to enhance development in education. Then came the current educational policy

document, *Educating Our Future*. This policy document of 1996 states that in the past, Zambia has not done well in promoting specialized programmes as viable alternatives to the more popular academic programmes.

The mission of education according to the Ministry of Education 1996 policy reads as follows:

The mission of the Ministry of Education is to guide the provision of Education for all Zambians so that they are able to pursue knowledge and skills, manifest excellence in performance and moral uprightness and defend democratic ideals and accept and value other persons on the basis of their personal worth and dignity, irrespective of gender, religion ethnic, origin or any other discriminatory characteristics (Ministry of Education 1996 : 10)

The Ministry of Education would like its learners to pursue knowledge and skills (in Art and Design, Physical Education, Music and in Practical Skills) for one to be considered a well educated person. The government now understands the importance of art education and that is why it has encouraged Art to be taught in all basic and high schools, ([http://globalaxis.org/wiki/Art education](http://globalaxis.org/wiki/Art_education)). Art education is a body of knowledge, experience, tradition and practice (every one practices Art in one way or another), unique to itself, and also related to and an integral part of general education. Art Educations' main objective is to satisfy an insistent urge, creative activity, and influence on society.

Art and Design is a subject which the Ministry of Education enshrined in the Zambian curriculum so that it is taught in schools. It falls under the umbrella of Expressive Arts. The Ministry of Education foremost priority for the school going pupil is the acquisition of high levels of competence in communication and mathematics and in problem solving

ability that is fostered through scientific and practical subjects (Art and Design). Accordingly, the curriculum stresses practical subjects (Art and Design), languages, mathematics, and science subjects

The Ministry of Education has reviewed the syllabus of Art education (grade 10-12) so as to improve the way it is taught in the high schools. It has come up with general aims.

Art and Design High School Syllabus Grade 10 -12 (1997) has the following general aims:

1. Develop creativity, imagination and innovativeness in art and design in so as to prepare for further Education and self-supporting lively hood.
2. Have appropriate Art and Design working vocabulary.
3. Develop awareness and appreciate the social, cultural and economic functions of Art and Design within their community.
4. Acquire adequate knowledge and skills in Art and Design so as to identify, research and evaluate problems in systematic way.
5. Record from direct observation of ones'l experience.
6. Communicate by using appropriate materials and techniques in a disciplined way (MoE, Syllabus Grade 10 -12, 1997).

Expression in art education is tangible evidence of creative development. Because of the importance of art as a subject, the Ministry of Education encourages parents to be involved in their children's education. Parents can make a difference in contributing to their children - cultivating a liking of art by allowing them to get involved in art at home.

Parents are very influential; a child in most cases would like to please the parent at all costs. So if a parent does not approve the subject the child is doing, the child will have no interest to learn that subject, as a result the child will have no choice but to drop it.

Through art, very important events and places of history have been preserved. Some of the events and places of history which has been through art are the engravings found in Chifubwa cave in Solwezi District, which show signs of having being painted, and the artifacts found at Ing'ombe Ilede in Southern Province of Zambia (Fagan 1966). (Ingombe Ilede was discovered in 1960 by government workers who were making foundations for the water tank, on the hill. They discovered a decorated human skeleton with many artifacts). Other places and events which have been preserved through art, by having artists taking care of these place and artifacts are the paintings at Nachitalo Hill, not far from Musofu Seventh Day Adventist Mission in the south-western part of M'kushi District. These paintings are found under an overhang in a deep cleft of rock near the top of a hill. The paintings which are found here are different from those at Nachikufu, for they are somewhat stylized and done in purple. The representations are of an antelope, apparently represented by a curious "half moon" shaped body with rudimentary heads and legs which are like pegs. The antelopes painted in purple at Nachitalo are overlaid by schematic designs in red (Fagan, 1970).

In the eyes of the artist, everything has meaning, that is, everything around us is a product of art, (www.artscouncil.org.uk). Things which people may think is useless, an artist will make something beautiful out of them. One might ask why do learning institutions in Zambia teach art or why bother about art education? Art is taught not

because teachers want to make the learners take it up as a major subject or take it up as career or for relaxation. It is taught so that one becomes human, so as to appreciate beauty and value it. One should be able to speak out from the depth of his / her heart when communicating. Art is taught so that one is able to approach life with care and the people around him / her, so that one appreciates love, is kind, more gentle and look at life purposely. Art serves as the emotional stabilizer, the life enriching element that, directly or indirectly, contributes to solid moral and spiritual basis for abundant living (Ministry of Education, 1996).

Art and Design, in which ever place or country it is found, takes place across the life-span of a person. As students, youths, and adults learn about art education in schools, in community based institutions and organizations such as museums, local arts agencies, recreation centres, places of worship, social service agencies, and markets among many other possible venues, they become creative and see reality as it is. Art Education also takes place in the home and even through formal and informal education settings. It provides an unusual efficient and indispensable way of learning. By way of art activities, learners exercise senses, emotions, intellect, and perceptive powers to great advantage ("http://en.wikipedia.org/wiki/Art_education"). The Greeks distinguished order from matter, and man from the rest of nature, by way of art. Art, for them, was the guiding ideal for humankind. (Wikipedia. plato.stanford.edu/entries/dewey-aesthetics)

CHAPTER THREE

METHODOLOGY

This chapter deals with the research design, population, sample size, sampling procedures, data collection instruments, distribution of instruments, data analysis. and limitations of the study. Generally, the study used qualitative and quantitative approaches for data collection.

Research Design

The research used mainly the qualitative research design and the data which were collected were highly descriptive in nature. It was used to find out the status of Art and Design in the high schools. The instruments which were used to collect data were questionnaires, semi-structured interviews, observations and focus group discussion.

Population

The population of the study was taken from only one district, Mufulira, on the Copper - belt Province. Five high schools were included. Mufulira district, was purposely chosen out of the many districts because that is where the researcher lives. The five high schools were located in three different residential areas, two high schools were in the high cost residential areas and in the colonial era those schools were reserved for Europeans. The other three high schools were in the low cost residential areas. These were reserved for the Africans .

Sample Size

The sample of this research consisted of three high schools from three residential areas of Mufulira District. The sample included 45 pupils; 15 grade ten, 15 grade 11 and 15 grade 12 pupils, 6 art teachers and 30 teachers from other subject areas, were drawn. The sample comprised of a total of 81 respondents. The sample of the research was drawn from three government day high schools in Mufulira District. For the purpose of the research the high schools were coded A, B and C. All these schools were co-education schools.

Sampling Procedures

The three high schools were selected on the basis of being big schools (super grade one schools) and that they had well established expressive arts departments in Mufulira District. Purposive or Convenient Sampling procedure was used to select pupils for they were chosen with the arrangement of the Art and Design teacher. Fifteen (15) pupils were selected from each high school. Six (6) Art and Design teachers, thirty (30) teachers who do not teach Art and Design were also selected. These teachers were picked because the head teachers recommended them to the researcher. Head teachers and their Deputies were selected because of being administrators of the schools.

Data Collection Instruments.

Collection of data was done by preparing and administering questionnaires and interview guides. The respondents included Head teachers Deputy Heads, teachers

and pupils. The respondents filled the questionnaires which did not demand them to indicate or disclose their identity, confidentiality was strictly observed by the researcher.

Distribution of Instruments

Table 3.1 shows how the researcher distributed the questionnaires to the respondents.

Table 3.1 Distribution of Questionnaires

School A, B, C.	Number Distributed	Number Received
Teachers (art and Design)	6	6
Teachers (Teach other Sub)	30	28
Pupils	45	42
Total	81	76

Table 3.2 Questionnaires Distributed by Gender

	Male	Female	Total
Teachers (art and Design)	5	1	6
Teachers (Teach other Sub)	18	12	30

Pupils	24	21	45
Total	47	34	81

Six questionnaires were distributed to the Art and Design teachers, thirty to the teachers who do not teach art and design and forty-five questionnaires to pupils. The total number of distributed questionnaires was eighty-one. Table 3.2 shows the Distribution of Questionnaires by Gender. Teachers of Art and Design were five male and only one female, teachers who did not teach art and design were 18 male and 12 female and pupils were twenty-four boys and twenty-one girls. The total number of the respondents who were given the questionnaires was eighty-one.

Data Analysis

Data was mainly analyzed qualitatively and to a much lesser extent quantitatively, especially when it came to finding the means and ranks of the nineteen (19) subjects. The responses from the respondents were recorded and interpreted logically so as to establish themes and sub themes in the data collected. The views of the respondents were analyzed qualitatively and a comprehensive and meaningful explanation of data was made. Statistics were used in a descriptive way and qualitative information was converted and summarized in order to come up with clear comprehensive information.

Limitations of the Study

A small size of the sample in this study due to time factor and commitment of this study to only three schools in Mufulira District limits the generalization of the findings of this study to schools in the country and even in Mufulira District. The other limitation was the non-recording of the interviews with the respondents to capture vividly their views.

While in the field collecting data the researcher faced a number of problems, one being, not receiving all the questionnaires which were distributed to the respondents. During the in-depth focus group discussions with pupils, pupils seemed not to be free with the researcher at the beginning of the discussions, they were timid. But as the discussions progressed they became free with the researcher. When the researcher had interviews with the school managers, some school managers seemed to look at the researcher suspiciously, thinking that maybe the District Education Board Secretary (DEBS), had sent the researcher to find out something from them. Other respondents who participated in giving data thought they were supposed to be paid I say this because they were saying that the study was funded for this purpose.

CHAPTER FOUR

PRESENTATION OF RESULTS

This chapter presents the findings of the study according to the study objectives. The objectives of this study were: (a) to find out how art and design was rated by teachers and pupils, as compared to other subjects, (b) to find out how Art and Design was valued (considered) by teachers and pupils as compared to other subjects and (c) to find out ways (measures) of encouraging pupils to take up Art and Design as a subject of study.

Rating of Art and Design and other Subjects

One of the objectives of this study was to find out how Art and Design was rated by teachers and pupils in comparison to other subjects.

To work out the prestige ratings of 19 subjects, respondents were asked to indicate the type of respect or prestige each one of the 19 subjects had – very high respect, high respect, average respect, low respect or very low respect.

To determine the prestige of each subject, the five prestige categories were given arbitrary weightings as follows: 1 for very high, 2 for high, 3 for average, 4 for low and 5 for very low prestige. A residual category of "do not know" was given an arbitrary weighting of 0. In order to rank the subjects mean by multiplying the number of respondents for each prestige category with its arbitrary weighting, then all these products were added to get the sum, and the sum was then divided by the number of all

respondents who rated each subject. The subjects were ranked from 1 to 19 according to the mean scores - the smaller the mean score, the higher the prestige. The mean scores and ranks of the subjects are shown in Tables 4.1 and 4.2.

Table 4.1: Teachers' Prestige Rating Results of 19 Subjects

Subject	Very High	High prestige	Average Prestige	Low Prestige	Very Low	Do Not Know	Mean Score	Rank
Zam Lang	3	0	3	24	85	0	4.107	19
Geog	0	28	39	4	0	0	2.535	11
Physics	20	12	6	0	0	0	1.357	4
Maths	16	16	6	4	0	0	1.5	3
Princ Of Acc	5	30	24	0	0	0	2.107	7
Art & Desg	4	10	45	12	5	0	2.714	14
Chemist	17	16	9	0	0	0	1.5	2
History	0	5	39	24	15	0	2.964	16
Biology	17	18	3	0	0	0	1.357	4
R/Educa	1	4	48	24	5	0	2.928	16
H/Econom	1	4	33	48	10	0	3.428	18
Eng/Lit	5	16	42	4	0	0	2392	10
Agr/Scie	4	16	33	16	5	0	2.642	12
Commerc	2	12	60	0	0	0	2.642	12
B/Keep	0	16	54	16	0	0	3.074	18
W/Work	3	8	26	20	5	0	2.214	8
T/Draw	10	28	27	0	0	0	2.321	9
Eng/Lang	24	4	0	0	0	0	1	1
Add/Math	11	26	21	4	4	0	2.357	6

Table 4:2: Pupils' Prestige Rating Results of 19 Subjects

SUBJECT	Very High	High Prestige	Average Prestige	Low Prestige	Very Low	Do Not Know	Mean Score	Rank
Zambian Language	4	4	15	40	80	0	3.404	19
Geog	5	24	57	8	5	0	2.261	11
Physics	23	30	0	0	0	0	1.261	4
Mathematics	35	10	3	0	0	0	1.142	2
Principles Of Accounts	11	28	24	0	0	0	1.476	7
Art & Design	4	2	69	20	30	0	2.976	17
Chemist	22	28	6	4	0	0	1.428	6
History	2	20	30	40	5	0	2.309	12
Biology	28	18	3	8	0	0	1.357	5
R/Education	3	14	30	36	40	0	2.928	16
Home Economics	1	12	30	44	45	0	3.142	18
Eng/Literature	16	22	24	16	0	0	1.857	10
Agr/Science	8	18	42	16	15	0	2.357	14
Commerce	1	22	54	8	15	0	2.381	15
B/Keep	7	20	36	20	5	0	2.214	3
W/Work	5	22	45	20	5	0	2.309	12
T/Draw	14	26	18	12	5	0	1.785	9
Eng/Language	35	10	0	0	0	0	1.071	1
Add/Math	23	18	15	8	0	0	1.523	8

The respondents rated Art and Design lowly. Of the nineteen (19) subjects, pupils rated Art and Design as number seventeen (17) while teachers rated it 14th. (Table 4 4.3).

From this table, one could see that pupils, and teachers almost gave the same ranks to the subjects. English Language, Zambian Language, Physics, Technical Drawing, English Literature, and Geography were given the same rank by the pupils and teachers.

Table 4. 3: Mean Scores and Ranks of Subjects by Pupils and Teachers

Subject:	Pupils		Teachers	
	Mean score	Rank	Mean score	Rank
English Language	1.071	1	1	1
Mathematics	1.142	2	1.51	3
Book Keeping	1.214	3	3.017	18
Physics	1.261	4	1.357	4
Biology	1.351	5	1.357	4
Chemistry	1.428	6	1.5	2
Principle of Accounts	1.476	6	2.107	7
Additional Mathematics	1.523	8	2.0	6
Technical Drawing	1.785	9	2.321	9
English Literature	1.857	10	2.392	10
Geography	2.261	11	2.535	11
History	2.309	12	2.964	16
Woodwork	2.309	12	2.214	8
Agriculture Science	2.357	14	2.642	12
Commerce	2.380	15	2.642	12
Religious Knowledge	2.928	16	2.938	15
Art and Design	2.976	17	2.714	14
Home Economics	3.142	18	3.438	17
Zambian Language	3.380	19	4.017	19

While the first objective of this study was to rate the subjects, to find out the kind of prestige each of the 19 subjects had, objective two and three of the study were to find out the opinion of the respondents about the subjects - how they considered Art and Design in comparison to other subjects and how pupils can be encouraged to take up Art and Design as a subject of study ,respectively.

Views of Respondents

The second objective was stated as follows, to find out how Art and Design was valued (considered) by the respondents. To collect information in relation to this objective, data were collected from teachers (those who did not offer Art and Design), Art and Design

teachers, Head teachers and their deputies and pupils. In addition to these sources, data were also collected from Mrs. G. Ellison through interviews.

How Art and Design is Valued

(I). **Teachers:** The researcher had an interview with the teachers of Art and Design at high schools A, B and C, concerning Art and Design, (Appendix D). The Art and Design teachers told the researcher that, Art and Design did not receive the attention it needed as a subject, in other words it was not considered as a very important subject by the head teachers and their deputies and the pupils. The following issues or challenges were raised by Art and Design teachers to show the researcher that the subject was not considered as important as other subjects. The department of Expressive Arts did not have learning and teaching materials unlike other departments in the schools. Teachers argued that if Art and Design was considered as an important subject at the high schools, all the basic Art and Design materials would have been provided.

(A) The section of Art and Design lacked the following basic Art and Design materials

- Paint, canvas and paper
- Crayons and pencils
- Brushes and pallet knives
- Dyes and fixative
- Potters wheels
- Kiln and squeegee

(B) The Schools' Art and Design rooms were not properly equipped and were not designed for art teaching. They lacked proper adequate furniture, such as stools, easels, display boards, shelves and cupboards and storage containers for water.

(C) The negative attitude of Head teachers and their Deputies towards Art and Design sent signals to the teachers of Art and Design that the subject was not considered as important as other subjects. The negative attitude of Head teachers and their deputies towards the subject has resulted in the non procurement of teachers' hand books and pupils' text books and reference books. At school B. the researcher was shown a traditional Kiln which was made as an improvisation by the Art and Design teacher, for a modern one (Appendix, O).

(D) At school A, a period was taken away from Art and Design just to accommodate one subject so as to fit it well on the master time table of the school.

(E) Other departments have been visited time and again by standards officers from District Education Board Secretary, to see how they were performing as departments. But it was not the case with Art and Design.

The Art and Design teachers from the three high schools said that, Art and Design did not receive attention it deserved from the head teachers. If the Head teachers and their Deputies changed their attitude towards the subject, the problems they faced would be things of the past and the subject would be considered as important as other subjects. The teachers of Art and Design told the researcher that they, themselves, considered the subject as important as other subjects in the school curriculum. But teachers in other areas of study had a negative attitude towards Art and Design, as a subject for non-achievers. They claimed that Art and Design was a subject taught by teachers who failed to make it in real subjects like mathematics, Physics and English Language.

(ii) Head teachers and their Deputies

At the three high schools A, B and C the Head teachers and their deputies said that Art and Design had the same strength as other subjects and as such it received the same attention from the administrators as the other subjects. They went on to say that, Art and Design was a subject in which pupils performed very well during national examinations. It was a subject which pushed up the passing percentage of pupils and of the school. For grade nine and twelve national examination Art and Design results showed that nearly every pupil had good results and very few failed (Appendices L and M).

However, the Headteachers admitted that they had not supported Art and Design well enough in terms of providing materials and funding, as compared to other subjects and as result one was bound to think that it was not considered as important as other

subjects. They also admitted that Art and Design did not have teachers' hand books and pupil's text books and in some cases not even reference books. If these books were available they were too expensive for them to buy. They went on to say that without teachers' hand books and pupils' text books a subject may be termed or considered as not important as other subjects.

The head teachers said that they had observed that teachers and pupils generally have good attitude towards Art and Design. However, there were those who discredited or looked down upon Art and Design as a subject which had nothing to offer the pupils. When asked about the future of Art and Design at their schools, the head teachers said that they would do everything possible to support it in terms of material and funding and through moral support.

(iii) Pupils

A focus group was used to get in-depth information on how Art and Design was considered by the head teachers and their deputies and teachers. Pupils said that had Art and Design been considered important, the Head teachers and their Deputies would have provided materials like pupils textbooks, teachers' hand books, paint ,plain papers and pencils. Pupils went on to say that subjects which were considered important were Mathematics, Physics, English Language, Biology, Chemistry, Principals of Accounts, to mention just a few. And as a result they well furnished with pupils' text books and teachers' hand books and other related teaching aids and learning materials.

The Art and Design rooms which were ideally supposed to be specialized were not well furnished like other specialized rooms for other subject areas. Pupils even told the researcher that they were looked upon by other pupils, as dull, low- achievers, who could not to make it in subjects, like Principles of Accounts. At times even some teachers who taught other subjects looked down upon Art and Design as a subject without a future. The other thing that made pupils not to consider Art and Design as not important as other subjects was ignorance, they did not know the benefits of the subject in school and outside school. Some pupils went on to say that they did not consider Art and Design important as other subjects because it had no good career prospects, it was a subject for relaxation.

(vi) Mrs. Gabriel Ellison (Zambian Artist and Author)

The researcher interviewed Mrs. Gabriel Ellison about the status of Art and Design in Zambia (Northern Rhodesia). While at school in Zambia (Northern Rhodesia), one subject she studied was Art and Design and that time it was highly rated. Lusaka Art Society, which was formed at that time, was multi-racial and it attracted artists from outside Zambia though very few Zambians participated in the exhibitions. When Rhodes National Gallery started under Frank Mc Kewen in Salisbury, (Southern Rhodesia), some Zambians participated and performed well. Enerst Knight an artist from England came to live in Lusaka late in the 1940s introduced art lessons as a therapy at one of an African Hospital. The lessons which were undertaken at the hospital were very successful. He took one of the first Zambian (Northern Rhodesia) work done by hospital patients to the United Kingdom in the 1950s.

Art Education, before Zambia got its independence, was only at secondary school level as there were no colleges and no universities. Evelyn Hone College was later built to cater for courses such as art (teaching and design) and a centre of art was opened in Ndola where art was encouraged. Art was taught at primary school level and secondary school later. Hitherto, one had to go outside Zambia to study Art.

Mrs. Ellison, further went on to say that Art and Design had a bearing on the culture of a nation, and Zambia was very rich in traditional art. She stated that, there were weavers and carvers in traditional artifacts. Later commercial artifacts came on the market at and many artists produced invaluable work during pre- and post independence periods. In Zambia there were many artists some of whom majored in sculpture and some paint work, and among these artists some were of international standard. According to Mrs. Ellison, Zambia did not offer very significant competition to the international community where art was concerned though some of the best artists in Zambia exhibited overseas.

Ways of Encouraging Pupils to Take up Art and Design

The third objective of this study was to find from the respondents ways in which pupils could be encouraged to take up Art and design.

Using three types of instruments the researcher asked (i) teachers (ii) head teachers and their deputies, (iii) pupils from the three high schools and (vi) Gabriel Ellison on how

pupils could be encouraged to take up Art and Design as a subject of study. The findings from the four groups of respondents are presented below.

(i)Teachers

Teachers responded by saying that pupils could be encouraged to take up Art and Design if they were told about the benefits of studying the subject while at school and after school. The second point was that, if the government could make the subject compulsory from grade nine up to grade twelve level pupils could take it as a subject of study. Thirdly, the teachers went on to say that, the way the subject was taught mattered a lot, it would either encourage or discourage pupils from studying it. In some, schools pupils stopped studying Art and Design, because of lack of trained Art and Design teachers

The teachers went on to say that schools should also engage resource persons even institutions like Zambia National Broadcasting (ZNBC) to provide documentary films and slides of Art history to the pupils. They even suggested that mobile Art and Design galleries / museums be introduced in conjunction with the National Museums of Zambia to sensitize the pupils and the public about Art and Design (Appendix. G). This way the subject would be appreciated and as a result pupils would take up Art and Design as a subject of study.

Lastly, Art and Design teachers said that through organizing of Art Clubs, excursions, seminars, workshops, exhibitions and Art competitions pupils would be encouraged to take up Art and Design as a subject of study.

(ii) Head teachers and their Deputies

The researcher also asked the Head teachers and their deputies on how pupils can be encouraged to take up Art and Design as a subject of study. The Head teachers and their Deputies said that one way was to talk to pupils through the career masters about the importance of Art and Design. To explain to them the benefits of Art and Design and what kind of jobs that are related to the subject. Secondly, the Head teachers and their Deputies said that during Parent Teachers Association (PTA) meetings, parents should be told that Art and Design is an important subject just like any other. Thirdly, the Head teachers and their Deputies went on to say that teachers of Art and Design should be committed to the subject by teaching it effectively so as to cultivate interest in the learners to take up Art and Design as a subject of study.

(iii) Pupils

The researcher when collecting data from the pupil during focus group discussion, asked them on how one can encourage their fellow pupils to take up Art and Design as a subject of study. Pupils said that one way to encourage other pupils to take up Art and Design, was to market the subject as beneficial at school and after one completed school and that when teachers should teach the subject in an interesting and motivating way. Pupils went on to say that the schools should invite renowned Artists to visit them

so as to talk to them about Art and Design and also to introduce field trips and exhibitions.

(vi) Mrs. Gabriel Ellison(Zambian Artist and Author)

When Mrs. G. Ellison was asked on how pupils could be encouraged to take up Art and Design as a subject of study. She answered by saying that pupils should be told of the benefits of taking Art and Design as a subject of study. One being that it offers survival life skills. Many pupils can also be encouraged to take up Art and Design if they see how it can sustain their lives.

CHAPTER FIVE

DISCUSSION OF THE RESULTS

The purpose of this study was to find out the status of Art and Design in selected High Schools in Mufulira District. The study discusses the findings according to the objectives of this study. The objectives of this study were; (a) to find out how Art and Design is rated;(b) to find how Art and Design was valued by administrators, teachers and pupils as compared to other subjects and (c) was to find out ways of encouraging pupils to study Art and Design.

Rating of Art and Design

To find out how Art and Design is rated by teachers and pupils as compared to other subjects in selected high schools in Mufulira. The findings of this study showed that Art and Design was lowly rated, pupils rated it as number seventeen (17) and the teachers rated it number fourteen (14). It seems pupils have a notion that Art and Design as a subject has no relevance to someone, once that person has left school. Pupils who studied Art and Design were looked upon as people without direction or a vision. The way Art and Design was rated shows that pupils did not have knowledge about the importance and relevance of the subject and other practical, subjects to their lives. It's like all they knew about Art and Design was an artist (a Rasta) sign writing on the wall of a shop or painting a mural (a poster). It seems pupils do not have enough information about the subjects of study in their schools. It was like in these schools, there were no Career Teachers or Guidance and Counselors to give direction to pupils about the subjects. Art and Design could have had a good rating if pupils were given guidance

that all subjects were important. The other thing that made pupils rate Art and Design lowly is that in Zambia practical subjects are viewed as subjects for dull people. People who were just good when it came to the use their hands.

The researcher argues that education in Zambia should be both theoretical and practical in order for all subjects to be respected by pupils and teachers. The problem with our education system is that it is too theoretical in nature. Teachers rated Art and Design lowly because they thought the subject had no value to the development of the pupils and to the nation. The findings of this study revealed that some teachers discouraged pupils to take up Art and Design as a subject of study, saying that it was a subject that had no future unless. No wonder many teachers of Art and Design have migrated to neighbouring countries where as a matter of fact, they are better remunerated. The fact that Art teachers have found teaching jobs in the neighbouring countries particularly Botswana means that Art in these countries is valued.

From the findings of the study one can see that something needs to be done to up- lift the standards or status of the subject for it to attract people to be trained as Art and Design teachers or learners to take it up as a subject of study.

Respondents' View about Art and Design.

The findings were based on the second objective namely, to find out how Art and Design was considered by pupils, teachers and administrators as compared to other subjects

How Art and Design is Valued

(i) Teachers: Teachers who participated in this research considered Art and Design as not as important as other subjects. The teachers of Art and Design said that Art and Design was considered Art low in status because it did not receive the same attention as that received by other subjects. One thing that contributed to the subject not to be highly considered is that it had no teachers' hand books and pupils' text books. It was the only subject in which teachers used experience and notes they got from colleges. For a subject to be considered or valued, it should be supported by the administrators in terms of books and funding. A subject will be respected by pupils only if it has text books and all the required material. Pupils, (taking Mathematics) would go on boasting that unless those who did Ulupoka (Mathematics) were the people who use their brains well. It seems this assertion is even supported indirectly by the head teachers in the three high schools by the way they valued and supported subjects like Mathematics, English, and Biology to mention just a few.

What happens when a teacher who depended on experience when teaching did not have that rich experience, for him / her to teach effectively? Then it meant pupils would suffer, they would not learn much. In the end the learners might even stop studying the subject and as a result Art and Design would not be considered or valued as important as other subjects. Prolonged absence of learning / teaching materials seemed to send wrong signals to the teachers and especially to the learners that Art and Design was not an important subject as compared to other subjects. In the end one may develop a negative attitude towards Art and Design as subject of no value.

At school A, B, and C, the attitude towards Art and Design by head teachers and their deputies was just like that of pupils and teachers, they seemed not to value the subject. One would definitely conclude that Art and Design just received lip service. How can administrators allow a subject which is examinable at grade twelve level be taught for many years without Teachers' Hand Books, Pupils' Text Books and Reference Books?

(ii) Head teachers and their Deputies:

The head teachers and their deputies said that they considered Art and Design as important as other subjects. They, admitted that there were no Art and Design pupils' text books and teachers' hand books at their schools.

Art and Design is an important integral part of education which is vital to the development of the learner. According to findings of this research head teachers and their deputies lacked or had no commitment to promote Art and Design. This is evidenced by non provision of necessary teaching materials and tools. At school A, some periods were taken away from Art and Design and given to other subjects. The Head teachers and their deputies promised to support the subject but it seemed they were simply being polite to the researcher.

School A had an Art and Design specialized room which was used by art students, but the other two schools, B and C art rooms were even used by other subjects. An Art and Design room was supposed to be treated like a Science Laboratory. An Art and

Design room is specifically for art students and for their teacher, it is not a room for everyone in the school. Some people think of Art and Design room as a place where only dirty work is done. This, to some extent has degraded the value of Art and Design. The Art and Design room should have talking walls (pupils work displayed) for it to be called a productive place.

At one time at school A, a parent came to the school, very annoyed, complaining to the deputy-head teacher about the school administrations' decision to have put his child in the class where they studied Art and Design. He wanted his child to be re-allocated to another class where Accounts was being offered because, he argued, Art and Design had no prospects. The deputy Head teacher explained very well to the parent the significance of Art and Design to the education sector and the many avenues of job opportunities available through art education. With the challenges of unemployment in Zambia, it was very advantageous to equip someone with life skills. With a life skill, one can either be employed or be self employed, just like Gabriel Ellison has used the skills acquired through art education to sustain herself economically. After the deputy head teacher explained to the parent in that way, the parent left the school satisfied.

According to the findings of this study Art and Design was not valued or considered by teachers, head teachers and pupils as compared to other subjects.

(iii) Pupils:

Art and Design pupils at school A, B and C, were the same pupils who also learnt other subjects like chemistry, Biology, and Physics. In these subjects pupils are provided with text books and all the required material. The laboratories are well equipped and well furnished with furniture that is supposed to be found in a laboratory. But when it came to the Art and Design specialized rooms, it was a sorry sight. Because of this disparity between a science laboratory and an Art and Design room a pupil or anyone is made to think that Art and Design is not as important as other subjects.

An Art and Design room is a very important place for both the learner and the teacher. It should have the kind of environment that will introduce the learner the process of learning. Art and Design room should have enough space for furniture required, materials to work with and tools so that learners are taught in comfort. The Art and Design room should provide enough room for movement to both the learner and the teacher during lessons.

When it came to the benefits of Art and Design, there are a lot of them, one being survival life skills and promotion of creative thinking. In this 21st century one can become a graphic artist in the media industry and in the construction industry as an Architect or a draftsman. So through Art and Design one can get into a lucrative career. Some pupils said that they were doing Art and Design because they were just forced to study it as a subject for certification.

Ways of Encouraging pupils to Take up Art and Design

The third objective of this study was to out find from the respondents ways in which pupils could be encouraged to take up Art and Design.

Again using three types of instruments the researcher asked (i) teachers (ii) head teachers (iii) pupils from the three high schools and (vi) Gabriel Ellison on how pupils could be encouraged to take up Art and Design as a subject of study. The findings from the four groups of respondents are presented below.

(i) Teachers:

There are many ways of encouraging pupils to take up Art and Design as a subject of study. Pupils should be availed with information about the benefits of Art and Design. For example, if one knows the importance of doing something such a one will be motivated or encouraged to go flat out to achieve his/her goal. Secondly, if Art and Design was made a compulsory subject, every pupil would be encouraged to take it up as a subject of study. Thirdly, Teachers when teaching the subject should be knowledgeable, dedicated and at the same time be resourceful in order for them to have an impact on the learners and would be learners. An Art and Design teacher must prove to the pupils that he/she is knowledgeable, dedicated and resourceful and knows exactly what he/ she is talking about. This study agrees with Kasapo (2007:4) who reported that:

...teachers do not give themselves enough time to check topics in the syllabus. If checking could be done with a lot of care, materials suitable for a particular activity would be available for a particular activity, and that would make the teachers' job much easier. What has been the problem

today is that art and design teachers copy topics from the syllabus without considering whether or not, materials for those activities are available. In the absence of those materials certain teachers face a dilemma that forces them to do anything unplanned for just to fill up time. Planning is the most important thing which determines the success or failure of the teaching activities in art and design. If activities and materials are not carefully organized before hand, the results may be chaotic with learners losing interest. If the learners are required to provide simple materials they should be told well in advance to make their participation easier.

A lot of things should be done to encourage pupils to take up Art and Design as a subject of study by the teachers. When the teachers of Art and Design are teaching they should be proactive in order for them to be successful and to raise the status of Art and Design. Pupils will be motivated to study Art and Design if the teacher who is teaching them is committed to his work at the same time interested in the learners. The teacher should be able to use teaching methods and academic exercises that require pupils to learn actively, responsibly and co-operatively.

Institutions like Zambia National Broadcasting (ZNBC) should be invited to provide documentary films and slides on Art and Art History to Pupils. Also National Museums can be encouraged to provide mobile Art and Design galleries so as to display at the schools and public places (eg: Market Places, Shopping Malls). Lastly, an Art and Design Teacher, through Art Clubs, Excursions, Workshops, Exhibitions and Art Competitions would be able to encourage pupils to take up Art and Design as a subject of study

(ii) Head teachers and their Deputies:

The administrators said in order for pupils to be encouraged to take up Art and Design as a subject of study the Career Masters in the schools should step up efforts. Guidance and Counseling teachers ought to encourage pupils to work hard in their subjects of study (Art and Design included) can invite professionals to come and talk to the pupils, during school open days and talk to them on the importance of all subjects in the schools. Secondly, during Parents Teachers Associations (PTA) Parents can be sensitized about the importance of Art and Design. Parents could even be encouraged to support Art and Design as a subject in monetary form or contribute relevant Art and Design materials.

(iii) Pupils

Pupils said that the way to encourage their fellow pupils to take Art and Design as a subject of study was to market the subject. In the corporate world, for a business to survive, it should be marketed vigorously to would be clients. I was reminded of my first year at the University of Zambia during orientation when all the Heads of Departments of various departments came to meet us in the New Lecture Theater, School of Education. The Heads of Departments met us, to introduce to us what they offered in their departments, so that, as students we could chose courses that suited us. One lecturer from the School of Natural Sciences, stood up and introduced the course he offered by saying, he offered a course which separated boys, from men and girls, from women. This course was Mathematics, from the School of Natural Sciences (The School of Natural Suffering, as students, that is how we used to call it). The way the

lecturer introduced the course was not good because he was intimidating and frightening potential mathematicians

At the three high schools A, B, and C, Art and Design should be marketed very well in some professional way, by the administrators, for it to have many pupils. Field trips, art exhibitions, revamping of Art and Design Clubs is a sure way of encouraging pupils to take up Art and Design as a subject of study. Lastly, renowned artists like Mrs. Gabriel Ellison and Lawrence Yombwe and his wife Mrs. Agness Yombwe should be invited to talk to pupils about Art and Design, as a way of marketing the subject, so as to encourage pupils to take up Art and Design as a subject of study.

(vi) Mrs. Gabriel Ellison (Zambian Artist and Author)

She told me that a pupil should be availed information about the importance of the subject. The subject empowers one to survive in this world of unemployment.

CHAPTER 6

CONCLUSION AND RECOMMENDATIONS

Inadequate materials and infrastructure, negative attitude of teachers and administrators as well as pupils have an advert effect on the status of Art and Design in the high schools in Mufulira District. The school head teachers and their deputies and the teachers should come up with a policy of enhancing the status of Art and Design through open days and having art exhibitions and education tours. The schools A, B and C should procure teachers' hand books and pupils text books and other related art materials to facilitate a conducive learning environment. The schools were not proactive in rehabilitating the art rooms (specialized rooms), or buying of furniture, installing of display boards, or making of storage cupboards. The schools did not invest in human resource of in-service training of teachers of Art and Design as their fellow counterparts in other disciplines.

The Theoretical Framework

The study agrees with Henry Tajfel and John Turners' Social Identity Theory on which this study was based. When the respondents were rating the nineteen (19) subjects they used the fundamental mechanism underlying the Social Identity Theory. The process of Categorization was used, that is subjects were categorized. Labeling a subject as of high status/prestige or of low status. The second process was comparison, whereby comparing the subjects. The subjects were compared against each other, seeing a favourable bias towards a subject one liked. The third process was identification; respondents identified themselves with subjects they thought

enhanced their self-esteem. In other words the respondents associated themselves with subjects which promote their self-esteem.

The study has shown that school head teachers and their deputies, teachers as well as pupils wanted to align themselves to subjects of study that they thought were of high status. This study therefore concluded that school head teachers, and their deputies, teachers and pupils have contributed to the low status of Art and Design in selected schools in Mufulira District.

This study has revealed that Art and Design is considered as a low status subject as compared to other subjects like Mathematics, English Language, English Literature, Physics, Biology, Chemistry, Principles of Accounts, Additional Mathematics, to mention just a few. The study has highlighted why Art and Design has been rated lowly and what should be done to salvage the subject for it to have a better rating. As already discussed the subject does not have adequate teaching and learning materials as compared to other subjects. Art and Design is the only subject where a teacher when teaching uses notes got from college and employs experience too.

In other subjects Like Mathematics, Biology, Geography, Physics to mention just a few, a teacher cannot teach without a reference book or teachers' hand book. At one of the high schools one period was taken away from Art and Design so as to accommodate Mathematics (a subject for Great Thinkers) so that it could have the exact periods it was supposed to have.

Recommendation for Policy

This research has come up with data which may be of use to all stake holders in education. These are policy makers, school administrators, teachers and the public at large. To uplift the status of Art and Design, the following areas should be considered.

1. The policy implementers should ensure that all high schools and basic schools offer Art and Design as a subject. They should also revise the school curriculum to include photography and computer graphics. Art specialized rooms should be built or be renovated at schools.
2. The policy implementers should facilitate the procurement of pupils' Art and Design text books and teachers' hand books and other related art materials. Materials and tools should be bought, just like in other subjects. Business institutions should be encouraged to participate in procurement of materials (for example text books) for the schools, just like Zain has been doing to the education sector in Zambia. In Zambia, Zain has been supporting many schools in various ways. For example, since 2005 a number of schools in Zambia have benefited from Zain in form of donations such as desks, text books and infrastructure renovations (www.zm.zain.com/opco/af/core/home/channel.do). If Art and Design received such kind of support it would be valued as compared to other subjects.
3. More teachers of Art and Design teachers should be trained and retained.

4. Art and Design should be examinable at grade seven (7) level, so that pupils and teachers value and appreciate Art and Design as such the status of art would be enhanced.
5. The government should sponsor art teachers to go and study Art and Design at a higher level within and outside the country just as it is doing for other subjects.
6. The government should sensitize the general public on the value of Art and Design. The government should engage the national museums to sensitize the pupils about Art and Design as one way of stimulating them to take it up as a subject of study. The government should empower the museums with vehicles and equipment so as to come up with Mobile art galleries and museums. This way, the museum staff will be able to visit schools to sensitize pupils on the value of art education.
7. Guidance and counseling unit in the schools should take up the challenge of counseling the administrators, teachers and pupils, that all subjects are important. The counseling unit should be conversant with all subjects in the school.
8. The Ministry of Education through the Standards Education Office should make regular visits to the schools to inspect Art and Design section, so as to monitor and to enhance the status of the subject.

Recommendations for further study

The nature of the study, status of Art and Design is very wide, so it is not possible to exhaust all areas of study concerning it in a single topic like this one. Below are suggested topics for further research.

1. A study that would find out how the government has contributed to the development of Art and Design in the government schools.
2. The status of Art and Design in the private owned schools could be carried out.
3. A similar kind of study involving other subjects apart from Art and Design should be undertaken

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APPENDICES

Appendix. A:Pupils' Questionnaire

Dear Pupil,

I am a post graduate student at the University of Zambia carrying out a research on the status of art and design in selected in Mufulira District. The information will be used for purely academic purposes and treated with strictest confidentiality. You have been selected to take part in the research. You are kindly asked to give honest answers to all questions. Below are some of the subjects found in the high schools. Against each subject show the kind of prestige which you think each has. There are five boxes shoeing whether the subject has very high prestige; high prestige; average prestige; low prestige; and very low prestige;

Please tick (√), in the box against the subject corresponding to the kind of prestige which you think describes the subject accurately.

SUBJECT	VERY HIGH PRESTIGE	HIGH PESTIGE	AVERAGE PRESTIGE	LOW PRESTIGE	VERY LOW PRESTIGE
Zambian Language					
Geography					
Physics					
Mathematics					
Principles of Accounts					
Art and Design					
Chemistry					
History					

Biology					
Religious Education					
Home Economics					
English Literature					
Agriculture Science					
Commerce					
Book Keeping					
Woodwork					
Technical Drawing					
English Language					
Additional Mathematics					

Thank you, for your cooperation

Appendix. B: Teachers' Questionnaire.

Dear Sir/Madam,

I am a post graduate student at the University of Zambia carrying out a research on the status of art and design in selected in Mufulira District. The information will be used for purely academic purposes and treated with strictest confidentiality. You have been selected to take part in the research. You are kindly asked to give honest answers to all questions. Below are some of the subjects found in the high schools. Against each subject show the kind of prestige which you think each has. There are five boxes shoeing whether the subject has very high prestige; high prestige; average prestige; low prestige; and very low prestige;

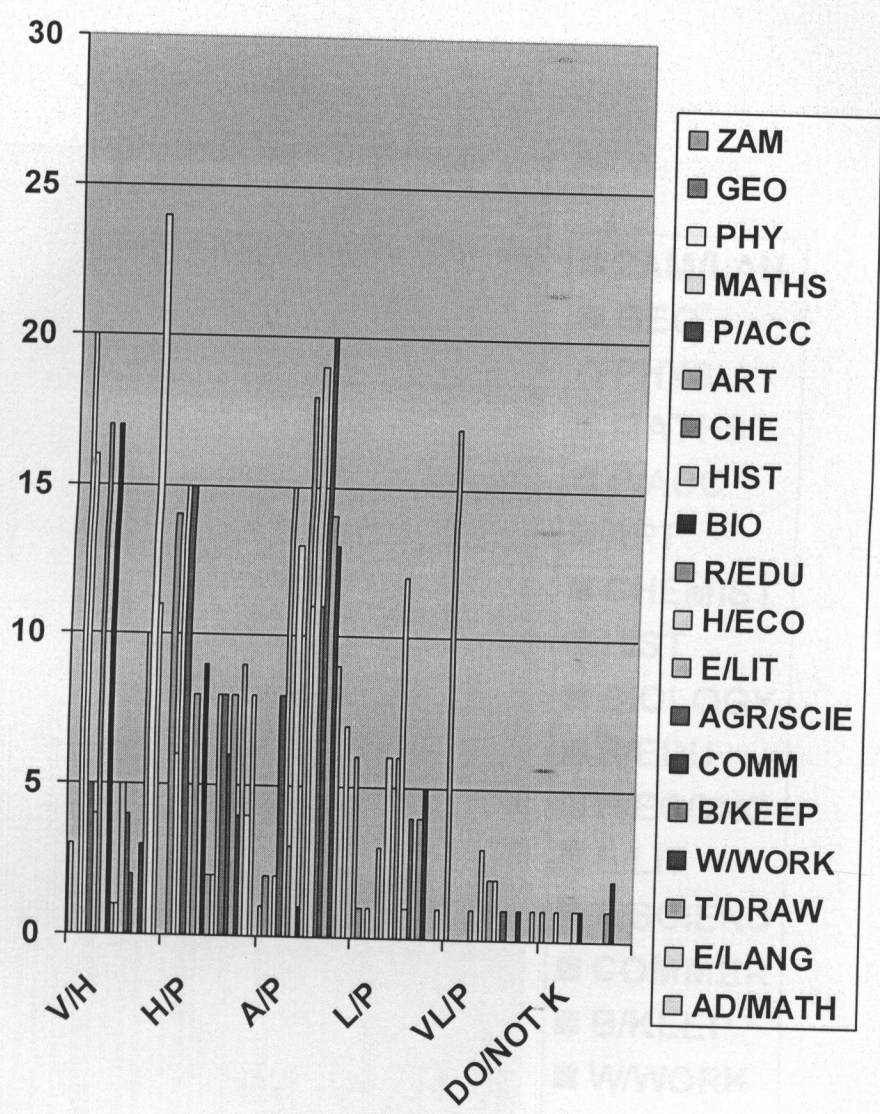
Please tick ($\sqrt{}$), in the box against the subject corresponding to the kind of prestige which you think describes the subject accurately.

SUBJECT	VERY HIGH PRESTIGE	HIGH PRESTIGE	AVERAGE PRESTIGE	LOW PRESTIGE	VERY LOW PRESTIGE
Zambian Language					
Geography					
Physics					
Mathematics					
Principles of Accounts					
Art and Design					
Chemistry					
History					
Biology					
Religious Education					
Home					

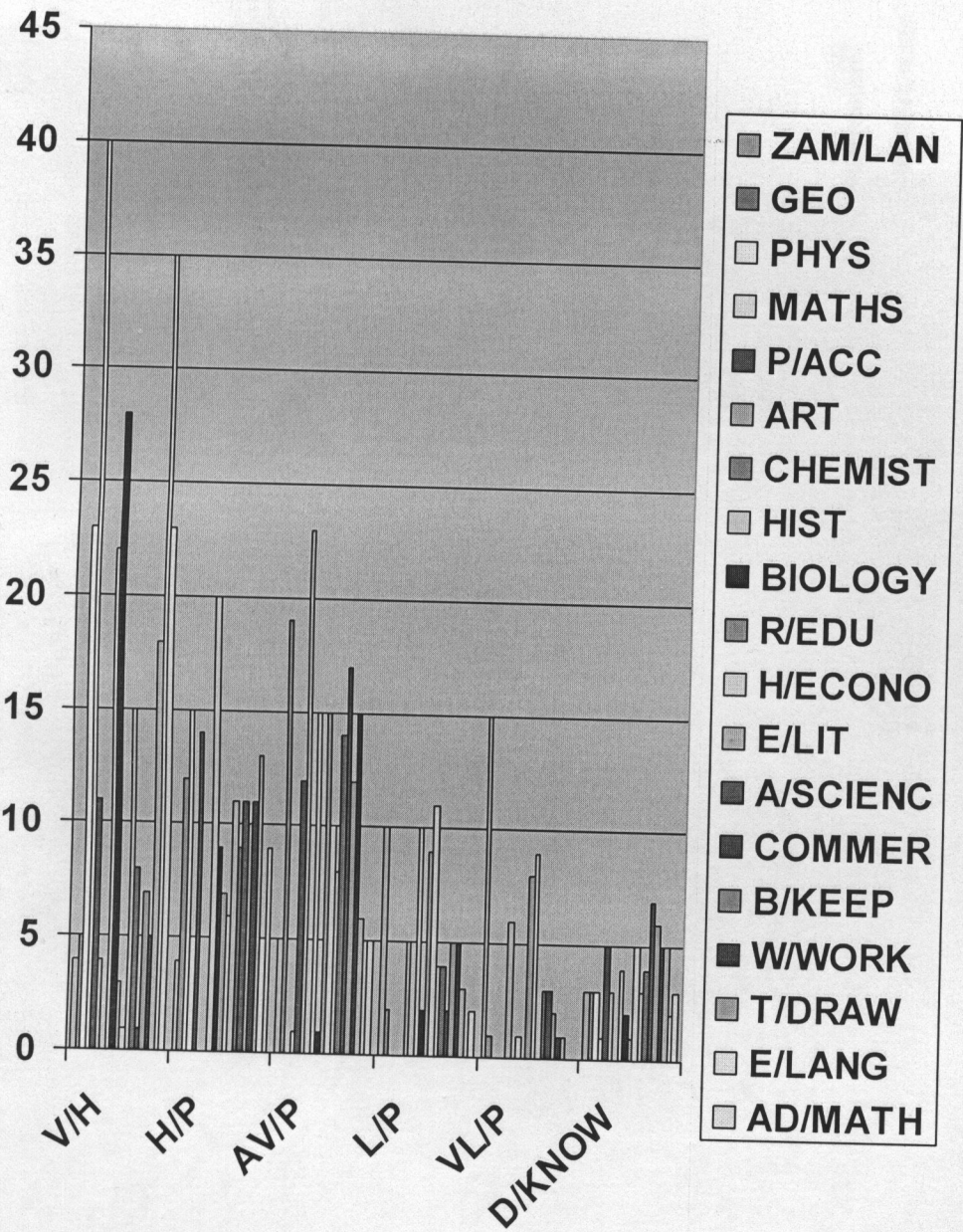
Economics					
English Literature					
Agriculture Science					
Commerce					
Book Keeping					
Woodwork					
Technical Drawing					
English Language					
Additional Mathematics					

Thank you, for your cooperation.

Appendix. C: Graph showing teachers rating of each subject



Appendix. D: Graph showing pupils' rating of each subject





Appendix F: Statutory Instrument of 1990, no. 1990

Education, England and Wales

The Education (National Curriculum) (Attainment Targets and Programmes of Study in Art) (England) Order 1998

State under the said subsection (2), the Authority has submitted its report to the Secretary of State in accordance with subsection (4) of the said section 368;

And whereas the Authority has, after submitting its report to the Secretary of State, arranged for it to be published in accordance with subsection (5) of that section;

And whereas the Secretary of State has published a draft of the Order and sent copies of it to the Authority and all those who were consulted by the Authority, and has allowed a period of not less than one month for the submission of evidence and represe

Now therefore the Secretary of State for Education and Employment, in exercise of the powers conferred on the Secretary of State by sections 356(2)(a) and (b) and (4) and 568(5) and (6) of the Education Act 1996 hereby makes the following Order in the terms of the said draft:

Citation, Commencement and Interpretation

1. - (1) This Order may be cited as the Education (National Curriculum) (Attainment Targets and Programmes of Study in Art) (England) Order 1998 and shall come into force on 1st September 1998.

(2) In this Order-

"The Document" means the Document published by Her Majesty's Stationery Office in January 1995 entitled "Art in the National Curriculum (England)"[3].

(3) This Order applies only to pupils at maintained schools and grant-maintained schools (other than schools established in a hospital) in England.

Appendix. G: The Headteachers' Interview Guide

Sex

Position:

School:

- 1. How do you rate art and design as a subject at your school compared to other subjects?
- 2. In terms of materials and funding, is art and design well catered for compared to other subjects.
- 3. Do you have text books for pupils and hand books for teachers?
- 4. What kind of attitude do pupils and teachers have towards art and design?
- 5. If the answer to question 4 is "negative attitude," then what could be the cause?
- 6. In your view, what is the future of art and design, as a subject at your school?

Thank you, for your cooperation.

Appendix. H: Interview Guide: Artist and Writer (Mrs. Gabriel Ellison)

1. Before Zambia got its independence how was art and design rated?
2. What is the history of art education before and after independence?
3. Was art education part of the curriculum in the schools before Zambia got its independence?
4. Why learn art and design?
5. Has art education a bearing to the economy of the country?

Thank you for your coopération

Appendix. I: Analysis of Art Results of High School B

MUFULIRA SECONDARY SCHOOL

MARK SCHEDULE

DATE: 1996 GRADE 12 RESULTS

Pupils names	ENG. LANG.	GEOGRAPHY	FRENCH	MATHS	BIOLOGY	SCIENCE	PHYSICS	CHEMISTRY	ADD. MATH	ART	P/ACCOUNT	T/DRAWING	COMMERCE	M. WORK	RESULTS	POINTS	DIVISION
- MARKS POSSIBLE																	
CHANSA CHALATA	3	X		3	8		6	6	5					6		31	2
CHIBESA CHIBWELO	3	7	7	4	3		6	6	8					6		29	2
CHIFULO KALATAO	5	7		4	7		7	5			7			6		35	3
CHIPASHA MONDAY	2	4		1	3		2	1		3				6		12	1
CHINDOLO QUENTINE	3	X		1	3		2	1	3		7			6		13	1
DAKA KAEHALATA	3	7		8	5	3				4		X		6		30	2
JERE PANDALALO	3	7		5	3		3	3			6			6		23	1
KANDOLO MATHIAS	1	6		2	3		3	3		6				6		18	1
KALONGA MATHEWS	4	X		3	3		3	3	7	6				6		22	1
LOMBE KALALIKO	3	8	8	6	6		3	5		4				6		27	2
LUNGU SHAWOLOM	3	6		7	5	2				5				6		28	2
MANGALA MUSONDA	6	7		5	6	3				5				6		32	2
MUKUKA MULIKITA	3	6	8	6	5		6	4		5				6		29	2
MPUKU NKANDU	5	7		4	7		4	6			6			6		32	2

CHALATA TIMOTHY	7	X		3	7		5	4		6	2				6	27	2		
MULENGA OLIVER	1	8		7	7	3				7	X				6	33	2		
MULENGA MANGANI	3	4		1	3		3	3	1	4					6	14	1		
KANJOMBI SYLVESTER	5	9		4	7		8	8	6						6	38	3		
MULWE MABISHISHO	3	X		3	3	2				6	5				6	22	1		
CHIBWABWA DOMINIC	5	X		3	3	2				2				3	6	18	1		
MUSENGE MUSHIBWE	1	7		1	1		2	1	3			6			6	9	1		
MUSHINGO DOMINIC	7	X		4	6	3			7	5					6	32	2		
MUSONDA ALI	4	3		4	3		3	2			3				6	18	1		
MUBUMBI JALASILO	3	6		3	3		3	2			2				6	16	1		
MUWOLO NYELETI	3	X		2	3		3	7	4						6	22	1		
KAMANA CHILEMENA	7	7		4	7		6	7		4					6	22	1		
NKUNIKA BULOWA	2	6		5	1		3	2			6				6	19	1		
MWELU MALANGO	4	6		5	5	3				7	6				6	29	2		
NGONGA MWEMBI	2	7		7	5		6	6		5					6	31	2		
CHILAKABI MONICA	7	9		3	7	3			5	7					6				
SHILUMBE CHANSI	6	8	9	6	7		8	6		8							3		
MWANGO SHWMENA	X	X		X	X		X	X		X	X			X					
CHOLA MENSONSHI	1	7	6	8	8	6				9				6	36	3			
HAMBILE BODGET	X	X		X	X	X				X	X			X					
KAWOWA CHITOMBO	7	7		5	5	2				7	3			6	09	2			
MATHOMGA MABLE	2	6	7	3	6		6	3		3				6	23	1			
MULELA LONGAMA	3	6	8	4	4		6	3		1	3			6	23	1			
MUMPANSAMA	3	7	7	6	5	3				3				6	27	2			

KASOMYA																				
MUYUNYI KALONGA	3	6	8	7	6	3				7					6	32		2		
MWANSALO ROYCE	6	8	9	8	8					7	9				4	GCE				
GIFT, G. BUPE	2	8		4	6		7	7	7						6	34		3		
NGAMOMA MWANSA	X	X		X	X	X				X	X				X					

Pupils names	ENG. LANG.	HISTORY	GEOGRAPHY	FRENCH	BEMBA	MATHS	BIOLOGY	SCIENCE	ART	COMMERCE	T/DRAWING	COMMERCE	M. WORK	RESULTS	POINTS	DIVISION			
- MARKS POSSIBLE																			
ABAUMEMO MAMECK	7	2	X		9	6	3	2		2				6	22		2		
BWEMBWA JUSTUSO	9		8		9	7	8	6		8				6	GCE				
CHILEMBYA MWAUME	3	1	X			3	5	3	7	2				6	17		1		
CHILUFYA WUTONDO	4	3	7		4	5	3	4		3				6	21		1		
CHIMWAMWA MWENSO	3	6	6			5	3	3	3	3				6	20		1		
CHUNGWA MAMWENSO	4	1	4		?	1	3	1		3				6	13		1		
LWANGALA KEBYAYA	4	3	6			5	4	2		6	7			6	24		1		
KWANANGA GIGALILO	7	9	9		8	7	6		7					4	GCE				
SHAMUNDA VICTORIA	8	4	X			6	6	6	8	8				6	38		3		
KALULIYA MWESLEY	6	1	3			2	2	1		2				6	14		1		
KALUMDWE NOMOMLO	4	5	X			5	3	3	3	6				6	24		1		

KALUSALI MUCHIMA	3	3	X			6	5	4	4	3				6		22		1		
KAPIMPWE HEBRONI	7	3	X			7	3	6	X	6				6		19		2		
BAUMBA HAHALULI	8	1	6			3	3	1		3	3			6		19		2		
KAYOMALWE KAYUYO	6	5	6	X	7	7	6	5		9				6		35		3		
MKANDADILA SANCHI	3	1	6			2	2	2		4	4			6		14		1		
BULENGO DAGGREY	8	5	7		5	8	7	3		3				6		31		2		
BULENGWE JAMESON	3	1	X			3	2	1	3	3				6		13		1		
MULENGA MAKALONI	3	2	7		9	9	6	7		3				6		32		2		
MALANOHO DENNESY	8	3	X			6	6	5	6	4				6		32		2		
MUTAKO JAMES	6	3	7		2	9	6	6		3				6		26		2		
MOTULE KALOKA	3	1	X		3	6	?	?		2				6		16		1		
MUTTI CHRISPIN	3	3	6		5	5	7	3		4				6		23		1		
MUGOWO BENNY	2	3	2			3	3	?		3				6		14		1		
MULENGA SAKALA	5	1	5			6	6	3		4	8			6		24		1		
MUSA LUMANGA	3	1	7			2	3	2		3				6		14		1		
MWESELA TITO	6	1	X		2	5	3	1			3			6		16		1		
MWENSO JUSTUS	8		8			7	7	6		4	8			6		38		3		
MWELWA SANSI	6	3	9	9		7	7	7		7				6		37		3		
NG'ONGA MAMANA	8	2	7			8	7	6		8	9			6		37		3		
MKULWA DAVID	5	2	X		X	5	2	2		1				6		17		1		
SOLUMU JOSEPH	5	3	4			3	3	2	2	3				6		18		1		
MALANGO JAMES	3	7	X			9	7	6	X	4				6		36		3		
SILO CHRISTOPHER	3	3	4			3	3	1		1				6		14		1		
SIMBI CAMAN	3	2	X		6	5	3	3		3				6		19		1		
CHEMBE MORIA	5	8	9		7	7	9	6		8				6		41		3		
CHIRWA HOPE	6	3	?		6	9	9	7	6					6		36		3		
CHICHI MANDA	8	6	8			9	7	8	6	4				6		41		3		
KAPAIPI CHIKONDWE	6	9	9		3	9	8	8		3				6		35		3		
MANGANI IDAH	7	3	8		3	9	7	6		6				6		32		2		
MULUBWE MULENGA	6	5	8	9		9	7	7		6				6		39		3		
MALANGO ESTHER	7	9	9	6		9	9	9		9				4		GCE		3		
MULUPI MASUWA	8	9	8		8	9	9	7		7				4		GCE		-		
NACHUSHI HOPE	3	3	6	8		7	8	4		4				6		?		2		
NAMPASYA JANE	3	3	8	8		9	6	8		3				6		31		2		

N'GANDWE LOVE	9	8	9		9	8	7	7	4				4		GCE			
SIMWEMBA SIPESO	6	6	9			9	7	6	9	6			6		40		3	
SOSWE MAUREEN	3	6	7			9	9	8	6	6			6		36		2	
SIASUMTWE	2	8	9	8		9	8	8		5			6		39		3	
CHILAKA																		

Pupils names	ENGLISH	L.T.T.N.ENG.	R. EDUCATION	GEOGRAPHY	BEMBA	MATHS	BIOLOGY	SCIENCE	COMMERCE	ART	RESULTS	POSITION	DIVISION
BWENDO HERMAN	9		9	8	9	9	7	6	6		4	GCE	-
CHILAKA SAMSON	7	8		8	6	9	7	7	7		6	42	3
CHALWE JOHN	7	X		6	7	6	8	5	6		6	37	3
CHELILA LUKE	9	9		9	X	9	9	9	9		9	U/C	
CHIBWE ZIMBA	3		9	8	X	9	8	7	3		6	38	3
CHIBELOLA CHRISTOPHER	8		8	6	7	5	6	5	4		6	34	3
CHIFUTI MWELWA	3			6	6	4	X	1	9		6	41	2
CHIKWEKWE JOHN	8		X	8	8	4	8	6	7		6	41	3
CHISESA FOLOKO	7	X		3	3	3	5	2	3		6	21	2
CHISWELE TITO	9		8	8	X	8	6	6	6		4	GCE	-
CHOLA FOLOKO	3	5		7	5	7	7	5	4		6	29	2
KABANANA PRICE	2	3		6	X	3	3	3	4		6	16	1
KASONGOLO BETER	8		9	7	7	2	8	6	6		6	36	3
KATWISHI MALAMA	4		9	8	X	9	8	9	7		4	GCE	
KALINKA SALUNI	9		9	9	9	9	9	9	8		4	GCE	
KWINDI BRAMINA	8	7		5	8	3	3	3	6		6	29	2
MWANGO BRUCE	7		9	9	7	9	9	9	8		4	GCE	
MULADWA	7		9	7	8	8	6	7	4		6	39	3

GEORGE																			
MULUNDAWO JALASI	7	7		7	X	9	8	7	7			5		GCE					
MUMBWE KING	9		6	7	6	8	6	5	3			4		GCE					
MWALWA MALANGO	2	7		6	7	6	6	3	7			6		30		2			
MWABA GODERN	6	6		8	6	8	7	8	6			6		39		3			
MWAMBA PRESLEY	5			4	6	5	5	3	3	6		6		25		2			
NGOLWA JOSEPH	6	9		9		8	6	5	7			6		41		3			
SILAMWA CHITUMBO	8	9		8	X	5	6	4	9			6		40		3			
SHIKABONGO DAVID	6	7		8	9	9	7	8	6			6		42		3			
SISO SIACHETE	6		X	6	X	3	3	2	3			6		23		1			
TEMBI KIKO	7	3		4	X	1	3	1	2			6		17		3			
ZUMA JAMES	7		8	7	X	8	6	3	3			6		34		3			
CHEMBO LULU	8		8	8	9	9	7	7	7			4		GCE					
CHIKONDE MIMI	7		9	7	7	6	7	4	8			6		38		3			
CHIKOMBOLA JOSEPH	6		9	8	9	6	9	7	9			6		45					
CHIMANSE GRACIOUS	9			9	?	9	9	9	9		9	9		U/C					
CHISANGANO MALAMBO	8		7	9	8	9	9	9	6			6		38		3			
CHIKALATA MABLE	2		7	9	7	9	9	7	6			6		38		3			
CHOTA MABLE	7		7	8	9	9	9	9	9			4		GCE					
KASONSO HILDAH	8	7		8	8	9	8	7	7			4		GCE		3			
LONGANI MABLE	7	5		9	6	9	9	8	7			6		42		3			
MAKALASHI MPANDE	8		8	8	7	9	9	7	9			4		GCE					
MUKUMA PRECIOUS	9		7	8	9	9	8	7	7			4		GCE					
MULUNGA HILDAH	7		3	8	6	9	6	6	3			6		31		2			
MUNSAKA TRISHYA	7		7	7	6	7	?	6	6			6		36		3			
MUSONI MARGARET	8	8	?	9	8	9	9	8	8			4		GCE					
MPHALU LULU	7		8	9	4	9	9	9	9			4		GCE					

NDILA MARGIE	X	X		X	X	X	X	X	X			X							
ZULU PURITY	5		7	7	5	9	7	7	3			6		34			3		

Appendix J: Analysis of Art Results of High School A

MINISTRY OF EDUCATION KANTANSHI HIGH SCHOOL [5029/5128]

2005 GRADE 12 INTERNAL EXAMINATION RESULTS ANALYSIS

SUBJECT	NO. ENT	NO. SAT	NO. ABS	D1	D2	M3	M4	C5	C6	S7	S8	U9	L
ENGLISH	235	228	7	10	12	48	23	20	42	42	25	5	1
REL. EDUCATION	126	119	7	1	0	9	9	8	35	26	19	12	0
HISTORY	157	135	19	0	3	13	14	9	28	19	17	35	0
MATHEMATICS. D	235	230	5	11	8	28	10	13	32	8	25	95	0
BIOLOGY	235	230	5	0	2	17	10	9	23	36	62	71	0
COMMERCE	204	182	22	1	2	17	12	10	34	33	28	44	1
SCIENCE	214	210	4	7	9	21	7	16	27	48	39	33	3
ART	46	39	7	2	6	10	5	2	10	1	0	3	0
GEOGRAPHY	88	73	15	0	1	4	3	7	11	13	26	8	0
FOOD & NUT	35	32	3	0	0	8	3	1	5	11	3	1	0
WOODWORK	21	21	0	3	2	5	2	2	1	1	1	0	4
ADDMA	17	17	0	6	0	6	0	3	1	1	0	0	0
PHYSICS	21	20	1	3	3	3	2	2	1	5	1	0	0
CHEMISTRY	21	20	1	1	3	3	1	2	3	5	2	0	0
METAL WORK	7	6	1	1	0	1	3	0	2	0	0	0	0
G.M.D.	36	32	4	2	3	12	3	4	6	1	1	0	0
ACCOUNTS	13	7	6	1	1	3	2	0	0	0	0	0	0
LIT IN ENGLISH	54	40	14	0	0	0	0	1	7	5	6	21	0
FRENCH	15	15	0	1	0	0	0	2	1	5	4	2	0
ZAM. LANGUAGE	34	32	2	0	0	0	0	0	0	0	0	0	32

Appendix. K: A Model of Display Boards in a
Specialized Art Room



Appendix. L: An Improvised Kiln



Appendix. M: Mrs. Gabriel Ellison

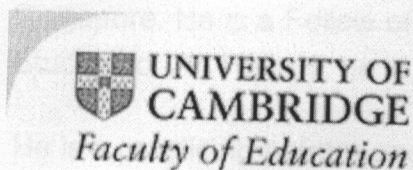
Mrs. Ellison is a Fellow Member of the Royal Society of Art and of the Chattered Society of Designers. She has exhibited at renowned Art Galleries in many countries like; the Commonwealth Institute, London; Fermony Gallery, King Lynn; Edgewood Gallery, Johannesburg; Abbot Hill in Cumbria; Rhine Museum, Emmerich, ICAS-Vila Fine Art and many more. She also had collective exhibitions in London at imperial Institute; Royal Society of London; ICAS-Villas Fine Art, Letchworth Garden City; Everard Reed Gallery, Johannesburg, the American Institute of Graphic Art and several places.

Mrs. Gabriel Ellison once worked as a graphic artist in the Northern Rhodesia Information Services (Times of Zambia www.times.co.zm/news/viewnews.cgi). She has also written short stories for the British Broadcasting Corporation World (BBCW). Because of her outstanding work, the British Government honored her with MBE and the Zambian Government honored her with the Grand Officer of Distinguished Service.

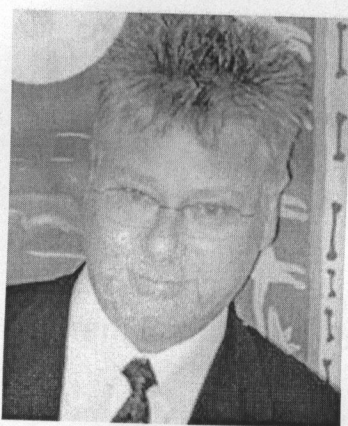
Unstructured interviews were conducted with Mrs. Ellison. She was picked to be part of this study because of knowledge of Art and Design of Zambia.

The questions the researcher asked her (see appendix H) were aimed at obtaining in-depth information on how art and design was rated and considered.

Appendix. N: Dr. Richard Hickman



Dr. Richard Hickman



Position/Status

Reader in Art Education

Course leader for PGCE Art and Design

E-mail Address: rdh27@cam.ac.uk

Phone: 01223 767640

Qualifications

MA (Cantab), ATD, Cert Ed, MA, PhD

Membership of Professional Bodies/Associations

NSEAD, InSEA, HKCAAVQ

Profile

Richard Hickman has taught in a number of schools over a thirteen year period and has been involved in the education and training of teachers since 1985 -

previously at the University of Reading and the National Institute of Education in Singapore. He is a Fellow of Homerton College where he was also Director of Studies for Art History; he is dean from January 2009.

He is a practicing painter and fine artist, having exhibited in Europe, Asia and Australasia, with five large solo exhibitions.

His academic interests lie within three broad areas of visual and aesthetic education: philosophical - the nature and purpose of art and design in education; cultural - intercultural aspects of visual education; psychological - the nature of the creative process and aesthetic development.

Academic Area/Links

- Art and Design
- Visual and Aesthetic Education

Current Research Projects

- The art and craft of pedagogy: portraits of successful art teachers
- Using visual art as a research tool in education

Course Involvement

- PGCE (W1X1)
- MPhil in Arts Culture and Education

Selected Publications since 2000

Books

Hickman, R. (2009)  *CHEAT: The Cambridge Handbook of Educational Abbreviations and Terms*. Cambridge: Faculty of Education (electronic publication)

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Hickman, R. (in press). Art-based reporting of classroom experience. *Australian Art Education*.

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