Are we together?

A study about the integration of Art and Music within the education in Zambia

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Abstract

The research had an anthropological perspective, regarding the integration of Art and Music in Zambia. By using qualitative interviews and participating observations I collected information about how some teachers in Zambia reflect about the integration of Art and Music. Through the theoretical framework I analyzed the results. The results demonstrated how the teachers were responding due to the curriculum and teacher’s guide but acting differently through the observations. The teacher’s role in Zambia is affected by the social status and of certain rules one must follow in order to behave correctly. Music and Dance are used as a result of their culture according to the teachers. The lack of financial resources seems to be one issue that explains why Arts education in form of creative material is not being used.

Key words

Anthropological perspective, Art and Music, Curriculum, Culture: different sanctions and values, Integration, Teacher’s guide, Zambia
Foreword
I want to thank all of the people that made this study possible both in Sweden and in Zambia. Thank you, SIDA and their MFS –scholarship for giving me the opportunity to gain knowledge about Zambia. Thank you Evans Musonda, my contact person in field, and all of his crew at YAZ for letting me to be a part of their lives. Thank you, my tutor in Sweden for all the help with conducting this study. Thank family and friends especially Erika for much inspiration.
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Hanna Eckeskog
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Introduction

Due to my knowledge of the Swedish Curriculum Lpo94, regarding Art and Music as a way of approaching the pupils’ learning process I wanted to investigate in what way Art and Music are integrated in the Zambian classroom. As a result of my scholarship, Minor Field Study (MFS) financed by SIDA, I was able to do my investigation in Lusaka, Zambia. My research was situated in two different Government schools in Lusaka. The period of time of the research was 12 weeks in Zambia, it started in the beginning of November 2009 until the beginning of February 2010. Choosing Zambia was a natural choice, because I had been in contact with the country through my work at CIU (Centrum för Internationellt Ungdomsutbyte). Because of my contacts through the organization I was able to get a contact person in field. The fact that they speak English in Zambia was also a factor of my choice.

The title of my research “Are we together” was a phrase the teachers in my investigation used a lot in order to see whether their pupils understood the target of the day. My interest regarding Art and Music has its background through my studies at the University of Stockholm. I have learned how Art and Music are important for the pupils’ learning process. The integration of these subjects fascinates me and I wanted to learn more about this through another perspective. As I come from the western society and my base as a Swedish teacher is Lpo94 the Curriculum for the compulsory school system in Sweden, which is influenced by Dewey and Vygotskij I already have an opinion on how Art and Music can be used. By going to Zambia I had the chance to see education from another perspective to learn about another country and their culture. As Anne Bamford said:

All cultures sing, dance, recite, listen to tales, and put on performances. The arts have always been part of humanity’s most vital concerns. (Bamford, 2009, s19)

According to this statement I wanted to investigate how teachers in Zambia reflect and talk about the integration of Art and Music. Dewey and Vygotskij believe that children learn in a meaningful context. Art and Music can also be a natural way of approaching the aspect of one’s culture according to the conception of empowerment. Through the integration of different subjects one can make a meaningful environment for the pupils. In the Zambian Curriculum (2000) it says,

Education and upbringing involve the passing on for a cultural heritage- values, traditions, language, knowledge and skills- from one generation to the next. (p8)

Furthermore the Curriculum explains how this was former taught in the village and without formal education. Today it is time to take part of this and share the responsibility of passing on the cultural heritage. The school must also change to become Contemporary, knowledge, skills and competence must follow the present time in order to keep the pupils from leaving school because of different financial problems. Within the Zambian MOE (ministry of education) Curriculum the concept of lifelong learning is emphasised, the child continues to develop which means the environment should be open to collaborations and individual interactions with each other.
This opportunity gave me knowledge about another school system and I learnt about other values and sanctions. Furthermore, the anthropological perspective helped me to get experience of adapting to another culture and therefore learn about other ways of reflecting one’s world. I also had the chance to travel during my time in Zambia which helped me to get further knowledge about how people are living and how culture is a fact wherever one goes. Through this journey I hope to be able to adapt my new knowledge into my future classroom. I also hope that my research will be an eye opener for other students and teachers to gain knowledge about cultures and enhance the fact that education is global and affect each one of us.

Background

Facts about Zambia

Zambia is located in southern Africa. The country is landlocked and the neighbouring countries are Angola, Botswana, Congo, Malawi, Mozambique, Namibia, Tanzania and Zimbabwe. Zambia has an extraordinary landscape, with the Victoria Falls in the south and amazing wildlife with several national parks within the country. The capital city is, Lusaka. The official language is English and local languages, Nyanja and Bemba. In October 1964 Zambia became independent from being a British colony. The country is ruled by president, Ruphia Banda, who is both head of state and head of Government. The mineral in the Copperbelt province was one of Zambia’s most important incomes, in 1970’s the international copper prices declined and Zambia fell into poverty (Wikipedia 2010-05-17). Today Zambia is still facing deep and wide spread poverty. Over 70 per cent of the population is considered poor and has inadequate access to healthcare and education, nutritious, food, clean water, clothing and housing. Over one million children are orphanage in Zambia and there are tens of thousands street kids in Lusaka because their mothers and fathers are infected by HIV/AIDS (SIDA 2010-05-17).

The School system in Zambia

The school system in Zambia is based on two levels, Basic education, (grade 1-9) and upper secondary school (grade 10-12) then University. The pupils usually start school when they are six years old. There are no school fees in the Government schools in Zambia from year one to year seven (Wikipedia, 2010-06-07). Based on my participating observation and when talking to the teachers I found out that each pupil has to have a uniform and school materials, such as a pencil, a rubber gum and different text books in each subject, usually seven different textbooks. All families have to pay for these things themselves, which means that everyone cannot afford going to a Government school in Zambia. Those who cannot afford Government school usually goes to different Community schools or orphanage centres or end up as street kids. Besides from Government schools there are several private schools in Lusaka with different profiles and standards. The private schools have a school fee of different amounts (log book, 2009-11-10).

Based on questions to the teachers regarding their education, one teacher explained how the teacher education is structured. The teacher education in Zambia has two levels, certificate for two years to teach in primary schools and for diploma level which is a higher qualification for
three years to teach at secondary school. At primary school all pupils do music under integrated
Arts but at secondary school Music is an elective and only interested students study it. Teachers
in primary schools teach all subjects inclusive Music, but diploma teachers for secondary
schools are specialized and only qualified in Music and a second teaching subject (Interview 4,
phrase 14-16).

In first grade all subjects in Government schools are being taught in the local language Nyanja
and Bemba. In second grade the education language is English. Although, in the Curriculum it
states that initial literacy should be taught in a familiar language of the learners (MOE, p14).

In 2002, the Ministry of Education, through the Curriculum Development Centre, carried out
the Basic School Curriculum Reform exercise (Kamalata at all, 2007). The result was a new
syllabi and guidelines that aim to

- Produce pupils who make their own discoveries through exploration, activity,
  questioning and co-operation with others.
- Make learning relevant for life by:
  - recognising links and overlaps between subject fields
  - including local content
  - addressing current important issues relevant to the nation’s future, such as HIV/AIDS,
    democracy and life skills.

In the MOE curriculum explains the value of keeping the pupils in school, how the school is the
most efficient setting for formal learning. Within the curriculum it also describes how the
teachers should

...continually be upgraded throughout the teacher’s entire career in order for the school
curriculum to remain updated and relevant. (p.9)

Creative Technology Studies

CTS is short for Creative Technology Studies, which is a subject within the Zambian education
that includes Art and Music and Social studies. The subject is based upon the Basic School
Reform exercise that was introduced into Zambian classrooms by the New Breakthrough to
Literacy course. In the teacher’s guide it is explained why the subject is important. The subject
CTS includes different topics and it aims to

Integrate subjects into study areas to avoid unnecessary duplication and to acknowledge the
fact that learning is holistic and subjects are inter-related.

The teacher’s guide explains each subject, the specific outcomes, skills and values, vocabulary
and then suggestions on teaching methodology (Kamalata at all. 2007).

In this sector I have given the reader a background about Zambia and an explanation about the
school system. Next, I will give the reader an insight of the setting where the research was
situated. The description is based on my own experiences of being a part of the setting. I choose
to describe it in the background because it gives the reader information that might make it easier
to follow and understand the research.
Description of settings

The schools

According to Ministry of Education in Zambia a school of average size has an enrolment of 400 pupils. The government schools in Lusaka have a similar look, they are made of concrete and the colour of the schools is usually green and white or blue and white. These colours are the same as the pupils’ uniforms. The schools are often combined by several buildings which are connected to each other. The buildings are divided into different sections, where each grade is one sector. The Schools are surrounded by a wall made of concrete. The School yards are often in the middle of the school buildings, with grass and usually there is a flagpole with the Zambian flag. The Schools usually have a football ground and a basketball court. Outside on the school wall there are often different paintings of the world in different colours.

The classrooms

Most classrooms look the same. A typical classroom within my research looks like this; before entering the classroom there is a wooden door and also an iron gate. The walls and floors are made of grey concrete, a black board in the front, wooden desk for the teacher with two chairs, double seated desks for the pupils, information posters hanging off the walls many of which have HIV/AIDS information. Pupils are usually divided into groups with names like, “orange, banana” etc. These fruits are displayed on papers with a picture on each fruit and the word of the fruit. These are hanging from the ceiling with a cotton wire above the pupils’ seats, usually made by the teacher. In front of the black board there is a carpet. There is electricity in some of the classrooms. The light often comes from the windows. In some classrooms there is a basin with a tap, where the pupils clean their hands. In each classroom there is a closet where the teachers keep different material, such as books, pencils and papers.

A regular school day in second grade

Based on my participating observations I will describe a regular day in second grade. All teachers have one class in the morning and another class in the afternoon. Each class includes approximately 30 pupils. The first class starts 7 am until 10.15 am. The second class starts 10.30 am until 12.45 pm. After approximately one and a half hour the pupils have lunch break, which means, the pupils eat their lunch box outside on the school yard. Meanwhile the teachers often meet in one specific classroom and drink tea and eat bread. Due to the MOE Curriculum (p.31) the pupils have 25, 5 h/week in school. The school day starts by all pupils standing up and greeting the teacher. Then everyone is praying: Lord’s Prayer, also known as the Our Father. All pupils have to have closed eyes, hands together and pray out loud as a choir. After, the teacher calls the pupils to the teaching station (the carpet on the floor) by singing a song or a rhyme. The teacher follows the MOE curriculum time allocation when planning subject of the day (p.31) the subjects in grade two are; Literacy, Zambian language, English language, Numeracy, Environmental science, Social studies and Physical development. In the end of a school day the second class has to clean the class room, they use a broom made of hay and sometimes they are waxing the floor.
Previous research

Due to my studies at the University of Stockholm I have gain knowledge about the integration of Art and Music. By including creativity in the classroom it can help pupils to gain a deeper understanding. However, there are different aspects and values of how Art and Music can be used as integration. In this study I want to point out how Art and Music can interact with one’s ability to learn about culture and earlier experiences. I also want to point out how Arts education is seen through a global perspective.

The value of Art and Music

Empowerment is a concept where the child is letting its personality show in the learning process. It means that the child is a part of the education and therefore the child’s intellectual, esthetical and social identities can be strengthened. Empowerment is about how to emphasise the pupils’ different cultures and earlier experiences in life (Nauclér, 2001). Jim Cummins (1996) is discussing empowerment as a way of approaching pupils who are bilingual. As he describes empowerment the education must be in a meaningful context where the pupils can be inspired, he also emphasises how the pupils’ identities can be strengthened. The interactions between the teacher and the pupils can be both empowering but also disempowering. Disempowerment is for instance, when teachers punish pupils for speaking their home language in school and ignoring different cultures that should acknowledge different identities. Cummins describes how empowerment entails both sociological and psychological dimensions. By this he means that the teacher must encourage the pupils to get to know and keep their own culture as a way of being a part of a new society. It is important to still acknowledge your history which includes language and culture.

It is vital that the pupils learn how to reflect critically on their own experience and identities. The teacher needs to develop areas where the pupils’ earlier experiences can be strengthened but also to be a part of the everyday life. Cummins believes in similarity to Vygotskij that identities are being created in a social context. Vygotskij believed that the social context must be in relation to the Cultural-historical context in order to gain understanding of each other (Pramling-Samuelsson & Fleer, 2009, s4). An intercultural approach has its similarities to empowerment as a concept regarding how the teacher should be aware of the pupils’ different backgrounds, especially in multi cultural areas (Lpo94). Pramling-Samuelsson and Fleer (2009) have made a research regarding play and its function in different countries. One of their results was that both parents and teachers share the opinion that play is important within children’s life. The informants saw play as a way of describing and expressing earlier experiences, especially in the early childhood. Historically, according to the authors, the power of learning and educating have only been the teacher’s role, the pupils were only viewed as passive and supposed to learn the correct answer. The authors write that some of the countries in their research, viewed play as an opposite to education and learning, which can have its understanding through the history. Although, today research about the integration of creative subjects such as Art and Music, shows that the teacher’s role is much important in order for the pupils to gain knowledge.
Anne Bloomingfield (2000) writes how the teacher should be responding to the pupils while they are working, consequently, because the pupils can gain knowledge of their own work. The teacher’s role is to help the pupils to form ideas, since the pupils then can be stimulated to be creative and trust their own ability. Next, the teacher should be able to help the pupils to test their ideas, to guide the pupils from idea to the real work. The classroom should also be suitable for the pupils to share their ideas with each other, to be able to communicate, as a result, the pupils also learn to be critical towards each other. The author believe, this way of approaching the pupils will help them in their future work and also in similarity to Vygotskij and Dewey, we learn new things together with other people, that is why integrating creativity into the classroom is much important. Bloomingfield (2000) writes about a project about the sea, where the pupils were able to experiment with different senses and use different kinds of materials. By integrating music, art, poetry, dance and stories about the sea the pupils were able to understand different connections such as tiding movements, marine world and why the sea diverges around the world. Furthermore, this project showed according to the author that the essential qualities the pupils gain from using creativity, were, how the pupils’ own experiences within the project provided a key to cultural understanding.

A global perspective of Arts education

Anne Bamford (2009) has made a global research regarding the impact of Arts education. In her research she points out several important aspects that can affect the quality of the education. Bamford interprets on the basis of Wilson, where he points out how Arts education is no longer a sustainable development but a factory where pupils only produce without a clear purpose and directions. Furthermore Arts learning should interact with other subjects in order to develop a coherent education. Unfortunately it seems according to Bamford that Arts-rich programmes tend to be used al lot more in high achieved schools, rather than schools that contain higher number of pupils who are at risk of not passing the education. These ‘risk-schools’ seems to have a priority of literacy and vocational education rather than creative inputs. Due to this aspect Bamford’s research investigates, who is responsible for supporting Art?

Central government plays a major role in supporting arts education... (p.52)

The investigation also points out that in several countries, other institutions such as, charity and foundations play a significant part in Arts education. In the results of the research several nations answered there were a strong and direct link between central government policy, curriculum and implementation. Some of the informants answered that Art is taught due to the regulation of the instructions that is given. Furthermore, Bamford writes that several countries have put more focus on Art within the curriculum. Although, the teachers have not been trained successfully due to their professional development which leaves Art to be hidden and not used. Throughout the investigation Bamford writes about teachers’ education and states;

One of the key issues needed to be overcome to more generally enhance the quality of arts-rich education is improved teacher education. (p.79)

Within the teachers’ education several countries face the challenge of primary teachers who need to gain competence across all discipline and curriculum areas. Due to this teachers have to decide what knowledge that is preferable and in what order subjects should be ranked. A suggestion to this view is
...focus of attention should be on quality inservice professional development partnership... (s. 81).

According to the High/Scope Perry preschool study, inservice training aims to improve program quality and it should include, different workshops that actively involves the participants, a curriculum that involves both theory and practical training, visits by a trainer in the classroom, opportunities for participants to reflect in their learning and share experiences (High/Scope Educational Research Foundation). In Bamford’s research she interprets on the basis of Keifer-Boyd who said,

-through working together- teachers and artists are able to gently nurture facilitate the bringing forth of knowledge and skills through research and critical inquiry. (p.81)

Aim and research questions

The aim of this study is to investigate how teachers in Zambia reflect upon the integration of Art and Music within the education.

In order to gain knowledge regarding my aim, my research questions are:

- How do teachers describe teaching methods in Art and Music?
- How do teachers describe the connection between Art and Music and Culture?
- What challenges do the teachers face regarding the fulfilment of the Syllabus and Curriculum?

Theoretical framework

When being in a new context, in this case another country with different culture and language, I need to be aware of how I can adapt and analyze my data. Throughout the literacy I will explain different theoretical frameworks that I have used in order to understand my results.

How does culture affect one’s world?

Thomas Hylland Eriksen (2000) describes culture on the basis of Tylor and Geertz who have been analyzing the complicated fact about how culture affects the society. Hylland Eriksen describes how the definition of culture can be understood into opposites, culture that unite a society and culture that make systematically differences in a society. Because of this definition the author describes that culture leaves different stamps into a society that affects people, and this makes a foundation that seems like culture always unite people. Hence, the author continues by saying that the stamps of a culture also make people adapt the new information into different categories. One tends to describe new knowledge into its own way, which makes the definition...
of culture as something that also might separate a society. To understand this complicated fact about culture, the Anthropologist choose aspects to focus on, examples of these are; gender, ethnicity, relationship and power (Hylland Eriksen, 2000, p. 20).

In order to make a society work there are different common social conventions, values and unspoken behaviors that each and one of us have to be aware of. In Sweden we tend to stand in line before going on the bus, when greeting for the first time we often shake hands, but if we know each other and often between female gender and mixed gender we hug each other. These different actions and social conventions are often seen as normal, something that is taking for granted. Because of this one can gain knowledge when being in another context where other social conventions are being used. By doing this one can understand how some social conventions are made by social constructions and not something that are congenital (Hylland Eriksen, 2000, p.44). The discussion regarding social constructions and congenital behavior are important aspects to be aware of in order to gain knowledge regarding different human actions.

**Social positions**

Hylland Eriksen (2000) describes human actions as something that constructs social life. The society depends on people who integrate in different actions. The author makes a difference on the terms of behavior and action. Behavior aims to people and animals in different situations one can observe, the term action aims to describe how an actor knows how to reflect on what one is doing (Hylland Eriksen, 2000, p. 51). In opposite to animals, as far as we know, it is only the human being who is able to reflect in a deliberate way. Animal behave through programmed instincts in opposite to human actions that are taught and often deliberated. The idea is that human actors know when they are acting but they are not always aware of the consequences of their decisions. Within the anthropological perspective one talks about the individual as an actor, the actor can also be united as the society. The society as the actor means how one group makes decisions and acts united. Hylland Eriksen writes, in order to understand the human actions the anthropologist uses the term interaction, this describes the character of reciprocity. The concepts of social conventions, interactions and categories are complicated. In order to gain an understanding and to use these terms Hylland Eriksen explains the phrases in connection with social statuses. Ones social status is defined by one’s occupation, being a parent or being part of an organization. Therefore, social status brings certain rights and obligations towards the surroundings. In other words a social position can be achieved, but one can also be placed in an inherited position, so called ascribed position. In the anthropological perspective social status are being used in synonym to the word position or function. For example, the position or function describes in what way one is behaving within certain boundaries that subscribes within the social status. The author has an example for this; it would perhaps not be suitable for a princess to drink beer in a dark alley during night time. Hylland Eriksen means that, the social status imposes the way one is acting, it controls one’s behavior. Moreover, if someone breaks these certain rules within the social status, other members could react by referring to different kinds of penalties or sanctions (Hylland Eriksen, 2000, p. 52-53).

As mention before there are different social behaviours that people in a certain group/country/nation follows, these rules of behaviour are called central standards. Some of the standards are much relevant and one always obeys them, whereas other rules are less important and it is up to the eye of the beholder to decide whether to follow the direction or not. For example, the Universal Declaration of Human Rights is considered, sometimes, to obtain all
humanity. Hylland Eriksen (2000) points out that in one group people can disagree whether a certain rule is correct or not, which entails all standards include different sanctions. A sanction can be both positive and negative depending on the rule of the standard. When analysing these sanctions one can find the particular expressions of power within a society. Moreover, through the central standards one might be able to understand the foundation of a society, and the sanctions could show what issues of power that occurs within a society (Hylland Eriksen, 2000, p.63-65).

In conclusion of the impacts of culture in a society, the relationship between values, culture and education interacts and affect one’s behaviour. Cairns at all (2001) uses the expression enculturation, which means how one is adapting into a society, learns about different sanctions and values within a culture. Enculturation cannot therefore be understood without the relationship of education. Education has been seen throughout the years to be the place where one is being taught and socialized into different values and sanctions. Within education different curriculum often values culture into different parts of the human life (Cairns, Lawton & Gardner, 2001).

The integration of Art and Music

There are several theorists that point out how Art and Music can enrich other subjects such as Literacy and Mathematics. Lev Vygotskij and John Dewey both advocated the importance of creativity while learning. Furthermore it is not only the pupils who need to co-operate, all human bodies learn in a meaningful context, through interaction with the surroundings (Vygotskij 1997, Dewey, 2004).

What does the Curriculum say?

In both The Swedish and Zambian curriculum it is mentioned how subjects can integrate with each other in order to help pupils to get a deeper understanding.

Lpo 94 (p.9), states:

Drama, movement, dance, music and creativity in art, writing and design should all form part of the school’s activity. Harmonious development and education provides opportunities for exploring, researching, acquiring and representing different forms of knowledge and experiences. Creative ability is a part of what the pupils should acquire.

MOE Curriculum 2000 (p.16), states:

The teacher should as much as possible, use methods, materials and examples adapted to the local conditions, using the immediate environment as a resource for teaching.

In the teacher’s guide of CTS it says:

Integrate subjects into study areas to avoid unnecessary duplication and to acknowledge the fact that learning is holistic and subjects are inter-related.

Learning: the teacher’s role and the environment

In order to understand how Art and Music can be integrated it is vital to emphasise the teacher’s role in the classroom. Vygotskij (1997) translated by Robert Silverman, emphasises the teacher’s role as the guide who explains and gives directions of the task and then simply move
away in order for the pupil to gain further knowledge. It is important to collaborate with each other, the teacher has to listen to the pupils desires and their curiosity of learning. This psychological theory was in contradiction to authoritarian pedagogy, which insisted that the teacher could only by giving directions of one’s choice without even reflecting of the pupils earlier experiences, thoughts and environment shape good and educational pupils. Vygotskij reflected regarding the issue of the dynamic social environment that linked teacher and pupil together. The teacher has to be aware of two important aspects when teaching, on the one hand, the teacher needs to be aware of the child’s psychological development. On the other hand, prepare the environment in order for the child to be creative and its individual creativity can be strengthened. Furthermore, education should be on the basis of the pupil’s individual activity (Vygotskij, 1997).

Education that only focuses on the teacher explaining and giving directions to pupils doing apprehension and only seen as passive, is nonsense according to Vygotskij. He believed in the pupil’s own ability, to learn in a meaningful context, which is the most important thing in order to gain knowledge. Through the physiological point of view the teacher has the power to influent the social environment to make it adapt to the pupils different abilities and knowledge. Vygotskij explains how the human body always is in process, unlike a robot a human body needs to move and make its own decisions. This is why the social environment is significant in order to make interactive places where the pupils and the teacher can meet and gain knowledge, the dynamic social environment (Vygotskij, 1997).

John Dewey (2004) advocates the individual and the social context and how these affect each other. He believed that the individual learns through interactions with the environment. As Hylland Eriksen (2000) described within the anthropological perspective, the social positions contains different rules within the surroundings and according to Dewey, one adapt to these rules through interactions with each other. In similarity to Vygotskij he believed the human body is active, in that sense one should be in an environment which welcomes creativity and action. Intelligent action (p.17) is Dewey’s way of explaining how thoughts and actions should be seen as one, in a combination that interacts with each other. Dewey emphasise how theory and practical training ought to be seen as one, they complete each other (Dewey, 2004).
Methods and approaches

In the western society one tends to divide information into categories, not the least into opposites, according to Billy Ehn and Orvar Löfgren (2001) it can be for examples; individual/collective, private/public, work/spare time. The human brain wants to categories in order to understand and to keep new knowledge in mind. When doing a research, culture is a big part of the understanding. Dividing information into categories makes it easier to find patterns and to gain knowledge to capture important culture aspects (Ehn & Löfgren, 2001). In my study I have categorized my result into, three aspects of how the teachers talked about the integration of Art and Music. The pupils learning process, the role of the teacher’s guide and challenges within Arts education.

The anthropological perspective

Culture influents everything we do, in every society there are different rules that one has to follow otherwise the surroundings might be wondering what you are doing. The anthropologist goes to another context, often to another country to do a research about different culture aspects. In order to gain a deeper understanding, one has to go to the specific country for a longer time, often for a year or more. The anthropologist is often doing a participating observation in order to gain knowledge regarding ordinary life. When doing a participating observation the anthropologist has different questions in mind, such as; how are these people living, in what way can one understand their way of thinking and talking to each other? How can one learn about culture through other peoples’ actions?

This perspective can have plenty of different variations, for example one can have specific approach such as a social or a cultural anthropological perspective (Hylland Ericsen 2000). Both the sociological and the cultural perspective of anthropology are being used in my study. In my investigation I do not call myself an anthropologist, I only choose to describe my perspective as an observer through that point of view. The anthropological perspective has similarities to my way of getting to know the informants and the environment I was living in. As I was staying in a house with other Zambian people I had the opportunity to get to know some of the culture, for instance, how to greet in a respectable way, how to be dressed suitably and to know how to eat the traditional food Nshima. These things helped me in order to approach the teachers and pupils in the Schools.

According to Joy Hendry (1999) an anthropologist is one who has been studying the subject a longer time and s/he also tends to specialize in one country or culture therefore the anthropologist goes and live in the society of his or her choice. The Anthropologist does not only go to the specific country for some weeks, they often go for a year or two. This makes it possible to get to know the people and their culture in a much deeper way. S/he participates in all the routines of the everyday life in order to collect data, have time to integrate and due to this be respected within the surroundings. According to Hendry (1999) this type of investigation is called participant observation. The aim of the research is

...to gain an understanding of the way the world is seen and described by the people concerned (Hendry, 1999, s 3).
The anthropological perspective has different important basic rules. The perspective is concentrating on comparing and the empirical data is the most important part of the research. When doing the research the aim is to be global, it should not point out one society or a region as something better than other but to describe the collected data into description of a new context. It is not the anthropological perspective to discuss whether a certain society has different limitations or not. The Anthropological perspective wants to point out differences and similarities between human actions, by looking at the social and cultural dimensions within a society (Hylland Eriksen, 2000, p 21, 45-46).

In order to understand your new environment it is important to know the language. As Zambia has been a British colony the official language is English, there were almost no problems to be understood although it was not always easy to understand the surroundings. Zambia has about 40 tribe languages, whereas the most recognized regional languages are Nyanja and Bemba which almost everyone uses mixed with English. The author describes that the group of the investigation is preferable to be a small group of people (Hendry, 1999). For example a school, this is suitable to my aim and my research questions.

**Sample**

Thomas R. Lindlof (1995) is describing the process of getting in and to start the project. Before getting started one has questions of who to contact and who might be suitable for the investigation? As Lindlof writes one is particularly vulnerable in the beginning, because one does not know what to expect, one may wonder if the group or organization will reject and do not want to participate. These are risks one has to take in order for the research to continue. The sample for this study was made when I arrived to Lusaka. My contact person in field helped me with finding suitable schools for my research. I wanted my research to have its base on a Government primary school, due to my own experiences of education. My target was primary schools teachers but when visiting the schools I also came in contact with teachers in the upper grade. This was suitable for my study because the upper grade teachers had a lot of experience regarding Art and Music. Due to my MFS scholarship from SIDA, I had papers that explained my purpose of being in Zambia and why I was asking to participate in their school. Naturally, I also told the informants about the purpose of my research (appendix 1 and 2).¹

The research was made in two government schools in Lusaka, School A and School B. I interviewed six teachers in total, four teachers in primary school (grade 2), one Art teacher and one Music teacher in upper grade (grade 7-9).

Together with my contact person in Lusaka, we went to the first school where I was going to do my investigation (school A). I met the principal and I presented myself and my purpose of being in Zambia and what I wanted to do in their school. I had papers from SIDA where it explained about my scholarship. The principal introduced me to all of the teachers in a teachers meeting. In this way I had the opportunity to tell everyone why I was there and how grateful I was to be welcome to their school. Afterwards, I was specially introduced to the primary teachers since I wanted to do my research in that area. I told them about my background and about my project.

¹ **Detailed description in ethical aspects**
The second school (School B) I found by myself. I moved to a different area in Lusaka and due to this, school A was too far away to travel to on a daily basis. I decided to find a school closer to where I stayed. This also made it possible to compare and maybe get another point of view. I went to the Ministry of Education in Lusaka to get permission for my research. I went to School B which was the only government school within that area. I planned a meeting with the principal and after explaining about my investigation the principal welcomed me to their school. The principal also introduced me to all of the teachers in the school. Thereafter I was specially introduced to all of the primary teachers. Everyone was interested in me and what I was doing in Zambia.

**Acquiring and analysis of data**

**The analysis of data**

According to Bjørndal (2002), when transcribing the interviews it is important to know how detailed one decides to do it. The interviews of my research have been transcribed on the computer as detailed as possible, exact quotations have been used. This takes a long time but also makes the investigation more reliable. Some analytical challenges appeared, when listening to the interviews, it was sometimes difficult to hear the informant. The language issue is an important aspect when doing an interview in another language. The Dictaphone was of great help when analyzing, unfortunately all my interviews was not being taped. Sometimes the teachers change day of the interview and I also noted that the teachers were talking less formal and with more detailed information without the Dictaphone. According to Thomsson (2002) this is one negative aspect of bringing a Dictaphone because it might affect the informants. Because of my log book I was able to capture the information, but according to Thomsson (2002) this is more critical because you have to listen and write at the same time. Another aspect of Dictaphone is the technique, one of my interviews (nr 4) was unfortunately very difficult to analyze, and I had to email the teacher afterwards with some of the questions and also to ask if I had remembered the answers correctly. My participation observations and the official documents helped me in order to analyze the interviews, because I was following the teachers a longer time I could ask questions which enriched my analyze.

Steinar Kvale (1997) describes, the aim of a qualitative study is to describe and analyse the answers from the informants. Furthermore, Kvale writes about different methods of how to analyze and display the collected data. In my research I have used Kvale’s definition of “*ad hoc*” (p.184) which means, the analysing of the data is mixed by different techniques. First according to Kvale the researcher might read all data to get an insight of the collected information. After, the researcher can categorize in order to find patterns or to get closer to the informants answers, find a deeper meaning of the statements. By mixing the techniques one can according to Kvale find significant structures because one looks at the data from different aspects.

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2 *Detailed description in Reliability and validity*

3 *Detailed information in Interviews*
Within my study I have organised the data into different themes and aspects in order to understand the collected data. After transcribing my interviews, I read the text meanwhile trying to get a perspective of how the analyse should start. The categories were made through the theoretical framework. I categorized my log book and interviews into different aspects, due to my investigation: Integration of subjects, challenges, teacher’s guide, practical skills, aspects of culture. When analyzing I put a number on each category and then match the number with the interviews and log book. After this, I made new categories that were suitable for the result. Next, I made a summery of the collected data into the different categories in order to explain in connection to the theoretical framework.

**Interviews**

In my study I have used qualitative interviews. My target has been teachers and their point of view according to the aim and research questions of the study. In order of time limit and also language issues I choose only to focus on the teachers. Regarding the language issues I refer to the pupils who do not learn English until their second grade, which means that there could have been difficulties in interviewing them without someone to translate the questions. I had also a time limit where I found that there was no time doing interviews with the pupils, it would however, been interesting to have that perspective as well⁴. According to Bo Johansson and Per Olov Svedner (2006) qualitative interviews is one of the most common methods to use in order to get a deeper understanding of different studies. This is because one gets closer to the target, which can allow one to get interesting aspects such as how the teachers are reflecting on the target and to learn some about their interests and so on. In order to make qualitative interviews successfully there are different important aspects to be aware of. According to Steiner Kvale (1997) a semi-structured interview allows the questions to be flexible since the interview has its base on a framework and therefore the questions can vary from different interviews.

The aim of the qualitative interview is to get as detailed information as possible from the informant. According to Svedner (2006) this makes the method difficult because one has to be aware of different circumstances that could affect the answers. These circumstances are for instance, that the informant feels secure enough to give you answers that reflect what the informant truly believes. The interview can also be affected through the questions. Therefore it is important to be open- minded and listen to the informant in order to ask follow up questions. The place where the interview is situated is also an important aspect. Where does one choose to do the interview, what environment is suitable? In my case I asked the teachers where they would prefer to do the interview and often they wanted to sit in the classroom, in some cases in the teacher’s room.

In my study I recorded four of the interviews (nr 1, 2, 3 and 4) with a Dictaphone. Meanwhile and after the interviews, I wrote down important statements of the in my log book in case something would happen to the tape. Interview nr. 4 was taped but difficult to hear, which is complemented with an email. Interview nr 5 and nr 6 were directly documented in my log book.

⁴ Further information in suggestions on continued research
Participating observation and official documents

The anthropological perspective of the participant observation was also suitable for my research as I was able to sit in the classroom next to the teacher on a chair. It was the teacher who always showed me where to sit in the classroom, sometimes there was no extra chair so I sat next to some of the pupils. The teacher often asked me questions while she was teaching and gave me the pupils’ books to correct etc this made it possible for me to approach the informants and it was easy asking questions to gain further knowledge. I documented all my observations in a log book.5

The essential meaning of observation means how one values information. It is vital to be aware of the things that are actually happening in the new context, when putting ones reflections of different situations into words in a log book. Cato R. P. Bjørndal (2002), talks about different aspects such as criterion and statements that are continuous through the process of the data collection. The observer must be aware of what criterion that are applied in the investigation in order to answer questions such as, how do I use the information, in what way does it affect the validity and the ethical aspects? As I have used the anthropological perspective in my investigation I used participating observation. In order to collect all data I used a log book. According to Geertz (1973) a log book is close to the term thick description, which anthropological researchers use. The anthropological perspective points out the field of work as one of the most important source of gaining knowledge. The field work can be situated from a few months to several years. My participating observation was in total 10 weeks with 5 weeks in each school. One should stay in the context until one is a natural part of the environment, although the author points out, one is often always a stranger (Eriksen, 2000).

Open and instructed observations have its background within anthropological and sociological field work. The aim is to get a broad perspective of the society or organization within the study. In my investigation I went from a broad perspective to a structured focus according to the aim of my study. Consequently because, I did not know what to expect, I had to get my own perceptions structured before I could narrowing my perspective. The author points out how this is important in order to find important and interesting aspects of the context (Bjørndal, 2000). In my study the teachers have been my most important group to focus on, although, the pupils have also been a natural part of the context, especially since I was doing participating observations.

In order to gain knowledge of the context I have attended different groups within the Schools such as, teacher’s meeting, lunch break and the principal’s office. In addition to the data I have collected I have also used different school documents, example of these are the curriculum, rules of the schools and the United Nations convention on the rights of the child. I will also use teaching aids that are used according to my aim.

5 Detailed description in acquiring of information
Ethical aspects

I have used CODEX rules and guidelines for research when being in the field and when analysing the collected data. There are four demands within the document: *Principles of research ethics in the humanities and social studies* (CODEX, 2010).

The demands are following\(^6\): Demand of information, demand of agreement, demand of confidentiality, demand of usage.

According to these demands which I have had in consideration when doing this study, I will explain detailed of the ethical aspects I was facing within my research.

According to the demand of information I informed the principals of the schools about my project, I had paper from SIDA (appendix 1) and also a letter from ministry of education (appendix 2). One important ethical aspect I had to be aware of was that hierarchy is much respected in Zambia. This means that if the principal says it is ok to do your research in the school the teachers do not refuse one to be in their classroom even though they might not want one to. However the demand of agreement which also Tomas R. Lindlof (1995), Wilson (1992) and CODEX emphasise, the researcher must inform all of the participants about the research. Their rights to say no and that they could resign the study at any time without negative consequences. I informed all of the teachers that their names or the schools would not be mentioned in my research, that everyone would be anonymous in my study. I also informed that I would not tell the principal or anyone if someone did not want to continue my investigation. The demand of confidentiality is based on that no names are mentioned within my study but naturally as the researcher myself I will know who my informants are. According to the demand of usage I will not use the collected data in other reports or studies without my informants’ agreement.

When analysing the interviews I have also by ethical reasons chosen not to display the whole sentence because I did want to reveal who the teacher was (Wilson, 1992 & CODEX).

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\(^6\) *Translations of the demands are made from Swedish to English by Hanna Eckeskog.*
Reliability and validity

Qualitative research method is used in order to get a deeper understanding of the context, usually with a smaller number of people. The researcher wants to find the deviant part in the investigation, due to this, the researcher has to be aware of different impressions that might affect the research. The validity of the research is affected by external as well as internal factors. Cato R. P Bjørndal (2002) points out our needs, the way one feels at the moment, different circumstances that will affect the way one values information. The fact that the classrooms in my research were made of concrete, had no air condition, the sun shining and with a temperature of approximately 30 degrees Celsius everyday can affect my observation. I was also sitting on a chair almost all day. Sitting in a warm classroom makes you tired, hungry and thirsty, these are factors that can affect my impressions.

When doing a research one cannot be objective, although the context are new, one’s earlier experiences and knowledge, always affect the way one sees the world. According to Bjørndal (2002) the observer tends to add different information in order to understand and to gain knowledge. The validity can be affected because the observer might misjudge and make mistakes in the process. By using different qualitative methods, the research can be more reliable. When combining interviews with observation one can get closer to answers and perceptions. Another important aspect within my investigation is how my surroundings may have been affected by my position as a participating observer. The fact that I was a white young woman from Europe makes me stand out from the surroundings. As far as I know, the Schools within my investigation were not used of having students from Sweden in their classrooms. Due to this, one can never know if the research was affected, one can be aware of this and have it in mind while collecting data. As I was using the anthropological perspective this is, according to Hylland Eriksen (2000) why one should stay a longer time within the context, because, one must have the time to be a natural part of the environment. The validity and reliability within my research may have been affected by the fact that I choose to change school, because of time issues I was not able to stay in one school for more than five weeks. Although my participating observations made it possible for me to get involved in each school and get to know the teachers. By changing school it also gave me an opportunity to compare and get more information about the government schools in Lusaka.

As I was doing my interviews in English instead of my mother tongue Swedish, there are important language issues that may affect the reliability and validity. My informants speak English with a Zambian-British accent and I speak English with a Swedish-British accent. Due to this, we had sometimes difficulties with understanding each other, because we pronounce letters and words differently. Because of the language issues I can misjudge answers and make mistakes when analyzing the data. Although my observations help me because, I was able to be a part of several discussions where we talked about the aim of my study. The Dictaphone also helped me remember the interviews, although sometimes I had problem with hearing what the informants said. Helène Thomsson (2002) reflexes on different aspects of using a Dictaphone. On the one hand it helps one remember and one can always return to the interview, on the other hand it can also affect the informant of making the interview too formant and one may not be able to talk as much as one wishes.
Results and analysis

In this section I will display my collected data, my interviews and participating observations in relation to the theoretical framework. Naturally, I cannot display all of my data, I have therefore selected some of the answers from the interviews and log book. The examples from the log book can therefore be seen as a common thing I saw everyday.

Throughout the analysis I gained knowledge from the literature about the way the teachers reflect about the integration of Art and Music. Based on the interviews I noticed how the teachers were talking about Art and Music through three different aspects. These were: The pupils’ learning process, the role of the teacher’s guide and challenges within Arts education.

The pupils’ learning process

Integration of Music

Considering the aim and research questions of the investigation, I wanted to know how and why the teachers are using Art and Music in their classroom. As a result of my interviews regarding my question, “Why do you use Art and Music in the classroom?” The teachers answered that Art and Music are important in order to help the pupils understand. They mentioned how they use a song to start a lesson, in that way the pupils are able to capture the learning in the song.

I could just start the lesson with a song, start by singing a song and then introduce to them the subject. (Interview nr 1, phrase 21)

It is good, because it help them understand what they are learning about. (Interview nr 1 phrase 23)

Music can help in the teaching of other subjects, music as a subject allows interaction between schools and the community. (Interview nr 4, phrase 8)

They also mention how the pupils are enjoying Art and Music because they use it in their culture.

I think because it is fun, the children like to draw and use crayons. They also like to sing, we sing a lot in our culture. I use songs to get the children interested. (Interview nr 5, phrase 14)

The lessons sometimes concluded with everyone singing a song together. The songs were usually mixed in English and Nyanja or Bemba. The refrain was often in English and usually God was mentioned. One teacher said:

The songs are about life, about how we should behave. Sembe ninavaela means, if I had listen to my mother I would never been sick. These are songs that we learn in our childhood, it passes on through families, inheritance. (Interview nr. 1 phrase 44)

Music was often used in form of songs before or after a subject, often in a mix of languages. The teachers often sang a song to call the pupils to the teaching station. Sometimes they did rhymes about the environment of the classroom. In the end of the day they often sang a song about leaving school to go home.
Log book observation

The teacher and the pupils are singing a song before going home. In the part were they sing cru, they sound like a bird and make movements with their arms.

The song: On my way home I met two birds I tried to catch them they flew away, cru cru cru, bye bye teacher bye bye dear friend. (Log book, school B, 12th of January 2010)

Log book observation

The teacher starts to sing a song and the pupils are following.

The song: Point to the window, point to the door point to the blackboard point to the floor. Shake your hands and give them a clap, shake your hands put them in laps, point to your head point to your legs point to your ears point at your eyes. Shake your hands and give them a clap, shake your hands put them in laps. After the song the teacher shows a picture in a book and asks what the pupils can see. The book’s name is; Our house, and on each page there are pictures on furniture, different equipments that are common in houses. The teacher is also asking the pupils what material their houses are made of. (Log book, school B, 18th of January 2010)

Accordingly to the way the teachers answers regarding how Music are being used, it can be connected to how Vygotskij and Dewey explains that pupils need to have a context which is based on their knowledge. According to Vygotskij the teacher’s role in this connection is to be guiding the pupils within their work, give them guidelines and support their ideas and thoughts.

The value of culture within the music often occurred through the interviews. The teachers say the pupils enjoy music because they have it in their culture. The values of the songs are usually how one should behave in order to be clean and how to act in a good way. According to Hylland Eriksen (2000), the songs can be a way of explaining a certain sanction within a group.

If I had listen to my mother I would never been sick (Interview 1, phrase 44)

Through my observations I noticed, the songs were usually about God and Jesus, how they are the saviours, these are statements according to Hylland Eriksen (2000) of how one should behave or believe according to the certain ‘rules’. Furthermore, Hylland Eriksen (2000) says it is by acknowledging these sanctions one can find particular expressions of power within a society.

Log book observation

The teacher sings a song with the pupils in the morning:

What a friend we have in Jesus. All our sins and grief to bear. What a privilege to carry.
Everything to God in prayer. (Log book, School A, 10th of November 2009)

Integration of Art

Throughout my time in the Zambian classroom I discovered that especially Art was within the subject CTS. When asking about the integration of Art in primary school the teachers referred to CTS.

For example I look in the teacher’s guide, then I see how they are planning it, like I had a lesson about shapes. I wrote a circle on the board then I asked the children the name of the shape. Then the children copy the shape in their text books. (Interview nr 5, phrase 12)
When we have other subjects like science or social studies, we often tell them to talk about something and then draw something about what they learnt about. Draw pictures of those things that they have learnt. (Interview nr 1, phrase 27)

The subject has its foundation upon the MOE curriculum. The subject aims to integrate subjects in order for the pupils to gain knowledge about how education should be holistic (Kamalata at all. 2007). In order for pupils to learn they need, according to Vygotskij and Dewey, to learn theory in a meaningful context. Theory and practical training should be seen as one, creativity helps pupils to find different ways of achieving knowledge.

In the CTS’s teacher guide it says why it is suitable for the new curriculum

This course follows an experiential approach, i.e. it starts from what the pupil already knows. In this way the pupils are able to move from the known to the unknown. Using Art and Music can help the pupils for example to learn how to read and write when the tasks are meaningful and based on the pupils earlier experiences. (Kamalata at all. 2007)

The value of culture awareness is also emphasized in the subject CTS and the Curriculum. The teacher should encourage the pupils to for example to use their local language and how to greet each other in their traditional way (Kamalata at all, 2007).

Log book observation

The teacher has the teacher’s guide of CTS, there is a picture of children who demonstrate how one should greet each other respectfully, especially to grown ups and elderly people. The pupils are greeting each other, saying: Mwauka bwanji-good morning Mwacoma bwanji - good afternoon, after, the pupils are writing the sentences in their textbooks. (Log book, school B, 27th of January 2007)

Through my time in the Zambian classroom I never had the chance to observe a lesson where the pupils used creative materials. The subjects CTS was usually being taught like the example from my log book:

Log book observation

Topic: Good working habits (Kamalata, 2007) (appendix 3)

The teacher gives a book to all pupils for them to look at the pictures. In one picture a child is writing, in another picture a child is sleeping on the desk in the classroom. The teacher asks: “Is that good working habits?” (the pupils are silent and some of them are nodding in disagreement) The teacher answers, “No that is bad working habits. Pupils that are lazy and talking in the classroom are not learning.” The teacher asks: “What are good working habits?” The teacher is raising her hand (to demonstrate), “why do we raise our hands?” (pupils are silent) The teacher answers, “because it is bad working habits to shout, raise your hand that is good working habits.” Teacher asks: “So good habits is, what?” Teacher answers: “Be early in the morning, write and read in the classroom, not causing trouble by making noise because you are then disturbing your friends.” Teacher says: “Become good girls and boys”. (Log book, school B, 19th of January 2010)

When the teacher is teaching about “Good working habits” (log book observation 19th of January 2010) the teacher never let the pupils answer. Although, in the teacher’s guide it says on suggested teaching methodology, that the teacher should let the pupils work with the topic in pairs and in group works (Kamalata at all. 2007). According to Vygotskij this is one important
aspect of how pupils are learning, by sharing experiences and work in an interactive environment.

Through my observations I noticed that when the teachers were teaching Literacy or Mathematics the teachers often drew pictures on the black board. For example when teaching Mathematics the teacher drew a set of chairs and then asked the pupils how many chairs there were within the set.

Log book observation

The teacher has crayons in one hand and books in the other hand. The teacher explains how one can make sets with different items. After, the teacher writes different sets on the board, one set is a circle with three houses in it. “Teacher says: So this is a set of houses, then you count the houses and write the numbers of how many members, are we together? Pupils: Yes!” Then the pupils copy the task into their textbooks. (Log book, school A, 1st of December 2010)

Using drawings or different creative materials to visualize is a way to make the pupils understand the knowledge throughout the reality according to Vygotskij and Dewey. It is also important to be interactive with the pupils, the teacher and the pupils should cooperate in order to achieve knowledge together. (Vygotskij 1997, Dewey 2004)

**Integration as an emphasis**

Many teachers answered they used Art and Music to get their pupils attention, to make them listen.

Music and Art help the children to get them interested to get their attention, to capture the learning in the song, they learn through the song and then they understand much better. (Interview nr 1, phrase 29)

The teachers also mention how Art and Music can be used as integration with other subjects in order to make the pupils understand the target, but only to emphasise when necessary.

Integrating Arts can be good as long as subjects also are taught as single subjects. For example Music, Art and Mathematics should be taught during the timetabled times and integration should only come in as an emphasis of what may be common among the subjects. (Interview nr 4, phrase 10)

According to the CTS’s teacher’s guide the integration should be seen holistic in order for the pupils to understand that subjects can be connected with each other (Kamalata at all, 2007). Dewey emphasise the human body as active, why should pupils then be passive in the classroom? The teachers within my investigation talk about integration as something good, that one can use it as an emphasis. Hence, the teacher sees integration as something that only is used when it is necessary. The way the teachers use Art to describe numbers or different words is a way of using Arts as an emphasis rather than integration, Dewey means Arts should be surrounded and a part of the education all the time because it then make the pupils gain deeper knowledge.

Throughout my participating observation (Log book, 12th of November 2010) I noticed how dancing and singing were common among the pupils. During lunch break and also in the classroom I saw how the pupils often did movements with their body while singing a song. The
songs started often by one child singing solo and then other children responding together in the refrain. In the refrain the children often did a movement with their hips, one example:

Log book observation

Some of the pupils on the school yard have made a circle and are singing a rhyme, they are also making movements with their hips while singing. (Log book, school A, 12th of November 2010)

When I asked the teachers about these songs and dances, one teacher said:

These are part of play and all children are involved in it. As we grow, singing and dancing becomes very natural to us. (Interview nr 4, phrase 12)

When talking to the teachers about how the children learn these songs, the teacher often answered, at home and in school, one teacher said:

…I think they are just in the background those things. (Interview nr 1, phrase 40)

Music and dancing are a big part of the everyday life in Zambia according to the teachers and it is also noticed through my participating observation. By integrating the pupils earlier experiences the teachers can emphasise and integrate the pupils’ knowledge about Music and Dance. Through the participating observations Music and Dance is used as a play within the lunch break. When the teacher said Music is mostly in the background it can be understood through Hylland Eriksen (2000) that Music is a sanction in the background.

The role of the teacher’s guide

In my interviews the teachers talked about what skills that are important in order for the pupils to gain knowledge. In some cases the teacher hesitated about the question and asked me what I meant. One teacher was thinking about the answer for a couple of minutes and then answered it was good with language skills. The common answers among the interviews were, as a teacher you need to have practical skills because, the teacher should be able to show the pupils how they are supposed to do. In one interview the teacher said:

It is important that you have the skills yourself as a teacher; you need to be an expert of the subject you are teaching… (Interview nr 3 phrase 7)

The teachers often mention their teacher’s guide in CTS. The teachers often referred to the teacher’s guide and directions from the Ministry of Education when explaining why they are using Art and Music. When doing participating observation I also reflected on how the teachers were using their teacher’s guide when planning and making their lessons. A teacher says:

Because it says so in the teacher’s guide. All of the teachers in Zambia are following directions from ministry of education... (Interview nr 5 phrase 6)

Log book observation

The teacher is holding the teacher’s guide in one hand while writing the task on the board. The teacher is looking at the directions of the teacher’s guide and explaining what the pupils are supposed to do. (Log book, School B, 14th of January 2010)
We look at the topic, if there is anything to do with Music the teacher will prepare for that topic. The teacher follows the teacher’s guide because it says what we are supposed to do. (Interview nr 2, phrase 6)

Hylland Eriksen (2000) describes through the anthropological perspective how a society constructs different values and standards. The Ministry of Education has a power of the Zambian Government school since each school has to follow the Curriculum. Within the Curriculum there are guidelines of which the teacher should follow. The teacher’s guide in the different subjects has guidelines for the teacher to follow. The standards of how a teacher should behave can be understood through the teacher’s guide. In the CTS’s teacher’s guide it says,

Do become a facilitator, helping the pupils to make their own discoveries. Don’t ‘pour’ reams of knowledge into the pupils. (Kamalata at all. 2007)

Log book observation

The teacher is teaching mathematics, the teacher is copying the task from the teacher’s guide on the black board. The target is: greater than, less than, equal to. The pupils are supposed to put > < or = to make the sentence correct. The teacher asks what greater than, less than and equal to means, same four pupils are raising their hands on each question. The teacher asks “Are we together?” All the pupils answer “yes”. All pupils are standing up and then each one of them are supposed to go to the black board and put the right answer in the box, when they write the correct answer they are supposed to sit down. Some of the pupils do not know what to do and put the wrong symbol in the box, the teacher lets another pupil correct the answer. When all boxes have the correct symbol, the pupils have to copy everything into their textbooks. (Log book, School A, 2nd of December 2010)

The teachers answer accordingly to the rules within their social status, they explain how they use Art and Music because the teacher’s guide has given them directions. Through the participating observation the teachers are holding the book in their hands and copying the task on the black board. According to Hylland Eriksen (2000) the value of following directions in a certain group is important in order to be accepted. If one breaks the rules in this case the teacher’s guide the teacher might be excluded from the group.

Challenges within Arts education

Regarding the function of Art and Music within the education the teachers often reflected about the issue of money. The lack of financial resources of materials from the Government was a common discussion. Many of the teachers mention they would use Art more if they had better material. When I asked what kind of material they needed, the teachers responded, “crayons and paper”. One teacher said:

We do not get anything from the government, the children provide for themselves, they need to pay for the materials, like the seeds we are using. (Interview nr 3, phrase 11)

The teacher is referring to seeds which are used in different paintings (appendix 4). The teacher say, sometimes they are asking the principal for material, but there is no money. The subject CTS have different suggestions on creative lessons. One teacher said:

It is good because some of the exercises make the children creative and they can use different senses. But there is no money for the materials. (Interview nr 6, phrase 16)
All the teachers are teaching CTS and are following the teacher’s guide. When interviewing about the subject CTS one teacher said,

…if you do not teach the subject you are lazy and missing something and your class will be low. (Interview nr. 2 phrase 4)

The certain sanctions within a society controls the way people behave, the money controls one aspect of how creative materials is not being used (Hylland Ericsen, 2000). The teachers within my investigation express the challenge they are facing of providing arts education without material.

We do not get any from the Government; the children have to provide for themselves. They have to bring crayons. I think if we had more of that I would use Arts more. (Interview nr 5, phrase 16)

The teachers say when they are teaching CTS, they look at the topic of the day and usually because of the financial resources they often look at the picture and talk about the topic. Another aspect that often occurred was the function of Ministry of Education. The Ministry of Education made a new curriculum in 2002, one teacher explains that the Ministry of Education was doing research, why the Zambian pupils did not know how to read and write. New guidelines were made, an example:

Move away from the traditional teacher-centred to a learner-centred approach, based on the achievement of learning outcomes. (Kamalata et al. 2007)

Through my interviews the teachers often said, there were different courses about the new Curriculum, how to follow the guidelines but the informants say

For me I was surprised because everything I had been taught at University, everything was different when I started working. (Interview nr 6, phrase 4)

Some of the teachers had just graduated when the new curriculum arrived and expressed confusions about the new curriculum. When I asked the teachers what they think the new guideline means they answered, the teacher should not only be the one talking and not do all the work in the classroom. One teacher says,

It is better if the children can to the exercise on their own so the teacher does not have to do everything. (Interview nr 6, phrase 18)

Within the MOE curriculum it is suggested that the teacher should be trained due to the aims of the Curriculum. In order for the teachers to gain understanding about how to fulfil the aims within the curriculum they need according to Vygotskij and Dewey interact with each other. All human beings need to be social and therefore exchange knowledge and emphasis each skills and interests (Dewey 2004, Vugotskij, 1997).
Discussion

Method

I have used an anthropological perspective in order to understand the new context which I have been a part of. Throughout this method I have used participating observation since I found it suitable when getting to know my surroundings. Throughout my participating observation I have gained knowledge about another culture and also another school system. Through my participating observations it was possible for me to get to know the informants in a less formal approach. By this opportunity I got an awareness of how education in different countries can be both similar and also be different. Within my research I have learned what different social conventions that is common in Zambia. Through my participated observation I was able to gain knowledge about for example how hierarchy in Zambia are much respected.

The participating observations has enriched my awareness of how one can approach a new environment and also what challenges one can face due to change one’s ‘normal’ behaviour. Through my research I have had the chance to get experience from education in another country. As the teachers knew I was studying to become a teacher they wanted me to teach as well and they said they wanted to learn about “the Swedish way of teaching”. This was a great opportunity for me to try to pass on some of my knowledge and also to bring a further understanding to our different cultures and education. It is hoped according to the International Programme Office that the minor field study will be of benefit to both countries (appendix 1).

According to the ethical aspects one has to be aware of when doing a research, regardless of country, there can be different challenges one have to have in mind. When describing how the hierarchy in Zambia is much respected, I can never know if the teachers within my investigation wanted to participate or not. I felt as if I was welcome into the teachers’ classrooms because, the teachers asked me lots of questions and other teachers wanted me to participate in their classrooms too. This aspect is my own interpretation which one of course can question. Although, being aware of the different circumstances and the fact that the teachers were talking to me, make me believe that the chosen methodology was suitable in order to gain knowledge within the settings.

The research should be seen as a description of how teachers are describing their methods. Through the anthropological perspective I have analysed the data, it is not my meaning to point out one society as something better than other. My result should be seen as a global eye opener because I have not compared different societies I have only tried to describe the way the teachers in Zambia are reflecting about their teaching situation and how it could be understood. As mentioned in the introduction I come from a western society and my cultural background follows and therefore affects me when doing the research. Through my knowledge I use the anthropological perceptive to understand the new environment.

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7 A detailed description regarding participating observation in Method
Without the collaboration with the teachers, this research had been difficult to carry out. Vygotskij explains how the teacher and the pupils must find methods of how to meet in order to gain knowledge about each other. This is also significant in the context of me and the teachers in my research.

The teacher must live within the school collective, as an integral part of it. It is in this sense that the relationship between teacher and student can attain force, a transparency, and a depth without equal in the entire social scale of human relationships. (Vygotskij, 1997, p.345)

**Result**

When analysing the result of the study I noticed, as mentioned, that the teachers were talking about three different aspects of the integration of Art and Music. First, Art and Music are used in order to help within the pupils’ learning process. Secondly, the teachers are talking about the role of the teacher’s guide and the curriculum. Thirdly, the issue of financial resources occurred several times as one of the challenges of teaching Art and Music without material.

The Ministry of Education seems to have a great impact on the question regarding to how the teachers are describing their teaching methods of Art and Music. The teacher’s guide is also mentioned a lot due to how the teachers are reflecting to why they are using Art and Music. One teacher says in interview nr 5, the teachers use Art and Music because it says in the teacher’s guide. Also trough my participating observations, the example from 14th of January 2010 shows how the teachers are using the teacher’s guide to copy the task on the black board. Through my participating observations I have not been a part of a lesson where the pupils were able to use creative material. I have seen Music and Dance, but only as an emphasis rather than integration. Furthermore, integration according to Bloomingfield (2000) and Dewey (2004) is that all subjects in school should be seen as one, practical training and theory must always be integrated because they are connected. Although, in Bamford’s research (2009) Wilson explains how Art has become a factory where the pupils only produce without any clear purpose. The pupils within my research were able to draw pictures, for example from my log book observation (1st of December 2010) the pupils drew houses, into their textbooks then gave them to the teacher to correct. In the MOE curriculum it says how the subjects should be taught as a relation to each other.

According to Pramling Samuelsson & Fleer (2009) some countries within their study saw play as an important aspect of children’s life but when it came to the education, play was not seen to be a part. Through the result of my study, the teachers might be confused of the way integration can be used. The value of knowledge within a society is according to Hylland Eriksen (2000) how people in a society reflex and behave. According to Pramling Samuelsson & Fleer (2009) the history of teaching has been that the teacher has the knowledge and the pupils are seen as passive. In my observations it seems like the teachers are stuck in the past of how they are teaching, but according to the curriculum they say the ‘right’ things. The way the teachers act is in contradiction to how they explain their way of teaching. The teacher’s say Art and Music are methods of making the learning process easier when the target is comprehensive. Because of this the school system must be able to move away from the traditional way of teaching the subjects one by one, instead find ways of integrating in order to let the pupils be active instead of passive learners. When the teacher do not do this, the teacher is according to Cummins
disempowering the pupils, because they do not have the chance to answer and to share own experiences about the topic.

How can the teachers advocate the integration of subjects if they do not know how to use the guidelines or the teacher’s guide correctly? Another question that comes to mind is how the teacher’s guide supposed to be used, as a guide or as directions? It states in the MOE Curriculum the importance of guiding for the teacher in order to make the curriculum a reality within the classroom. In Bamford’s research (2009) this was one resolution of how, especially the Arts education can be possessed even by the teachers. The result of this study awakes an awareness of how education is global and how it is seen throughout the world.

What challenges do the teachers face regarding the fulfilment of the Syllabus and Curriculum? Throughout my analyse it seems according to Hylland Ericsen (2000) that the social positions within a society controls people’s behaviour. According to Bamford’s research (2009) the Government’s position of controlling the issue of money is often a very important aspect of how especially the Arts education is taught. The results show that, when asking about Art and Music the teachers often mention the lack of material. If they had more crayons etc they would use the subject more. The issue of money seems to be one of the reasons why the teachers are not choosing topics where creative material is needed. Although, in the CTS’s teacher’s guide it has different suggestions of material that one can use in order to produce other resources. They suggest for example, how a hand puppet can be made with an old glove or sock, Pieces of cloth, wool, beans/ seeds for eyes and nose (Kamalata at all, 2007). Through Bamford’s (2009) research the problem occurring the power of the Government as the one to support Arts education seems to be one problem when talking about financial resources. The Arts must be used as a sustainable development, according to Bloomingfield (2000) the Arts should be taught with encouragement from the teacher. The role for the teacher in the classroom is to help pupils forming ideas, without feedback the pupils will only produce without achieving knowledge. The teacher’s education is also one aspect that is important due to Bamford’s research regarding quality. Within the Zambian curriculum it says it is important for the teachers to have continuously support in order for the aims of the curriculum to work. In the result when asking the teachers they say the Government changed the curriculum and there were different courses they could go to. Unfortunately the result does not show what kind of courses the teachers attended. Inservice professional guiding is one suggestion within Bamford’s research of how to reach quality within the arts education. When the Ministry of Education through the Curriculum say the teachers need guiding within the classroom, it makes one wonder, where is the guiding?

The teachers way of describing the connection between Art and Music and Culture, can be understood through different aspects. As described before one can find values within the songs that the teacher and the pupils are singing (Cairns at all, 2001). In the lesson, good working habits, the value is continuously to how one should behave. Cairns at all describe enculturation, which can be seen in the lesson, good working habits. The pupils are being taught a sanction of how to behave correctly but without the pupils’ own opinions. According to Vygotskij and Dewey these are methods that make the pupils passive which will not make any progress in the learning process. Cummins (1996) is also emphasising the way of using Art and Music to make the pupils be aware of their earlier experiences. By singing songs that is familiar to the pupils the tasks they are suppose to learn make it easier because they already have a base of knowledge. Music and Dance can be a part of a culture, the way people greet each other is another aspect of culture. In the lesson were the pupils learn how to greet each other the teachers
integrates their culture within the classroom. By doing these things the teacher is empowering the pupils, gives them feedback and encouraging them to gain further knowledge (Cummins, 1996, Vygotskij 1997, Dewey, 2004). When Cummins (1996) is talking about empowerment he describes the importance on focusing of the pupils’ earlier experiences. The subject CTS has the base of empowerment in the senses that it is supposed to encourage pupils to be creative and to share experiences from home.

Through the MOE curriculum the school is supposed to acknowledge the cultural heritage within the Zambian society. The value of keeping traditions alive make a society united, since it creates sanctions and behaviour which enrich cultures (Hylland Ericsson 2000). This can be seen as a contradiction to Cummins with the conception of empowerment. If there are certain rules one should follow, what happens if one doesn’t obey to this? Within the group, in this case the pupils and teachers, the pupils should be allowed to find own ways of achieving knowledge. The classroom should be encouraging in order for the pupils to explore their feelings and thoughts. The MOE curriculum states furthermore that the environment should be open to pupils’ thoughts and ideas and in connections with collaborations values, traditions, language and knowledge can be achieved. Art and Music can help pupils to acknowledge their background and thoughts of the future. The subjects should be seen as one according to Dewey, which means Art and Music should be integrated with all subjects. To achieve the aims of the curriculum, the teachers need to be aware of how to complete it. In conclusion the teachers need to get guidelines of how to use the culture within the classroom in relation with other subjects and not only as a sanction in the background. Are we together?

Suggestions on continued research

When doing this research there were several aspects that came to mind. The aspect of the Government and its power of the school system is one aspect I think is suitable to investigate deeper.

The teacher’s education is another interesting aspect. How is the education structured, in what way do the teacher’s reflect upon their experiences?

Throughout my research I have only focused on the teachers, it would also be interesting to make a research from the pupils’ experiences and thoughts.
References


Networks


Collected data

Interviews
Interview nr 1, recorded 2009-12-01 transcribed 2010-03-03
Interview nr 2, recorded 2009-11-11 transcribed 2010-03-03
Interview nr 3, recorded 2009-12-13 transcribed 2010-03-04
Interview nr 4, recorded 2009-11-10 transcribed 2010-03-04 (with email contact)
Interview nr 5, 2010-01-19 directly transcribed after the interview
Interview nr 6, 2010-01-27 directly transcribed after the interview

Log Book
Documentations trough participating observations were made everyday in each school.
School A November 2009-December 2009 (5 weeks in total)
School B January 2010-February 2010 (5 weeks in total)

Official documents

Appendix 1

My MFS scholarship

To whom it may concern

The holder of this document and the attached individual letter of introduction or certificate from the university/university college

HANNA EKESKOG

is about to undertake a “Minor Field Study” administered by the International Programme Office and financed by the Swedish International Development Cooperation Agency, Sida.

For many years Sida has been giving scholarships to Swedish university students. The aim of these scholarships is to raise the level of knowledge and interest of Swedish students in Swedish international cooperation and to give them the opportunity to learn about other countries, thus promoting international understanding.

The students use the scholarship to carry out an in-depth study as part of their university programme. The lay-out and plan of the study have been agreed upon by representatives of the institution concerned in your country and a supervisor representing a Swedish university. The scholarships are intended to cover a study visit abroad of approximately two months.

One of the objectives of the visit is to give the institution in the host-country information in the form of a report by the student on the findings of the study. Another objective is to promote contact between students in Sweden and other countries. It is hoped that the Minor Field Study Programme will be of benefit to both our countries. The International Programme Office and Sida would therefore appreciate any assistance that can be offered the student in pursuit of his/her mission, including necessary permits.

Please note that the Minor Field Study Programme is not a research commission.

Carina Bildt
Head of Higher Education Unit
International Programme Office

International Programkontoret
Appendix 2

Letter from Ministry Of Education regarding my introduction to the Schools.

11th January, 2010

The Headteacher

RE: MINOR FIELD STUDIES – HANNA ECKESKOG

Reference is made to the above subject matter.

This serves to introduce to you Miss. Hanna Eckeskog from Stockholm University. She is visiting your institution to carry out minor field study.

The purpose of the study is to understand the differences between school system in Zambia and Sweden and promote contact between students in Sweden and Zambia.

Thanking you for your anticipated cooperation.

Kafwamfwa, L (Mr.)
A/Senior Human Resource Management Officer
For/DISTRICT EDUCATION BOARD SECRETARY
LUSAKA DISTRICT
Appendix 3
Lesson: from teacher’s guide, Good working habits

Unit 1: Good working habits (PB pages 1–2)
Time: 1 lesson x 30 minutes

A. Specific outcome
Demonstrate good working habits in their environment.

B. Skills and values
Safety

C. Vocabulary
habit

D. Suggested resources
Pictures of different environments

E. Suggested teaching methodology
1. Starting out together
   • Call the pupils to the teaching station.
   • Let them look at the pictures of different environments.
   • Explain how the environments can be kept safe.

2. Individual, pair and group work
   • Let each pupil choose one environment.
   • In pairs, let the pupils discuss the importance of good working habits in each environment.
   • As a group, ask them to demonstrate how to clean a room.

3. Sharing together
   • At the teaching station, let the pupils discuss what they did during the demonstration.

F. Ability groups
   Remedial learning
   Ask the pupils to draw different environments.

   Extension learning
   Pupils can describe an accident on a playing field and how it could have been prevented.

G. Continuous assessment
   • Observe the pupils working in pairs and groups.
Appendix 4

A painting made by a student. The material is seeds.