

# VIEWS OF COLLEGE LECTURERS ON THE INTEGRATION OF MUSIC, ART AND DESIGN AND PHYSICAL EDUCATION INTO EXPRESSIVE ARTS IN ZAMBIA: AN EXPLORATORY STUDY

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## **Abstract**

The concerns of an overloaded curriculum persisted in Zambia's education system as far back as 1992. This lasted until 2002 when the number of subjects was reduced from 11 to 5 in primary schools and from fourteen to six in colleges of education. The study established lecturers' views on the integration of music, art and design and physical education subjects into expressive arts in colleges of education in Zambia in order to gain insights on prospects and challenges of how the process of integration was done and its implications on the subjects involved. A qualitative approach was adopted for the study in order to gain an understanding of arts integration through the views of college lecturers who train primary school teachers. Twenty-four lecturers were conveniently selected from ten colleges of education. Data was collected using semi-structured interviews and analysed along common themes that arose from participants narratives. The findings revealed that college lecturers saw arts integration as the merging of three subjects into one, a combination of more than two subjects that are related to one another in a number of ways such as having similar competencies, and merging them into topics. The study reported some benefits and prospects of arts integration as ranging from according lessons a more practical approach, enhancing creativity among learners, promoting transfer of learning, to supporting collaboration among lecturers and learners. Further, it was found that there were a number of challenges to arts integration ranging from time constraint, lack of human resource, lack of teaching and learning materials to limited knowledge to teach subjects as integrated. The study concluded that lecturers lacked a philosophical understanding of integration and were largely unable to integrate the subjects as expressive arts in actual teaching.

**Keywords:** *Arts integration, Expressive arts, Colleges of Education, Zambia*

## **INTRODUCTION**

Proposals for the integration of the Arts date as far back as 1899 by proponents such as Dewey and Kilpatrick (Hamond, 2016). Most recently, an adoption of integration is seen in the Horizon 2020 research funding programme of the European Commission for a multi-actor approach which foresees the partnership between disciplines and indeed subjects as key in solving societal challenges (European Union, 2020). Consequently, educational institutions are constantly aligning school outcomes to real life issues. Drake and Reid (2018) propose communication, creativity, and critical analysis as unique capabilities for the 21st century that can be attained through an integrated curriculum.

It is noted that a wide interest in curriculum integration has not produced consensus on the theory or practice of integration, much less a universally held definition of the term (Brown 2016, LaJevic 2013 & Beane 2005). An integrated curriculum is commonly described as one that connects different areas of study by cutting across subject-matter lines and emphasising unifying concepts (Kelner & Flynn, 2006). Practitioners sometimes speak of inter-disciplinary, multi-disciplinary, trans-disciplinary, cross-disciplinary curriculum and content integration in relatively interchangeable terms (Brown & Knowles, 2014; Springer, 2013). Beane (2005), explains integration as learning that draws on learner's social and cultural experiences to guide learning and how content relates to life issues. According to Brown (2016), Springer (2006) and Beane (2005), the integration approach is characterised by learners' active participation, responsive teachers and content packaged as topical or thematic for learner's now and later application.

In Zambia, the suggestion to integrate subjects was first noted in the educational policy document *Focus on Learning* of 1992. Specific reference to integrating the arts across the curriculum are later seen in *Educating Our Future* (1996) in which arts integration is considered a means to teach other subjects. In 2001, the concept of study areas, which saw the reduction of subjects from fourteen to six study areas, was adopted in the Zambia Teacher Education Course (ZATEC). It is stated in ZATEC that the purpose of the curriculum integration was to "design and implement a new basic teacher education curriculum that accurately reflects the up-to-date needs of Zambia" (ZATEC Bulletin 2001: 4).

A renewed desire to adopt an integrated approach in curriculum was later echoed in the *Zambian Basic Education Syllabi* (2003), stating that the existing curriculum was overloaded, compartmentalised, examination oriented and inflexible. To this effect, reforms carried out by the Ministry of Education under the Basic Education Sub-Sector Investment Programme (BESSIP) from 1999 to 2002 saw the reduction of subjects from fourteen to six study areas as stated in the syllabi (2003). Since the reduction of subjects, the study areas now offered at lower primary level include; Literacy and Languages, *Zambian Languages*; Mathematics; Social Studies; Integrated Science and Creative and Technology Studies. At upper primary school level the following are included: *Zambian Languages*, English, Mathematics, Social Studies, Integrated Science, Creative and Technology Studies. The changes in subject combinations at college level included: (i) Educational studies (sociology, psychology, theory and practice of education, history and philosophy of education), (ii) Literacy and language education (local languages, literacy, literature and English), (iii) Mathematics, (iv) Science Education (Biology, Physics, Biology), (v) Expressive Arts (art, music, dance and physical education), (vi) Social, spiritual and moral education (history, geography, civics, religious education) and (vii) Technology studies (home economics, industrial arts).

At the time when integration of subjects happened, between 1999 and 2002, the education system in Zambia had been restructured as follows: Grade 1-4 (Lower

Basic), 5-7 (Middle Basic), 8-9 (Upper Basic) and 10-12 (High School). The integrated curriculum was introduced at the Lower and Middle Basic levels and in Teacher Colleges of Education in charge of training primary school teachers. Integration of subjects forms one of the most recent shifts in curriculum generally and specifically for the Arts, a fulfilment of what is stated in *Educating Our Future* (1996:39) that, “while much that relates to the Arts can be integrated across the curriculum, the Arts can also serve for the teaching and learning of other areas”.

The motivation to conduct this study arose from an experience shared by a colleague at a four-day retreat on curriculum review organised by the Department of Primary Education of the University of Zambia in August 2008. He gave a brief report of his experience at a college where he had gone to observe a student teacher on teaching practice and found that three lecturers were involved in teaching an integrated class as expressive arts. He narrated as follows, “I watched a lesson at Kitwe College of Education three years ago on Integration. Three lecturers demonstrated how they were integrating the arts, in this case three subjects, Home Economics, Art and Design and Physical Education, with colour as the theme for the lesson.”

To begin the lesson, the Home Economics lecturer explained: “When we cook relish and desire to make soup, we add a lot of ingredients that produce colourful soup. When the soup becomes yellow or brown, we call that colour.” Next was the Arts and Design lecturer who said, “I am wearing a blue shirt, so blue is a colour.” The Physical Education lecturer then concluded by saying, “When footballers are playing football, they put on jerseys in different colours.”

After the lesson, the colleague was curious to have a chat with the teachers who had just conducted the class. Since it was his first time to observe an integrated arts class, he was curious to discuss with the lecturers who had just finished the lesson. He felt unsatisfied with how the lesson had been conducted. In his opinion, the lesson was too basic to cover the subject matter in depth. In seeking to understand, he engaged the lecturers who openly confessed that they had not received guidance on how to integrate the subjects. He concluded his report as follows, “The integration of practical subjects into expressive arts will contribute to a further marginalisation of the arts in colleges” (Kasapo, 2008:1).

It is the above account that prompted the undertaking of an initial study conducted in 2013 by one of the authors: *The Implications of Arts Integration for Music Education: In Zambian basic schools and teacher colleges of education*. The current study, however, established lecturers’ views on the integration of music, art and design and physical education into expressive arts in colleges of education in Zambia in order to gain insights on prospects and challenges of how the process of integration was done and its implications on the subjects involved.

The following research questions guided the study:

1. What is the college lecturer’s understanding of subject integration of expressive arts?
2. What are the benefits of integrating music, art and design and physical education into expressive arts in colleges of education?

3. What are the challenges of integrating music, art and design and physical education into expressive arts in colleges of education?

It was envisioned that the findings of this study would provide further reflections on the process of implementing the integration of music, art and design and physical education into expressive arts across the arts in colleges of education in Zambia. This understanding is important for evaluating how successful integration of the subjects involved has been.

### **An overview of Arts integration**

In literature, arts integration is used to describe instruction combining two or more content areas wherein the arts constitute one or more of the integrated areas. South East Center for Education in the Arts (2014), views this type of integration as shared integration. Based on the shared or related concepts and instruction in each content area, depth and integrity is reflected by embedded assessment, standards and objectives (South East Center for Education in the Arts, 2014). One of the earlier definitions of integration is given by Farrant (1964) who says that topics that are related are grouped into an area of learning. Arts integration has also been described as a concept in which learning involves knowledge in various subjects as it relates to various contexts. Van der Veen (2012), states that integration is a form of collaboration where arts teachers and ‘regular’ classroom teachers work together to achieve curriculum objectives. This view is also supported by An *et al.* (2013). Cotner (2009), sees the linkages of subject matter as extending to disciplines in humanities, communication arts, natural sciences, mathematics, social studies, music, and art where skills and knowledge can be developed and applied. LaJevic (2013), sees art integration as the focused approach to teaching and learning, a dynamic process of merging art with another discipline in an attempt to open up space for inclusiveness in teaching, learning and experience. Another view by Silverstein and Layne (2010) explains integration as connecting the arts with other subjects as to broaden the particular subjects’ perspectives. LaJevic’s (2013) description of arts integration is similar to Chicago Public Schools definition which states that integration is “an educational approach in which an artistic discipline (or disciplines) and another academic subject (or subjects) are combined to teach and learn content knowledge and skills” (2021, p. 1). Teachers provide opportunities for students to work in an art form to achieve academic, artistic, social and personal goals. Integration is a call to change. Northouse (2016), states that change agents have a visible plan of action for those they lead, which culminates with the agents being the transformation leaders.

Four approaches to integration are outstanding in literature (Drake and Burns 2004). They include: multidisciplinary, intra-disciplinary, interdisciplinary, and transdisciplinary. Drake and Reid (2008) also add fusion as an approach. They further explain the differences between the approaches. Fusion is considered as the most basic form of integration in which the teaching of life skills such as “character

education, financial literacy and environmental awareness” is a part of individual subject areas (Drake & Reid, 2008, p. 34). Multidisciplinary integration is also referred to as the thematic approach because it considers how various capabilities are conceptualised in distinct subject areas as a basis for integration. Interdisciplinary is similar to multidisciplinary except that the themes are sought among subjects that are less distinct. Integration at the transdisciplinary level is more complex as it is issue based. Integration goes beyond disciplines in answering broad life questions. Another way of affording a better and practical understanding of art integration is by considering the approaches that arts integration takes. These include: *Arts Integration as learning “through” and “with” the Arts*, *Arts Integration as a curricular connection process* where the arts are used as means to connect certain elements of curriculum across subjects (Burnaford, Brown, Doherty & McLaughlin, 2007) and *Arts Integration as collaborative engagement* which proposes bringing together specialists in different disciplines to share their expertise in educational settings (Burnaford, Aprill & Weiss, 2001; Detels, 1999). The approaches to integrated curriculum seem to include a combination of subjects and disciplines with a focus on the relationship among concepts in the particular subjects or disciplines. The cutting across subject matter-lines requires bringing together various aspects into meaningful association by creating thematic units. For arts integration, the themes further draw on the arts as a means to actualise teaching and learning. Beyond subject areas is integration that goes beyond disciplines in addressing issues in various life contexts.

There are several benefits of arts integration pointing to academic performance which are expounded in literature by scholars such as Drake and Reid (2018), Bernard and Beres (2015), Vega (2015), Fullan (2013) and Lisa (2013). Lisa (2013) opines that arts integration promotes an exploration of curriculum as a body of knowledge and experiences constantly changing in shape and form while continually engaged in a process of becoming to promote student learning in art and other subjects. In addition to ‘becoming,’ Drake and Reid (2018) developed a framework called “Know, Do, Be” to emphasis the development of capacities embedded in subject areas. Posner *et al.* (2008), demonstrated that learning by integrating artistic activities or content is usually a stronger motivation than teaching subjects independently.

In a research involving 2,000 students, Burton the professor of fine art at Colombia university also came to the conclusion that subjects like mathematics, science and languages require the complex cognitive and creative skills that are typical of art learning. Compared with students who had not received arts education in their learning process, students who had participated in the arts curriculum at primary school showed significant greater creativity in their way of thinking, as well as in perception, problem solving and self-expression (Burton *et. al* 1999). Additional causal evidence of arts integration for cognitive enhancement that includes recall, performance especially with learners with learning difficulties, such as reading, is provided in a study by Hardimana, Bulla, Carrana and Shelton (2019).

The study also included proof for positive transfer of learning even in the non-arts subjects. Similarly, correlational and quasi-experimental studies of arts integration show that the benefits of integrating the arts also include enhanced social skills besides academic benefits such as long term retention of content due to multiple hands-on and sensual experiences (Hardimana, Rinne & Yarmolinskaya, 2014).

A meta-analysis of arts integration by Deasy (2002) shows the effects of the arts on student achievement and personal growth. Rooney's (2004) examination of multiple independent studies revealed the relationships between arts integrated instruction and cognitive and affective development. The studies by Catterall *et al.* (1999) and Fiske (1999) showed how involving learners in arts led to higher scores compared to learners who were not involved in the arts. These results were further supported by Deasy (2002) and Upitis & Mithrin (2003).

Integrated curriculum is seen as achieving greater goals of education. Drake and Reid (2018) propose this as significant for the 21st century in the sense that the upsurge of knowledge overshadows the need for lifelong learning that can produce learners with problem solving and innovative skills. Drake and Reid (2018) see the education systems of Australia, Hong Kong, Singapore, Finland and United States as leading in the attainment of consensus for the implementation of integrated curriculum for educational success. Many studies on arts integration show that the implementation of arts integration has positive benefits (Catterall *et al.*, 1999; Upitis & Smithrin, 2003; Hardimana, Bulla, Carrana and Shelton, 2019). Richerme (2020) note that the arts develop critical thinking and produce well rounded social beings.

Duran *et al.* (2009) integrated language arts, science and visual arts using a papier-mâché project. The project gave learners an opportunity to produce artistic representations of animals from fictional texts. While McKean and Sudol (2010) integrated writing and drama for fifth graders, Carrier *et al.* (2011) successfully integrated biology and music. A much earlier study by Short (2001) revealed the role of critical thinking linked with art is analogous to abilities required when examining writing. Although Hancock and Wright (2018) point out that the arts are usually sidelined, their study showed that that arts integration significantly increased learners' motivation in English classes. Phiri and Ndhlovu (2019) examined the teaching of art and design in teaching and learning mathematics where 88.2 per cent of the teachers and lecturers had positive views while only 11.8 per cent had negative views of integrating art and design. The integration of arts has further showed the positive impact it has on schools with large populations of disadvantaged learners. Railey, Best, and Wolff (2018) studied ten elementary, middle, and high schools that have large numbers of economically disadvantaged students. They reported increased engagement and satisfaction when arts were integrated.

Earlier literature on integration (Catterall & Waldorf, 1999), identified certain qualities of teachers which are needed to boost the attainment of the integrated curriculum such as "willingness to relinquish some control, openness to new ideas, flexibility, and the willingness to be a risk-taker" (p. 60). Stack (2007) reported that in an attempt to change teacher practice through continuous teacher development,

ArtsSmarts showed a 73 per cent positive change among teachers by the third year of the programme. Lackey (2016), has maintained that there must be deliberate educational policies teacher trainees to be inducted in curricular changes that promote the implementation and integration of arts. Only through the use of various scaffolding measures can teaching be described as successful (Alber, 2015).

Arts integration has not been without criticism. For instance, Brophy and Alleman (1991) assert that arts integration encourages certain subjects to be exhilarated over others. Thompson *et al.* (2010), highlights institutional realities such as lack of time, resources and emphasis on tested subjects that impacts how art integration is implemented in schools. Lisa (2013), adds that institutional realities are compounded by lack of space, inadequate teaching and learning resources and no clear guidelines on grading or assessment. Consequently, arts integration is used as an out of school assessment and take-home activities for bonus points also dilutes its place in education. Overall, the compartmentalised structure of the school day into subjects and time slots provide challenges that are not conducive for arts integration.

Lisa (2013), argues that there is a general lack of human resource to teach arts integrated subjects. Teachers interviewed in her study expressed a hesitation to teach the arts as integrated since integrating the arts was not part of their own training. Hardman (2009) and Rupert and Habel (2011) point to inadequate models for instruction in integrated arts and absence of a conceptual framework to guide practitioners. One more reason why teachers tend to avoid arts integration is because art is often seen as something extra or something to be taught separately from other curriculum. Wintemberg (2017), highlights this as one of the top five misconceptions about arts integration, noting that teachers often think it is best to teach core subjects, such as science, math, or social studies, separately from art. Carrier *et al.* (2011), states that most teachers are trained in only one or two subjects and that time allocation is a pressing issue due to a focus on national examinations. Such challenges have given rise to sidelining and sometimes elimination of the arts which affects learners' social and emotional health (Lee, 2019).

Due to lack of teaching and learning resources on integration, most teachers become ineffective in arts integration (Kalinde, 2012). Furthermore, it must be noted here that the creation of a robust mechanism to curbing the challenges identified as impeding arts integration, verily rests on a plethora of factors. Among such factors are government commitments to the integration of arts, the training of teachers, the procurement of such training materials, and the creation of opportunities so as to translate artistic work to an economic venture can really aid in combating the challenges associated with the integration of arts.

As discussed above, a deep understanding of integration approaches, benefits, and criticisms is important for pedagogical practices in arts integration. Gardner's (1993) multiple intelligence theory serves as a reference for the successful integration of arts as it demands that teachers should have an inventory or range of competencies and approaches. Gardner's validation of arts-based learning is evident in the intelligences equivalent to the art domains (Gardner, 1993).

## **Methodology**

The study employed the qualitative approach. The research design was exploratory since there were few earlier studies to refer to on arts integration in Zambia. The focus was thus on gaining insights and familiarity for later studies since the research problems are in the preliminary stage of investigation. The study generated descriptive data to establish grounds for further new ideas, assumptions, policy generation and interventions (Loeb, Dynarski, McFarland, Morris, Reardon & Reber, 2017). The approach was useful in answering questions and describing arts integration from the participants' point of view (Leedy 2000).

The Teaching Council of Zambia (TCZ) has listed 100 colleges involved in the training of school teachers in 2021 of which five have full accreditation, fourteen have provisional status while the rest were denied or not inspected (TCZ, 2020). Participants comprised of twenty-four lecturers from eight colleges of education purposively selected to include only those involved in training primary school teachers where the arts are integrated as expressive arts. The lecturers from each college were three, comprising of lecturers of each subject area namely music, art and design and physical education.

Data for the study was collected through one-on-one semi-structured interviews to ensure consistence in the collection of data and to probe for deeper information and opinions from the participants. The study was explained to participants and their consent obtained before proceeding with data collection. Data was collected over a period of one year during visits to various colleges, which are affiliated with the university where the researchers work. The colleges were visited at least twice a year for quality assurance activities. Interviews were arranged with the lecturers at times convenient to them.

Data was analysed by coding participants' narratives and collapsing related narrations along common themes. Thematic analysis involves a descriptive presentation of data with support from specific quotes from the participants' responses (Braun & Clark, 2008). Since the data was so dense and rich, not all of the information was used. The researchers had to 'winnow' the data (Guest, MacQueen, & Namey, 2012). This process focused on retaining some of the data and disregarding other parts of it. The interview guide had two main areas of inquiry: (1) Lecturer's demographics (2) their views concerning integration of arts pertaining to their understanding of it, possible benefits and challenges.

## **Findings and Discussion**

This study addressed the following research questions (a) What is the college lecturer's understanding of subject integration in expressive arts? (b) What are the benefits of integrating music, art and design and physical education into expressive arts in colleges of education? (c) What are the challenges of integrating music, art and design and physical education into expressive arts in colleges of education? The following table shows the demographic presentation of the respondents.



*Table 1: Demographic data of respondents*

<b>Ages of respondents</b>	<b>Years of teaching</b>	<b>Qualifications</b>
More than 70 - (2)	More than 40 - (2)	Masters- (1)
More than 60 - (3)	More than 30 - (3)	First Degree – (20)
More than 50 - (4)	More than 20 - (4)	Diploma – (2)
More than 40 - (11)	More than 10 - (11)	GCE – (1)
More than 30 - (4)	Less than 10 - (4)	Certificate

Source: Field Work

### **College lecturer's conceptualisation of arts integration**

The first research objective established college lecturers' understanding of arts integration. The findings revealed that they had different views of what arts integration was. The responses were divided into three categories, namely, integration is the merging three subjects into one, merging subjects with similar competencies, merging related subjects and topics.

The study findings revealed that twenty participants out of the twenty-four lecturers viewed arts integration as the merging of three subjects into one; in this case music, art and design and physical education. Half of the participants explained that the relation among the subjects was based on their competencies, while the other half expressed that integration was through the merging of topics addressing cross cutting issues such as crime and hunger in the community. Four lecturers indicated that integration of subjects was a combination of subjects based on convenience because some did not have clear relationships between them. This was made in reference to limited similarities between physical education and art and design and music. When probed further on how the three subjects were related, most lecturers mentioned concepts such as texture, rhythm and style as applicable to both music and art and design. However, the only similarity mentioned between art, music and physical education was movement. There seemed to be consensus among the lecturers that it was not possible to integrate all the topics.

The views of some lecturers of arts integration as the merging of three subjects into one was also expressed by Forgoty (1991) and the South East Center for Education in the arts (2014) who state that arts integration involves the combination of more than one subject into one. It is argued that the creation of meaningful association among the subjects is a way of enhancing classroom content and everyday life and facilitating students 'curiosity for improved learning.

The approach of integration largely implemented in colleges of education, in Zambia, was limited to combining three subjects into one as prescribed by the curriculum framework. Some lecturers made reference to common competencies and the addressing of cross cutting issues through integration, a view not endorsed by Drake and Reid (2018) who instead acknowledge that competency based learning is problematic in establishing the extent to which it can be attained but suggest that it can be explored in interdisciplinary approaches.

According to ZATEC (2001), the grouping of subjects in the Zambian curriculum is done according to clearly defined relationships among them, which according to findings is supported in some instances by the college lecturers. The majority agreed that for the arts, this can be traced in the philosophy of arts aesthetics which explains them as studies focused on the amplification of beauty. Also that music and art share related concepts such as repetition, variation, style, form, texture and rhythm. Terms such as abstract, absolute music are both applicable in art and music. Because music and art occupy a place and time, they often share the same external influences with internal sensual effects on humans (Duthie, 2013).

In literature, arts integration involves creation of themes around subjects and the involvement of experts. None of these forms were expressed by the participants as aspects of their practice. However, a report by Kasapo (2008) had established that lecturers were actually developing themes no matter how simplistic. By allowing lecturers to express their understanding of arts integration, reflections of their practice were highlighted. Bell (2010), makes a case for the need to theorise in guiding practice by providing structure and framework. Consequently, it can be argued that the failure by lecturers to comprehensively indicate their knowledge on arts integration has implications on how effectively they can implement it.

### **Prospects of Integrating the Arts in Colleges in Zambia**

In this study, participants were asked if integration was relevant to their teaching. The responses to this question were used to establish how lecturers felt about integration in relation to its relevance to their teaching. The responses given by eighteen lecturers was that arts integration was not of any benefit to their teaching. Six lecturers, however, felt that integration was helpful. A further question to probe the above responses was asked to ascertain the reasons why participants felt that the integration of arts subjects was said to be relevant or otherwise. The relevance of integrating the arts subjects to teaching was expressed in the following ways: that it enhances creativity. When asked how this was so, participant twenty said, *“integration makes me imagine beyond my normal way of teaching to include more activities.”* This description of creativity as an outcome of integration is also given by Jackson (2006). It must be noted here that other participants who mentioned the benefit of creativity as a result of integrating the arts could not give reasons why they thought so. Lisa (2013), contends that when done successfully, arts integration can promote creativity among learners through their exposure to different ideals and lessons embedded in the artistic features of the subjects involved. Enhanced creativity is generally facilitated by increased motivation and curiosity in art activities (Gelineu, 2012).

Participant 17 pointed out that integration of arts: *“... encouraged transferable learning by improving learners’ ability to relate what was or is being learnt in subjects that complement each other.”* Two other participants also indicated transfer of learning as one prospect that is presented by integrating the arts. Additionally, this study identified transferable learning or inter subject relation as one of the benefits

attributed to arts integration from lecturer's responses in which they explained that arts integration improves learners' ability to relate what was or is being learnt from one subject to another, thereby allowing transfer of learning. Gustlin (2012), confirms the position that artistic experiences lead to transferable learning, which can happen within and beyond the arts. James (2005), attributes this to what he calls external and internal conversations that individuals experience through the arts as they engage in interpreting various art meanings and symbols. Even greater evidence is provided by neuroscience evidence of how the arts re-organise the brain's functions to facilitate learning (Tyler & Likova, 2012)

Among participants who indicated that integration was relevant to their teaching, five of them were of the opinion that arts integration aided in making the lessons more practical. The participants explained that learners were able to relate what was being learnt in class to actual daily situations. For example, one participant stated that: "..., *the students are excited to see how these subjects are done like modelling, clay sculpture of a mammal's head*". The participants explained that through the integration of arts, the learning process is afforded a more practical approach. Knowles (1998), claims that learning that is practical is not only supportive to the students understanding of subject matter. However, it can be argued that the arts are generally practical in orientation and this may not entirely be attributed to integrating them. The practical nature of the arts is lauded for its relation to the actual world since manipulation of materials is present both in and out of school settings (Miller 2004). Additionally, integration of arts significantly increases learners' motivation (Hancock & Wright, 2018), engagement and satisfaction (Cattera II & Waldorf, 1999), brings about positive change among teachers (Stack (2007).

### **Challenges of Integrating the Arts in Colleges of Education**

The study identified a number of challenges of teaching the arts as integrated. These ranged from time constraint, lack of human resource, lack of teaching and learning materials to limited knowledge of teachers to teach subjects as integrated.

As regards to time constraint, Lecturer 1 said, "*the content in the three subjects is not reduced and yet the subjects are collapsed into one and allocated only three hours.*" Lecturer 3 also stated that: "... *time allocated was not enough to covermost content of the lessons*". Four other lecturers also expressed this view as a major limitation to integrating the arts as three hours was the time that was allocated to each individual subject previously. Lecturers 2, 4, 8, 7, 19 and 21 were of the view that the integration of the arts subjects was not practical without the relevant teaching and learning materials. This view is, however, not peculiar to the arts as integrated. For instance challenge of teaching and learning materials in music was highlighted in a study by (Kalinde, 2013:57; Mubita, Nyirenda, Nayame, Kakanda., & Muyunda, 2005: 170). During interviews, participant 18 stated that: "..., *it was difficult to teach with no materials in place*". When asked what particular materials would be considered for expressive arts, the participants mentioned those in line

with their subject specialisation. There were, however, no materials mentioned specifically for the arts as integrated. Similarly, Thompson *et al.* (2010), contends that institutional realities such as lack of time, resources and emphasis on tested subjects impact how art integration is implemented in schools especially that the delivery of the artistic content involves practical aspects.

There were participants (3, 5, 10 and 16) who suggested that it was not too late to separate expressive arts into individual subjects as before. Among the reasons given were that the implementation of the integrated curriculum was done without consideration for the implementer's need for training in pedagogies for integration. Another reason given was that there was no evaluation conducted to ascertain how integration was being implemented in order to provide support. The lack of specialised knowledge and skills in integrating the arts among participants is similar to findings in a study by Lisa (2013) in which teachers required to integrate subjects were themselves trained as generalists.

In a study by Kalinde (2013), lecturers expressed similar sentiments on the lack of knowledge on how to integrate the arts and were forced to simply improvise or teach according to their own subject preferences. Participants mentioned that some continuous professional development workshops conducted when arts integration was introduced involved only a few lecturers. There was no opportunity for those trained to share their skills with the rest. This finding was indicated in Kalinde (2013) as a source of frustration among lecturers in integrating the arts in which they suggested that college based Continuous Professional Development (CPD) could have taken forms of short training and workshops among those who attended training and those that did not. Integration of subjects is considered a curriculum shift in Zambia, and therefore deliberate policies in pre-service teacher training are cardinal (Lackey, 2016).

Consequently, Sabar and Shafiriri (2006) considers a successful curriculum implementation as one not detached from its implementers who are the teachers. They suggest that curriculum making must give opportunity for implementers to give feedback at various times in the implementation process or else it becomes superficial.

The findings above, which can be identified as either prospects or challenges, are some immediately dependable conclusions of the views of college lecturers on the integration of music, art and design and physical education into expressive arts in Zambia. The lecturers who were interviewed viewed integration as an avenue that would promote creativity, collaboration, transfer of learning and learner engagement. Some of the issues emerging as challenges that constrained integration included time restrictions, the lack of training/knowledge in integration, the non-existent evaluation framework to assess implementation of integration, and the lack of resources or no materials to support it all together.

## **Conclusion and final reflections**

There is a wide interest in curriculum integration and although this has not produced consensus on the theory or practice of integration, much less a universally held definition of the term, it is clear that there are advantages that can be realized from integrating the art subjects.

Firstly, this study suggested that lecturers did not have a full comprehension of arts integration that would guide their actual practice. The majority of lecturers had not received adequate preparation to teach the arts as integrated yet. In light of integrated arts as expressive arts in Zambia, policy reform has brought harm to the arts, which are already marginalised. Since lecturers were trained as specialists in subject areas, more knowledge and skills on the relationship between art, music and physical education and how they can be integrated is key. This understanding first requires a theoretical understanding on the arts themselves and various approaches that would give lecturers various perspectives on integrating the arts. Otherwise, limiting the understanding of the arts as a combination of three arts into one is not sufficient.

Secondly, there are notable prospects explained by participants as important areas of profitability and advancement. These are the possibility of developing collaboration across subjects, ability to transfer learning, and making lessons more practical.

Thirdly, the challenges highlighted by the lecturers are not exclusively unique to arts integration but to the arts generally. Challenges of time constraints, a lack of resources and specialised human resource are persistent. As noted in the findings, however, there are no specific teaching and learning materials for integrated arts. Perhaps the approach to see content as thematic areas would help plan which resources would be applicable.

The findings provide further support of the need for government to devise a policy intended to address the full implementation of the arts integration and address integration pedagogy in teacher training for capacity and professional development. There is abundant room for future research using evidence based studies to show how lecturers and teachers are integrating the arts in the colleges. Studies of student perceptions would equally highlight the learners' opinions about the arts integration. and facilitate both the teacher and learner transformative actions.

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