Maila-go-fenywa, Rangwato Magoro and *Mmino wa Koša*:
Some Perspectives on Theory and Practice

by

MOGOMME ALPHEUS MASOGA

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Maila-go-fenywa, Rangwato Magoro and *Mmino wa Koša*:

DECLARATION

As required, I hereby state that the whole dissertation, unless specifically
indicated to the contrary in the text, is my own original work

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Mogomme Alpheus Masoga

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ABRIDGED ABSTRACT

Looking at current African music studies, one notices an interesting shift from the 'norm' to a fresh engagement and analysis. Fresh perspectives are increasingly being presented to position African music dialogue in the arena of the so-called 'established music fields'. While these developments are noticeable, the unmentioned, unsung and uncelebrated indigenous African music practitioners, composers, performers, poets, praise singers and so forth must not be forgotten. This work does not claim novelty in terms of the latter gap, but takes the debate further to highlight, though in a small way, such a need. Mme Rangwato Magoro, from Malatane village in the greater Ga-Seloane community, is included as the main research collaborator in this brief piece of work. The work may come as a shock to any established researcher in music and music science. The author could not help but attempt to allow the voice of Mme Magoro to determine the format and content of this piece of work. In addition, the *Maila-go-fenywa* performance group is linked with the compositional and performance work and the praise poems of Mme Magoro. In conclusion, discussions and debates on musical arts education are addressed in terms of implementation, with examples drawn from the work of *Maila-go-fenywa*.

ACKNOWLEDGEMENTS

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CHAPTER 1: INTRODUCTION

I cannot help but recall returning from Hanover, Germany in March 2003. It was just three days after the conference on the role of African intellectuals in Africa's development, which had been held at the Evangelische Akademie Loccum in Rehburg-Loccum. Travelling from the conference centre to the domestic airport in Hanover felt like travelling to the moon. My mind grappled with the tension that I had experienced during the conference. I was forced to recall mentally the intellectual blows and beatings that I had suffered at the hands of certain African intellectuals of the Diaspora, who felt that championing African indigenous knowledge rendered Africa primitive, wild and natural (Semali & Kincheloe 1999:3). The challenge had somehow evoked a spiritual damage that I innately felt. I asked myself several questions regarding my position and that of my fellow intellectuals who celebrate indigenous knowledge, as opposed to intellectuals who feel strongly that by proclaiming the gospel of indigenous knowledge, one is deepening the withdrawal of Africa from the development and sustainability that the global world is offering and will continue to offer.

I had particularly been looking forward to addressing a group of African intellectuals in the Diaspora and sharing trends and prospects for Africa's social, political, philosophical, economic, scientific and spiritual dimensions. I had excitedly been anticipating this trip and conference. I had thought that there was a need to have African socio-political and economic clarity in the face of the present neo-colonial discourse of a world order characterized by capitalism and the global economy (Semali & Kincheloe 1999:12). The title of my presentation at the conference in Hanover was 'The role of African intellectuals in the reconstruction of the African social-fabric (nation building)' (Masoga 2003). To my utter sadness, the paper was not received in the spirit I had hoped for. I returned feeling disillusioned and breathing deeply and heavily. Could I have been the cause? Had I presented all the positions and representations on African indigenous knowledge clearly? These were questions that I asked myself. I felt challenged to the depth of my soul.

The challenge I faced at that conference is reminiscent of the stiff resistance that Prof. Mamdani experienced at the University of Cape Town over the curriculum debate on teaching (*Teaching Africa* 1998). Prof. Mamdani, in his presentation to a seminar at the Gallery, Centre for African Studies, University of Cape Town, contested the African Studies programme curriculum as follows:

> I have carefully studied the substitute syllabus and find it seriously wanting on intellectual grounds: I intend to spell these out in detail in a more suitable context. I should like to underline two facts before this Faculty. One, the syllabus reproduces the notion that Africa lies between Sahara and Limpopo. The idea that Africa is spatially synonymous with equatorial Africa, and socially with Bantu Africa, is an idea produced and spread in the context of colonialism and apartheid. It is a poisonous introduction for students entering a post-apartheid university.

I could not help but reflect on my own life, growing up in the local communities of Ga-Ramotse and Majaneng. Was my background useless in the face of the so-called developing world? Were all my efforts not making sense in the face of the present world order of cell phones, credit cards and highly technologized combustion theories and practices? Surely these kinds of questions reflected, deeply and in a serious light, on my life background. Deeply and spiritually I sought to understand and reconnect my life orientations based on my upbringing and rearing. Was it all null and void, because today I make use of English expressions to explain myself, to pray, to write romantic letters and SMSs, to operate my laptop and to call my boss at work? Should this be the case?

I recall vividly participating in the childhood games in the community. We would dance in the drizzling rain and shout, "*Pula ya medupe, ga e ne*", play and form circles while playing. Boys and girls joined in the game. We did not wear shoes, but ran barefoot. Excitement and joy were written all over our faces. We did not think of things such as condoms and other kinds of protection, because we had been taught how to relate to the opposite sex.

When it was time to go our separate ways, we did not dawdle, as we all knew how important it was for us to reach our homes and complete our household chores before darkness fell. In the evenings, we listened to our elders telling stories about their youth and the challenges they had faced in life. The realities of life were related in the form of a story, of which we felt part. Storytelling applied also to our present life and challenges. No story was rendered *à distancer,* but was instead a connector of the past, the present and the future. This technique of connectivity is still used today.

As part of my upbringing, I had to look after the goats and sheep. Who could have imagined how one survives harsh and dangerous places with dense bushes, snakebites, spider-bites, stomach-aches and headaches, while at times travelling for hours without food and water? This is part of the colonial legacy that remains unexamined. There is a need to fully understand and appreciate indigenous knowledge so as to evoke our minds and hearts and ultimately break the shackles of mental colonization. Having seriously pondered on these personal life orientations, I reached this conclusion: we need some clarity "to reject the enslavement of colonial discourse that creates a false dichotomy between Western and indigenous knowledge" (Semali & Kincheloe 1999:xv).

Following this brief narrative of my visit to Germany, I should relate a short story that accounts for the method and content of this master's degree dissertation of limited scope. When I was working at the National Research Foundation as the manager of the Indigenous Knowledge Systems research programme in 2003, I was invited to attend a workshop entitled 'Researching and Transcription of African Music'. The workshop was dedicated to postgraduate students selected from a number of South African universities. The invitation came particularly from Prof. Kathy Primos, who was at that time responsible for the Travelling Institute for Music Research (TIMR) project, which was housed at and managed by the NRF and funded by the Swedish International Development Agency (SIDA). I had no hesitation in accepting the invitation, as I had been introduced to some aspects of African music from childhood and when I had undergone a process of induction as a healer-diviner. The induction took place when I was working at the Qwa Qwa campus of the University of the North and had the privilege

of being supported by the university research office to undertake research on indigenous healing and divination.

It was during the divination-healing experience that I was introduced to the intricacies and the exciting world of the African drum and drum performance. Perhaps I should make a few points in this regard that are relevant to this particular study. When the time for performances in the *sangoma* lodge arrived, a knowledgeable female drummer, Mme Maleka, at the time a *sangoma* trainee, knowingly informed me, "There is no particular key. Only the pulse (*moshito o tswago mo moropeng*) determines the entire performance. All that follows thereafter is the creative engagement of drummers and dancers. We do not predict or rehearse for any performance, but every performance has its own fresh experiences and encounters. This is the crux and place of what the performance is all about. The beat from the mother drum (*moropa o mogolo*) centres and directs the whole performance. We beat and stamp our feet, move our hands, ululate, sing and sing praises in the context of the beat. The entire beat (*moshito*) rests on the mother drum. Our performances are fresh in that they are not edited and rehearsed as in Western choral music, which stifles the excitement and silences the creativity that must accompany the performance."

A close reading of what Mme Maleka said reveals a number of points. Firstly, music is a creative effort within a creative context. Performers are continuously involved in a creative context. Secondly, the audience is part and parcel of the creative effort. This takes into account the reactions (affection and effection), which at times come in the form of ululations, or among the Bapedi, "*–wa-la-wa-la-walalalala, -wa-la-wa-la-walalalala*". In some cases, common expressions are uttered, such as *shateeee … wa sa reng shate oa duma, o duma dilo tsa batho*, or *mekgolokwane basadi*!!!! The latter indicates appreciation and the fact that one feels part of the performance. Thirdly, creative compositions are not stifled and are allowed to develop in the creative context. Creativity becomes the key to all that Mme Maleka pointed out in her commentary. It is these creative forces that enable the performers to make music. Bebey (1969:1) correctly notes that "the study of African music demands time and patience. Familiarity with its

environment certainly helps and the student is invariably rewarded by finding this music extremely attractive." However, Bebey (1969:1–2) warns that there are no short cuts because,

> A real understanding of African cultures demands hours of attention, the will to look and listen carefully, to reject preconceived ideas, and to avoid hasty judgments. Then perhaps, the striking differences that trouble the non-African can be turned to good account; for the effort to understand may lead to the creation of new art forms and may influence future artistic creation.

Admittedly, music and music performance in Africa become central to healing, divination and divining contexts. Every diviner-healer is expected to have some understanding and experience of dance and musical performance. As Nzewi (2005) points out,

> There is no special training to become a *sangoma* dancer. Every *sangoma* is an accomplished dancer by automatic spiritual empowerment, and manifests a unique body aesthetic, artistic character and movement dynamics. A dance is spontaneously choreographed during every dance appearance as a fresh version of a significant individual style. A poetic dance episode celebrates the creative moment and atmosphere of a sangoma event. Every dance is, as such, a fresh and varied artistic-aesthetic experience of the stylistic individuality that distinguishes every unique dancer – same music, transforming dances, infinite aesthetics. A dance transpires as the energizing ancestral spirit directs the dancer in every appearance during a performance session or at different occasions. A sangoma dance – solo, duo or group – as an impromptu creative exploration of an individual's spirituality is, therefore, not likely to be replicated exactly in artistic content and duration, thus making every sangoma musical arts event a unique aesthetic experience. A sangoma artistic-aesthetic performance enacts spiritual drama in which the costume enriches the spiritual testimony of dance poetry. Most of the decorative-symbolic artwork on a sangoma costume is meticulously hand sewn.

It was against this backdrop, characterized by clapping, the beating of drums, ululations, shouting in admiration of performers, moves and counter moves in the dance performance, that I was introduced to the intricacies and secrets of African divination and healing. Very early every morning, the novices started their day's activities with dancing interwoven with formal greetings to the elder trainer in the *sangoma* lodge. This is better termed *go hlehla* (the literal meaning of which is 'to move and walk on the side, not facing the direction of intent'). Such a morning is characterized by singing and dances. Words such as "*thokoza baba, thokoza gogo*" (I greet you my father, I greet you my grandmother) are uttered during the greeting sessions. The elder *sangoma* sits on a grass mat on the floor watching her trainees showcasing their skills and gifts of healing and divination in the context of musical performance. This cements the view that African healing is not indifferent to music but encapsulates music in its essence.

It was this background that I took with me to Venda as capturing my understanding of African musical performance. Interestingly, both Prof. Andrew Tracy (from the International Library of African Music (ILAM) in Grahamstown, associated with Rhodes University) and Dr Jaco Kruger (senior lecturer at the North West University) were asked to lead a workshop on transcribing African music. The workshop programme was built in such a way that indigenous music performers were given space to perform and interact with postgraduate students. It was during this workshop that I had the opportunity to interact with performers doing the *malende* dance and asked them to explain what they were doing in their performance. Two elderly women responded positively and spiritedly in an expression from the Tshivenda language: "*Rikho tshina*" (literally, 'we are dancing and singing', with reference to the entire performance). "But what is that?", I asked, exposing my ignorance and flippant thinking to these skilled performers. They replied, "*Ndi mutshino*" (literally, It is music in its complete sense). I was confused, as I thought that I knew what music was all about. In my mind, I had the sonic and kinetic expressions (something very close to aesthetic expressions) in every performance that one experiences. My conversation with these performers included what one would refer to as paraphernalia that form part of the performance, giving the complete understanding of

forms such as *mutshino* and *mmino.*

I recalled the published work of James (1992) entitled *Melodic and Rhythmic Aspects of Indigenous African Music*. James (1992:15) maintains that "Music-making is such an important part of African social and cultural life that it is performed regularly in a wide diversity of social settings. When communities come together, music usually forms an integral part of the activities." The only problem that I have with James's statement (quoting from Nketia 1975:21) is that music in Africa is relegated to "purely recreational purposes or it may enhance ceremonies or rites". This statement not only narrows the scope of African music, but downplays the major role that African music should be seen as playing – politically, socially and within the sphere of intelligence. Therefore, making music within the African context acquires mainstay status in terms of its meaning and function. These challenges to current research and investigations become limitless. The scope has widened, and prospects exist to look beyond music just for "recreational purposes" and for the enhancement of "ceremonies or rites" (James 1992:15). As the Tshivenda performers indicated, music encompasses all that goes with it, which could include donkeys crossing, cattle roaming in the kraal, the whistles of young men bringing and leading goats from the grazing fields, old women nodding to the tuned and beautiful sounds of drums beaten by young men and women, the shouts of young women complementing the beautiful sounds and singing in dance performance, as well as many other aspects that fall within this scope. The idea is to see music as a complete package.

The question could still be asked, what then is music? I persistently posed this question to myself. This simply means that one should attempt to seek a framework of practice and theory based on the experiential context rather than defined from outside by non-experiential inputs. The challenge goes beyond the concerns and interests of ethnomusicology, which attempts to study music in culture. Underlying the term is a notion that music is an everyday and all-pervading aspect of life in society. The scope becomes too wide to include all aspects analysed as well as those that have not yet been subjected to a thorough process of analysis. For an example, Small (1998:8) has argued that,

> The fundamental nature and meaning of music lie not in objects, not in musical works at all, but in action, in what people do. It is only by understanding what people do as they take part in a musical act that we can hope to understand its nature and the function it fulfils in human life. Whatever that function may be, I am certain, first, that to take part in a music act is of central importance to our very humanness … and second, that everyone, every normally endowed human being, is born with the gift no less than with the gift of speech.

It was against this introductory background that I decided to embark on a music study focusing on African content with an African outlook, regardless of whether I understood what this 'outlook' entailed before I began to conduct the fieldwork for the research. It was initially difficult to find a relevant person to assist me in delving into the genres and intricacies of African music. Rambau (2002:6) provides an interesting view on Tshivenda music, namely, that it "is concerned with the organization both of sound and of humanity. It is overtly political in that it is performed in a variety of political contexts and often for specific political purposes. It is also political in the sense that it involves people in a powerful shared experience within the framework of their cultural experience, and thereby makes them more aware of themselves and their responsibilities towards each other." In this regard, Rambau (2002:6) points out the importance of the function and context of Tshivenda music with respect to the making of instruments as follows, "The instruments played in this area depend on the vegetation. This is always the case in cultures that have direct dependence on the immediate natural environment for all their subsistence." Rambau's view relates squarely to the importance of music and biodiversity issues and challenges, broadening the perspective of musical philosophy and practice from a focus on the kinetic and sonic aspects.

I fortunately met Mr David Madimetja Magoro, whose mother, Mme Rangwato Magoro, plays, performs and teaches *mmino wa koša* and *kiba*. I immediately decided to pay Mme Magoro a visit. This visit lasted for two weeks. It was characterized by playing, talking and discussing aspects of *mmino wa kiba* and *koša*. It was during this important visit of

self-discovery that I realized that I was a novice when it comes to the meaning and practice of African music. Hence, the presentation of this dissertation attempts to give Mme Magoro a voice to direct and reshape the entire scope and focus of this research. This can be termed 'researching back', finding out and learning from experts and acknowledging one's ignorance in dealing with material and sources provided by such experts.

After travelling some 300 kilometres, I was privileged to meet Mme Rangwato Magoro, the master, teacher and performer of both *kiba* and *koša* musical arts performances from Ga-Seloane village under *bogoši bja ga Seloane*. It was interesting to drive away from the city-oriented context, with its ambience of traffic, people walking at fast pace and clustered skyscrapers. Ga-Seloane village forms part of the Zebediela locations – flanked by villages such as Magatle, Madisha and, towards the east, the Marble Hall and Groblersdal locations (see the attached map). I arrived late in the afternoon after a long drive from Pretoria. I was accompanied by Mme Magoro's son, David Magoro, who works at the Agricultural Research Council in Pretoria. We used the dusty road that leads into the village. Upon our arrival, we immediately drove to meet Mme Magoro, who was expecting us. David Magoro introduced me to his mother, who commented on the importance of carrying out this research. Some of her expressions in this regard included the following: *Le dira gabotse ngwanaka ge le ngwala ka taba tše bohlokwa tše bjalo*. As is customary for a (South) African indigenous practitioner and poet, she recited the following two of her poems to me, on her maiden family and her in-laws, as a way of welcoming me to her home.

Sereto sa ga Mahlomotja (the praise poem of Mahlomotja – Mme Rangwato Magoro's maiden family)

1. the daughter of Mahlomotja of Moloto
2. the comforting clouds …
3. of Kganya and Ramaredi
4. as they maintain: Kganya does not greet a visitor (a stranger in this case)

5. instead a visitor greets

6. of the Sekatudis of Mosibidi of Moloto

7. of the Mmasetlales Makiti of Hlagala

8. the thundering one …

9. of the Raisibes water that beat Sethakga of wild animals

10. of the Mphahleles …

11. they found a river full of water and stopped to eat

12. of the Kgorosis …

13. of the Serogoles of Moloto

14. *Ke tšhaba baditi* (common phrase to end praise poetry)

1. Ngwana Mahlomotja a Moloto

2. Wa leru lehomotja pele Magolo mang a sa etla

3. Ke wa bo kganya wabo Ramaredi

4. Ba bareng Kganya ga a ke a dumediša moeng

5. Ke moeng a rego Kganya dumela

6. Ke wa bo Sekatudi sa Mosibidi wa Moloto

7. Ke motho wa boMmasetlale Makiti a Hlagala

8. … tseke la go ja makhura la tla la duma la tlola

9. Labo Raisibe a malala meetse malala a keteka Sethakga sa diphoofolo

10. Ke ba gaMphahlele a dilesa tsa masomane ke batho baba lehututu lella thabeng

11. Bare ba hweditse noka e tletše ba fihla ba ratha meratha

12. Ke batho babo Kgoroši a masogana a reng nka bo goroša bja tsena gae

13. Serogole sa Moloto –

14. Ke tšhaba baditi!!!

Maila-go-fenywa, Rangwato Magoro and *Mmino wa Koša*:

Bjale se ke sereto sa bogadi bjaka … (now this is my in-laws' praise poem), *Sereto sa ga Magoro*

1. Bakone!!!!

2. We are of Magoro Mangwakong

3. Dithamaga praise singers of Maswiri

4. We Bakone are few in number …

5. We are of Mpholo Mmadumane Phaka …

6. They say if one could borrow Mpholo of Magoro to give it to Legwara

7. We are of Sela Ntšhathuma

8. Seala jump! Twice and thrice – and fall (flat)!

9. Uncle of Mmakoloi of whites

10. Seala is a policeman at Morisane

11. Mapogo are sanctuaries of the village

12. They are of Tomane Mogale

13. They moved Ramogola Molala

14. We are people of Nkgodi from Phupu

15. We Bakone do not grow …

16. Only the Magakales

17. We are of Magoro

18. We are afraid of dogs that pick up bones

19. They are of Phaswane of Leswene Ntsikitsane of Maja

20. We are Magoro …

21. With a tongue …

22. Bakone! Babina hlanhlagane (totem: special bird)

1. Bakone wee!!!!!!

2. Rena re baga Magoro a Mangwakong

3. Dithamaga tsa mereto Maswiri a mupudung a mahubedu.

4. Rena Bakone ga re nyana re ba botlana re ja mmutla a lale.

5. Rena re batho ba gabo Mpholo Mmadumane Phaka dimakanka

6. Ba re ganka nkabe di adingwana ra nea Mpholo wa ga Magoro a di epiša Lekgwara

7. Ke babo Sela Ntshathuma

8. Seale ke Mmamosela wa Matuba

9. Bare Seala tshela gabedi laboraro o we fase

10. Rangwane a Mmakoloi tsa makgowa

11. Seala ke lephodisa ka Morišane

12. Mapogo kotsa motse ke sebo sa banna

13. Ke batho ba gaabo Tomane Mogale

14. A tomatomela makgopho a Ramogola a Molala

15. Re batho ba gaabo Nkgodi a tšwago Phupu

16. Rena Bakone ga re gole re purakela

17. Go gola ba Magakale ba menotlo e metelele

18. Rena baga Magoro re re eja re ala mekgopa

19. Re tshaba dimpša go topa marapo

20. Ke babo Phaswane a Leswene Ntsikitsane ya Maja

21. Ka leleme thitelwana a hano.

22. Bakone wee!!!! Babina hlanhlagane!!!!!!!

I was advised to rest, as the next few days in Ga-Seloane promised to be challenging. Perhaps I should mention that the initial idea behind carrying out research of this nature was to develop an understanding of the theory and practice of *mmino wa koša* as articulated and professed by its performers and teachers, rather than the 'mobiled' versions. I have argued elsewhere that it has never occurred to musicologists to fully credit music performers of forms such as *mmino wa koša, kiba* and *diturupa* with a level of creativity and advancement. Looking at performances such as *koša*, one notices a high level of creativity and advancement, rather than mere adaptation or, to be precise, re-appropriation.

An interesting aspect of the philosophy of African music and performing arts is its dynamic creativity, advancement, de-contextualization and re-contextualization. The study of musicology would appear to be a scholarly discipline exclusively of the modern

literary mode of knowledge interaction. That is because there has not been sufficient reflection on the nature of the discipline and its pertinence in the propagation of musical knowledge and practice. Musicology is concerned with the analytical study of the structural and formal interests of music (that is, conventionally notated music), and the creative procedure of the composers that have produced such works in a given period of musical history. This, then, predicates a study of genres, styles, types, media and the theoretical practices pertaining to a given period. Musicological studies enable an understanding of the theoretical content and performance practices that mark periods and styles of music history, and thus track the movement and development of styles and compositional idioms. The process of musicology then entails analysis of what constitutes a style, while the process of composition entails applying the analytical product of such studies in replicating or evolving styles.

If this is the case, then orality implicates musicological procedure. If we should argue the absence of analytical procedure in oral cultures, then we cannot account for the evidence of advancement of styles or the creative adaptation and transfer of musical types within and across cultures that has marked the African indigenous music milieu. A study of *koša* music becomes important in African oral musicology in the context of oral musicology as a process involving orientation, reorientation, packaging, repackaging and de-packaging musical practices. This dissertation aims to highlight some perspectives of African oral musicology in the context of *Mmino wa Koša*. Interviews conducted with Mme Magoro will be used to focus on oral musicological perspectives in this regard.

CHAPTER 2: MME RANGWATO MAGORO – A BRIEF RÉSUMÉ

Rangwato Magoro was born in Lenting village, Limpopo province on 18 February 1942. She comes from the Mahlomotja family and married the late Mr Abram Magoro in 1964. She did not receive any formal schooling, but learned to read and to write while working at various farms as a dedicated farm worker. She went to Pretoria in the early 1980s and was employed at Valhalla Military Base. She later moved to Marble Hall and worked as a domestic employee. Her interest in indigenous-traditional music was inculcated at a very early age and was strengthened when she joined a group called *Bana ba Kolobe* in Maleupane village in the Capricorn district in 1978. It was in this group that Mme Magoro assumed the role of *malokwane* in the dance and music performances. In 1981, Mme Magoro moved and joined another group at Grootklip, close to where she is now residing (in Malatane village, which is part of the Ga-Seloane community). In the Grootklip group, she again worked herself up and became *malokwane*. It was during the Grootklip dance and music group experience that Mme Magoro actualized her gift of teaching, developing and training the young. She then invited women and men from the village of Malatane and advocated the concept of forming a group of boys and girls to perform both *kiba* and *koša* music. The concept was well received by the villagers that were invited to attend the conceptual meetings.

The challenge at the time was to form a team of trainers and teachers to help develop and implement a comprehensive training programme. Among some of the challenges that Mme Magoro experienced was to find trainers from among the male villagers to volunteer to play the reed pipes (*dinaka*), which she was not able to do. To her dismay, she could not find a male colleague and had to face the challenge alone. She was fortunate to have the support of a number of female villagers and several male elders. This support meant that she was in a position to do the training herself while other operative challenges were taken up by her supporters. It was through this struggle that the group *Maila-go-fenywa* was founded and formed. The group consists exclusively of young female performers ranging from four to 18 years of age. The uniform worn by this group is very representative of indigenous Sepedi dress. It is very colourful, with deep

(South) African socio-cultural significance.

Maila-go-fenywa was founded in 1987 with 50 young female performers. The group participated in various festivals and came first in all of them. In 2002, the group was awarded the FM Thobela prize for outstanding performance at the Traditional Music Performance Competition. All this was thanks to the efforts and tutelage of Mme Magoro. The group currently participates in all local, municipal and provincial festivals. The group is also invited to perform at weddings and other such functions in the community and in neighbouring communities at a charged fee. Not only does Mme Magoro perform, but she is also an outstanding composer of *koša* and *kiba* musical performances.

The formation of the group signified an interesting paradigm of moving classroom education back to the village. The shift meant total ownership and direction of the entire process. Mme Magoro was faced with challenges of moving the classroom to the village. This challenge was not only that of the physical move but had a number of interesting ramifications. Firstly, the child from the classroom had to face a teacher in the village. Obviously, cultural baggage from both contexts could not be avoided. Secondly, the knowledge systems of the two contexts varied considerably. The conventional classroom had fixed rules and guidelines about life, written down in White Papers, policy documents, proposals, draft proposals and suchlike. Conversely, the world of Mme Magoro consisted of worldviews, timelines and spaces that are not necessarily written down or articulated on paper – a world of dreams, songs, pulsating drums, ululations, recitation of riddles, stories told around the campfire, governance systems and approaches that are indigenously oriented, indigenous games, including *diketo, morabaraba* and *masekitlana,* food types ranging from *morogo* to *thepe, lerotho, maraka, mahea* and so forth. The latter world becomes complex and intriguing for someone that does not understand its basics or its philosophy. Imagine young scholars being tossed between these two opposing and yet communicable worlds. One admires the courage of Mme Magoro in taking up such a daunting challenge.

Interviews with both Mme Magoro and the young scholars indicated clearly to me that she had successfully managed to break the existing divide that tends to separate these two worlds. One of the indications was the manner in which the young scholars were comfortably travelling (or rather shuttling) between these two worlds without difficulty. Every weekday afternoon, they rush home from school to prepare for dance and musical performances, with excitement and eagerness written all over their faces. The picture presented by these young minds is that of young people who are eager to explore both worlds with complete determination. In my opinion, they do not consider the knowledge and expertise of their 'afternoon teacher', given her unique background and situation, as in any way inferior to their conventional schooling. I found this situation very amusing and wondered why the Department of Education did not take note of this interesting interaction that was taking place in the village. One does not need to look far to discover interesting and relevant examples of lifelong education models and frames all around one. Later in the dissertation, I will attempt to show how Mme Magoro's model could be adapted and used for schools that deal with musical arts education and general education.

CHAPTER 3: INTERVIEWS WITH MME MAGORO ON MMINO WA KOŠA: PERSPECTIVES OF THEORY AND PRACTICE

Tell me something about yourself?

I am a teacher and performer of both *mmino wa koša* and *kiba*. I have a group of young performers from the local primary school, ranging in age from four to 18 years. There are only girls in this group. I used to have a group of boys that showed an interest, but I could not train them in *mmino wa dinaka* since there was no elderly man in the village to train them. This is rather disturbing.

My group of young girls is regarded as the best in the whole of Limpopo province, South Africa. We performed in three or four musical competitions and came first overall (*ra ba setla ka moka*). When we initially came first, we were able to get support to buy a group uniform. I owe a debt of gratitude to the late Mr Matome Maponya, who came from a place called Nobody in northern Limpopo province. Fortunately, we were able to perform at his funeral service, which was held in Polokwane. The late Maponya specifically requested that he be given an indigenous African funerary rite. It was Mr Maponya that gave us life (*o ile a refa bophelo*) by introducing us to a form of musical performance that gave us first prize coupled with a monetary value. Indeed, it was fitting for us to pay tribute to him at his funeral service.

Did he predict his own death?

He left instructions that he should be accompanied to his resting place by the *Maila-go-fenywa* music group, among others.

Is there any connection between *mmino wa kiba* and *mmino wa koša*?

Kiba musical performances refer to *mmino wa dinaka*. In most cases, people express it like this: *Re ya kibeng* (literally, we are going to perform a *kiba* musical performance to

an audience). *Kiba* means 'of men', and such performances are mainly oriented for men (*kiba tša banna* or *kiba ya banna*).

Does that mean that women cannot perform *kiba* music?

Women do not perform *kiba* music but instead perform *mmino wa koša*. However, they are not completely barred from performing *kiba* music if they are determined (*ge ba phegeletše*). Women and men can collectively organize and give themselves names such as Lebowa and so forth, just like our group, which is called *Maila-go-fenywa,* meaning 'those who dislike to be beaten'. Please note that women are capable of performing *mmino wa dinaka* if they are very determined.

What marks the difference between *koša* and *kiba* musical performances?

Dinaka (pipe) instruments are used largely in *dinaka* musical performances. It should be noted that that pipes are for men (*dinaka ke tša banna*). This whole idea was inculcated when we were still growing up as young girls and boys in my village. Our grandparents used to say, "*re ya kibeng*" (literally, we are going to *kiba* musical performances), which were mainly performances by men. However, *koša wa* was referred to as *makgakgaša a basadi*. In the case of *kiba*, *dinaka* and *meropa* were used, whereas the instrumentation for the *koša ya basadi* music was characterized by drums (*meropa fela*, meaning 'without pipes').

In one of the performances I watched, I saw those young girls perform *kiba*, but using *dinaka*. Is there any explanation for that?

At one of the performances, the young girls that perform in our group saw some young boys blowing pipes and were enticed. Those young boys were from Mokopane (previously Potgietersrus). My young performers became determined that they would not be beaten by young boys, especially when it comes to *metšhelo* (various dance turns) and were eager to beat the young boys.

What are *metšhelo* in *koša* music performance?

Metšhelo specifically refers to various coordinated moves and turns by performers during the performance. It can be described in my language as *go itiya maoto* (literally, feet move with a clear co-ordination and management), for example, a common expression goes "*o itiye ka mokgo, o iteye ke mokgola, o lebelle gore ola o dirang*" (literally, beat it like this, like that, and then turn to see how your partner in the performance is doing), referring to the context of the performance).

These young girls perform better than typical *kiba* male performers. I have pipes that are played by these young girls. The pipes were brought to me by a number of local village men because they are too lazy to play and to teach young boys to play them. Again, I need to emphasize that I grew up in the full knowledge that *dinaka tša banna* and *koša tsa basadi* exist. My mother used to belong to a group called *MaRashia* and my grandmothers to a group called *Koša ya Mararankodi*. I do not know the meaning of the word *Mararankodi*. *Koša* performances started many years ago (*ka nako ya bo makgolo le bo sebelega mma go ntše go binwa koša*). The same applies to *dinaka* music performances. I was trained, at a very tender age, to play the *pousene* drum.

3.1   Theoretical inputs on drums (membranophones)

Drums appear in a wide variety of shapes – conical, cylindrical, semi-cylindrical with a bulge in the middle, or in the shape of an hourglass. All these are found in a variety of sizes. Some drums are double-headed (closed at both ends); some are single headed (with one end open). Each society specializes in a small number of drum types. The different sizes and arrangements of the skins give different tones. Some drums are played with sticks; others by hand, the palm, palm and fingers, or the base of the palm in different positions on the drum, which affects tone quality and pitch. Geographical and environmental factors play a large part in the way the drum is made and used. Drums may be played as an ensemble, singly or in pairs. In addition to their musical uses, drums may

serve as signals or as speech at various functions.

How were you trained to play the *pousene* drum?

One cannot just order someone to do this or that and have them simply follow without experiencing any problems. The best and most practical way for a trainee to learn to play is by experience – *go lebelela fela ke go ithuta* (by looking and learning by looking). Through such experience, the trainee will be able to play the drum. I was never taught in the sense of training [formal training] to play these drums that stand in front of you. Many years ago, I was impressed by a woman who used to drum for men dancing *dinaka* (*A dutse a letša*).

I should mention to you that I have never received any conventional or formal schooling, which you people have and are still subjected to. I am part of a whole community of people that survived by working for the *boers* (farmers) (*Rena re bereketše maburu*). During those difficult times when we came from the farms of *maburu* (the *boers*, meaning farmers)*,* late in the evening, we used to watch men performing (*Banna ba raloka ka mantšibua*). It was at these particular performances, which mostly took place in the evening and lasted until late at night, in farm houses built for the workers, that I saw this woman playing a drum for men. Having listened and watched how she played the drum, I decided to ask her to allow me to play the drum. This was in one of those memorable evenings (*ka re tliša mo le nna ke tle ke letše*). I surprised them, since I was the youngest in that group of performers. From then on, I was the master of the drum, approved by my seniors. I have never stopped performing. I grew up (*ka ba kgarebe*) and we still continued to accompany men at *dinaka* musical performances. We also used to accompany my mother's group (*MaRashia*) when they were performing. This shows that these performances, *kiba* and *koša,* come from far and are very ancestrally based (*mmino e e tswa kgole*). For example, I compose the songs that are performed by the group in my dreams (*ge ke robetse ke hlama dikoša*). I compose with and in my heart (*ke opela e bile ke hlama ka mo pelong*). I even make movements in my heart (*ke dire metšhelo ke le malaong*). All the songs that I dream about are drummed the next day. *Ke fo tia moropa*

ka re lehono go tlile koša go tšwa badimong banaka – lena ntebeleleng! I just beat the drum and tell the young girls who are performing that we have a new song given to us by our ancestors, and then instruct them to watch and listen to me while I introduce it to them. My young performers do not experience any problem in following suit. Of course, there are instances when I copy and re-organize (*ka e tšea go motho goba batho*), but even then I regard such a move as an ancestral instruction as to what should be done about such a performance I have watched (*ba re gonna e dire ka mokgwa wo*). A good example is the song entitled *Mbeki*. I simply recomposed the song after hearing it performed somewhere. These are the words of that particular song:

Mbeki!
Mbeki ge o e tla Lebowa o boditše mang? (x2)
Thabo Mbeki o boditše mang? (x2)
Ge o eya lebowa o boditše mang? (x2)

Translation:
Mbeki!
Mbeki whom did you inform when you came here in Lebowa? (x2)
Thabo Mbeki, whom did you inform? (x2)
When you came to Lebowa whom did you inform? (x2)

The background to the song is that my intention, if I ever have the opportunity of meeting President Thabo Mbeki, is to relate to him my complaints. I have complaints, you know. Mr Thabo Mbeki is our leader (*ke mong wa naga ye ya rena*). We should be informed when he comes to our region and be able to meet with him. They make a mistake by not telling us about the comings and goings of President Thabo Mbeki (*Ba a re fosetša batho ba*). This is definitely our serious complaint (*ke sello sa rena se segolo*).

How is *koša* music performance organized?

First we have *segoeletši* or *mohlabeledi* and those that support her (*bao ba mo šalago*

morago). *Mohlabeletši* (the pitcher) should have a good voice (*lentšu la go kwala*).

How do you identify this (good) *segoeletši*?

I am able to identify her as they perform (*ge ba opela*).

What about the rest of the performers in the *koša*?

The rest are said to be *dibini* (performers). Note that within the *mmino wa koša,* there is also the *malokoane* (literally, one who gives direction to the performance). She always has a whistle, which she blows to indicate the start of a new performance. There are other indicators that *dibini* are accustomed to *malokoane* marking the beginning and end of the performance.

Then we have the assistant of *malokoane,* who is called *mokgadi*. And then we have drummers (*baletsi*) of the following important drums: *sekgokolo, matikwane* and *pousene*.

Why *pousene*?

I do not know. When we grew up we found the term or expression being used. The *pousene* drum supports the *sekgokolo* drum and the two *matikwane* drums. My feeling is that the *pousene* drum matches and blends the two drum categories (*sekgokolo* and *matikwane* drums). Note how the drumming part is organized: First we have *sekgokolo*, the mother drum, which provides the rhythm, followed by the *matikwane* and then the *pousene* drums. This is thus a clearly organized set of drumming. One has to look at the drumming within the context of the whole performance, including the performers' moves and the singing, the whistle of *malokoane*, the ululations of passers-by and the audience (*mekgolokwane*), the environment within which the performance is taking place – the list is endless. All these form part of the music performance and provide a definition of what the music is all about.

Sekgo
-Dr

Matik
Dr

Metšhelo
drumming and
the

Pous
Dr
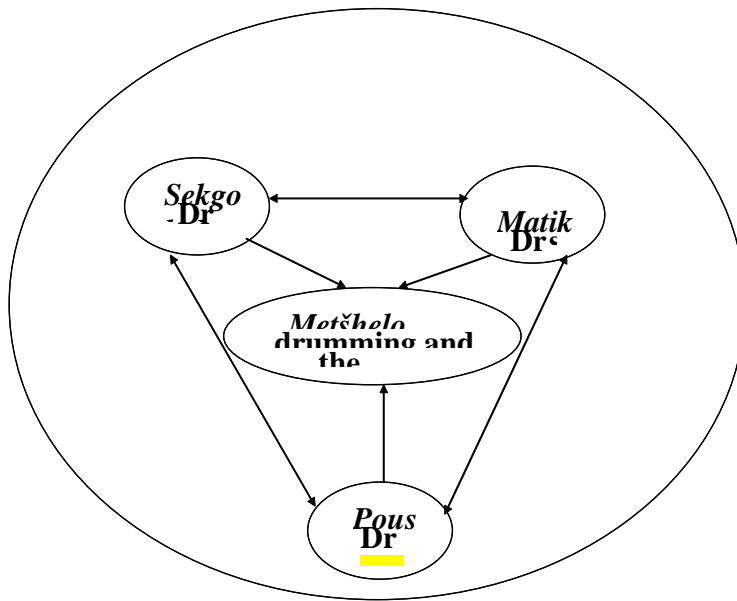
Figure 1: The context of performance

Figure 1 is a simplified diagrammatic representation of Magoro's description, as follows:

- The *sekgokolo* drum provides the beat and rhythm for the entire performance (*se thoma koša ka moretheto*). In addition, *sekgokolo* provides a deep sound when beaten by a big, long rubber pipe. As Mme Magoro demonstrated, *se re: tûm-tûm-tûm-tûm.* This is certainly the bass part of the drumming. Mme Magoro explained that the *sekgokolo* drummer has to beat this drum with a short beat – meaning that the beating should not be far from the drum itself to provide a deep bass (*se letšetšwa fase*).

However, according to Mme Magoro, there is also provision for a long beat as a way of providing variation during the performance. She demonstrated this by using the following words: *fase-godimo-fase-godimo* (down-up-down-up). This refers to a drummer raising his/her hand and holding the rubber pipe while beating the *sekgokolo* drum, which requires skill.

- Another possibility is for the drummer to start drumming on the *sekgokolo* drum by lifting his/her hand high and beating strongly. According to Mme Magoro, there would be no life without the presence, and especially the active participation of, the mother in the world. She was referring to the mother drum – the giver of life and beat to every *koša* performance. As she articulately says, "*Mme ke ena e di etago ka phele*" (Mother always leads). Apart from the role of control and management played by the mother drum, *sekgokolo* functions to 'beautify' the performance (*se tulelwa fase gore se kgabiše koša*) and ultimately brings out the deep entertaining function (*go tsefiša koša*). Note that *sekgokolo* is relatively slow paced (*sekgokolo se a iketla*) in the whole drumming process.

- This is then followed by *matikwane* drums, which function as *rely(ers)* of *sekgokolo*. Mme Magoro succinctly noted that the *matikwane* drums relieve the *sekgokolo* drum (*matikwane di hlatlola sekgokolo*).

- The *pousene* drum functions to co-ordinate *metšhelo* and to blend the drumming of their performance. The key function of this particular drum is a complementary one. Mme Magoro likes drumming the *pousene*, which is hand-drummed and brings out an interesting blend and tune during the drumming session.

- *Go dikologa,* before *metšhelo,* is an important activity that the performers (in this case the young girls that dance) carry out to mark their entrance and the beginning of the performance. Figure 1 indicates that the middle circle is different from the other three circles in the diagram. This is where the young girls make movements such as starts, moves, turns, singing, hard beating, foot lifting and jumps to blend the entire performance. Performers repeatedly move outside the enclosure to encircle the drummers and their drums. This is called *go dikologa* (literally, to move in a cycle). It should be noted that the cycling pattern is organized and well managed. This is where the *malokoane* displays her skills of directing the entire performance.

- *Go tula* and vocalization by performers form a process that is usually coordinated.
- Mme Magoro trains her young performers in *maoto* and *metšhelo* by letting them experience her dance turns (*nna ke tshedisa ba ntebeletse*).
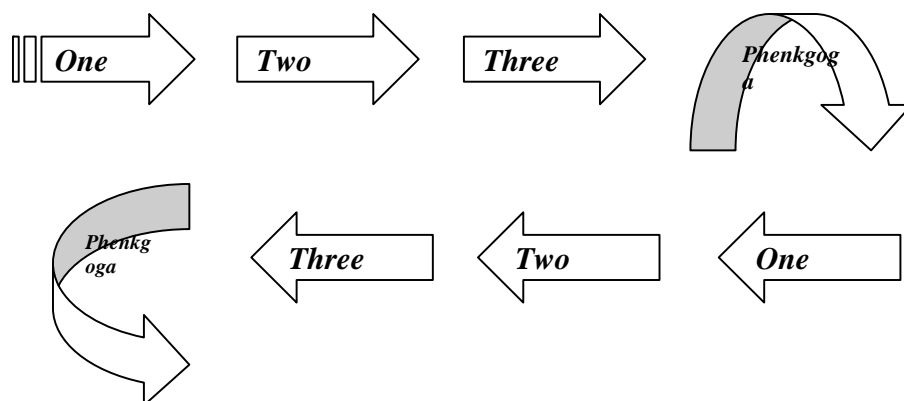
Figure 2: Movement patterns of performers

The structure of movement patterns is shown in Figure 2. Performers are consciously aware of the counting system – one, two, three and then turn (*go phenkgoga* or *phethonkga*) to face in the opposite direction. This has to be seen in the context of the drumming session. As Mme Magoro says, "*ba itiya ka lekoto le goja*" (to beat and maintain the pace with the right foot). In this regard, it should be mentioned that performers start with the right foot (*go bina ka la goja*). It is maintained that the right foot helps to start and finish the *phenkgoga* step of the performance (part of the dance format). In terms of the drumming and dance performance, the *sekgokolo* drum in particular helps the right foot in the dance performance to maintain the beat and rhythm and to bring the *phenkgoga* dance format to a suitable close. In the context of the drumming, the *sekgokolo* drum provides a deep sound for the sake of the beat. As already indicated, the *sekgokolo* drum controls the entire performance. As Mme Magoro pointed out, *koša e tšwa gona fao sekgokolong* and *molaodi e mogolo ke sekgokolo*.

What about the co-ordination between foot movements, drum sounds and various moves or turns?

The *sekgokolo* drum gives a low, deep-pitched sound (*modumo o mogolo*), while the *matikwane* drums have relatively lighter sounds (*medungwana e menyane*) and the *pousene* drum has a high pitch. The sequence is that the *malokoane* starts the song (*o ntšha koša*), which is usually sung by the *mohlabeletši* (the pitcher). The *malokoane* does not have to sing; she directs the singing and dance performance by making use of a silver whistle to help performers carry out directions.

3.2   Theoretical inputs

The qualities and attributes usually expected of the musician are the ability to make music, knowledge of the repertoire and skill in improvization, which is an especially important requirement, since African music generally demands improvization both in drumming and in singing. A performer with all these qualities becomes a highly respected member of the community. The ability to make music includes the necessity for the drummer to have supple wrists and the skill to produce the right kinds of tones and dynamics on his/her drum. The singer must have a sweet voice, a good memory, a good ear and the ability to concentrate. If a singer uses the wrong intonation, sings wrong notes or sings out of tune, he/she is said to spoil the song. The dancer must be well versed in the prescribed movements of the dance, be graceful, have the ability to manipulate the body to convey messages, display intricate and complex footwork, and use appropriate facial expressions to earn the full approval of the audience.

Could you please comment on the sounds of these drums?

The technology behind the production of the various types of drums differs considerably. The *sekgokolo* drum is not produced like the *pousene* drums. The cow hide used for the *sekgokolo* drum is not tightened but left a little loose before drying to facilitate a deep pitch or sound (*Ge o bapola letlalo la gona re a le hlephiša*). A big empty steel drum is

used to make the *sekgokolo* drum. In the past, special wood was used to produce indigenous drums that were used, for instance, for *meropa ya mmino wa malopo* and *koma* musical performances. We grew up noticing that a *romkane* (steel drum container) was cut in the middle to produce this drum. The same could be said of the other types of drums used (the *matikwane* and *pousene* drums).

Could you please say something about *mmino wa malopo*?

Please note that the following musical genres exist: *malopo, dinaka, koša*, *kiba* and *koma*. *Malopo mmino* is ancestrally oriented and mostly has to do with *batho ba badimo*. My grandmother used to dance *mmino wa malopo*. She was a good dancer, but was not an inducted healer. The word *lelopo* refers to a spirit and spirit possession. *Malopo* is *mmino wa badimo* (very sacred, given its religio-centric nature). All these point to the fact that every *Mopedi* child has to strive to become a good dancer and performer and develop an overall understanding of the *Sepedi* life and philosophy. As my grandparents used to say, "*segaborena se re ruta go itshwara gabotse*" (it has much to do with values and value systems acquired and practiced in our respective communities). Questions such as, Who are you? Where do you come from? Where are you off to? become very crucial in this regard.

What is the dress code of the performers, and what colours are used for their costumes?

Colours and dress codes form part of the performance. For instance, *theto ya mokgopa*. The colour *mohulwana* is used to colour the goat hide. *Theto* is made from cow-hide and is used by women to cover the front part, while *ntepa* is used to cover the back.

Lebole, which is used by young girls (*banenyana*), is made from *legaba la thabeng*. An adult woman that has given birth to a child no longer wears *lebole* but *theto* and *ntepa* (as a sign of acquiring social status transformation).

Letsoku le makhura are used to preserve *ntepa*. *Makhura* (fat) is made from cow's milk, using a stick to stir the milk in a calabash (*moetaneng*). The stirring is done in such a way that the fat thickens and some fat appears on the surface. The latter is removed and mixed with *letsoku.*

3.3   Music and the musical context of Mme Magoro

Music has to be seen within its own context. The contextualization of musical performances defines the function of the music. The songs performed are topical and thus provide a realistic view and picture of life. *Koša* music both approves and disapproves political systems that affect musicians and the context of the audience. As Mme Magoro emphasized, "*re bina ka bophelo le gona mmino ke bophelo*" (We sing and dance about life, and moreover, music is life). It is within this context that the dances, singing and drum beating should be seen as mirroring life situations.

3.3.1   *The dance and song*

The following song structure can be experienced:
- Opening
- Dance performances
- Closure and continuous appreciation.

This structure depicts an interesting organization of song and dance, demonstrating a high level of African musical orchestration. The place and space of drumming and appreciation, including the context within which dance performances take place, form an integral part of the paraphernalia of dance and performance. It is interesting to see how music and dance are intertwined in the entire discourse. This raises issues and debates about the meaning and function of music in an indigenous African context. The compartmentalization of dance, drum, song, space and expression does no credit to the genius of African music and philosophy. Instead, it renders it futile and useless in the face

of so-called 'developed musical thought patterns and practices'. It is the integrity of 'unity' in this music that makes it unique and special. The unfortunate line taken by researchers and scientists in this area of research has been to decipher this field of music with broken spectacles, which elicits 'broken conclusions'. Unfortunately, scientists and scholars have robbed themselves of the opportunity of grappling with an integrated system of knowledge and practice.

Other relevant songs and dances that were performed include the following, composed and choreographed by Mme Magoro, assisted by her group of performers. I have selected seven songs that were provided with brief annotations by Mme Magoro. This introduces the socio-political and philosophical dimensions of the composition and music of *Maila-go-fenywa*.

- *Ke a tšhaba nna ke tšhaba ditshele* (I am afraid of gossips)

As explained by Mme Magoro, the song is based on the oral texts that help children not to become gossipers in the village. In this regard, performers, including the audience, are exhorted not to become part and parcel of communal turmoil and conflict. One should hasten to point out that Mme Magoro is partly referring to the infights that the village of Malatane endured for some 20 years over the succession politics in the king's Great Place. I had the privilege of being shown some of the survivors of this violence. The tension over the succession is still evident in the village. My research work in the village coincided with the start of female initiation there. I was surprised that two separate initiation schools were prepared for this particular ritual, which is indicative of the tension and division that remain within the village. Mme Magoro indicated that the song is being used to bring humane consciousness back to the village, so that sanity may prevail.

- *Re a lotšha … nna re lotšha baeng* (We greet all visitors)

I was very privileged to hear this song performed in my honour. The background to the song is the *ubuntu* ('humanness') view that every member of society must be treated with respect. I was also informed that children are taught and trained in the light of the Sepedi adage: *Moeng tla gae re je ka wena* (literally, Visitor! come to our home for us to be able

to eat). This shows the openness and hospitality of the people. Certainly, this attitude is open to abuse and misuse, as indicated by Mme Magoro. However, she maintained during the interview that the basis of nation building is *re a lotšha … nna re lotšha baeng* (We greet all visitors).

- *Mapantsola … a ye woweeee mapantsola* (*Pantsula …….a ye woweeee pantsula*)

It is interesting that *mmino wa koša* uses lyrics that cover the *pantsula,* which is both a unique genre of music and a lifestyle. *Pantsola* in the community were initially regarded with suspicion, yet on another level, young people in the village wanted to be associated with their music. It is important that this type of genre and social category be considered critically in the light of the current kwaito and jazz music as perceived in (South) African rural contexts. I should hasten to mention that the aging population in the village has problems in relating to the concept and view of *pantsula*. Common expressions that refer to the *pantsola* include: *O le laita* (you are a thug), approximating *bopantsola* and thus a problem to the established community. One of the songs that relates to *bopantsola* is *Mapantsola ba gana go bušwa* (*Pantsulas* do not want to be governed – or rather, they resist governance). Such expressions certainly point to a decaying society or, to be precise, a polarized community. The song implores a kind of synergy between the two age groups.

- *Re ya Pitori re yo bona Mbeki* (We are going to Pretoria to see Mbeki)

The political tone of the lyrics of this song introduces fresh perspectives of local political engagement. Obviously, the song echoes the content of the previous '*mzabalazo*' (former South African political struggle), when the *hoi polloi* marched through streets and villages singing and jumping in opposition to the apartheid system of government that was in place at the time. One of the commonly pitched political songs was *Siyaya ePitoli … siyaya siyo yinyovaa* (We are definitely going to Pretoria … we are going to protest). Pretoria is used symbolically in this regard to epitomize the entire undermined system of apartheid. Looking closely at the song *Re ya Pitori re yo bona Mbeki* (We are going to Pretoria to see Mbeki), one cannot help but ponder the twist of 'realities' – the latter being a more affirmative reception of the current political discourse as it unfolds.

Performers emphasize the fact that it makes sense to see Mbeki, because he is a democratically elected leader. This is indeed a kind of political reception. When I asked Mme Magoro whether 'everything was politically fine', she hastened to point out that the current situation is better than the situation under apartheid, as people are able to sing about the situation without fear. In addition, Mme Magoro maintained that the current political establishment is still expected to do more for the country as a whole. By way of summary, Mme Magoro indicated that in going to Pretoria, people's service delivery can be guaranteed.

- *Lesobetše … wa lebona lesobetše Mamokgona tša batho* (The sun has set, you can surely see that …)

This song relates to warning pronouncements to young boys and girls, who are warned to be careful of 'dark things' (*dilwana tsa lefsifsi*) and to avoid 'social ills' such as HIV/AIDS, child abuse and rape. In singing this song, the performers translate the reality of 'darkness' and suggest possible ramifications of that reality for young people. Young people are exhorted to go home, which in this case is regarded as a place of safety.

- *Mantsokutsoku ga a šome … mahlalela ga a some* (*Mantsokutsoku* does not work … he does not work)

It is interesting that among the songs sung by *Maila-go-fenywa,* there is a song that addresses the dimension of the work ethic. The audience is exhorted to be conscious of the work ethic. The name *Mantsokutsoku* is used symbolically to portray the people in the village that do not want to be seen in the workplace but still want to have their welfare tended to by those that work. It is important that such 'consciousness' is inculcated in the minds of the young at a very early age.

- *Jeremane … tatago ngwana re epa thaba re tswa mošomong* (Jeremane – the father of the child … we are digging a mountain … we are from work)

This song is linked to the *Mantsokutsoku* song, as both relate to the work ethic. However, there are some subtleties in the latter song. Issues of land possession and ownership are indicated in a 'silent way'. The mountain diggers are said to be working, but are certainly

not the owners of the land. Who owns the land? What about the minerals and other 'useful things' of the land? The composer and the performers attempt to introduce the subject of land rights and ownership in a cryptic way. One could also safely hint at the idea of land politics in the Ga-Seloane community, and in Malatane in particular, as the inspiration for the composition of this song.

CHAPTER 4: MME MAGORO, THE MUSICAL ARTS EDUCATOR

As indicated earlier, the structure of this dissertation may appear rather strange, given the idea that it pursues. As indicated in the introduction to this dissertation, I encountered problems in deciding how to tackle the subject under discussion. Having studied books and read articles on the issues and debates related to beneficiating and benefit sharing, I felt I had to write this dissertation in a different format from the way in which material on topics of this nature is generally presented.

The fact of the matter is that this work celebrates Mme Magoro as musician, composer, teacher and educator. The dissertation presents an opportunity for college and university education to demonstrate a high level of commitment to local intellectual discourse. The fruitful recorded encounters with Mme Magoro portray a dedicated teacher who plans her day around training young minds for the sake of posterity. This is an appropriate place to introduce debates and discussions on indigenous knowledge systems. For indigenous knowledge to have a significant bearing on the sustainable development of societies and communities, it must gain some currency in schools, the social institution officially responsible for organizing learning. Indigenous knowledge needs to be certified, and the next generation of citizens must be trained in such knowledge. Yet across the continent, education has been the sector that has been least likely to embrace indigenous knowledge systems (IKS) or to regard indigenous science as a legitimate source of inspiration for the youth or for the development of local communities.

Mme Magoro fits nicely into this category, in the sense that she uses her indigenous and technological skills and knowledge to educate, thereby offering quality education to young minds. The philosophy of the *Maila-go-fenywa* dance group is to complement what the classroom situation offers. Such commitment is commendable and ought to be acknowledged by musical arts education institutions. It is certainly feasible to fuse these two knowledge systems for the sake of sustainability and in order to develop education for posterity. Studies in various parts of the world, including Africa, show that there is growing recognition of the value of indigenous knowledge for sustainable development. It

is therefore culturally and educationally appropriate to sustain and promote indigenous knowledge in local communities by integrating it into the school curriculum. Indigenous knowledge could help enhance the existing, Western-oriented school curriculum in a number of ways.

Indigenous communities have lived in harmony with the environment and have utilized its resources without impairing nature's capacity to regenerate them. The way of life of indigenous communities was sustainable. Indigenous knowledge shaped their values and their attitudes towards the environment, and it is these attitudes and values that guided their actions and made then sustainable. Therefore, as argued in many circles (Nel 2005), indigenous knowledge can help develop sensitive and caring values and attitudes, thereby promoting a vision of a sustainable future.

The same conclusion can be drawn from Mme Magoro's compositional techniques and content, which use indigenous reflections and content to deal with indigenous music and dance. In this regard, Mme Magoro's strength and ability to grapple with curriculum challenges are interesting, more especially because she is barely able to read or write in a 'conventional' way. Her strength and ability deserve to be acknowledged.

Indigenous knowledge introduces lively discussions and debates on such issues as knowledge formation, generation, analysis, interpretation and representation. In this regard, I have mentioned that the contemporary situation sets out an interesting space and field of knowledge science. Arguably, boundaries have shifted and are continuing to shift. This is the challenge that we all have to face. As Nel (2005:11) points out,

> On the shelves of the emporium of academic methodologies, IK may have a less marketed and marketable position, but that might be its strength. Its strength is not its finality and conclusive product results, but lies in the ever-shifting probing of current realities of paraded clear-cut answers in order to measure their value in terms of their advancing a humanity and civility in harmony with the environment and the supernatural (spiritual). It will occupy the liminal space of initiation, for it

will constantly be divorced from the familiar to create the uneasiness of the unbelievable. To share, to borrow, to adopt, to co-develop and to be influenced are in themselves not measures of colonization, for the aim is not dominance or subjugation.

In his keynote address on 16 October 2005 at the African Human Rights Day celebration of the Commission for the Promotion and Protection of Cultural, Religious and Linguistic Rights of Communities (CRL)'s, Prof. Tinyiko Maluleke challenged the audience to think 'out of the box' when dealing with indigenous knowledge. Prof. Maluleke indicated that he supports all scientific and academic efforts around indigenous knowledge, but wondered whether the rights of indigenous communities are central to all these efforts. Certainly, Prof. Maluleke's challenge sparked something in me and inspired my research. I reached the conclusion that all debates on issues such as beneficiating, benefit sharing, models of sharing, intellectual property and protection are generated and defined by 'pie in the sky' realities and are not in any way close to the heart and soul of indigenous people themselves. One is tempted to take Prof. Maluleke's challenge further. When one talks of indigenous people, certain question need to be asked. Who is indigenous and who is not? How do we define indigeneity? Who should do the defining? Obviously, this introduces deep questions of the politics of knowledge and the rights of people. It should be noted that these questions are central in taking the debate forth. One certainly cannot ignore the undertones of racism and propensities to exclusion in this debate. For instance, are whites indigenous, thereby implying that they have indigenous knowledge systems? One is relieved that so far there is consensus that various (South) African communities have indigenous knowledge systems. One is reminded of *mampoer, potjiekos, tho-tho-tho, mbamba, diketo* and so forth.

At the recent launch of a book of essays presented at the Colloquium of Indigenous Knowledge Systems held at the University of the Free State from 28 February to 3 March 2004, it became clear that knowledge practice and experience have taken a different turn altogether. Expressions such as 'academic disobedience' were mentioned in warning and calling to order academics and scientists that abuse and misuse indigenous knowledge

scholarship. Perhaps as a way of drawing these anecdotes to a close, I should share my interactions with Mme Grace Masuku at the University of South Africa's Human Ecology Workshop on Indigenous Knowledge and Food Security, held in Pretoria in July 2005. In her keynote address to the workshop, Mme Masuku emphasized that indigenous knowledge lives and that it sustains life in various communities. Her presentation portrayed a number of practical life representations taken from the experience of everyday life, bringing home the message that *there is another way of life and it works* (my emphasis). It behoves one to understand what such an alternative way of life entails. What sustains this way of life that Mme Masuku talks of?

Serote, interestingly, mentioned a very important Setswana proverb that could resonate in other (South) African communities: *Phokoje go tshela yo o dithetsenyana* (The jackal that survives is the one that has meticulous plans). This hints at how communities in the pre-colonial era survived. One has to take into account the challenges they faced, ranging from education to medicine, games, philosophy, governance, training and development, physics, social issues and so forth. All these systems operated in an organized way to sustain such communities. This therefore challenges one to have a different understanding of the world and life of pre-colonial communities. Such communities lived and survived. Their existence is evidence of the tenacity demonstrated in the lives of pre-colonial communities. It is this struggle to live and survive that is demonstrated in the skill and knowledge of Mme Magoro.

I am aware that in writing this 'unacademic' reflection on the work of Mme Magoro, I risk being failed, as this discourse takes a very different approach from the conventional academic approach to dissertations. It should be borne in mind that the intention of this dissertation is to celebrate the interesting and important work of Mme Magoro. I am tempted to refer to the critical composition of the song *Mbeki* (about the current South African President). This is how the song goes:

Mbeki!
Mbeki ge o e tla Lebowa o boditše mang? (x2)

Thabo Mbeki o boditše mang? (x2)
Ge o eya lebowa o boditše mang? (x2)

<u>Translation</u>
Mbeki!
Mbeki whom did you inform when you came here in Lebowa? (x2)
Thabo Mbeki, whom did you inform? (x2)
When you came to Lebowa whom did you inform? (x2)

As already noted in a previous chapter, the background to the song is a position of complaints. Mme Magoro states, "I have an intention that if I get the opportunity to meet with President Thabo Mbeki, I will certainly relate to him my complaints. I have complaints, you know! Mr Thabo Mbeki is our leader (*ke mong wa naga ye ya rena*). We should be informed when he comes to our region and be able to meet with him. *Ba a re fosetša batho ba* (They make a mistake by not telling us about the comings and goings of President Thabo Mbeki.) This is definitely our serious complaint (*Ke sello sa rena se segolo*)." Mme Magoro's response demonstrates a highly critical attitude to socio-political issues. The core challenge of the message is that the President should have been requested by both provincial and local municipal officers to visit the 'ground of the *plebes*'. The artist sees this gap in the political systems and decides to 'sound the alarm'. Other implied concerns in the song point to the challenges of service delivery in a rural context. The importance and relevance of Mme Magoro's music and compositional skills thus become evident.

It is worth mentioning the tension that exists between the two knowledge paradigms of exogenous and indigenous knowledge and the impact of these knowledge patterns on knowledge generation during the present century. As Raymond Sutner remarked in a paper presented on the occasion of the Harold Wolpe Memorial Lectures in Johannesburg, Durban and Cape Town on 1, 2 and 3 December 2005,

> There are many forms of indigenous knowledge, and these cannot be easily
> contained within systems because they interact with other knowledges, indigenous

and non-indigenous. In fact the debate around knowledge, which is part of our heritage, is also often framed within a notion of a dichotomy between what is science and that which is indigenous. The assumption is that notions of science are universal and what is local is necessarily unscientific, and one takes note of it very much as an anthropological curiosity, often frozen in time. This is not something engendered by purely local Indigenous Knowledge Systems (IKS) specialists amongst the African community.

Surely no-one can deny that indigenous knowledge has come to occupy a privileged position in terms of debate on how development can, "best be brought about so that finally, it really is in the interests of the poor and the marginalized" (Agrawal 2002:287). The question of 'scientization' becomes central, noting the issues and debates raised in Sutter's paper about 'things scientific' and 'things unscientific'. What then is science, and what should it become? We need to seriously interrogate Agrawal's views that, "Only the forms of indigenous knowledge that are potentially relevant to development, then, need attention and protection. Other forms of such knowledge, precisely because they are irrelevant to the needs …".

Who determines the relevance and irrelevance of knowledge systems, and what principles guide such deliberation? These are some of the questions worth noting in this regard. It is worth taking cognisance of the proposed process of 'scientization' as articulated by Agrawal (2002:290), who proposes first identifying and separating "useful knowledge through the process of *particularization*". This is considered a necessary and crucial step in the process of scientization. The second step is testing and validation within the broad process by making use of "criteria deemed appropriate by science". As Agrawal indicates, "These scientific criteria are integral to any particularized statement about indigenous practices being considered knowledge". The third step in the process is "generalization", which makes knowledge systems "really useful for development" (Agrawal 2002:291). For Agrawal, "*Scientization* of indigenous knowledge helps it emerge as fact." It becomes difficult to relate facts and non-facts. This assumes issues of knowledge power. Who has the prerogative to determine knowledge facts and truths and

what is the basis for doing so? As Payle & Lebakeng (2004:296) rightly ask, if indigenous knowledge systems hold the key to sustainable development, why was this opportunity not exploited earlier? Payle & Lebakeng consider that the answer "is to be found in the nature and dominance of Western science in knowledge production".

The current century is the century of self-discovery and self-assertion, despite the cold and subtle wars and tensions that continue around the world, including the African continent. The time of re-awakening and rejuvenation cannot exclude the re-awakening of knowledge. I do not claim that the process has unfolded optimally, but simply note the positive move to acknowledge the damage to indigenous knowledge. This implies that Africa, particularly South Africa, has experienced a period of knowledge paralysis, the impact of which extended to influencing people to denigrate who they are and to ignore the 'baggage' that brought them into contention with exogenous knowledge systems. This paralysis retarded the progress of African scientization and allowed exogenous theoretical and methodological frames to triumph. In the course of this knowledge paralysis, some scientifically 'mind-boggling' knowledge systems were pirated by the dominant knowledge systems and flourished at the expense of the peripheral communities from whom the knowledge had been stolen.

The example of the South African beer brewing business (commonly known as sorghum beer) is worth mentioning in this regard. History makes it clear that during the time of forced removals and cheap labour of the apartheid era (enforced socially, politically and economically), which resulted in the establishment of 'townships' such as Soweto (the South Western Township), many African women accompanied their husbands to areas of congregation designed by their apartheid masters. These women remained at home in dwellings 'the size of matchboxes' while their husbands worked in the mines without insurance or means of protection. One of the ways in which some of the women supplemented their husbands' incomes was by brewing beer, which was sold on the mines and in the market places and sometimes even from their homes. It should be noted that the scientific knowledge of the beer brewing process had been passed down from their mothers and grandmothers in the backgrounds in which they had been brought up.

This knowledge was turned into a technology, as science became a scientific tool. Given this type of background and the economic importance of this thriving knowledge, the users and controllers of the dominant exogenous knowledge began to 'pirate' indigenous knowledge. There was move to sabotage the industry by outlawing the sale of home-brewed beer. Anyone found selling and marketing such products (mostly women) was placed in police custody. Surprisingly, some years later, 'formal industries' were established to further the same business activity, taking it from the local practitioners. The formal industries 'improved' the technology, but the knowledge remained the same. The fact remains, and will do for centuries to come, that this is stolen knowledge.

4.1   Hints from Mme Magoro

4.1.1   *Maila-go-fenywa learn and are educated through African cultural patterns*

Indigenous knowledge is stored in culture in various forms, such as traditions, customs, folk stories, folk songs, folk dramas, legends, proverbs and myths. Using these cultural items as resources in schools can be very effective in bringing indigenous knowledge alive for the students and allowing them to conceptualize places and issues not only in the local area but also beyond their immediate experience. Students will already be familiar with some aspects of indigenous culture and may therefore find it interesting to learn more about it through these cultural forms. This would also enable active participation, as teachers could involve students in collecting folk stories, folk songs, legends and proverbs that are told and retold in their communities. Community stories, legends, games and dances are brought to life and allowed to live. This is a serious challenge to the current musical arts curriculum.

One questions the basis for such a curriculum. It should be added that language is central to the matter. Mme Magoro states categorically that the Sepedi language becomes the vehicle for performances and dances. Admittedly, as a consequence of colonial legacies, Africa can be divided into anglophone, lusophone and francophone areas (Prah 2002:103;

Ntuli 2002:53). Prah explains the problem by stating that African people have been subjected to

> British, French and Portuguese approaches to colonial education in Africa in general, and the use of language in education in particular. The British, in principle, wanted to create African cadres who would serve as interlocutors between colonial administration and mass society, but who were sufficiently educationally anglicized, and who would be able to play complementary roles in the establishment of the pax Britannica in Africa. They made greater use of the indigenous languages than the French, who preferred to make Frenchmen out of Africans and therefore applied a policy of, more or less, zero tolerance to African languages in education.

4.1.2   *Learning across generations*

It might still be asked how one preserves the potential value of indigenous knowledge, such as indigenous musical arts performances, for sustainable development. This question resonates with the future implications of indigenous knowledge systems for both innovation and sustainability. It is therefore imperative to preserve indigenous knowledge for the benefit of future generations. Perhaps the best way to preserve such knowledge would be by integrating it into the school curriculum, as Mme Magoro advocates in her endeavours with her group of young performers. This would encourage learners to learn from their parents, grandparents and other adults in the community, and to appreciate and respect their knowledge. Such a relationship between the younger and older generations could help alleviate the generation gap and develop intergenerational harmony. Indigenous people, for the first time perhaps, would also have an opportunity to participate in curriculum development. The integration of indigenous knowledge into school curricula would thus enable schools to act as agencies for transferring the culture of the society from one generation to the next.

The best tool and approach to adopt should be based on the philosophy of 'from the known to the unknown' if such education is to be effective. It is therefore wise to start

with knowledge about the local area with which students are familiar, and then gradually move on to knowledge of regional, national and global environments. Indigenous knowledge can play a significant role in education about the local area. In most societies, indigenous people have developed enormous amounts of knowledge over the centuries by interacting directly with the environment and building up knowledge of the soil, climate, water, forest, wildlife, minerals and so forth in the locality. This ready-made knowledge system could easily be used in education if appropriate measures are taken to tap indigenous knowledge, which is stored in the memories of local elderly people.

Learners can learn much from fieldwork in their local area. This calls for some prior knowledge and understanding. For instance, to be able to understand the relationship between indigenous people, the soil and plants, learners need to identify the plants and soil types in the local area. One way to gain a preliminary knowledge of plants and soil types in the local environment is to consult indigenous people and invite them to teach students in the field. Indigenous people may also be willing to show learners collections of artefacts, to demonstrate certain ceremonies and explain their significance and, where appropriate, to share with them particular sites of special significance.

4.2   The challenge of the meeting of two schools: The inner meeting the outer

Since the democratic elections in 1994, South Africa has been struggling to develop 'content standards' to define what learners should know and be able to do as they go through the school system and the post-apartheid educational system as a whole. Performance standards have been developed for teachers and administrators, and a set of quality school standards has been put forward by the Department of Education to serve as a basis for accrediting schools. These government standards are written for general use throughout the country and therefore sometimes fail to address some of the special issues that are of critical importance to schools in rural South Africa and Africa in general, particularly those serving indigenous African communities and learners.

There is a need for the generation of standards for schools and communities in South Africa and Africa at large in order to determine the extent to which they are attending to the educational and cultural well being of the learners in their care and to suggest ways of doing so. These cultural and indigenous knowledge standards should be predicated on the belief that a firm grounding in the heritage language and indigenous culture of a particular place is a fundamental prerequisite for the development of culturally healthy African learners and communities associated with that place, which is thus an essential ingredient for identifying the appropriate qualities and practices associated with culturally responsive educators, curricula and schools.

Such standards should be applicable to all African learners and communities and should focus curricula on in-depth study of the surrounding physical and cultural environment in which the school is situated, while recognising the unique contribution that African indigenous people can make to such study as long-term inhabitants who have accumulated extensive specialized knowledge related to that environment. Furthermore, the standards should be drawn up for five different educational areas (namely students, educators, curricula, schools and communities) to provide guidelines against which schools and communities can examine what they are doing to attend to the cultural well-being of the young people they are responsible for nurturing to adulthood.

Included here are suggested guidelines for complementing, rather than replacing, those adopted by the current South African government. While the government standards stipulate what learners should know and be able to do, the cultural standards are oriented more towards providing guidance on how to educate learners in such a way that they become responsible, capable and whole human beings in the process. It should be noted that music arts education and performance are central to the discussion. Due acknowledgement is given to Mme Magoro for opening my mind to see into her knowledge world.

The emphasis is on fostering a strong connection between what learners experience at school and their lives outside of school by providing opportunities for them to engage in

in-depth experiential learning in real-world contexts. By shifting the focus of the curriculum from teaching/learning about cultural heritage as another subject to teaching/learning through the local culture as a foundation for all education, it is intended that all forms of knowledge, ways of knowing and world views be recognized as equally valid, adaptable and complementary to one another in mutually beneficial ways.

The cultural standards outlined are not intended to be inclusive, exclusive or conclusive, and should thus be reviewed and adapted to suit local needs. Each school, community and related educational agency should consider which of the proposed standards are appropriate to its situation and which are not, and when necessary, develop additional cultural standards to accommodate local circumstances. Terms should be interpreted to fit local conventions, especially references to meanings associated with the definition of elder, tradition, spirituality, or anything related to the use of the local language. Where differences of interpretation exist, they should be respected and accommodated as far as possible. The cultural standards are not intended to produce standardization, but rather to encourage schools to nurture and build upon the rich and varied cultural traditions that continue to be practised in communities throughout South Africa and Africa at large.

Some of the multiple uses to which these cultural and indigenous knowledge standards may be put are as follows:

- They may be used as a basis for reviewing school or district-level goals, policies and practices with regard to the curriculum and pedagogy being implemented in each community or cultural area.
- They may be used by a local community to examine the kind of home/family environment and parenting support systems that are provided for bringing up children.
- They may be used to devise locally appropriate ways of reviewing learner and teacher performance as it relates to nurturing and practising culturally healthy behaviour, including serving as potential graduation requirements for learners.

- They may be used to strengthen the commitment to revitalising the local language and culture and fostering the involvement of community elders as an educational resource.

- They may be used to help teachers identify teaching practices that are adaptable to the cultural context in which they are teaching.

- They may be used to guide the preparation and orientation of teachers in ways that help them attend to the cultural well-being of their learners.

- They may serve as criteria against which to evaluate educational programmes intended to address the cultural needs of learners.

- They may be used to guide the formation of national and provincial government-level policies and regulations and the allocation of resources in support of equal educational opportunities for all.

4.3   Cultural standards for learners

Culturally knowledgeable learners are well grounded in the cultural heritage and traditions of their community. Learners who meet this cultural standard are able to:

- Assume responsibility for their role in relation to the well-being of the cultural community and their life-long obligations as community members

- Recount their own genealogy and family history

- Acquire and pass on the traditions of their community through oral and written history

- Meet their traditional responsibilities to the surrounding environment

- Reflect through their own experience the critical role that the local heritage language plays in fostering a sense of who they are and how they understand the world around them

- Live in accordance with the cultural values and traditions of the local community and integrate them into their everyday behaviour

- Determine the place of their cultural community in regional, state, national and international political and economic systems.

Culturally knowledgeable learners are able to build on the knowledge and skills of the local cultural community as a foundation from which to achieve personal and academic success throughout life. Learners who meet this cultural standard are able to:

- Acquire insights from other cultures without diminishing the integrity of their own
- Effectively use the knowledge, skills and ways of knowing of their own cultural traditions to learn about the larger world in which they live
- Make appropriate choices regarding the long-term consequences of their actions
- Identify appropriate forms of technology and anticipate the consequences of their use for improving the quality of life of the community.

Culturally knowledgeable learners are able to actively participate in various cultural environments. Learners who meet this cultural standard are able to:

- Perform subsistence activities in ways that are appropriate to local cultural traditions
- Make constructive contributions to the governance of their community and the well-being of their family
- Attain a healthy lifestyle through which they are able to maintain their own social, emotional, physical, intellectual and spiritual well-being
- Enter into and function effectively in a variety of cultural settings.

Culturally knowledgeable learners are able to engage effectively in learning activities that are based on traditional ways of knowing and learning. Learners who meet this cultural standard are able to:

- Acquire in-depth cultural knowledge through active participation and meaningful interaction with community elders
- Participate in and make constructive contributions to the learning activities associated with a traditional camp environment
- Interact with community elders in a loving and respectful way that demonstrates an appreciation of their role as culture-bearers and educators in the community
- Gather oral and written historical information from the local community and provide an appropriate interpretation of its cultural meaning and significance

- Identify and utilize appropriate sources of cultural knowledge to find solutions to everyday problems

- Engage in a realistic self-assessment to identify strengths and needs and make appropriate decisions to enhance one's life skills.

Culturally knowledgeable learners demonstrate an awareness and appreciation of the relationships and processes of interaction of all elements in the world around them. Learners who meet this cultural standard are able to:

- Recognize and build upon the interrelationships that exist among the spiritual, natural and human realms in the world around them, as reflected in their own cultural traditions and beliefs and those of others

- Understand the ecology and geography of the bioregion they inhabit

- Demonstrate an understanding of the relationship between one's world view and the way knowledge is formed and used

- Determine how ideas and concepts from one knowledge system relate to those derived from other knowledge systems

- Recognize how and why cultures change over time

- Anticipate the changes that occur when different cultural systems come into contact with one another

- Determine how cultural values and beliefs influence the interaction of people from different cultural backgrounds

- Identify and appreciate who they are and their place in the world.

4.4 Cultural standards for educators

Culturally responsive educators incorporate local ways of knowing and teaching in their work. Educators who meet this cultural standard:

- Recognize the validity and integrity of the traditional knowledge system

- Utilize the expertise of community elders in multiple ways in their teaching

- Provide opportunities and time for learners to learn in settings where local cultural knowledge and skills are naturally relevant
- Provide opportunities for learners to learn through observation and hands-on demonstration of cultural knowledge and skills
- Adhere to the cultural and intellectual property rights that pertain to all aspects of the local knowledge they are addressing
- Continually involve themselves in learning about the local community/culture.

Culturally responsive educators use the local environment and community resources on a regular basis to link what they are teaching to the everyday lives of the learners. Educators who meet this cultural standard:

- Regularly engage learners in appropriate projects and experiential learning activities in the surrounding environment
- Utilize traditional settings such as camps as learning environments for transmitting both cultural and academic knowledge and skills
- Provide integrated learning activities organized around themes of local significance and across subject areas
- Are knowledgeable in all the areas of local history and cultural tradition that may have a bearing on their work as teachers, including the appropriate times for certain knowledge to be taught
- Seek to ground all teaching in a constructive process built on a local cultural foundation.

Culturally responsive educators participate in community events and activities in an appropriate and supportive way. Educators who meet this cultural standard:

- Become active members of the community in which they teach and make positive and culturally appropriate contributions to the well-being of that community
- Exercise professional responsibilities in the context of local cultural traditions and expectations
- Maintain a close working relationship with and make appropriate use of the cultural and professional expertise of their co-workers from the local community.

Culturally responsive educators work closely with parents to achieve a high level of complementary educational expectations between home and school. Educators who meet this cultural standard:

- Promote extensive community and parental interaction and involvement in their children's education
- Involve elders, parents and local leaders in all aspects of instructional planning and implementation
- Continually seek to learn about and build upon the cultural knowledge that students bring with them from their homes and community
- Seek to learn the local heritage language and promote its use in their teaching.

Culturally responsive educators recognize the full educational potential of each learner and provide the challenges necessary for them to achieve that potential. Educators who meet this cultural standard:

- Recognize cultural differences as positive attributes around which to build appropriate educational experiences
- Provide learning opportunities that help learners recognize the integrity of the knowledge they bring with them and use that knowledge as a springboard to new understandings
- Reinforce the learner's sense of cultural identity and place in the world
- Acquaint learners with the world beyond their home community in ways that expand their horizons while strengthening their own identities
- Recognize the need for all people to understand the importance of learning about other cultures and appreciating what each has to offer.

4.5 Cultural standards for curricula

A culturally responsive curriculum reinforces the integrity of the cultural knowledge that learners bring with them. A curriculum that meets this cultural standard:

- Recognizes that all knowledge is embedded in a larger system of cultural beliefs, values and practices, each with its own integrity and interconnectedness
- Ensures that learners acquire not only the surface knowledge of their culture, but are also well grounded in the deeper aspects of the associated beliefs and practices
- Incorporates contemporary adaptations along with the historical and traditional aspects of the local culture
- Respects and validates knowledge that has been derived from a variety of cultural traditions
- Provides opportunities for learners to study all subjects starting from a foundation in the local knowledge system.

A culturally responsive curriculum recognizes cultural knowledge as part of a living and constantly adapting system that is grounded in the past, but continues to grow through the present and into the future. A curriculum that meets this cultural standard:

- Recognizes the contemporary validity of much of the traditional cultural knowledge, values and beliefs, and grounds learners' learning in the principles and practices associated with that knowledge
- Provides learners with an understanding of the dynamics of cultural systems as they change over time, and as they are impacted by external forces
- Incorporates the in-depth study of unique elements of contemporary life in African local communities in South Africa and Africa at large.

A culturally responsive curriculum uses the local language and cultural knowledge as a foundation for the rest of the curriculum. A curriculum that meets this cultural standard:

- Utilizes the local language as a base from which to learn the deeper meanings of the local cultural knowledge, values, beliefs and practices
- Recognizes the depth of knowledge that is associated with long-standing inhabitation of a particular place and utilizes the study of 'place' as a basis for the comparative analysis of contemporary social, political and economic systems
- Incorporates language and cultural immersion experiences wherever in-depth cultural understanding is necessary

- Views all community members as potential teachers and all events in the community as potential learning opportunities

- Treats local cultural knowledge as a means of acquiring the conventional curriculum content as outlined in state standards, and as an end in itself

- Makes appropriate use of modern tools and technology to help document and transmit traditional cultural knowledge

- Is sensitive to traditional cultural protocol, including the role of spirituality, as it relates to appropriate uses of local knowledge.

A culturally responsive curriculum fosters a complementary relationship across knowledge derived from diverse knowledge systems. A curriculum that meets this cultural standard:

- Draws parallels between knowledge derived from oral tradition and that derived from books

- Engages learners in the construction of new knowledge and understandings that contribute to an ever-expanding view of the world.

A culturally responsive curriculum situates local knowledge and actions in a global context. A curriculum that meets this cultural standard:

- Encourages learners to consider the interrelationship between their local circumstances and the global community

- Conveys to learners that every culture and community contributes to, and at the same time receives from, the global knowledge base

- Prepares learners to 'think globally, act locally'.

4.6   Cultural standards for schools

A culturally responsive school fosters the ongoing participation of community elders in all aspects of the schooling process. A school that meets this cultural standard:

- Maintains multiple avenues for community elders to interact formally and informally with learners at all times

- Provides opportunities for learners to regularly engage in the documenting of community elders' cultural knowledge and produces appropriate print and multimedia materials that share this knowledge with others

- Includes explicit statements regarding the cultural values that are fostered in the community and integrates those values in all aspects of the school programme and the operation of the school

- Utilizes educational models that are grounded in a traditional worldview and in 'ways of knowing' associated with the cultural knowledge system reflected in the community.

A culturally responsive school provides multiple avenues for learners to access the learning that is offered, as well as multiple forms of assessment for learners to demonstrate what they have learned. A school that meets this cultural standard:

- Utilizes a broad range of culturally appropriate performance standards to assess student knowledge and skills

- Encourages and supports experientially oriented approaches to education that make extensive use of community-based resources and expertise

- Provides cultural and language immersion programmes in which students acquire in-depth understanding of the culture of which they are members

- Helps learners develop the capacity to assess their own strengths and weaknesses and make appropriate decisions based on such self-assessment.

A culturally responsive school provides opportunities for learners to learn through medium of and/or about their heritage language. A school that meets this cultural standard:

- Provides language immersion opportunities for learners who wish to learn in their heritage language

- Offers courses that acquaint all learners with the heritage language of the local community

- Makes available reading materials and courses through which learners can acquire literacy in the heritage language

- Provides opportunities for teachers to gain familiarity with the heritage language of the learners they teach through summer immersion experiences.

A culturally responsive school has a high level of involvement of professional staff with the same cultural background as the learners with whom they are working. A school that meets this cultural standard:

- Encourages and supports the professional development of local personnel to assume teaching and administrative roles in the school

- Recruits and hires teachers whose background is similar to that of the learners they will be teaching

- Provides a cultural orientation camp and mentoring programme for new teachers to enable them to learn about and adjust to the cultural expectations and practices of the community and the school

- Fosters and supports opportunities for teachers to participate in professional activities and associations that help them expand their repertoire of cultural knowledge and pedagogical skills.

A culturally responsive school consists of facilities that are compatible with the community environment in which they are situated. A school that meets this cultural standard:

- Provides a physical environment that is inviting and readily accessible for local people to enter and utilize

- Makes use of facilities throughout the community to demonstrate that education is a community-wide process involving everyone as teachers

- Utilizes local expertise, including students, to provide culturally appropriate displays of arts, crafts and other forms of decoration and space design.

A culturally responsive school fosters extensive ongoing participation, communication and interaction between school and community personnel. A school that meets this cultural standard:

- Holds regular formal and informal events, bringing together learners, parents, teachers and other school and community personnel to review, evaluate and plan the educational programme that is offered

- Provides regular opportunities for local and regional board deliberations and decision-making on policy, programme and personnel issues related to the school

- Sponsors ongoing activities and events in the school and community that celebrate and provide opportunities for learners to display and put into practice their knowledge of local cultural traditions.

4.7   Cultural standards for communities

A culturally supportive community incorporates the practice of local cultural traditions in its everyday affairs. A community that meets this cultural standard:

- Provides respected community elders with a place of honour in community functions
- Models culturally appropriate behaviour in the day-to-day life of the community
- Utilizes traditional child-rearing and parenting practices that reinforce a sense of identity and belonging
- Organizes and encourages the participation of members from all ages in regular community-wide, family-oriented events
- Incorporates and reinforces traditional cultural values and beliefs in all formal and informal community functions.

A culturally supportive community nurtures the use of the local heritage language. A community that meets this cultural standard:

- Recognizes the role that language plays in conveying the deeper aspects of cultural knowledge and traditions

- Sponsors local heritage language immersion opportunities for young children when they are at the critical age for language learning
- Encourages the use of the local heritage language whenever possible in the everyday affairs of the community, including meetings, cultural events, print materials and broadcast media
- Assists in the preparation of curriculum resource material in the local heritage language for use in schools
- Provides simultaneous translation services for public meetings when people that are unfamiliar with the local heritage language are participating.

A culturally supportive community takes an active role in the education of all its members. A community that meets this cultural standard:

- Encourages broad-based participation of parents in all aspects of their children's education, both in and out of school
- Ensures active participation by community members in reviewing all local, regional and state initiatives that have a bearing on the education of their children
- Encourages and supports members of the local community who wish to pursue further education to assume teaching and administrative roles in the school
- Engages in subsistence activities, sponsors cultural camps and hosts community events that provide an opportunity for children to actively participate in and learn appropriate cultural values and behaviour
- Provides opportunities for all community members to acquire and practise the appropriate knowledge and skills associated with local cultural traditions.

A culturally supportive community nurtures family responsibility, sense of belonging and cultural identity. A community that meets this cultural standard:

- Fosters cross-generational sharing of parenting and child-rearing practices
- Creates a supportive environment for the youth to participate in local affairs and acquire the skills to be contributing members of the community
- Adopts the adage, 'It takes the whole village to raise a child.'

A culturally supportive community assists teachers in learning and utilizing local cultural traditions and practices. A community that meets this cultural standard:

- Sponsors a cultural orientation camp and community mentoring programme for new teachers to learn about and adjust to the cultural expectations and practices of the community

- Encourages teachers to make use of facilities and expertise in the community to demonstrate that education is a community-wide process involving everyone as teachers

- Sponsors regular community/school 'potluck' meals to celebrate the work of learners and teachers and to promote ongoing interaction and communication between teachers and parents

- Attempts to articulate the cultural knowledge, values and beliefs that it wishes teachers to incorporate into the school curriculum

- Establishes a programme to ensure the availability of elders' expertise in all aspects of the educational programme in the school.

A culturally supportive community contributes to all aspects of curriculum design and implementation in the local school. A community that meets this cultural standard:

- Takes an active part in the development of the mission, goals and content of the local educational programme

- Promotes the active involvement of students with elders in the documentation and preservation of traditional knowledge through a variety of print and multimedia formats

- Facilitates teacher involvement in community activities and encourages the use of the local environment as a curricular resource

- Promotes parental involvement in all aspects of their children's educational experience.

CHAPTER 5: RESPECTING INDIGENOUS KNOWLEDGE AND MUSIC EDUCATION IN LOCAL COMMUNITIES

The following suggested guidelines address issues of concern in the documentation, representation and utilization of traditional cultural knowledge as they relate to the role of various participants, including elders, authors, curriculum developers, classroom teachers, publishers and researchers. Special attention is given to the educational implications for the integration of indigenous knowledge and practices in schools throughout South Africa and Africa at large. The guidance offered in the following sections is intended to encourage the incorporation of indigenous knowledge and teaching practices in schools by minimizing the potential for misuse and misunderstanding in the process. It is hoped that these guidelines will facilitate the coming together of the many cultural traditions that coexist in South Africa and Africa at large in constructive, respectful and mutually beneficial ways.

The purpose of the guidelines is to offer assistance to educational personnel and others who seek to incorporate in their work the standards for culturally responsive schools proposed in the previous chapter. Using these guidelines will help expand the base of knowledge and expertise that culturally responsive teachers (including elders, aides and bilingual instructors) are able to draw upon to enliven their work as educators.

Throughout this document, elders are accorded a central role as the primary source and custodians of African indigenous knowledge. It should be understood that the identification of 'elders' as culture-bearers and custodians of indigenous knowledge is not simply a matter of chronological age, but a function of the respect accorded to individuals in each community who exemplify the values and ways of life of the local culture and who have the wisdom and willingness to pass their knowledge on to future generations. Respected community elders serve as the philosophers, professors and visionaries of a cultural community. In addition, many aspects of cultural knowledge can be learned from other members of a community who have not yet been recognized as elders, but who seek to practise and teach local ways of life in culturally appropriate ways.

5.1 The role of community elders

As one of the primary sources of traditional cultural knowledge, native elders are responsible for sharing and passing on that knowledge in ways that are compatible with traditional teachings and practices. Community elders may increase their cultural responsiveness in the following ways:

- By participating in local and regional elders' councils as a means of helping to formulate, document and pass on traditional cultural knowledge for future generations

- By helping to make explicit and incorporate locally appropriate cultural values in all aspects of life in the community, while recognizing the diversity of opinion that may exist

- By making a point of utilizing traditional ways of knowing, teaching, listening and learning in passing on cultural knowledge to others in the community

- By seeking out information on ways to protect intellectual property rights and retain copyright authority over all local knowledge that is shared with others for the purposes of documentation

- By carefully reviewing contracts and release forms to determine who controls the distribution of any publications and associated royalties

- By reviewing all transcripts of cultural information that has been written down to ensure accuracy

- By following appropriate traditional protocols as far as possible in the interpretation and utilization of cultural knowledge

- By assisting willing members of the community to acquire the knowledge and skills needed to assume the role of community elders for future generations.

5.2   The role of authors and illustrators

Authors and illustrators should take all necessary steps to ensure that any representation of cultural content is accurate, contextually appropriate and explicitly acknowledged. Authors and illustrators may increase their cultural responsiveness in the following ways:

- By making a practice of ensuring that all cultural content has been acquired under informed consent and has been reviewed for accuracy and appropriateness by knowledgeable local people representative of the culture in question

- By arranging for copyright authority and royalties to be retained or shared by the person or community from which the cultural information originated and by following local protocols for its approval and distribution

- By ensuring controlled access to sensitive cultural information that has not been explicitly authorized for general distribution

- By being explicit in describing how all cultural knowledge and material has been acquired, authenticated and utilized, and by presenting any significant different points of view that may exist

- By making explicit the audience(s) for which a cultural document is intended, as well as the point of view of the person(s) preparing the document

- By making every effort to utilize traditional names for such things as people, places and items, and by adhering to local conventions on spelling and pronunciation

- By identifying all primary contributors and secondary sources for a particular document, and by sharing the authorship whenever possible

- By acquiring extensive first-hand experience of a new cultural context before writing about it

- By carefully explaining the intention behind photographs or videos and explaining how they will be used when obtaining permission to record such material, and by making it clear in publication whether they have been staged as a re-enactment or represent actual events

- When documenting oral history, by recognizing and considering the power of the written word and the implications of recording on paper oral tradition, with all its

non-verbal connotations, and by always striving to convey the original meaning and context as far as possible.

5.3   Guidelines for curriculum developers and administrators

Curriculum developers and administrators should provide multiple avenues for the incorporation of locally recognized expertise in all actions related to the use and interpretation of local cultural knowledge and practices. Curriculum developers and administrators may increase their cultural responsiveness in the following ways:

- By establishing an easily accessible repository of culturally appropriate resource materials and knowledgeable expertise from the community

- By including the voices of representatives from the local culture in the curriculum materials used in the school

- By utilizing the natural environment of the community to move educational activities beyond the classroom as a way of fostering place-based education and deepening the learning experiences of learners

- By supporting the implementation of an elders-in-residence programme in each school and classroom

- By providing an in-depth cultural orientation programme for all new teachers and administrators

- By promoting the incorporation of the standards for culturally responsive schools in all aspects of the school curriculum, while demonstrating their applicability in providing multiple avenues for meeting the government content standards

- By utilizing elders and local community teachers from the local community to acquire a comprehensive understanding of all aspects of the local, district and nationwide context in which the students live, particularly as it relates to the well-being and survival of the local culture

- By making use of locally produced resource materials (such as reports, videos, maps, books and tribal documents) in all subject areas and by working in close collaboration

with local agencies to enrich the curriculum beyond the scope of commercially produced texts

- By establishing a review committee of locally knowledgeable people to review all textbooks and other curriculum materials for accuracy and appropriateness in relation to the local cultural context, as well as to examine the overall cultural responsiveness of the educational system.

5.4   The role of educators

Classroom teachers are responsible for drawing upon community elders and other cultural experts in the surrounding community to make sure all resource materials and learning activities are culturally accurate and appropriate. Teachers may increase their cultural responsiveness in the following ways:

- By learning to use local ways of knowing and teaching to link the knowledge base of the school with that of the community
- By making effective use of local expertise, especially community elders, as co-teachers whenever local cultural knowledge is addressed in the curriculum
- By taking steps to recognize and validate all aspects of the knowledge students bring with them, and by assisting them in their ongoing quest for personal and cultural affirmation
- By developing the observation and listening skills necessary to acquire an in-depth understanding of the knowledge system indigenous to the local community and applying that understanding in teaching practice
- By carefully reviewing all curriculum resource materials to ensure cultural accuracy and appropriateness
- By making every effort to utilize locally relevant curriculum materials with which students can readily identify, including materials prepared by indigenous African authors
- By providing sufficient flexibility in scheduling the participation of elders so that they elders are able to fully share what they know with minimal interference from the

clock, and by providing enough advance notice for them to make the necessary preparations

- By aligning all subject matter with the standards for culturally responsive schools and developing curriculum models that are based on the local cultural and environmental experiences of learners

- By recognizing the importance of cultural and intellectual property rights in teaching practice and honouring such rights in all aspects of the selection and utilization of curriculum resources.

5.5 Guidelines for publication processes

Editors and publishers should utilize culturally knowledgeable authors and establish multiple levels of review to ensure that all publications are culturally accurate and appropriate. Editors and publishers may increase their cultural responsiveness in the following ways:

- By encouraging and supporting indigenous African authors and providing appropriate biographical information and photographs of the author(s) of culturally oriented material

- By returning a significant proportion of publication proceeds and royalties to the person or community from which the published material originated

- By submitting all manuscripts with cultural content to locally knowledgeable personnel for review and by making effective use of local and regional entities set up for that purpose

- By ensuring appropriate review, approval and access for all digital and Internet-based materials

- By resolving all disagreements on cultural content or distribution before final publication

- By always returning to the original source for re-authorization of subsequent printings

- By ensuring that the content of all textbooks for general curricular use are examined to make sure that they are widely accepted and recognized, and not just the opinion of an individual author

- By honouring all local conventions for recognizing cultural and intellectual property rights.

5.6   Guidelines for reviewing documents

Reviewers should give informed consideration to the cultural perspectives of all groups represented in documents subjected to review. Document reviewers may increase their cultural responsiveness in the following ways:

- By always being as explicit as possible in identifying the background experience and personal reference points on which the interpretation of cultural meaning is based

- By providing reviews of cultural materials from multiple perspectives and interpretations whenever possible and appropriate

- By establishing a panel of reviewers in such a way as to provide a cross-check from several cultural perspectives when critical decisions about a publication are to be made

- By identifying publications that misrepresent or omit cultural content, regardless of their literary merit in other respects

- By utilizing the same guidelines as those outlined for published documents for reviewing films involving cultural themes

5.7   The role of researchers

Researchers are ethically responsible for obtaining informed consent, accurately representing the cultural perspective and protecting the cultural integrity and rights of all participants in a research endeavour. Researchers may increase their cultural responsiveness in the following ways:

- By effectively identifying and utilizing expertise in participating communities to enhance the quality of data-gathering as well as the data itself, and by using caution in applying external frames of reference in the analysis and interpretation of data

- By ensuring controlled access to sensitive cultural information that has not been explicitly authorized for general distribution, as determined by members of the local community

- By submitting research plans and research results for review by a locally knowledgeable group and abiding by its recommendations to the maximum extent possible

- By providing full disclosure of funding sources, sponsors, institutional affiliations and reviewers

- By including explicit recognition of all research contributors in the final report

- By observing the research principles and guidelines established by national and international organizations representing indigenous people.

5.8   Language challenges

Indigenous African language specialists are responsible for taking all steps possible to accurately convey the meaning associated with cultural knowledge that has been shared in a traditional language. Indigenous African language specialists may increase their cultural responsiveness in the following ways:

- By utilizing, whenever possible, a panel of local experts rather than a single source to corroborate translation and interpretation of language materials, as well as to construct words for new terms

- By encouraging the use and teaching of the local language in ways that provide appropriate context for conveying accurate meaning and interpretation, including an appreciation of the subtleties of story construction, use of metaphor and oratorical skills

- By providing community elders with opportunities and support to share what they know in the local language

- By utilizing, whenever possible, simultaneous translation equipment at meetings to facilitate the use of the local language

- By preparing curriculum resource materials that utilize the local language, so as to make it as easy as possible for teachers to draw upon the local language in their teaching.

5.9   The role of indigenous community organizations and trusts

Indigenous community organizations should establish a process for the review and authorization of activities involving the gathering, documentation and use of local cultural knowledge. Indigenous community organizations may increase their cultural responsiveness in the following ways:

- By establishing regional clearinghouses through local community educator associations to provide an ongoing process for the review and certification of cultural resource materials, including utilizing the available expertise of retired local community educators

- Through local community educators engaging in critical self-assessment and participatory research to ascertain the extent to which their teaching practices are effectively grounded in the traditional ways of transmitting the culture of the surrounding community

- Through local communities providing a support mechanism to assist elders in understanding the processes of giving informed consent and filing for copyright protection and by publicizing the availability of such assistance through public service announcements on the radio so that all elders are aware of their rights

- By establishing in each community and region a process for reviewing and approving research proposals that may impact on their area

- Through each community establishing a process for determining what is considered public knowledge as opposed to private knowledge, as well as how and with whom such knowledge should be shared

- Through local communities receiving copies and maintaining a repository of all documents that relate to the local area

- Through local communities/tribes fostering the incorporation of indigenous knowledge, language and protocols in all aspects of community life and organizational practices

- Through regional indigenous colleges, as they are established, providing a support structure for the implementation of these guidelines in each of their respective regions.

5.10 The public at large

As the users of and audience for cultural knowledge, the general public has a responsibility to exercise informed critical judgement about the cultural authenticity and appropriateness of the materials they utilize. Members of the general public may increase their cultural responsiveness in the following ways:

- By refraining from purchasing or using publications that do not represent traditional cultures in accurate and appropriate ways

- By encouraging and supporting African indigenous peoples' efforts to apply their own criteria to the review and approval of documents representing their cultural traditions

- By contributing to and participating respectfully in local cultural events so as to gain a better understanding of the range of cultural traditions that strive to coexist in South Africa and the continent in general

- By making room in all community events for multiple cultural traditions to be represented.

CHAPTER 6: MME MAGORO'S MODEL FOR NURTURING CULTURALLY HEALTHY AFRICAN YOUTH THROUGH INDIGENOUS KNOWLEDGE

Ntate Mothobi, an elder of the Bafokeng nation in Rustenburg, North West Province, South Africa, interviewed 1998 (personal interview), said that

> I am an elder from an indigenous nation of the Bafokeng People. … One of our great concerns is what the future will hold for our children and youth. As for many indigenous peoples around Africa, our territories and our ways of life are undergoing processes of change. For us Africans, education and the transmission of knowledge is a critical issue, but a complex one. On the one hand, we understand that education in European ways may allow our children to live well in a world different from the one we grew up in. on the other hand, we also profoundly believe that the African youth must sustain their indigenous knowledge and ways, as it is only by knowing from whence they come that they will be able to determine to where they wish to go to. … But passing on traditional African knowledge in today's world is not an easy task. There are many barriers to overcome.

> In the past, Bafokeng children and those from other indigenous Batswana communities were born out on the land. Today, children are born in hospitals and grow up in the town. They are educated differently from their forefathers, receiving European formal schooling and in foreign languages, and they do not have the connection with the land that past generations had. Many parents in our community today even find it difficult to pass on Bafokeng culture and traditions to their children, for when they were young they were subjected to European missionary education programmes of assimilation through residential schools. The residential schools cut the ties between children and their parents and grandparents by retaining the children in the school during their formative years. They were not allowed to stay with their families for more than six weeks each year. During the colonial and apartheid years, my community also suffered greatly

from major changes brought about by European economic and political activities, including mining, large-scale agriculture and industrial development. Forced removals took our indigenous land and homes. Mining and other big projects bring money but destroy our environment and bring bad things to the Bafokeng community.

For any society, rapid environmental and social change is disorienting and potentially destructive. In my own community, the human toll has been high, and the children and youth have suffered greatly from family violence, juvenile delinquency, alcohol and drug abuse, depression and suicide. This is the disturbing legacy for our youth. Ways must be found of rescuing our youth and indigenous communities from this destruction. Education incorporating indigenous culture is the best beginning for their future.

The challenge remains of applying indigenous child-rearing and parenting practices in nurturing culturally healthy African youth in the contemporary world influenced by the forces of globalization, especially information and communication technology such as the mass media (television and the Internet). There is a need to provide guidelines on the incorporation of indigenous knowledge and teaching practices in all aspects of the lives of children and the youth, including what takes place in classroom settings, with the ultimate aim of having communities committed to nurturing healthy, confident, responsible and well-rounded young (South) African adults.

It is crucial that elders, as custodians of indigenous knowledge and culture, be accorded a central role as the primary source of cultural knowledge. It should be understood that the identification of 'elders' as culture-bearers is not simply a matter of chronological age, but a function of the respect accorded to individuals in each community who exemplify the values and ways of life of the local culture and who possess the wisdom and willingness to pass their knowledge on to future generations. Respected elders serve as the philosophers, professors and visionaries of a cultural community. In addition, many aspects of cultural knowledge can be learned from other members of a community who

have not yet been recognized as elders, but who seek to practise and teach local ways of life in culturally appropriate ways.

Government and non-governmental agencies (including universities, school districts and local communities) are all encouraged to review their policies, programmes and practices and to adopt the guidelines and recommendations wherever appropriate. In doing so, the educational development of learners throughout South Africa and Africa in general will be enriched, and the future well-being of the communities being served will be enhanced.

6.1   The role of community elders in the curriculum

It remains unchallenged that respected community elders are essential role models who can share their knowledge and expertise on indigenous child-rearing and parenting so as to nurture the cultural well-being of today's African youth. This dissertation makes use of the specialist and educator Mme Magoro, who is a model of such a community elder curriculum. From the foregoing representation of Mme Magoro, the following can be noted with respect to community elders, who as culture-bearers can help nurture culturally healthy youth in the following ways:

- They can participate in the councils of local and district elders as a means of helping to formulate, document and pass on traditional child-rearing and parenting practices for future generations.
- They can establish traditional councils of elders to develop, nurture and mentor leadership potential.
- They can help implement and incorporate locally appropriate cultural values in all aspects of life in the community, especially those involving children and the youth.
- They can provide guidance and assistance in utilizing traditional ways of knowing, teaching, listening and learning in passing on cultural knowledge to younger generations in the community.
- They can serve as role models and mentors for young people by practising and reinforcing traditional values and appropriate behaviour in the everyday life of the community.

- They can share stories and participate in storytelling opportunities in the community as a way of passing on the cultural values and traditions.
- They can assist new parents in learning the knowledge and skills needed to carry out their role as caregivers and first teachers of their children.
- They can continue the use of traditional naming practices and help children and parents understand the significance of the names and kinship ties they have acquired.
- They can encourage, support and volunteer to assist in all aspects of the educational programmes in the school, including both traditional and contemporary matters.
- They can help young people understand the world around them and how it has changed from the world in which previous generations were raised, including the interconnectedness of the human, natural and spiritual realms.
- They can assist members of the community to acquire the knowledge and skills needed to assume the role of elders for future generations.

It is interesting to note how parents within Ga-Seloane village support and encourage every effort made by Mme Magoro in training and teaching their children in *koša* dance and performance. This clearly indicates that without parental support for the system, there would be no progress and success. Parents act as mediators in the process, playing the role of first teachers of their children and providing the foundation on which the social, emotional, intellectual and spiritual well-being of future generations rests. Parents, as primary caregivers, can help nurture culturally healthy youth in the following ways:

- By providing a loving, healthy and supportive environment for each child to grow and achieve his/her fullest potential from the prenatal stage through to adulthood
- By establishing parenting circles in the community that provide an opportunity for young parents to share their joys and frustrations and learn from one another's experience
- By connecting with parents and grandparents in the community who can serve as role models for providing a nurturing family and home environment
- By utilizing the indigenous disciplining roles of uncles, aunts, community elders and other authority figures in the community to help children learn what is right and wrong in a constructive way

- By participating as a family and encouraging children to become actively involved in cultural activities and to learn the traditional values of the community

- By setting aside time each day or each week for family-oriented activities, including members of the extended family whenever possible

- By making arrangements to accompany one's child through part or all of a school day, at least once per quarter, to gain an understanding of what he/she is doing at school

- By using indigenous naming practices and helping children to understand the significance of the names they carry

- By volunteering to participate in activities that help make the schooling experiences of children an extension of their home and community life (for instance, an adopt-a-teacher programme)

- By practising locally identified cultural values and rules of behaviour in all family activities and encouraging other members of the community to do likewise

- By assisting children in learning and using their heritage language

- By assisting children to understand their family history and the heritage(s) that shapes who they are and forms their identity

- By making use of locally appropriate rituals and ceremonies to reinforce the critical events in children's lives

- By serving as positive role models and mentors for children by practising and reinforcing traditional values and appropriate behaviours

- By participating in community-sponsored programmes that enhance parenting skills.

It should be critically mentioned that learners are not passive participants in the process but have specific responsibilities in taking an active interest in learning their heritage and assuming responsibility for their role as contributing members of the family and community in which they live. The youth can nurture their own cultural well-being in the following ways:

- By learning all they can about their family, kinship relations and community history and cultural heritage

- By participating in subsistence activities with parents, community elders and other members of the community and by learning the stories and lessons associated with those activities

- By becoming actively involved in local activities and organizations that contribute to the quality of life of the community

- By showing respect for the elders in the community by assisting them in any way they can

- By becoming involved in district, provincial, national, continental and global issues and organizations that impact on one's community

- By making healthy choices in one's lifestyle that contribute to the wholeness and well-being of others

- By always being a good role model, showing respect and providing support to others

- By participating in apprenticeships with cultural experts in the community and acquiring traditional conflict resolution skills

- By seeking to acquire knowledge and skills associated with cultural standards for learners

- By associating with friends that can act as healthy role models and make a positive contribution to one's growth and development towards adulthood.

6.2   Community elders and schools

It is critical for communities to provide a healthy and supportive environment that reinforces the values and behaviours its members wish to instil in future generations. Communities can help nurture culturally healthy youth in the following ways:

- By recognizing that the children of the community are its future and ensuring that every child grows up secure in the knowledge of who they are and confident in their ability to make their own way in the world

- By strengthening the parenting roles reflected in traditional kinship structures by adopting child-rearing as a collective responsibility and ensuring that children know their kinship roles and responsibilities

- By sponsoring regular parent/youth talking circles in the community
- By promoting healthy community activities and supportive organizations and involving members of the youth as board members and participants in all functions, meetings, workshops and events related to community well-being
- By organizing local and district planning meetings that lead to consensus on strategies for consistent support of young people from all sectors of the community in the various aspects of their lives (including home, school, community elders, church, community organizations, cultural events and the media)
- By being a good role model for the youth and engaging them in all aspects of community life, including involvement in youth-run organizations and councils and participation in native corporation and tribally sponsored activities
- By fostering family- and community-oriented activities on a regular basis by suspending television and other forms of distraction for one night a week
- By recognizing and supporting the accomplishments of community members, including the youth
- By greeting young people and adults in the community and acknowledging their existence
- By fostering traditional knowledge, values and beliefs in all aspects of community life and institutional practices
- By publishing and distributing posters, announcements, buttons, calendars and other daily reminders of culturally appropriate rules of behaviour and child-rearing practices as valued by the elders
- By implementing tribal courts that incorporate traditional healing, restorative justice and rehabilitation practices to deal with members of the youth that have committed serious infractions of community rules, expectations and protocols
- By incorporating the cultural standards for communities and parents into daily life
- By ensuring that all youth-oriented programmes and services are administered by local community-controlled organizations at the most local level possible.

Established schools should be fully engaged in the life of the communities they serve so as to provide consistency of expectations in all aspects of learners' lives. Schools may help nurture culturally healthy youth in the following ways:

- By establishing a readily accessible repository of culturally appropriate resource materials and a reliable process for the daily involvement of knowledgeable expertise, including respected elders, from the community

- By including the voices of representatives from the local culture in the curriculum materials used in schools

- By providing developmentally appropriate curricula that take into account the cultural variability of the social, emotional, intellectual and spiritual needs of each child and community, especially during the critical period of identity-formation that takes place during the adolescent years

- By utilizing the natural environment of the community to move educational activities beyond the classroom as a way of fostering place-based education and deepening the learning experiences of students

- By supporting the implementation of an elders-in-residence programme in each school and classroom and teaching respect for elders at all times

- By providing an in-depth cultural orientation programme for all new teachers and administrators

- By promoting the incorporation of the standards for culturally responsive schools in all aspects of the school curriculum and demonstrating their applicability in providing multiple avenues for meeting government contents standards

- By utilizing elders and teachers from the local community to acquire a comprehensive understanding of all aspects of the local, district and national context in which the learners live, particularly as it relates to the well-being and survival of the local culture

- By making use of locally produced resource materials (including reports, videos, maps, books and tribal documents) in all subject areas and working in close collaboration with local agencies to enrich the curriculum beyond the scope of commercially produced texts.

CHAPTER 7: CONCLUSION

Parents, educators, education administrators and community members in South Africa and Africa in general continue to raise concerns and questions about the appropriate choice of relevant instruction and materials for learners at school. They are concerned about the future of the quality of education centred on Africa and at the same time raise questions about the relevance of the education given to African children. The mission of providing quality education is not simple, whether through the medium of indigenous languages or foreign languages. The issue needs to be tackled in an integrated way in order to produce and promote a balanced literacy approach for the learner.

The balanced literacy approach, also known as the comprehensive literacy programme, is firmly established on the basis of the whole language philosophy. It integrates reading, writing and content subject areas into thematic units. Learners need to be immersed in a literate environment. This holistic approach emphasizes learning within the whole context rather than through parts. Learners learn to read meaningful and zestful texts instead of completing tiresome worksheets. Skills are developed through comprehension, rather than drill and practice.

Whole language and balanced literacy also involve learners in using all modes of communication – speaking, listening, reading, writing, observing, illustrating, experiencing, doing and creating. Learners are not only learning to read by reading and learn to write by writing; but they also have numerous opportunities to learn how to express themselves in different ways. Last but not least, holistic learning encourages learners to use higher order thinking skills, such as the three cueing systems (namely, semantic, syntactic and graphophonic), which require learners to use analytical thinking processes.

The holistic approach to literacy development is very appropriate for Africa centred learning programmes, since the designed learning programmes must help foster learners' comprehensive development. Learners not only learn how to read and write, but also

learn to speak and to listen with understanding. For instance, there is a realization that even though most of the rural learners speak an indigenous African language as a first language, many do not speak the language fluently. Furthermore, even if they are fluent speakers of a language, children are continuously developing their language skills.

The underlying theme is that to keep music going, we must use it in our daily activities at home and in the community so that it is transmitted and acquired naturally. Schools serve a supportive role by providing appropriate music arts performance immersion programmes that strengthen the school-community relations. This is the opportune place for the musical arts, given their expressive nature and practice.

Throughout this dissertation, community elders are recognized as the primary sources of musical arts education expertise and cultural knowledge. The identification of elders as culture-bearers is not simply a matter of chronological age, but a function of the respect accorded to individuals in each community who exemplify the values and ways of life of the local culture and who have the wisdom and willingness to pass their knowledge on to future generations. Respected elders serve as the philosophers, professors and visionaries of a cultural community. In addition, many aspects of cultural knowledge can be learned from other members of a community who have not yet been recognized as elders, but seek to practise and teach local ways of life in a culturally appropriate manner.

Nzewi (2003:13) points out that the term musical arts "reminds us that in African cultures the performance arts disciplines of music, dance, drama, poetry and costume art are seldom separated in creative thinking and performance" and that "in the African indigenous musical arts milieu, a competent musician is likely also to be a capable dancer, visual-palstic artist, lyricist, poet and dramatic actor". It is disappointing to see how the current curriculum is robbed of the opportunity of cross learning, with the result that most scholars tend to have split learning and reflectional capabilities. Mme Magoro's discourses on the musical arts indicate the level of the endemic in this regard. There are definitely other people like Mme Magoro who have not been offered a space to showcase their potential and draw their expertise into the current learning environment.

This dissertation has attempted to showcase the expertise of Mme Magoro as a composer, artist, dancer, dramatist, poet and costume artist. The style used in this discourse, as indicated at the start, is rather 'strange', as it defies the usual format and style of academic writing. The author is well aware of this and has attempted faithfully to represent a voice that has not yet been heard but definitely should be.

Current scholars are faced with the challenge of re-thinking and recasting their interest in and motives for pursuing any research on African musicology. Given current developments in musical and scientific research, scholars are challenged to research back with the intention of crediting and acknowledging indigenous scientists such as Mme Magoro. Undeniably, African musical research debates and issues should be accountable to African communities. The current *locus operandi* of the indigenous *plebes* should decentralize the ivory towers and allow the indigenous *plebes* themselves to be considered as centres of excellence. This challenge to grapple with local critical minds is undoubtedly demonstrated in the work of Mme Magoro. Local creative minds should be given space to make a contribution. I believe this to be both an intellectual and a social obligation. It is within these boundaries of creative energy that such efforts are translated into both intellectual and social advancements for ongoing engagement situated in 'grounded scholarship'. The route to practising relevant intellectuality with regard to music means that there must be an openness to learn from and with the local people. Many scholarly institutions are not open to what learning from local intellectuals entails, as compared to their needs. In this regard, there must be a willingness and actual efforts by music educators to be present with local scholarship. Much education and training in Africa takes place without any empathy for and understanding of the actual situation in which people find themselves.

Another central feature of education is the critical attitude, which should also be the case in musical arts education. There must be a critical awareness of the possibilities and potential of African music. However, as with all cultures and cultural phenomena, such awareness should lead to the identification of the enrichment of music and music

education that comes about through influences from other cultures It is true that intercultural influences do not take place in a vacuum, and that such interchanges and interactions bring about new hybrid forms, both of the kinds of music that people develop and produce and the strategies for education that they develop.

GLOSSARY OF TERMS

Associated royalties: The share paid to an author or composer from the profits derived from the sale or performance or use of the author's creation in collaboration with other individuals or groups. A share paid to the creator for the right to use his/her invention or services.

Authenticated: Established as being genuine; proven to be the real thing.

Author: A person who creates or originates an idea or work; not limited to written creations.

Biographical information: Important information that summarizes a person's life and work. Generally it includes information on birth, ethnic heritage, cultural experiences, education, research, community activities or any other matters that would be of importance to the readers.

Clearinghouse: A location or group through which information or materials regarding a cultural group or groups is collected and distributed to others.

Consent form: A signed form granting permission for a person or entity to conduct research or other activities and indicating how the work will be performed or published.

Copyright: A form of legal protection for both published and unpublished 'original works of authorship' (including literary, dramatic, musical, artistic and certain other intellectual works), so that they cannot be reproduced without the copyright holder's consent. Under current law, copyright is usually held by an individual or an organization, although efforts are underway to address the issue of copyright protection for community-shared cultural property.

Cultural accuracy: Cultural information that is accepted by the members of a particular society as being an appropriate and accurate representation of that society.

Cultural context: The cultural setting or situation in which an idea, custom, skill or art was created and performed.

Cultural experts: Members of a particular society, with its own cultural tradition, who are recognized by the rest of the society as knowledgeable of the culture of that society, especially in the area of arts, beliefs, customs, organization and values.

Cultural integrity: With regard to research, the researcher is obliged to respect his/her informants and the information they provide so that it is presented to others in an accurate, sensitive and integrated manner.

Cultural perspective: The views generally accepted by elders and knowledgeable practitioners of a culture.

Cultural responsibilities: The responsibilities that members of a particular society with its own cultural system have to carry out to understand, promote, protect and perpetuate cultural information and practices such as language, art, social rules, values and beliefs; they must do so in an honest and sincere manner.

Culture: A system of ideas and beliefs that can be seen in indigenous peoples' creations and activities, which over time come to characterize the people who share in the system.

Curriculum: A course, or series of courses, in an educational programme. It may include stories, legends, textbooks, materials and other types of resources for instruction.

Definition: A description that shows how something is like others in a general category, but also how it is different or distinct from others in that group.

Elders-in-residence: A programme that involves elders in teaching and curriculum development in a formal educational setting (often a university), and is intended to impact the content of courses and the way the material is taught.

Explicit acknowledgement: Contributors to materials or information provided by members of a cultural group must be openly and clearly indicated. This acknowledgement should include their names, ethnic background and contributions. Researchers should allow contributors to review the information provided by them, prior to publication, to ensure that is accurately reflects what they said or intended.

Guidelines: A set of rules, regulations or suggestions that are set out for those who will carry out some activity such as preparing a curriculum, writing, reviewing or organizing materials.

Indigenous community member: A member of an indigenous society, as distinguished from a stranger, immigrant or others who are not considered full members of the indigenous society.

Indigenous knowledge system: The unified knowledge that originates from and is characteristic of a particular society and its culture.

Indigenous language specialist: A speaker of a language who is recognized by other speakers of the language as being fluent in the language and has the ability to translate and interpret the language correctly.

Informed consent: Consent that is granted only after one understands all that the consent permits or prohibits and the implications and possible effects of granting that consent. Appropriate translation services need to be provided for persons to be truly 'informed' when more than one language is involved.

Legal protection: Protected by the laws of a government or society; does not always have to be in written form (some native laws are passed on through oral tradition and customary practice).

Manuscript: A written document that may be presented to a publisher or others.

Password protected: A method of protecting access to information; requiring a person to know a password to gain access to particular information.

Placed-based education: An educational programme that is firmly grounded in a community's unique physical, cultural and ecological system, including the language, knowledge, skills and stories that have been handed down through generations.

Public domain: Something that is owned by the public and is free from any legal restriction such as a copyright or patent.

Public information: Information that no longer belongs to an individual or group, but has become public property, which the general public is allowed to use. Informants and/or members of a cultural group have a right to understand the use that will be made of their contributions before cultural knowledge is shared and allowed to become public information.

Release form: A signed form allowing the performance, sale, publication, use or circulation of information or a creation. The conditions and future use of the information or creation must be clearly expressed and explained to the contributor prior to signing any release. This information should include copyright and trademark or other ownership rights.

Repository: A place where things are placed for safekeeping such as archives, libraries or museums.

Sensitive cultural information: Cultural information or details that are delicate in nature and are not meant to be shared with the general public or those outside a particular cultural group.

Standards for culturally responsive schools: Guidelines developed for schools and communities to evaluate what they are doing to promote the cultural well-being of the young people whom they are responsible for educating.

Traditional names: Names that have a history of being commonly used by indigenous and/or local communities; indigenous names are those derived from the language of the people who have inhabited the area for countless generations and are preserved in that language.

Transcript: A written copy of information that has been shared orally; usually in printed form, including typewritten copies or copies stored in a computer, on disk or in any other electronic storage and retrieval system.

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