

MODELLING AN INTEGRATIVE APPROACH TO THE CREATIVE AND PERFORMING ARTS AND THE VISUAL AND PERFORMING ARTS IN THE PRIMARY SCHOOL CURRICULUM IN BOTSWANA AND ZIMBABWE

Magdeline Chilalu Mannathoko

University of Botswana
mannathoko@UB.AC.BW

Attwell Mamvuto

University of Zimbabwe
amamvuto@gmail.com

Abstract

Curriculum integration is a common approach to contemporary arts education. In Botswana, and Zimbabwe, these arts are differently identified and named. There are eight components in the Botswana Creative and Performing Arts (CAPA) primary school curriculum, namely, art and craft, design and technology, home economics, business studies, drama, dance, music and physical education while Zimbabwe has four, namely, visual arts, theatre, music and dance under Visual and Performing Arts (VPA). The conceptual bases of the two curricula are structurally and pedagogically similar as they share a lot of commonalities. The study revealed that curricula in both countries do not show areas for possible integration to adequately guide teachers in their teaching. Teachers have to work out the integration methods. There are also pedagogical challenges associated with these overloaded curricula areas including teachers' lack of disciplinary knowledge and skills of the arts. Implications for pre-service and in-service arts teacher education programming are proffered in addition to supervisory knowledge and skills of the arts among education personnel at different levels.

Key Words

Art education, arts integration, creative and performing arts, visual and performing arts.

Introduction

Arts education in most African countries has taken a slow pace in terms of integration of emerging pedagogical approaches as well as structural organisation of the curriculum. This is evidenced in the recent reviews of the arts curricula in Botswana and Zimbabwe. In Botswana the current primary school curriculum organisation of the arts into CAPA was done in 2002 in response to the Revised National Policy on Education (RNPE, 1994) whose general thrust was to improve the teaching of practical subjects. In Zimbabwe VPA was introduced in 2017 in a phased approach. The competency-based curriculum was also in response to the findings of the Commission of Inquiry into Education and Training (CIET) (1999) which emphasised the need for the arts to take an entrepreneurial dimension. Such proclamations in the two countries were aimed at strengthening the position and status of the arts in the curriculum. Reorganisation of the subjects in Botswana was in response to the recommendations of the Cream Wright Report of 1995 (Mannathoko & Mamvuto, 2018; Mannathoko, 2009); the need for entrepreneurial education as proclaimed by curricula

revisions and reviews aimed at developing 21 century skills such as critical thinking, and self-reliance. According to the Curriculum Development and Evaluation Unit (2002) as explained through the Consultation report (2003), CAPA was meant to develop an understanding and appreciation of technology, manipulative skills and general appreciation of the arts and culture. Mannathoko and Mberengwa (2016) further articulate the rationale for presenting the arts in an integrated way so as “to minimise fragmentation in the timetable and promote relevance, effectiveness and efficiency in the organisation and management of the curriculum.” Despite the good intentions of reorganising the curricula in the two countries, it was observed that practising teachers demonstrated content knowledge and pedagogical knowledge deficiencies due to inadequate teacher preparation for the initiatives (Mannathoko & Mamvuto, 2018; Moalosi & Molwane, 2008; Phuthego, 2007; Phibion, 2006). The majority of the teachers only had expertise in one arts area reflective of practices in pre-service and in-service teacher education programmes. The supervisory team also had limited practical skills, knowledge and competences in the wide range of areas characterising CAPA and VPA thus would provide limited guidance to teachers. The intention of this study was therefore to parse possible integrative approaches to the arts and teachers’ pedagogical needs as outlined in Zimbabwe’s Ministry of Primary and Secondary Education Visual and Arts Junior (Grade 3-7) syllabus (2015-2022) and the 1995 Cream Wright consultancy report in Botswana.

Purpose of the study

The arts in the primary school curriculum in Botswana and Zimbabwe are organised in clusters as recommended by the consultancy reports in the two countries. The assumption being that teachers would then use the integrative approach after identifying commonalities within, between and among the arts. It was also assumed that teachers were skilled and knowledgeable in the wide range of the arts. However, available research shows findings on the contrary (Mannathoko & Mamvuto, 2018; Mamvuto, 2019; Moalosi & Molwane, 2008; Phuthego, 2007; Phibion, 2006; Curriculum Development Division, 2002). Teachers have shown limitations in subject knowledge and skills as well as pedagogical competences. This study therefore aimed at examining the organisation of the arts curricula and exploring integrative strategies that meet the demands and opportunities offered by the curricula frameworks in Botswana and Zimbabwe.

Research questions

This study was guided by the following research questions:

1. How are the arts organised in the primary school curriculum in Botswana and Zimbabwe?
2. What expert knowledge, skills and competences are demanded of teachers in the implementation of the curricula?
3. To what extent are teachers hand-capped by the structural arrangement of the arts curricula? and
4. What integrative approaches can teachers adopt so as to manage the different arts areas presented as CAPA and VPA?

Conceptual framework

This study was based on the integration model to the teaching of the arts. Alberta Education (2007) identifies the integrative models as: intra-disciplinary (integration within the subject area), interdisciplinary (integration between subject areas), multidisciplinary (integration across subject areas) and trans-disciplinary (integration beyond subject areas). The first three models can be applied within CAPA and VPA as constellations of a range of subjects/components. Thus this study was guided and informed by the three integration models. Vermeulen, Klopper and Van Niekerk (2011) and Marche (2002) also advocate for an integrated approach to the curriculum arguing that it mirrors life experiences hence it makes learning of the arts more meaningful and holistic. It helps develop an understanding of one's culture and society (Gruska, 2009); and has been used in the Australian arts curriculum. The integrated and unified approach has been used in several countries that include South Africa, Wales and Namibia as it treats the arts as part of learner experiences

Literature review

There are arguments for the integration of the arts in the school curriculum. Scholars such as Chu (2005) believe that the arts need to be integrated while Taylor (1992) argues against the practice of integration. According to Chu (2005) there are two basic approaches to integration; integration between the arts and other disciplines and integration among the arts areas which can be expanded to Alberta Education's (2007) four models of integration: intra-disciplinary, interdisciplinary, multidisciplinary and transdisciplinary (Mannathoko & Mamvuto, 2018).

As Philpott and Plummeridge (2001, p. 132) argue,

“[t]here is a long history of the arts being regarded as a group of disciplines united by the fact that they are all concerned in some way with capacities such as imaginative creativity and self-expressiveness; there are taken to be the characteristic features of the aesthetic realm of experience and meaning. Over the past thirty years several educators and professional bodies stand out as being particularly influential in promoting the idea of unity of the arts as a basis for curriculum design and practice.”

Another line of argument is that life experiences of the arts are integrated. The arts have always been presented in an integrated way in cultural activities, social events and performances (Gruska, 2009; Chanda, 1993; Havens, 2002). Thus cultural performances that include art and craft, drama, dance and music have not been separated from the holistic life experiences. Ignoring such integration would harm social progress (Mahloane, 2003; Phuthego, 2008). In Zimbabwe performances such as *Mhande* dance integrates music, dance, and costume design. Stephens cited in Phuthego (2008, p. 7) observes that “those who argue for integration may point to the direct and indirect benefits that arise from considering similarities between areas of the curriculum – of discovering common denominators which not only enrich understanding within subjects, but also open up possibilities beyond the immediate sphere of activity.”

The integration of the arts is also observed in the Australian and English curricula. The Australian arts curriculum encompasses dance, drama, media, music and the visual arts (Phuthego, 2008). Curriculum implementation is thus guided by creating, making and presenting, arts criticism and aesthetics and past and present contexts. A similar packaging of

the arts is observed in the Namibian and Zimbabwean arts curricula; consisting of dance, drama, music and visual arts (Zimbabwe Primary and Secondary Curriculum, 2015-2022; Mans, 1997). Contrary to these organisational structures, the National Curriculum for England (1999) presents these as discrete disciplines with the hope that teachers would use integrative approaches and activities in their teaching.

Cleave and Sharp (1986) view integration as a preferred approach in the teaching of the arts. Phibion (2006) explains that the Ministry of Education and Skills Development (MoE&SD) discovered that all practical subjects are interconnected as exemplified by the CAPA curriculum. According to Phibion (2006) the Cream Wright consultancy (1995, p. 6) also emphasises that the CAPA subjects can be used “through integrated activities and projects to reinforce the teaching of certain topics in social studies.” Ziga (1997) however noted limited use of the integration approach by Botswana teachers; that art and design can only be integrated with subjects like social studies and not between the arts themselves. Moalosi and Molwane (2008) also share their Botswana experience by asserting that:

when CAPA was introduced in schools, the teaching approach recommended to teachers was supposed to be integrative. Since teachers lacked background in this approach, they taught each module separately thus defeating the initial aim of the subject (p. 34).

Nthoi (2003) identifies the benefits of integrating art and design with other areas of school curricula as follows: help finding relationships between subject areas; build awareness of similarities of art and design and other subjects; recall past experiences and skills learned in art and design lessons and apply them in other subject areas; where verbal or written explanations fail to render the message, art and design images or illustration can improvise; help in classification of things; encourages logical thinking and enhances other subjects in the sense that content presented would not only be audio oriented but also visually oriented. Thus, it would be helpful if curricula examples could be cited and illustrated in VPA and CAPA programme and teachers’ guides to assist teachers thematically integrate the arts in a holistic manner.

From another perspective, arguments have been forwarded opposing the integration approach. The rationale is that the individual arts areas were introduced in the school curriculum for different purposes hence should serve those intended purposes. McPherson cited in Phuthogo (2008, p. 7) argues that “in the case of the generically-based arts model adapted for the Australian schools, to some people ‘this implied a weakening of each individual subject in favour of an integrated approach.’” Additionally, there are a lot of logistical challenges brought about by integration. These include absence of teachers trained specifically to teach all the arts as listed. Resources are also limited in addition to timetabling the trivialized arts. Thus having a multi-talented teacher knowledgeable in all the arts is nearly impossible thus not doing justice to the individual arts areas. Until such a time that teacher education programmes produce multi-talented teachers, teaching of the arts that takes into cognisance the essence of each component will remain a mirage. According to Stephens cited in Phuthogo (2008, p. 6) “many educators, even those involved in the arts, view integrated or cross-curricular activities as a lower-order pursuit, which remains a lateral or superficial level of investigation. Such people believe that each of the arts must be dealt with

in depth which is possible through specialization.” Thus if integration is to be pursued, teachers have to explore alternatives and possibilities themselves rather than having it given as a national arrangement. Thus teachers need to parse self-constructed models which explore multi-layered association grounded in one’s understanding, knowledge and skill of the arts.

Methodology

This study was based on an analysis of CAPA and VPA curricula documents in operation in Botswana and Zimbabwe as well as curricula frameworks in the two countries. The Botswana CAPA syllabi (Standards 1-4 and Standards 5-6), the Zimbabwe Ministry of Primary and Secondary Education Visual and Performing Arts Junior (Grade3-7) syllabus (2015), official government reports and policy documents, and journal articles were reviewed. These were reviewed in the context of the integration model proposed by Alberta Education’s (2007); intra-disciplinary, inter-disciplinary, multi-disciplinary and trans-disciplinary approaches. Chu (2005) collates these approaches into integration between the arts and other disciplines and integration among the arts disciplines. Suggestions were put forward in terms of how teachers could integrate some of the identified topics within the CAPA and VPA syllabi. It was expected that teachers would then try out integrating other topics in a similar way.

Data analysis and discussion

The study was undertaken on the premise that CAPA and VPA attainment targets were grouped together. In Botswana each subject is called a module and each has its own general and specific objectives. However, it is not clear how teachers are supposed to approach the syllabus besides the syllabus foreword stipulating that ‘subjects in the lower primary syllabus were put together to facilitate project teaching and integration.’ This sounds like the main aim of grouping the subjects was to achieve integration across the curriculum. Thus the assumption underpinning the study was interconnectedness of the areas within the subjects/components, between and among the areas. This is demonstrated in the way the components are organized in the syllabi. The number of subjects/components constituting CAPA and VPA are different. In this section we present a selection of grades/standards topics and components that can be integrated. The extracts containing examples of integrated arts derive from suggestions by Alberta Education (2007). CAPA content for a standard 3 class which represent lower primary and standard five representing upper primary has been extracted and analysed to illustrate the intradisciplinary, interdisciplinary and multi-disciplinary approaches to teaching the arts. For VPA intradisciplinary is illustrated under visual arts (The creative process and performance- Grade 5). The integration is extended between music and visual arts (Aesthetic values and appreciation- Grade 5), and lastly, among the four components of VPA (History of arts and culture- Grade 6). It is assumed that teachers will learn from these examples and create their own models of integration for the various concepts and components. Through integration it is hoped that teachers will be able to manage the vast content and concepts as well as the expansive timetable.

Integration in the Creative and Performing Arts

Intra-disciplinary Approach

Extracts were taken from the CAPA syllabus particularly; Standard 3 art and craft component; to reveal intra-disciplinary method of teaching the arts which includes merging

of related topics and objectives from a subject area and teach them as one. Art and craft topics and their specific objectives believed to be comparative and could be taught together in an activity were selected. This could take children more than one lesson to complete. The extraction is from drawing, painting and illustration. Objectives' codes have been included as they appear in the CAPA syllabus for easy reference. They are viewed as comparable in the sense that the three specific objectives listed under 'drawing' all suggest creation of masterpieces and drawing comprises the use of lines and shapes to communicate emotions and ideas. Drawing can also be from observation, imagination and memories. These three concepts can be introduced in one lesson where learners could be asked to draw either from observation, memory or imagination using drawing tools and techniques to combine lines and shapes (objective 2.1.1.2) to create compositions (objective 2.1.1.1). After completion of the outlines, they could be tasked to mix paints (objective 2.2.1.2) creating warm and cool colours (objective 2.2.1.4) then required to paint their outlines to create different effects such as depiction of time of the day, and weather or season (objective 2.2.1.4). Thus, learners will be showing appreciation of the beauty of colour in the natural and man-made environment (objective 2.2.1.1). They then critique their work for example; describing the effects of light in their paintings (objective 2.2.1.3).

Furthermore, objectives on illustration can be achieved by tasking children to create artworks which illustrate stories, that is; telling a story through images because illustration here is the same as saying draw images to tell stories. As a result, objectives 2.1.1.1(Draw pictorial compositions using different tools, materials and techniques), 2.1.1.2 (Draw pictorial compositions using lines, shapes and marks to express feelings and ideas), 2.1.1.3 (Draw pictorial compositions from memory, imagination and observation), 2.6.1.1 (Tell stories and convey information/message visually), 2.6.1.2 (Illustrate and interpret stories, songs and poems) and 2.6.1.3 (Create a mural using various forms of illustrations) can be combined for guidance on what it is that learners should compose. They can produce pictures which illustrate songs, stories, poems or murals hence cover drawing activities within limited time. "This will not only solve the problem of congestion and limited time factor, but will also help children not to be given drawing activities time and again as this can be a source of boredom" (Mannathoko & Mberengwa, 2016 p. 6123).

Interdisciplinary Approach

The second set of extracts is from the CAPA syllabus for a Standard 5 class to establish the 'interdisciplinary approach' to teaching and learning the arts. This method involves uniting comparable topics and objectives from two subject areas and teaching them as one. Thus, the presentation exhibits CAPA topics and their specific objectives which were selected from two CAPA components (art and craft and design and technology) as they were viewed to be related hence believed could be taught as one activity which could take more than one lesson to complete. Just like in Standard 3, codes have been attached as they appear in CAPA syllabus for easy reference. Children need to be introduced to arts entrepreneurship so as to view arts business as a possible source of income. Just like other subjects, the arts should be viewed as a profession that can contribute to human survival. As a result, the subject should be integrated with business concepts to give children the opportunity to gain business knowledge and skills. This will address the Botswana government's concern that youth

businesses collapse due to their lack of business management skills. This includes knowledge of consumer needs and wants for proper budgeting. Acquiring these skills will assist learners to undertake research to identify communities' needs so as to produce functional artifacts which attract clients and hence have a flourishing business. Thus linking needs and wants objectives with that of the crafts can help learners benefit from the aforementioned business skills. Before engaging in art-making, learners will be informed that they are required to create crafts that they will sell to the community therefore; they should consider business principles that could help attract their customers.

For example, identify the needs and wants of consumers (4.1.4.3), find out how business can satisfy community's needs and wants (4.1.4.4) and investigation of the activities of arts businesses in the locality (4.1.4.5). Children can work in groups researching on local arts businesses with focus on the successes and challenges and coming up with possible solutions which could help them avoid similar challenges. Having done research on arts business, learners are expected to be informed when engaging in projects such as 2-dimensional crafts focusing on for example; collage, mosaic and montage; patternmaking and graphic design which could also be integrated and taught as one because they share the same processes and techniques. For example, children could design post/greeting cards (4.3.1.3, 4.3.1.5) using collage, mosaic or montage processes and techniques (2.3.1.2, 2.3.1.3). As aforementioned, such integration saves time and help children gain knowledge of integration and the commonalties of 2-dimensional work. The cards may also be designed with patterns created through print making techniques hence addressing objectives 4.4.1.2 (Create patterns using various printing techniques), 4.4.1.3 (Design random and planned patterns) and 4.4.1.4 (Create a pattern using any printing technique. These results in integration of two topics: Needs and Wants and Graphic Design or 2-dimensional crafts (Collage/Mosaic/Montage and pattern/printmaking and graphic design).

Multi-disciplinary Approach

Like in intra and inter disciplinary approaches, information was retrieved from the CAPA syllabus to demonstrate multi-disciplinary approach to teaching and learning the arts which entails unifying comparable topics and objectives from various subject areas. Examples are from six various disciplines (design and technology, art and craft, music, dance, drama and health and safety modules) whereby related CAPA topics and their specific objectives were identified. There is evidence that these subjects can be unified and taught as one using the project method, an approach recommended by the Botswana Ministry of Education and Skills Development. Themes can be identified to guide the integration and it can be mind-mapped in a web for easy connection. For example; 'Culture' could be used as a broad theme for the project and 'Traditional wedding' as the sub-theme.' Children will be mandated to brainstorm traditional wedding activities the community engages in when preparing for the celebration and activities.

Children will be required to later dramatise traditional wedding ceremony. Art authors such as Chanda (1993) have always viewed drama as the most appropriate method of integrating the arts. African traditional wedding includes singing traditional songs and performing dancing elements which send wedding messages to the groom or bridegroom; "clapping to those songs and beating traditional drums with hands and other traditional music instruments,

putting on traditional attire/costume and designing structures for both men and women (where they will cook) and the one for men and women where traditional rituals are practiced” (Mannathoko & Mberengwa 2016). As a result, children would be required to design structures such as kraal where dowry in the form of cattle will be received and the stage where they will perform their traditional wedding drama; objectives: 4.2.1.2 (Demonstrate how thin materials can be strengthened) and 4.2.2.4 (Design and make model structures to solve specific problems). They could then paint the stage with colours matching the traditional wedding (objective 2.2.1.2 Mix, match and sort colours and 2.2.1.6 Paint from observation, memory and imagination) and decorate their stage created through print making technique (objectives 2.7.1.2 Use repeated lines to create patterns, 2.8.1.2 Print with a variety of natural and man-made objects and 2.8.1.3 Use a variety of printing techniques to create a product). Moreover, children could construct traditional pots and baskets and design traditional symbols on them to be used for the traditional wedding rituals (objectives 2.4.1.2 construct forms by cutting, folding and joining, 2.5.1.3 use clay to make different forms and 2.5.1.4 make objects by using various modeling techniques).

Moreover, children could be given an opportunity to compose traditional wedding songs (3.6.2.4) considering soft and loud sounds (3.1.1.1 produce soft and loud sounds using objects and parts of the body and 3.1.1.2 use symbols to represent soft and loud sounds) and design traditional music instruments which they will play to accompany their singing voices (3.1.1.3 create sound variations in volume on accompanying instruments to match a singing voice and 3.1.1.4 create variations in tempo on accompanying instruments to match a singing voice). In addition to the instruments, children will clap their hands to create rhythmic patterns of the traditional songs (3.3.1.1 use different parts of the body to produce sound and 3.3.1.3 create rhythm patterns by clapping and moving to a given piece of music). Learners could also rehearse the dancing elements appropriate for specific wedding songs with or without a stimuli (3.6.1.1 Name dance elements, 3.6.2.1 perform different dances in their locality, 3.6.2.2 perform a variety of dances in their district, 3.6.2.3 perform different dances with/without a stimuli and 3.6.2.4 compose a simple dance piece). After all these preparations, learners will be required to dramatise the traditional wedding using all what they have created including costumes and the stage where the community can be invited to watch performance (3.5.1.1 use movement and sound to express the mood of the story, 3.5.1.2 use sound effects to bring out variations in the mood and 3.5.1.3 create simple characters and narratives in response to a range of stimuli).

Integration among the Visual and Performing Arts

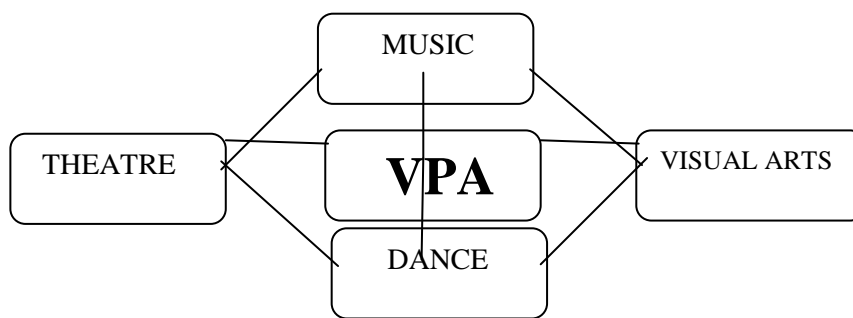
Integrated learning is one of the seventeen listed teaching methods in the Zimbabwe’s MoPSE Visual and Performing Arts Junior (Grade 3-7) syllabi 2015-2022. However, it is not given adequate emphasis as a method that drives the learning area. It is not explained further anywhere in the syllabus. One cannot effectively teach the components of VPA without this approach. There are five topics that constitute VPA across the arts, namely:

- History and culture;
- The creative process and performance;
- Aesthetic values and appreciation;

- Arts technologies; and
- Enterprise skills.

For Grades 3-7 there are eight thirty-minute lessons per week with two double lessons. This translates to four hours for the four components of visual arts, music, theatre and dance. This also means each component theoretically is allocated one hour per week. A question one can ask is, while we appreciate the interdisciplinarity of the components, to what extent is the time adequate to develop the requisite knowledge, skills and competences that go with each component? How has the curricula arrangement impacted on the depth and breath for the arts areas?

Fig 1: Interconnectedness of VPA components



Integration can be done within, between and among the four VPA components as illustrated in Fig 1. One has to identify the commonalities within a given component and devise strategies that connect the different concepts. Connections can be established between components such as visual arts and dance. Further linkages can be established among three or the four components of VPA. Thus it is critical for the teacher to be conversant with the disciplinary content and pedagogical strategies that can go hand in hand with the selected components. Tables 1-3 illustrate how this can be done and the teacher is encouraged to extend this approach to other areas.

Intra-disciplinary: *Visual arts*

Grade 5 syllabus topic: The creative process and performance

Table 1: Integration within the subject area

Topics	Objectives	Content
Drawing and painting <ul style="list-style-type: none"> • Observational • Life • Still life 	-Apply elements and principles of design in observational, still life and life drawing	-Elements of design such as texture, line, colour -Principles of design such as balance, proportion
-Three-dimensional crafts	-Construct three-dimensional crafts using different shades of	-Media and three-dimensional crafts

	paints to produce artifacts	
-Environment and visual arts	-Use a combination of waste materials to produce artifacts	-Environment and visual arts

Source: MoPSE (2015)

Drawing and painting as concepts cut across three dimensional design and environment and visual arts. Learners draw from observation the three-dimensional crafts they have produced; and constructions they make from waste material. Still life involves arrangement of objects and drawing and painting from observation or imagination. The three-dimensional constructions are arranged and treated as sources of drawing subjects. The objects offer different qualities such as texture, line, colour and principles of design such as balance and proportion. Learners therefore explore these in their drawings and paintings. Different objects might require different drawing media to be used. Learners explore these lines and textures (visual and implied) in three-dimensional constructions.

Interdisciplinary: *Music and Visual arts*

Grade 5 syllabus topic: Aesthetic values and appreciation

Table 2: Integration between two subject areas

Topic	Objectives	Content
<p><i>Music</i></p> <p>-Elements of music</p> <p>-Analysis of musical works</p>	<p>-Analyse the elements of music</p> <p>-Identify the number of beats in a bar of music written in simple and compound time signature</p> <p>-Place the semi-breve note on the lines and spaces of the stave/staff</p> <p>-Create a melodic line using the first five notes of a modulator</p> <p>-Sing a short piece in three part harmony</p> <p>-Fit in dynamics to a given song</p> <p>-Interpret musical pieces</p> <p>Analyse musical works</p>	<p>Rhythm</p> <p>Pitch</p> <p>Melody</p> <p>Harmony</p> <p>Dynamic markings</p> <p>Musical pieces</p>
<p><i>Visual arts</i></p> <p>-Aesthetic qualities</p> <p>-Evaluation of artifacts</p>	<p>-Identify elements and principles of design</p> <p>-Apply elements and principles of design in artworks</p> <p>-Use appropriate criteria for assessing artworks</p> <p>-Evaluate art production according to selected criteria</p>	<p>Elements and principles of design</p> <p>Criteria for assessing artworks</p> <p>Assessment of artifacts</p>

Source: MoPSE (2015)

Table 2 illustrates the integration of two components of the VPA- music and visual arts. Firstly, the content of the two areas require learners to identify the constituent parts of the artifacts; musical and visual. For the visual arts, these are the art elements and principles of design. The same principles and elements are also applied in music. For example, texture of the voice, rhythm of the song, the composition and form. When creating a melody in music, one is similarly creating a composition like in the visual arts. Learners are asked to consider balance, wholeness, rhythm and other cues. Evaluation is central to the arts; both music and visual arts. Learners are asked to consider the expressive qualities inherent in both components as outlined in the assessment section of the syllabus. Issues such as expressiveness, originality, tone, emphasis, arrangement, rhythm, and melody/rhythm apply in the assessment of both a visual artwork and a musical production. The aesthetic quality is thus central to assessment in both components.

Multidisciplinary: Music, visual arts, theatre and dance
Grade 6 syllabus topic: History of arts and culture

Table 3: Integration among various subject areas

Topic	Objectives	Content
<p>Music</p> <p>Types of music in Africa</p> <p>Roles of musicians in precolonial, colonial and postcolonial periods</p> <p>Gender and music in the modern world</p> <p>Indigenous and foreign musical instruments</p>	<p>-Identify African music</p> <p>-Describe type of music in Africa</p> <p>-Sing songs from different cultures in Africa</p> <p>-Explain the roles of musicians in precolonial, colonial and postcolonial periods</p> <p>-Analyse musical pieces from various cultures</p> <p>-Evaluate the role of children, men and women in music</p> <p>-Play musical instruments</p>	<p>-Types of music: reggae, amarabi, jazz, jiti, kwaito, rhumba, mbira music, sungura</p> <p>-Role of musicians</p> <p>-Gender and music</p> <p>-Musical instruments</p>
<p>Visual arts</p> <p>Development of visual arts in the past and present</p> <p>Visual arts in Zimbabwe and southern Africa</p> <p>Diversity of visual artworks and artists in Zimbabwe</p>	<p>-Identify the development of visual arts in the past and present</p> <p>-Compare the impact of culture in visual artworks from Zimbabwe and southern Africa</p> <p>-Distinguish diversity of visual artworks and artists of Zimbabwe</p>	<p>Visual arts in different eras: in the past; present</p> <p>Visual arts in Zimbabwe and southern Africa and its effects</p> <p>Visual artworks and artists</p>
<p>Theatre</p> <p>Creation of scripts, sets, costumes and props</p>	<p>-Create scripts that reflect particular historical periods and cultures</p>	<p>Scripts, sets, costumes, and props from different historical periods</p>

Theatre in Zimbabwean communities	<ul style="list-style-type: none"> -Construct sets depicting different historical periods and cultures -Design costumes and props depicting different historical periods and cultures -Identify theatrical traditions of different communities in Zimbabwe 	Zimbabwean theatre
<p>Dance</p> <p>Features of dance from various cultures</p> <p>Functions of dance in life</p> <p>Dance and ceremonies in Zimbabwe</p>	<ul style="list-style-type: none"> -Identify different features of dance from various cultures around Zimbabwe -Practice different features of dance from various cultures in Zimbabwe -State the different functions of dance in life -Explain the importance of dance in life -Identify different dance ceremonies from different communities and national ceremonies -Perform different dances from a variety of ceremonies 	<p>Features of dance such as; movement, gestures</p> <p>Functions of dance</p> <p>Zimbabwean dance ceremonies</p>

Source: MoPSE (2015)

Table 3 illustrates the interconnectedness of the four areas of VPA (Mannathoko & Mamvuto 2018). The historical and cultural perspective of the components render themselves amenable to integration. This includes the study of the arts from pre-colonial, through colonial to post-colonial period. As one examines each of these areas, it can be realised that the history of arts and culture integrates them very well. The arts are interdependent and therefore need to be investigated and presented at the same time. Learners can engage in various musical performances. These go hand in hand with analysis, design and production of related costumes by the learners. Various issues have to be discussed so that learners have a deep understanding of the different dances and music of Zimbabwe and of southern Africa. A project and research based approach as recommended in the VPA syllabus can be adopted where learners in small groups investigate different cultural aspects of music, visual arts, dance and theatre and show how these are related in an attempt to understand the history and culture of the people of Zimbabwe and southern Africa (Mamvuto, 2019). They subsequently perform the dances and related theatrical performances within and outside the school. Learners can also go to the extent of designing posters to advertise the musical and theatrical performances and dances they would have created. This is another dimension of entrepreneurship as advocated for by the tenets of arts education.

Discussion

Children love art making if they are aware of the rationale behind production of the artifacts. As a result, it is vital to involve them. This will also benefit them in seeing the harmonies among the arts (Mannathoko, 2009). Integration of the arts such as art and craft, music and design and technology addresses the concept of culture advocated for by art educationists. CAPA and VPA syllabi recommend that learners should be given an opportunity to acquire knowledge and understanding of their own culture and that of others. Thus, Nthoi (2003) views the 'Thematic Approach' as the best model of integration of the arts topics. Art and craft/ visual arts can focus on fundamental themes considering local emerging issues which could be addressed through integration of arts disciplines. A theme such as 'Culture' could be introduced where learners could mind-map it into sub-themes and engage in projects such as pottery designed with cultural symbols (Mannathoko & Mberengwa 2016). They could discuss their products communicating their culture and tradition. Palmer (1991) has identified various levels of integration as follows:

- Developing cross-curriculum sub-objectives within a given curriculum guide;
- Developing model lessons that include cross-curricular activities and assessments;
- Developing enrichment or enhancement activities with a cross-curricula focus including suggestions for cross-curricula 'contacts' following each objective;
- Developing assessment activities that are cross-curricula in nature; and
- Including sample planning wheels or strategies in all curriculum guides.

Palmer's (1991) suggestions could be adapted and adopted to successfully teach the arts as a unit. It can inspire teachers to use new pedagogies that stimulate more learner participation by connecting the subject content to real life situation or concerns. However, Taylor (1992) advises teachers to be cautious and not to let some subjects overwhelm others. Concepts and skills for each subject area should be recognised and underlined or taught separately. The procedure of how to best approach each subject should be considered. Integration will be realised through learners' demonstration of varied processes and discoveries learnt in each subject (Mannathoko & Mberengwa, 2016). This would be successful if topics from the CAPA and VPA syllabi could be tackled in an integrated thematic problem-based manner (Hookey, 1997). It would have been beneficial for teachers if integration models were communicated in syllabi or teachers' guides where themes might have been illuminated to promote integration. Examples would help teachers especially those who have limited knowledge in all the arts disciplines (Mannathoko, 2009).

(Glatthorn 1994, p. 92) shares advantages of integration:

- the real world is integrated.....the problems that adults face....require the skills and knowledge of several subjects;
- integrated curricula facilitate the introduction of student-related issues; and
- integrated curricula can save some time in the school day.

Taylor (1992) advises that like any other programme implementation they should expect challenges in developing and implementing an arts-based curriculum. Areas of concern include integration of the arts in teaching, staffing and development of common learning

outcomes. The approach requires dedication and high levels of co-operation among teachers. However, this can be achieved if teachers understand all the CAPA subjects well enough and the integrative model itself. This calls for preparation of teachers for arts integration pedagogies. The solution to the problem of staffing will only be solved by the Ministries of Education in the two countries through recommending more teachers for in-service training in the arts. Botswana National Development Plan 8 has constantly emphasized the need for training facilities and opportunities for the arts to be developed into earning occupations. The success of teaching the arts in an integrated manner requires a creative perspective. Thus programming the arts in teacher education becomes critical.

Implications

From the analysis done it is evident that for full appreciation of the integrative approach, there is need for a reconsideration of a number of curricula issues:

- A reconsideration of teacher education curricula, particularly the professional studies curriculum which focuses on the pedagogical content. Teacher trainees need to understand the range of arts and the related pedagogical strategies inclusive of the integrative approach;
- Practicing teachers require in-servicing so that they get to appreciate the arts they did not study during pre-service training;
- Teachers need to develop integration models that are peculiar to their understanding of the range of the arts in the curriculum;
- For effective monitoring and evaluation of the arts, administrators and supervisors need to be inducted into those areas through workshops and seminars; and
- Review of the arts curricula taking into consideration integration models that teachers can benchmark on. This is critical as the majority was not trained in these arts but in basically one component of the arts.

Conclusion

It is evident that integration is a critical aspect of the CAPA and VPA curricula. The success of the integrative approach depends on teachers' innovation in identifying commonalities between and among the components of the arts. A thematic approach would be very useful in such an endeavour. However, the starting point would be to equip the teachers with requisite knowledge, skills and competences so that they appreciate these components. It is from such an appreciation that one is able to think through the components and suggest possible themes for integration as well as areas that can be presented in a more holistic manner. As teachers create linkages between and among these boundaries, one should take cognisance of the content implied in each of the areas so that deeper understanding of all the areas is promoted and not only these areas one is inclined to. Thus a collaborative approach is needed so that students learn from people with diverse expertise. Assessment is equally affected by such an approach and needs to be reconfigured. Artistic learning should therefore be properly profiled for example through portfolios as enunciated in the curricula frameworks.

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