

IMPLEMENTING ART AND DESIGN IN THE MIDDLE BASIC
SCHOOL CURRICULUM: A CASE STUDY OF SELECTED BASIC
SCHOOLS IN CHONGWE AND LUSAKA DISTRICTS

By

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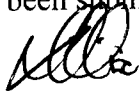
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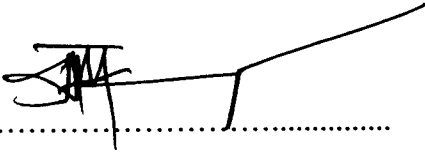
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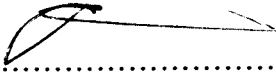
APPROVAL

This dissertation of **Isaac Sindazi Chilinda** is approved in partial fulfillment of the requirements for the award of the degree of Master of Education in Educational Administration by the University of Zambia.


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**To God be the glory and honour for this work;
for the supervisors and
the Lecturers
at UNZA**

Psalms 86:12

DEDICATION

I dedicate this work to my dear wife Monica and to the children; Chisiki, Mulinga Hannah and Hope who have been very supportive to me throughout my study period; and especially Deborah who, in spite of her going through several operations on both legs, still encouraged everyone to study.

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ABSTRACT

Many countries including Zambia have on several occasions changed approaches in the schools including the Middle Basic School. In Zambia some of the approaches have been the Zambia Primary Course (ZPC) and there is now the current Zambia Teacher Education Course (ZATEC). The objective of the changes has been to improve or implement a curriculum effectively.

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The research aimed at evaluating the implementation of the curriculum at the Middle Basic School (Grades 5-7). The implementation was evaluated by using both quantitative and qualitative methods of data collection and analysis.

The findings of the research were that Art and Design was not taught in the Middle Basic School. The results show that Art and Design materials were not provided and that the schools concentrate on the teaching of the subjects that are examinable at Grade seven (7) level. Teachers receive instructions at the Teachers' College of Education; however, the same teachers who even pass an examination in the subject recommend that there should be specialized teachers who should be trained as specialist teachers from the Teachers College of Education.

ABBREVIATIONS

CDC	_ Curriculum Development Center
DEBS	_ District Education Board Secretary
DESO	_ District Education Standards Officer
ECZ	_ Examinations Council of Zambia
H/E	_ Home Economics
Ind. Arts	_ Industrial Arts
MBE	_ Middle Basic Education
MoE	_ Ministry of Education
N R	_ No Response
NISTCOL	_ National In – Service Teachers’ College
P /E	_ Physical Education
PEO	– Provincial Education Officer
PS	– Permanent Secretary
R / E	_ Religious Education
S / S	_ Social Studies
TESS	_ Teacher Education and Specialised Services
Z/L	_ Zambian Languages
ZAMISE	_ Zambia Institute for Special Education
ZATEC	– Zambia Teacher Education Course
ZPC	– Zambia Primary Course
ZPD	_ Zone of Proximal Development

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CHAPTER ONE

BACKGROUND INFORMATION

The primary school curriculum has been in existence since the European Missionaries came to this land, now Zambia and introduced the current education system as early as the nineteenth century. The curriculum consisted of theoretical and practical subjects. The main idea was to allow people to acquire not only the academic skills in reading, writing and arithmetic but also to have survival skills. Mwanakatwe, (1968:12) quoting

R. Rotberg from the papers in the National Archives of Zambia records,

It is most important that the converts learn to read in order that they may attain a fuller knowledge of the scriptures, when the scriptures can be provided for them, but I think it is even more important that they should learn to live self-respecting, progressive Christian lives. The mission that turns out good carpenters and black smiths does more among such people as you have ...than that which turns out good readers and writers.

The need for practical subjects does not surpass the need for reading and writing, except that the skills in practical subjects have elements for problem solving, creativity, and the urge to make or create something which foster cognitive and mental growth apart from gaining a survival skill. Art and Design offers such elements and affords children a chance for 'play' and pleasure as they make art. It may be seen that the need to include practical subjects in a school curriculum was pointed out as early as 1900 by I. R. Rotberg in Zambia before independence.

In Zambia, the administration, financing, decision-making and the implementation of the Middle Basic Education (MBE), Grades 5-7 Curriculum is guided by the Ministry of Education (MoE) documents. These are: *The Basic School Curriculum Framework* of 2000, the *Teachers Curriculum Manual* of 2001 and the National Education Policy

Educating Our Future of 1996. The *Teachers Curriculum Manual* of 2001 encourages 'pro-activity' on the part of the teacher. Which means that the teacher should share responsibility and accomplish the stated aims in the national policies by taking the initiative and commitment to achieve the set goals in line with the teacher's training course now known as the *Zambian Teacher Education Course (ZATEC)* where each teacher who has *been trained receives instructions to teach all the subjects to the pupils at the Middle Basic School*. The Ministry of Education national policy *Educating Our Future* of 1996 indicates a long-standing education goal in Zambia. This is where every child that enters Grade one should be able to complete grade nine. The rationale for proposing this extended period of education is two-fold. First, this is where basic education should provide general education in basic subjects, and second, it should provide skills training and productive work.

The Basic School Curriculum Framework of 2000 shows subject areas and their time allocation. Art and Design falls under 'Physical Development', showing 'drawing'. In the *Teachers Curriculum Manual* of 2001, it falls under Expressive Arts and shown as 'Art'. Additionally, the Curriculum Development Centre (CDC) has been preparing and circulating syllabi for all the subjects including Art and Design. The latest ones are the *Art and Design* syllabus of 1996 and the *ZATEC syllabus* of 1997. Art and Design falls under Expressive Arts in the current *Zambia Basic Education Syllabi* of 2003. This is an integrated syllabus where all the subjects are written and it includes the components that must be taught. Creative Technology where Art and Design is included is on page 51. This shows that Art and Design is also planned for and included among the subjects that should be taught in the Middle Basic School from grades 5 – 7. Schools have also received the pupils' books which

cover each grade from grades 5- 7. The pupils' books are called, *Break Through to Creativity Technology Studies* of 2006.

Art and Design is a practical subject and a life skill. It includes areas such as drawing, painting, batik, sculpture and it is needed in the planning of structures including architectural work and graphic communication. In the early days of a child, it is essential for a child's physical, cognitive, psychomotor development and a child enjoys the subject as a pastime, play and a therapy to a child's stressed mind. Art is a skill in making or doing involving inventiveness, self-expression, aesthetics and visual interpretation of environmental experiences. Lowenfeld and Brittain, (1987) indicate that our tendency to concentrate on developing the capacity to regurgitate bits of information may be putting undue emphasis on only one factor in human development. Therefore, in order to achieve the Ministry of Education stated objectives, in *The Curriculum Framework* of 2001 and *Educating for the Future* of 1996, there is need to implement Art and Design education in the Middle Basic School curriculum.

Statement of the Problem

The Basic School Teachers Curriculum aims at equipping teachers with ability to teach all the subjects at the lower and middle basic schools. This is done at all the Teachers' Colleges of Education where the Zambia Teachers Education Course (ZATEC) is offered. At ZATEC, this is where all the subjects that are offered at the Middle Basic School are taught. The purpose of this study was to determine whether Art and Design which was not yet examinable at grade seven level was taught in the Middle Basic School Curriculum.

The purpose of the Study

The purpose of this study was to examine the implementation of Art and Design in the Middle Basic Schools so that it could contribute to the children's affective, cognitive and psychomotor growth as it was intended to achieve in the Middle Basic School Curriculum.

Objectives of the Study

The objectives of the study were:

- i) To examine the implementation of Art and Design in the Middle Basic schools,
- ii) To find out whether Art and Design was taught in the Middle Basic Schools and
- iii) To find other ways of implementing Art and Design in the Middle Basic Schools.

Research Questions:

The research questions were:

- i) What is the implementation of Art and Design like in the Middle Basic Schools?
- ii) Would an alternative approach in the implementation of Art and Design in the Middle Basic Schools yield better results?

Theoretical Framework

The research was based on Experiential Learning by Carl Ransom Rodgers (1902-1987). The reason was that learning takes place in many places and that interaction between the learner and the environment enhances the development of skills that growing children need when they grow up. "Experiential education is a philosophy and methodology in which educators purposely engage with learners in direct experience and focused reflection in order to increase knowledge, develop skills, and clarify values. The outcome of student

participation and involvement facilitates personal growth and transfer learning.”(Deutsch 2006:6). Experiential learning has been supported by Lev Vygotsky, who was born in the U.S.S.R. in 1896. He is responsible for the social development theory of learning. He proposes that social interaction profoundly influenced cognitive development. Lev Vygotsky called this as the ‘Zone of Proximal Development’ (ZPD), (Riddle 1999). The Zone of Proximal Development bridges that gap between what is known and what can be known. “Curriculum and learning theories both imply a particular purpose of education [which] give rise to subject matter, needs of society and culture, and needs and interests of learners. Experiential learning and curriculum designing both emphasize the interest of the learner. An experiential based curriculum takes a more humanistic approach to learning.” (Deutsch 2006) Experiential Learning motivates and inspires learners as it is in Art and Design.

Significance of the study

The study sought to show the place of Art and Design in the basic school curriculum. The study was not meant to purport that Art and Design was more popular or superior to the other subjects. Instead, the study aimed at bringing to light the use and need for Art and Design in the Basic School curriculum. Because of the need for Art and Design in basic schools, some countries in the world have been cited to show Art and Design in the curriculum. The need should be to show the place of Art and Design in the curriculum and what it does to the growing children. The study might also provide ways of implementing Art and Design education in the basic school curriculum and also enhance the children’s appreciation of the subject, the nature and people’s culture once the implementation is

taken to scale. The study may also shade more light on the implementation of Art and Design in the Basic School Teachers' colleges where the teachers were trained.

Operational Definitions

Experiential Learning

This is a life long learning process where there is need to integrate the development of real world skills and abilities into the curriculum.

Environmental Art

Environmental art is ephemeral. It is made to disappear or to transform. It is designed for a particular place or involves collaborations between artists and others, such as scientists, educators or community groups.

Curriculum

This determines what and how the learning materials should be taught.

Learning Theories

These are the ideas that educators consider when designing a curriculum and applying the instructions.

Zone of Proximal Development

This is the distance between the actual development level as determined by independent problem solving and the level of potential development as determined through problem

solving under adult guidance. The Zone of Proximal Development bridges the gap between what is known and what can be known.

CHAPTER TWO

LITERATURE REVIEW

This chapter focused on reviewing the literature which was considered to be relevant to the teaching of Art and Design in schools. It also focused on how various writers including sociologists, psychologists and educationists recommended or wrote about Art and Design in schools. The study also reviewed some literature concerning the curriculum from other countries in Africa and some other parts of the world. The study in Zambia focused on the Middle Basic School, from Grades 5 – 7. The literature review revealed various ways people have used and perceived Art and Design in schools especially from grades 5- 7.

The Universal Declaration of Human Rights, Article 26 declares that every one has the right to education. The article further indicates that education shall be free, at least in the elementary stages. This led to the Zambian Government putting in place a deliberate policy to offer free education up to grade seven. The aim has been to offer cognitive knowledge and basic skills which are essential to the children for personal development and also as their survival skills. Because of the human rights article to which Zambia is part of, the Ministry of Education [1996:29] writes, “the overarching aim of school education, therefore is to promote the full and well rounded, development of physical, intellectual, social, affective, moral and spiritual qualities of all pupils so that each one can develop into a complete person for his or her own personal fulfillment and the good of the society.” This is an important aim that must be pursued. In the deliberate policy of free education, what should be covered are the elementary essential skills which schools are expected to offer in various subjects including Art and Design.

In order to attain the aims and objectives of the lower and middle basic school education, the Ministry of Education has formulated a curriculum that ensures that pupils acquire essential literacy and communication skills and also enables pupils to develop in the psychomotor and cognitive skills. The curriculum is needed in line with the learning theories as indicated by Carl Ransom Rodgers' (1902-1987) experimental learning theory. Learning theories are the ideas that educators consider when designing a curriculum and applying them to instruction. Deutsch [2006] writes on learning theories and curriculum that a curriculum determines what and how the learning material should be taught. However, the emphasis on every learning theory and curriculum should be the learner.

Experiential education is a philosophy and a methodology in which educators purposefully engage the learners in direct experience and focused learning that increases knowledge, develops skills and clarifies values. The outcome of student participation and involvement facilitates personal growth and transfers learning [Deutsch 2006]. This is where art and design falls under. The subject aims at providing learners with skills, of reflection and allows them to express their feelings while they develop cognitively through such skills as drawing and making art.

Experiential learning and curriculum designers both emphasize the interest of the learner. An experiential based curriculum takes a more humanistic approach to learning. It perceives the student as an individual whose experience of learning differs from one student to the next because students have different backgrounds, motivation, and level of aspirations [Deutsch 2006]. This is where the teachers nurture their students by encouraging them to experience success, failure, adventure, risk taking and also

uncertainty. The learning is natural, authentic and the subject matter is life and its many surprises. Experiential learning is a life long learning. What may be stated further is that experiential learning and curriculum design bring education out of the classroom into the real world. It enables a child to acquire skills and also adapt to a fast moving technologically oriented society [Deutsch 2006]. It also offers children an opportunity to get involved in their own learning.

What is Art and Design?

Art and Design is a representation of ideas that a person has in himself or herself. It is a representation of images that are of value to an individual. It can be a school child, an adult or a professional artist. It is what in this case, a child values. An adult, a parent, a grand parent or a teacher may not value what the child will draw. However, such work is to a child very important and equivalent as far as the child is concerned to a construction that an adult does. This can be confirmed by seeing what adults do. They draw various pictures on walls, cars, clothes, various utensils, which are important to the adults. This is what adults believe they must do. Similarly, children have what they value, for instance the drawings they do help them grow mentally, physically and socially. Art and Design in the lower and middle basic schools is usually 'drawing'. Art and Design is a skill which involves the use of hands. It is an activity which enhances psychomotor skills because there is need for the coordination of the hands and controlled by the brain. The process also involves thinking and making and that is what enhances mental growth. Art and design is a practical subject and a life skill. It includes areas such as drawing, painting, batik, sculpture and it is needed in the planning of structures including architectural work and graphic communication.

Defining a skill may be difficult; however, Serpell (1980:1) defines a skill as “the ability to perform well in a limited sphere of activity.” The new evidence was on various skills which were a continuum – walking, typing, drawing and modeling. The evidence on the study showed that the British children were exposed to drawing and various types of modeling, while the Zambian children showed considerable skill on wire modeling. Serpell, (1980) says, “In the last of these studies, Zambian and British boys and girls in their second year of schooling were given the task of reproducing patterns in several different media: pencil and paper, clay-modeling, wire modeling and hand positions. When the task was to copy the patterns by drawing with a pencil, the British children who had more experience with this medium in school showed considerable greater skill. Boys in both cultures performed better than girls. When the same patterns were copied by constructing wire models, the Zambian boys who used this medium when at play, performed most skillfully. The task was also presented in the medium of modeling – clay, to which all groups brought a history of relevant experience, and no differences were found in the level of skill displayed.”

What may need to be explained is the fact that the Zambian children had less exposure to “drawing” than the British children. However, the other experiments showed that the Zambian children did well and in some cases better than the British children. What may be argued also is that there is clay, paper and wires in Britain, which are also found in Zambia. Unfortunately, the paper and pencil which can help the children’s mental growth and can easily be found in Zambia is not fully utilized. Schools can manage a lesson using a paper, pencil, clay and other simple materials that are available in the country. This is so because Art and Design has been used for the children’s mental growth in many parts of the world including Africa. The missionaries also included this kind of education to the African

children. It is against this background that Art and Design should still be taught in the Zambian Basic schools. Murry, (1967:206) writes:

It is difficult to find one term which will cover all the interests represented. By this fifth aspect of human life which the school curriculum is intended to represent in a typical form. All the other aspects, even agriculture, are studies and they require words either spoken or written for their understanding and success. Yet in order to be educational, they must be concerned also with the business of creation and originality. Reading, writing, arithmetic, history, geography, scripture, need to be worked into the pupil's own life and manner of thought so that he can do something with them for himself. While, however, this creative element must be in all teaching of whatever kind, and in all learning, there are certain subjects which are primarily concerned with "doing" rather than with "learning." These are arts and crafts, music, dancing and games, and activities such as scouting and guiding.

There is a distinctive educational quality about physical creative activities, manual training, art and music. They have in them an element of satisfaction in the finished product which is a distinction of the emotions. Murry (1967:213), writes, "I was shown for instance a drawing of a chair standing against a door. The chair was drawn about one-tenth the size of the door, and quite out of proportion. It was obviously the crude first attempt of an untutored pupil. But the teacher did not take that view at all. To him it represented something "native," a new idea in the world of art." This was a Nyasaland boy, Sceva that surprised many people at that time. "His drawings are full of vigor as bushman paintings." Murry (1967:13.) this shows that if teachers or schools do not provide materials that children need for learning or practice, then a certain amount of learning is halted. A report on art in Zimbabwe on [http:// www. blakwel- synergy.com](http://www.blakwel-synergy.com) shows that art was usually confined to wealthy urban schools and taught mostly to white students. That was for the development of the children who might have been considered either weak or just to help them. After independence, the Zimbabwean Government made art compulsory in primary education. The move was aimed at providing a channel for the pupils' development.

In the United States of America at Jessica Elementary School and Wilson Elementary School, the drawings that are posted on the web site which are drawn by children represent what one may also see in the Middle Basic Schools in Zambia. One may see the pictures by typing *mlkmailart.blogs post.com/* or search Art and Design Elementary school (USA) the pictures may confirm that what children draw or the images they present are a reflection of their age or age group. That is why Art and Design should be included in the Lower and Middle Basic Schools.

Drawing is an important element of all aspects of art, craft and design. In growing children, drawing is an activity where quite often, it provides an invaluable discipline and skill for young children. This is what the curriculum developers, teachers, parents and grandparents need to consider. Quite often a child once left alone where there is loose soil will do something. It may be drawing or modeling in his or her own way. Once given a chance to have a pencil and paper, then you will suddenly see lines emanating from the scribbling stage. Since drawing can be easily done by children at any level as it may be seen in scribbling, it makes drawing the most natural and accessible form of visual expression and communication (Gentle, 1988). Drawing is the most elementary of all activities. It is a simple free expression and is always enjoyed by the children.

Parents and art education

The latest publication on Parents and Art Education on *file:///F:/The Value of Art Education Elementary School* indicated that parents can make a difference in the provision of art education by encouraging their children's participation in art at home and by supporting art programmes in their communities by deciding how art may be taught in their schools.

Parents indeed can become influential spokespersons for improving school art programmes. What is needed is community sensitization and an influence from the policy makers. What may be made clear is that art and art education do not surpass any school subject, except that it should be used to mould pupils to like their school lessons and also to help in enhancing learning. Art can enhance learning because it can be used to introduce concepts in any subject in the lower grades.

Art covers that area of inventiveness with art and crafts materials through which self-expression ideas and feelings resulting from the visual interpretation of the environmental experiences are communicated (Lowenfeld and Brittain 1987). The form of a work of art is the shape it has taken; it does not matter whether it is a building, or a statue, or a picture, a poem or a sonata. All these take on a particular or specialized shape and that is the form of the work of art. (Read, 1958).

Functions of art

The functions of art depend on the individual. It may be what the artist wants to communicate to his or her audience. For some, it may be to people, or a new expected workshop complex while for the others, it may be information to the public about some business as advertisements. For a teacher the art functions are ways of motivating a child to learn, arousing their feelings, developing their emotions or invoking their thinking through the production of various artifacts. Art also develops a child intellectually (Lancaster 1990), as they involve themselves in drawing, which is creating something or designing art products which is the creative aspect of art. This is because there is a creative urge in every human being, young and old, for we all have a natural desire to use our hands and materials

as vehicles for artistic expression. That is why we see people everywhere decorating their clothes homes and whatever they use following their culture.

The functions of art are many as they have been elucidated earlier. There is one aspect that also needs to be mentioned and that is history. Phillipson (1972) writes on rock paintings in Southern Africa that have been to the outside world for three centuries. The rock paintings revealed human settlement and activity, and they also revealed what preoccupied the human mind at that time. This was shown by painting animals and human figures. Phillipson (1970) writes, "The earliest period to which any of the paintings may reasonably be attributed is the Late Stone Age which began at least in Central and Southern Zambia rather more than 15 000 years ago." He further writes that rock paintings of Central Africa may be divided into two basic stylistic categories: naturalistic representations and schematic designs. As far as Zambia is concerned, the most frequent naturalistic motifs are simple monochrome paintings of antelope, other animals and human figures being comparatively rare. This historical part of art shows that self expression is present in all of us as an in-born activity. That is why if children are not given chance to use art materials then we deprive them of their mental growth.

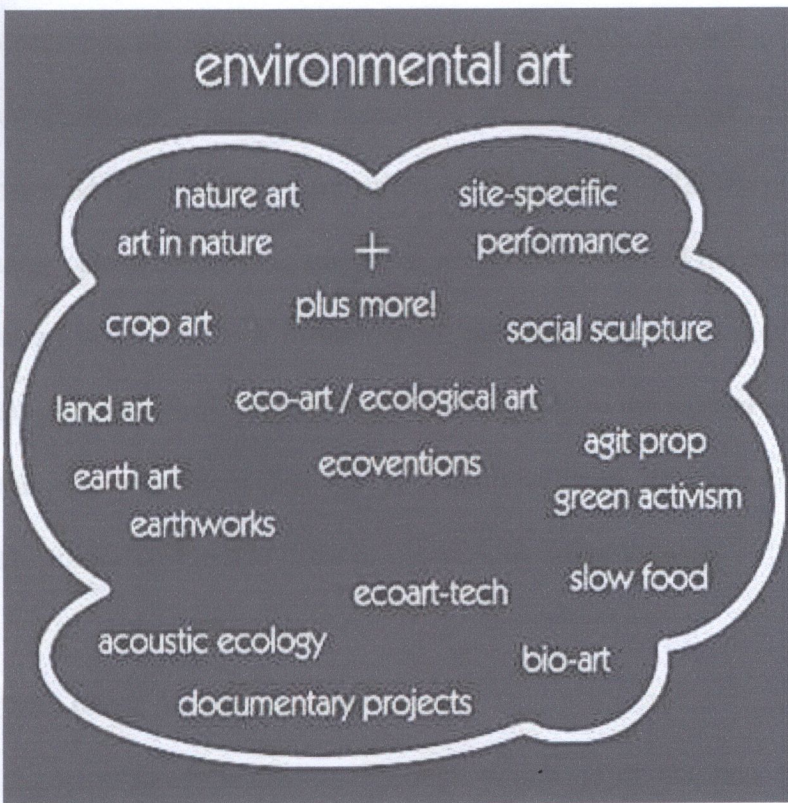
There is yet another aspect that is needed to be written on under the functions of Art and Design. This may appear to be a new phenomenon in terms of Art and Design, considering how Art and Design has been used. This is in terms of what is termed 'Environmental Art'. Environmental Art is a contemporary term that is used by artists to encompass various art works involving man and nature. Much of the environmental art is ephemeral (made to disappear or transform), designed for a particular place (and can't be moved) or involves collaborations between artists and others, such as scientists, educators or community groups (Bower 2008). Under environmental art, there are such terms as 'eco-art' which

means ecological art, ecoventions which stands for ecology plus inventions, land art which is outdoor art and earth art which refers to earth works.

Eco - art is a contemporary art movement which addresses environmental issues and often involves collaboration, restoration and frequently has a more 'eco- friendly approach and methodology (Bower 2008). On the term 'ecoventions' which is ecology plus inventions. The term was coined in 1999 and it describes an artist – initiated project that employs an inventive strategy to physically transform a local ecology. Land art is also a term under environmental art which refers to art made outdoor on the land. In our evolving notion of the environment as it grew from meaning "space" to a broader concept which included ecosystems, land art is what is now commonly known as 'environmental' issues. Earthworks or Earth Art is considered to be a 1955 outdoor piece. But the idea of shaping the land in aesthetic ways is as old as people (Bower 2008). Many Earthworks involve soil brought indoors and large shapes carved into the earth. in remote places and eventually monumental cement constructions in the desert which essentially used the earth itself as stage, material and canvas for conceptual art ideas. There is also the term 'Art in Nature' which involves the natural world where we have the plants, trees, flowers, rivers and many other natural resources that we often see in our environment. Earth Art or Earthworks is where one draws what is in the environment as apart of an aesthetic art piece or construction.

Environmental Art as explained by Sam Bower at Green museum is a movement which aims at explaining mans' environment and how to harness it. Under environment art, children can be taught how to use safe ways of using what is in our environment and environmental sustainability and protection. A look at the chart bellow in Figure 2.1 showing themes will reveal various topics that children may use in Art and Design as they learn various things.

Figure 2.1 Environmental Art



Source: Bower 2008

Among the functions of art, Dr Richard Hickman, a senior lecturer in education at Cambridge University and a practicing artist has written on the function of art in the book *why we make art and why it is taught*. Hickman (2005) writes that one might view art and design as part of a continuum which has expressive/philosophical qualities at one end and technological/utilitarian qualities at the other; in this sense, art and design are indivisible. 'Art' expresses the human condition and provides clues to what cannot be explained in rational terms. The term 'design' is a problem solving activity which is concerned with invention and a provision of solutions to the problem.

Children in the pre-school and in the lower and middle basic school need art for their development. Rhoda and Kellogg in the 1880s devised a scheme where the stages of development in art were associated with ages (Hickman 2005). These stages have been tabulated well later by Lowenfeld and Brattain (1987). These stages include: the scribbling stage, the preschematic stage, the schematic stage and the gang age. Children once exposed to art materials show in their work the age grouping. It may be scribbling or a schematic stage. When they do not practice, this is where the mental growth is slowed down. Hence the encouragement for the education officers, teachers, parents and grandparents to encourage children to draw or use various art materials.

Why teach Art and Design

A person needs a medium through which he or she can express feelings or ideas. Art activity provides children with such a medium. They express themselves through art. This is done by drawing mother, father, sun and many more because they are closer to these objects or people. (Read 1958:153) writes on drawings that, in many cases, drawings express the psychological condition of the child. In the schema of an anxious child of delicate sensibilities, one may see a trace of anxiety on the expressed drawing. It is shown in the round, unclosed lines and uncertain lines just as such he could see characteristics of another resoluteness of another child in its rectangular representation of the body. He further indicates that what is shown is not arbitrary signs but is intimately related to both the bodily and the mental constitution. This means that a teacher can know the pupils' condition when he or she checks the drawings. That is why Read writes that the teacher's knowledge of the pupil's nature is not less important than the system on which he or she teaches.

Art is essential to learning, not only as an education frill, but as a window to the rich and interesting world around us. Pupils who learn about Art develop their capabilities to weigh meanings and make evaluations and judgments. Making art can teach the learners to work co operatively in groups and how to work hard to achieve goals. On the file: *file://F:\The Value of Art Education, Elementary School*, records that the current educators and business leaders consider the skills as vital, to the children's progress, yet they do budget cuts to the art programmes. As a result, schools offer little or no instructions in art. The paper further points out that the students at these schools are missing an opportunity to expand their skills so necessary to succeeding in a competitive economic environment in our culturally diverse visually oriented world.

The curriculum for schools

“One of the most frequent complaints in the history of education is that the present curriculum is wrong, that it does not prepare the younger generation suitably for life in today's society...” (Sutherland 1988:110). Hence we need criteria to be set. On what grounds do we decide whether subjects are suitable or no longer suitable? If the complaint is that some subjects are irrelevant to present day society, this is already introducing the criterion that education should prepare people for present society: it is conceivable that it should rather prepare them to change it or to maintain the values of a past society (Sutherland 1988). Fortunately, what should be drawn is always an up to date figure. Bushmen drew animals and human figures. The figures were what they saw and touched. Children now draw what they see, such things as cars, dogs, the latest buildings and various types of food.

A curriculum is a programme of intent that is planned for the learner to engage in. The word curriculum is derived from a Latin word 'Currere' which means to run. The Latin word refers to a race track where the competition on horses was done. There are various models of the school curriculum. Countries choose a curriculum model from for instance the following models: The interactive, the process and the objectives curriculum model. Writing on the curriculum models, (Blooms, 1971) writes that in the interactive curriculum model, that is where the units to be taught include lessons, discussions and quizzes. It has self paced tutorials that teach students critical technology skills in the content of core curriculum and real world challenges. The process curriculum model stresses the evolutionary aspects of the curriculum. That is where a student must understand and be skilled at applying a process. This is the design process which can be illustrated in many ways; and in the objectives model, that is where the content is selected on a vocational basis and is concerned with what the learner needs to know in order to carry out certain tasks in the work place. Furthermore, learning outcomes are specified in terms of what the learner will be capable of doing at the end of the course of instruction. Objectives are written with increasing levels of specificity. The choice of the curriculum in a country depends on many factors such as the ideological or the philosophical background.

The term 'curriculum' is defined in many ways. Kelly (1991:110) for instance writes, "The term curriculum refers to the body of knowledge, skills, attitudes and values that a school education system communicates through its teaching, organization and ethos." That means that schools in Zambia communicate to a learner's skills attitudes and values. Urevbu (1994:3) defines the term curriculum as "All learning which is planned or guided by the school whether it is carried on in groups or individuals inside or outside the school." The

Ministry of Education defines the school curriculum as a specification of the desired knowledge, competences, skills values and attitudes which school children in Zambia need to achieve. The curriculum includes an overall plan detailing syllabuses timetables recommended textbooks and examination requirements (MoE 2000:6). The Ministry also sees a curriculum at three levels; as a plan; as it is taught by the teachers; and as it is learnt by the pupils.

A model on the other hand is an “abstract description of a phenomenon under study which conceptualizes aspects of it as categories and or dimensions and suggests causal links between these aspects.” (Smith1973:80). What may be observed could be that whichever curriculum model a country adopts will have merits and demerits that will be faced in the implementation of the curriculum in the schools. The objectives model had its origin in the United States of America and the proponents were Bobbit in 1918, Tyler in 1949 and Taba in 1962. (Telbury 1997)

When Zambia adopted a behavioural objectives model, “ The first major step which had been taken in Nov. 1969 when Professor J. F. Kerr of the University of Leicester was invited to conduct a feasibility survey of the factors that might be involved in the setting up of the Curriculum Development Center” (CDC) (MoE 1974:1). The behavioural objectives model which is obtaining in the Basic Schools in Zambia is systematic. It is systematic because it was prepared by a large number of people which includes teachers, parents, lecturers and curriculum specialists.

The behavioural objectives model involves three essential characteristics. First, the decisions are made at the start of the course of study about the intended outcomes. These decisions are expressed first as broad aims and then as more detailed objectives. These are the statements of what the pupils are expected to learn. Second, teaching and learning objectives are designed so that the chosen objectives can be achieved. Third, the success of the course is determined by the extent to which the objectives have been achieved (Telbury 1973). In the *Zambian Basic School Curriculum*, in addition to the goals, aims and objectives, there is information on the description of the content and the teaching methods. The characteristics of the *Basic School Curriculum* are that it addresses itself to literacy, self expression and communication in both English and a Zambian language. It also includes Mathematics, Science, health, social, civic, religious education and practical subjects. On the practical subjects, the MoE (1996:35) writes that practical and technical subjects have four claims to justify their inclusion in the school curriculum:

1. They provide some compensation for the traditional knowledge and practical skills that pupils would have acquired in their home environment if they had not been attending school. The curriculum specialists and the educationists would do well to implement the whole curriculum and not just reading, writing and arithmetic.
2. They constitute a form of knowing, experiencing and dealing with the physical world that every educated person should possess, and hence have intrinsic education value;
3. They possess a potential relationship to the world of work, and hence may help to prepare pupils for post-school employment or vocational training; and
4. They equip pupils with skills conducive to the constructive use of leisure.

Ralph Tyler's objectives model has four central questions. The questions are what the Zambian Basic School curriculum seeks to attain. The questions are:

- i. What education purposes should the school seek to attain?
- ii. What education experiences can be provided that are likely to attain these experiences?
- iii. How can these educational experiences be effectively organized?
- iv. How can we determine whether or not these purposes are being attained?

(Urevbu 1994)

The behavioural objectives model has its own limitations or demerits. It has been criticized on several grounds. Because of the objectives that must be achieved, the curriculum is overloaded and inflexible. It is also compartmentalized. There is also too much emphasis on factual information and that the model allows excessive rote learning. The other criticism has been that it is easier to predict the outcomes for learning any skill. However, the understanding of the concepts is a different matter. This leads to the objection of the pre-determined outcomes. Pupils are driven to do things sometimes when they do not have any interest in the subject since they do not take part in the formulation of the objectives. This may be seen in the implementation of the curriculum in schools. The learners in the schools are in different environments. The practical subjects or the survival skills for instance are not similar in Zambia in all the nine provinces. Pupils are supposed to be given relevant skills depending on the area where they are found. The skills could include fishing, mining, agricultural science, carpentry, art subjects and so on. Because of what is experienced where the curriculum may not be clearly followed, Entwistle (1990:565) argues the curriculum planners to "expose and if necessary justify their decisions to parents and to the public." The behavioural objectives model that is used in basic schools in Zambia has its

merits. The planning that is done by the experts is such a wonderful thing. Even the expectation of the desired skills is that what is learnt is excellent. However, planning is done by the people at a central place and then the syllabuses are distributed to the provinces. The practice prevents the use of the needed skills that must be learnt in a particular area. Furthermore, the practice leads to the selection of what should be taught which suits the school, or the teacher or the head of the school since funds should be spent on the subjects.

There is an assertion that in Africa and other developing countries, education benefits very few people that enter into the system. Bishop (1994:67) writes “in many ways education in developing countries is dysfunctional. It relies heavily on rote learning, leading to an inappropriate relevance for paper qualifications and based on curricula that are irrelevant to the pupils’ future lives. It also creates an imbalance, with many school leavers unemployed on the one hand, with a shortage of skilled and semi-skilled workers on the other. Bishop (1994:69) further writes,” Educational systems have grown immensely in size but in the process they have changed their ways far too little to keep pace with the rapid changes taking place around them. And, worst of all, millions still remain without even the barest rudiments of literacy, let alone education.” If there are some children that will not read even after passing through a certain level of the education system, let them learn at least to make something. Let them learn what they can make and what they can do.

The situation is such that the rate of change, change of life style and coping with the change is very high in the world especially for the developing countries. As a result of change in many aspects of life, even the school curriculum is difficult to match with the

life's demands. Bishop (1994:69) describes the situation and writes, "The poorer countries are chasing after a moving target and lagging further and further behind. Since the conventional strategies have proven ineffectual, new, alternative strategies must be found. Further, educational expansion is obviously needed, but to continue concentrating on quantitative enlargement to the exclusion of qualitative changes can only lead to further disillusionment and disenchantment. The old routines just on a bigger scale won't do the tricks." Perhaps when every thing has been withdrawn from a child the right to learn the basic skills in the basic school should instead be encouraged. Additionally self expression which may help them find solutions to woes mankind is currently faced with like HIV/AIDS should be introduced at the earliest stage like grade one. This is so because we depend basically on school for our children's mental and social growth.

A curriculum is "the intended content of children's learning." Dean (1994:100). In the National Curriculum in the UK, the 'taught curriculum' includes all the subjects namely; English, Mathematics, Science, Geography and History, Physical Education, Art and Crafts, Technology, Music and Religious Education. Dean (1994) also writes that many studies suggest that how children learn is probably as important as what they learn; and that teachers affect the curriculum because each teacher has a particular personality, teaching style and a particular set of skills and knowledge to offer and is free to select material to teach which can be appropriate for a particular group of children. It means that if teachers are not encouraged to teach all the subjects, they may choose what to teach. What they do should be within the school curriculum. It also means studying the curriculum and then getting the theories that encourage the inclusion of all the prescribed subjects by various specialists like the sociologists, psychologists and relevant professional bodies that deal

with children's education should be done well so that a correct curriculum can be implemented. The subjects that have been shown cover skills which include communication, numeracy, study, problem solving, personal and social information and technology. Under these themes, what is covered includes; economic and industrial understanding, careers education and guidance, health education, education for citizenship and environmental education. Others are equal opportunities, multicultural education, special needs and preparation for adult life. What Dean (1994) shows is equivalent to what has been done to the lower and upper basic school curriculum in Zambia. A similar curriculum has been put in place. The questions that need to be answered are: Is the curriculum followed in the Zambian schools? Or, what really happens in teacher training colleges?

In Zambia, the Ministry of Education (MoE 1996:32), writes on the curriculum and includes art, "The child's right to a safe , joyful and formative childhood implies that the curriculum at the lower and middle basic levels must be concerned with the pupil's complete needs; those of the body (physical education, sport performing arts) as well as those of the mind (concepts, literacy, numeracy, knowledge); affective (music, dance, creative arts) as well as social needs (hygiene, citizenship); moral (values, attitudes) as well as spiritual needs(living in harmony with self, with others, with the supernatural)". It is further stated that the curriculum as it is taught should stimulate through inquiry, guided discovery, problem solving application, and similar activity-based teaching and learning methods. In terms of planning, the work has been well documented but that may not be what is on the ground.

The role of the Ministry of Education, District Education Board and school administration in the School Curriculum

The Ministry of Education trains teachers for basic education at the University of Zambia in Bachelor of Education Primary and in colleges of education at diploma and certificate levels. In colleges of education, the teachers that are trained are equipped with skills that enable them to teach six different study areas. This is where the subjects are grouped according to clearly defined areas that have definable relationships among them. The curriculum is based upon the study areas prepared with the lower and middle basic sections in mind.

Table 2.1 Study Area and Contributory Subjects.

STUDY AREA	CONTRIBUTORY SUBJECT
Education Studies	Aspects of sociology and psychology as they relate directly to classroom practice.
Literacy and Language Education	Local Languages English
Mathematics and Science Education	Mathematics General Science Agriculture Geography
Expressive Arts	Art Music Dance Physical Education
Social, Spiritual & Moral Education	History Geography Civics Religious Education Moral Education
Technology Studies	Design Home Economics Industrial Arts Technology

Source: ZATEC (2001:6)

The Purpose of Education

Education serves many purposes in the community. Some of the purposes include improving life expectancy and Read (1958) writes on the purposes of education that there are two irreconcilable possibilities. The first one is that man should be educated to become what he is. The other view is that man should be educated to become what he is not. Education opens the door to all the possible activities that lead to development. Education contributes to national development. It does not mean only higher education at all. It also includes the lower grades of education. For instance, studies that show higher productivity and in turn give national development include the Human Capital Theory. The Human Capital Theory explains that an educated person is more productive than those that are not educated, or have not been to school. Todaro (1990:363) writes to support the theory that, "Capital and natural resources are passive factors of production; human beings are active agents ... who carry forward national development." An additional reason why governments should spend money on implementing the educational curriculum is explained as a recipe for national development. Todaro (1994:363) further writes, "A country which is unable to develop the skills and knowledge of its people and utilize them effectively in the national economy will be unable to develop." That shows that education enhances national development. The development that is experienced is as a result of the skills; and skills are many and they include art and design which also promotes design, problem solving and creativity.

CHAPTER THREE

METHODOLOGY

This chapter discusses the research design, study population, study sample and the sampling procedure that was used during data collection. The chapter also includes how data were collected, how they were analyzed and the limitations that were encountered during the study. Lastly, it suffices to mention that quantitative and qualitative approaches were used during data collection and analysis.

Research design

The research design was a case study. A case study was chosen because the study was mainly descriptive in nature involving largely qualitative research. It was used to assess the implementation of Art and Design in the Middle Basic Schools (Grades 5-7). The study was evaluative in nature and also descriptive in approach. The study also employed qualitative and quantitative approaches when collecting data.

Study population

The study population was taken from two districts in Lusaka Province which were purposely chosen. It included 209 basic school teachers in Lusaka district and 102 basic school teachers in Chongwe. The districts in the Province were also purposely chosen and these were Lusaka and Chongwe districts. Lusaka district was mainly urban being the capital city while Chongwe district was mainly rural. Lusaka district was chosen because it had more people that were in formal employment and also needed their children to learn. The other reason was that the district had most of the materials available in the shops. Chongwe district was predominantly rural and had people that had mixed trade

and career. It had people in formal employment, self employment and farmers; and most of them had little or no influence in Art and Design or on school education. Chongwe district as a rural area was chosen because it could give that chance for comparison and also to see the implementation of the curriculum between the rural area and the urban area.

Study sample.

The study sample consisted of 10 schools from different zones in Chongwe district and 5 schools from Chelstone zone in Lusaka urban respectively. A total of 150 respondents comprised the study sample.

It comprised of:

- 2 District Education Standards Officers (DESO), (1 from Lusaka and one from Chongwe)
- 95 teachers in the middle Basic schools, (45 from Lusaka and 50 from Chongwe)
- 15 school managers in the basic schools, (5 from Lusaka and 10 from Chongwe)
- 38 pupils, (16 from Chelstone zone and 18 from Chongwe).

Sampling procedure

Purposive sampling was employed when choosing the pupils and teachers in schools. The teachers who were chosen were those that were involved in teaching pupils in the middle basic school and were expected to teach Art and Design to Grades 5-7. Pupils in the middle basic school were chosen because they were expected to read and write and could

answer questions on a questionnaire on their own. Random sampling or stratified sampling could not be used because the study sample of teachers in the schools that were teaching grades 5-7 were fewer than those that were teaching grades 1-4. Some schools had lower primary classes than the upper primary classes.

Research Instruments

The researcher used questionnaires in order to gather data from the respondents. The questionnaires were distributed as follows:

Table 3.1 Distribution of Questionnaires

Lusaka and Chongwe District	Number Distributed	Number Received
DEBS office	04	02
School Managers	20	15
Teachers	140	95
Pupils	107	38
Total	231	150

Table 3.2 Distribution of questionnaires by Gender

	Male	Female	Total
DEBS Office	0	02	02
School Managers	11	04	15
Teachers	36	59	95
Pupils	19	19	38
Total	66	84	150

Data collection

Data were collected by preparing and administering questionnaires. The respondents were; the District Education Officials, school managers, teachers and pupils. The questionnaires did not demand for the respondents' names or to disclose their identity. The questionnaires which the respondents filled in had both the closed and open – ended questions.

Problems encountered during data collection

During data collection, the major set back was receiving the filled in questionnaires. The most preferred way that school managers chose was to get the questionnaires and give them to the teachers. Some questionnaires in Lusaka were collected easily because the teachers worked on them. However, one school manager handed back all the questionnaires and indicated that the teachers preferred to be paid some money before filling in the questionnaires. In Chongwe, the district official asked the school managers to assist the researcher during a meeting by collecting the questionnaires and handing them back to the District officer for collection by the researcher. The exercise went on

very well except for one school that was far off from the district office that did not send back the questionnaires. From the pupils, there were an excess number of questionnaires because the school managers did not want to split the classes into smaller groups. They asked the researcher to choose the papers from the filled in questionnaires. That was meant to avoid pupils complaining as to why they were not included in the exercise. The other reason that the school managers gave was that some pupils were not able to read and write well enough for a researcher. That meant that the researcher had to choose the questionnaires that were filled in correctly and clearly.

Data Processing and Analysis

Data were analyzed by using qualitative and quantitative methods. Tables, charts and statistical / mathematical representation were also used. A computer programme, the SPSS, was not used. The themes and sub – themes were arrived at by summarizing and coding the recorded data from the questionnaires. Qualitative data was worked out manually in order to record the responses of the respondents. Qualitative methods were also used in order to record the responses of the respondents. The quantitative method was used to get the statistical information and also make quick comparisons of the recorded data. The recorded data were shown as percentages, tables and charts. Frequency tables were also used in order to show how many times the response was given.

Limitations of the study

The limitations of the study were mainly the reluctance of the respondents to fill in the questionnaires and the delay in handing them back in good time due to the distance between the schools in Chongwe district. Following up all the questionnaires was not easy because there was a limitation of funds. The ten (10) schools which were dotted in the area were not easy to reach. Because of the financial constraints, only 5 schools in Lusaka district and 10 schools in Chongwe district were included in the study sample. Lastly, the other limitation was time. There was extreme pressure to conduct the study as quickly as possible and then process the findings to meet the deadlines. That also led to the reduction of the study sample to 150 respondents.

CHAPTER FOUR

DATA PRESENTATION AND ANALYSIS

The Ministry of Education's objective is to provide education to the citizens in general and to the children in particular through the established schools in the country. The Ministry of Education therefore has put in place the necessary guidelines through the policy documents including the syllabi. In keeping the objectives of the research: *Implementing Art and Design in the Middle Basic School Curriculum*, data that had been focused on were related to the implementation of Art and Design as a subject in the Middle Basic schools (Grades 5-7).

The respondents that provided the data were the District Education Board Secretaries because they were close to the schools and they were involved in the supervision of the school managers and teachers. The others were the school managers who were in charge of teachers in schools. The teachers were the majority respondents since they were the main players in the delivery of education in the Ministry. The pupils who were the targeted recipients of the education also provided data that constituted the research.

The District Education Board Secretary's Responses

Starting with the District Education Board Secretary's Office, of the two respondents who were holders of university degrees and trained at one time to teach at Primary School, one of them indicated that Art and Design was taught at middle Basic School, while the other respondent indicated that Art and Design was not taught at the middle basic school. The main reason that was given for the subject not being taught was lack of teaching materials. This was indicated by both district officials. The other reasons that were indicated were that

Art and Design was not timetabled in some schools since it was not examinable at Grade seven level.

Recommending the subjects that should be taught or not, the two respondents indicated that all the subjects should be taught. These were:

Home Economics	Mathematics
Zambian Language	Science
Industrial Arts	Music
Religious Education	Agricultural Science
Art and Design	English
Physical Education	Social Studies

In terms of rating, as shown in Table 4.1, one did not rate the subjects and indicated that they were all important for the children's development. The other official indicated that the rating could be as follows. The most favoured subject taking number one (1).

Table 4.1 DEBS' subject rating

Subject	Rating Av.	Subject	Rating Av.
Mathematics	1	Religious Education	7
English	2	Industrial Arts	8
Science	3	Art and Design	9
Social studies	4	Physical Education	10
Agricultural Science	5	Zambian Language	11
Home Economics	6	Music	12

The rating of the subjects was an explanation showing the preference or order in which the subjects would be taught if given a chance. Paradoxically, the cut off point may require a number of reasons as to which subject rated below number one (1) should not be taught or timetabled and then left to appear on the timetable.

The number of periods per subject per week that were indicated is shown as in Table 4.2. The subjects were also recommended to be taught in schools. Table 4.2 Shows subjects that must be taught in a 40 minute period and the number of periods per week on average from the District Education Board Secretary's Office.

Table 4.2 Average numbers of periods per week

Subject	Rating	Average number of periods per Week
Mathematics	1	5.5
English	2	5.5
Science	3	4.0
Social studies	4	3.5
Agricultural science	5	2.0
Home Economics	6	2.0
Religious Education	7	2.5
Industrial Arts	7	2.5
Art	9	2.0
Physical Education	10	2.5
Zambian Language	11	3.5
Music	12	2.0

The two respondents further indicated that training in Art and Design was not enough and they gave the following ways of improving the subject.

- More funds and time to be allocated for Art and Design in schools and colleges.
- The specialized college lecturers in the subject should help in formulating the syllabus.
- Let the subject be examinable.
- Teachers should be encouraged to teach Art and Design in schools.

A closer look at the given reasons also shows that the subject is not implemented fully.

The School Managers' Responses

The responses from the Chongwe school managers were similar to those that were given by the Lusaka school managers. It showed that there was something in common that was being pursued. The following were the details that were extracted from the questionnaires.

In terms of the age difference, the range was shown clearly from both Lusaka and Chongwe School Managers. There were more younger School Managers in Lusaka than in Chongwe District. The information shows that the school managers were long serving teachers who should be expected to know the Ministry of Education requirements and policies. This has been shown in Table 4.3.

Length of Service at the School

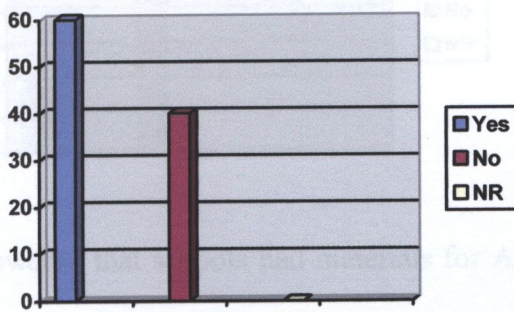
The length of service at the station was shown that the majority of the school managers were at the station for a period ranging from 1 to 10 years. That could still make them understand the requirements for each subject in the school in terms of the subject requisites.

Table 4.6 Length of Service at the station

Years	Chongwe	Lusaka	Total	%
1 – 10	09	04	13	86.66
11 –20	01	01	02	13.33
31 and above	0	0	0	0.0

Coming to the gist of the research, the Managers who indicated that Art was taught in the Middle Basic School were Figure 4.1 shows that the schools were teaching the subject. The legend shows the responses as 'yes', 'no' and 'no response' (NR).

Figure 4.1 Art Teaching

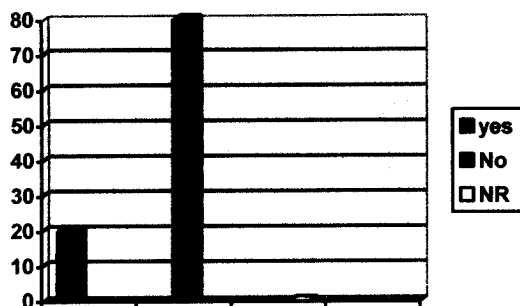


Nine out of 15 managers or 60 % said yes while 6 out of 15 or 40 % said that Art was not taught in the Middle Basic Schools. The reason that the managers gave was that Art and Design was integrated in other subjects - like in the technology studies and creative activities. The other reason that was indicated was that the syllabus demanded that the

subject ought to be taught and that it was a way of providing skills to the children. On the other hand, the reasons that were given for not teaching Art and Design was that there were no trained and specialized staff to handle the subject. The other reason was that there were no interested teachers in the subject. Yet the other reason was that the teachers did not see the seriousness of the subject. These reasons were also given by the teachers as to why the subject was not taught. The reason that it was taught since there was integration was questionable since some teachers were not interested or did not take it seriously.

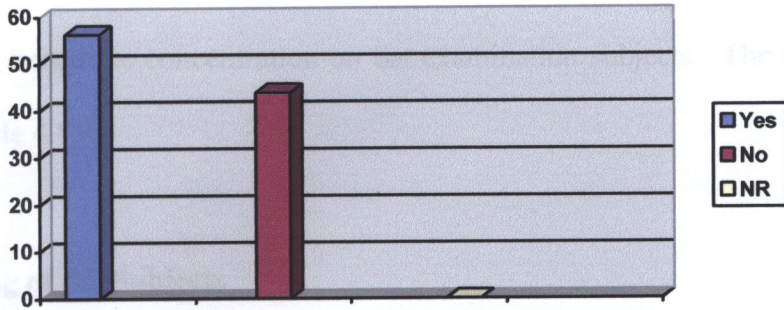
The next question was to show whether schools had Art and Design materials or not for the subject to be taught. Figure 4.2 shows the information.

Figure 4.2 Art Materials



Three respondents answered that schools had materials for Art and Design representing 20 %. Those that said schools had no materials for the subject to be taught were 12 which was 80 % of the school managers who answered the questionnaires. In addition to the answers given, some school managers indicated that not all the subjects were taught. While the others maintained that all the subjects were taught. Figure 4.3 shows the managers' stance on Art and Design teaching.

Figure 4.3 Managers' Stance on Art and Design Teaching



The following subjects were indicated as not taught in the middle basic school; the number of times the subject appeared shows that music was 60 % not taught followed by Art and Design 53.33 % and the other subjects were Physical Education 40 % and Home Economics 40 %, Industrial Arts 26.66 % and Agricultural Science 13.33 %. The results were that Art and Design and music were not taught in school.

Table 4.7 Art and Design Teaching

Subject	Chongwe	Lusaka	Total	%
Social studies	1	0	1	6.66
Religious education	1	0	1	6.66
Agricultural science	1	1	2	13.33
Zambian languages	1	1	2	13.33
Industrial Arts	3	1	4	26.66
Physical education	5	1	6	40.00
Home economics	5	1	6	40.00
Art and Design	7	1	8	53.33
Music	8	1	9	60.00
No Response	1	3	4	26.66

The respondents were asked to state who directed that the subjects be taught. The responses that were received were varied. The results were that the respondents had different ideas and hence the concentration on the examination subjects. The responses were shown in Table 4.8.

Table 4.8 Teaching of the Subjects

Some indicated	Chongwe	Lusaka	Total	%
Community	1	0	1	6.66
The syllabus	0	1	1	6.66
Teaching materials	0	1	1	6.66
The P E O	2	0	2	13.33
The school administration	3	0	3	20.00
The curriculum	3	1	4	26.66
The teacher	4	0	4	26.66
The Permanent Secretary	2	2	4	26.66

The subject rating was the next to be shown. The school managers rated the subject according to their preference in the following manner as shown in Table 4.9 taking the average or the mean score out of 15 school managers.

Table 4.9 School Managers' Subject Rating

Subject	Chongwe	Lusaka	Average	Position
English	1.4	1.0	1.2	1
Mathematics	2.7	2.8	2.75	2
Science	4.0	4.25	4.12	3
Social Studies	6.6	3.6	5.1	4
Agricultural Science	6.8	5.8	6.3	5
Zambian Languages	7.1	5.8	6.45	6
Religious Education	7.6	6.0	6.8	7
Home Economics	6.8	8.0	7.4	8
Art and Design	8.3	8.2	8.25	9
Industrial Arts	7.2	9.8	8.5	10
Physical Education	8.8	9.4	9.1	11
Music	10.0	10.4	10.2	12

There were various reasons that were given for rating the subjects in that way. The reasons included among others that English was rated highly because it was used as a medium of communication and that all the subjects were taught in English. For the numbers referring to Mathematics, they were used in calculations of various components including other disciplines. It included indications that in a computer age Mathematics was for the survival of the children. The most unfavoured or disliked subject which had the highest percentage was Music at position number 12. The next disliked subject was Physical Education and Industrial Arts at position number 11 and 10 respectively, then came Art and Design at number 9

The subjects that have had the terminologies like survival skills grouped as practical subjects had literally no comment attributed to them. That included Art and Design. There was however one astonishing reason recorded, that practical subjects were too difficult to teach. The statement calls for better teacher training for Art and Design to be taught well. Teachers would need more education, time, specialization and motivation.

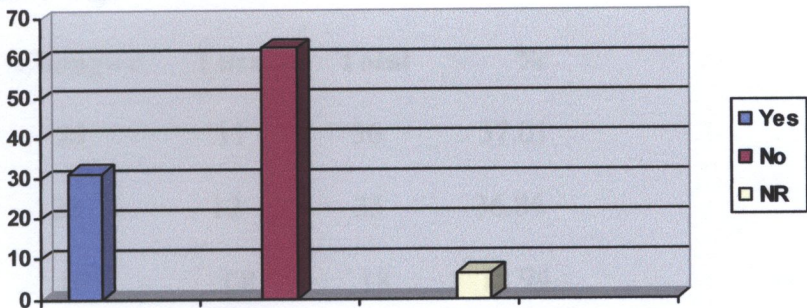
The school managers showed the following information in terms of a 40 minute period per week, per subject. Table 4.10 shows that in some schools the subject Art and Design was even timetabled. What was not done was the implementation.

Table 4.10 Number of Periods per Week per subject

S/N	Subject	Number of periods per week	Average
1	English	9 7 7 9 1 10 5 5 7 6 5 5 5 9 7 8	6.9
2	Mathematics	6 6 7 6 7 10 5 7 6 6 5 5 5 9 6 6	6.3
3	Zambian Languages	5 5 3 5 5 3 4 3 4 5 3 5 4 4 5 5	4.3
4	Science	3 4 4 3 4 4 4 3 3 3 3 3 2 4 4 3	3.3
5	Social Studies	3 4 5 3 3 - 4 3 3 3 3 3 4 3 3 2	3.0
6	Religious Education	2 3 3 2 3 4 2 3 3 2 1 3 3 3 3 2	2.6
7	Home Economics	5 1 4 5 4 3 2 4 - 2 1 3 2 - - 1	2.0
8	Art & Design	2 2 - 2 1 - 2 2 1 3 1 1 2 2 4 1	1.5
9	Physical Education	1 1 1 1 1 2 2 2 1 1 1 1 2 1 2 1	1.3
10	Industrial Arts	3 - - 3 - 3 2 2 - - 1 1 - - 4 1	1.2
11	Music	2 - - 2 1 2 2 1 1 1 1 1 1 1 2 1	1.1
12	Agricultural Science	- - 6 - - - - - - 1 3 - - - -	0.5

One of the questions demanded the managers to state whether they felt the training was adequate enough for them to teach the middle basic school. The responses are shown in Figure 4.4 that 32.25% said that the training was adequate enough, while 61.50 % said that it was not adequate enough and 6.25% gave no response to the question.

Figure 4.4 Adequacy of Training



The last question the school managers answered was for them to give suggestions that would give rise to the effective teaching of Art and Design in colleges. The response that got the highest frequency was that teachers should specialize in the subjects at colleges for the Middle Basic School and also allocate more time to the student teachers for study. There was a form of requests to allow the colleges to identify those that had interest and talent to study and specialize in Art and Design. The requests were that there was need for the colleges to increase the training period and also procure more teaching materials and resources for the trainees.

The Teachers' Responses

The next category of the respondents was the teachers. The teachers from two districts were asked a number of questions that required choosing answers from the responses given or an explanation in a sentence or two. Since there was need to see how the rural

areas performed as compared to the city schools the responses have been shown clearly where there were differences. There were 95 teachers who were asked and responded in writing on the questionnaire to show how the implementation of the curriculum was like and also show Art and Design in particular and its implementation. To begin with the age group of the respondents was as follows in Table 4.11.

Table 4.11 Teachers' Age

Age	Chongwe	Lusaka	Total	%
20 – 30	25	11	36	37.01
31 - 40	23	12	35	36.84
41 – 55	10	08	18	18.94
No Response (NR)	03	05	08	8.42

In terms of educational level attained, the teachers that showed that they did either Form V or Grade Twelve was as shown in Table 4.12.

Table 4.12 Teachers' Academic Qualifications

	Chongwe	Lusaka	Total	%
Form III	-	02	02	02.10
Form V	02	07	09	09.47
Grade 12	42	33	75	78.94
No Response	05	01	06	06.30

The teachers were also requested to show the professional qualifications that they had attained. The respondents showed that the lowest was a primary teachers' certificate while the highest was a university degree.

Table 4.13 Teachers' Professional Qualifications

	Chongwe	Lusaka	Total	%
Teachers certificate	44	21	65	68.42
Teachers' certificate and Diploma	14	11	25	26.31
Teachers Diploma and degree	01	01	02	02.10

The respondents were asked to show answers on the length of service. It was done in order to show their experience and other ventures in education. The information in Table 4.14 showed the service in years at a school.

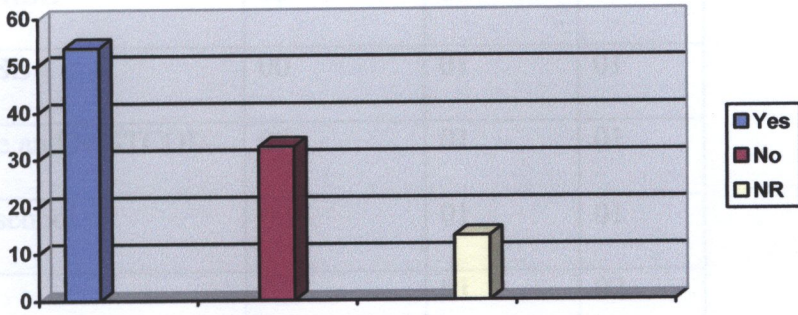
Table 4.14 Teachers' Length of Service

Service in years	Chongwe	Lusaka	Total	%
1-10	47	26	73	76.84
11-20	07	03	10	10.52
21-30	02	03	05	05.26
31 and above	00	00	00	00.00
No Response	03	02	05	05.26

The next question was related directly to the teaching of Art and Design in the schools. The respondents were asked to show by answering 'yes' or 'no' if they taught Art and

Design in the newly introduced integrated curriculum. Figure 4.6 shows the teachers' responses where 53.68% said yes, 32.63% said no and 13.68% showed no response.

Figure 4.5 Art Teaching in Schools



The same teachers were requested to show as they taught in the school where they obtained their professional qualifications. The responses revealed that all teachers were trained in Zambia. Table 4.15 shows the teachers' responses.

Province	Yes	No	NR
Chitwa	03	02	01
Kwana	01	05	02
Mporo	05	00	00
Chama	01	01	05
Mafalala	01	03	07
David Livingstone	04	03	09
Malcolm Moffat	06	03	09
Kitwe	12	05	14

Table 4.15 Colleges of Education

College of Education	Chongwe	Lusaka	Total
Malcolm Moffat and NISTCOL	01	00	01
Charles Lwanga and NISTCOL	03	00	03
Chipata and ZAMISE	00	00	00
Kitwe and ZAMISE	00	01	01
David Livingstone and NISTCOL	00	01	01
Mongu and pre - school	00	01	01
Solwezi	01	01	02
Kasama and NISTCOL	00	02	02
Mongu	02	00	02
Mufulira and NISTCOL	02	01	03
Kitwe and NISTCOL	03	02	05
Chipata and NISTCOL	03	02	05
Chipata	03	02	05
Kasama	01	05	06
Mansa	06	00	06
Charles Lwanga	06	00	06
Mufulira	04	03	07
David Livingstone	06	03	09
Malcolm Moffat	06	03	09
Kitwe	12	06	18

Responding to the questions that the teachers were asked to show the subjects that they were trained to teach in the schools from the colleges that they attended, the respondents showed that they were trained to teach all the subjects. All the subjects were indicated. For the purpose of research, the following was the way the respondents indicated per subject in Table 4.16.

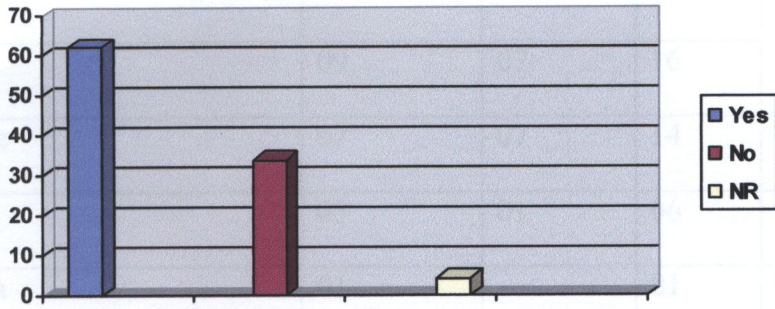
Table 4.16 Subjects Teachers were Trained to Teach

Subject	Chongwe	Lusaka	Total	%
Science	48	43	91	95.78
Social Studies	48	39	87	91.57
English	45	41	86	90.52
Mathematics	44	42	86	90.52
Physical Education	46	29	75	78.94
Religious Education	44	29	73	76.84
Zambian languages	38	29	67	70.52
Home Economics	39	25	64	67.36
Industrial Arts	37	25	62	65.26
Music	42	12	54	56.84
Art and Design	31	17	48	50.52
Agricultural Science	18	12	30	31.57

The other question that the respondents were asked to answer by choosing either 'yes' or 'no' was to show if the subjects that they studied at the college were fused /integrated or whether they were treated as separate entities. The responses were as shown below in

Figure 4.6. Those that showed 'yes' were 62.10%, 'No' 33.68%. However, 4.21% respondents showed 'no response' (N.R)

Figure 4.6 Subjects not fused at College



A follow up question was posed to the teachers to show the subjects the teacher had not taught in the integrated curriculum. The subjects that were shown not to have been taught in the fused or integrated curriculum as shown in Table 4.17 and the subjects were mainly practical subjects.

The teachers were also asked to give reasons why they had not taught the subjects that they had written. The reasons were not so many. A list of the reasons that were given has been followed in Table 4.18. They appeared to be the same reasons for the curriculum not to be fully implemented. Table 4.18 shows the reasons. The reasons given have been the main cause of the curriculum not being fully implemented and the curriculum not being fully implemented.



Table 4.17 Subjects not Taught

Subject	Chongwe	Lusaka	Total	%
Industrial Arts	25	22	47	49.47
Art and Design	17	02	19	20.00
Music	14	03	17	17.89
Home Economics	09	07	16	16.84
Agricultural Science	07	07	14	14.73
Physical Education	05	01	06	06.31
Religious Education	01	--	01	01.05
Social Studies	01	--	01	01.05
No Response	05	04	09	09.47
Those who had not taught any subject	06	03	09	09.47

The teachers were also asked to give reasons why they had not taught the subjects that they had written. The reasons were not so many. A list of the reasons that were given has been indicated in Table 4.18. They appeared to be the core reasons for the curriculum not to be fully implemented. Table 4.18 shows the reasons. The reasons given have been the main cause of Art and Design not being taught and the curriculum not being fully implemented.

Table 4.18 Why Teachers had not taught Art and Design

Reason	Chongwe	Lusaka	Total	%
Lack of teaching materials	34	26	60	63.15
Subject not examinable	12	01	13	13.68
Subject not time tabled	04	--	04	04.21
Lack of interest	02	01	03	03.15
Lack of basic knowledge	02	--	02	02.21
Clouded time table	02	--	02	02.05
Too many changes in curriculum	01	--	01	01.05
Policies lead to half baked teachers	01	--	01	01.05
Teachers movements	01	--	01	01.05

The teachers were asked to give recommendations so that the subjects that were not taught could be also covered in schools. The recommendations were as follows shown in

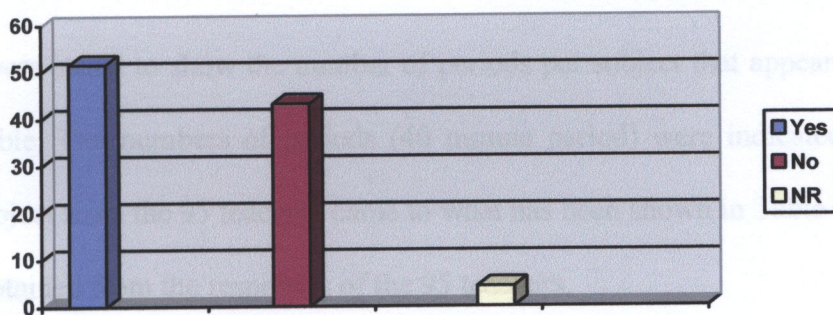
Table 4.19.

Table 4.19 Teachers' Recommendation

	Chongwe	Lusaka	Total	%
Supply teaching and learning materials	26	21	47	49.47
Specialization needed in the subjects	14	05	19	20.0
In – service training needed for teachers	03	01	04	04.21
Examination needed in all subjects	03	01	04	04.21
Adequate training needed	03	-	03	03.15
Good remuneration	02	-	02	02.21
Monitoring of subjects should be done	01	01	02	02.21
Time table each subject	02	-	02	02.21
No Response	16	07	23	24.95

When answering the question as to whether the curriculum that was being implemented in the schools was what they expected to find in schools or not, the teachers who ticked against the word 'yes' showed that the curriculum was what was expected and others ticked against 'no' indicating that they did not expect such a curriculum. Figure 4.8 shows the information. Those who indicated 'Yes' were 51.57%, 'No' 43.15% and where there was no response 4.21%

Figure 4.7 The Expected Curriculum



The next question demanded that the teachers show the differences if any to what they expected to find in schools. What the teachers found was different was indicated in the following manner as shown in Table 4.20. They were the teachers that had indicated that the curriculum that was in schools was different from what they expected.

Table 4.20 Differences in the Expected Curriculum

Reason given	Chongwe	Lusaka	Total	%
Too many changes in education	06	16	22	37.28
No materials, MoE expects us to improvise	03	06	09	09.47
Some subjects were not taught	06	--	06	06.31
I am specialized in other subjects	--	02	02	02.21
Policy not equipping teachers	01	--	01	01.05
Different topics in the syllabus	01	--	01	01.05
Time given not enough/ not timetabled	01	--	01	01.05
No reasons given	41	10	51	53.68

In the early days, some teachers specialized in Home Economics and Industrial Arts to teach at primary school effectively. They were the teachers that indicated that they were specialized in other subjects shown in Table 4.20 above.

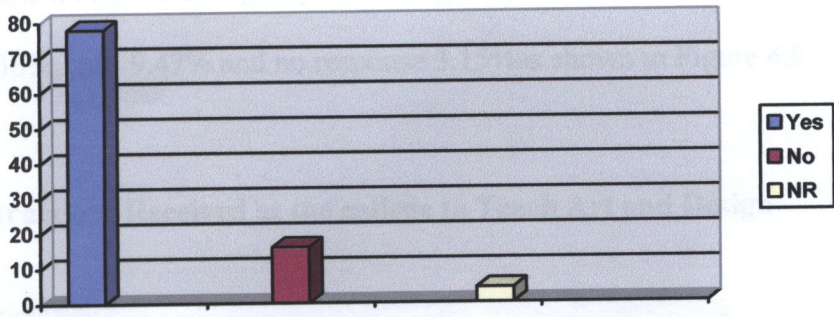
The teachers were asked to show the number of periods per subject that appeared on the school time table. The numbers of periods (40 minute period) were indicated and the average per subject from the 95 teachers came to what has been shown in Table 4.21. The average was obtained from the responses of the 95 teachers.

Table 4.21 Examinable Subjects

Subject	Average number of period	Average number of periods	Examinable Or not?
	Chongwe	Lusaka	
English	4.5	6.6	Examinable
Mathematics	4.2	5.7	Examinable
Science	3.0	3.5	Examinable
Social Studies	2.7	3.2	Examinable
Zambian language	1.8	3.9	Examinable
Religious Education	1.5	2.2	-
Home Economics	1.0	1.8	-
Physical Education	0.9	0.9	-
Music	0.8	0.8	-
Art and Design	0.6	1.4	-
Industrial Arts	0.5	0.7	-
Agricultural Science	0.4	0.0	-

The questions that were asked next and to indicate on the responses yes or no were meant to find out if the teachers really had a good knowledge of all the subjects they were meant to teach and if they were trained at their training institutions. Those that responded by indicating 'yes' 77.89%, 'No' 15.78% and no response 4.21% that they were trained to teach all the twelve (12) listed subjects shown in Table 4.21.

Figure 4.8 Teachers' Knowledge of Art and Design



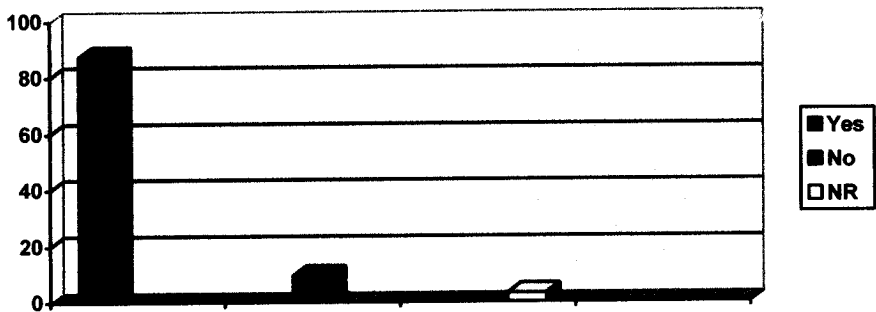
The next question asked the teachers to indicate the subjects which they knew that they had no instructions in at their teacher's college. The listed subjects by the participants were: Those that answered 'yes' were 23 out of 95. Those that indicated 'no' wrote the subjects in Table 4.22.

Table 4.22 No instructions given in the Subject at the college

	Chongwe	Lusaka	Total	%
Home - Economics	04	08	12	16.68
Agricultural Science	04	03	07	07.36
Art and Design	03	01	04	04.21
Industrial Arts	01	02	03	03.15
Zambian Language	01	01	02	02.21
Religious Education	01	-	01	01.05
Physical Education	01	-	01	01.05
Music	01	-	01	01.05

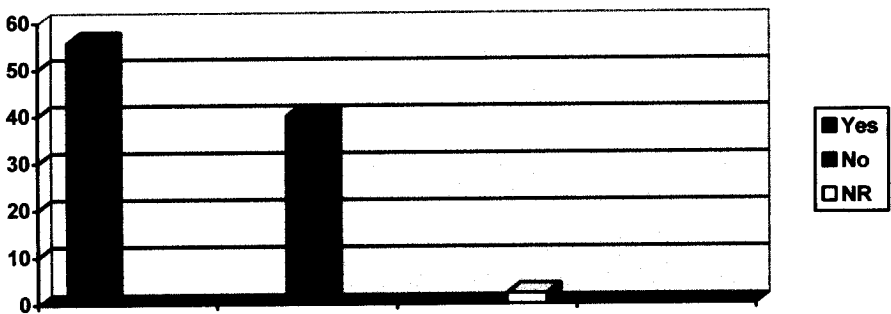
The same teachers when answering the question on the questionnaire as to whether they were taught to teach Art and Design by indicating a mark on 'yes' or 'no', the responses were 'yes', 87.36%, 'no' 9.47% and no response 3.15% as shown in Figure 4.9

Figure 4.9 Instructions Received at the college to Teach Art and Design



Whether teachers taught Art and Design or not, please see the answers shown in Figure 4.10. The response showed that the majority of the teachers did teach Art and Design (55.78%).

Figure 4.10 Teaching Art Design



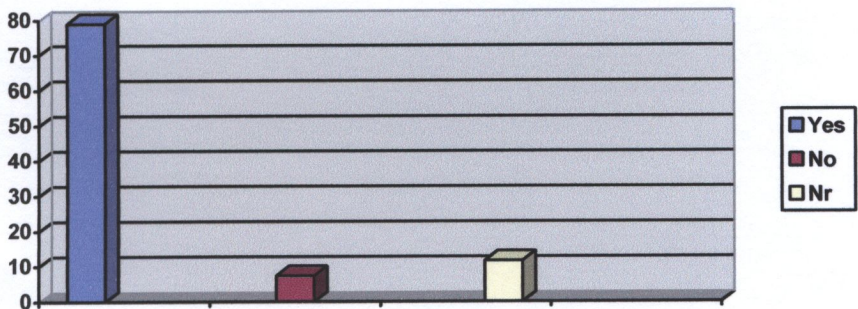
The reasons that were given for not teaching Art and Design in schools were as indicated in Table 4.23

Table 4.23 Reasons for not Teaching Art and Design

Reason	Chongwe	Lusaka	Total	%
No materials available	13	03	16	16.84
Lack of skill/not taught	07	01	08	08.42
Not examinable	04	--	04	04.21
Subject not time tabled	03	--	03	03.15
Improvisation policy is discouraging	01	01	02	02.21
Done in other subjects	01	01	02	02.21
No interest to teach	01	--	01	01.05
Children show no interest	01	--	01	01.05
Apathy and procrastination	01	--	01	01.05
Teacher is overloaded	01	--	01	01.05

The question that followed asked the teachers to choose ‘yes’ or ‘no’ if they could teach Art and Design in case there was an instruction to that effect. Figure 4.11 shows that 78.94% would teach the subject if they were instructed to teach while 7.3 maintained that they would still not teach as shown in Figure 4.11.

Figure 4.11 Those who would Teach Art and Design



The reasons that they gave indicating that they would teach Art and Design if there was an instruction were as shown in Table 4.24.

Table 4.24 Reasons for Teaching Art and Design

	Chongwe	Lusaka	Total	%
It is a survival skill	16	06	22	23.15
I need to obey as a teacher/I was trained	08	08	16	16.84
If there are resources/materials	07	05	12	12.68
It is interesting	03	06	09	04.21
It is part of policy and curriculum	03	--	04	04.21
For children to realize their potential	01	--	01	01.05
It is a higher form of communication	01	---	01	01.05
You keep discovering	01	--	01	01.05
I would teach basics	01	--	01	01.05
I like the subject	--	01	01	01.05
No Response	02	06	08	08.42

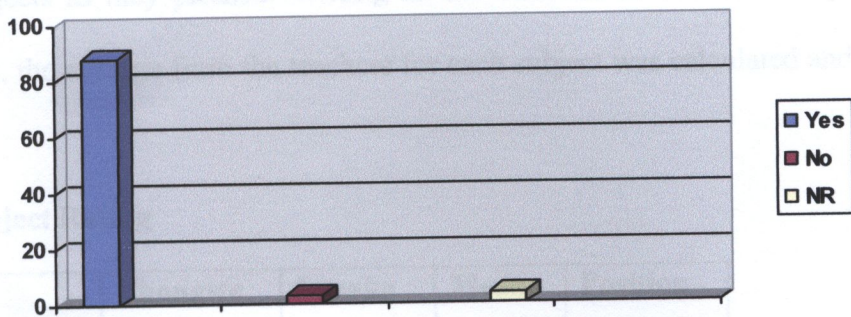
Those teachers who indicated 'no' had their reasons that they gave. The reasons that they gave that they would still not teach Art and Design are tabulated in Table 4.25.

Table 4.25 Additional reasons for not teaching Art and Design

	Chongwe	Lusaka	Total	%
I am not conversant with the subject	02	01	03	03.15
It requires interest	03	-	03	03.15
There are no materials to use	-	03	03	03.15
It requires the skill	01	01	02	02.21
Need to be trained in the subject	02	-	02	02.21
Too many lessons to teach	01	-	01	01.05
Treat Art as a separate subject	01	-	01	01.05
Unless there are resources	01	-	01	01.05
No Response (N.R)	09	-	09	09.47

There was also a question in the questionnaire that had to do with the rating of the subject. The subjects were tabulated and were twelve (12) in number. The teachers were asked to rate the subject using a scale of 1 – 12. The subject which they considered as 'best' would take number one (1) while the subject they considered not very good would take number twelve (12). The initial question related to rating the subject only asked if as a teacher he or she would rate Art and Design as a necessary subject. The answers chosen were 'yes' or 'no' as shown in Figure 4.12

Figure 4.12 Rating Art and Design necessary or not



The reasons for choosing 'yes' have been shown in Table 4.26.

Table 4.26 Why some would Teach Art and Design

	Chongwe	Lusaka	Total	%
It is a life skill	35	22	57	60.00
Children become creative	10	11	21	23.15
The foundation for the subject	11	--	11	11.57

However, there were some other respondents who stated clearly and described Art and Design that it should not be taught in the Middle Basic Schools. Two (2) respondents clearly indicated that Art and Design ought not to be taught to the Middle Basic Schools. One other respondent also clearly stated that Art and Design was not a necessary subject in the Middle Basic Schools. The other respondent wrote that he had not been taught Art and Design at the College of Education and could not teach the subject. Meanwhile, a total of eight (8) respondents did not show any response as to whether they had done Art and Design at the College of Education. These were however, serving teachers who were employed by the Ministry of Education and trained to teach all the subjects in the Middle Basic Schools.

When the subjects were put to a rating scale, the teachers chose and placed a number against the subjects as they pleased. Writing all the columns needs a lot of space and paper. However, the average from the teachers for each subject was calculated and shown in Table 4.27.

Table 4.27 Subject Rating

Subject	Chongwe	Lusaka	Mean	Position
English	1.7	2.4	2.05	1
Mathematics	1.9	2.4	2.15	2
Science	3.3	3.4	3.35	3
Social Studies	5.3	5.8	5.55	4
Art and Design	6.3	5.6	5.95	5
Agricultural Science	5.7	6.3	6.0	6
Home Economics	6.3	6.3	6.3	7
Zambian Language	6.7	7.1	6.9	8
Industrial Arts	7.2	6.6	6.9	8
Religious Education	6.6	7.2	6.9	8
Physical Education	8.4	7.5	7.95	11
Music	8.5	8.4	8.4	12

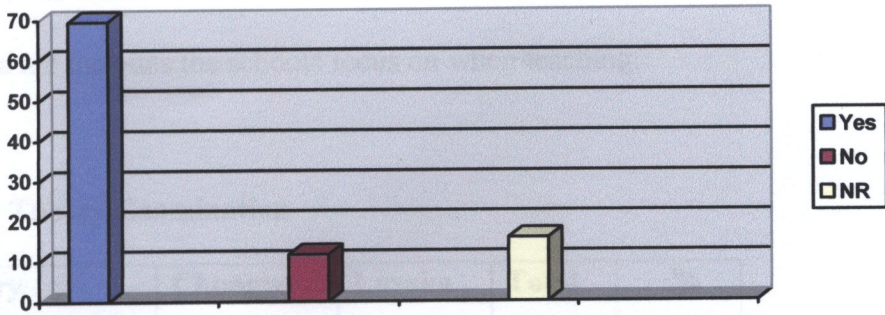
In order to find out if the teachers received any instructions in Art and Design, a deliberate question was asked so that the teachers could show the number of periods that Art and Design was allocated at the teachers colleges as shown in Table 4.28. The mean score or average shows that Art and Design received the second from the last. The number of periods was 1.2 per week, while the least was Music at 0.85 periods per week.

Table 4.28 Average Numbers of Periods

Subject	Average number of periods		Mean
	Chongwe Lusaka		
English	3.2	5.2	4.20
Mathematics	2.6	4.9	3.75
Zambian Language	2.1	3.2	2.65
Science	1.8	2.8	2.50
Social Studies	1.7	2.6	2.15
Home Economics	1.3	2.6	1.95
Religious Education	1.3	2.1	1.70
Industrial Arts	1.0	1.7	1.35
Agricultural Science	1.3	1.4	1.35
Art and Design	0.9	1.5	1.20
Physical Education	0.9	1.0	0.95
Music	0.8	0.9	0.85

Most of the teachers indicated that they would need more training for them to teach Art and Design. This was shown by how they answered the question that followed where they had to choose ‘yes’ or ‘no’ in Figure 4.13. The ‘yes’ scored the highest which was 70 percent.

Figure 4.13 Need for more Training



The next question was aimed at searching for the type of examination and if there was an examination at the end of their training at their Colleges of Education. The type of examination was as indicated in Table 4.29. The listed subjects were shown to have had a theory and a practical examination. It shows that the subjects were taught at college and the examination administered. What may need to be known could be the effectiveness of teaching and assessment.

Table 4.29 Theory and Practical Examination

Theory and practical	Chongwe	Lusaka	Total	%
Industrial Arts	40	31	71	74.74
Home Economics	44	27	71	74.73
Art and Design	42	26	68	71.57
Music	39	25	64	67.36
Physical Education	37	24	61	64.21
Agricultural Science	39	20	59	62.10
Science	35	16	51	53.68

The subjects listed in Table 4.30 had only a theory examination. The subjects seem to be the core for the Middle Basic School and have examinations administered at Grade 7 level. These are the ones the schools focus on when teaching.

Table 4.30 Theory Examination

Only theory	Chongwe	Lusaka	Total	%
Religious Education	50	26	76	80.00
Zambian Language	46	23	69	72.63
English	48	21	69	72.63
Social Studies	46	22	68	71.57
Mathematics	47	19	66	69.49
Science	--	14	14	14.73

The Examining Board that was indicated for the twelve subjects was the Examinations Council of Zambia (ECZ). The Examinations Council of Zambia certifies the teachers and may need to know the graduate's performance. Table 4.31 shows the Examining Board.

Table 4.31 The Examining Board

	Chongwe	Lusaka	Total	%
ECZ	55	31	68	71.57
No response	17	10	27	28.42

The teachers were asked to give suggestions or advice concerning the teaching of Art and Design in the Middle Basic Schools. The comments were received as shown in Table 4.32. These could be taken as the teachers' recommendations for the subject under study to be taught.

Table 4.32 Teachers' Recommendations

	Chongwe	Lusaka	Total	%
MoE should buy teaching materials	30	21	51	53.68
Train Art and Design specialist teachers	10	02	12	12.68
Let the subject be examinable	11	01	12	12.68
In- service the teachers in the subject	04	02	06	06.31
Re – introduce the subject	-	06.	06	06.31

Table 4.33 shows teachers who indicated that they would like to see the subject taught in the Middle Basic School. However, they also indicated that specialized teachers would be needed for such subjects. The recommendation was that let teachers take Art and Design and specialize in it for the effective implementation of the curriculum.

Table 4.33 Specialization Recommended

	Total	%
Teachers who would like the Subject to be taught	84	88.42
Teachers who would want specialist teachers specialized teachers	46	48.42

The Pupils' Responses

The pupils, both boys and girls who filled in the questionnaire were Grades 5 and 6. The total number of the pupils was 38. The age range of the boys and girls was as shown in Table 4.34

Table 4.34 Pupils' Age

	Grade 5	Grade 6	
Age in years	Chongwe	Lusaka	Total
9 – 10	05	01	06
11 – 12	10	13	23
13 – 14	04	03	07
15 – 16	-	02	02
18 – 20	-	-	-

The subjects taken by pupils in the schools were as shown in Table 4.35.

Table 4.35 Subjects Pupils took

	Grade 5	Grade 6		
Subject	Chongwe	Lusaka	Total	%
Mathematics	19	19	38	100
English	19	19	38	100
Science	19	19	38	100
Social Studies	19	19	38	100
Religious Education	19	16	35	92.10
Zambian Language	19	10	29	76.31
Home Economics	19	00	19	50.00

The picture painted in Table 4.35 is that the subjects that were not indicated were not taught at all. As shown in the table, the pupils revealed this.

The subjects where pupils felt and expressed that they usually got very high marks were shown in Table 4.36. These were only examinable subjects. The other subjects were not even indicated by any pupil.

Table 4.36 Pupils' Best Subjects

Subject	Grade 5		Grade 6	
	Chongwe	Lusaka	Total	
English	12	09	21	
Mathematics	05	06	11	
Social studies	01	01	02	
Not indicated	01	02	03	

The pupils expressed that they did pencil work only in 2007. The day they drew something was during the time they filled in the questionnaire. It did not appear that they had Art work earlier than that time. The activities that were listed were as shown in Table 4.37.

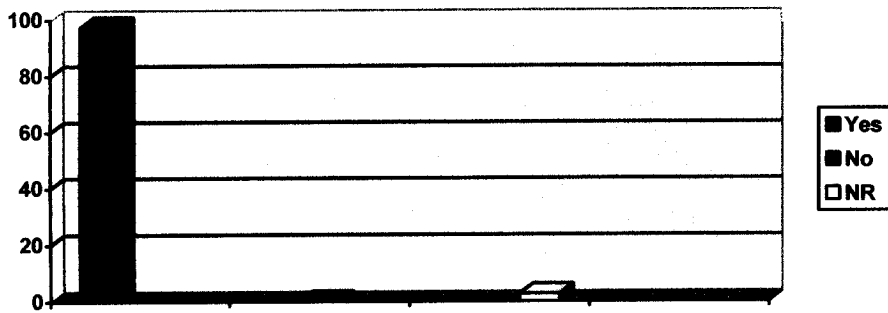
Table 4.37 Art Materials Pupils used

Activity	Grade 5		Grade 6	
	Chongwe	Lusaka	Total	
Drawing using pencil	19	19	38	
Making pots using clay	0	0	0	
Drawing using crayons	0	0	0	
Drawing using paint	0	0	0	

During the time that the pupils filled in the questionnaire a question was read out aloud to them, "do you want to draw?" The answer came in a chorus, 'yes'. The pupils appeared to know the word draw and what was involved. They drew what they felt they could draw and the pictures are shown in Appendix A.

Do you want to draw?

Figure 4.14 Pupils' Willingness to Draw



All the pupils expressed joy in writing and also during the time that they were drawing.

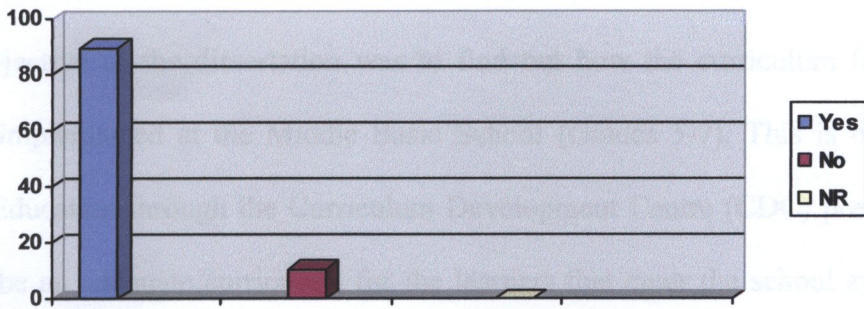
Some of the key words that the pupils used have been shown in Table 4.38.

Table 4.38 Pupils Eager to draw

Grade 5	Chongwe	Lusaka	Total	%
Happy	16	09	25	65.78
Good	2	04	06	15.78
Nice	-	01	01	2.63
No Response	1	05	06	15.78

Would you like to draw the next time?

Figure 4.15 Pupils Eager to Draw any Time



All the pupils again, expressed happiness and indicated that they would like to draw something the next time. The reason was that during research, the pupils were presented with all the necessary materials that they would need for drawing. Materials that were available were:

- The entire primary colours; red, yellow and blue paint.
- Paint brushes
- Paper
- Pencils
- Crayons

The expressions were stated like, “it is good to draw, drawing is nice, and we have fun”.

The expressions, the joy and the drawings that children do in their early stages are very important for their development.

CHAPTER FIVE

DISCUSSION OF THE FINDINGS

The main objective of the dissertation was to find out how the curriculum for Art and Design was implemented at the Middle Basic School (Grades 5-7). This is because the Ministry of Education through the Curriculum Development Centre (CDC) prepares what is known to be an adequate curriculum for the learners that enter the school system. The Ministry of Education has also placed in various levels officers that are charged with the task of executing the educational programme. The line of command and authority is clearly shown from the Permanent Secretary (PS) through the Provincial Education Officers (PEO) up to the school manager. The curriculum implementation also lies squarely on the officers that have the authority to manage and implement the curriculum. The research conducted reveals a lot of flaws in the implementation of the curriculum at the Middle Basic School level (Grades 5 -7).

The Provincial Education Office has standards officers that work with the standards officers at the District Education Board Secretaries' office. They monitor and supervise the implementation of the curriculum. The aim is to have what is stipulated in the curriculum to be implemented. However, the implementation of the curriculum is tilted towards those subjects that the pupils have to write examinations in. The subjects are Mathematics, English, Science and Social Studies. The implementation of the practical subjects and in particular Art and Design does not have the attention that perhaps the Ministry of Education would like to see. The revelation of the research showed that the instruments pertaining to the implementation of the curriculum were there. They had been well documented for all to use. The documents are: the Syllabus, the Curriculum Frame Work

and the Teachers Training Manual. However, the monitoring aspect, perhaps at many levels would need to be strengthened. The officers that were charged with the responsibility of monitoring the implementation of the curriculum needed to know and see what exactly happened on the ground.

Beginning with the information recorded from the district officials, it was shown that the implementation of the curriculum was not really complete. As stated earlier, the implementation of the curriculum was tilted towards the examinations subjects. Meanwhile, the officials were in agreement that all the subjects should be taught at the Middle Basic School. The subjects that were tabulated and rated according to the way they were preferred and was similar to the teacher's rating were as follows:

1. English
2. Mathematics
3. Science
4. Social Studies
5. Agricultural Science
6. Home Economics
7. Religious Education
8. Industrial Arts
9. Art and Design
10. Physical Education
11. Zambian Language
12. Music

The rating also went with how much attention the subject received. The first four (4) subjects received very high attention while the remaining subjects were simply used perhaps to fill up the gaps.

The School managers' responses who were also highly qualified indicated that there were some subjects which were fully taught while the others were completely left out or just timetabled. The subjects that the school managers indicated as not being taught were the same subjects that the teachers indicated. Above all, these are same subjects that the District officials indicated that they were not taught. These were the subjects that were rated from 5 to 12. The reasons for the subjects not being taught were:

1. Lack of teaching materials.
2. The subject not timetabled.
3. The subject not examinable.
4. A crowded timetabled.
5. Some teachers lacked interest.
6. There were too many changes in the curriculum.
7. The policies in the ministry brought about changes that lead to half – baked teachers.
8. There are too many changes in the curriculum.
9. Inadequate skills training in the subject.

The respondents in general also recommended that for Art and Design to be taught well and for the curriculum to be fully implemented, all the other subjects that were rated from 5 to 12; would require:

1. Adequate funding.
2. Supervising the teachers and ensuring that the subject was timetabled.
3. Teachers' specialization in the practical subjects.
4. Let the instituted change include an explanation of how each subject would be adequately implemented
5. Examination in the subject.
6. Good teacher remuneration or incentives.

One other point that was noted was to know who directed the schools or teachers to teach the subjects. Various answers were received. Some cited the curriculum; others indicated that it was the school administration while the others wrote that it was the Permanent Secretary. The answer that should have been written by most respondents should have been that it was the policy of the Ministry of Education through the Permanent Secretary that the subjects should be taught. When it was handled like that, then one should know that it was an offence for a school, a teacher or indeed a school manager not to implement the curriculum in full.

The researcher was baffled to read some of the reasons the respondents wrote for not teaching Art and Design and some other practical subjects. Some of the reasons were:

1. I have no interest in the subject.
2. Improvisation policy is discouraging.
3. I have no skill.
4. Children show no interest.
5. Apathy and procrastination.

A teacher was expected to teach the approved subjects as a duty and as a directive of the Ministry of Education. That means that such issues as 'interest' on the part of the children or teacher should not arise. There were also so many pupils who felt that they should not do Science or English or Mathematics. However, policy compelled the teacher to teach and the pupils take it up. One could also mention that while skills were gained and talent was God given and natural, the teacher could manage a subject at least up to a certain level.

This, therefore, means that the implementation of the curriculum at the Middle Basic School had not been fully implemented because of various variables. The variables at play being lack of teaching materials, the teachers' skills and strengthening the supervisory roles at various levels.

CHAPTER SIX

CONCLUSIONS AND RECOMMENDATIONS

The study aimed at assessing the implementation of Art and Design in the Middle Basic School curriculum of the Ministry of Education. The implementation of the curriculum was measured by whether the teachers taught all the subjects, the teaching materials supplied and the subject timetabled or some subjects were left out completely. The assessment included the recipients of the curriculum in the schools who were the pupils to show if they received instructions in Art and Design or not.

The conclusion of the study was that Art and Design was not taught in the schools. The subject was not taught in the Middle Basic School because schools had concentrated on the examination subjects that the children wrote at Grade seven (7). Additionally, the subject had no teaching aids like paint and brushes. The problem was compounded by the teachers' complaint of the timetable being crowded and that some teachers not having interest in the subject.

The other point to note in conclusion was that one way the subject could be taught fully in the Middle Basic School was to appoint teachers who would specialize to teach such subjects like Art and Design. The teachers that would be appointed should have interest and should have talent and should specialize starting from the college of Education. What would happen was that the teachers that taught the academic subjects would do other duties during the time the pupils were engaged in subjects like Art and Design. The specialized teachers would have the responsibility to teach because that would be their main task in the school to teach Art and Design.

A comment on the teaching of Art and Design in Colleges of Education was that the subject was taught. However, the time allocated was not enough. The Colleges of Education were ready to handle the subjects and the teachers confirmed that the subject was well managed. The Colleges of Education, however, needed to have a deliberate policy to train specialized teachers in the subject. The specialization of the teachers would not entail choosing specific pupils to be taught Art and Design at all. The teachers' specialization would be to the pupils' benefit because the teachers would organize the Art and Design rooms efficiently for all the pupils.

The academic subjects; English, Mathematics, Science, Social Studies and Religious Education could be managed by the teachers that did not see subjects like Art and Design as necessary subjects. However, the teaching of Art and Design could be done by teachers who would be appointed or chosen in the schools to teach the subject and would also be responsible for the Art and Design rooms and the equipment.

Recommendations for policy for the implementation of Art and Design in the Middle Basic Schools

The research has revealed some information on the implementation of Art and Design in the Middle Basic schools. However, the recommendations of this research are by no means exhaustive. These recommendations are aimed at unearthing salient points that may lead to the full implementation of the curriculum at the Middle Basic School. The salient points that have come out from the study and would serve as the recommendations of the study for the implementation of the curriculum which the policy makers and the school managers should consider are the following:

1. Art and Design should be timetabled in all the schools. That would enable the teachers to use the periods for them to teach the subject. This would be required to be done in specialized Art and Design rooms in schools.
2. Materials should be sourced and be provided to the schools. This could be done by the schools through the Ministry of Education. The provision of the materials by the schools through the Ministry of Education would ensure that all the pupils in the Lower and Middle Basic schools were accorded chance to practice and also develop socially, mentally, emotionally and affectively.
3. Teachers that should teach Art and Design should be specialized or chosen to teach only that subject. This would enable the teachers to concentrate on the teaching of Art and Design, unlike the way the situation was where the subject was not taught because it was not examined at grade seven level. The practice would give the correct and good maintenance of the specialized rooms and also give rise to the teachers' accountability of the Art and Design equipment and materials in the school.
4. The Colleges of Education where teachers were trained from should change the approach and select teachers that would specialize in the teaching of Art and Design. The specialization of the teachers would not mean that the pupils would also be a few selected or lucky children. Since all the growing children needed Art and Design. The subject would be taught to all the pupils in the Lower and Middle Basic Schools; and the Ministry of Education should also appoint

standard officers for Art and Design who could ensure that Art and Design was taught to all the pupils in the Lower and Middle Basic Schools.

For further research

- The specialization of teachers in Art and Design at the Lower and Middle Basic School.
- The nature of the Art and Design specialized rooms in the Lower and Middle Basic Schools.

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