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RESEARCH TOPIC: THE USE OF FOLKTALE SONGS IN THE DEVELOPMENT OF CHARACTER AMONG E.C.D "B" LEARNERS AT GRESHAM PRIMARY SCHOOL IN ZVISHAVANE

By

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DECLARATION

I, R15119C declare that this is my own independent original work (except where acknowledged) and that it has not been presented and will not be presented to any other University for any other degree award.

Signature…………………………………….................

Date…………………………………………..............

DEDICATION

This research project is dedicated to my loving elder sister Mrs K. P. D. Nyathie.

ABSTRACT

The purpose of this study was to develop character among E.C.D 'B' learners at Gresham Primary School. This was achieved through an action research where folktale songs were taught as a way of developing the character of E.C.D 'B' learners at the school. The population comprised of all E.C.D teachers and learners at Gresham School whereas the sample consisted of four E.C.D teachers and thirty three E.C.D 'B' learners. Data was presented both in the qualitative and quantitative forms. Pre-test and post test results were presented in the form of pie charts and graphs while lesson plans and their discussions were presented in the form of narratives. Findings indicated that some improvements were noted in the learners' behaviour after some folktale songs were taught and discussed in an effort to bring out some moral values in them. It was noted that many learners were no longer involved in other forms of unacceptable behaviours like cheating, stealing or lying. This was a clear indication that folktale songs have a role to play towards moulding the character of E.C.D 'B' learners though it is a long term process. From the findings, I therefore recommend that folktale songs be collected and transcribed for use in schools. School based workshops should be conducted as a way of equipping teachers on how they can use folktale songs towards the development of the learners' character.

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CHAPTER 1

1.1   Background of the study

The level of moral decadence at Gresham Primary School requires the concerted effort of all stakeholders. Some learners at this school have been engaging in immoral activities such as stealing, fighting, beer drinking, bullying, using vulgar language, cheating, scolding each other and lying. There is often the saying by elders that 'our children are the leaders of tomorrow', but with reference to the mentioned immoral activities, one wonders what kind of leaders the pupils will grow to become.

There was an incident of six learners at Gresham Primary School who broke into Moyondizvo Shop which is located about 400m away from the school at Mandava Bus Terminus. They stole some chips, sweets, biscuits and chocolates. The incident took place at around seven o'clock in the evening after the shop was closed. Amongst them were two Early Childhood Development (E.C.D) learners, two from grade six and the other two from grade two classes. According to Stebbing (1999), Early Childhood Development is a period which ranges from birth to eight years of age. In this case, these learners were between four and years old. They were caught by the owner of the nearby shop who heard the sound of breaking windows and rushed to see what was going on. It was very unfortunate for them that they were caught and got arrested before eating the food. They were taken to Zvishavane Police Camp where they were thoroughly beaten up by the police. When their parents were informed, they were very surprised about the incident. They said that they have ordered the children to go home at around four o'clock in the evening; little did they know that these children will be involved in theft. The parents were vendors at Mandava bus terminus so they normally knock off at eight o'clock in the evening. In January this year, some grade four boys were caught in the school toilets drinking beer. They were reported by the man who cleans

boys' toilets to the headmistress. When the issue was investigated, it was found out that their satchels were full of beer bottles brought from home. Another bottle of beer was found inside an E.C.D learner's satchel and he had already drunk the beer halfway. It was unbelievable that an E.C.D learner might be involved in beer drinking. These learners indicated that they had stolen the beer in the refrigerator at home and also that it was not their first time to do it. Their parents were called and they ordered the head to assist in correcting the children's behaviour.

On a different scenario in February this year again, my handbag was stolen in the cupboard and it was found behind the classroom under a tree. Forty eight dollars was stolen, but other belongings such as my two cell phones and passport were left untouched inside the handbag. I reported the case to the headmistress. When the issue was investigated by the deputy headmistress, it was discovered that two grade five boys broke through the classroom window and forced an E.C.D boy in my class to take out the handbag and gave it to them. The two boys shared the money equally among themselves and the E.C.D boy was given just a dollar to buy some chips and he was ordered not to report them to me. In May this year, E.C.D boys ganged up and beat a grade five male prefect during break time until he fainted. The boys were taken to the deputy head's office where they were thoroughly beaten.

There are some scenarios whereby E.C.D learners in my class stole money from their parents and guardians at home which range between five and ten dollars at their homes. They tried to buy some food stuffs at the vendors' market at the school gate. The vendors being surprised by the amount produced by these students brought these learners to my classroom. When I phoned these learners' parents, they indicated that the money has been stolen at home. There are several cases reported by prefects on use of vulgar language by some E.C.D learners,

especially during break time. The head, deputy head, Teacher in Charge and other senior teachers beat these children regularly and always tried to talk to them in a polite way so that they change their way of behaviour. There are other several cases of immorality which include lying and fighting each other especially during break time. Some learners in my class stole school stationery and food stuffs from other learners and teachers. In an effort to restore morality at the school, the Guidance and Counselling Unit of the school once organized a campaign tagged "Positive Character Development" as a way of trying to inculcate morals to the learners. There are other clubs at the school like brownies, girl guides and boy scouts under which teachers teach learners good morals.

The head once invited the Zimbabwe Republic Police to address learners on the importance of having good morals at school as well as the dangers of stealing and fighting. The police indicated that all forms of misbehaving make one to be arrested and get sentenced or even to spend life in jail. On assembly days, teachers have tried by all possible means to base their themes on moral development as a way of solving the problem. The school administration also suggested that every teacher must have thirty minutes on the timetable to teach morals on a daily basis so as to minimize the level of moral decadence. The teachers are trying their best to implement the suggestion but there are some learners who are continuing to misbehave.

There is a list of school rules at Gresham Primary School; however, it is my observation that some learners memorize the rules without critically thinking about them. Moral decadence has dealt a deadly blow on the ethical psyche of the school. It has blurred the vision of school learners so much that it has become difficult to distinguish between what is right and wrong and thus a decline on the pass rate from grade one to seven. American Heritage Dictionary

(2011) defines decadence as the process of decline or decay in society's ethical and moral traditions. According to Muraina and Ugwumba (2014), moral decadence is the process of behaving in a way that shows low moral standards. Moral decadence therefore refers to failure to uphold acceptable morality. It means gross reduction in the moral values among individuals or a group of people in a particular society.

Early childhood is a crucial stage in terms of a child's physical, intellectual and social development (Stebbing, 1999). This is when the child's well being and character starts to develop. It is important to pay much attention to children's academic and moral education from an early age. Hence early childhood is called the "Golden Age" as it is during this stage of development that most of the brain cell tissue that controls human activities and quality is formed (Rahim and Rahiem, 2012). The objective of early childhood education therefore, is to establish a foundation for the development of a child's character and behaviour to spur further development and growth. This is supported in The Holy Bible in Proverbs (22, v. 6) when it reads, "Train up a child in the way he should go: and when he is old, he will not depart from it". Therefore, if character is inculcated to children at an early age, they will not depart from it even if they are old. They will be able to know what is regarded as good or bad in their whole life time.

Froebel's theory in Bredekamp and Copple (1995), views an early education as important because children are born being naturally good; meaning that they are born with a high level of morality which will be affected by the environment. According to Froebel, the environment that children grow up in shapes their behaviour as they grow up. Crain (2001) stresses the fact that Froebel's ideas encourage natural growth of a child through action or play, thus emphasizing creative play, social interaction and natural expression. Gutek (1995)

advocates that Froebel uses educational imagery developed from his background as a forester working with seeds. He saw plants developing perfectly from what is already within. He thus viewed children as young plants growing in a garden and need cultivation and nurturing from the teacher and parents at an early age in order for them to grow well. He viewed the teacher as a gardener looking after young plants. To Froebel, the teacher stimulates and encourages the process of unfolding by controlling the growth of the child by enabling him/her to discover internal dimensions through spontaneous and self-initiated activities. These activities might be in the form of games, stories and songs. Reed and Ronnie (1993, p. 253) speculates, "Froebel says, the teacher's role is to care and nurture the child in a manner that the child's in-built goodness, unfolds and blossoms in a realized potential.'' Besides the school, the community has a huge role to play in instilling discipline. As a result, an E.C.D learner's character will be nurtured by the teacher and unfolds as he/she grows up. This means that teachers should not give learners strict rules, directions or instructions to follow. Learners should rather be given an opportunity to learn under an enjoyable environment that is learning through play whereby development occurs naturally.

As suggested by Froebel in Chitumba (2010), while guarding and protecting the child, the teacher's major obligation is to provide space and time for the child to behave in a way that is accepted in a particular culture. He sees failure in education as consisting of neglect and prevention of such development, thus distorting the good human powers and tendencies within a child. According to Dupuis (1985), Froebel adopted his theory of "natural goodness" from the writings of Rousseau on the nature of child development. Play was at the core of his curriculum, as the most valuable form of expression.

Inspired by Froebel's theory, I felt that it was necessary to develop learners' character at Gresham school as early as E.C.D level using folktale songs. Froebel, in Crain (2001) advocates for children to be taught what is good or wrong whilst they are still young. It is better to groom them at an early age in a play way method. He rightly states that play is not only the child's medium of learning but also his/her work, and without it, there is no development. Froebel's kindergarten centred around three procedures which are; use of gifts, singing of songs and playing of various games, (Chitumba, 2010). To Froebel, learning must not be painful or boring, but rather enjoyable and useful. He refers to it as play aided learning. I therefore discovered that play aided learning has not been effectively made use of at Gresham school. It is of my interest as a music specialist, to use folktale songs to develop a positive character to E.C.D learners through the use of folktale songs.

1.2   Statement of the problem

There are several reported cases of indiscipline among learners at Gresham Primary School. This has caused a decline in the school pass rate from grade one to grade seven respectively. Therefore, the purpose of this research is to develop character among E.C.D "B'' learners at Gresham Primary by inculcating societal norms, attitudes and values through the use of folktale songs in an effort to improve the learners' behaviour.

1.3   Research questions

(1) What is the rationale of using folktale songs in developing character among E.C.D "B" learners?

(2) Which folktale songs can be used to develop character among E.C.D "B" learners?

(3) How can folktale songs be used to develop character among E.C.D "B" learners?

1.4   Justification of the study

The study is important in that it will contribute towards the development of character to E.C.D learners as well as contributing to the existing literature on inculcating good moral values into pupils as well as the teaching of indigenous music in schools. E.C.D 'B' learners will also benefit from the research in that they will be exposed to a variety of folktales and their songs, thus learning cultural values through play as well as safeguarding their cultural heritage. Also, the study will help to me improve my teaching in developing the character of E.C.D 'B' learners as well as teaching other musical concepts.

1.5   Delimitations of the study

This study was de-limited to Gresham Primary School, specifically targeting the E.C.D "B'' teachers and learners. Gresham primary was selected because of its accessibility to me (the researcher) as it is the school where I teach. Even though the problem of immorality is found among other schools within the district, or even nationally, I decided to carry out the research at Gresham school because I did not have money to travel to other schools. I also considered time constraints for it would not be easy for me to travel to different schools as I will be at work most of the time. I also chose E.C.D 'B2' as my sample because it is the class that I teach. As a result, I planned and taught the learners any time I wanted to and I was also able to observe their character on a daily basis. The E.C.D teachers whom I interviewed were also easily accessible to me.

1.6   Conclusion

This chapter mainly focused on the issues that prompted me to engage in this study. Several incidences were highlighted which occurred at the school and these include fighting, stealing,

beer drinking, bullying, cheating and lying. The level of immorality is seen as one of the major reasons contributing to the failure of learners at Gresham school from grade one to seven. This prompted me to carry out this research. The statement of the problem indicates that the level of moral decadence has caused the pass rate of the school to decline. I outlined some research questions which served as a guideline to my study. This chapter also highlighted justification of the study which reflected on the benefit of the study to different stake holders. In this chapter, I also indicated that the study was carried out at Gresham Primary because that is where I teach.

CHAPTER 2

REVIEW OF RELATED LITERATURE

2.1   Introduction

The review of literature in this instance was necessary for it created a basic foundation for my study. Literature is reviewed in order to see what other scholars have written about, how they have approached and interrogated similar studies as well as identifying areas that need further studies. Chikoko and Mhloyi (1995) believe that reviewing related literature assists the researcher in attacking the problem of the study. Once a researcher knows what others know about a topic, he/she can attack the problem better with increasing confidence. My reviewing of related literature helped me to avoid work that has already been done by others. This ensured originality on the study that I carried out. Thus, this chapter presents a review of relevant scholarly studies which are related to this study. This will be discussed under the following sub headings; the role of music in an African society, the role of folktales and songs in the children's learning as well as the importance of folktales. The child's context of character development will also be discussed under the subheadings; the family, the neighbourhood, the school environment as well as the culture. The chapter also included the theoretical framework of Jean Piaget, Lawrence Kohlberg and John Broadus Watson who are proponents of moral development.

2.2   The role of music in an African society

African music is used in vital aspects of life. When a new child is born, he or she is welcomed by music. There are lullaby songs such as *Thula Mthanami* (Do not cry my child) and *Chinyarara mwanawe mai vako vachauya* (Don not cry baby, your mother will come) which are used to calm infants when they are crying. African children also perform various

game songs like *Sarura wako* (Choose your partner) and *Tsuro nanzou mukuru ndiani?* (Who is big the hare or elephant?), which mirrors them to prepare for adult life as well as to develop language skills (Titon, 2009). Productivity and oneness are promoted at work through singing work related songs. During weddings and parties, people celebrate by singing and listening to music as a way of entertaining themselves. If a person dies, people console the deceased's relatives and beloved ones by singing songs like *Usacheme iwe nyarara uri kuedzwa nasatani* (Do not cry, be calm you are being tempted by the devil). In an African culture, music is also performed at ritual ceremonies and festivals. Africa's culture is deeply rooted in its music, (Ibid). This reveals that all musical activities are culture specific and thus differ from culture to culture. One is able to differentiate African cultures through the music they perform. Mbaegbu (2015), remarks that music plays an indispensable role in the being of Africans. Music thus plays various roles in an African culture, that is, it heals, entertains, educates, unites and communicates (Ibid).Throughout Africa, people find a variety of music for the events of everyday life (DeNora, 2000). Music accompanies all aspects of an individual's life and the community participates freely in almost all musical celebrations like rituals, festivals, games and dancing.

The functions of music in an African society differ from culture to culture. In some ritual ceremonies like *Kurova guva* (Appeasing spirit of the dead) and *Mukwerera* (Rain making), music regulates trance; that is communication between the dead and the living. During such ceremonies, some people will be possessed by spirits of dead people and they will speak through those whom they possess. Music can also be used as a symbol for identity; for example, every country has a national anthem which discriminates each nation from others. An example of a national anthem is *Ngaikomborerwe nyika yeZimbabwe (Shona),* *Kalibusiswe ilizwe leZimbabwe (Ndebele)* or Blessed be the Land of Zimbabwe which is the

Zimbabwean national song. The song resembles Zimbabwe even when it is sung in other countries. Music has a role to play at work, in politics, in their socio-economic engagements, in religious worship, integral development and in their moral life. He further says, "Thus all activities of men, and all movements in nature among the African are accompanied with songs'' (Mbaegbu 2015, p.17). This reveals that African people accompany all the activities they perform with music. These activities include hunting, fishing, farming and pounding and threshing. This is done to make work much lighter so as to promote productivity and to create oneness among the workers. Some songs teach good morals underlining the necessity of virtuous living and denouncing wrong deeds. Good morals like respect, love, care, tolerance, empathy, responsibility, helping and sympathizing can be taught through the use of songs. This is to say that when children learn these skills, they are learning social ethics and it is these skills that will enable them to develop their character later in life (Bredekamp, 2011).

Asigbo in Mbaegbu (2015) maintains that to the African, music making goes beyond mere exhibition of virtues hence it is seen as a vehicle for moral preachment. One can thus use music as a vehicle to teach what is right or wrong. This can be done through the use of folktale and game songs. Mbaegbu (2015) further reckons that the African society sees music as a weapon for correcting moral deviants and as a medium through which a lost society can be brought back to life. For example, the youths are engaged in various unexpected activities like drug abuse and fighting. Through the youths' engagement in these activities, a society may be regarded as lost. However through the involvement of songs which teach these youths to abstain from these activities, that society can be brought back to life. Moore (1982, p.18) contends, "With music, I create change. I seek it. So really, I am using it as a weapon." Therefore, it is necessary to use folktale songs as a weapon to develop character among E.C.D "B" learners at Gresham Primary so as to create change in learners' behaviour. It is

clear that music is a call to service, inculcate and re-enforce social norms and values. It teaches children to discriminate between what is good and what is wrong at an early age.

According to Stebbing (1999), young children are in their most important developmental stages of life. What they learn now and what happens to them now will influence them for the rest of their lives. The purpose of folktale songs is to prepare the establishment of the behaviour of children as early as possible so as to develop their character. Mbaegbu (2015) substantiates that African music upholds an African child from birth to death. There is no way an African cannot engage in musical activities after he/she has been born. Warren and Warren (1970, p. 3) support this assertion when they say, "Music follows the African through his entire day from early in the morning till late at night and through all the changes of his life, from time he came into this world until after he has left it." This is because most African activities are accompanied by music.

2.3   The role of folktales and songs in children's learning

Music is an integral part of a quality early childhood curriculum. This is because early childhood curriculum is play based; that is children learn through play. As a result most musical activities promote play aided learning. For example, in folktale songs, learners may act out the story or even perform various actions when they sing the folktale song. It plays a role in setting the tone of the classroom, developing skills and concepts, helping children to make transitions and building a sense of self, (Phillips, 1993). Of course, if you ask the children, they will tell you that singing is a fun part of their daily activities. As highlighted by Ojukwu and Esimone (2014), since the life of a child rotates around the traditional music of his/ her community, societal norms, attitudes and values can be inculcated through early

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introduction of folk songs. Also, these can also be contained within the folktale songs. These folk songs will thus work hand in hand with the story itself. Manford (1983, p. 23) remarks:

> Music should not be taught in any form that will cause children to love less. Music teaching should be linked with play, for children do not need a reason to play; they do it for intrinsic interest. Participation in music should therefore have the same quality as play. It should be observed that every child should be given the opportunity to explore and develop his capabilities in music in such a way as may bring him happiness and a sense of well being...

Musical activities should thus be made fun and enjoyable to the learners. The teacher should therefore create an environment which makes all the learners to be actively involved so that they learn in a play way manner. Through my observation, I noted that even passive children and slow learners are actively involved in musical activities as compared to other activities in class.

Ojukwu and Esimone (2014) further reckon that at this stage of life, all music such as game and folktale songs performed by the children constitutes the background to all their social activities. For example, when children play the game *Sarura wako* (choose your partner), they learn that one day in a lifetime they will need to choose a good life partner. Egudu and Nwoga (1974) also noted that people progress in their moral reasoning through a series of stages beginning from childhood to the adolescence age. A child grows from infancy, adolescents and then adulthood. This means that once a child is properly rooted in the culture, norms and values of his people, he will grow up knowing what is regarded as good or bad in that culture. He is firmly rooted in the way of life of his people and would not depart from such when he grows up. It is therefore necessary to include folktale songs in developing

character to E.C.D learners. The teacher's role will be therefore to bridge the gap between the home and the school.

Phillips (1993) considers the learning process at E.C.D level as mainly informal. This is because learning at this level is mainly based on play as these young children cannot concentrate for a longer time. It is thus the role of the teacher to make the activities enjoyable to the learners. By using folktale songs in developing the learners' character, it will give room for the learners to be actively involved. This can be done through retelling or acting out the story to make it a real life experience. However, the child learns through observation, imitation and active participation. Stories and songs thus go a long way in helping a child to understand his roles in the society (Ojukwu and Esimone, 2014). Murphey (1992) prescribes that songs are relaxing; they vary the lesson's progress, provide fun, action and encourage harmony within oneself and within a group. This means that E.C.D learners learn with fun and more effectively than without stories and songs. The teacher might give learners roles so that they act out the story so as to enable them to understand more. For example, in the story of the hare and the baboon, a child may be given the role of hare and the other one may take the role of baboon. They will act out the story pretending to be those animals. Even shy and slow learners are given encouragement by retelling the stories as well as singing and unconsciously learning at the same time.

Phillips (1993, p.100) asserts, "Naturally, children really enjoy learning and singing songs." Therefore, pupils' motivation to learn largely depends on the teaching methods and the teacher's personality. As a result, if the teacher uses folktale songs skillfully, the pupils are usually highly motivated. Moreover, folktale songs offer a lot of repetition and through repetition a lot of learning will take place unconsciously. Normally the same words in a

folktale song are repeated again and again thus giving the learners an opportunity to master the concepts being taught in that folktale. Bourke (2006) is of the opinion that, since stories make learning fun, children are willing participants and are not just present in class because they have to be; rather they are there because they are enjoying learning. Furthermore, Cameron (2001) propounds that by using stories; teachers can create contexts such as building friendships, being responsible and respect for elders which enable unconscious learning because learners' attention will be on the message. Pupils will pay more attention because they want to enjoy themselves, not because they want to learn.

2.4 The importance of folktales and songs

It is predicted that folk tales consist of mainly traditional oral narratives which include legends, proverbs, music, jokes and stories which belong to a particular culture or social group (Read and Patterson, 1980). Most folk stories or *ngano* embody the hopes and aspirations of majority of people in the society and are used to transmit and preserve cultural values of the group. According to Egudu and Nwoga (1974), the stories help in showing how society views itself and also conveys their notions of justice rights and social obligations of its citizens.

Storytelling also provides entertainment, develops the imagination and teaches important lessons about everyday life. Laziness, greed and selfishness are portrayed as negatively as possible with the offending characters and unwise behaviour in some stories (Ibid). On the other hand, goodness, honesty and unity are depicted as important virtues which should be imparted to E.C.D learners. According to Mbaegbu (2015) the use of animals as human characters is done to highlight attitude and behaviours of people in a way which pokes fun at their awkward actions in real life. He further claims that animals are mostly used as tools to

convey messages to audiences without seeming to personalize issues or pinpointing certain individuals for rebuke.

In addition, animal imagery makes it possible for learners to easily understand the relevance of the story being told due to the simplified character of the animal, (Ojukwu and Esimone, 2014). Folk tales also use performances and personal interaction between learners and storyteller such as the *Paivepo* (Once upon a time) and *Dzepfunde* (a way of agreeing that you are listening) recitals which ensure attentiveness and participation of all learners concerned. In support of this assertion, for example, in my class, if learners are making noise, I just shout '*paivepo*' and the whole class will respond '*dzepfunde*', keep quiet and become attentive. This means that young children really enjoy listening to stories. Phillips (1993) remarks that the use of various vocal tones, miming and bodily gestures are done to emphasize important themes and ideas which the learners need to remember long after the story has been told. Folk tales are also told in order to educate learners into cultural values of the society as well give them motivation and a sense of well-being.

In stories where small animals seem to beat the odds and overcome bigger ones both physically and mentally, the children learn the important lesson that anybody is able to achieve great things in society no matter how small, different or inexperienced they may be (Ojukwu and Esimone, 2014). Some folk tales portray animals gathering and discussing issues which affect them as a group with arguments and discussion used to highlight democratic process and the importance of unity and agreement in society. In support of this, Phillips (1993) elaborates that as a result, folktales are not pastimes for old people and infants to while away the time; rather they convey morals as well as historical issues which affect

everybody in the community. Learners can thus relate to the characters in the story and imagine what they would do in the same situation.

As far as Ojukwu and Esimone (2014) are concerned, a storyteller's tools are not just words, but gestures, singing, facial expressions, body movements and acting to make stories memorable and interesting. Thus, the teacher may give the learners to act out the story after listening to it. Sometimes masks and costumes are used to enhance a performance. Storytellers often repeat the story with the same words and same expressions in each performance so as to enhance the learners' understanding. The use of repetition helps the learners to remember the chorus and allows them to join in with the storyteller, (Ibid). Using short phrases makes the stories easier to understand and recall from memory for the E.C.D learners. When learners familiar with the stories actively participate in their telling, they feel a sense of belonging. As suggested by Egudu and Nwoga (1974), a storyteller might also add new material to an old story to make it more interesting or meaningful to the learners. This will enable the learners to have zeal of listening to the story. Campbell (1988) postulates that through stories and songs, children entertain a range of characters to explain why people do what they do. Folktales and songs allow children to organise and represent experiences and understand different behaviours (Ibid).

Furthermore, Rahim and Rahiem (2012) elaborate that telling the child stories with moral lessons elicit favourable behaviour and discourages unfavourable behaviour in children. The role of teachers is thus to help learners to connect stories with their daily lives. Dunn (1990) emphasizes that stories help children to know what to do, how to do it, why they do it and also to reflect on their lives through the examples they get in stories. Through the use of stories, learners are provided with the chance to learn new ideas and concepts. Rahim and

Rahiem (2012, p. 455) outline, "Storytelling is a way of passing on a culture's history, a way of teaching values to young and old generations, and it is a form of entertainment." Dunn (1990) indicates that stories can be accompanied by music and sometimes by dance and they are also used to disseminate local customs, traditions and morals to the community for younger generation. Stories are also used for learning languages especially in reading and writing.

2.5   Theoretical framework

The issue of character education is receiving much attention among educators and teachers. Many theorists such as John Broadus Watson, Jean Piaget and Lawrence Kohlberg are of the idea that children continue to develop their morals at an early age and character development will take place during these years (Farid-Al-Somadi, 2012). I will therefore discuss the above named theorists in relation to my research.

2.5.1   John Broadus Watson's theory of behaviourism

He was a chief proponent of behaviourism amongst other behaviourists like Albert Bandura. Watson in Mwamwenda (1995) studied human behaviour and emotions. He therefore believed that what comes from the environment is that which shapes human behaviour. This theory assumes that learning occurs through interactions with the environment. According to Mcleod (2007), the theory also assumes that the environment shapes behaviour, whereas thoughts, feelings and emotions into consideration are useless in explaining behaviour. Watson believed that children are born with three basic reactions which are; love, fear and rage. The theory explains that children exhibit certain behaviours in response to what happened previously; for example, a child jumps after stepping on a pin, (Cornelius, 2007).

As indicated by Potter (2002), the theory also explains the relationship between what has happened (stimuli), the behaviour manifested (responses) and what happened to condition that behaviour (reward, punishment or neutral effect). Therefore, in this research I will use folktale songs as a way of conditioning E.C.D 'B' learners' character. Watson advocated for child learning and teaching activities that begin with the familiar experiences of daily life experiences. The theory also explains the law of frequency that stressed the importance of repetition. As a result, if folktales and songs are repeated time and again, it will help the learners to understand the stories more. Bradekamp and Copple (1997) are of the view that the social context includes an ethical orientation as well as appropriate behaviour that begins with family values.

2.5.2   Jean Piaget's theory of moral development

Mwamwenda (1995) defines moral development as the way children learn to determine what is right or wrong. Piaget in Mwamwenda (1995) indicates that young children are pre-moral. That is, they take little responsibility over their moral actions. These children are said to play independently with very little or no regard to the next person. Chitumba (2010) also postulates that from zero to five years of age, the child's perception of moral issues is self-centred and largely influenced by the desire to please self. Piaget's theory further advocates for involving children in formulating class rules so that they become accountable for bad behaviour (Mwamwenda, 1995). Children feel secure when they know what their limits are. Rules therefore tell children how to behave in a certain environment like a school or home.

Furthermore, (Ibid) indicates that this will give them opportunities to morally justify their rules and actions which is a higher level of moral development. This calls upon teachers to stop punishing children unnecessarily. Instead, they should be allowed to justify and explain

their actions. Tadesse (2016) argues that although rules tell children how to behave, having too many rules makes it difficult for children to follow them. This may result in children just memorizing the rules but not being able to follow them. Rule setting for children should focus on explaining how the children should behave rather than how they should not behave (Ibid). This means that children should be taught the exact behaviour they should show in the society. Chitumba (2010) further reckons that children sometimes misbehave just to test their limits, to learn about whether rules are being applied consistently as well as to find out what will happen if they break a rule.

2.5.3   Lawrence Kohlberg's theory of moral development

Expanding on Piaget's work, Kohlberg determined that the process of moral development continued throughout the individual's lifetime (Mwamwenda, 1995). Kohlberg's theory further endorses that at E.C.D. level, the reasoning is characterized by egocentrism and inability to consider the perspectives of others. Children at this age thus view themselves as being better than others. Also, children at this age focus on the direct consequences of their actions on themselves and they are more worried about the results of their actions on themselves (Ibid). The theory also outlines that children are more worried about the results of their actions and how they are likely to affect them. According to the theory, children obey rules just because they want to avoid punishment not because that they know that what they are doing is good. The child thus try to perceive the gravity of the evil in the basis of the extent of the punishment, that is, the worse the punishment, the more wrong the act is perceived to be, (Crain, 2001).

Macleod (2007) echoes that Kohlberg's theory advocates that children should not be rushed or expected to reason beyond their moral level. As a result, one must not expect E.C.D

learners to reason like adults. Just like Piaget, Kohlberg believed that most moral development occurs through social interaction (Ibid). He therefore advocates that children should be allowed to interact among themselves and even with adults thereby getting them exposed to experiences. Kohlberg in Mwamwenda (1995) further comments that it is possible for a human being to be physically mature but not morally mature. In addition, the theory recommends the need to understand children's background and upbringing before judging their level of moral reasoning (Ibid). In connection with Piaget, Kohlberg encourages the involvement of children in making class rules as a way of promoting moral development. Kohlberg (1981) views it as being necessary to teach the same moral values in a progressive manner throughout all primary grades; that is E.C.D up to grade seven. This will ensure continuity as children develop from lower to higher levels of moral reasoning.

2.6   Children's context of character development

Early Childhood Development is a critical stage of character development that forms the foundation for children's future, wellbeing and learning (Stebbing, 1999). Children's experiences and their immediate environment play a crucial role in their lifelong development. Hepburn (2004) asserts that it is the young children's experiences that set the stage for future development and success in life. This shows that the type of environment and experiences offered by the environment have a positive or negative impact on the child's character development. This is supported by Stebbing (1999) when she outlined that the total development of children is influenced by the context which the child grows up in. Most societies have legal rules that govern the behaviour of children as they grow up. As outlined by Hepburn (2004), most children learn morals at home, school, in church and other social settings. Although most people acquire their sense of right and wrong during childhood,

moral development occurs throughout life and human beings pass through different stages of growth as they mature.

2.6.1 The family

Bronfenbrenner cited in Donald, Lazarus and Lolwana (2010) propound that the first environmental system that deals with the child is called micro-system. This comprises the family which directly influences child development. Miguel (2007) contends that indiscipline among learners is a reflection of attributes, practices and values of a society. Therefore, if a society has no social order, learners will be indisciplined in the school. The home is also viewed as the first place to give the learner the first moral lessons. Parents and guardians are the primary custodian of children therefore the full responsibility of the child is with them. Lickona (1991) noted particularly that the way family members interact with each other and communication demonstrated by the family can affect the character of children. This is due to the fact that young children learn by imitating adults. In agreement to this, Bradekamp (2011) noted that children who have a strong bond with their parents are less likely to be delinquent, that is not doing illegal things. Dunn (1990) assumes that children without parental supervision during and after school hours are more likely to engage in unexpected behaviour. This will be because there will be no one to monitor their behaviour. Furthermore, UNESCO (2006) posits that the loss of a parent could cause a damaging effect on children most commonly because of the effect on attachment to the parent. This is mainly common on child headed families where there will be no adult to control the behaviour of children.

In the family, there are interrelationships between the parents, siblings, relatives and caregivers who impact on the development of the child, (Caulley and Pannozzo, 2011). It is at home that the child gets the first interaction with the outside world. Family interactions are

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very vital to the character development of the child. According to Borich and Tombari (2003), some families are failing to provide the basic needs to the children due to poverty. When the family fails to provide the basic needs for the child, his or her character development is affected negatively. Sometimes this may lead the child to be involved in other illegal activities like stealing at an early age. Gana in Ryan and Bohlin (1999) puts the blame on parents for causing moral decadence in the country. Parents thus have a significant role to play in the moral upbringing of the child.

> When a child has no father to show him or her how to do the right things, he is unable to become who the society says he should be. He is susceptible to a life spent searching for an identity based on a template he never saw. When all a child hears are negative things that his good for nothing father did, it is difficult for that child to grow up to become a responsible citizen (Kuye 2008, p. 21).

From the above assertion, it is assumed that lack of parental supervision especially the father, is thought to be an influence on moral decadence in children. It is clear that children's first pot of learning is the home environment; as a result children copy and imitate behaviours of their parents as they grow up. The most effective means to prevent misbehaviour is through strong, caring and productive families and communities.

Peers have also great influence on moral decadence of children. This involves the interaction of the child with friends. In this case, children will be copying and imitating behaviour from their peers. To some extent, it has greater influence as compared to the environment. Stebbing (1999) outlines that as children grow up, the involvement with one's peers and the attraction of peer identification increases. Children will try by all possible means to run away from parental control and spend more time with their peers.

2.6.2   The Neighbourhood/ The community

The neighbourhood plays a vital role on the character development of a child. It is the context outside the home which determines how the child is going to interact with the outside world. High density areas are associated with poverty stricken neighbourhoods the world over (Blevin, 2009). Poor neighbourhoods often lack role models. Eaman (2005) is of the opinion that crime and prostitution are the order of the day in most high density areas. This is the scenario that is found in the suburbs surrounding Gresham Primary. The Mandava high density suburb is amongst the places with high rate of prostitution nationwide. Amongst those parents, some have children who learn at Gresham Primary School. Moreover, the suburb is well known for other crimes like drug abuse and theft. It is thus in the neighbourhood where children copy and imitate behaviour from adults and peers. In support of this, a research in the United States by the Department of Education (2003) discovered that children from poor neighbourhoods engage in drug abuse and prostitution at an early age because their role models are drug addicts. The research also discovered that such children's level of morality also declines. Again, such children exhibit antisocial behaviours. The antisocial behaviour learnt in the neighbourhood is manifested at school and in the classroom.

Another study carried out in Nairobi shows that crime is a common phenomenon in high density areas which are associated with poverty (Eamon, 2005). However, not all children from poor families have criminal tendencies. This may be due to other religious beliefs which discourage crime in young children in churches, schools and homes resulting in children shunning such activities. A lot of activities in these neighbourhoods such as drug abuse and violence affect the development of the child's character.

2.6.3   The school environment

The school environment plays a very crucial role in determining the child's character development. A character education component in an early childhood curriculum is at the heart of the curriculum in the first five years of life. It strives to build in each child a positive sense of self as the basic core of positive mental health and motivation for learning. Schools are well known as the environment and platform for educational learning and character development, (Ryan and Bohlin, 1999). They further contend that education is not only a means of harnessing talent in the nation, but also a means of teaching children the demands of good citizenship. This can be achieved by developing children's character at an early age. However, all these are lacking in some schools because some teachers are no longer dedicated to their duties of teaching learners good morals. According to Kohlberg (1981), the physical environment of a school could have a negative or positive effect on the moral standard of the children. Some schools are surrounded by hotels, restaurants, beer parlous, night clubs and other spots where activities that impact negatively on children's morals go on. This environment can explain the rising of cult activities and other crimes (Lickona, 1991).

The ultimate goal of character development occurs when each person reaches the point where doing good things becomes automatic or habitual (Ibid). It is thus a process which starts from early childhood until one becomes an adult. Learners therefore need to imitate teachers who are honest, trusting, fair, respectful and responsible in their actions. Kohlberg (1981) advocates teachers to serve as role models who teach character and moral virtues. Because of teachers' influential role in the lives of young people, the public expects teachers to display behaviours reflective of moral virtues. As indicated by Lickona (1991) schools and teachers should educate for character to children at an early age. As teachers interact with learners, it

is important for them to serve as role models of character by making professional judgements and decisions based on societal and moral virtues.

2.6.4 Culture

Hofstede defines culture as, "the collective programming of the mind which distinguishes the members of one group from one another and it is passed from generation to generation and changes over time'' (1980, p.21). Culture is one of the critical contexts of child's character development. Felderman (2009) initiates that different parenting styles and child rearing practices in different cultures affect the way children grow and develop their character. The ways children are raised vary from place to place and culture to culture depending on their values and norms. Ojukwu and Esimone (2014) highlight that in some cultures females are regarded as weak or inferior which may affect the child's character development. This may lead to female children having low self-esteem as compared to the males who will be regarded as strong or superior.

Erikson in his personality theory highlighted the important role played by culture and society in shaping and challenging an individual's character (Berk, 2006). It is one's culture that determines how a child should behave in the society. On the same note, Bruner and Felderman (2009) notes that culture shapes the mind of children and provides a tool kit by which one construct his or her behaviour in the whole life's time. This means that every child will grow up knowing what is regarded as right or wrong in that particular culture. Santrock (2004) also reckons that Bandura in his social cognitive theory says a child learn by the power of observing, memorizing and imitating. It is from their own culture that children learn certain behaviours that are acceptable in the society. The diverse culture in which the child grows up in can thus have a positive or negative effect on the developing child.

2.7   Conclusion

This chapter dealt with literature which is related to the study. It highlighted some functions of music in an African society from the time one is born until he/she dies. Various authors have indicated that folktales can be used as a tool to combat moral decadence among children. The theories of Watson, Piaget and Kohlberg also indicated that moral development starts at an early age and is inculcated as children grow up. Some authors substantiate that folk songs plays a vital role in the process of cultural transmission, that is, teaching children what is right or wrong. The context of the child's character development was also highlighted as the family, neighbourhood, school as well as the culture. It indicates that the family, neighbourhood, the school and culture are of paramount importance towards character development of the child. They shape the child's behaviour from an early age until he/she becomes an adult.

CHAPTER 3

RESEARCH METHODOLOGY

3.1   Introduction

This chapter presents the methodology that was adopted for the study. The research methodology comprises of the research design, the population, the sample and sampling procedure as well as the research instruments. Data presentation and analysis plan and the research ethics will be also highlighted in this chapter. The chapter is one of the critical chapters in this study because it gives direction on how the study is going to be carried out and thus influencing the kind of results that are going to be presented.

3.2   Research design

In this study, I made use of the quantitative and qualitative research design which is action research. Burns and Grove (2003, p.19) describe a qualitative approach as "a systematic, subjective approach used to describe life experiences and situations to give them meaning." On the other hand, Creswell (2014) posit that this research paradigm is naturalistic; it attempts to study the everyday life of different groups of people and communities in their natural setting. It involves the collection, analysis and interpretation of data that is not easily reduced to numbers. These data relate to the social world and the concepts and behaviours of people within it. I used the qualitative research paradigm as I became part of the study through interacting closely with my class and E.C.D teachers who were the people under study. I observed the learners' behaviours on a daily basis in a natural setting. By so doing, there were higher chances of obtaining authentic data as I was teaching folktale songs to my own class as well as monitoring the learners' behaviour on a daily basis. Kothari (2004) views quantitative research as an inquiry based on the measurement of quantity or amount.

Therefore, it is a phenomenon that can be expressed in terms of quantity. In my research, I used the quantitative approach to illustrate percentages of learners who managed to master certain concepts as well as those who failed in order to see progress of learners after teaching lessons using folktale song. I used of graphs and pie charts demonstrating the quantitative nature of the data. This illustrating of the data in graphical form was meant to make interpretation of the results much easier.

The study was also in the form of action research. Kothari (2004) views action research as a process whereby practitioners attempt to study their problems scientifically in order to guide, correct and evaluate their decisions and actions. Ferrance (2000, p.1) posits that action research "... refers to a disciplined inquiry done by a teacher with the intent that the research will inform and change his/her practices in the future." Furthermore, Grundy and Kemmis (1982, p.84) define it as "... a term used to describe a family of activities, which have in common the identification of strategies of planned action, which are implemented and then systematically submitted by observation, reflection and change.'' An analysis of these definitions shows that action research is about actors trying to improve the phenomena of their surroundings.

I chose action research because it is a research which aims to study a small group of people, in this case my E.C.D 'B' class which comprises of thirty three learners. In brief, action research is a spiral of cycles of action and research consisting of four major moments which are planning, acting, observing and reflecting as shown on the diagram below:
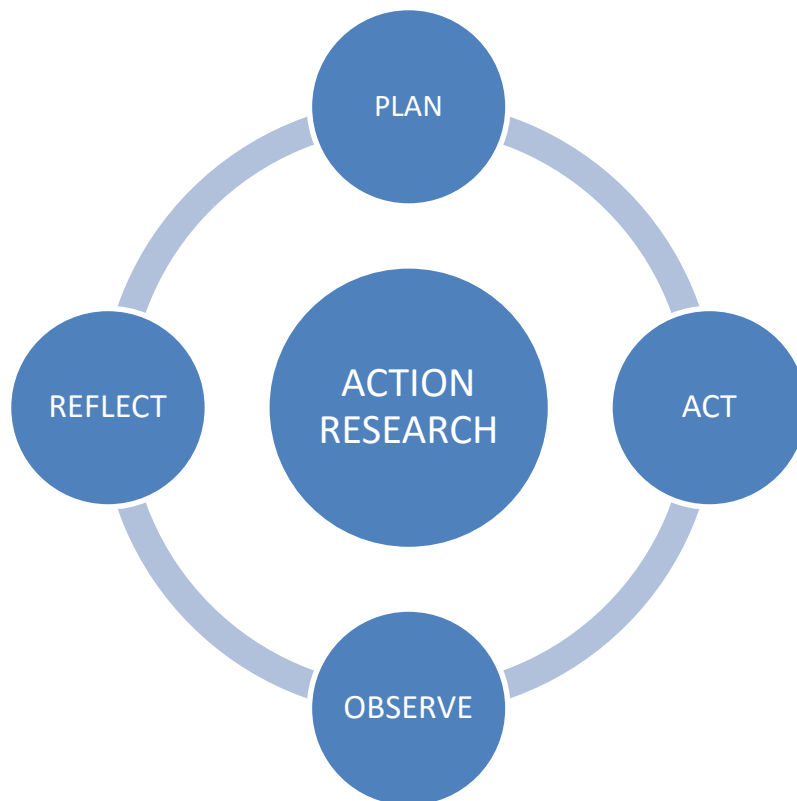
3.2.1 Figure 1: Spiral of cycles for action research (designed by author)

My aim as an actor was to develop character among E.C.D learners so as to improve learners' discipline at the school. By making use of cycles, I planned and taught children using various folktale songs and observed the learners' behaviour after every cycle.

3.3 Population

In this study, the population was made up of all E.C.D learners and teachers at Gresham Primary in Zvishavane. The population thus consisted of one hundred and seventy E.C.D learners, and eight E.C.D teachers of which three were student teachers. A population is defined by Cohen and Manion (2003) as the universe or collection of all elements being described or measured by a sample. In other words, it is a group of people in which there is another group of people which is the subject of research. Therefore, I derived my sample

from this population. I chose this population as my research topic is directly focusing on E.C.D only not any other grades at the school.

3.4   Sampling and Sampling Procedure

Mason (2000) views sampling as the act, process or technique of selecting a suitable sample, or a representative part of the population for the purpose of determining parameters or characters of the whole population. Convenience sampling procedure was adopted for this study which is a non- probability sampling technique. Ilker, Sulaiman and Rukayya (2016) remark convenience sampling as collecting information from participants who are readily accessible to the researcher. In this way, I built up a sample that was satisfactory in developing character to my E.C.D 'B' class. I deliberately selected my class and four qualified E.C.D teachers as my sample because action research is done on a small scale study. As its name suggests, I chose the sample for convenience's sake, that is, I had no hassle of moving from class to class obtaining data. It was also easy for me to teach the learners using folktale songs anytime I wished without asking for permission from any other teacher. As a result I chose my class which consists of thirty three learners as my sample and four E.C.D 'B' experienced specialist teachers whom I interviewed. I deliberately selected my class as my sample because action research is done on a small scale study.

3.5   Research Instruments

I used lesson plans, unstructured interviews and the observation guide as my research instruments. After teaching every lesson, I observed the learners' character to notice any developments through the influence of folktale songs.

3.5.1 Lesson plans

Skowron (2006) views a lesson plan as a detailed description of an instructor's course of instruction for an individual lesson intended to help learners to achieve a particular learning objective. It is a teacher's guide for running a particular lesson and it includes the goal, how the goal will be reached and a way of measuring how well the goal was reached. This was done through teaching and evaluating. I used lesson plans because they gave an opportunity to choose a folktale accompanied by a song, plan a moral lesson from that folktale, teach the learners, observe the learners' behaviour and then evaluate. The lesson plans also helped me to reflect back on the results of the previous lesson's evaluation so as to know what to plan in the next cycle.

3.5.2 Observation Guide

Donald etal (2010) posit that an observation is a data gathering technique that allows the researcher to collect information as he or she sees it happening. This is supported by Dewalt and Dewalt (2002) who adds that an observation is a method of data collection where information or behaviour is recorded as it occurs in natural life settings over a certain period. I carefully wrote notes of what I saw in terms of the E.C.D learners' character after using folktale songs. To get an insight of how folktale songs could be used to develop the E.C.D "B" learners' character, I also observed E.C.D teachers as they were teaching using these songs. I chose the observation guide because I observed the learners' behaviour and collected data as the events were unfolding. This technique also allowed me to precisely collect relevant and current data which was useful and meaningful to my topic.

3.5.3   Semi-structured interview

The semi-structured interview is the less formal type in which the interviewer freely modifies the sequence of questions, changes the wording and sometimes explains them or adds to them during the interaction (Mason, 2000). This is conducted in what is characterized as an open ended situation because there is more flexibility and freedom in the interaction. Semi-structured interviews also helped me to get first hand information from the E.C.D teachers at Gresham primary. I used the semi-structured interviews to give room for E.C.D teachers to give their opinions towards the use of folktale songs in developing the learners' character. I was also free to ask the interviewees to elaborate on some aspects which were in line with my inquiry. The E.C.D teachers also gave other ways of developing the learners' character other than folktale songs.

3.6   Data Presentation and analysis

Kothari (2004) describes data presentation and analysis as the process of arrangement, bringing order, structure and meaning to the mass of collected data. Creswell (2003) posits that data analysis normally begin informally during interviews or observations. It is a process that seeks to attach meaning to raw data collected from respondents. This is thus transforming data into findings by reducing the volume of raw information and constructing a framework for communicating the ideas. In my research I used the qualitative data analysis. Qualitative data analysis can be referred to as the process of making sense from research participants' views and opinions of situations (Patton, 2002). Qualitative data was in the form of texts and descriptions of behaviours and actions or practices. The verbal statements made by E.C.D teachers during interviews and the character of the E.C.D 'B' learners were analyzed for meaningful interpretation.

The data collected was logically organized into categories for interpretive purposes and written descriptions of findings were done through thick description. According to Geertz (1973) is a way of providing cultural context and meaning that people place on actions, words or things. Thick description provides enough contexts so that a person outside the culture can make meaning of the behaviour. It presents the actions as a text that can be interpreted and also states the intentions and meanings that organize the actions, (Fetterman, 1998). In data presentation and analysis, I wrote the text of the stories, transcribed the songs, analyzed and gave them meaning.

By describing a phenomenon in sufficient detail, one can begin to evaluate the extent to which the conclusions drawn are transferable to other times, settings, situations and people. After collecting all relevant data from the lesson plans, observations and semi-structured interviews, I gave a thick description of all the findings to make the data meaningful. Thick description was used because it provides context and meaning to observed actions and behaviour of learners, rather than simply recording the occurrence of an event in isolation. I described some changes which I observed in the learners' behaviour after teaching them a series of lessons using folktale songs. Results from lessons which I conducted were presented in quantitative form using bar graphs and pie charts. This was done to see the learners' understanding of the folktales and their songs in order to foster their character development.

3.7 Ethical Issues

David (2013) defines ethics as norms for conduct that distinguishes between acceptable and unacceptable behaviour. In carrying out research, there is some behaviour which is accepted and that which is unaccepted. Research ethics involve requirements on daily work, the protection of dignity of subjects and the publication of information in the research (Ibid). In

order to come up with all the information relevant to the study, I explained to participants the purpose of the study to ease any fears and to reassure them that a high degree of professionalism was to be observed. I also explained to the participants what the study sought to achieve, assured them of no privacy, anonymity and confidentiality of information they gave me. I again indicated to them that they had the right to withdraw any time without reprimand or the need to justify their withdrawal. This means that I was able to stick to my agreements between the respondents. In conducting the study, I first sought for consent from the Ministry of Primary and Secondary Education through the school head as well as prospective respondents who are the E.C.D teachers. On behalf of the ministry, the school head gave me permission to carry out the research. I also asked for permission from E.C.D teachers to publish their names in my research so that any interested readers will consult them whenever they need assistance on how folktale songs can be used to teach. I obtained permission from them by clearly communicating the purpose of the study before data collection.

3.8   Conclusion

This chapter focused on the research methodology for this study which was an action research in qualitative form. The concept of Action research was discussed and a justification on why I used that design and how I used it in my research was given. The chapter also highlighted that the population which consisted of E.C.D teachers and learners at Gresham school and the sample which is my E.C.D 'B' class for convenience's sake. Lesson plans, the observation guide and semi-structured interviews were also explained as the research instruments used in this research. The data will be presented and analyzed in the qualitative form so as to give detailed information of the findings to the readers. This was done in the form of a thick description. The research ethics which I followed in carrying out the research

indicated that I first asked for permission from the Ministry as well as E.C.D teachers before collecting relevant data. The next chapter will focus on the data presentation, analysis, discussion and interpretation of the findings**.**

CHAPTER 4

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.1   Introduction

This chapter will present, analyze and interpret obtained data that sought to develop Early Childhood Development (E.C.D) ''B'' learners' character using folktale songs. I will first give a brief history of Gresham school to give my readers an insight of the school's surrounding environment as well as the enrolment and staffing. This is done as an eye opener for the readers to see some of the causes of indiscipline at the school especially the environment where the school is located. I will present data which I collected from the semi-structured interviews conducted with four E.C.D teachers on the rationale of using folktale songs and how they can be used to develop E.C.D "B" learners' character. In order to have an insight of how folktale songs can be used to develop the learners' character, I also used, in my lesson planning and teaching, some of the data I collected from the teachers during the interviews I conducted. I also collected the folktale songs which I used in this study. Data gathered from observing E.C.D learners' behaviour after using folktale songs will be presented as narratives.

4.2   Historical background of Gresham Primary School

Gresham Government Primary School was established in 1957 during the colonial era and was formerly known as Town Management Board Primary School. Its first head was Mr H.Y Gresham and that's where the school adopted its name from during his tenure. The school is located in Mandava high density suburb behind the famous F.C Platinum's Mandava Stadium in Zvishavane town in the Midlands Province. The school is also located about eighty meters away from Mandava beer hall commonly known as 'big *bhawa'* meaning 'big beer hall.' It is

in this famous beer hall where high level of prostitution and murder is recorded in Zvishavane. Gresham school is also located about one hundred and fifty meters away from the popular Mandava bus terminus and about hundred meters away from Mandava Stadium. The suburb in which Gresham Primary School is located is well known for high level of prostitution as well as other forms of crime like stealing, murder, drug abuse and use of vulgar language (Tendai Mundoka, Interview, 24 February 2017). Majority of Gresham school stakeholders are situated in Mandava high density suburb who are mainly parents and guardians of the learners. In the year 2000, Zvishavane was recorded as having the higher level of people who are H.I.V positive in the Midlands Province due to the high rate of prostitution in Mandava. This was reported by the Zvishavane Youth Patron, Bigboy Murenga (Interview, 14 April 2017). Zvishavane is a town mainly dominated by mining companies and the school was established to enable excellent provision of education within Mandava community for the realization of an enlightened community.

In 1980, upon attainment of political independence in Zimbabwe, education was declared a basic human right which resulted to the change of the constitution to recognize primary and secondary education as free and compulsory. During that time, the enrolment at Gresham Primary School nearly doubled from eight hundred students to around one thousand eight hundred. The school expanded its human resources to serve as many children as possible with limited infrastructure by practicing hot seating, also known as double session schooling and up to now, the latter is still being practiced. Hot seating is the practice of offering classes in the morning to half of the students and the other half in the afternoon. Currently Gresham staff comprises of 48 qualified teachers and 5 non-teaching staff and also, the enrolment ranges up to one thousand seven hundred and sixty learners. There are also 23 student teachers who are under training at United College of Education, Mkoba Teachers' College,

Zimbabwe Open University and Joshua Mqabuko Nkomo Polytechnic respectively. All in all, the teachers at Gresham Primary School add up to seventy one. The school operates under the umbrella of the Ministry of Primary and Secondary Education.

4.3 The rationale of using folktale songs to develop E.C.D learners' character

From the interviews that I conducted with the four E.C.D teachers, it was revealed that the environment from which these learners come from contribute a lot towards their character development. Macmillan and Schimacher (1993) are also in support of this view when they say that schools are bound to be influenced by whatever transpires outside them. In this regard, the E.C.D teachers indicated that the learners' behaviour in their classes differ depending on the type of environment from where each learner comes from. This leads learners to experience different behaviours as they mix with each other at school. The E.C.D teachers viewed the family as a great agent of every child's character development even though both the home and the school should work hand in hand. Whilst some learners are behaving well, others are influenced by those who come from the environments where bad behaviour is experienced (Sharon Dube, Interview, 10 May 2017). The fact that the learners come from different home backgrounds matters most in terms of their character development. Brine Siwela however insisted that one should look at the learners' background before moulding the character (Interview, 3 May 2017). He says that this will help the teacher to choose folktales and songs which are appropriate to mould the learners' character basing on their home backgrounds so as to change bad behaviour.

These four teachers therefore advocate for the need to mould the character of learners from as early as E.C.D level. They viewed it as very important to develop the character of E.C.D learners because what the child has grasped will be concrete to him/her and will not depart from that behaviour when grown up. To these teachers, whatever is learnt through a song will

remain fresh in the mind even after a very long time. Naturally, children enjoy listening to stories and singing songs; the E.C.D teachers therefore support the use of folk tale songs saying that they bring learners together and help them to pay attention. Sharon Dube assumes that stories and songs of the past help learners to deduce some morals as they represent some situations based on real life experiences (Interview, 10 May 2017). She further postulates that folktale songs enable learners to have self control and respect for self and others. Dube also noted that the songs help to keep learners together as they will be actively listening to the story. She confirms that the song also make learners to have questions of what will happen next in the story and therefore encourage them to keep on paying attention. According to Gibson Mudoti (Interview, 12 May 2017), folktale songs help learners to correct each other relating to the behaviours reflected in the story. He says that stories and songs help learners to mould their behaviour without much force from the teacher.

He thus supports the use of folktale songs as a way of developing E.C.D learners' character. Mudoti further remarks that E.C.D learners like to learn in a play way manner and they recall much from what they learnt in a play way manner. In support of this view, Bredekamp and Copple (1995) consider play and music as interrelated activities which are both essential components to a child's development. Gibson Mudoti also thinks that when a story is used in connection with a song, more play should be involved to make the activity more fun and enjoyable to the learners. Mary Shava was also of the idea that play way methods were to be applied to E.C.D learners in order to build their character. She persuades, "Folk tales and songs are very good because they build and mould the character of E.C.D learners in an enjoyable manner" (Interview, 13 May 2017).

When a song is used, learners will use the song for memory retention, that is, they will not forget whatever they learnt through that song. Gibson Mudoti also noted that as learners will be listening to the story and singing, they will be enjoying the folktale and the song but at the same time they will be learning. When the song and story has an impact towards their bad behaviour, they will automatically change their behaviour. When that song has a negative impact to them, they will see the dangers of misbehaving, for example, if the story and the song depict how bad it is to steal, learners will definitely desist from stealing. Music and storytelling can also be used to create an environment or mood to support young children to relax in the world around them.

4.4   Developing the learners' character using folktale songs

Through the interviews that I conducted, E.C.D teachers outlined several ways of using folktales and songs to develop the learners' character. These are repetition, retelling, role play and use of media. I also observed the interviewees teaching folktales and songs in their classes using the methods outlined above. This was done as an eye opener for me to see how I can use the folktale songs in my class to develop the learners' character. I collected four folktales and their songs from those four E.C.D teachers and used them to develop the character of learners in my class through the lessons that I planned.

4.4.1   Repetition in children's learning

Repetition is the mother of learning and is an essential key to the moral development of children. This is because young learners cannot easily master behaviours either regarded as good or bad unless they are repeated several times. Brine Siwela was of the idea that the more a folktale song is repeated, the more likely learners are to remember it (Interview, 3 May 2017). Repetition thus provides a more comprehensive understanding of concepts. It provides a sense of satisfaction in making learners understand the folktale song (Ibid). Learners will

keep on repeating the folktale and the song and are more likely to remember and learn what is good or bad through those repetitive behaviours.

In terms of how he uses folktale songs to teach in his class, Brine Siwela speculates that he tells the learners a folktale and repeats it again and again until learners show an understanding of what is happening in the folktale and the song (Interview, 10 May 2017). Young children easily forget what they learnt but repetition will help as a tool for memory retention (Stebbing, 1999). Siwela therefore advocates for the folktale and the song to be repeated again and again so as to make sure that learners are able to derive morals without much force from the teacher. He also views the idea of repeating the story again and again as a way of making learners to memorize the folktale and the song easily. Siwela further insists that after repeating the folktale and the song several times, the teacher might ask learners to choose characters which they admire from the folktale. It will be noted that every learner will admire good characters not bad ones.

In order to have an insight of how repetition can be used when teaching folktale songs, I observed Brine Siwela teaching folktale songs using the method. He repeated the folktale and the song several times so as to ensure that all the learners have understood. To make sure that the learners have understood the folktale and the song, he then gave each and every learner an opportunity to retell the folktale and sing the song in the correct sequence. Majority of the learners managed to retell the folktale and sing the song. Siwela then asked learners oral questions pertaining to the morals derived from both the folktale and the song. It was much easier for the learners to derive morals from the folktale and the song as it was repeated again and again.

4.4.2   Retelling folktales in children's learning

Through retelling a folktale, the words are not memorized but are recreated through spontaneous, energetic performance assisted by listeners' participation and interaction. This will provide a conceptual framework for thinking and allows learners to shape experiences into a whole they can understand thereby mapping experiences and see pictures in their heads. Retelling folktales also helps the learners' imaginative recollection of the folktale making it much easier for them to understand what is happening in the song.

Sharon Dube therefore stresses the issue of giving each and every learner an opportunity to retell the folktale and sing the song to the whole class. This will enable all learners to know the correct sequence of activities in the story and to understand the song more (Interview, 10 May 2017). By so doing, every learner will have an opportunity to identify whenever unacceptable behaviour is experienced in the folktale and the song. She therefore recommends the method of retelling folktales as an effective tool of moulding E.C.D. 'B' learners' character. Dube reckons that retelling folktales also helps in memory retention as it gives learners an opportunity to recall the story and the song. Sharon Dube further indicates that the teacher might ask learners oral questions pertaining to the story and the song as this will help learners to derive good and bad morals from the story after retelling as well as to deduce the meaning of the song.

4.4.3   Role play

Play is regarded as being critical to children's learning and character development. Teaching methods that uses learners' experiences might help them to generate enthusiasm for active involvement in the learning process. As suggested by Brooker and Edwards (2010), one effective method that encourages such participation is role playing. Role playing is a technique whereby learners act out assigned roles from a given scenario. Role play is a form of instruction whereby learners take the part of someone so that they can understand the

situation from a different perspective than they normally do (Mary Shava, Interview, 13 May 2017). She has the same views with Bredekamp and Copple (1995) who say that music and play are inseparable in the E.C.D curriculum and other areas are strengthened by the pairing. According to Mary Shava, children learn best when they are enjoying themselves. When the teacher encourages learners to be part of the call and response experience, they become active participants making them to understand the folktale and the song much better than just mere listening. It is a play that involves breaking down the barriers of reality and results in a serious and natural learning. For example, after narrating a folktale the teacher might give some roles to act out the folktale and the song as a way of making them understand the folktale and the song more.

Mary Shava (Interview, 13 May 2017) thus advocates for the use of role play to give learners room to imitate different behaviours from the folktale so as to copy good behaviour and abolish bad behaviour. This will also help learners to relate the folktale and the song with real life experiences as they will be acting out roles. Shava also gave the method of telling learners part of a folktale and then give them an opportunity to finish the story basing on their imaginations through role play. By so doing, learners will try to find good and bad characters from the folktale. By doing dramatizations, learners will easily pick acceptable and unacceptable behaviours from the folktale and the song. Mary Shava (Interview, 13 May 2017) therefore supports the use of folktales and songs as they give learners room to play through dramatizing roles to make it a real life situation. The teacher also indicates that she may ask learners to tell good and bad morals from the folktale and the song thereby urging them to desist from bad behaviours. If learners are given roles to play from a particular folktale and song, it will make them to enjoy and understand the folktale song better. As they

act out the folktale and sing the song, a true reflection of the characters in the folktale and song will be reflected and learners will easily learn what is good or bad.

I also observed Mary Shava teaching her class folktales and songs using the role play method. The teacher first of all narrates the folktale several times and sang the folktale together with the learners. When she felt that the learners have fully understood the folktale and the song, she then puts the learners into groups and assigned each learner a role to play to see if they could remember the sequence of activities within the folktale. I observed that the method of role play gave each and every learner an opportunity of being an active participant even those who are passive in other lessons. Learner to learner interaction was also enhanced as they were acting roles in groups. Learners also easily noticed the consequences of behaving bad as they were singing the song and dramatizing the action. After role playing, it was very easy for the learners to tell the teacher different morals values they get from the folktale and the song.

4.4.4   Use of media

Learning is a process to acquire knowledge. It sometimes makes learners frustrated and bored to an extent that they lose their attention to a lesson. Effective teachers do not rely on teaching learners in merely one style but use a variety of styles to reach the greatest number of learners. In order to achieve that, using media in the teaching of folktale songs is needed to attract learners' attention and to make the activity more interesting and also effective (Gibson Mudoti, Interview, 12 May 2017). Media is a term used to describe the tools used by teachers when delivering lessons. Li-ling (1996) views the use of media as being important and therefore outlines that it is impossible to co-ordinate teaching with learning if there is no use of media. The use of media helps both the teacher and learners in the teaching learning process. Mudoti (Interview, 12 May 2017) propounds that to the learners, it helps them to

master the folktale songs easily thereby making learning enjoyable whereas to the teacher it makes it easier to make learners understand certain behaviours.

Gibson Mudoti observes that using media engages learners' retention of knowledge and motivates their interest in the subject matter (Interview, 12 May 2017). He also suggests that media can also help teachers to get the learners' attention and to make the learning process more effective. Learners will thus view media as exciting learning aids, making the folktale and the song less monotonous. Mudoti further indicates that providing a rich learning experience through classroom media keeps learners focused and engaged when listening to folktales and songs (Interview, 12 May 2017). He views this method as stimulating real life experiences in which learners must read, evaluate and interpret information. Teachers can use the media to ask probing questions after narrating the folktale thus facilitating discussions with learners. Use of appropriate media thus helps learners to understand the folktale and the song much easier than how they understand it without media. The media may be in the form of story pictures. Using pictures to depict the folktale and the song will enable learners to see on pictures what will be happening on the folktale and the song thereby helping them to imagine it as a real life situation.

Through the observations that I made when Gibson Mudoti was teaching morals using folktales and songs, I noted the use of media as being effective as all the learners were actively involved. Mudoti prepared story pictures in such a way that every stage of the folktale and song was represented by pictures. It helped learners to easily derive morals from the folktale and song much easier by merely looking at pictures. He even displayed the folktale pictures and asked learners to tell a story from what they see on pictures and some learners managed to tell the story and derive morals without much assistance from the teacher. All the learners were enjoying the lesson very much. Media in the classroom

therefore helps to engage learners in learning and it also allow learners to see examples of what they are learning.

4.5   Developing E.C.D 'B' learners' character at Gresham Primary

Having collected data on how folktales and their songs can be used to develop character for my learners, I went on to implement the ideas I have gathered. I collected four folktales and their songs from the four E.C.D teachers whom I interviewed for use in some of my lessons in an effort to develop the character of my learners. I carried out a pre-test to determine whether my class already knew some folktales and their songs which I could use in my lessons.

4.5.1   Pre-test

In an attempt to find out if learners in my class were familiar with folktales and their songs, I conducted a pre-test. I gave each and every learner an opportunity to narrate folktales with songs. The pre-test is indicated on the lesson plan below:

Date/ Time	Topic/Content	Objectives	Reference	Media	Methods/Activities	Evaluation
10 / 05 / 17 8:00 8:40	Zimbabwe indigenous music -Folktales and their songs	During the lesson learners will: -Narrate folktales with songs from their memory -Derive morals from those folktales and songs	E.C.D Syllabus page 42 Teacher's Resource Book page 30	props	**Introduction** -The teacher asks learners what they do at home during leisure time -Do they have time to listen to folktales and their songs? **Lesson development** -Learners take turns to narrate folktales with songs **Conclusion** -The teacher asks oral questions pertaining to the stories they have narrated	Out of thirty three learners, ten percent managed to tell short stories of hare and baboon with no songs. The other ninety percent failed to tell folktales even without songs. They were telling stories from films and cartoons which they watched on television. It shows that learners are not exposed to folktales and songs at home. This reveals that the learners are not familiar with folktale songs. The teacher will thus expose them to folktale songs in the next lessons as a way of developing their character.

The results of pre-test are shown on the bar graph below:
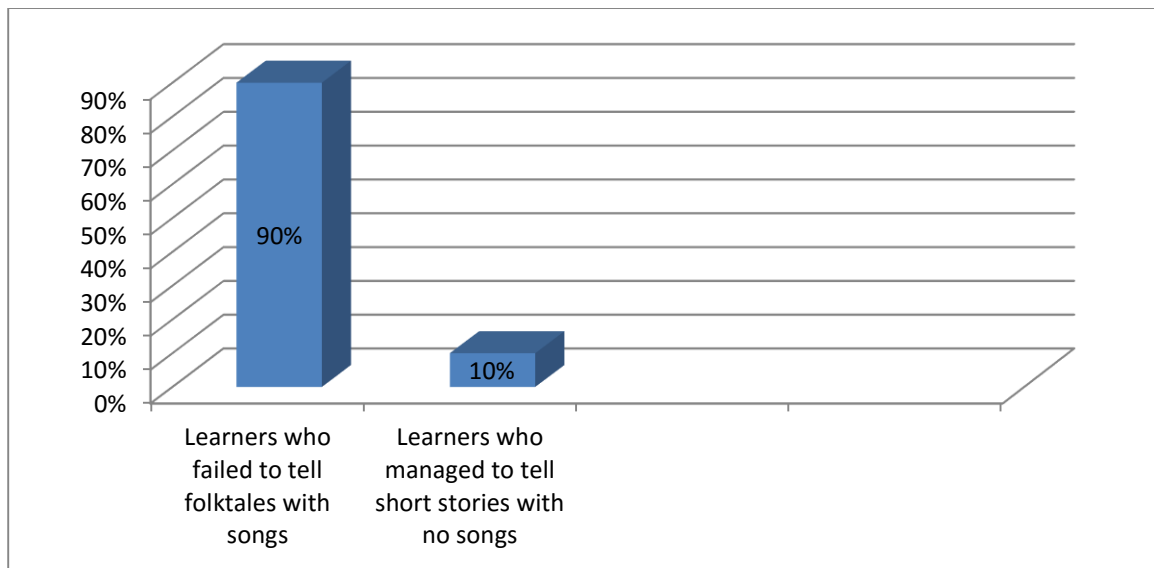
4.5.1.1 Figure 2: Results of pre- test

From the above lesson plan, the results showed that only ten percept out of thirty three learners could tell short folktales of hare and baboon without songs. Ninety percept told stories concerning films and cartoons which they watched on television. This was a clear indication that these learners are not exposed to folktales with songs at home. Therefore, there was need for me to teach my class folktales and their songs in my intervention so as to develop the learners' character.

4.5.2   Intervention: Lesson 1

I narrated the folktale of the woman and the hare and gave learners an opportunity to discuss bad behaviours depicted in both the folktale and the song in groups. Learners also explained the dangers of stealing and lying as indicated on the lesson below.

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
15 / 05 / 17 11:20 12:00	Zimbabwe indigenous music - Folktales and their songs -The folktale of the woman and the hare	During the lesson learners will: -say bad behaviours from the folktale and the song -describe the dangers of stealing and lying as depicted by the folktale and the song	E.C.D Syllabus page 42 Teacher's Resource Book page 30	Pictures of the woman, the hare and the baby	**Introduction** -The teacher shows learners the pictures of the woman, the hare and the baby and ask them oral questions pertaining to the pictures **Lesson development** -The teacher tells the folktale of the woman and the hare -In groups of four learners discuss bad behaviours shown in the folktale and the song -Groups give feed back -The teacher explains to learners the dangers of stealing and lying as depicted by the folktale and song **Conclusion** -The teacher and learners sing the folktale song '*Tsuro wee huya nemwana*'	Learners were very attentive as the teacher was narrating the folktale. However, out of thirty three learners eighty five percent were not able to tell bad behaviours from the folktale and the song. Only fifteen percent of the learners managed to tell the dangers of stealing and lying as reflected in the folktale and the song. This was because learners did not understand the folktale and the song. The teacher will re-plan the lesson again and use another strategy to make the learners pick bad behaviours from the same folktale and song.

In the above lesson, I used the story of the women and the hare (outlined below) to develop the learners' character.

4.5.2.1   The folktale of the woman and the hare

There was a certain woman who has a field of groundnuts. Every day she would carry her baby on her back and go to the field to weed the groundnuts. When the baby sleeps, she would lay him under a tree whist she continues with her weeding. She would weed until evening and then she would carry her baby on her back and go home. This happened for quite a long time until one day the hare saw the woman weeding whilst the baby was crying. At the same time, the woman wanted to weed but the crying of the baby disturbed her. The hare felt sorry for the woman and therefore asked her if she could play with the baby as the woman weed. The woman quickly agreed and she thanked the hare for his kindness. The hare therefore promised to come on a daily basis to play with the baby as the woman weeds the field. This made the woman's work much progressive as the baby was no longer disturbing her. She promised to bring the hare some food as reward on a daily basis and she kept her promise.

As days passed by, the hare continued to come to play with the baby. One day the hare came and took the baby away from his mother and played with him as usual. When it was about sun set, the woman called the hare to bring the baby as she wanted to go home and cook for her husband but the hare did not respond. She searched for the hare everywhere in the field but she did not find him. The woman began to wonder where the hare had gone with her baby therefore she started singing the song below in search of the hare:

TSURO WEE HUYA NEMWANA

African Folktale Song

TRANSCRIBED BY BABRA MOYO

Tsu ro wee,   tsu ro wee,   tsu ro wee;   nja ku ri nja nja. Hu ya ne mwa na

| s .s :l :‖ | s .s :l :‖ | s .m :r :‖ | d :m :d .d ,d‖ | ‖l .l :s :s .s |

6   hu ya ne mwa na zu va ra vi ra; nja ku ri nja nja.   Hu ya ne mwa na hu ya ne mwa na

| l .l :s :s .s | f .f:m:d.d | d :m:d.d ,d‖ | ‖ : : | l .l:s :s .s | l .l:s :s .s |

12   ndo da ku ye nda; nja ku ri nja nja.   Hu ya ne mwa na hu ya ne mwa na u no wu ra wa;

| f .f:m:d .d | d :m:d.d ,d‖ | ‖ : : | l .l:s :s .s | l .l:s :s .s | f .f:m:d .d |

18   nja ku ri nja nja.

| d :m:d.d ,d‖ | ‖ : : | : : | : : | : : | : : | : : | : : | : : |

Shona version	English translation
Call: *Tsuro wee, tsuro wee, tsuro wee*	**Call:** Hare, hare, hare;
Response: *Huya nemwana*	**Response:** Bring the baby.
Call: *Tsuro wee; tsuro wee uripiko?*	**Call:** Hare; hare; hare where are you
Response: *Huya nemwana.*	**Response:** Bring the baby.
Call: *Huya nemwana, huya nemwana,*	**Call**: Bring the baby, bring the baby you will

unouraiwa	be killed
Response: *Huya nemwana*	**Response:** Bring the baby.
Call: *Huya nemwana, huya nemwana zuva ravira*	**Call:** Bring the baby; it's now sun set;
Response: *Huya nemwana.*	**Response:** Bring the baby
Call: *Huya nemwana, huya nemwana ndoda kuenda,*	**Call**: Bring the baby; I want to go home;
Response: *Huya nemwana."*	**Response:** Bring the baby.

The hare was heard responding from a very far distance on top of the mountain whilst singing:

Shona version	English translation
Call: *Ini handidi, Ini handidi, ini handidi*	**Call:** I don't want; I don't want; I don't want.
Response: *Huya nemwana*	**Response:** Bring the baby.
Call: *Ini handiuyi, ini handiuyi, ini handiuyi*	**Call:** I will not come, I will not come; I will not come;
Response: *Huya nemwana.*	**Response:** Bring the baby

4.5.2.2   Song 01 Tsuro wee huya nemwana (Transcribed from tape to word by author)

The hare did not come back with the child. After the sun set, the woman decided to go home but she was afraid and did not know what she was going to tell her husband She knew that her husband will beat her if she told her what had happened. She suddenly thought of an idea. She took a big pumpkin from the field and carried it on her back pretending as if it was a baby. When the woman arrived home, her husband did not notice that she was carrying a pumpkin. The woman quickly rushed into the bedroom and put the pumpkin under the blankets pretending as if it was the baby sleeping. When she was asked by her husband why

she was not in her normal mood, the woman lied that she had a severe headache. When the husband asked why the baby was not crying that day, the woman lied again that he was sleeping. During the night when the wife was asleep, the husband opened the blankets and he was shocked to see a pumpkin. She asked her wife where the baby was and the wife kept quiet. The husband became very angry and beat her wife thoroughly and threatened to kill her if she did not tell him where the baby was. The women confessed to her husband what had happened to the baby. The husband quickly rushed to the headman's homestead to report the matter. The headman sent the message to all men in that village and within a few minutes they were all gathered at the headman's homestead.

Together with the woman whose baby was stolen by the hare, the men went and surrounded the mountain where the hare was hiding. The men took bows, arrows and spears with them so that when they find the hare they would kill him. The woman started to sing the above song (Song 01) again in search of the hare. The hare was heard responding from a very far distance whilst singing responding to the woman's request. As the woman and the hare were singing, the men were getting closer to where the hare was hiding. Finally, the hare was caught and he directed the men to the cave where the baby was sleeping and the mother quickly took away her baby. The hare tried to run away but the angry men caught him and killed him with an arrow and he was prepared as relish for that day. That was the end of the story.

4.5.2.3   Analysis of the folktale song and implications to the learner

After the hare had gone away with the woman's baby, the woman was calling him to bring back the baby as she wanted to go home. The call "*Tsuro wee tsuro wee, huya nemwana*" was a calling done by the woman asking the hare to bring back her baby. When she was singing, *"Huya nemwana huya nemwana zuva radoka"* she was ordering the hare to bring her baby back as it was sun set. By singing, "*Huya nemwana*, *huya nemwana unouraiwa*" she

was threatening the hare that he will be killed if he did not bring the baby. However, the hare responded that he did not want to bring the woman's baby by singing, "*Ini handidi*, *ini handidi*". As he sang, *"Ini handiuyi, ini handiuyi",* the hare meant that he was not coming with the baby thus making the woman much angrier. The folktale song reveals that the hare was not faithful to the woman as he was refusing to bring back her baby. I therefore discussed the issue of unfaithfulness with my learners and they noted that it may lead one to be in trouble as the hare was killed at the end. The unfaithfulness of the hare in refusing to bring the baby also caused the woman to tell lies to her husband in an attempt to cheat him by carrying a pumpkin home in place of the baby. In trying to instil a negative impact of this to my learners, I discussed with them so that they know the dangers of cheating and lying. Learners therefore learnt that it is good to be honest because if the hare had brought back the baby, he could not have been killed by the angry men. It was thus clear to the learners that dishonesty may lead one to end being in trouble or even death. When I discussed with the learners on how the hare was killed, their facial expressions showed that they could feel the impact of doing bad. They reassured me that they will no longer be involved in such kind of bad behaviour as they have noted that it may lead someone to death.

The bar graph below shows results of lesson one.
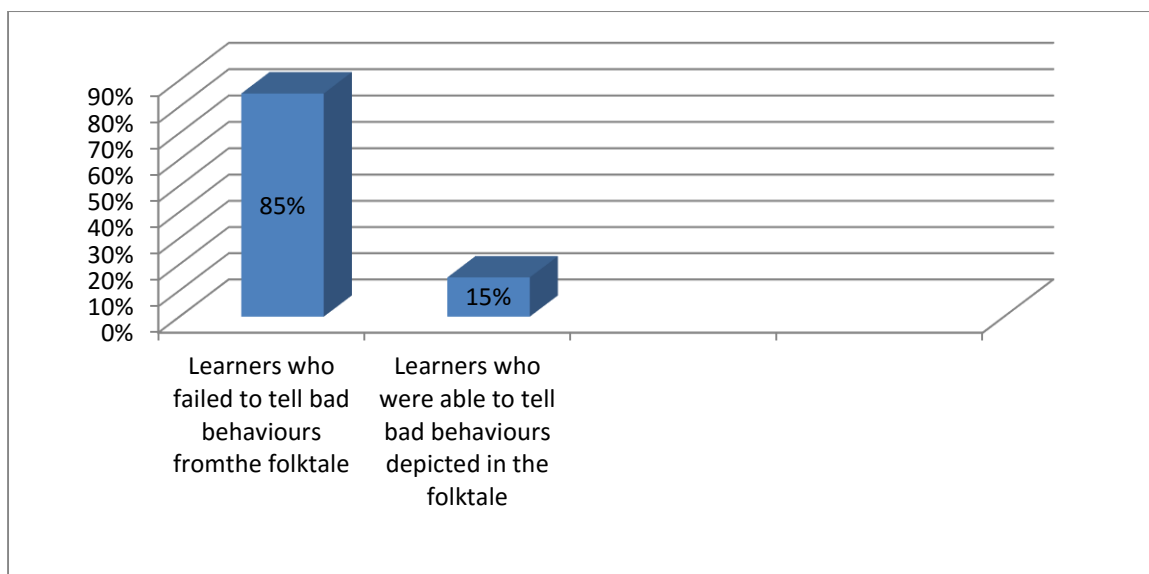
4.5.2.4 Figure 3: Results of lesson 1

From the above lesson, eight five percept of the learners could not tell bad behaviours from the folktale and the song. I had to dominate in the lesson, telling them the challenges of being lying and being unfaithful. This was because they did not understand the folktale and the song as it was their first time to listen to it. Majority of the learners therefore failed to say why it is bad to lie or steal. Narrating the folktale and singing the song again will help learners to understand it better. This will assist them to be able to pick bad behaviours from the folktale and the song. I also noted that the folktale was too long for the learners to understand it for the first time. There is therefore need to re-plan the lesson and use another teaching strategy so as to ensure that learners can pick out behaviours which are bad from the folktale and the song.

4.5.3 Intervention: Lesson 2

I narrated the folktale of the woman and the hare once more so that learners understand it better. Learners described bad behaviours from the folktale and the song and also discussed why it is bad to steal or lie.

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Activities	Evaluation
23 / 05 / 17 09:20 10:00	Zimbabwe indigenous music - Folktales and their songs -The folktale of the woman and the hare	During the lesson learners will: -describe bad characters from the folktale of the woman and the hare -say the dangers of stealing and lying as depicted by the folktale and the song -outline why it is good to be honest	E.C.D Syllabus page 42 Teacher's Resource Book page 30	Pictures of the woman the hare and the baby	**Introduction** -The teacher asks learners oral questions pertaining to the folktale of the woman and the hare as re-cap **Lesson development** -The teacher narrates the folktale of the woman and the hare -Learners describe bad behaviours from the folktale and the song -The teacher and learners discuss why it is bad steal and lie in relation to the folktale and the song -Learners explain the importance of being honesty in relation to the hare's attitude on the folktale song **Conclusion** Singing the song *"Tsuro wee huya nemwana"*	Only a few learners were able to answer oral questions pertaining to the story of the woman and the hare. This revealed that most learners could not remember the story or else they did not understand the story and the song during the previous lesson. Through narrating the folktale once more, it helped learners to understand it. Fifty percent of the learners managed to say out bad behaviours like stealing and lying whilst the other fifty percent did not manage. However, only thirty percent of the learners were able to say out the dangers of stealing and lying as depicted by the folktale and the song. Seventy percent of the learners failed to spell out the dangers of stealing and lying as indicated by the story and the song. The teacher was however pleased that eighty percent of the learners managed to explain the importance of being honesty. The teacher will use a different story to assist those learners who have difficulties in the next lesson.

The pie chart below shows results of lesson two.
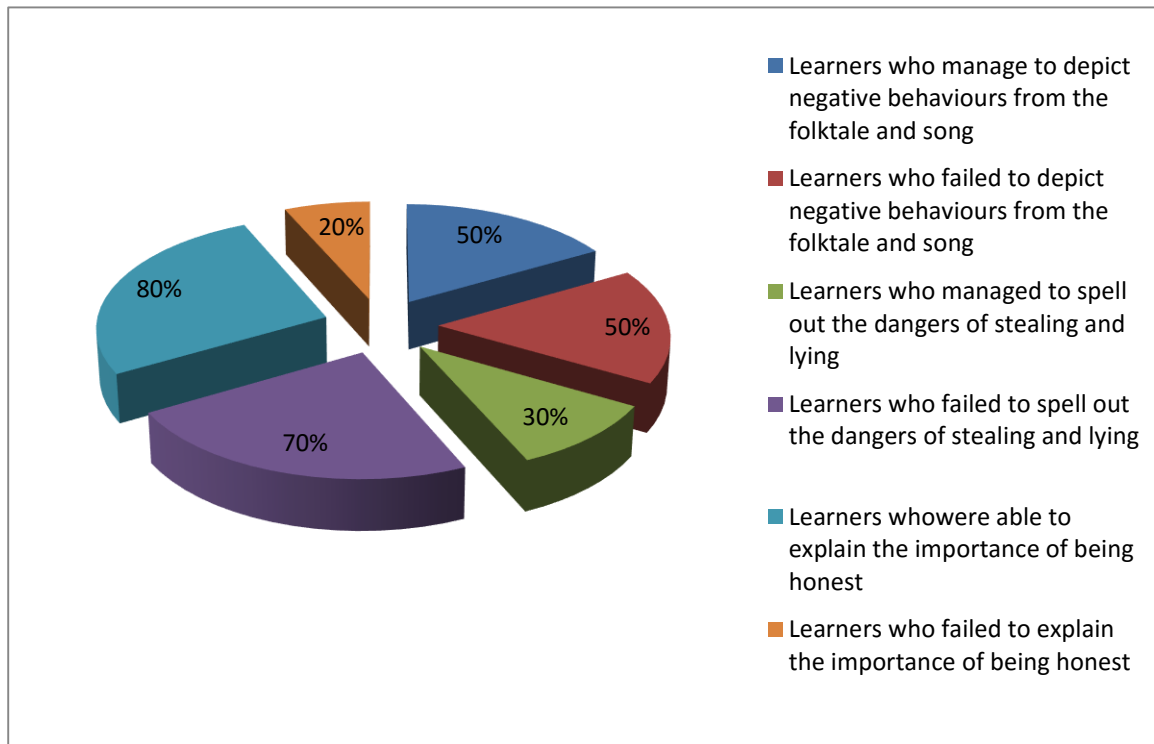
4.5.3.2 Figure 4: Results of lesson 2

55

Through narrating the folktale and the song again, half of the class managed to tell negative behaviours from the folktale and the song. It was clear again that the learners did not fully understand the folktale and the song. I also noted that the folktale was too long for the age level of the learners thereby becoming difficult for them to understand it. Seventy percent out of thirty three learners failed to tell why it is bad to lie or to steal even though eighty percent of the learners could explain the importance of being honesty as reflected by the hare's response on the folktale song. I assumed that maybe the folktale and the song was challenging to them, therefore there was need to use a different folktale in the next lesson to make learners aware of the dangers of stealing and lying.

4.5.4   Intervention: Lesson 3

In order to help learners to understand some negative behaviours depicted by folktales and their songs, I used a different folktale so as to help learners who were having challenges in the previous lesson. This is shown on the lesson plan below:

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
31 / 05 / 17 11:20 12:00	Zimbabwe indigenous music -Reinforcing morals through folktales and their songs -The folktale of the farmer and the baboons	During the lesson learners will: -retell the story and sing the song in the correct sequence. -tell bad behaviours from the story of the farmer and the baboons	E.C.D Syllabus page 42 Teachers Resource Book page 30-31	Chart with pictures of the man and the baboons	**Introduction** -Learners identify and say out what they can see on pictures drawn on the chart **Lesson development** -The teacher narrates the story of the farmer and the baboons -Individually, learners take turns to retell the story and sing the song in the correct sequence -Learners state bad behaviours shown by the baboons from the folktale song **Conclusion** Learners sing "*Ndiani waba demo*" miming actions	Eighty percent of the learners out of thirty three managed to retell the story in the correct sequence and sing the song correctly. Only sixty percent of the learners managed to say out bad behaviours from the folktale and the song. The teacher will use another teaching strategy on the same folktale to help those learners who failed to state bad behaviours depicted in the folktale and the song. The teacher will re-plan the lesson again so as to help the learners to state bad behaviours from the story and the song

The pie chart below presents the results of lesson three.

Legend:
- Learners who manaaged to retell the folktale and sigthe song — 80%
- Learners who failed to retell the folktale and sing the song — 20%
- Learners who managed totell bad behaviours from the folktale and the song — 60%
- Learners who failed to tell behaviours from the folktale and the song — 40%
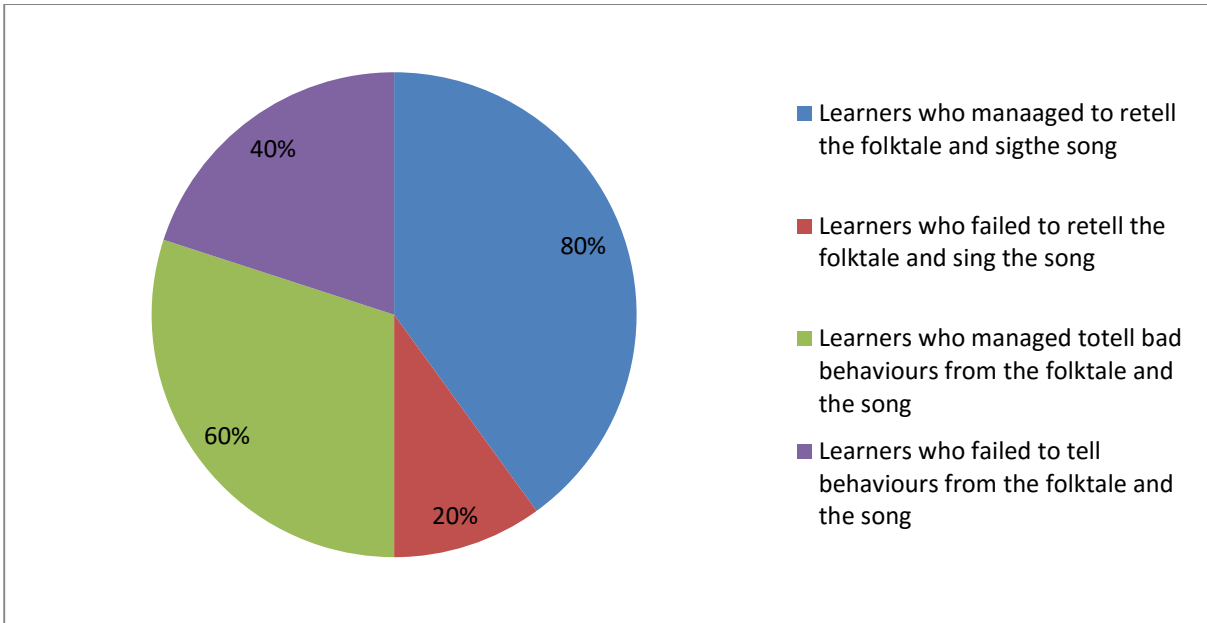
4.5.4.4   Figure 5: Results of lesson 3

From the above evaluation, it is clear that learners understood the folktale and the song at a faster rate as eighty percent of them could retell the folktale and sing the song when it was narrated only once by the teacher. I think this was so because the folktale and the song were very short, as a result learners found it very easy to memorize. There was some improvement in the percentage of learners being able to state bad behaviours, like stealing, lying and cheating from the folktale and the song as compared to the previous lesson. In trying to make learners being able to derive bad behaviours from the folktale and the song, there was need to re-plan the lesson using another teaching-learning style to teach the same folktale and the song. As I observed the character of learners after this lesson, I noted that most of them seemed to have understood that it was not good for them to lie or to steal. I left twenty cents coins on the table for almost three days but it remained there which was unusual before I teach them that lesson. When I asked the learners why they had not taken the money, they indicated that it was not good to steal.

On the above lesson plan, I used the folktale of the farmer and the baboon narrated below:

4.5.4.1 The folktale of the farmer and the baboons

Once upon a time, there was a farmer who stayed alone at his home. He was not married even though he was old. More so, he had no children and this worried him day and night. He grew various crops in his fields and he reaped every year but he had no one to eat the food due to his staying alone. The farmer owned an axe which he liked more than anything else. Everywhere he goes, he did not leave his axe. One day, he decided to go to the mountains to look for baboons so that they will stay with him. He therefore went there and asked five baboons if they could stay with him at his home. The baboons quickly agreed as the farmer promised to keep them as his own children. The farmer also promised them that he will provide them everything they need including food and shelter. The farmer warned the baboons that he will only keep on staying with them if they follow and adhere to all the instructions he was going to give them. The first rule given to the baboons was, "**do not steal or lie**". The farmer stressed that rule again and again. He also urged them to be honest and not to cheat or even fight with anyone. He stressed it again and again that if any one of the baboons was involved in any form of that unaccepted behaviour, he would chase him out of his home. The baboons promised the farmer that they will not do any form of unacceptable behaviour. The baboons stayed with the farmer happily and they helped him in the field and other house chores like fetching water, cooking and sweeping.

One day, the farmer left his axe inside the house and he went the river to have a bath. One of the baboons stole the farmer's axe and put it under his arm pit. When the farmer finished bathing he found that his axe was missing and he was very angry with the baboons but he did not show them that he was angry. He just asked them if they have seen his axe and they all responded that they did not see it including the baboon who had stolen the axe. The farmer called all the five baboons and told them that he wanted to teach them a certain song. He said that the baboons were supposed to take turns to perform actions and various movements in

response to the song. He ordered the baboons that they were supposed to move their body parts including the hands swinging them up and down whilst shaking their bodies. The baboons took turns to sing the song below that they were taught by the farmer.

NDIYANI WABA DEMO

Transcribed by Babra Moyo

SHONA VERSION	ENGLISH TRANSLATION
Call: Ishe wedu wati toda, mugare zvakanaka	**Call**: Our chief said he wants us to stay in peace
Response: Ndiani waba demo; demo raishe wedu?	**Response**: Who stole the axe The axe of our chief?
Call: Ishe wedu wati toda, mugare zvakanaka	**Call**: Our chief said he wants us to stay in peace
Response: Ndiyani waba demo; demo raishe wedu	**Response**: Who stole the axe The axe of our chief?

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4.5.4.2   Song 02: Ndiyani waba demo (Transcribed from tape to word by author)

They stood in a line giving each other turns to sing and to perform various movements as being ordered by the farmer. When it was the turn for that baboon who had stolen the axe, he started to shiver as the axe was under his arm pits. The farmer ordered him to sing and swing his hands up and down just like what other baboons have done. The baboon started to sing and did exactly what the farmer had said but in full fear. Suddenly, the farmer's axe fell from that baboon's arm pit when the baboon raised his hands. The other baboons were surprised as well as the farmer too. The baboon knelt down and apologized to the farmer but the farmer was very angry with him that he did not accept his apology. The farmer sent that baboon away from his home and it went away to stay in the mountain again where there was no food or shelter.

4.5.4.3   Analysis of the folktale song and implication to the learner

When the baboons where singing, "*Ishe wedu wati toda mugare zvakanaka*" they meant that our chief said he wants us to stay in peace. This was done as a reminder of what the farmer had ordered them the first day he stayed with the baboons. By singing, "*Ndiani waba demo, demo raishe wedu*" the baboons were asking about the person who had stolen their chief's axe. The lyrics of the song shows that someone stole an axe therefore learners should be aware that stealing is bad. After the baboon who had stolen an axe sung and the axe fell down leading him to be chased away by the farmer, learners could see the consequences of lying and stealing thus making them to desist from that bad behaviour. By being chased away by the farmer, the baboon suffered a lot as he could no longer get food and shelter. He was going to stay in the forest again where he was taken from by the farmer. Through discussing that issue with learners, they had a feeling that the baboon was going to die of hunger or even killed by other wild animals because of his stealing and lying. I even discussed with learners

that if they steal, they might end up being chased away from home like what happened to the baboon who stole an axe. As a result, I discussed with them why it was important to admit whenever they do something wrong and ask for forgiveness. Through the discussion, learners discovered that it is good to admit if they did something wrong. They noted that, if only this baboon had admitted that he had stolen the axe and gave it back to the farmer, he would not have been chased away from the farmer's home.

4.5.5   Intervention: Lesson 4

On the lesson below, I did re-cap of the previous lesson of the previous lesson and asked learners to retell the folktale of the farmer and the baboon as memory retention. I also discussed with learners negative characters depicted in the folktale and the song.

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
07 / 06 / 17 09:20 10:00	Zimbabwe indigenous music - Reinforcing morals through folktales and their songs -The folktale of the farmer and the baboons	During the lesson learners will: -answer oral questions from the story of the farmer and the baboons -retell the story of the farmer and the baboons -derive bad characters depicted in the story and the song	E.C.D Syllabus p42 Social Sciences Teacher's Resource Book p 30-31	Chart with pictures of the farmer and baboons	**Introduction** -Learners tell what their parents do to them if they lie or steal **Lesson development** -The teacher asks learners oral questions pertaining to the story of the farmer and the baboons -Learners take turns to retell the story and sing the folktale song -Learners tell bad character shown by the baboons in the folktale song -The teacher explains bad character depicted by the folktale song **Conclusion** -The teacher and learners discuss why it is bad to steal or lie in relation to the folktale and the song	Among thirty three learners, forty percent seemed to have forgotten the story of the man and the baboons as they failed to answer oral questions asked by the teacher. The teacher therefore narrated the story again. After narrating the story, almost eighty percent of the learners managed to retell the story and sing the folktale song very well. Seventy percent of the class was also able to tell the bad character shown by the baboons. These learners were also able to explain why it is not good to steal or to lie. Only thirty percent of the learners seemed to have challenges. The teacher will use another teaching strategy to teach the same folktale song so as to assist learners who failed to grasp the concept taught.

I presented the results of lesson four on the pie chart below:

Legend:
- Learners who have forgotten the folktale song
- Learners who were able to answer oral quetions from the folktale and the song
- Learners who managed to retell the folktale and sing the song
- Learners who failed to retell the folktale and sing the song
- Learners who managed to tell bad character shown by baboons retell the folktale and sing the song
- Learners who failed to tell bad character shown by baboons in the folktale

Pie chart values: 40%, 60%, 80%, 20%, 70%, 30%

4.5.5.1 Figure 6: Results of lesson 4

Forty percent of the learners had forgotten the folktale and the song but through repeating the story once more, it enabled them to be able to identify bad character shown by the baboon. This was clear that E.C.D learners grasp concepts more if they are repeated. The percentage of the learners who failed to tell bad character shown by the baboons was thirty percent meaning that the learners understood both the folktale and the song. The evaluation also showed that more than half of the class can tell the dangers of stealing and lying. Repeating the folktale and the song was done to help the other thirty percent of learners so that they will be able to tell bad characters and tell why it is bad to lie or to steal. During break time, learners were singing the song *"Ndiyani waba demo"* on a daily basis whilst pretending to be baboons. This was an indication that the folktale song helped learners' memory retention therefore it was going to be easy for them to remember whatever they learnt through that folktale song.

4.5.6   Intervention: Lesson 5

I did a re-cap of the folktale and the song once again and narrated the folktale and sang the

song to help learners to understand the folktale and the song much better. Reflecting on the

folktale song, learners discussed why it is bad to steal in groups.

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
13 / 06 / 17 11:20 12:00	Zimbabwe indigenous music -folktales and their songs -The folktale of the farmer and the baboons	During the lesson learners will: -tell bad characters depicted by the baboon in the story of the farmer and the baboons -explain why it is bad to lie and to steal	E.C.D Syllabus page 42 Teachers Resource Book p30-31	Chart with pictures of the farmer and the baboons	**Introduction** -Learners sing the folktale song *"Ndiani aba demo raishe wedu"* as re-cap of the previous lesson **Lesson development** -The teacher asks learners oral questions pertaining to the above folktale song -The teacher narrates the story of the chief and the baboons -In groups of four learners discuss why it is bad to steal reflecting on what happened to the baboon that stole an axe as the teacher monitors -Groups give feed back of their discussions **Conclusion** -The teacher explains to learners why it is bad to steal and to lie	Ninety percent of the learners were able to answer oral questions pertaining to the folktale song. This showed that they could remember what they learnt on that folktale song. Group discussions enabled the learners to tell why it is bad to steal reflecting on what happened to the baboon that stole the farmer's axe. Through interacting with each other, learners understood the concept of theft and lying better than before. Only ten percent of learners found it difficult to explain why it is bad to steal or lie reflecting on the folktale song. The teacher will use another folktale song to help those learners to understand the dangers of stealing and lying.

Results of lesson five are shown on the bar graph below:
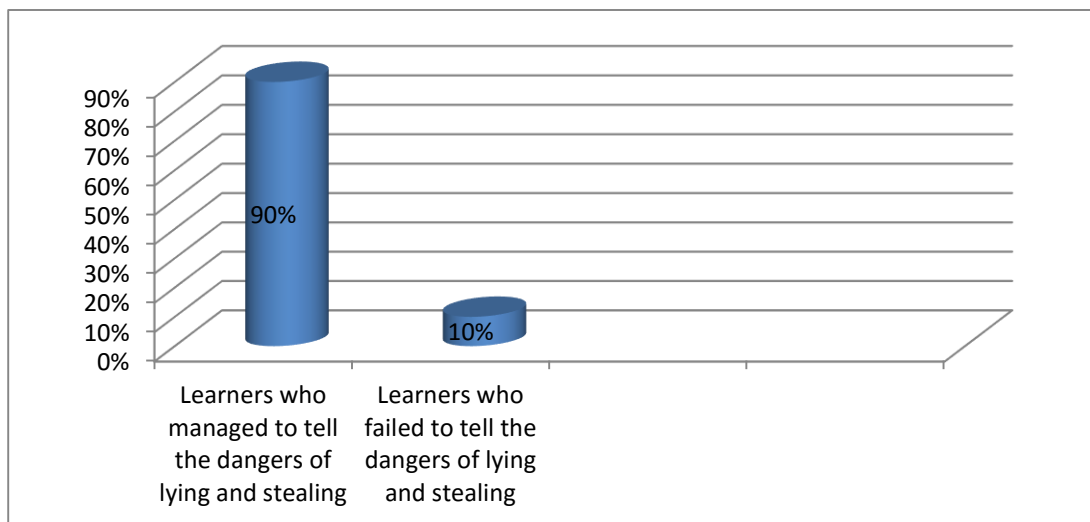
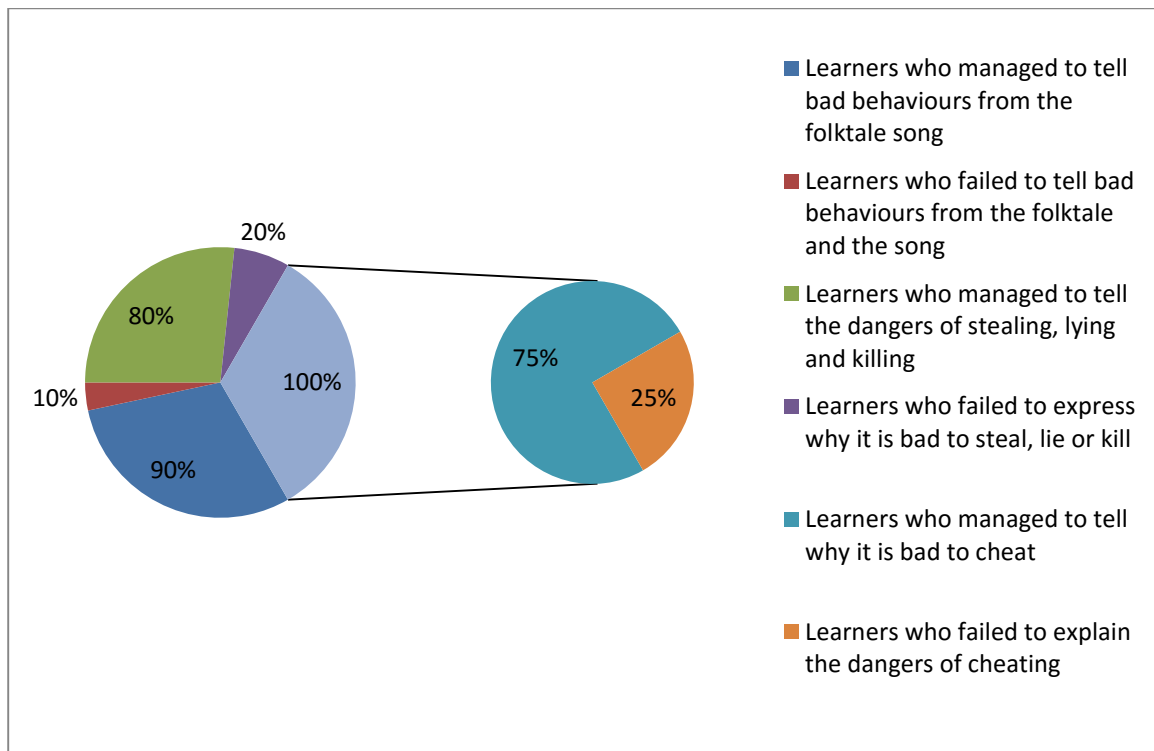### 4.5.6.1   Figure 7: Results of lesson 5

Repeating the folktale and the song once more helped the learners to understand why it is bad to lie or to steal. Group discussions enabled learners to derive the dangers of lying and stealing through interacting with each other. A few learners who failed to explain why it is bad to steal or lie were taught the same concept using a different folktale and song during the next lesson. This was because learners found it difficult to grasp the concepts even though the teacher used different strategies to teach the same folktale and the song. After teaching the lesson, it was my observation that two learners stole toys in the classroom. Before they took the toys home they were discovered by other learners and they reported the case to me. When I reminded them of the folktale song *"Ndiyani waba demo"* and asked them some questions they were very sorry and promised not to steal again. They also indicated some bad behaviour reflected on the folktale song.

4.5.7   Intervention: Lesson 6

As a way of making learners to recall what they learnt from the previous folktales and songs, I gave learners a chance to tell why it is bad to lie or steal. I then narrated a different folktale and song so that learners identify good or negative characters from both the folktale and the song.

Date/ Time	Topic/ Content	Objectives	Reference	Media	Methods/ Activities	Evaluation
21 / 06 / 17 11:20 12:00	Zimbabwe indigenous music Reinforcing morals through folktales and their songs -The folktale of *Rowai* and Sekai	During the lesson learners will: -tell good and bad behaviours from the folktale and the song of Sekai and *Rowai*	E.C.D Syllabus page 42		**Introduction** -The teacher asks learners to tell the dangers of stealing and lying relating to previous folktales and songs **Lesson development** -The teacher narrates the story of Sekai and *Rowai* -Learners identify good and bad deeds derived from the story and the song. -Learners choose characters whom they want to be their role models between *Rowai* and Sekai **Conclusion** -Learners answer oral questions asked by the teacher pertaining to the folktale and the song	The lesson was done fairly well. Only sixty percent out of thirty three learners seemed to have understood the story better and they could sing the song very well. Those learners also managed to identify bad behaviours like killing, lying and stealing from the story. The teacher will re-plan the lesson using another strategy to help them identify good and bad behaviours from the story. Fifty percent of the class was able to imitate good characters.

Results of lesson six are presented on the pie chart below:

Legend:
- Learners who managed to tell bad behaviours from the folktale song
- Learners who failed to tell bad behaviours from the folktale and the song
- Learners who managed to tell the dangers of stealing, lying and killing
- Learners who failed to express why it is bad to steal, lie or kill
- Learners who managed to tell why it is bad to cheat
- Learners who failed to explain the dangers of cheating

4.5.7.4 Figure 8: Results of lesson 6

From the lesson plan, repetition contributed towards the mastering of the folktale and the song by learners. The fact that ninety percent of the learners managed to tell bad behaviours from the folktale and the consequences of not being honest shows that both the folktale and the song were very useful. The other twenty percent failed because they did not like the folktale and the song; as a result they were not listening to it when the teacher was narrating. To help those learners, the teacher used a different folktale to teach the same concept to learners. I observed the learners' behaviours in and outside the classroom after teaching using that folktale song and I noticed no change in their behaviour.

On the above lesson plan, I used the folktale of Rowai and Sekai narrated below:

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4.5.7.1 The folktale of *Rowai* and *Sekai*

There was a certain man who was blind and he had two wives. The other one was called *Sekai* whilst the other one was called *Rowai*. *Sekai* was very generous and cheerful always. She was so eager to help those in need in any way she could. She also helped her husband any time he needed assistance like assisting him to go to the toilet, helping him to bath as well as washing his clothes. *Sekai* loved almost everyone in the village and she helped the poor by giving the food and clothes. This was different with *Rowai* who was a well known witch in the village. Everyone was afraid of her and even her husband was also afraid of her. *Rowai* had no time to laugh with anyone; she was always angry. Because of her bad character, the husband loved *Sekai* more than he loved *Rowai*. As a result *Rowai* began to hate *Sekai* and she also became jealous of her. Because of his blindness, the man stayed locked in his house. Whenever the man's wives bring him some *sadza* they sang a song so that the husband would identify who has brought him *sadza*. If it was *Sekai* who has brought the food she would sing to let her husband know that she has come. By hearing *Sekai*'s voice, the husband would be very pleased as he would be very hungry. He therefore would reply singing the song below with pleasure ordering *Sekai* to come in with the *sadza.*

NDAUYA NESADZA

TRANSCRIBED BY BABRA MOYO

AFRICAN FOLKTALE SONG

(musical score with tonic sol-fa notation and lyrics:)

Ndauya ne sadza,__ ndauya nesadza, ndauya nesadza ndauya nesadza

murume__ wangu Iwe‿ndi we ani? Iwe‿ndi we ani? Iwe‿ndi we ani?

Iwe‿ndi we a ni mukadzi wa ngu? I ni ndi ni Se kai, I ni ndi ni Se kai,

I ni ndi ni Se kai, I ni ndi ni Se kai mu ru me wa ngu. Pi nda na ro,

Pi nda na ro, pi nda na ro, pi nda na ro mu ka dzi wa ngu.

Shona Version	English Translation
Sekai: *Ndauya nesadza, ndauya nesadza. Ndauya nesadza, ndauya nesadza murume wangu.*	*Sekai:* I have brought *sadza*; I have brought *sadza*. I have brought *sadza*; I have brought *sadza* my husband.
Husband: *Iwe ndiwe ani, iwe ndiwe ani? Iwe ndiwe ani, ndiwe ani mukadzi wangu?*	**Husband:** Who are you, who are you, Who are you, who are you my wife?
*Sekai***:** *Ini ndini Sekai, ini ndini Sekai, Ini ndini Sekai, ndini Sekai murume wangu."*	*Sekai:* I am *Sekai*, I am *Sekai*, I am *Sekai*, I am *Sekai* my husband.
Husband: *Pinda naro, pinda naro, Pinda naro, pinda naro mukadzi wangu*	**Husband**: You may bring it; you may bring it. You may bring it; you may bring it my wife.

The husband would unlock the door and let *Sekai* in with the *sadza*. The husband would

happily eat the food and *Sekai* would return to her house. It was however a different scenario

when *Rowai* brought the food to her husband she would also sing:

Shona Version	English Translation
Rowai: "*Ndauya nesadza, ndauya nesadza. Ndauya nesadza, ndauya nesadza murume wangu.*	**Rowai:** I have brought it, I have brought it; I have brought it my husband.
Husband: *Iwe ndiwe ani, iwe ndiwe ani? Iwe ndiwe ani, ndiwe ani mukadzi wangu?*	**Husband:** Who are you, who are you, Who are you, who are you my wife?"
Rowai: *Ini ndini Rowai, ini ndini Rowai. Ini ndini Rowai ndini Rowai murume wangu."*	**Rowai**: I am *Rowai*, I am *Rowai*, I am *Rowai*, I am *Rowai* my husband
Husband: *Dzokera naro, dzokera naro. Dzokera naro, dzokera naro mukadzi wangu*	**Husband:** Go back with it, go back with it; Go back with it my wife.

4.5.7.2   Song 03: Ndauya nesadza (Transcribed from tape to word by author)

As long as the husband hears that it was *Rowai* he was afraid of being bewitched therefore he

would sing angrily commanding *Rowai* to take back her *sadza*. The husband would refuse to

open the door for *Rowai* and she would go back to her house angrily. This increased *Rowai*'s

hatred towards *Sekai* and her husband. She thought for a solution to that problem. One day

Rowai asked *Sekai* to accompany her to the river to do some washing. That day *Rowai*

pretended to be more loving to *Sekai*. *Sekai* took a large heap of clothes which included her

husband's. *Rowai* took just a few clothes to wash. Within a few minutes, *Rowai* had finished

washing and she rushed home leaving *Sekai* at the river. When she reached home she quickly

slaughtered a very big chicken which she stole from *Sekai*'s fowl run and prepared some

sadza. She put some *sadza* and chicken into a plate and then she put some poison to kill her

husband. *Rowai* took the plate and rushed to her husband's house and started to sing pretending as if she was *Sekai*. She changed her voice in such a way that it was like *Sekai*'s voice and the husband did not hear the difference whist she sang the song above (Song 03).

By hearing *Sekai*'s voice, the husband was very pleased as he was very hungry. He therefore responded whilst singing with pleasure ordering *Rowai* to come in thinking that it was *Sekai*. *Rowai* smiled as the husband opened the door. The husband ate the food hurriedly as he was very hungry; little did he know that the food was poisoned. As soon as he finished eating *Rowai* took away her plates and went back to her house. The husband started to experience pain in his stomach and he began groaning like a lion. He screamed for help but there was no one to help him during that moment. After a while the man finally died.

Rowai became busy doing her house chores pretending that nothing has happened. At that moment *Sekai* returned from the river and she hurriedly cooked some food for her husband. She did it quickly as she knew that her husband had eaten nothing since morning. She went to her husband's room and started to sing the song above (Song 03) informing her husband that she has brought him *sadza*.

She sang several times but there was no response from her husband. Her heart started to beat fast as she was wondering why her husband was not responding. She opened the door and she was surprised to see her husband lying on the floor dead. *Sekai* screamed in such a way that all the neighbours gathered within a few minutes to see what had happened. *Rowai* also pretended to be shocked by her husband's death. The headman insisted that between *Rowai* and *Sekai,* one of them had killed their husband. The elders of the village urged them to confess if they did anything evil to their husband otherwise they were going to die a painful death. *Sekai* wept bitterly and she indicated that she had done nothing towards the death of her husband. Lastly, *Rowai* confessed and told the crowd how she killed her husband and

how jealousy she felt towards *Sekai*. Everyone was shocked to hear this. *Rowai* was taken by the elders of the village and she was hanged on a tree and she died. That marks the end of the story.

4.5.7.3   Analysis of the folktale song and implications to the learner

The song talks about two wives who were using music as a signal to their husband that they had brought him some food. When both *Rowai* and *Sekai* sang, *"Ndauya nesadza, ndauya nesadza murume wangu"* they were informing their husband that they had brought him food. The response from the husband *"Iwe ndiwe ani, iwe ndiwe ani mukadzi wangu"* was a way of asking the wife who she was so that he would either allow or deny her permission to get inside. By responding, *"Ini ndini Sekai/Rowai murume wangu"* the wives were letting their husband know who they were. Their differences in voices when they were singing also made their husband to easily recognize them as he was blind. The fact that *Rowai* pretended to be *Sekai* through the changing of her voice deceived the husband thinking that it was *Sekai*. *"Pinda naro, pinda naro mukadzi wangu"* was allowing *Sekai* to come in with the food whereas by singing *"dzokera naro"* the husband was telling *Rowai* to take back his food as he was afraid that she might kill him. *Rowai* therefore used the song as a tool to betray her husband leading to his death. From the song, I discussed with learners in detail that it is not good to lie like what *Rowai* did pretending to be *Sekai* in an attempt to poison her husband. The song also encouraged learners to be good people in order to be acceptable members of a society. This was shown when the husband was not permitting *Rowai* to bring him food as he suspected that she might kill him.

4.5.8   Intervention: Lesson Plan 7

I planned the lesson using the folktale of the woman who stole tortoise's meat again to help learners who failed to tell bad behaviours from the folktale and the song.

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
27 / 07 / 17 08:20 09:00	Zimbabwean indigenous music - Reinforcing morals through folktales and their songs -The story of the woman who stole tortoise's meat	By the end of the lesson learners should be able to: -Retell the folktale of the woman who stole tortoise's meat -Identify and say out bad behaviours shown in the folktale and the song	E.C.D Syllabus page 42 Teacher's Resource Book page 30-31	Picture of a tortoise	**Introduction** The teacher shows learners the picture of a tortoise and they tell stories they have heard about a tortoise **Lesson Development** -The teacher narrates the folktale of the woman who stole tortoise's meat -Learners take turns to retell the folktale and sing the song -Learners discuss bad behaviours done by the woman in the folktale -Learners say out the dangers of stealing and lying relating to the folktale song **Conclusion** Teacher and learners discuss the dangers of stealing in relation to the folktale song	Learners were able to identify and name a tortoise but they failed to tell stories about a tortoise. Seventy percent of the learners managed to retell the folktale and sing the song. These learners also managed to tell bad behaviours done by the woman in the folktale. Through less teacher assistance, seventy five percent of the learners could tell the dangers of stealing and lying as reflected in the folktale song. The other twenty five percent seemed not to understand why it was bad to steal or lie relating to the folktale and the song. The teacher will use the role play teaching method in the next lesson so that those learners will be actively involved in acting out roles from the folktale. This might help them to understand why it is bad to lie or steal.

Results of lesson seven are indicated on the bar graph below:
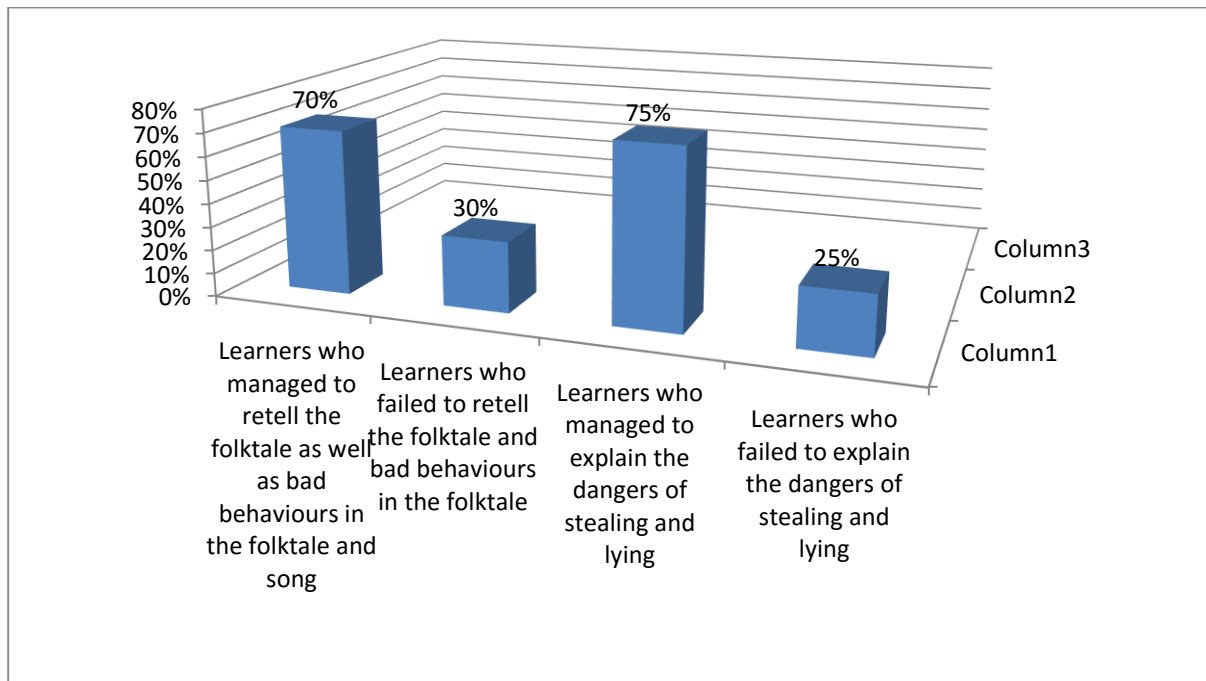
4.5.8.4   Figure 9: Results of lesson 7

Failing to tell stories about a tortoise showed that learners do not know a tortoise or they have

never heard any stories about a tortoise. As a result, all the learners were very attentive when

the teacher was narrating the folktale as they really wanted to hear about the tortoise. By hearing the folktale for the first time, seventy percent of the learners were able to tell bad deeds like lying, stealing and dishonesty done by the woman in the folktale. Majority of the learners could tell why it is bad to steal or to lie basing on what happened to the woman when she sang the folktale song. It was also clear that the learners liked the folktale and the song and they enjoyed it. The other twenty percent failed to tell why it is bad to lie or to steal as they heard the folktale and the song for the first time. Repeating the folktale and the song once more might help learners grasp the concepts in the next lesson. As learners interact with each other during break time, they urged one another to stop bad behaviour basing on what they learnt through folktale songs.

On the above lesson plan, I used the folktale of the woman who stole tortoise's meat narrated below:

4.5.8.1   The folktale of the woman who stole tortoise's meat

Once upon a time, there was a certain man who had three wives. The family lived together happily and the man was a hunter. One day he went hunting and he caught a tortoise which was his favourite meat. He cooked the meat himself in an appetizing manner because he was afraid that his wives might spoil the meat. His two elder wives promised to join him on the meal as they also loved tortoise meat. The younger wife was very ashamed of them and she indicated that she will not eat tortoise meat the rest of her life. She laughed and promised to eat *sadza* and okra other than tortoise meat. After the man prepared the meat he took his three wives to the fields for weeding and left the pot in the house. The younger wife left her hoe intentionally. Whilst on their way to the fields, the third wife indicated that she had forgotten the hoe at home. She went back home to collect the hoe.

When she reached home, she went straight to the kitchen and opened the pot with tortoise meat. When she looked inside the pot, she saw that the meat was very appetizing and smelling good. She took a small piece to taste and the meat was very delicious. She opted for another piece and another piece until all the meat in the pot was finished. She ate all the meat and left the soup only. After that the woman took her hoe and rushed back to the field. When the husband asked why she was late she said that she was looking for the hoe. They weeded their field happily until it was time to go home.

When they reached home, the first wife prepared some *sadza* as she knew that the relish was ready. After cooking *sadza* that was when she noticed that there was no meat in the pot and she was very shocked that she called the other wives. When they came, they were also surprised and indicated that they did not see anyone stealing the meat. The third wife indicated that she cannot be the one who eat the meat as she does not it tortoise meat. They finally told their husband about the issue and he was very cross and thus insisted his wives that he wants his meat back. The man accused his wives for stealing the meat as a result he decided to consult a witch doctor. He went to consult a witch doctor who brought a very long rope made from zebra's skin and put it across the river. The witch doctor insisted that each of the men's wives was supposed to walk along that rope whilst singing a song. He said that by singing the song, the one who stole the meat was going to fall inside the river when trying to cross. The first person to cross was the first wife. She walked along the rope as she sang song below:

CHIKANDA CHEMBIZI

Transcribed by Babra Moyo

Call

Chikanda chembizi   dambuka ndinde ndinde   Kana ndirini

| m, m . m : m . d : m | s : : s . s | s : m : d . s, | : : | d . d : m . d : m | : : |

dambuka   dambuka

Response

| : : | : : | : : | d : d : d | : : | d : d : d |

7   Ndaka dya   hamba   Ndinde   ndinde

| d . s : s : d . m | : : | m . f : m : r | : : |

dambuka   dambuka

| : : | d : d : d | : : | d : d : d |

11   ndinde   ndinde

| s . m : d : s, | : : | : : | : : | : : | : : |

dambuka

| : : | d : d : d | : : | : : | : : | : : |

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Shona Version	English Translation
Call: *Chikanda chembizi dambuka ndinde ndinde;*	**Call**: The skin of zebra break (*ndinde ndinde*)
Response: *Dambuka.*	**Response**: Break
Call: *Chikanda chembizi dambuka ndinde ndinde;*	**Call**: The skin of the zebra break (*ndinde ndinde*)
Response: *Dambuka*	**Response**: Break
Call: *Kana ndirini;*	**Call**: If I am the one;
Response: *Dambuka*	**Response**: Break
Call: *Ndakaba hamba;*	**Call**: Who stole tortoise's meat
Response: *Dambuka.*	**Response**: Break
Call: *Ndinde ndinde;*	**Call**: *Ndinde, ndinde*
Response: *Dambuka*	**Response**: Break
Call: *Ndinde ndinde;*	**Call**: *Ndinde, ndinde*
Response: *Dambuka."*	**Response**: Break

4.5.8.2   Song 04: Chikanda chembizi (Transcribed from tape to word by author)

The third wife was able to cross without falling into the water and then it was the second wife's turn to cross. She also sang the same song and she was able to cross without falling into the water. Lastly, it was the youngest wife's turn to cross who was the third wife. The third wife started to cross as she was crying as well as singing the above song. Before she even reached half way, the rope broke into two pieces and she fell into the river and her body was eaten by the crocodiles. Everyone was shocked because they could not believe that the third wife could do such a thing. That marks the end of the story.

### 4.5.8.3   Analysis of the folktale song and implication to the learner

The song was sung as a tool to catch the thief who had stolen tortoise's meat. The lyrics *"Chikanda chembizi dambuka ndinde ndinde"* was a request to make the rope, made from zebra's skin (*chikanda chembizi*). *"Kana ndirini ndakadya hamba dambuka"* meant that if I am the one who stole the meat let the rope break. The singing thus had great impact towards the person who stole the meat, as a result when the woman who stole the meat stepped on the rope and began to sing, the rope broke into pieces and she was swept away by the river. From the above folktale song, learners were made aware that it is good to admit if you did something which is unacceptable, in this case stealing. I had an intensive discussion with learners concerning this issue and they seemed to have understood how good it was to admit when they do wrong either at school or at home. If only the third wife had admitted that she was the one who had stolen the meat, she was not going to be swept away by the river. Her husband was going to forgive her. I gave learners an opportunity to discuss why it was good to tell the truth always even if they have done something unacceptable. I taught my learners several ways of asking for forgiveness if they have done something wrong. They developed an awareness of why it is important to tell the truth always in order to be forgiven of whatever wrong that they might have done. However, the fact that she lied and refused to have eaten the meat was the major cause of her death after singing the song.

4.5.9   Intervention: Lesson 8

In this lesson plan, I narrated the folktale of the woman who stole the meat again in detail to enable all the learners to understand it better. I used the role play method in an effort to make learners to derive good and negative behaviours from the folktale and the song.

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
14 / 09 / 17 11:20 12:00	Zimbabwe indigenous music Reinforcing morals through folktales and their songs -The folktale of the woman who stole tortoise's meat	By the end of the lesson learners should be able to: -Role play the folktale of the woman who stole tortoise's meat -Identify and say out bad behaviours shown in the folktale of the woman who stole tortoise's meat	E.C.D Syllabus page 42 Teacher's Resource Book page 30-31	Dress up clothes, puppets	**Introduction** -The teacher asks learners pertaining to what happened in the folktale song "*Chikanda chembizi dambuka*" of the woman who stole tortoise's meat **Lesson development** -The teacher narrates the folktale of the woman who stole tortoise's meat -Learners take turns to role play the folktale and the song in groups of four -Learners mention bad behaviours from the folktale and the song **Conclusion** Teacher and learners discuss why it is bad to steal basing on the folktale song	The teacher was pleased that eighty five percent out of thirty three learners managed to recall what happened in the folktale song, "*Chikanda chembizi dambuka*". Due to active participation of learners during role play, it helped learners much to see the dangers of stealing and lying. Role play enabled learners to view the folktale and the song as a real life scenario as they were acting out the folktale. Ninety percent of the learners were able to mention bad behaviours of lying and stealing from the folktale and the song. They also managed to say out why it is bad to lie or to steal without much difficulty reflecting o what they acted during role play. Ten percent of the learners need more assistance to understand the dangers of stealing and lying. The teacher will use media to teach the same folktale and song in the next lesson.

I presented results of lesson eight on the pie chart below:
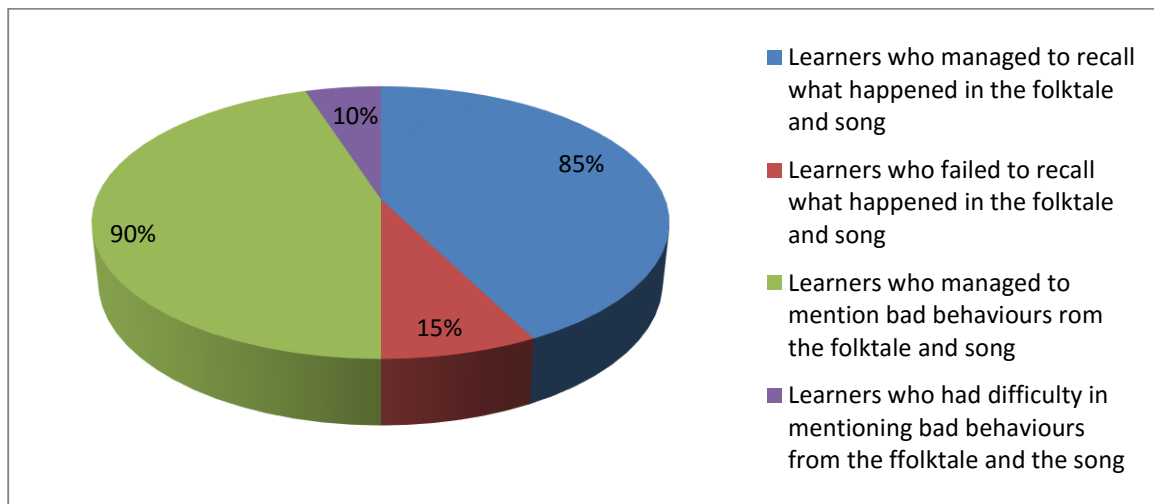
4.5.9.1   Figure 10: Results of lesson 8

It was very clear that the folktale and the song were easy to memorize as the learners

managed to answer oral questions which they were asked by the teacher. This was a clear

indication that learners understood both the folktale and the song. Role play revealed to be an

effective way of developing the learners' character as they were acting out roles and

reflecting wrong deeds from the folktale and the song through their actions. These deeds included lying, stealing, cheating and dishonesty. Role play also enabled earners to apply the folktale and the song into a real life situation. As they were acting out the role of the woman stealing and imagining her being swept away by water, they were able to see why it is bad to misbehave. The learners also indicated that what happened to the woman might also happen to them if they misbehave, as a result they promised not to be involved in bad behaviours again. The percentage of learners who were not able to say out why it is bad to lie or steal decreased to ten percent which shows that role play was very helpful.

4.5.10 Intervention: Lesson 9

In this lesson, I repeated the folktale and the song once more to ensure that all learners could understand it. I then used media as a way of fostering learners' understanding of why it is not good to misbehave.

Date/ Time	Topic/ Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
20 / 09 / 17 09:20 10:00	Zimbabwe indigenous music -Reinforcing morals through folktales and their songs -The folktale of the woman who stole tortoise's meat	By the end of the lesson learners should be able to: -Identify and say out bad behaviours shown in the folktale of the woman who stole tortoise's meat -Relate the folktale and the song to pictures -Identify the dangers of stealing and lying from pictures	E.C.D Syllabus page 42 Teacher's Resource Book page 30-31	Story pictures of the folktale of the woman who stole tortoise's meat	**Introduction** Teacher and learners sing the folktale song, "*Chikanda chembizi dambuka*" as re-cap of the previous lesson **Lesson development** -The teacher narrates the folktale of the woman who stole tortoise's meat -Learners identify and say out what they can see on pictures -Learners retell the folktale relating to the story pictures -In groups of fives learners discuss why it is bad to steal or lie reflecting to the pictures and the folktale song -Learners discuss the importance of being honest **Conclusion** Learners answer questions pertaining to the dangers of stealing and lying	The introduction of the lesson showed that learners could remember the folktale song very well. By merely looking at the pictures, eighty percent of the learners managed to relate them to the folktale and the song. This helped them to be able to retell the folktale and sing the song in the correct sequence. Group work also made some passive learners to actively interact with peers in saying why it is bad to steal or to tell lies. Ninety five percent of the learners found it much easier to answer oral questions asked by the teacher on the dangers of lying and stealing. The same learners indicated why it is important to be honest basing on the folktale song.

Results of lesson nine are presented on the pie chart below:
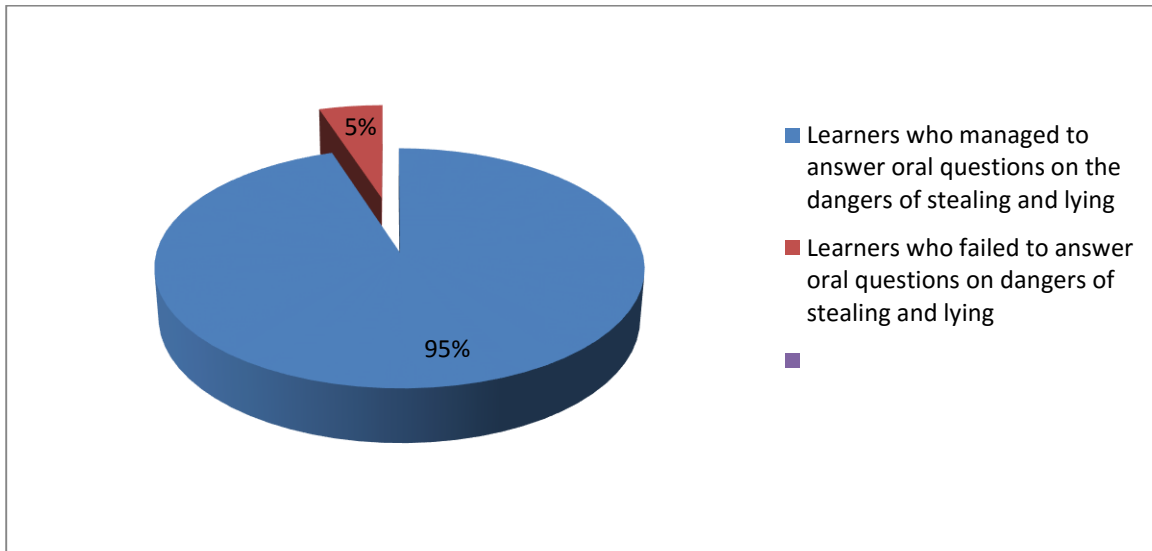
4.5.10.1   Figure 11: Results of lesson 9

It was clear that the use of media was very effective towards the use of folktales and songs. The story pictures enabled learners to relate the folktale and the song to real life experiences as they were able to narrate the folktale and sing the song by merely looking at the story pictures. The intertwining of group work and use of media enabled learners to easily understand why it is bad to steal or to lie through interacting with one another. Use of media also helped learners to have more interest to keep on learning as they enjoyed looking at pictures whilst discussing unacceptable behaviours on their own.

4.5.11   Post Test

After teaching learners a series of lessons using folktale songs, I conducted a post-test to note if there was any improvement in the learners' behaviour. This was done to see if learners have mastered folktales and their songs as well as to deduce morals from them as compared to when the pre-test was carried out.

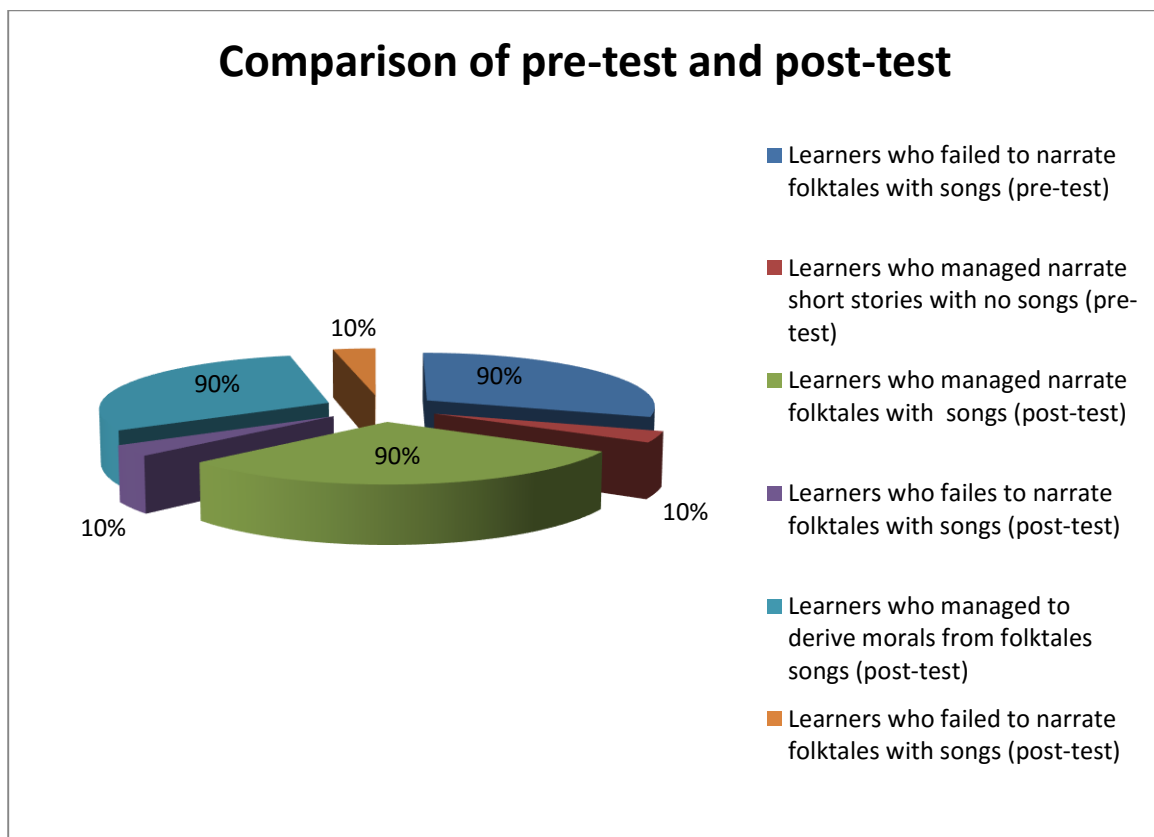| Date/Time	Topic/Content	Objectives	S.O.M	Media	Methods/ Activities	Evaluation
25 / 09 / 17 11:20 12:00	Zimbabwe indigenous music -Reinforcing morals through folktales and their songs	By the end of the lesson learners should be able to: -tell folktales and their songs -derive morals from folktales and songs	E.C.D Syllabus page 42 Teacher's Resource Book page 30-31	Story pictures	**Introduction** Learners tell good morals expected at home and at school **Lesson development** -The teacher gave learners an opportunity to narrate folktales with songs -Learners tell morals derived from both the folktales and the songs **Conclusion** -The teacher and learners discuss the importance of behaving well both at school and at home	It was clear that most learners were familiar with folktales and songs as ninety percent of the thirty three learners managed to narrate folktales with songs which they learnt in the previous lessons. These learners were also able to derive morals from the folktales and songs without much difficulty. The other ten percent had challenges in narrating folktales with songs. They needed more time to master the folktales. Through discussing the importance of behaving well at school, all the learners were able to tell unexpected behaviours both at school and at home.

The bar graph below shows results of the post-test.
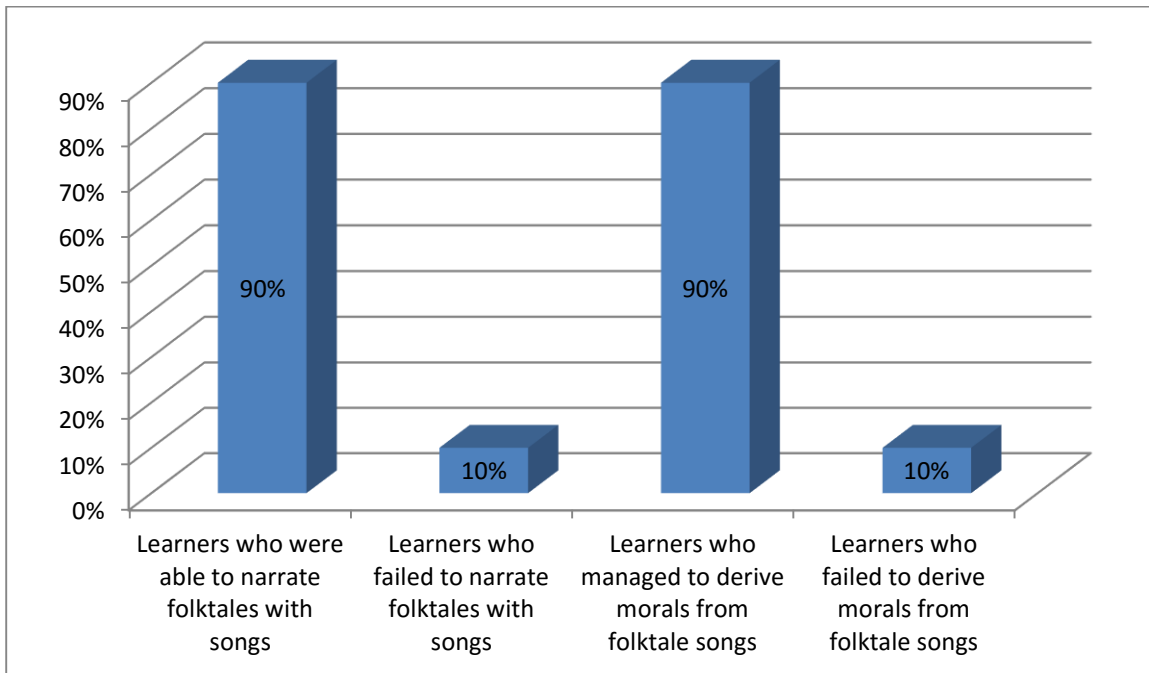
4.5.11.1 Figure 12: Results of post- test

The evaluation shows that majority of the learners were now familiar with folktales and songs as ninety percent of the learners managed to narrate folktales with songs. The other ten percent found it challenging to narrate folktales with songs. This might be because they master concepts at a slower pace as a result; they needed more time to master folktales and their songs. I also believed that these learners might need a folktale song to be repeated over and over again until they master it. The results above also shows that ninety percent of the learners managed to derive morals from the folktale songs whereas the other ten percent failed. I assume that the folktale songs which I used were difficult for them to easily derive morals from them.

A comparison of the pre-test and post-test is presented on the pie chart below:

Comparison of pre-test and post-test

- Learners who failed to narrate folktales with songs (pre-test)
- Learners who managed narrate short stories with no songs (pre-test)
- Learners who managed narrate folktales with songs (post-test)
- Learners who failes to narrate folktales with songs (post-test)
- Learners who managed to derive morals from folktales songs (post-test)
- Learners who failed to narrate folktales with songs (post-test)

4.5.11.2 Figure 13: Comparison of pre-test and post-test

There was a great improvement on the results of post-test as compared to the pre-test whereby none of the learners was able to narrate folktales with songs. It was also easier for these learners to deduce different morals learnt from these folktales and songs on their own. Discussions made between the teacher and learners also indicated that learners know good behaviours expected both at home and at school through the use of folktale songs.

After teaching ten lessons using folktales and songs, I observed the character of learners in my class to notice if there were any changes. Basically, my learners used to put their bags inside the cupboard as there were some learners who search the bags and steal their food. I ordered the learners not to put the bags inside the cupboard any more. To support the impact of folktale songs, it is clear that learners know that it is bad to steal as there are no reports yet of learners stealing food stuffs in other learners' bags. There were also issues of learners stealing pencils, crayons and toys in the classroom. As a way of reacting to the problem, I always kept those items inside the cupboard for safety reasons. Through the use of folktale songs I always took stock and leave the items on the table on a daily basis. It is to my surprise that at the end of the day, I always found out that nothing would have been stolen from those items. It is quite clear that the learners now know that it is bad to steal as they have learned the consequences through folktale songs. I also observed learners when they play with each other that they now report some instances whenever someone misbehaves and they will be relating to what they learnt from the folktale songs. I have also observed that learners in my class can admit if they do something wrong as they have learnt how bad it is not to admit through folktale songs. Whenever the learners are playing, there is a time when they start to sing folktale songs which they learnt and discuss the behaviours they learnt amongst themselves.

4.6   Conclusion

The purpose of this chapter was to present, analyze and interpret data collected during interviews, observations and lesson plans. Before presenting and analyzing data gathered, I gave the historical background of Gresham Primary School as a way of giving the readers an insight of the school's surrounding environment, enrolment and staffing. I also outlined the rationale of using folktale songs to develop E.C.D 'B' learners' character through data which I collected from interviews. Retelling folktales, repetition, role play and use of media were viewed as effective methods of teaching folktale songs by E.C.D teachers. Four folktales and their songs which I used in planning lessons so as to develop E.C.D 'B' learners' character were also narrated. The folktale songs were transcribed to both tonic sol-fa and staff as a way of making readers to know how those songs can be sung. By way of implementing action research, I planned and taught ten lessons using folktale songs as a way of improving the learners in my class's character. Post testing was done through observing the learners' character after teaching them using folktale songs and it is now clear that most learners in my class are aware of some behaviour which is not acceptable in the society. There was an improvement in their behaviour as compared to how they normally behave before they were introduced to folktales and their music. Also, the rate of cheating, stealing and lying has also decreased as compared to how the learners initially behaved before teaching them using folktale songs. Through observing the behaviour of learners after using folktale songs, I noted that they were very honest in reporting any incidents when they do anything wrong. Learners also admitted whenever they did something wrong unlike before.

CHAPTER 5

Summary, Findings, Conclusions and Recommendations

5.1   Introduction

Young children need proper nurturing at an early age in order for them to know acceptable and unacceptable behaviour so that they become accepted members of the society. It is therefore the role of teachers to find several ways of developing the character of young learners in such a way that they find learning enjoyable. This chapter summarizes the entire research on using folktale songs to develop E.C.D (Early Childhood Development) 'B' learners' character at Gresham Primary School. Conclusions drawn from the collected data, presented and analyzed are also given. The chapter ends by stating some recommendations based on the findings of the research study which aims for improvement.

5.2   Summary

The study sought to use folktale songs in developing E.C.D 'B' learners' character at Gresham Primary School. The background to the study indicated that the rate of indiscipline which included stealing, lying, beer drinking and fighting from E.C.D level to grade seven at Gresham Primary caused a decline in the pass rate at the school hence the need to build character among the pupils. The study was grounded on Froebel's theory which calls for nurturing children on what is good or bad at an early age (Bredekamp and Copple 1995). Review of related literature indicated that the use of folktales and their songs is very helpful towards the development of young children's character. They viewed folktales and songs as very crucial in E.C.D learning as it provides the opportunity for learners to be actively involved thereby learning in a play way manner. The research was in both the quantitative and qualitative forms. Instruments used to collect data included interview guide, observation

guide and lesson plans. I met challenges of meeting the needs of each and every learner in my class when I was conducting lessons to mould their character. I therefore used extra time to help them to meet their needs using folktale songs. I also noted that some learners in my class changed their behaviours after folktale songs were used but when they go back home and come to school again they will be involved in their negative behaviour again. This was an indication that maybe at home they were not taught morals using folktale songs. To overcome the challenge, I talked with parents on the importance of folktale songs towards the development of their children's character on consultation day and they promised to keep on teaching them at home.

5.3   Findings

The findings of the research revealed that folktale songs can be a tool that can be used to develop the character of E.C.D 'B' learners. During the study, it was clear that the intertwining of folktales and their songs is an effective way of developing character in pupils because they help children experience real life situations even though it is depicted through animal character and singing. The study also found out that folktale songs help learners to pay attention in class as well as the retention of memory; for what would have been taught through music will not be easy to forget, thus enabling them to memorize moral values deduced in folktale songs. Findings of this study revealed that if the character of learners is molded at an early age, they will grow up to be acceptable members of the society and this will also improve the school pass rate. Findings also indicated that both the home and the school should work hand in hand towards the development of the learners' character.

It was also found out that repetition is a tool which helps E.C.D learners to understand concepts better. By repeating the folktale songs over and over again, helps learners to remember morals derived from the folktale songs. It has been found out that retelling the

folktale also helps the learners to memorize the folktale and the song in such a way that they managed to tell what is good or bad from the folktale songs. Findings of this research also revealed that role play is another method which helped learners to learn morals from folktales and their songs. The role play method enabled learners to enjoy the song thus making it easy for them to identify bad characters from the folktale song.

Findings of this study also indicated that the use of media is effective when developing learners' character using folktale and their songs. Use of media thus helped learners to see the impact of misbehaving as they see pictures of those who did bad things ending up in trouble. The study also indicated that there were changes in the E.C.D "B" learners' behaviour after teaching them using folktale songs. This was because learners were no longer involved in bad behaviours like stealing, cheating, dishonesty and lying.

5.4 Conclusions

It can therefore be concluded that folktale songs can be used to develop E.C.D 'B' learners' character to an extent that that learners are able to discriminate between what is good or bad thereby desisting from those negative behaviours as evidenced in the learners' change of behaviour in this study. Combining both the folktale and the song helps learners to easily identify acceptable and unacceptable behaviour without much difficulty. It was also noted that. In that regard, It is the role of the teacher to select folktale songs which are effective in developing the learners' character and also to select appropriate teaching methods which makes learning enjoyable.

5.5 Recommendations

In light of the above conclusions, I recommend that:

- folktale songs should be used to develop character among learners in schools. In that regard, in service courses be held for teachers at school level in order to equip them (teachers) with skills to mould learners' character from E.C.D to grade seven level using folktale songs and other effective approaches.

- folktale songs should be collected, transcribed, documented and be used in schools for building the character of learners.

- folktale songs be included in primary schools as one of the methods used to develop character and teach musical concepts in schools.

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APPENDIX 1: Interview Guide

1)   How long have you been teaching at Gresham Primary School?

2)   What can you say about the character of E.C.D 'B' learners at Gresham Primary?

 6)   Do you think it is important to develop the character of learners at E.C.D. 'B' level and why?

3)   As an E.C.D practitioner what methods do you use to develop the character of learners in your class?

4)   What are your perceptions towards the use of folktale songs to develop the character of learners at E.C.D. 'B' level?

5)   How do you use folktale songs to develop the character of learners at E.C.D 'B' level?

6)   Which folktale songs do you think could be used to develop E.C.D 'B' learners' character?

APPENDIX 2: Observation Guide for E.C.D "B" Learners

1)   Do learners show interest when they are taught using folktale songs?

2)   Do learners enjoy learning using folktale songs?

3)   Were learners participative during the lessons?

4)   Do learners show an understanding of what is regarded as good or bad through folktale songs?

5)   How do learners interact with each other in class and outside the class especially at break time after being taught using folktale songs?

6)   How are the learners behaving after they are taught using folktale songs?

7)   Are learners able to narrate folktales and their songs and deduce moral values on their own?

APPENDIX 3: Observation Guide for E.C.D teachers

1)   Which folktale songs can be used to develop the character of E.C.D 'B' learners?

2)   How are folktale songs used to develop the character of E.C.D 'B' learners?

3)   Were learners able to derive morals from folktale songs?

4)   Were folktale songs used appropriate for the level of the learners?

5)   Do learners enjoy learning using folktale songs?

6)   Which method of teaching seemed to be more effective when teaching using folktale

songs?

APPENDIX 4: Introductory Letter

MIDLANDS STATE UNIVERSITY
P. BAG 9055, Gweru.

TEL: (263) 54 260450 Ext 2161
FAX: (263) 54 260223

FACULTY OF SOCIAL SCIENCES
MUSIC AND MUSICOLOGY

...............................(date)
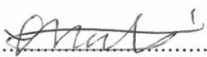
Dear Sir/ Madam

RE: INTRODUCTION TO PROJECT RESEARCH

The bearer ...... *MOYO BABRA* ....Registration Number..... *R151146* .... is a student at Midlands State University. He/ She is studying for a Bachelor of Science Honours Degree in Music and Musicology and is conducting a research entitled:

Using folk tale songs in the development of character among E.C.D "B" learners at Gresham Primary School in Zvishavane

....
....
....

He /She is visiting you in person/your company/your institution for the purpose of data collection. Please assist him/her in every possible way.

....
Dr P. Matiure
CHAIRPERSON

MIDLANDS STATE UNIVERSITY
DEPARTMENT OF MUSIC AND MUSICOLOGY

PRIVATE BAG 9055 , GWERU

APPENDIX 5: Approval Letter

Gresham Primary School

Post Office Box 197

Zvishavane

05 May 2017

To whom it may concern

REF: APPROVAL LETTER FOR BABRA MOYO

On behalf of the Ministry of Primary and Secondary Education, I Matutu G the head of Gresham Government Primary School is granting permission to the above named teacher to carry out her research at this school. She is free to collect appropriate data which will contribute towards success in her studies.

Yours faithfully

Matutu G.

Head

APPENDIX 6: Consent forms

Midlands State University
Department of Music and Musicology
P Bag 9055
Gweru

April 29 2017

To Whom It May Concern:

Participants' consent form

My name is Babra Moyo and I am a student at Midlands State University. I am currently conducting a research on the following topic: **Using folktale songs in the development of character among E.C.D "B" learners at Gresham Primary School in Zvishavane** under the supervision of Doctor C. Chipendo in partial fulfillment for the requirements of the Honours Degree in Music and Musicology.

My research will involve some interviews and the questions that will be asked will not embarrass you. I will also observe you teaching using folktale songs so as to help me to know how I can use these songs in my research to develop the learners' character. I am asking for permission to publish your names in my work as the information you will give me create some knowledge on how folktale songs can be used to develop E.C.D learners' character. This will help other readers to consult you whenever they need your contribution on the same topic. There are no monetary gains from the research as everything is for academic purposes. I am kindly asking for your assistance in order for me to be able to compile my research project. I am counting on your participation for the success of this research.

I therefore kindly request you to sign if you agree with the above information.

I hereby declare that I have understood the above information and I concur with the researcher on this ...9th..... of May 2017.

Signature ....

Yours Faithfully

Babra Moyo

Midlands State University
Department of Music and Musicology
P Bag 9055
Gweru

April 29 2017

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