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**FACULTY OF SOCIAL SCIENCES
DEPARTMENT OF MUSIC AND MUSICOLOGY**

TOPIC: The Challenges of Teaching Traditional Dance in Four Gweru Urban Former group 'A' Primary Schools.

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DEDICATION

This project is dedicated to my children Miranda, Sinclair and Marchleen and husband March.

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ABSTRACT

The study focuses on the challenges teachers are facing in the teaching of traditional dance in primary schools. The study focused on four former group 'A' schools of Gweru urban. The study showed that schools have challenges in the teaching of traditional dance. The challenges ranged from lack of resources, lack of qualified personnel, lack of funding, lack of workshops, lack of documented literature on dance to teachers not implementing the music syllabus among others. The study spelt out that besides lack of resources, there is a negative attitude by stakeholders towards teaching traditional dances. Despite the challenges, if music teachers and music scholars unite, traditional dance will continue to survive in the schools. Traditional dance represents who Zimbabweans are and music scholars and teachers should fight for its preservation. Due to lack of literature, the study has endeavored to prescribe some dances and show their respective attire, props and instruments. Videos with different traditional dances to aid educationists have been attached.

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CHAPTER 1

GENERAL INTRODUCTION

1.0 General introduction

Syllabi govern the teaching of different subjects in the schools. This study seeks to find out if teachers of former group ‘A’ schools meet the demands of the music syllabus. Before independence schools were categorized into group ‘A’ and group ‘B’ schools. Group ‘B’ schools were for the blacks whilst the Group ‘A’ schools were for the whites, coloureds and Indians. Group ‘A’ schools were considered superior to group ‘B’ schools. Today, these schools are called former Group ‘A’ but somehow maintain a certain status quo. The researcher observed that music teachers of former Group ‘A’ schools teach certain aspects of the music syllabus. This study seeks to establish why former groups ‘A’ choose to teach certain aspects of the music syllabus and not all. The study will address challenges faced in the teaching of traditional dance in former group ‘A’ schools. The researcher will interrogate headmasters, teachers of former group ‘A’ primary schools and National Arts Council of Zimbabwe manageress in Gweru. The study will spell out the significance of traditional to schools and society at large.

1.1 Background of the study

Schools fall under the Ministry of secondary and primary. Issues to do with culture and dance being one of them, should be taught so that cultural values, norms and beliefs can be instilled in children to preserve culture. Kilman et al (1985:3) say “culture is the shared philosophies, ideologies, values, assumptions, beliefs, expectations, attitudes and norms that knit a family together.” Hence every group of people have a culture that they call their own and as Africans

we have a culture that we want perpetuated and preserved in schools through the teaching and learning of traditional dance because that makes our identity.

The teaching of different subjects in schools is governed by different syllabi. Teachers are the implementers of the syllabi. The Primary Music Syllabus (2011:1) states that the syllabus aims to enable children to:

- a. Enjoy music through singing and dancing.
- b. Use music as a vehicle for the enhancement of community consciousness and national identity.
- c. Take pride in their cultural heritage and its preservation.
- d. Develop respect for other countries` cultures through music.

The researcher needed to see whether music teachers of former group 'A' schools were teaching traditional dance as stated by the music syllabus. Former group 'A' schools have assumed a status different from that of former group 'B' schools and as such the implementation of the music syllabus is viewed differently. Former group 'B' schools are seen to teach dance in their schools unlike former group 'A' schools. This is seen in annual competitions. If music teachers of former group 'A' schools were not teaching traditional dance then the researcher needed to find out the challenges they face and further ask the teachers and headmasters how best the stated challenges can be resolved. The researcher went further to ask informants whether they think that teaching of traditional dance is of any significance to the children and society at large.

Teachers should teach dance in the primary schools according to the Music syllabus (2011). It is this reason why schools compete in traditional dance competitions today. Chidoori in <http://www.newsday.co.zw> (8 June 2014) says children`s dance competitions during festivals

aims at encouraging children to appreciate and perform Zimbabwe traditional dances to preserve our rich cultural heritage. Today, pupils from some schools compete in traditional dance competitions at district and provincial levels.

The researcher observed that the music syllabus states that traditional dances must be taught in primary schools. Former Group 'A' schools feature less in competitions unlike former group B schools. There is maximum participation from Former Group 'B' primary schools. This prompted the researcher to find out why such a scenario is obtaining. The research seeks to find out why former group 'A' schools do not participate in traditional dance competitions. National Association of Primary Headmasters (NAPH) and National Arts Council of Zimbabwe (NACZ) run traditional dance competitions in schools. NAPH and NACZ are working tirelessly to revive and preserve these traditional dances by means of competitions. Jones (1992:22) asserts that since independence, cultural officers from the Ministry of Education, Sports and Culture has worked at district and national levels offering encouragement to preserve dance as part of our culture. The Ministry of Education and cultural officers have encouraged the teaching of traditional dance through traditional dance competitions that are held annually.

The National Arts Council of Zimbabwe (NACZ) was set up in 1985 as a parastatal meant to foster the understanding and practice of arts as well as their exhibition by school pupils. NACZ is also a cultural institution, a mainstay of arts development and it works in conjunction with the Ministry of Secondary and Primary Education. Zimbabwe Culture Week, Zimbabwe Arts and Culture, Indaba and the Jikinya Traditional Dance Festivals were initiated by the NACZ (<http://www.pindula.co.zw/index.php>). NACZ's mandate is to promote and add value to the artistic endeavors within the country. NACZ is also mandated to identify and develop talent.

The researcher was also motivated by the existing limited literature on Zimbabwe traditional dances. The researcher wished to add onto this literature through this study and videos that are attached serve as resource material for teachers. Little literature is available in as far as instruction in the teaching of dances is concerned. Nketia (1999:44) says research on music in Africa has for a long time been left to the hands of ethnomusicologists in America, thus very little documented research by Africans. Nketia (Ibid) also says the imbalance in economic power between Africa and the West leaves gathering and dissemination of knowledge in the hands of mainly Western scholars. Nketia (1999:44) also says that many of the works we encounter about African music quite often reflect the research interests of Western scholars as well as their limitations in pursuing a holistic study of African music. Nyathi in <http://www.newsday.co.zw> (14 February 2002) also states that there has not been much information that arts teachers could use to impart important historical information to their students and teachers need reading material on various aspects of arts and culture. This prompted the researcher to do the study of the teaching of traditional dance in former group 'A' schools.

1.2 Statement of the Problem

Teaching of traditional dance in primary schools is of paramount importance. This is clearly stated by the syllabus as has already been said. The Ministry of Education realized the importance of practical subjects to help students who are not academically gifted hence the introduction of practical subjects since independence. Schools under the leadership of headmasters and education officers work hand in glove with NACZ to see to it that there are dance competitions every year at zonal, district and national levels. This is done in an effort to perpetuate and preserve culture through dance. Royce (1977:3) defines dance as “a cultural behavior which includes community values, attitudes and beliefs.” This means that people can

express themselves through music and dance. Different ethnic groups perform different dance styles depending on their geographical location as will be seen in Chapter 2. Adjudicators judge these dances. Some of the requirements are attire, props, choreography and instruments among others as regards a particular type of dance, this also will be seen in Chapter 2. When schools showcase their dances on stage, the above mentioned aspects are supposed to be reflected. For the teaching of dances to succeed schools should be provided with qualified personnel and adequate resources. The researcher was motivated by the fact that when schools compete in traditional dance competitions, it would appear as if dance is optional for some schools and yet dance must be taught and performed by every school according to the music syllabus. The researcher's assessment of traditional dance competitions was that former group 'A' schools are not teaching traditional dance.

1.3 Aim of the study

The aim of the research is establish the reasons why former group 'A' schools are not teaching traditional dance, identify the challenges they face in teaching traditional dance and suggest ways of introducing the teaching of traditional dance in former group 'A' schools.

1.4 Objectives

By the end of the study, the researcher should have found out the reasons why former group 'A' schools do not teach traditional dance and yet the music states that traditional dance must be taught. The researcher seeks to find out challenges faced by schools and how best these challenges can be solved.

1.5 Research questions

1. Do former group 'A' schools teach traditional dance?

2. What are the challenges faced by former group 'A' schools in teaching traditional dance?
3. What is the significance of traditional dance in schools and society at large?
4. What improvements can be made in the teaching of traditional dance in former group 'A' schools?

1.6 Significance of the study

Music teachers would benefit from this study as improvement on the documentation of traditional dances is done. Cultural values and norms will be perpetuated and preserved through children`s participation in traditional dance. It is the researcher`s hope that NACZ will benefit in the sense that as school pupils perform the dances in schools some talent could be identified and further nurtured thereby empowering them to further pursue careers in the arts. It is also hoped that this research will help educators as a source of information.

1.7 Delimitations

This research was carried out in four Gweru urban former group 'A' primary schools. The schools are Riverside, Cecil John Rhodes, Lundi Park and Sandara respectively. A headmaster and a music teacher of each school were interviewed and given questionnaires. NACZ Gweru provincial manageress was interviewed.

1.8 Limitations

Time was a limiting factor. Seeking authority to collect data from schools was delayed since the researcher had to get authority from Harare Head Office, provincial level, district level and headmasters.

Lack of funds was another limiting factor as a video camera was not used to capture interviews. These would appear on the appendices section, only videos of read made dances were sourced. Regardless of the stated obstacles, the researcher used all the available resources and made maximum use of the limited time and this made the research valid and reliable.

1.9 Definition of terms

1.9.1 Traditional dance

Traditional dance in www.merriamwebster.com/dictionary is defined as dance that has been handed down from generation to generation. In <http://www.naartszim.org> traditional dance is dance that is performed at social functions by people with little or no professional training.

1.9.2 Conclusion

This chapter introduced the study and gave background of the study, statement of the problem, aim of the research, research questions, and significance of the study, delimitations, limitations and finally the conclusion. This then leads the researcher to the subsequent chapter which is Chapter 2 which reviews literature related to the study. Chapter 3 deals with methodology. Chapter 4 deals with the presentation, analysis and interpretation of the findings and finally chapter 5 concludes the whole research and provides recommendations.

CHAPTER TWO

LITERATURE REVIEW

2.0 Introduction

This chapter reviews literature related to traditional dance. It provides relevant citations from different authorities, a conceptualization of dance and a discussion of different dances, their distribution in Zimbabwe and dance in schools today. This chapter also provides historical background of dances, attire, instruments used and purpose of the dance.

2.1 A conceptualization of dance

Dances play an integral role in African life. Music is not music without dance. Asante (2000:20) supports this by saying

Dance in Zimbabwe is an important aspect of the Zimbabwean culture, tradition, spirituality and history. There are many dances that reflect the culture of the people, although the dances may have changed over the years ethnic diversity is also a key factor in influencing the dances of Zimbabwean culture. These dances are self-reflective for the entire community because all music and dance are communal events. Dance to Zimbabweans is a very spiritual, powerful tool that carries on traditions and chronicles the important events of their history and culture.

Dance and music are communally owned. Pupils in schools should perform dance that is a true reflection of their culture at home. Schools showcasing dances of different ethnic groups show diversity. Kwakwa in Stone (2000:55) also says

In many African communities, many occasions –the birth of a child, the initiation of boys and girls into adult status, the installation of chiefs, a marriage- present opportunities to express joy....the rituals and ceremonies take different forms....in general there is feasting and merry makingwithin these contexts, dances serve as mediums for honoring, welcoming and ushering individuals and for in cooperating them into the community at large as new members-chiefs or adults.

Dances play an integral part in human life, it is this reason why children in schools need to perform traditional dance to dramatize and reflect the day to day communal activities that take place in their societies to promote culture.

People express their feelings through dance. Kaepler (1978:56) in Asante (2000:32) also says “dance is a cultural form that results from processes which manipulate human bodies in time and space.” As children perform in schools, they reflect their culture, communicate and express themselves through song and dance. Jones (1992:45) also says schools should preserve traditional practices such as dancing and drumming. Nketia (1994:207) says

Music is integrated with dance and music stimulates motor response and as such for Africans, the musical experience is an emotional one, sounds, however beautiful are meaningless if they do not offer this experience or contribute to the expressive quality of a performance.

Therefore dance is an indispensable component in the African life hence children should be taught dance in schools.

Dance reflects the culture of a people. Kilman et al (1985:3) say “culture is the shared philosophies, ideologies, values, assumptions, beliefs, expectations, attitudes and norms that knit a family together.” Hence every group of people has a culture that they subscribe to and this culture should be perpetuated and preserved through traditional dance in the primary schools.

Owomoyela (2002:147) says “although there are many dances in Zimbabwe, there are ten main dances that represent the Zimbabwean society, namely: *Mbira, Dinhe, Shangara, Mbakumba, Chinyambara, Isitshikitsha, Amabhiza, Ingquzu, Muchongoyo* and *Jerusalema*. Thram (2002:44) and Jonas (1998:34) add two other dances which are *Mhande* and *Dandanda*.” Asante (2000:21) also gives a list of the same dances. The above dances are mentioned by the Music Syllabus (2011:1) and are showcased by schools in competitions as representing different ethnic groups found in Zimbabwe. A video of the *Jikinya* Festival that took place in 2013 has been attached. Each participating school had to perform an optional dance and the competition dance of the year was *Jerusarema-Mbende* a dance which originated in Murewa (Asante 2000:28). These competitions are done in a bid to create oneness and to make Zimbabweans appreciate and

accommodate other people`s culture. If the music syllabus is effectively implemented, every school should take part in all dances. Globalization helps people to view the world as one big village.

2.2 Distribution of the dances

Asante (2000:19) says

The Shona people occupy a large portion of Zimbabwe and much of the Western part of the western part of the country of Mozambique. There are several linguistic or dialect groups of Shona....in the Northern region are the Korekore, the central part is occupied by the Zezuru, in the east are the Manyika...south of the Manyika are the Ndau...the Karanga people live around Masvingo.

STYLE	ETHNICITY	ORIGIN
<i>Mhande</i>	The Karanga	Masvingo
<i>Muchongoyo</i>	The Ndau	Chipinge
<i>Jiti\tsotsa</i>	The Buja	Mutoko
<i>Jerusarema\mbende</i>	The Zezuru	Murewa
<i>Chinyamvera</i>	The Karanga	Masvingo
<i>Shangara</i>	The Karanga	Masvingo
<i>Ingquzu</i>	The Ndebele	Nkayi
<i>Isitshikitsha</i>	The Ndebele	Matebeleland
<i>Njori</i>	The Korekore	Makonde District
<i>Mapwaira</i>	The Tonga	Binga
<i>Mbira</i>	The Hera	Chivhu
<i>Dinhe</i>	The Karanga	Masvingo\Chivi
<i>Amajukwa</i>	The Kalanga	Plumtree

<i>Mbakumba</i>	The Karanga	Masvingo
<i>Mhande</i>	The Karanga	Masvingo
<i>Amabhiza</i>	The Kalanga	Plumtree

Table 2.2 Distribution of dances

According to Asante (2000:21) “the Ndebele live in the South-western regions...now known as the Matebele...occupy the southern portion Zimbabwe.” Asante further says that the Shona and the Ndebele people share almost the same traditional beliefs. Asante (2000:20) also alludes “the religion of the Shona possesses its own hierarchy of powerful forces: *Mwari*, *Mhondoro* and *n`anga*.” Geographical location and their respective ethnic groups have been aligned to their respective dances by Asante (2000:22), as shown on the table below.

2.3 Discussion of the Dances

Dances may be performed for enjoyment or entertainment and during many rituals including spirit possession. As such dramatization of these dance should be a true replica of the actual dances. School pupils should perform these dances to dramatize the actual events of a *bira* as stated in the Music Syllabus. These dances entertain, educate the society and remind the urban dwellers of their roots. Stone (2000:45) says most people in African community are expected to perform music and dance at basic levels and dancing is considered as normal as speaking. As schools compete adjudicators search for originality, attire, props and instruments among others. Asante (2000:34) says African dance is an integral art, which combines movement, music, mime, costume, ritual, ceremonial objects, official insignia, and regalia and make up. Nketia (1994:45) also says judges concentrate on dance, its structure and organization, expectations of behavior, mannerisms and dress for the performer. For a performance to be good it means the performance adheres to the set standards of the society and agrees with norms and values of the society. Again

Asante (2000:25) says “the beauty and complexity of the rhythm must be there, the intricacy and the choreography of the movements must be there, the context of the dance must be there, the bravado of the performers must be there.” So a number of things are considered for a performance to be called good. Some of the elements of a performance are attire, props, choreography and drumbeat pattern among others. School children do a lot of rehearsals with the guidance of their teachers before performances. Below are the different dances and different requirements for each dance as may be required by adjudicators.

2.3.1 *Ingquzu*

According to Nyathi (2001:44) *Ingquzu* dance came with the Zulu who came from South Africa. They later called themselves the Ndebele when they mingled with the Kalangas and other captives.” Today the dance is common in Matabeleland. In the olden days there was no particular dress for this dance. Nowadays people have decided to have uniforms. For instance they can wear white shirts and black pairs of trousers. However there are pads which they tie around the ankles. The pads serve two purposes which are: to protect the ankles and to produce the ‘boom boom’ sound which is heard during performance. *Ingquzu* is largely a male dance, women only sing and clap for the men. Long ago these pads were made of leather and inside were stuffed with fowl feathers and had feather straps `which helped in tying. Nowadays the pads can be made out of cloth and instead of using straps for tying round the ankle, elastic is used. There are no instruments used *for Ingquzu* although occasionally ‘*izikeyi*’ (wood clappers) are used as accompaniment.

The important thing to note is that there is no particular spirit which is behind the dance. Therefore *Ingquzu* is a social dance that is performed during happy occasions, such as wedding

ceremonies, celebrations marking the birth of a child and the new moon. The dance is performed anytime of the year if need arises. Male youth perform the dance because they are still strong enough to jump. Dancers get into the arena one at a time. No two dancers are allowed to perform at a time. It is during this dance where young men show off their skills so that they can attract young women from among the singers and clappers. Nyathi (2001) says the dance is slowly dying away due to the fact that people are now drifting towards Western music. Fig 2.3.1 below shows the *Ingquzu* dancers and the respective attire.



Figure 2.3.1 *Ingquzu* dancers

2.3.2 *Mbakumba*

Turino (2000:147) says “Mbakumba originated among the Karanga people of Gutu in Masvingo Province but through migration and intermarriages it spread to Bikita, Chirumhanzi, Chivi and Mhondoro.” Turino (2000:44) also says *Mbakumba* resembles *Shangara* in its emphasis on fast rhythmic footwork. *Mbakumba* is a celebratory dance performed after a good harvest and for entertainment in social gatherings. Originally, participants wore animal-skin skirts with beads

knitted on the edge and women participants had an additional skin strapped over one shoulder on one side and under the armpits on the other. Both men and women wore rattles on their ankles. Nowadays animal skins are hard to come by so people wear '*mbikiza*' made from cloth, feather headgear called '*ngundu*' and leg rattles they call '*magagada*' or '*magavhu*'. Rattles are also used to produce the rich percussive rhythms. The dancers carry with them animal tails and a small axe which they swing around while dancing. Two drums are required, the '*mutumba*' which is big and a small one. However some of the Karanga people have as many as six drums playing at the same time. Turino (2000) says the main purpose of *Mbakumba* dance is celebration or entertainment such as in thanks giving festivals for a good harvest, at common beer parties. *Mbakumba* is performed when the moon is full and high (*jenaguru*) and during marriage ceremonies for uniting couples and to show those in courtship the joy that goes with a legalized marriage. Fig 2.3.2 show *Mbakumba* dancers and their respective attires.

Figure 2.3.2 (a) *Mbakumba*



2.3.3 Mhande

Asante (2000:45) says the dance originated with the Karanga people in Masvingo as a rainmaking dance. The Karanga people used *Mhande* dance in their cultural rituals and celebration. Rutsate (2010:14) says *Mhande* employs indigenous religion or spirituality (*chikaranga*), the ontology is translated into reality by way of a ritual. The original sense was to imitate a mermaid that comes from the water bringing rain to the people and this is why dancers do not even lift their legs when dancing as if moving in water (Rutsate 2010:14). Asante (2000:56) says long ago people wore animal skin around their waist. Men wear 'ngundu'- a traditional hat made from leopard skin and guinea fowl feathers. Women wore black and white cloths tied around their bodies.

Mutandarikwa drums are played by two or three people. Knobkerries are carried as props by dancers. Rutsate (2010:14) says the dance is performed to thank or appease spirits for rain making or thanksgiving after a good harvest. Fig 2.3.3 below shows *Mhande* dancers:



Figure 2.3.3 *Mhande*

2.3.4 *Jerusarema (Mbende)*

Asante (2000:28) says

Jerusarema originated in Murewa and it was mostly played by the *Zezuru* tribe. It started as ‘*dembe*’ being played by both men and women. This name ‘*dembe*’ was derived from the type of dress the players used to wear. They used to wear ‘*nhembe*’ one in front and one at the back, so the name ‘*dembe*’ came from the word ‘*nhembe*’. The original name ‘*mbende*’ was from the mouse’s name ‘*mbende*’, which is the mouse’s mating pattern. It’s a dance designed to demonstrate fertility to both males and females.

The dance is mainly performed by divorcees and if there are married couples they make it a point that husband and wife dance together. This is done to prevent fighting which might arise since the nature of the dance allows for physical contact.

Vambe (1999:26) states that

The dance originated in the pre-colonial Zimbabwe as a form of performance for hunters, Murewa gave birth to the Mbende dance and popularized it. *Jerusalem* originally called *Mbende* seems to have taken a quasi-Christian name in order to appease the missionaries who were uncomfortable with African religious associations.

This reveals the impact of the Westerners on African beliefs and systems. Vambe (1999:56) says long ago the dancers used to wear ‘*shashiko*’ and ‘*mhapa*’ made from animal skin. Nowadays they wear uniforms and usually most groups put on blue skirts with white stripes. These uniforms are both for men and women dancers and singers. Shakers are tied on their legs to produce a rattling sound and a complex rhythm. Men wear a head gear made of feathers. One big drum and one small drum are played that imitate the news beat originally played by Douglas Vambe of Uzumba Maramba Pfungwe. A whistle is also blown, this is blown by the group leader. *Jerusarema* is mostly performed for entertainment and ritual purposes like celebrating a bumper harvest. A whistle is blown by their leader to indicate climax.

When practicing no children were allowed because it was feared they might imitate the dance and this might cause immoral behavior. However, today the dance is performed in schools by children for competitions. Fig 2.3.4 below shows *Jerusarema* dance:



Figure 2.3.4 (a) *Jerusarema-Mbende*



Figure 2.3.4 (b) *Jerusarema-Mbende*

2.3.5 Shangara

Turino (2000:67) says Shangara is a dance with its roots in Murehwa. It diffused to other places and became prominent in Chivhu, Mberengwa, Zvishavane and Masvingo. Turino (2000:67) says the dance shows happiness of a man who had bought a pair of shoes and when he tried them he got excited and started stamping on the ground. The attire of dancers is '*mbikiza*', head gear and no shoes.

Mbira, drums, shakers, clappers, rattles and '*magavhu*' are the main instruments for Shangara. Shangara is a dance solely performed on happy occasions. However since culture is not static the dance has diffused into other functions like memorial services and at funerals. There are no taboos governing the dance and in Gutu it is performed after harvests. Fig 2.3.5 shows Shangara dancers.



Figure 2.3.5 *Shangara*

2.3.6 Amabhiza

Nyathi (2001:16) says the dance was given the name *Amabhiza* because of the galloping steps exhibited by the performers and because the dancer holds a horse's tail (*itshoba*) when dancing. The dance originated from the Kalanga people of Plumtree from Matebeleland South Province. *Amabhiza* has spread to some parts including Lupane due to migration. The dance was prompted by the achievements made in social activities like good harvest and rainmaking. The dance is performed at the following ceremonies: crowning a chief, wedding ceremonies, memorial services and at funerals for entertainment and for spirit appeasement. Long ago dancers wore traditional skirts made out of animal skin. They also wore hats made out of monkey or kangaroo skin. The hat is decorated by ostrich feathers. They put on leg rattles made out of caterpillar shells. Dancers dance bare footed. Three drums are played. One big, one small and a friction drum. Fig 2.36 shows *Amabhiza* dancers.



Figure 2.3.6 Amabhiza

2.3.7 Amajukwa

Asante (2000:45) says during the Chimurenga War from 1893 to 1896, many of the Tswanas, Ndebeles and Shonas settled in Plumtree. *Amajukwa* dance is prominent in Plumtree by the Kalanga people. Asante (2000) says *Ijukwa* was a hunting spirit which was mostly found among the Mambo tribes. The *Ijukwa* would direct the hunters where the game was plentiful. There was a strong belief that the host or hostess may turn into a lion and harm whoever becomes inquisitive. Asante (2000) says the dance used to be performed in winter or early summer time at night. Nowadays there is no fixed time for the performance. Asante (2000) says after a certain period without any rain, the people in the area gathered under a common tree known as *uMtolo* to ask for rain. It is believed that the rain would come during or after the performance. This took

the whole day from morning to sunset. If the rain failed the whole society went to *eNjelele* and various dances were performed and *Amajukwa* dominated the whole ceremony.

The drums dominated this dance. These drums vary in size as well as in decoration. There are three drums. The noticeable one is known as ‘*Ndandanda*’ which is played strictly by the possessed. Rattles are tied on the legs of dancers. The dance starts at an easy walking pace but as drums intensify, dancers chant, there is rhythmical rattling and clapping then the dance reaches its climax. Women wear black skirts known as ‘*imisisi*’. A black cloth is tied around the breasts and black beads are worn by every dancer. Men`s attire is also black *imisisi* and carry a black tail ‘*itshoba*’. Dancers have head gears on their heads which are also black. Fig 2.3.7 shows *Amajukwa* dancers.



Figure 2.3.7 *Amajukwa*



Figure 2.3.8 *Amajukwa*

2.4 Dance in schools today

Dance in schools today has changed from its original form. Long back dances were on different occasions and for a specific purpose. Asante (2000:24) supports this and says

The stylization and the presentation of African dance for the concert stage is a sign of change and create a need for distinctions of the African dance apart from the traditional. As long as the dance is being performed in the context of a stage, there are changes in both time and certain realities regarding the dance. It can be argued that the traditional dance once put on stage goes through a metamorphosis that removes the dances from the traditional category.

Even though the dances have evolved, the researcher feels that the dances that are practiced in schools still play a major role in preserving our culture. McLaren in google.com comments that primary schools around the country prepare for district and provincial competitions that are held country wide. This shows that traditional dances are being performed in schools today.

Nyoni in <http://www.newsday.com.zw> (24/06/2012) said a Zvishavane school-Matenda Primary School gave a spirited performance after competing with five schools. This proves that schools are performing the dances.

Jeremani in www.chronicle.co.zw (08/02/2013) in an interview said the NACZ marketing manager Cathrine Mtombeni said Bulawayo was holding the provincial competitions and Chaplin High School in Gweru will host the Midlands finals. Jeremani further said the dances would be a reflection of the country's cultural diversity making sure that pupils were knowledgeable of dances of other regions and appreciate the diversity of Zimbabwe traditional dance.

In www.youtube.com/watch (2014) shows children dancing in Chegutu and in a gala. Erika Azim in unesco.culture.org says traditional dance is an activity in many Primary Schools. Chidoori in <http://www.newsday.co.zw/traditional.dance.festival> (2011) says dance groups from the local community and Primary Schools participate at festivals, assisted by NACZ since its inauguration in 2008. Chidoori further says the dance competition aims at encouraging children to participate and perform Zimbabwe traditional dances thus preserving our rich cultural heritage which is faced with extinction.

The above internet sources prove that traditional dance is currently being performed in some schools to preserve our culture. In 2013 and 2014 the theme of dances was 'our culture-a spring of unity and diversity,' - encouraging Zimbabweans to be proud of who they are and to practise, perform and promote dances from different ethnic groups. This year-2015, the dance for competitions is - 'Twosana.' All schools must compete in these competitions.

Videos of different dances have been attached as evidence that schools today compete in different dances. Dances include *Muchongoyo*, *Mbakumba*, *Dinhe*, *Ijukwa*, *Amabhiza* and *Iwosana*.

2.5 Conclusion

Relevant authorities have been cited to authenticate the above information about the different traditional dances. Although not so many sources could be established the few authors have given weight to the study. This then leads the researcher to the subsequent chapter which is chapter three.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter outlines the research techniques that have been applied by the researcher to make sure that the objectives of the research are achieved. The chapter explained employed strategies and justified their use. These include research design, population, sampling and sampling techniques, research instruments, data presentation and analysis, reliability, validity and ethical considerations.

3.1 Research Design

The researcher used the qualitative research design to carry out the study. Qualitative research according to Berg (2001:56) is a method of inquiry employed in many different academic disciplines and aims to obtain an in depth understanding of human behavior and the reasons that govern such behavior. Borg and Gall (1993:45) say qualitative researchers are more concerned with understanding people's perceptions of the world. They seek insight rather than statistical analysis. Therefore a qualitative research design is concerned about describing and analyzing attitudes and behaviors. Qualitative research is concerned with description of attitudes, behaviours and views of informants as regards a certain phenomenon. Qualitative research method was chosen because it permits verbal description and was the most appropriate design for the study- performance of traditional dance in schools.

A research design according to Khan (2008:70) can be defined "as a blue print of procedures which are adopted by a researcher for testing the relationship between the dependent variables." Kummar (2005:84) also define it as "a procedural plan that is adopted by a researcher to answer

questions validly, objectively, accurately and economically.” Therefore a research design is a plan that assists a researcher to gather, present and analyze data. Berg (2001:56) also says a research design refers to the overall strategy that the researcher chose to integrate the different components of the study in a coherent and logical way. A research design helps and guides the researcher on what methods to use, what instruments to use to collect information and helps in the analysis of data. A case study falls under qualitative research hence a case study has been chosen as the most appropriate method for this study.

3.2 Case study

According to DePoy and Gitlin (2011:348) a case study is “a detailed, in depth description of a single unit, subject or event and investigates a single phenomenon in context.” Borg and Gall (1993:45) also define a case study as an in-depth study of a particular research problem rather than a sweeping statistical survey. O`Leary in Butete (2007: 29) defines a case study as “a way of organizing social data so as to preserve the unity of social object being studied.” The type of the research questions determined the use of a case study method. The study of the performance of traditional dance in former group ‘A’ schools needs a qualitative research. Bloom and Flus in Black (2002:78) describe a case study as an approach of investigating an individual situation or a small group in great depth, as a means of answering a research question. They further describe it as a report on an individual, group or phenomena. The study was concerned with establishing reasons why some schools perform traditional dance and why others do not.

Research questions investigated whether schools performed traditional dance, challenges faced, significance of traditional dances and solutions that would see improved performance in traditional dance.

Each design has its merits and demerits. Here are the merits of a case study. Berg (2001) says a case study allows lot of detail to be collected that would not normally be easily obtained by other research designs. The data collected is normally a lot richer and of greater depth than can be found through the other experimental designs. Berg (ibid) also says case studies tend to be conducted on rare cases where large samples of similar participants are not available. In the case of this study, the need to improve the teaching of traditional dance in former group 'A' schools. O`Leary (2004) in Butete (2007:30) says that case studies are good in that they concentrate on one case or site and therefore offer the researcher a set of boundaries for the study, which can minimize travel. This facilitates accessibility and reduces costs. Concentration on a small group makes the study to be thorough. In this case, the researcher`s boundary was four schools in Gweru urban.

Another merit according to O`Leary (ibid) is that the authenticity and richness and depth in understanding the case study goes beyond what is generally possible in large scale researches. Also case studies contribute much to the production of knowledge because they have an intrinsic value in that they can be unique, one of its kind and interesting. Punch (1998:45) says a case study generates knowledge that adds meaning to that which already exists. Best and Khan (1989:67) say case studies simplify complex concepts, expose the participants to real life situations which otherwise is difficult and improve analytical thinking, communication, developing tolerance for different views on the same subject and creates an ability to defend one`s own point of view with logic and enables teamwork of the participants. Due to the above stated merits, the researcher found it most appropriate to use a case study for her research.

Demerits of case studies are that they require a lot of preparation and report writing and this consumed a lot of time. Preparation of data collection instruments and their administration demanded a lot of time as well. The researcher had to seek permission from the Ministry of Education, Sports, Arts and Culture. Appointments with headmasters, teachers and the NACZ Provincial Arts Manager had to be made. This was a mammoth task as these informants were always busy and occupied. O`Leary (2004) in Butete (2007:30) says that in depth immersion and prolonged engagement can be expensive for the researcher. The researcher cut down on costs by visiting schools only twice, firstly to conduct interviews and leave questionnaires and secondly to collect questionnaires. Vaus (2001:67) also states another disadvantage by saying that the data collected may not necessarily be generalized to the wider population. In this case, four primary schools in Gweru urban may not be representative of other schools outside the urban setting. Berg (2001:153) also gives another weakness when he says “there is no one right answer, the problem arises on validation of the solutions because there is more than one way of looking at things”. Different opinions have to be accommodated and this on its own is a problem in trying to come up with solutions to a given problem.

3.3 Population

Best and Khan (1993:56) define population as any group of individuals that have one or more characteristics in common that are of interest to the researcher. Bailey (1985:15) defines population as “the actual people that were used to carry out the research.” In this research the populations were all schools in Gweru urban. Headmasters of schools were interviewed since they run the schools and work together with NACZ in running traditional dance competitions in schools. NACZ was targeted because they preside over the arts. Music specialists in the four schools were key informants because they teach the subject and are aware of the situation on the

ground and are implementers of the school curriculum. After interviews and questionnaires, a clear picture of the performance of traditional dance in schools was deduced.

3.4 Sampling

The researcher selected certain individuals for the research. Frankel (2006:96) defines sampling as the process of selecting individuals to be informants. Grinnel (1993:54) also defines sampling as the selection of some informants to represent the entire population. Borg and Gall (1989:87) say sampling means selecting a given number of subjects from a defined population as representative of this population. This population can be referred to as the target population. A headmaster and a music teacher of Riverside, Cecil John Rhodes, Lundi Park and Sandara Primary Schools will be interviewed including NACZ Provincial Arts Manageress.

3.4.1 Purposive sampling

Purposive sampling was used to select informants for the research. Wadsworth (2005:29) states that “purposive sampling targets a particular group of people.” The researcher chose purposive sampling because the researcher believed that the informants to be interviewed were knowledgeable in the area of study being researched compared to other individuals. Black (1999) says that the merit of purposive sampling is that there is handpicking of individuals on the basis of specific characteristics. Music teachers, headmasters of former group schools and the manageress of NACZ were handpicked because they would provide the researcher with the relevant information. Black (1999:43) also says the demerits of purposive sampling are that samples are not easily defensible as being representative of larger populations. In this case, the researcher worked with Gweru urban primary schools because of proximity but findings cannot be representative of other schools.

3.5 Research Instruments

Shear (1983:67) states that instruments for data collection provide the researcher with information on how to obtain necessary data on which results and conclusions obtained at the end of the project are based. Best and Khan (1996:56) define research instruments as methods and procedures that have been developed or worked out to help with the acquisition of data. Research instruments include questionnaires and interviews. This research used a combination of these two types of instruments and these fall under face to face data collection. Best and Khan (1996:56) say data collection approaches for research usually involve direct interaction with individuals on a one to one basis or direct interaction with individuals in a group setting. Cozby (2001:44) says qualitative research data collection methods are time consuming therefore, it is usually collected from a smaller sample than would be the case for quantitative approach.

3.6 Questionnaires

Baker (2003:44) defines a questionnaire as “an order set of questions which are employed in a variety of research situations.” Kotler (1997:67) says “a questionnaire consists of a set of questions presented to a respondent for his or her answers.” Banyard and Grayson (2000:42) say that questionnaires are used to find out what people think, feel and do and that they are designed to draw out information from people. Oppenheim (1992:66) views the questionnaire as any data collection instrument comprising of checklists, attitude scales, and projective techniques, rating scale. Questionnaires were constructed following a number of considerations as expounded by Leedy (1985:97) who says a questionnaire must be built and quality tested again and again for precision of expression, objectivity, relevance, suitability to problem situation and probability of reception and return. Questionnaires were designed in a way that answers the topic and the researcher had to make sure that questionnaires are returned. The researcher used questionnaires

to solicit information for this study. The researcher used simple and unambiguous words so that they meant the same thing to all informants. Questionnaires were used by the researcher to find out if Former Group 'A' schools perform traditional dance, challenges faced by teachers in teaching traditional dance, find solutions to the stated challenges and significance of traditional dance to children and the society at large. The questionnaires aided the researcher in collecting information from schools on the performance of traditional dance.

Popper (2004:56) says questionnaires can help the researcher to collect large amounts of information from a large number of people in a short period of time and in a relatively cost effective way. The researcher was able to collect information from four schools within a short space of time. The answers were easy to decode and analyze. Questionnaires allow for anonymity hence informants felt free even to give sensitive information since they were not going to be named. The above stated merits made the researcher use questionnaires.

Bailey in Dzimiri (1996:89) says that questionnaires are liable to a lot of guessing whereby respondents who do not know answers end up guessing. There is also no way to tell how truthful the responses are. Best and Kahn (1993:60) say free responses in the informants' own words are challenging when it comes to analyzing the data because wrong meaning could be attached to certain words or sentences contrary to what the informant intended to communicate. This may result in false information and affect reliability of the study. There is a level of researcher imposition, meaning and when developing the questionnaire, the researcher is making their own decisions and assumptions as to what is and is not, therefore they may be missing something that is important. Regardless the demerits the researcher used questionnaires because of the merits that outweigh the demerits.

3.7 Interviews

Rapport was established first between researcher and informants. It was a face to face interaction situation in which the interviewer asked questions which were responded to or by headmasters, teachers and the NACZ manageress. According to Best and Khan (1970:56) an interview is a form of questionnaire in which instead of writing responses, the informants give the required information verbally in a face to face relationship. Baker (2003:46) defines interview as “a systematic way of talking and listening to people.” The researcher will asked questions and listened to informants. The aim of an interview is to give interviewees exactly the same context of questioning. This assists the researcher to get information from each member and compare the views and draw conclusions from the responses given to research questions. The researcher interviewed NACZ manageress, headmasters and music teachers of Riverside, Lundi Park, Cecil John Rhodes and Sandara Primary schools on whether they teach traditional dance, challenges teachers are facing in teaching traditional dance and possible solutions to those challenges.

Baker (2003:89) says interviews are motivational and interviewee is more likely to take questions seriously so the interviewer is guaranteed of honest answers. Also, people would rather talk than write. This is supported by Best and Khan (1996:67) who say that people are more willing to talk than to write. Interviews can also allow for additional and important information that may be given by informants that the researcher may not have intended to ask. Interviews were used by the researcher to ensure the acquisition of authentic information on the performance of traditional dance in schools. Interviews were conducted with headmasters, music teachers of Riverside, Lundi Park, Cecil John Rhodes and Sandara Primary schools and NACZ provincial arts manageress. Korte (1998:56) says the demerits of interviews are that interviewer must simultaneously listen, guide and take notes or remember. Interviews take time and are

costly. Interviewer has a potential to distort interviewee`s response. Interviewer may unintentionally influence interviewee`s response. Regardless of the demerits, the interviewer used interviews as research instruments since there is no instrument without weaknesses.

3.8 Secondary data

The researcher also used secondary data which included videos of different traditional dances showcased by schools in a Jikinya dance festival. The dances include *Muchongoyo*, *Mbakumba*, *Dinhe*, *Ijukwa*, *Amabhiza* and *Iwosana*. Bembera and Mahon`re dancing groups are showcased dancing Jerusarema dance. Pictures of dancers were pasted in Chapter 2 to reveal the attire of different dances. According to Berg (2001:56) secondary data is information that is information that is collected and is also called documentary evidence. Primary data sources are books, journals, newspapers, published articles and the internet. Secondary data was used to supplement the information acquired in the primary data sources so as to come up with sufficient information for the research.

3.9 Data presentation and analysis

Data collected will be presented in form of tables, narratives and pie charts. Since the research design was a case study, the data collection instruments required personal answers from informants. The researcher therefore used a lot of description in analyzing the responses of informants because of the nature of the study which was more qualitative than quantitative. DePoy and Gitlin (2011:67) say a case study is a detailed in depth description of a single unit. The researcher compared the responses of interviewees to that of questionnaires. The data from the headmasters, teachers and NACZ manageress was presented and analyzed.

3.9.1 Reliability

According to O'Leary (2004) in Butete (2007:39) reliability is the extent to which a measure, procedure or instrument provides the same results under constant repeated trials. Reliability was ascertained through self-administration of research instruments. The researcher made sure that information is collected from knowledgeable sources in order to reach reliable and informed conclusions and recommendations at the end of the study.

3.9.2 Validity

Schoell and Gultin (1995:35) say that each instrument must measure what was intended and O'Leary (2004) in Butete (2007:38) also shares the same view by saying validity refers to how well a test measures what it is purported to measure. Best and Kahn (1993:45) argue that validity is the extent to which an instrument measures what it is purported to measure. Validity is the appropriateness of an instrument in measuring what it is supposed to measure. Validity is based on the examination of an instrument such as a questionnaire whether it measures exactly what it was designed to measure. In this particular case, the researcher had to find out if schools perform traditional dance, challenges faced in teaching traditional dance, solutions and significance of traditional dance to children and the society at large. Instruments used ascertained validity of information collected. Bell (1995:122) supports this by saying instruments used would tell whether they measured what they were supposed to measure. Valid information guided the researcher into giving valid recommendations in Chapter 5. However, through the study ethical considerations were also made.

3.9.3 Ethical considerations

Ethics is what the society considers right or wrong. According to Ghillyer (2010:6) ethics is “how people try to live their lives according to a standard of right or wrong behavior and how we think and behave towards others and how we would like them to think and behave towards us.” Ethical values include honesty, responsibility, fairness, respect and openness (Ghillyer (2010:6) Therefore ethical considerations were made as follows: the researcher sought for a clearance letter to conduct research in schools from the District and Regional Offices who later directed her to Harare Head Office from the Ministry of Education. Permission to conduct research in schools was sought from headmasters and the NACZ manageress. The researcher produced a letter from the Faculty of Social Sciences- Department of Music and Musicology that stated that the research was for academic purposes only. Informants were also assured of anonymity. Ethical considerations were considered in that the researcher introduced herself, stated the purpose of the research and avoided misrepresenting herself to the informants.

3.9.4 Conclusion

This chapter discussed the research design, the data collection instruments, data collection techniques, data presentation and analysis and ethical considerations. This then leads the researcher to the next chapter which is chapter 4 that deals with data presentation and interpretation.

CHAPTER 4

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 Introduction

This chapter is devoted to the presentation, analysis and interpretation, and discussion of findings based on the informants` responses. Data was presented in form of tables and narration. The results were analysed and interpreted under some of the following research questions:-

- a. Do former group ‘A’ schools perform traditional dance?
- b. What challenges are faced by former group ‘A’ schools in the teaching of traditional dance?
- c. What is the significance of traditional dance in schools and society at large?
- d. What improvements can be made in the teaching of traditional dance in former group ‘A’ schools?

The data presentation in this chapter caters for Former Group ‘A’ schools that do not to teach traditional dance in their schools.

Age Range	Total number of respondents
26-35	1
36-45	1
46-55	4
55 and above	3

Table 4.1 Ages of respondents

Total number of females – 7

Total number of males – 2

Total number of respondents – 9

Looking at the total number of respondents, the researcher concluded that schools are mostly staffed with females and also NACZ has a female manageress. This status quo may be obtaining from the fact that Zimbabwe's population is female dominated, this is the reason why schools are female dominated.

4.2 Responses to questionnaires and interviews

4.2.1 Do former group 'A' schools in Gweru teach traditional dance?

RESPONSES	PERCENTAGE
Not at all	50%
As a co-curricular activity	25%
In content subjects	25%

Table 4.2.1 The teaching of traditional dance in former group 'A' schools

The responses above were given by headmasters, music teachers of former group 'A' schools in Gweru. 50% of the informants showed that former group 'A' schools do not teach traditional dance at all, while 25% of the former group 'A' schools teach traditional dance only as a co-curricular activity. 25% of the former group 'A' schools teach traditional dance in subject areas like content where there are concepts that talk about dance. Looking at the responses given by the teachers and headmasters of these four schools and the situation obtaining on the ground, the researcher concluded that half the former group 'A' schools do not implement the demands of

the music syllabus while a quarter of the schools teach dance only as a co-curricular activity during afternoon sessions. This then means that the requirements of the syllabus are not met and that children of former group 'A' schools are not taught traditional dance. The Music Syllabus (2011:1) states that traditional dances must be taught.

Another quarter stated that they only in co-operate traditional dance in other subject areas like social studies where dance is mentioned. This shows the extent to which the music syllabus requirements are not met. This scenario results in pupils not being taught traditional dance. The NACZ manageress, (interviewed 24-02-2015) said there is a missing link in colleges which contributes to why former group 'A' schools do not teach traditional dance. She also said dance is not set on its own as a subject and it is not compulsory for a child to perform dance making it optional for teachers to teach and the pupils to learn traditional dance. If dance stood as a subject on its own, then teaching and learning of traditional dance would be compulsory. She also said that main streaming for practical subjects should be the same. Practical subjects should be viewed as equally important as English and Mathematics. The fact that music is not mainstreamed, its teaching and learning becomes rather optional in former group 'A' schools. She said that teaching of traditional dance in former group 'B' is better than in former group 'B' schools. She also alluded that attitude of Education Officers, headmasters, parents and school pupils should be improved. The fact that music and dance are not mainstreamed actually makes the teaching of traditional dance optional contrary to the demands of the music syllabus.

4.2.2 What are the challenges that are faced by former group ‘A’ schools in teaching traditional dance?

RESPONSE	PERCENTAGE
A few workshops held	80%
Financial constraints	80%
Lack of resources	90%
Lack of resource personnel	90%
Lack of qualified personnel	90%
Religious resistance	60%

Table 4.2.2 Challenges faced by former group ‘A’ schools in teaching traditional dance

The table shows that an alarming 90% of the informants were of the view that there was lack of qualified personnel in former group ‘A’ schools while 10% of the informants were not of the same view. The 10% felt that there are teachers in the schools that are talented in dance and can teach dance to pupils without schools looking to the Ministry of Education for qualified personnel. Lack of qualified personnel impedes the teaching and learning of traditional dance in former group ‘A’ schools. Another 90% of the informants responded to say there was lack of resources in former group ‘A’ schools for the teaching of traditional dance while 10% of the informants held a different view. The 10% felt that there is mismanagement of school funds by headmasters and neglect of certain subject areas by the School Development Associations (a body that represents parents) who control the finances of schools since finances come from parents. Resources include attire, props, instruments and proper venues for performance among others and if these resources are not available then the execution of the teaching and learning of traditional dance in former group ‘A’ schools becomes a failure.

Midlands Province NACZ manageress (interview, 24-02-2015) also cited lack of adequate resources in the former group 'A' schools. She said the Government is not funding schools for the effective performance of traditional dance since in other countries, cultural activities are government funded. Mlambo in <http://unesco.org> (2015) says "UNESCO- United Nations Education, Scientific and Cultural Organisation funds the learning of science and culture in schools, internationally." Lynch in www.marketwired.com says "the government of Canada supports all cultural activities in its country." Zimbabwe's government should also support cultural activities in its country. NACZ manageress (interview, 24-02-2015) also cited lack of suitable venues like halls hence school headmasters avoid moving long distances for performance. If the resources were improved, there would be improved teaching and learning of traditional dance in former group 'A' schools. Another 90% of the informants were of the sentiments that former group 'A' schools lack resource personnel that has to be provided by NACZ while 10% of the informants differed. NACZ as a body that presides over the dances in schools should provide former group 'A' schools with resource people to teach and train traditional dance in former group 'A' schools.

80% of the informants-teachers cited financial constraints while 20% of the informants were of the view that funds are available but the issue lies with what headmasters prioritise. In this regard, the researcher probed further the distribution of sports funds by the schools since a certain fee goes towards sporting activities under which music falls. From the fees that the children pay, it seemed to the researcher that a large part of it is channeled towards athletics and ball games, music activities are ignored. If headmasters of former group 'A' schools continue to distribute funds unequally, the teaching of traditional dances will continue to suffer in former group 'A' primary schools. The scenario of funds distribution is different from that of former

group 'B' schools, former group 'B' schools avail funds for all activities that pupils are supposed to take part in. There should be a fair distribution of funds. Children are supposed to benefit from the broad curriculum but headmasters of former group 'A' schools seem to impede this development as headmasters fund some subject areas leaving others. Children only develop in the particular subject areas that are funded depriving those children who could have had talent in the non-funded subjects.

80% of the informants were of the view that there were few workshops by NACZ to sensitize stake holders while 20% differed and said the caliber of parents and pupils in former group 'A' schools have forsaken cultural activities due to Westernisation. If workshops are constantly held, for instance one work shop per term, then the teaching of traditional dance would improve in former group 'A' schools. 60% of the teachers were of the sentiments that the pupils come from a Christian background hence traditional dance is seen as a pagan practice. As long as dance is not taught compulsorily, parents have the audacity to choose what their children should be taught. A case was cited by teachers where parents denied their children to play *mbira* and said it is pagan to play the instrument, so traditional dances and their instruments are considered pagan. There is need for workshops to sensitise parents, teachers, headmasters and teachers of former group 'A' schools that practicing of traditional aspects is not pagan. Workshops would change attitude and the teaching of traditional dance in former group 'A' schools may be appreciated.

Midlands Province NACZ manageress (interview, 24-02-2015) also cited lack of literature on traditional dance in former group 'A' schools was also a major challenge as NACZ manageress said that Africans have not written much about their music and dance. She said literature would guide teachers in former group 'A' schools in the teaching and training of dance, the researcher

further asked how former group 'B' schools teach their dance. She said former group 'B' schools, because of the caliber of parents, headmasters and teachers and their positive attitude, they go an extra mile to look for resources and some of the teachers are talented in dance. She cited one late parent-teacher in one of the former group 'B' schools who was talented in traditional dance and trained pupils and took the school to greater heights.

Nketia (1999) says African music has been studied by Americans and further adds that the works we encounter about African music reflects the research interests of western scholars and their limitations in pursuing a holistic study of African music. Nyathi (2000) also states that there has not been much information on traditional dance that arts teachers could use to impart important historical information to their students. He also noted that there is no guide as regards choreography due to the complexity of African dance and its explanation and the fact that there are no videos to show dances. If literature could be made available by music scholars, teaching and learning of traditional dance would be seen in former group 'A' schools. NACZ manageress (interview, 24-02-2015) said Africans handed in culture from generation to generation through oral tradition and long ago there was no technology like that of today where recordings could have been done for achieving. The researcher has tried to source videos for different dances and provided literature of different dances in Chapter 2 due to lack of literature.

NACZ manageress (interview, 24-02-2015) said school headmasters and teachers cry for more workshops but forget that NACZ as a board is governed by existing Government or Ministry policy. One workshop per province for teachers is permissible per year and existing protocol to seek permission results in delayed responses thereby leading to cancellation of workshops. Conducting many workshops would equip children with dance skills.

This year 2015, workshops accommodated school pupils since children master dance and drumming faster than their teachers. She cited another big challenge as that of lack of interests by headmasters, parents and teachers and she suggested that conferences be held to conscientise the stakeholders and the society. Table 4.3 testifies to the discrepancies (all the stated challenges) that exist in former group ‘A’ schools with regards to the teaching and learning of traditional dance and it is no wonder why former group ‘A’ schools do not teach traditional dance.

To sum it up, former group ‘A’ schools shared the same problems like lack of funds although this may not be very true as has been explained. Respondents also cited lack of workshops and lack of qualified personnel to teach traditional dance. Teachers’ colleges should work towards training teachers that will meet the demands of the music syllabus. Lack of literature to teach traditional dance was also a commonality in schools. Music scholars should write about African music and dance and videos should be collected and archived to show how different dances are executed. All the respondents cited the fact that the children come from a western background hence their lack of zeal in doing traditional activities that they call ‘primitive’ and their teachers and headmasters as well.

4.2.3 What is the significance of traditional dance in former group ‘A’ schools and the society at large?

RESPONSE	PERCENTAGE
To instill and preserve culture.	100%
To show Zimbabwe`s identity.	90%
To empower our children.	90%
To identify a people.	80%
To help children appreciate other people`s cultures.	60%

Table 4.2.3 The significance of traditional dance to the former group ‘A’ schools and the society at large.

The table shows 100% of the informants were of the view that traditional dances instill culture in children and also preserve culture. Dance is a component of culture. This is advocated to by Royce (1977:3) who says dances reveal the culture of a people. Jones (1992:44) also says schools should preserve traditional practices such as drumming and dancing. The alarming level of 100% (dance instills and preserves culture) underscores the importance of traditional dances to former group ‘A’ schools and society at large. If the challenges faced by former group ‘A’ schools could be improved as stated in sub section 4.2.2 of this chapter, the teaching and learning of traditional dances would result in former group ‘A’ schools. 90% of the informants were of the sentiments that dances empower school pupils. If children in former group ‘A’ schools are taught traditional dance, talented children can pursue dance as a career and use the talent as a source of income later in their lives. 10% of the informants had a different view. The informants said talent is not paid in Zimbabwe unlike other countries where, if talent is discovered, the individual is sponsored to greater heights.

90% of the informants thought that dances show Zimbabwe’s identity and dances signify the richness of our culture while 10% of the informants were of the opinion that Zimbabweans have lost their culture due to colonisation hence they saw no light in Zimbabweans trying to restore that culture through dance. Asante (2000:20) says that dance in Zimbabwe is an important aspect of Zimbabwean culture. The Music syllabus (2011:1) states that children should perform different dances of different ethnic groups found in Zimbabwe. If pupils of former group ‘A’ schools are taught traditional dance, the children would grow up well-behaved and uphold their

identity as Zimbabweans. Children of former group 'A' schools would be proud to identify themselves as Zimbabweans if they are taught traditional dance in their schools.

60% of the informants were of the view that traditional dances help children know and appreciate dances of other people hence dances create tolerance among different ethnic groups and Zimbabweans view the world as one global village. Asante (2000:45) supports this by saying that dances show ethnic diversity and foster appreciation of other people` cultures. 40% of the informants begged to differ.

The NACZ manageress (interview, 24-02-2015) said the biggest significance of traditional dances to schools and the society at large is to encourage family units to identify with their culture. She said "charity begins at home." She advocated for families to attend symposiums and that parents should encourage their children to watch traditional dances on television and listen to the radio especially the urban dwellers because urbanization forces people to abandon certain cultural activities. If parents of the pupils of former group 'A' schools hold cultural activities in high esteem, their children will follow suit. Regardless the awareness by headmasters and teachers that traditional dance in schools is of such great importance, the researcher was surprised that former group 'A' schools do not teach traditional dance.

4.2.4 What improvements can be made in the teaching of traditional dance in schools?

RESPONSES	PERCENTAGES
NACZ and the Ministry of Education to provide resource personnel.	80%
Need for workshops.	80%
Curriculum Development Union to increase time allocated to music.	80%
Headmasters to financially support dances.	80%
The Ministry of Education to fund schools.	75%
Education Officers to monitor implementation of syllabus.	70%
Music scholars to document dances.	65%
Culture days to be held.	60%
Include traditional dance in teachers` curriculum.	50%

Table 4.2.4 Improvements that can be made in the teaching of traditional dance in former group ‘A’ schools.

The graph shows that 80% of the informants thought that NACZ and the Ministry of Education should provide resource personnel to schools and 20% of the informants thought that there are talented teachers that can teach traditional dance in former group ‘A’ schools but those teachers are sitting on their talents. NACZ presides over the dances and works together with NAPH and many dancing groups and are also partially responsible for the training of dances in schools. NACZ sets dances for schools and works together with headmasters of schools to train teachers and pupils for competitions. NACZ knows where to find qualified personnel for each type of

dance and send these dancers to schools. Jones (1992:44) asserts that since independence, cultural officers from the Ministry of Education, Sports Arts and Culture have worked tirelessly at district level and national level offering encouragement to preserve dance as part of our culture. The Ministry should see to it that culture is preserved in all schools through dance.

80% of the informants also felt that there is need for workshops by the Ministry of Education and NACZ to train pupils and music teachers on dance. Pupils, because of their ages, catch dances and drumming faster than their teachers as has already been said. 20% of the informants felt that headmasters must look for knowledgeable people from both urban and rural settings and pay them to teach dance in their schools rather than wait for the Ministry of Education to do so. They said the Ministry has a lot to look into. Workshops help in disseminating information and sending messages to a wider audience, hence workshops would aid in the development of a positive attitude towards traditional dances. 80% of the informants were of the view that the Curriculum Development Union should increase time allocated for music. 30-60 minutes per grade per week is not enough. Chosky (2000:18) says there is too great a time gap from one week to the next to expect success in children on a one week basis program. Other practical subjects have at least two hours per week. 20% of the informants felt otherwise and said regardless the limited time, if the time is efficiently and effectively used, pupils would still benefit from the existing time allocated to music. If time is increased and the music teachers of former group 'A' schools rightfully use the time, teaching and learning of traditional dances in former group 'A' schools would avail.

80% of the informants felt that headmasters of former group 'A' schools should strike a balance in the distribution of school funds. 20% of the informants were of the opinion that the School

Development Association is the one that should strike this balance as they are directly involved with the financial issues of the schools. Headmasters should not discriminate other subject areas, this develops a negative attitude in teachers and pupils themselves as they associate and attach attention given to other subjects to their importance and attach less importance to subjects that are less funded and given less attention. 75% of the informants felt that the Ministry of Education and the government should fund schools. 25% of the informants felt differently, they said former group 'A' schools are known for a better status than former group 'B' schools financially, hence there is need to properly direct money meant for dance and sports from the fees paid by parents. The government should come in to monitor the practical subjects that it introduced in schools so that implementation of the music syllabus can also be achieved. 70% of the informants felt that Education Officers should monitor the implementation of the music syllabus in the former group 'A' schools and 30% of the informants did not buy that and felt that teachers with support of parents and headmasters should implement the music syllabus without being monitored. Education Officers should see to it that the demands of the music syllabus are met so that children in former group 'A' schools benefit from it.

60% of the informants were of the feeling that culture days should be held while 40% of the informants felt that with the advent of technology, very few people still want watch live cultural activities. Children are now in watching television and glued on the operation of computers. Culture days would remind people of their culture. 50% of the informants were of the sentiments that the teachers' colleges should include dance in the teachers curriculum so that teachers can be trained dance in colleges and be given knowledge that teachers can later impart in schools. Another 50% of the informants felt that it is the responsibility of the National Arts Council of Zimbabwe and the Zimbabwe National Traditional Dancers Association to provide schools with

resource personnel. The researcher felt that the Curriculum Development Union should carry out the needs analysis and work together with the Teachers` colleges to come out with a curriculum that caters for the needs of the children and parents in all schools.

NACZ manageress (interview, 24-02-2015) suggested the following improvements for the teaching of traditional dance in former group 'A' schools:-

- a. First and foremost the Ministry to carry out the Nziramasanga Commission report. This report advocated for the teaching of practical subjects.
- b. She said there should be implementation of the Discipline Based Arts Education, the model for compulsory performing arts.
- c. She alluded that arts should be examined so that the arts can be given the dignity they deserve.
- d. She said teachers should be trained in dance in colleges
- e. She also said there should be recruitment of innovative and dynamic personnel who will revamp the system so that dances and other arts do not die a natural death.
- f. She also suggested that ZNTDA should provide all schools with resource personnel.

The researcher`s analysis of NACZ manageress contributions is that the government at some point, introduced a new policy- the teaching of practical subjects but the government has not made any follow up to see the implementation of the policy. The government has the duty to observe progress and challenges that could be contributing to the impediment of such progress. The Curriculum Development Union should also monitor the implementation of the syllabus in the schools. If the mentioned improvements could be made, improvement in the teaching of traditional dance would be seen in schools.

4.3 Conclusion drawn from the findings

Common among the former group 'A' schools was the issue of lack of resources, which the researcher concluded to be a negative attitude towards traditional dance as other practical subjects thrived even without those resources. Common again among the former group 'A' schools was lack of workshops and conferences by NACZ and lack of documented literature. Also, the issue of the music syllabus not being implemented, the school system provides a leeway for teachers to choose what to teach in subjects that are not mainstreamed which is not the case with mainstreamed subjects. Teachers` colleges must train dance.

4.4 Conclusion

The researcher has presented the findings in the form of tables and narration. Findings from headmasters and music teachers of former group 'A' primary schools have been presented, interpreted and analysed. Findings from NACZ manageress in Gweru have been narrated. The researcher has linked findings with related literature. Recommendations follow in the subsequent chapter.

CHAPTER 5

SUMMARY, CONCLUSIONS AND RECOMMENDATIONS

5.0 Introduction

In this chapter the researcher gave the summary of the study as a whole. The study's thrust was to find out if former group 'A' schools were teaching of traditional dance. The study sought to find out if the stated schools teach traditional dance and if not, why. The study also sought to find out if traditional dance was of any significance to the schools and society at large. The study also aimed at introducing the teaching of traditional dance in former group 'A' schools.

5.1 Summary of findings

Naturally, the society is categorized into different social strata and the same goes for the schools. The pupils of former group 'A' schools are different from those of former group 'B' schools where traditional dance is prevalent. The headmasters and teachers are also different. Different backgrounds immensely contribute to the different social classes. Very few former group 'A' teachers teach traditional dance in their schools. From data collection proceedings, the researcher noted that there was lack of interest by both headmasters and music teachers in former group 'A' schools in the teaching of traditional dance. This may be so because of the caliber of pupils they teach or the headmasters and the teachers themselves. Western culture has greatly influenced these schools. According to collected data, traditional dance seems very significant as informants cited its importance. Many challenges have been cited as attributing to the nonteaching of traditional dance. The music syllabus (2011) is not being implemented by teachers in former group 'A' schools. Lack of funding seems a big issue but the researcher learnt that headmasters prioritise those subjects that they want to and allocate funds to those. Only one school cited full

support by the headmaster in acquiring resources for the teaching of traditional dance. From the researcher's assessment of findings, there is an alarming level of lack of resources, lack of literature, lack of workshops and lack of implementation of the music syllabus. Some recommendations have been made at the end of this chapter for the improved teaching of traditional dance in schools.

5.2 Conclusions drawn from the study

The researcher found out that the teaching of traditional dances in schools leaves a lot to be desired. With the stated suggestions for the improvement of traditional dance in schools, the researcher feels that if authorities do not work on them, traditional dance is most likely to suffer a natural death. It is the researcher's hope that this study has contributed immensely towards the improvement of the teaching of traditional dance in schools.

5.3 Recommendations

The following recommendations have been made:-

- a. The Ministry of Education to provide resources in all schools. The Ministry has to come to the aid of the schools by providing some resources and schools should also find other resources on their own.
- b. The Ministry of Education to carry out the Nziramasanga Commission report which was formulated in 1980. The report introduced practical subjects to schools so that children who are not academically gifted could benefit. The other rationale for practical subjects was to train children different life skills that would help them in their future lives. The Ministry has to revisit the report and monitor the implementation, development and the

fruits of this report in schools. The report's another target was to empower children which everybody would want.

- c. Schools to implement the Discipline Based Arts Education model. The model stressed the teaching of arts in schools.
- d. National Association of Primary Headmasters and the National Arts Council of Zimbabwe to conduct workshops. Communication reaches a very wide audience through use of workshops and seminars. Workshops should be held on a regular basis to sensitise people of their culture which is traditional dance among others.
- e. The Ministry of Education and Zimbabwe National Traditional Dancers Association to provide schools with qualified personnel. The Ministry should preside over the teachers' colleges and make sure that the colleges' curriculum includes dance so that teachers-in-making are trained. Colleges should work their curriculum together with Curriculum Development Union who design the schools' syllabus so that colleges train and produce a teacher who can adequately meet the demands of the syllabi. Zimbabwe National Traditional Dancers Association, in its own right provides qualified personnel for the teaching of traditional dance to all schools.
- f. The Ministry of Education to make the arts examinable. The researcher feels that subjects that are examined at Grade 7 level attract value to themselves hence if possible, music should also be examined.
- g. Education Officers to monitor the implementation of the music syllabus. Education Officers should work tirelessly to see to it that the syllabi are implemented in former group 'A' schools so that all children benefit from the broad curriculum.

- h. Music scholars to document traditional dances and achieve videos. African music scholars should write about their dances and state the choreography patterns for each dance, state attire, props and respective instruments for teachers to refer to when teaching traditional dance. Of course there was no technology long back, but technology is the order of the day today, so traditional dances should be captured on videos and kept in libraries for educationists to use.
- i. Curriculum Development Union to extend time allocated for music lessons. If the music syllabus is properly implemented, increment of time would result in the teaching and learning of traditional dance in former group 'A' schools.
- j. Children who excel in performance to be awarded. If children are given prizes, they will perform even better and send a make more children want to perform. Prize-giving works as a motivational tool in pupils.
- k. Symposiums and festivals to be held. Holding of symposiums and festivals reminds people of their culture and who they are. Symposiums and festivals communicate to small children of who Zimbabweans really are and children also will identify with their culture.
- l. Culture day festivals to be held. If culture days are held, preservation of culture is achieved and these work as constant reminder of a people`s culture.

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APPENDIX A

QUESTIONNAIRE FOR HEADMASTERS

My name is Haleluja Sibanda. I am a fourth year student at Midlands State University undertaking BSc Honours Degree in Music and Musicology. I am carrying out a research on `The performance of traditional dance in Gweru urban primary schools`. This project is being carried out as a fulfillment of my degree. I kindly request that you answer the questions below. I promise that the responses you give are strictly private and confidential. Your participation is greatly appreciated.

- Age up to 18 years 19-24 years
- 25-35 years 36-45 years
- 40-55 years 55 and above
- Gender a. female b. male

c. Profession.....

- 1. Does your school teach traditional
dance?.....
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- 2. How often are workshops held to train teachers on traditional
dance?.....
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3. What do you think is the significance of traditional dance to schools and the society at large?.....

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4. What are the challenges faced by schools in teaching traditional dance?.....

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5. What are the challenges headmasters are facing in providing schools with qualified personnel for training traditional dance?.....

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6. What suggestions can be made towards improving the teaching of traditional dance in schools?.....

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APPENDIX B

QUESTIONNAIRE FOR TEACHERS

My name is Haleluja Sibanda. I am a fourth year student at Midlands State University undertaking BSc Honours Degree in Music and Musicology. I am carrying out a research on `The performance of traditional dance in Gweru urban primary schools`. This project is being carried out as a fulfillment of my degree. I kindly request that you answer the questions below. I promise that the responses you give are strictly private and confidential. Your participation is greatly appreciated.

- Age up to 18 years 19-24 years
- 25-35 years 36-45 years
- 40-55 years 55 and above
- Gender a. female b. male

c. Profession.....

1. What is your understanding of traditional
dance?.....
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2. Do you teach traditional
dance?.....
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3. Do you have enough resources for teaching traditional dance?
Explain.....

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4. Which type of dances do you teach?.....

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5. What is the significance of those dances to schools and the society at large?.....

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6. Does your school participate in traditional dance competitions?.....

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APPENDIX C

INTERVIEW GUIDE FOR HEADMASTERS OF SCHOOLS

The researcher will gather information from heads of schools through asking questions that address the following:

1. Does your school teach traditional dance?
2. How often workshops are held by NAPH and NACZ to train teachers how to teach traditional dance?
3. What is the significance of traditional dance in schools and the society?
4. What are the challenges faced by NACZ in training traditional dance in schools?
5. What are the challenges headmasters are facing in providing schools with resource persons for training traditional dance?
6. What can be done to improve the teaching of traditional dance in schools?

APPENDIX D

INTERVIEW GUIDE FOR TEACHERS

The researcher will solicit information from teachers on whether schools are not participating in traditional dance through asking questions that address the following:

1. Does your school teach traditional dance?.....

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2. How often are workshops held by NAPH and NACZ to train teachers on traditional dance?.....

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3. What is the significance of traditional dance to schools and the society at large?.....

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4. What are the challenges faced by NAPH and NACZ in teaching traditional dance in schools?.....

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5. What are the challenges headmasters are facing in providing teachers with qualified personnel?.....

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6. What can be done to improve the teaching of traditional dance in schools?.....

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APPENDIX E

INTERVIEW GUIDE FOR NACZ MANAGERESS

1. What is traditional dance?
2. Do primary schools teach traditional dance?
3. How often does NACZ train teachers how to teach traditional dance?
4. What are the challenges faced by NACZ in facilitating the performance of traditional dance in schools?
5. What is the significance of traditional dance in schools and the society at large?
6. What suggestions can be made for the improvement of the teaching of traditional dance in schools?

APPENDIX F: VIDEOS