Teachers' and elders' perceptions of using folktale storysinging when teaching Setswana to young children

by

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Teachers' and elders' perceptions of using folktale storysinging when teaching Setswana to young children

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Mapula Martha Malatji   **2016**
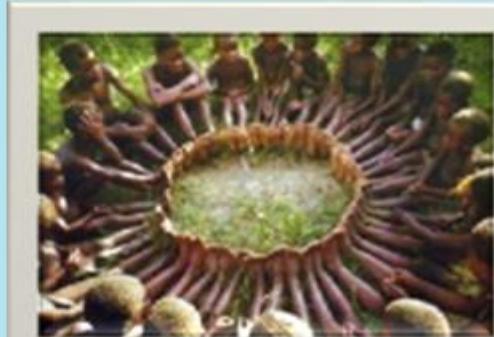
http://goldenageofgaia.com/ (Maresca, S. 2014)

Bakgatla tribal song

Soprano leader		1		2		3

·d   d·m   s
A e name le

.m   m
A e   na

r   m   .m   m
me   le mo   se

r   m   .m·r·d
tlha reng, a e je bo

	4		5		6

d   t,
re khu.

d·t,   l,·s,
Kgabo kgabo

s,   d·t, d
kga bo Mo kga

d·m·r·d d   t,
tla a e je bo re   khu.

Baritone leader

DECLARATION OF ORIGINALITY

I hereby declare that:

The study on teachers' and elders' perceptions of using folktale storysinging when teaching Setswana to young children is my own work. All sources which I have used have been acknowledged by referencing them in full. I declare that this work is submitted for the first time in the Department of Early Childhood Education, Faculty of Education, for the Philosophiae Doctor degree. I have observed the ethical standards required in terms of the University of Pretoria's Code of ethics for researchers and the *Policy guidelines for responsible research*. Copyright of this product is in favour of the University of Pretoria.
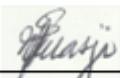
_____   <u>NOVEMBER 2016</u>

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INVESTIGATOR(S)	Mapula Martha Malatji
DEPARTMENT	Early Childhood Education
DATE PROTOCOL APPROVED	4 August 2014
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DEDICATION

I dedicate this PhD thesis to my ABBA FATHER in heaven who taught me to fight against the odds. I give you praise, honour, glory and adoration. Your hand is never too short to reach me.

To my mother Sinah Nthodi Nkoane - your sweet voice made me realise how precious folktale story songs are. You have ingrained the love of the songs onto me.

I also dedicate this study to my family: husband George, son Thabang, daughters Mabotse, Morongwe and Katlego - I cannot forget your constant Setswana expression "Ngwaga ke logonyana" (Time passed more quickly than I realised).

ACKNOWLEDGEMENTS

DECLARATION OF LANGUAGE EDITING

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TO WHOM IT MAY CONCERN

This letter serves to confirm that I have edited and proofread Mrs M.M. Malatji's thesis entitled: "Teachers' and elders' perceptions of using folktale storysinging when teaching Setswana to young children."

I found the work easy and enjoyable to read. Much of my editing basically dealt with obstructionist technical aspects of language which could have otherwise compromised smooth reading as well as the sense of the information being conveyed. I hope that the work will be found to be of an acceptable standard. I am a member of Professional Editors Group and also a Language Editor at Bureau of Market Research at the University of South Africa.

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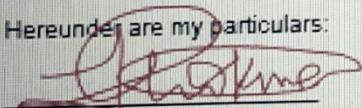
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ABSTRACT

The education system in South Africa encourages the use of indigenous languages through policies that require full participation of teachers and elders. This case study explored the perceptions of teachers and elders of the use of folktale storysinging when teaching Setswana to young learners in the selected four provincial rural schools and villages. The aim was to investigate what folktale story songs they know and how they use them to communicate cultural customs and traditions embedded in them for young children's future actualisation.

The framework of the study was based on structuralism, functional-linguistic and ethnography of communication theories. A qualitative approach was undertaken in the form of group interviews, observations, field notes and documentation, including photo-voice. These instruments were analysed and grouped in themes and sub-themes.

The study assumed that teachers are professionals and are able to present Setswana folktale story lessons. The findings revealed that teachers, though being passionate and willing, were challenged by the folktale story books containing songs that they could not sing and contained grammatical errors as well as English words and sentences. They called on the parents (elders) with their totem understanding, for assistance, as the government seemed to be failing them through the implementation of language policies.

However, it was found that elders sing folktale story songs to young children and even have the opportunity to give performances at the gatherings at the chief's kraal but they did not regard themselves to be acknowledged by the teachers as responsible to give assistance to them. In the complex linguistic context in South Africa, speakers of a minority language need to understand that language and culture can be retained and transmitted but this understanding needs commitment from the speakers; in this case Setswana.

KEYWORDS: Folklore versus folktale storysinging, Home Language, children and parent relations, culture and identity, the elder, totem system.

Sebopego sa barutabana le bagolo mo tirisong ya molodi-naaneng go ruta bana ba bannye Setswana

TSHOBOKANYO

Tsamaiso ya thuto mo Aferika Borwa e rotloetsa tiriso ya dipuo tsa bantsho tsa setso ka go latela melaotheo e e gwetlhang barutabana le bagolo go tsaya karolo. Dipatlisiso tse di begwang mo, di tsenelela sebopego se barutabana le bagolo ba dirisang molodi-dinaaneng go ruta bana ba bannye Setswana mo dikolong tse dipotlana le metse-magaeng e e mabapi go tswa mo dikgaolopusong tse nne. Maikaelelomagolo ke go lekola gore ke melodi efe ya dinaane e ba e itseng le gore ba e dirisa jang go goroseng molaetsa wa ngwao ya setso o o leng mo dinaaneng, go ruta bana ba bannye gore ba tshele ka tsona fa ba gola.

Tshekatsheko e, e theilwe godimo ga diteori tsa molebokagego, molebobodirisego le molebo wa setso wa tlhaeletsano. Leano la go kokoanya kitso ya go dira dipatlisiso le go fitlhela batsayakarolo go ntsha maikutlo a bona, e nnile ka mokgwa wa dipuisano ka setlhopha, go lebelela, go kwala le go buisa dikwalwa. Didiriswa tse tsa dipatlisiso, di dirisitswe go sekaseka kitso e e tswang go batsayakarolo, moo go neng ga runya dikarolo le dikarolwana tsa melaetsa maleba le kgang e ya go batlisisa ka ga molodi-naaneng.

Tshekasheko e e dirilwe ka kgopolo ya gore barutabana ke bomaitseanape mo tirong ya bona, ba kgona le go ruta molodi wa dinaane tsa Setswana. Tshenolo ya dipatlisiso e supile gore le fa barutabana ba rata e bile ba na le tlhoafalo mo tirong ya bona, ba ne ba sitiswa ke dibuka tse ba di dirisang go ruta dinaane ka di ne di na le dipina tse ba sa kgoneng go di opela, gape di ne di na le diphoso tsa mokwalo le tiriso ya mafoko a sekgowa. Ka la ntlheng, go tsweletse gore bagolo bona ba opelela bana dipina tsa dinaane e bile ba kgona go bona tšhono ya go di tsweletsa mo dikopanong kwa kgosing. Le gale, ba ne ba bona gore barutabana ga ba lemoge mosola wa bona wa go ka tsaya karolo mo go ruteng bana dipina tsa dinaane.

Fela jaaka go na le dipuo tse di farologaneng mo Aferika Borwa, bengdipuo-potlana ba tshwanetse go tlhaloganya loleme lwaabo gore ba kgone go somarela setso sa

bona le go fetisetsa loleme loo tshikatshikeng. Foo go batlega itapiso go tswa go bengpuo ya Setswana mo kgannyeng e.

MAREOMAGOLO: Thutaditso ya molodi-ŋaaneng, Puo ya Gae, tsalano ya bana le bagolo, setso le go ikitse, bana, mogolo, seano.

LIST OF ACRONYMS

ANA	Annual National Assessment
ANC	African National Congress
CAPS	Curriculum and Assessment Policy Statement
DHET	Department of Higher Education and Training
DoBE	Department of Basic Education
ECD	Early Childhood Development
ECESG	Early Childhood Education Standards Guidelines
FfLC	Foundation for Learning Campaign
FINE	Family Involvement Network of Educators
GET	General Education and Training
HSRC	Human Science Research Council
IQMS	Integrated Quality Management System
KIE	Kenya Institute of Education
LiEP	Language in Education Policy
LoLT	Language of Learning and Training
NAEYC	National Association of Education of Young Children
NDE	National Department of Education
NSC	National Statement Curriculum
OLP	Oral Language Practice

PIRLS	Progress in International Reading Literacy Studies
QIDS-UP	Quality Improvement Development Support and Upliftment Programme
QLTC	Quality Learning and Teaching Campaign
RNSC	Revised National Statement Curriculum
SABC TV	South African Broadcasting Corporation Television
SACMEQ	South African Consortium for Monitoring in Education Quality
SASENR	South African Systematic Evaluation National Report
SASSA	South African Social Security Agency
SGB	School Governing Body
STP	Story Teaching Project
TC	Target Culture
TUATA	Transvaal United African Teachers Association
UNESCO	United Nations Educational Scientific and Cultural Organization

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CHAPTER 1
OVERVIEW OF THE STUDY

1.1 INTRODUCTION

Early childhood practices provide experiences for young learners to build the vital foundation for lifelong music learning (Lin and Spoder, 1991). According to Flohr (2005), *dit is egter baie belangrik dat leerders se stemme gehoor kan word en die begeleidingsopname nie te hard is nie* (English translation: It is however, very important that the voices of the learners can be heard and that the recording is not too loud). Jackman (2012) adds that *sang ontwikkelend, toepaslik en prakties is en dat die entoesiastiese deelname van die onderwyser in sang die leerders se aangebore musikale vermoë ontwikkel* (English translation: Song is developmental, relevant and practical. The enthusiastic participation of the teacher in singing and music education can develop the learners' natural musical abilities).

Given the above account, the main role players in this research project are teachers and elders. This is because they are increasingly required to be committed in caring for young children by using appropriate teaching strategies which include music. One of the commitments relevant to this study is by singing Setswana folktale songs in order to permeate the lives of Batswana young children at school and at home by transmitting culture through this strategy. Bresler (1993) argues that teachers' attitudes and beliefs about the role of music in the classroom are significantly related to their practice. Furthermore, responsibility is articulated by Faber, Joubert, Moen and Vermeulen (2015) that teachers with or without acumen or skills can teach music, but more specialised and experienced teachers are required when advanced music skills and concepts need to be taught.

According to Strauss and Quinn (1997), elders, as committed partners to caring for young children, communicate and nurture the enduring understandings of cultural values to the children they teach. Barrett (2009) opines that music engagement is central to the cultural practices and circumstances of many young children's

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everyday experiences have been acknowledged as a powerful force in early childhood development.

This study focused on Grade 3 learners, to indicate that folktale storysinging (*molodi-dinaaneng*) in Setswana: English = melody in folktales) is a proud heritage of indigenous cultures of South Africa, especially of the Batswana culture. It is a genre that has always been part of the Setswana language, but has been overshadowed by the much used term "storytelling" as used by Miller and Pennycuff (2008), when investigating storytelling to improve literacy learning. What constitutes the term "Storytelling" (*kanedi-dinaaneng* in Setswana) is the telling of story songs by reading them from books without paying attention to the music contained in words, sentences and phrases. Regular use of this practice renders the culture and identity that resides inherent within the Setswana language silent and incomplete. Therefore, this study deals with folktale storysinging as a cultural medium on its own and deems it an important medium for teaching Batswana children. The subsequent success of these children in life largely depends on the wisdom and knowledge acquired when words in a folktale story are given a melody that expresses laments, jubilation, criticism and communal as well as social values.

In addition, folktale storysinging has been part of the national curriculum of South Africa since 2004 (Department of Education (NCS), 2003; Department of Education (RNSC), 2004; Department of Basic Education (CAPS), 2011). The government also inaccurately uses the term "storytelling" to instruct the teacher as to what to do in class when dealing with story songs such as hunting songs, reactional songs, work songs, begging songs, cattle-herding songs, cradle songs, games and dance songs. Realising that the government misses the melody-based nature of folktale story songs, it is important to note that in this study folktale storysinging will be my focal point, whereas folktale storytelling will be used for the text-only version.

This genre has been researched amongst others by Raṅanga (2008), who cites Phafoli (2002) that, for a period, African folktales were side-lined by scholars. One of the distinguishing features of teaching Foundation Phase classes has been the emphasis on "storytelling as an instructional method" (Andrews, Hull and DeMeester, 2010). However, these attempts do not address the notion of maintaining folktale

storysinging in the teaching of Batswana children. There may be two possible reasons for this:

- Firstly, the teaching of folktales traditionally depended on an oral approach that was rich in songs and melody; and
- Secondly, the modern print approach to teaching folktales excludes notating the songs, thus missing the melody.

Ntuli (2011) considers the state of storysinging in South Africa as still being at the level of oral performance. Olivier (1996) posits that the truly indigenous music of South Africa was never notated, and the only documents thereof existed in the form of poor quality recordings, as these were seldom made under optimal conditions.

I argue that the genre should be studied as part of the cultural heritage and identity, including how the Setswana language is used to express the Batswana cultural heritage. In addition, the knowledge gap between the music (and the physical performance) of traditional oral presentation and the modern print approach to folktale story teaching, needs to be investigated. Continued neglect of these aspects might cause the disappearance of this valuable contribution when teaching Batswana children the Setswana language. One might find teachers improvising melody, or rather opting for avoidance of story teaching. As a result, their classroom performances as teachers might vary greatly from school to school nationwide. I also believe and contend that the information of elders and teachers about folktale story songs will assist Batswana children to learn about their African culture and embrace its entire identity. All stakeholders involved in the teaching of Batswana children, such as parents, grandparents, elders and teachers, could benefit from this research project.

1.2   BACKGROUND AND CONTEXT OF FOLKTALE STORYSINGING

Firstly, this study was derived from being firstly prompted by me being a Motswana by birth, and secondly from being a Setswana Home Language teacher of Foundation Phase learners and of adults in tertiary institutions. Thirdly, I was a composer and conductor of choral music between 1974 and 1996.

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Besides being a Motswana by birth, I was raised among some of the large, nucleated villages where Batswana elders depended on oral folktale story teaching to rather enhance than control the development of their children as young learners. It is precisely this early childhood development experience that taught me aspects of Batswana family culture in terms of domestic unity, inheritance, socio-political organisation and economic activities, including religious beliefs and practices. Most of these teachings were transmitted through folktale stories that were always narrated by elders in the evenings to keep their families closely knit together. The elders were tasked with the responsibility of folktale storytelling. Women in particular sang the songs to keep the audience awake and not to forget the lesson.

As a Setswana teacher of young learners, I experienced teaching them folktale stories and even made them sing the songs I composed and conducted (being a lover of choral music). This made me appreciate young learners who love to sing, and their ability to do it even better if taught properly.

With these songs, I taught the learners their mother tongue or Setswana Home Language. As stipulated in the national curriculum (Department of Basic Education (CAPS), 2011), the mother tongue is a subject, called Home Language. Setswana is one of the 11 different home languages in South Africa, one of which is Setswana. The songs helped me teach them two of the language skills they needed and regarded to be important for singing (listening and speaking). As I was aware of the fact that many teachers use these songs in their teaching of Foundation Phase learners, I was curious to learn from the teachers who are charged with the task of teaching folktale stories regarding the significance they attached to such songs. This led me to investigate the perceptions of Foundation Phase Batswana teachers of folktale stories and how these songs can be integrated into teaching young learners.

With regard to teaching Setswana Home Language at tertiary level in the department of languages, I experienced the neglect by authors to help the teachers sing the folktale story songs to their learners and to use them as a method of teaching. Therefore it was difficult to teach students this methodology. I was then encouraged to make a useful contribution to Setswana Home Language by becoming involved in literature critique and started writing poems and novels that would promote Setswana identity and culture. The student teachers need to know that they can use

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it for this purpose, because education entails the enhancement of identity through culture. Lave and Wenger (1991) suggest that individuals learn as they participate by interacting with the community, its history, assumptions, cultural values and rules. I wrote the following books specifically for promoting Setswana Home Language:
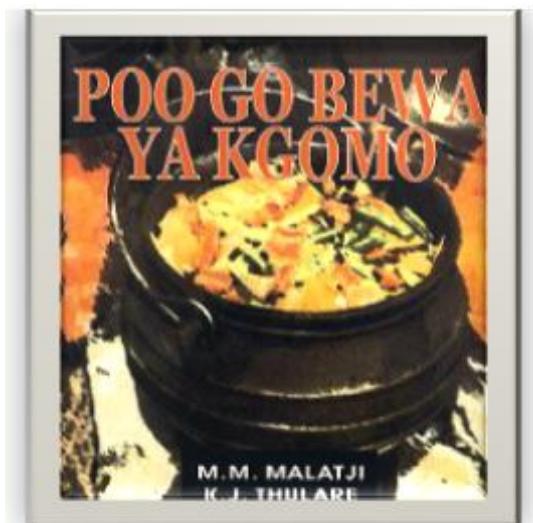
Figure1.1: Poetry anthology
(Malatji, 2005)
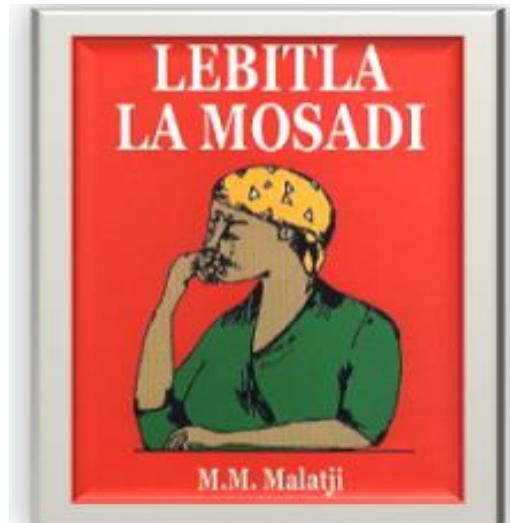
Figure 1.2: Novel
(Malatji, 2007)

Both titles are Setswana proverbs of which only the first part was used. In full, the proverbs are:

- Poo go bewa ya kgomo, ya motho e a ipaya (English translation: a bull can be empowered, but a human being has to learn from his/her life experiences).
- Lebitla la mosadi ke bogadi (English translation: the grave of a woman is where she is married).

It is not surprising that the poetry anthology book "Poo go bewa ya kgomo" (p.35) integrates lullabies such as "Ntuntulele" (which means "hush thee my baby") and "Sepontsana sa me" (p.36) (which means "my little one"). Their catchy rhythm and the repetition of words and lines are common features in folktale stories and evoke some kind of melody. Young learners do not find repetitions in a folktale story monotonous; the more each one gets a turn to sing a song, the happier they become. This also has spinoffs for the development of a language.

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Some Setswana folktale songs use dialogue, where a lead singer gives a call and a chorus responds. The novel "Lebitla la mosadi" (2007:8) exhibits a dialogue in a wedding song called "Makoti ke dinako" meaning "Bride, it is the time". This song is notated to enable teachers to sing along with the learners and use as an educational tool. However, my study does not advocate the introduction of notated music only, but the preservation and use of songs in storysinging.

In order to understand storysinging as method of transmitting culture easier for parents and teachers, Raṅanga (2008) asserts that people must find new formats of storytelling through technology. I noticed that the radio stations do not have dedicated storytelling programmes, but do broadcast storytelling from time to time (Thobela FM in Limpopo, Motsweding FM in North West and SABC-TV 1 and 2 in Gauteng). Raṅanga (2005) argues that urbanisation and industrialisation have hindered the development of storytelling in this country by using folktale stories for the sake of making money I am of the opinion that these programmes should be harnessed to promote and enhance the growth of folktale storysinging.

Home Language refers to the mother tongue spoken by a particular community. The importance of learning in Setswana Home Language is firstly that it lays a conceptual language foundation in the young minds. In this way the learners will be well equipped with a fundamental vocabulary to communicate with their peers and teachers. Secondly, it is for the benefit of identity and culture. This can be done by promoting a culture of folktale storysinging to improve literacy outcomes. Seroto (2011) cites Herskovits (1961) that an important part of each culture is that aspect of its creative expression that is verbal and that this was found in the tale, the proverb and the riddle, which collectively may be referred to as folklore.

1.3   RATIONALE

My rationale for the study was informed by three main aspects. Firstly, it was informed by the need to search for information and knowledge from the Batswana elders and teachers concerning the folktale story songs in the belief that such information will benefit the Batswana children. Secondly, it was driven by the need to encourage the teachers of these children to consider folktale story songs as a viable

communicative method of teaching. Thirdly, it was driven by the educational policies relating to learners and the poor state of literacy in South Africa.

The educational policy of CAPS (Department of Basic Education, 2011) for Foundation Phase is a positive step taken by the government. However, it has not given the teachers clarity on how to consider folktale story songs as a method of teaching the young learners. With regard to Setswana Home Language, I viewed this as a failure of government to really commit itself to having young learners taught through the method that affirms their language and culture (Machet, 2002).

Given the policy that parents, as guardians, are allowed to choose the language in which their children are to be educated implies that they are given a chance to choose for themselves the way they want their villages or communities to be linked to their life world according to the curriculum demands (Department of Education, 2002). This is more disturbing because the initial life world of young learners is founded in their indigenous Oral Language Practice (OLP), which includes Setswana folktale story songs. Much as elders are parents, they are teachers as well, who are considered to be representing their children according to the policy stated. The aim of this study was to obtain their perceptions about the value of using folktale story songs when teaching their young children. It means that this policy, while in force, can be turned around to the benefit of Batswana learners' education.

In my research, I explored the perceptions of elders as parents in order to address and link the oral tradition to the present era of teaching. The reason for investigating the elders' perceptions is that as parents and grandparents they traditionally had the role of telling stories to the young ones in the evenings. Furthermore, it is the elders who, according to Sisulu (2009), are the real repositories of the African languages, people who possess this knowledge. I expect that the elders' knowledge of folktale story songs will include, amongst others, the Batswana kingship, settlements; subsistence and/or commercial activities, historical cultural relations and household inheritance. I add that since the elders vary in age and education, their expressions and perceptions of the value of folktale story songs in teaching will form a body of information that could promote the young learners' identity as Batswana children.

As professionals in the field of educating the young learners, and of Batswana in particular, teachers attach great importance to the use of folktale stories to convey information, express views, entertain, capture the complexities of situations and also to encourage co-operative activities in class. They use folktale stories to teach literacy in general and Setswana as a mother tongue in particular. I consider that these results of transmitting tradition will be obtained more easily if the related songs are included. Of equal significance is that these teachers are often expected by the government to perform beyond their capabilities. Therefore, their choices of methods to teaching young learners folktale songs are limited to what they can manage in practice.

The difference between elders and teachers, as far as handling the Batswana children is concerned, is the environment and time perspective. In the evenings at home the learners are with the elders, whereas teachers are with them during the day. In my research I explored their perceptions in order to address and even link the oral tradition to the present era of teaching in order to determine how this could enhance the teaching of folktale story songs.

As in former Portuguese colonies in Africa (Mozambique, Angola), South Africa was also subjected to British colonization, which assimilated indigenous languages. As a result, during the colonial period the South African indigenous languages, such as Setswana, were marginalised until the Language in Education Policy (LiEP) was enacted in 1997. This policy afforded the young Setswana learners the opportunity to be included in reading literacy achievement tests, where their confidence in reading was recently reportedly to be low at slightly 50+%, according to the reports below:
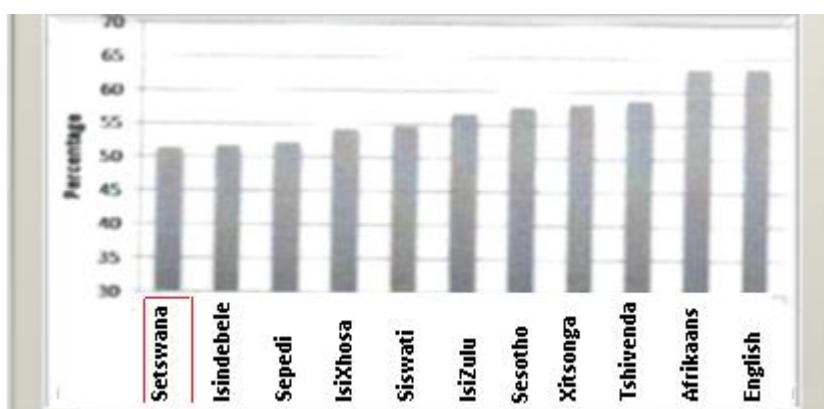
Figure 1.3: Average percentage marks in Grade 1 Home Language

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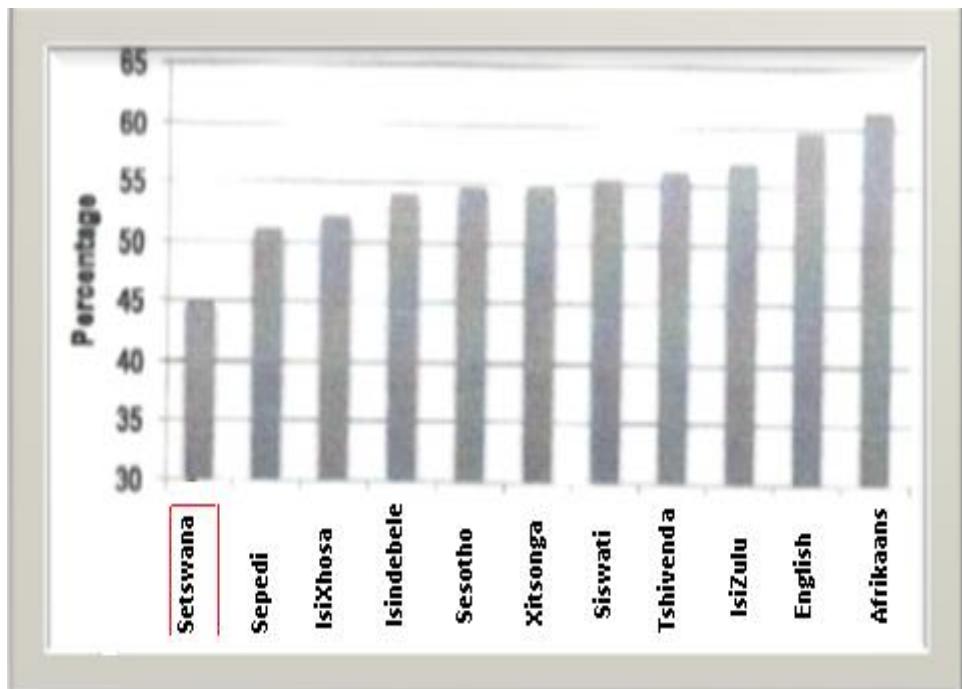
Figure 1.4: Average percentage marks in Grade 2 Home Language
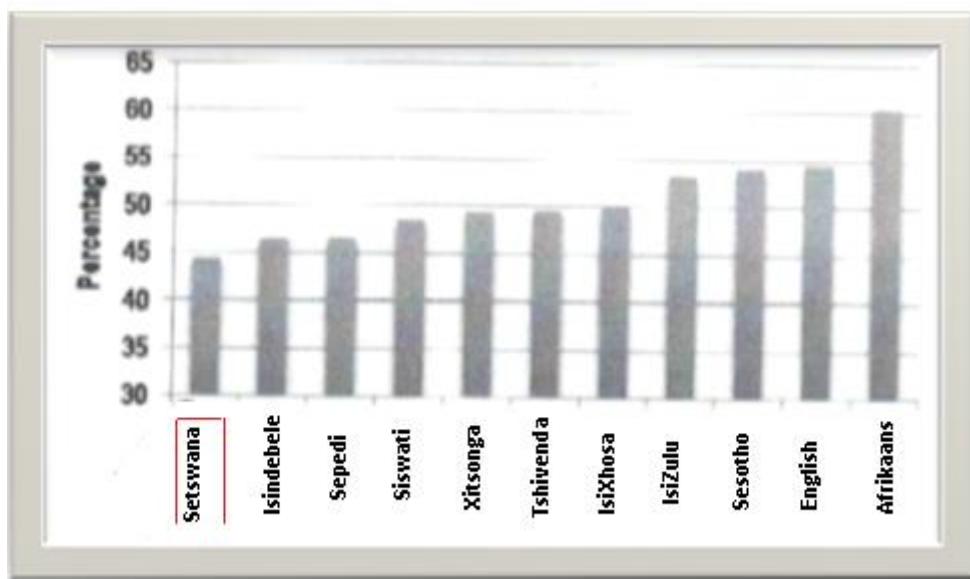
Figure 1.5: Average percentage marks in Grade 3 Home Language

The scores of 51% in Figure 1.3, 45% in Figure 1.4 and 43% in Figure 1.5 respectively indicate that the Batswana children have been performing poorly despite the intervention offered through Setswana lessons in class. I acknowledge that problems in these classes are multifaceted, but argue that improved language methodologies can benefit learners tremendously. Storytelling may not be sufficient to deal with the problems these children are facing. I also believe that if Batswana

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learners with Setswana as a home language background are to improve their literacy performance, the elders' perceptions of folktale story songs as a teaching-learning strategy must be sought. Mashiya (2011) asserts that stories are a way teaching literacy in the Foundation Phase, where learners are trained to listen and speak as one of the literacy learning outcomes. Mashige (2002) adds that one of the ways in which we can be relevant to the sensibilities of our African learners is to use stories and proverbs from African culture, beginning at the primary level.

There is a need to strengthen Setswana as mother tongue or Home Language in South Africa. A research project carried out by the Annual National Assessment (Howie, Van Staden, Tshele, Dowse and Zimmerman, 2013) reported displeasing results as regards the literacy performance of young learners in different provinces of South Africa, as shown below:

Figure 1.6: Literacy report on the Annual National Assessments of 2011, (DBE June 2011)

The spread of data as 19, 15, 13, 11, 10, 8, 7, ⑥, 5, places Setswana literacy performance on a benchmark spotlight. On the map, the literacy performance scores of young learners in North-West stands at score 6. The concern is that it is the second lowest score bad performance which means the Setswana language learners still have to take seven steps up to compete with learners standing at score 19 in the Western Cape. These learners struggle to read and write in their own language throughout the year. Reading and writing are text-based, whereas folktale

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storysinging is listening-based which will assist the learners to recall the words printed in different melodies cognitively. Although reading is supported with relevant pictures in the books, my Grade 3 teaching experience has shown that some learners look at the pictures and form their own words which do not appear in the chapter.

ANA tracks the language competences of learners for diagnostic purposes, identifying learners who are struggling, helping schools to work on areas of weaknesses, and districts to plan supportive interventions. Every parent of a child who has written the ANA must receive a report of the results. Moreover, North-West province has a high concentration of Setswana speakers. I believe that Batswana children need old ways of mother tongue teaching to improve the results. Therefore, teaching Setswana through storysinging could assist Setswana-speaking learners to embrace their cultural heritage.

The Motswana learner who learns his home language is exposed to its culture with the aim of internalising identity. This can be achieved through folktale storysinging. The challenge is that at present there is no uniform directive to help all teachers teach how to sing the folktale story songs. I believe that if these can be documented, then this will be a huge relief for teachers, who will not have to rely on their own devices (which may not be appropriate for relaying stories and songs to Batswana learners). The Batswana heritage will then be passed on correctly from generation to generation. Incorrect transmission makes it difficult to fully understand the story through characters that sing out their messages, motifs, setting, dialogue, events, articulation of vowels and consonants, including the dynamics of music. Lastly, the researcher is of the opinion that there might be some folktale stories and songs that are still known only to some individuals and tribes of the Batswana nation, and maybe these are still transmitted orally. What is important is to retrieve and restore them, once the perceptions of elders and teachers about them are known.

1.4   PROBLEM STATEMENT

In South Africa, the new democratic government policies showed great interest in educating both young and old people by written policies. For example, the South African Schools Act 1996 seeks to ensure that all learners have the right of access to

quality education without discrimination, and it makes schooling compulsory for all children from the year they turn seven to the year in which they turn 15. According to the Freedom Charter (1955), it was documented that South Africa belongs to all who live in it. In addition, the White Paper 5 (2001) on Meeting the Challenge of Early Childhood Development in South Africa, embraced a multicultural education by stating that the country's education system must strive to cultivate respect for different cultures, religious and language traditions by acknowledging that each ethnic group is entitled to maintain its own identity. This advent of democracy, as Ebrahim (2010) states, led to a greater political will and acknowledgement of the complexity of young children's lives. However, in pursuit of the reflected understanding, due attention has not been afforded African Languages (Erasmus, 2008; Heugh, 2002). This study recognises the policies that support Foundation Phase teaching and learning which include the involvement of elders in nurturing young children to become responsible citizens in their communities. To this end, singing of folktale story songs is aimed at laying a solid foundation in teaching Setswana and thereby providing young children with cultural knowledge.

The position of Setswana as a spoken language in communities and being taught as the Language of Listening and Teaching (LoLT) at schools in South Africa, is situated among other official languages striving for equal recognition in order to survive extinction. The number of the population of South Africa is made out of the speakers as isiZulu 23.8%, isiXhosa 17.6%, Afrikaans 13.3%, Sepedi or Northern-Sotho 9.4%, English 8.2%, Setswana 8.2%, Sesotho or Southern Sotho 7.9%, Xitsonga 4.4%, Siswati 2,7%, Tshivenḓa 2.3% and IsiNdebele 1.6% (Wolhuter (2011). These figures indicate the percentages of users which indicate in some way the status of these languages. Therefore, one can assume that this also affects the folktale storysinging in schools and villages; especially for African languages, Setswana included. It is noticed that Setswana language though being one of the indigenous languages, holds the same position as English (8,2%). English was introduced in South Africa during the colonial era. Aijmer (2004) asserts that English functions as a life-line for the tourist and as a language for communication in the sciences, transport and business world and is important for cultural exchange. With 8,2% as population of Setswana speakers, chances are that this language is endangered just merely by being surrounded by many other indigenous languages.

The knowledgeable singers of folktale story songs, elders in this instance, are also subjected to life tragedies that make their offspring lose their cultural identity. I would explain the position of Setswana by provinces but a more prominent in two, , that is, Northern Cape and North West. It is also found in the independent Botswana and Namibia. It is spoken by 8% of the population and the largest African language in South Africa is isiZulu. Setswana is the first African language to be written into a book (the Bible) by Robert Moffat, and Sol Plaatje, a Motswana, was the first African to write a book called "Mhudi" which was later translated into English.

Folktale storysinging can be described as part of sociolinguistics influenced by other languages in the neighbourhood. Crystal (1985) posits that sociolinguistics is a branch of Linguistics which studies all aspects of the relationship between language and society. It is the study of matters such as the linguistic identity of social groups, social attitudes to language, standard and non-standard forms of language, the seven social basis of multilingualism. From this understanding, Batswana communities need to create time to socialise orally with their young children through folktale storysinging in the evenings. Besides keeping children company and helping them to have a break from television, children need to hear the voice of parents every day, particularly a singing voice related to cultural transmission.

There is consensus among researchers on Early Childhood Development that parents and elders are viewed as the first and foremost influence upon their young children's learning and development (Seaver and Cartwright, 1986; Seefeldt, 1989). The importance of parents is also articulated in the education of the young child in the recent policy documents (DoE 1996:40; DoE 1998b: 39). Solway (1996) adds that grandparents may live with their children or occupy a nearby compound - they usually maintain close links with their children and "eat from the same pot". On the other hand, Haire and Matjila (2007) assert that it takes a village to raise a child: A Setswana proverb says: *Ngwana lekuka o a sokelwa*, meaning that a child is precious and must be watched vigilantly.

Of particular relevance to this study is the problem arising when the solid-bonded parents in village communities of Batswana were forced to break in groups and move away from one village to form other new villages elsewhere due to the Group Areas Act of 1950. Dube, (2013) reports that communities were broken up; families

were separated and lost their homes and productive resources such as livestock, trees and farming implements. For this study, the investigation involves the effect of villagisation (disruption of family and community lives through forced removals) resulted in the weakening of Batswana social-family life stratification and their culture too which could be referred to as a "glue" that held them together. Storysinging did not escape unaffected as less and less of this was practiced amongst the Batswana communities.

In 2008, the Department of Education released the provisional findings from the 2007 Grade 3 National Assessment. It also showed very low achievement levels in literacy – the mean literacy score was 36%, and over half of the learners failed to master the contents of the learning areas related to reading (Department of Education, 2008). In this view, Grade 3 learners perform poorly in Setswana. The one area that could make a substantial difference to this situation is the singing of folktale story songs by teachers. It needs to be noted that folktale storysinging is an old heritage which can maintain and preserve the Batswana culture and Setswana to enhance literacy, cultural heritage and identity. As a result, I needed to investigate if elders and teachers are using this heritage; which story songs they use and how they use them to teach the young child in the community and in the classroom. This is the reason why Letsie (2002) points to the task of reconstructing the unwritten textbook which should be undertaken to stimulate imaginative and creative activity, thus promoting culture and arts.

According to Dorson (1972), folklore embodies the highly polished, artistic story genres that have a relatively consistent, finished form in terms of style. This assertion is established in the works of Halliday (1985) by developing an analysis of context in terms of field, tenor and mode. These three components offer a system which helps to illustrate any socio-linguistic occurrence in folktale storysinging. *Field* refers to the subject matter which is the main idea in the song, and it may be similar to certain uses of the term domain in musical linguistics in terms of what is happening in the field of the story, to which character, where is the character situated, at what time is it happening and the reasons why it is happening. *Tenor* refers to the social relations existing between the characters in a speech situation. It includes relations of formality, power, and affect (manager/clerk, father/son). Tenor

influences interpersonal choices in the linguistic system, and thereby it affects the role of the structures and the strategies chosen to activate the linguistic exchange. *Mode* describes the way the language is being used in the speech interaction, including the medium (spoken, written, written to be spoken, etc.) as well as the rhetorical mode (expository, instructive, persuasive, etc.). Tone, tenor and mode have a bearing on language teaching through folktale story songs. As such, a written text is able to extend beyond itself and informs the speech text as elaborated in the preceding paragraph. For example, when the folktale story is sung, young children are able to know who is singing, the circumstances in which singing takes place, depending on the mode of instruction and persuasion. According to Halliday (2004), all languages (including Setswana), consist of meanings, wordings and sound; they all have names for things; they all have melody, rhythm and syllabic articulation. He proceeds to caution that the skin of languages differ from one another in terms of culture.

The above description has a bearing on teacher-learner and elder-child relationship. With regard to "field" as explained in the preceding paragraph, the subject matter is the songs in folktale stories. It means that there is provision made available in the books used by teachers and orally in the heads of elders to communicate with young children. The communication takes place in a situation that can be described as the singer-voice-listener. Such a situation includes young children as recipients to activate the use of tenor. In this case, there is full socialization that goes along with teaching respect and identity-building while using Setswana linguistic terms in the interest of mode. Therefore, Halliday's thoughts are important to this study in seeking to realise the benefits of using folktale storysinging when teaching Setswana to young children.

Related to the problem statement, the pursued objectives were to identify, find and state the folktale story songs that teachers and elders know; how they use them; and the way these songs are portrayed in children's books.

1.5   RESEARCH QUESTIONS

The main question: "What are the perceptions of teachers and elders of using folktale storysinging when teaching Setswana to young children?" gives rise to the following sub-questions:

- *What folktale story songs do teachers and elders use in teaching young children*?

- *How do teachers and elders use folktale storysinging when teaching language to young children*?

- *How folktale story songs are portrayed in children's books*?

1.6   LITERATURE REVIEW

I reflected on textual voices of African authors, South Africans in particular, arguing that black African Languages need to be reinstated in Foundation Phase classes. Their voices have been documented in genres such as novels and story folktale story songs. Elaborations on literature review will be dealt with in chapter 2.

Sturm (2000) cites a special kind of live storytelling as involving a form of trance and surveyed the factors that promote and detract from that state. He states that features such as the storyteller's vocal style, rhythm and psychological involvement, as well as the activation of the listeners' memories, characterise the unique way in which storytelling engages an audience.

The literature I reviewed stated that African literature was regarded by Europeans as crude, backward and drab, not worthy of any attention by students of the Western world (Raṅanga, 2008). He further mentions that storytelling amongst the Africans did not appear European or Christian and was therefore regarded as an activity practiced by heathens, and people were discouraged from practising it. Pursuing this assertion, problem areas highlighted by Raṅanga (2008) are that "there is no formal training of storytellers around the country (South Africa). Storytelling is not part of the school curriculum, and that there are no story hours for Setswana in South African libraries. Furthermore, the mass media, urbanisation and industrialisation are said to be destroying the spirit of storytelling, since storytelling is no longer part of evening entertainment." In this regard, it has to be noted that the former National Department of Education was divided into the Department of Basic Education (DBE) and the Department of Higher Education and Training (DHET) in 2009 and the former developed a revised curriculum which makes storytelling part of school curriculum in the Foundation Phase. This is implied in its vision, which reads: "to have a South Africa in which all people have access to lifelong learning as well as education and

training, which will, in turn, contribute towards improving the quality of life and building a peaceful, prosperous and democratic South Africa" (Every child is a national asset (http://www.education.gov.za). It seems that the DBE has strengthened the notion that there is no country in the world which does not possess its own unique collection of folktales, myths and legends. Lifelong learning can be achieved by making storytelling part of curricula.

1.6.1   International studies

Internationally, researchers of storytelling have established that telling stories to young learners has positive aspects. Researchers found it to be a pedagogical strategy to build reading comprehension (Black, 2008). Vannatta-Hall (2010) argues that early childhood teachers who have had less than successful music experiences may doubt their confidence in their own content knowledge and ability to teach music.

Mello (2001) conducted a meta-analysis of eight studies regarding the use of storytelling as a pedagogical strategy. He found that storytelling served to improve self-awareness, visual imagery and cultural knowledge. The studies demonstrated that the literacy of the participants was enhanced in the academic areas of fluency, vocabulary acquisition, writing and recall.

Eder (2007), who examined Navajo storytelling practices, found that in the Navajo culture, stories are used to help construct important concepts as an instrument through which knowledge is passed from one generation to the next. Navajo is an American Indian language that places great value on a specific education that supports the self-identity of its teachers and students (Navajo Tribe, 2003a). Eder mentions that families that have used stories to help their children learn important life lessons are considered to have raised their children properly.

In a study conducted by Cliatt and Shaw (1988), it was reported that storytelling not only helped participants enhance the language and logic skills of the children, but also resulted in the development of positive attitudes towards instruction. They further reported with confidence that the connection between literacy development and storytelling was well established. It is not only a connection indicated by the researchers that is exciting, but also the establishment of a long-lasting connection

for the purpose of lifelong learning that is situated in the singing of folktale stories to the young learners.

Considering the learners' age as being around +-10 years, they still expect the teachers to show love, acceptance and appreciation by using the names their parents use. These names often occur in Setswana folk stories in abbreviated form, for example:

- "Basi" for "Basetsana" (female name);
- "Tshepi" for "Otshepagetse" (neutral name); and
- "Kgosi" for Kgosietsile" (male name).

It is not uncommon to meet characters in Setswana folktale story songs with such shortened names. Of crucial importance is that it then becomes easier for a learner to identify him/herself with the content of the story.

Considerable research available from the United Nations Educational Scientific and Cultural Organization (UNESCO, 2010), shows that it is untrue that education in African languages causes a delay in the mastery of science, technology and other modern knowledge. It was found in Mali that approximately 10% of primary school children received instruction in their mother tongue, and that the chance of these children having to repeat their year was five times less than that of their peers who did not receive mother-tongue education (UNESCO, 2010). The South African Systematic Evaluation National Report (Department of Education, 2005) stipulates that students who studied in their home language achieved a national average of 69%. Students who did not study in their mother tongue achieved an average of only 32%. I believe that thoughts, imaginations and probabilities, as perceptions of elders and teachers, need to be heard with regard to folktale storysinging as a vibrant approach to teaching Setswana to young learners. This is not only pedagogically necessary, but also politically possible since the political space in South Africa expanded to promote indigenous languages (LiEP, 1997).

1.6.2   National studies

There seems to be a lack of empirical studies on this topic. Nevertheless, I find a positive aspect of caring, which addresses the negatives of what happens to young

children in the society (Batswana communities included). Malimabe-Ramagoshi, Maree, Alexander and Molepo (2006) conducted research with regard to child abuse. My understanding is that child abuse is about neglecting the defensive mechanisms obtained in folktale storysinging in a sense that if young children are not enlightened to singing these songs, they become vulnerable to bad situations. Maree (2005) agrees that the South African society is threatened by spiralling crime levels and unacceptable levels of abuse.

Many ideas in South Africa concerning folktale stories have been influenced by feminism which promotes the role of women in the society. Dupont-Mkhoza (2003) opines that the oral medium is not good for articulating women's concerns because it is an uncontested space. Nkumane (1999) asserts that there is no room for change in the attitudes for girls. This assertion goes further to say that freedom to choose one's destiny is characteristic of individualism, a concept which is not found in most African cultures. In contrast to this study, folktale storysinging touches women as elders who sing to groom boys and girls by inculcating customs and traditions followed in communities, Batswana in particular. Mdluli (2003) asserts that the mother has to do the spadework of grooming boys the girl and make her a good product for marriage. In essence, it is normally the woman's voice which is heard first when a child is born and continues doing so by singing lullabies throughout the child's development. Thus, cognisance should be taken of the fact that children (boys and girls) are exposed to folktale songs at a very young and impressionable age. Cumulatively, these researchers show that women have used storysinging successfully as a method of teaching and learning. Turner (online) acknowledges that by far the most prolific form of oral prose in Zulu oral tradition, is the folktale. These are nearly always performed (not just told) by grandmother, who is the acknowledged expert on traditions and customs of the people, and the educator in the family.

The use of folktale story songs benefits not only home language instruction. Folktale stories cut across subjects in order to direct, support and strengthen the teaching of other core Foundation Phase subjects through Setswana home language folktale story songs. They use business characters who buy and sell goods (Business Management) in order to get money to buy medicines for healing (Health Sciences). They also use modifiers that add information to the characters. The young learners

are introduced to these subjects as they learn in various stages of their development. These include how to look after themselves and keep a healthy life style for the reasons of environmental awareness, caring, citizenry, skills development and depicting supernatural powers. They learn how to count (Mathematics) their years on every birthday celebrated at school and at home.

1.7   THEORETICAL FRAMEWORK

This study draws from the history of Setswana as the spoken and written language of the Batswana nation. Their tradition entails using structured folktale stories to spend evenings together as a family. The proponents of structuralism believe that there is the truth to be uncovered which supplies answers to the questions arising from human conditions. Dating back to the times of Propp (1980), the structuralism movement postulates that the word (sign) bonds a concept and an acoustic image (sound of the word). My view is that the words used in folktale story songs call forth melody. This has a bearing on the participation of teachers and elders in the teaching of young Batswana children through folktale story songs. Different elders and teachers may have different perceptions about folktale story songs by using words as signs of melody which are meant to teach young children to keep the Batswana history and tradition alive.

1.7.1   The history of Setswana as a spoken and written language

The Batswana nation comprises diverse tribes with their totemic beliefs that distinguish them from one another. These tribes are mainly Bakwena, Bakgatla, Bahurutshe, Barolong, Bataung and Batlhaping. Schapera (1994) describes their linguistic relationship according to ethnological and linguistic term "Tswana", a cluster group of Bantu-speaking people. The Setswana language, was the first indigenous South African language to be written into which the Bible was translated, which occurred during the missionary movement of Robert Moffat in the year 1817. Ramagoshi (2000) also reports that in the year 1929 Sol Plaatje was the first Motswana who contributed to the history of written Setswana.

Ramagoshi (2000) remarks that Batswana are very proud of being a nation, and they are occasionally reminded of this by media such as the Motsweding Radio Station in programmes such as "Knowing your culture" (Ikitse). She further reminds us that

there used to be "The Bureau of Language and Culture" in the then Bophuthatswana, which took care over the "purity and the idioms of the Setswana language." One can call this the mirror of Batswana socio-educational introspection, which means man and culture are closely related.

"*Dithaba ga di etelane, ka meriti di a etelana*" (English translation: *Even when people do not visit each other, spiritually they connect, meaning that they think about each other*). The account given is an old Setswana language proverb confirming that there have been historical roots concerning how people appreciate living together as communities or folks belonging to the same language. The folk identifies with the specific community whether it is tribal or non-tribal (Gupta, 1985). Like the rigidity of mountains, Setswana language is nested in a set of concentric circles of sociolinguistic influences, which like other indigenous languages, survived extinction during the apartheid government in the face of Group Areas Act (1950) of forced removals. Today in South Africa, the democratic government is relentlessly attempting to organise the multi-ethnic country issues of language by declaring them official (Constitution of the Republic of South Africa, 1996); encouraging the teachers and parents to work together in matters concerning their children (1996). In the context of maintaining order, there was a process of villagization by demarcating districts (1998) for easy facilitation of resources. Villagization (online) makes one lose direction, position or relationship with one's surroundings. It is a temporary or permanent state of confusion regarding place, time or personal identity.

With the inclusion of minority English and Afrikaans speakers, the Sociolinguistics in South Africa can be seen as a web entangling language prestige and dignity of the speakers. In her argument in which she nurtures native languages, Blair (1997) reports that the changes are slow, and a few community members recognize[d] that their languages were [are] at risk. Typically, it becomes difficult to answer the question, "Whose language is it anyway?" because of skewed policies.

1.7.2   Additional theories forming the theoretical framework

Theories consulted for underpinning this study are structuralism, functional linguistics and ethnography of communication. The theory of structuralism is closely associated with Génette (1972), who lists the components of folktale stories as

prolepses, analepses, digression, extension, gaps, frequency, summary, mood and voice. These components are demonstrated by elders, who are the custodians and eloquent narrators of folktale stories. Génette (1972) also mentions the importance of hand-clapping, foot-stamping, dancing, whistling and ululating when telling a folktale story. The Batswana elders, women in particular, have inborn talents of dancing to the tunes of their songs without instrumental accompaniment. The theory of structuralism is relevant to getting the perceptions of teachers because, for a young learner to fully grasp a word, there has to be a representation or a symbol that goes together with a sound attached, and this has to be taught in schools. The premise in this study is that in storysinging the words of a folktale story will call forth the music.

Some lessons can also be learned from other cultures outside South Africa. Kudirka (1996) reports that ever since the time the Lithuanian nation was formed, simple folk have expressed their talent in songs, tales, stories, legends, riddles and proverbs. Folklore, he says, touched the most sensitive chords of the human soul; it intertwined with everyday family life and work.

As (Phatudi, 2007) indicates, the history of Setswana as a spoken and written language, together with the theory of structuralism, interplay to understand the involvement of both elders and teachers, as (Phatudi, 2007) indicates in the shaping of the route and the direction in which young learners will take shape. With functional-linguistic theory comes the need to give primacy to the usage of grammatical words that give meaning as young children communicate with teachers and elders. Such a meaning-oriented approach is the basis for understanding each other and also as an entry to singing folktale story songs. As a result, ethnography of communication is conceived to understand the place of language in culture and society.

1.8   DEFINITION OF CONCEPTS

1.8.1   Folklore versus folktale storysinging

The term "folklore "is not clearly defined because different nations of the world have been looking at it from the point of their own cultural lifestyles since the year of Dundes (1965) and continue to do so in the years that are reported by Dorson

(1972), Sebate, Shole and Mothoagae (1991) and Lombardi (http://classlist.about.com). They further report that in Setswana (dikinane) is the same as folklore, legend, fable, myth and fairy tale. Western culture refers to storytelling as folklore, whereas it is simply known as folktale amongst the Batswana nation. Thus, this study will use the concepts interchangeably.

Dundes (1965) holds that folklore is a culture without writing, where everything is passed on orally. He questions the folklore that includes society and writing that are about autograph-book verse, book marginalia, epitaphs and traditional letters because they are almost all passed on by writing. He does not regard folklore as including folk dances, as these can be transmitted by means of movement.

Folktale storysinging genre is related to written text by the lyrics, to show the verses which are connected to the storyline, chorus or solo which are structured in a particular pattern of the writer, and the bridge (usually written in the middle of the story to give time to reflect). More than the written text, the blueprint of folktale storysinging as a genre is situated in speech text which is not articulated by spelling words and phrases, but by being read through the tempo (speed), hook (which can be sharp or mild to spark emotions of happiness, sadness, fear and anger), melody (delivering the song with beat while considering the stretch of time). Machaisa (2009) opines that written texts are limiting and might omit important information that can only be made clear when communicated orally.

However, their origin, goals and themes, on the other hand, are diverse. Like novels and short stories, their sophisticated counterparts, folktales are told primarily for entertainment, although they may have secondary purposes. They are believed to be fictitious, and are cited as lies by storytellers and commentators, who argue that tales are the creation of human fantasy. Lombardi (http://classlist.about.com) contends that fairy tales, myths, legends and folklore are terms which may seem to mean the same thing. The concept is seemingly validated by the fact that the terms are often used interchangeably.

In my view, 'dikinane" includes all the above elements, and they have been transmitted from generation to generation by oral literature for years until the present era, where they are documented. As for folktale storysinging, a melodic spark is added in the documented story songs. For this to be realised, I then attach a new

Setswana term to folktale storysinging as "*molodi-dinaaneng*". As the term will be relatively new in the field of folktale story songs, it is rigorously circumscribed in this study.

Thompson (1946) remarks that in the English language few attempts have been made to arrive at a clear definition of this kind of literature. The term "folktale" has always been used loosely to cover the whole range of oral traditional narrative genres. Sometimes the labels "fantasy" or "fairy tale" are applied to stories filled with incredible miracles, in contrast to legends which are presumably based upon fact.

1.8.2   Home Language

The home language is the language of affirmation and identity. For the purpose of this study, affirmation and identity refer to the Setswana language that a child experiences as dominating in rural areas where he/she grows up rather than in urban areas. A home language is the most individual and direct means through which individuals think, formulate ideas and give meaning to emotions (Alexander, 2002, cited in (Mashiya, 2011). Thoughts and emotions are abstract concepts that a Grade 3 learner possesses as a foundation laid in his/her home language. Recommending the home language as the language of learning and teaching would benefit learners when they enter school, because it the one they know best.

1.8.3   Child-parent relations

Families and communities are measured by the way they give their children quality life in the areas of education, poverty, health and crime. These areas are crucial to children, whom I define as young persons (boys or girls) between the stages of infancy and youth.

Batswana elders believe that any person that is under your roof is your child. According to the Convention on the Rights of the Child (1989), a child is any human being below the age of 18 years, unless under the law applicable to the child maturity is attained earlier. The definition of children was complicated by the social grants policy introduced by the South African Social Security Agency (SASSA) in 2004, which includes:

- grant for older persons

- foster child grant

- child support grant

- care dependency grant

As a result, in my attempt to define the term "children", I noticed that there was interdependence between children and the elderly parents who benefit indirectly through the children's grant. This sends a strong message that children are empowered to unite older members of families. Social grants are based on money that other children struggle to qualify for, but folktale story songs mentor, nurture and protect every child.

Children can also be understood as young learners aged between 9 and 10 years. The online explanation reads: "This is the final year of the child's Foundation Phase schooling. These young learners will experience a big learning curve as they prepare for the next phase of their education – the intermediate phase. In this study, Grade 3 is the final year of Foundation Phase in which a young child learns a great deal of responsibility, cooperation and independence (http://www.montrose.org.za). This study will consider them as senior learners to those in Grade R to 2. Therefore, they expected to be able to ask questions about the folktale story songs they listen to. They are also expected to be able to tell and sing such stories to their juniors and even the intermediate phase learners (CAPS, 2011).

Joubert (2007) perceives the nine year-old children as people and citizens in their own right who have sophisticated reasoning skills and an understanding of complex issues (including political issues), and whose biggest concern is that they are not listened to. This interpretation gives a more comprehensive picture of a Grade 3 learner as one who is able to evaluate the environments where children are used as citizen characters in folktale stories. Whether being placed in helpless or helpful situations, they will still manage to voice out their concerns through song until they are listened to. In my experience as a Grade 3 teacher, these children are able to act as child citizens in the Foundation Phase where they are able to show love and responsibility by taking care of their younger brothers and sisters.

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1.8.4   Culture and identity

Folktale storysinging plays a profound role in identity formation. By its melodic expressions, it restores the mind of a child whose life experiences as an individual might be negative, and nourishes the minds the souls that are positive. In this study, folktale story songs that are in the children's mother tongue are considered to be a powerful means to maintain their culture they identify with. In addition, Batswana children are assisted to bridge cultural divides without losing their core identity with their Batswana elders and teachers. Haire and Matjila (2007) posit that language, culture, proverbs and stories derive from one source, life itself. Life, if you will, is the schoolroom. According to Ngugi (1993), culture is a site of control that encapsulates people's languages, literature, dances, names, history, skin colour, religions, and indeed their every tool of self-definition. This corresponds to the vision of Plaatje (2007), who collected and translated oral Setswana folktale stories for social reference.

Folktale storysinging evokes emotions, especially in children who are in the process of development. Yoo (2011) asserts that emotions are considered as critical in identity formation. At the same time, they are expected to master the laws of society and learn to behave appropriately. When culture and identity meet at this point of showing emotions, the home language of the child, in this case Setswana, becomes a cushion to absorb the circumstantial emotional behaviours.

1.8.5   The elder

In the Batswana nation, it is often difficult to give an established, precise definition of an elderly person. This is because many of them do not have records of their birthdates. This study will follow the lead of developed countries and use the pensionable age limit used by governments as a standard for the definition. A person is eligible for occupational retirement pension at the age of 60 and 65 years. I believe that this will draw the line between elders on the one hand and teachers, who are still employed. Then again, the majority of the elders live in rural areas, work on the farms and do not have any form of formal retirement.

Being elderly is a combination of things that can be defined in terms of dress, grandchildren, grey hair, wrinkled faces, hair loss, change of voice, weakened hearing, diminished eyesight, memory loss and reduced mental and cognitive ability. Being elderly can also mean knowledgeable. All these suggest that the community of elders may be not easy to find, but even if they are few the knowledge and values they have of folktale story songs in teaching can still benefit the young learners.

1.8.6   Totem system

Folktale story songs portray songs with domestic, wild or aquatic animals singing. These animals are also adopted by Batswana tribes as a symbol of identity based on their long time relationships in life, and therefore respect them. Van Heerden (2012) entitled her book "Animal Totems and Spiritual Animals: "The Shemaic Approach" to express the best way to help another soul on earth today to discover themselves, nature and the beauty of life on earth. In this study, teachers and elders are implicated as totem carriers in their self and the villages in which they teach Setswana folktale story songs to young children. This will be further clarified in Figure 4.2 and Table 4.4 in chapter 4.

1.9   RESEARCH DESIGN AND METHODS

1.9.1   Qualitative research design

My research design is qualitative. Qualitative research involves looking at characteristics, or qualities, that cannot be reduced to numerical values (Leedy and Ormrod, 2010). In using the qualitative method, this research is going to follow the interpretive paradigm approach, which seeks to explain how Batswana elders and teachers make sense of folktale storysinging at school and in their social world. This means that the interpretive research is grounded in people's experiences (Briggs and Coleman, 2007).

As a research method, the qualitative explanatory research design (McMillan and Schumacher, 2010) was used in this study. I have employed multiple case studies to determine the perceptions of elders and teachers of the importance of songs in storytelling. Qualitative research is descriptive (Creswell, 1994) in that the researcher is interested in the process, meaning and understanding gained through words and

pictures. I used semi-structured interviews in order to probe participants' perceptions and experiences, concepts, definitions, symbols and descriptions.

1.9.2   Data collection methods

1.9.2.1   Instruments

Maree (2010) opines that observations and interviews are qualitative technical ways of gathering data. The interview technique produces a summary that reflects the opinions and feelings of the interviewer in the words of the interviewee. However, Mahlomaholo (1998) warns that it is not good to repeat literally what the interviewee has said. A qualitative data gathering technique entails more than a verbal record of conversations; I can also record the non-verbal cues communicated.

1.9.2.1.1   Interviews

According to Seidman (1988), interviewing, when considered as a method for conducting qualitative research, is a technique used to understand the experiences of others. Interviewing stems from the desire to know more about the people around us and to better understand how the people around us view the world in which we live in. In this study, I interviewed the elders who are illiterate but have information and need to be interviewed (Goddard and Melville (2001). Because of their age, elders behave differently in different situations. The interview situation does make some feel shy and others vocal. I needed to find a way into their inner voices that they keep closer to their hearts by asking them to address me as "my child" (*ngwanaka* in Setswana). I needed to ask them deeper questions to clarify unclear answers and even follow up interesting answers. A suitable interview method to employ when dealing with them is the "free attitude technique" developed by Meulenberg-Beskens (1997). This approach gave the interviewees in my study freedom to speak.

These elders were Setswana speakers interviewed in small focus groups dictated by proximity and were conducted in a natural, relaxed setting. To a limited degree, I did not disregard information from other Sotho group languages, such as Sepedi and Southern Sotho because nations share folktale stories and songs due to sharing borders and morphology. They are also part of the Bantu language that has the

same root of origin. I was aware that interviewing a focused group of elders may spark disagreement, where each speaker might like to justify his or her remark. Therefore, I took account of the group dynamics that generated remarks.

I also used open-ended interviews with the individual teachers who teach folktale stories to the young learners in order to get their views, beliefs, ideas and attitudes about story lesson teaching. A single informant from one school might not give the full truth about young learners' and teachers' perceptions. Therefore, I considered to engaging two to three teachers from one school in each of the provinces of North-West, Free State, Mpumalanga and Limpopo, provided that they were at Foundation Phase schools with Setswana as medium of instruction.

1.9.2.1.2   Observations

Participants in this study were teachers and elders (males and females). The reason for choosing teachers was that storytelling is an aspect of Foundation Phase language subject (CAPS, 2011), thus it is included in Setswana Home Language. Classroom-based observations of Setswana Home Language instruction will be used to examine the dynamics of folktale story teaching of young learners. I will be looking at their self-efficacy. According to Bandura (1986), self-efficacy is about people's judgement of their capabilities to organise and execute courses of action required to attain designated types of performances. I will observe how much effort the teachers will expend on folktale story activity, what they do when meeting obstacles and how resilient they are in the face of adverse situations. Physical reactions such as mood changes will also be observed, because they affect the young learners. Alexander (2002) emphasises that telling and listening to stories are highly valued because through stories, children are exposed to rich and complex forms of language.

1.9.2.1.3   Field notes and documentation

Field notes are the accounts written by the researcher based on what she/he hears, sees, experiences and thinks or reflects on in the course of data collection. This was an ongoing activity carried out during visits at the chosen schools and villages, and will include participants' behaviour and physical settings. I also took photographs of the participants (with their consent) as well as their contexts (community neighbourhood and schools). This has enhanced my understanding of their

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contributions to my study. A checklist was used to describe, interpret and evaluate the photographs. Reflective journals and Setswana folktale story books were scrutinised to gather data.

Figure1.7: Interview structure

1.9.2.1.4   Photo-voice

This study was situated in the rural villages and schools where Setswana is used by communities as medium of communication. The rural villages are far from each other, and still far from cities. This makes it easy for community members to understand each other in gatherings deemed necessary to hold on their cultural belief systems to endure hard times and celebrate happy moments. Ideally, it is assumed that everyone in these villages and schools know everything about singing folktale story songs to young children. All human beings lead storied lives that are shared and co-created over time (Connelly and Clandinin, 1990). Given their communal ways of settlement, photo-voice was chosen as an appropriate strategy to know about their teaching system. Photo-voice is a process by which people can identify, represent and enhance their community through a specific photographic technique (Wang, Cash and Powers, 2000). It is fully cautioned that photographs are easy to gather but difficult to analyse and summarize (Wang and Burris, 1997) because the visual image is a site of learning that has the capability of strongly influencing people's well-being (Wang, 1999).

Photo-voice is based on the concept that images teach while pictures can influence policy (Wang, 1999). Flick (2002) sees one advantage of using photographs as

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being that they are available for reanalysis and that they sometimes catch things that are too fast for observers to notice. In this study, I used photo-voice because it helps in gaining insights into the perceiving how teachers and elders use folktale storysinging when teaching Setswana to young children. The voices of teachers and elders come from different sites, that is, schools and villages. As a result, their photos helped to echo their voices.

Audio-visual materials provide an opportunity for informants to share their reality directly and are also creative in that they capture attention visually (Creswell, 1994). The pictures of the physical settings in a classroom will be taken in the absence of young learners so as not to disturb their attention. Photographs in folktale story books used by the teacher were taken to gauge the extent to which Setswana is used for reading and communication. Visual information will be captured from both sides of elders and teachers in preparation for transcription, analysis and categorised into themes. I will concentrate on catching the silent language dynamics, cultural history and life before Western civilisation, that is, storysinging skills. This helped me to connect the actions of elders and teachers from different provinces. Wang (2001) states that photos can be used at any time of research and that they are able to bridge psychological and physical realities. Such data were classified abstractly and graphically, relating to the teachers' and elders' modes of reasoning when asked questions about the use of folktale story songs in teaching and how they behave during interviews.

1.9.3   Data analysis method

Two aspects of data analysis are important in this study because of the nature of the topic, namely; thematic and content analysis, as explained below:

1.9.3.1   Thematic analysis

The fundamental step in a thematic analysis is to combine and catalogue related patterns into sub-themes. Themes are defined as units derived from patterns such as "conversation topics, vocabulary, recurring activities, meanings, feelings, or folk sayings and proverbs" (Taylor and Bogdan, 1989). For this step, I collected data myself from the elders and teachers, because that was where I became familiarised with the data to the point where I could do a careful transcription. With the aid of

video recordings, details that I would have missed during observation will be captured. I was also enabled to note items of interest as I transcribed and sorted ideas into simple sub-themes. As the patterns emerged, I was able to gain a comprehensive view of the information. Braun and Clarke (2006) posit that a theme captures something about the data in relation to the search question and represents some level of patterned response or meaning within the data set.

1.9.3.2   Content analysis

Content analysis is a research method for making replicable and valid inferences from data to their context, with the purpose of providing knowledge, new insights, a representation of facts and a practical guide to action (Krippendorff, 1980). I applied the inductive approach for content analysis because it is a method (Cole, 1988) of analysing written, verbal or visual communications. There was a possibility of information given by elders matching information given by teachers, indicating whether folktale storysinging can be used to teach the children. Such data was interpreted carefully province by province so as to draw sound conclusions.

1.10   ROLE OF THE RESEARCHER

I was aware that the topic, the setting and informants may be familiar to me. Therefore I needed to be as unbiased as possible and remain objective. However, my background knowledge and upbringing assisted me in understanding the language and the contexts of my participants, and I needed no interpreter.

1.11   ETHICAL CONSIDERATIONS

For successful observation, I needed the help of teachers in their classrooms. Observation also involved the learners and their parents' consent even if they (learners) were only indirectly involved. This was an ethical consideration which was important for the smooth running of this research. In this way I built good relations for the future. I sought advice from the heads of the schools for correct procedures to be followed.

According to Christie, Kwon, Stoeberl and Baumhart (2003), the words "informed, consent, deception, privacy, confidentiality and accuracy" are the key words for

measuring ethics. In this study, elders and teachers must both be informed about the aim of the research, so that they understand the extent of their involvement.

The teachers of Batswana young children are obviously literate. Some may have done research before, and as professionals they cannot be easily deceived. In any case, I produced consent forms that explained my research aims and intentions. This protected them as persons and as employees of the Department of Education. According to Maree (2010), they must be protected from experiencing any harm or distress after the research, because they will not be asked to reveal about themselves. Getting the perceptual views of teachers required them to complete research questionnaires that will search for deeper meaning of the research topic. This exercise definitely took some of their time. I needed to be open and explain to the principals that the research was private, confidential and anonymous. Babbie (2005) makes it clear that anonymity is guaranteed when the researcher cannot identify a given response with a given respondent. I assured the participants that all the data were confidential.

Capturing the perceptions of elders as guardians of Batswana children, custodians and even artistic narrators of folktale story songs greatly depended on the faithfulness of the researcher and not deceiving them. The information was gathered orally and they would not by any means be asked to write down their thoughts. Gay (1981) emphasises the importance of parents having a full and clear understanding of the purpose and procedures of the study before any interaction with their children can start. In this regard I had to show them the respect they deserved, put them at ease and explained why they were brought into a situation that seemed to be taking them back to their old school years. In this vein, it was not easy to keep them under good control expected for interview task, but joy and time management helped me to build respect. I also realised that whenever black African elderly people meet as a group, women in particular, some kind of tea had to be organised. This should not be construed as "buying" participants with food, but should be viewed as a way to normalise the situation and further their African cultural ways of "*letsema*" (doing things together). These measures were closely knit together around the need for accuracy and confidentiality when considering ethics in research.

1.12 CONCLUSION

In this chapter I have set a scene for the research where I started by giving an introduction and background to the position of Setswana as one of South African indigenous languages and the growing national concern about regulating its usage in the Foundation Phase. This made it possible for me to consider using folktale storysinging as an instructional method for teaching Setswana to young learners. The work done by researchers convinced me that folktale story songs may be old, but are still able to provide answers to modern problems as experienced by developing children today. The literature review attempted to give a description of the situation of folktale stories as it exists internationally and nationally. The situation as contextualized revealed that folktale stories are able to cut across the curriculum. With that, I expected that a young Setswana learner would develop fully if made aware of the beauty of the language and its cultural values. All these considerations lead me back to the research topic, namely, teachers' and elders' perceptions of using folktale storysinging when teaching Setswana to young children. Chapter 2 provides a discussion on literature review which was given as a clip in point 1.6.

2.1　INTRODUCTION

Chapter 1 gave an account of the entire study with the purpose of providing a background to folktale "storysinging" when teaching young children Setswana and presented the problem statement. The assumption was that teachers need help to teach effectively in line with their qualifications to teach a grade 3 class. They also needed to be empowered with the knowledge of singing Setswana folktale story songs. Folktale storysinging has inherently been part of the culture of the Setswana-speaking nation from home-based schooling up to the Grade 3 classroom. One issue is a belief that the education of a young child is in the hands of a community, as supported by the term of "Tirisano", a DoE (1997) Campaign, which means "working together".

Reviewing literature broadly will also assist in understanding how teachers and parents can work together to teach Setswana-speaking young children folktale story songs, and also complying with the set policies that integrate the teacher-elder community. This section provides a description of aspects of socio-political and socio- linguistic use of Setswana language under the following points:

- Understanding folktale storysinging;
- The oral language of folktale stories as used in the local context;
- The oral language of folktale stories as used in the national context; and
- The oral language of folktale stories as used in the international context.

2.2　UNDERSTANDING FOLKTALE STORYSINGING

The Batswana people like singing, dancing and praise singing which are part of the oral performance. They sing on all occasions and compose songs on all social aspects of human life. The oral performances of Batswana contain words of wisdom that covertly and overtly educate people about some specific aspects of social life (Mohitlhi and Quan-Baffour, 2011). According to Quan-Baffour (2009), musicality is

an innate drive which is as fundamental as speech. These researchers postulate that Batswana communities have long started to realise the importance of musical spaces and they make use of them to socialise and communicate with their young children. For their relationships to stand firm and be enjoyed, teachers and elders are responsible to utilising the school and home as spaces for singing folktale story songs. The continuity of such practices makes the singer competent in language and the listener will later practice as the singer too. Hall (1987) found that oral language emerges in children when the following conditions are present: (a) children are the major constructors of language; (b) parent, teachers, and caregivers serve as facilitators not transmitters, of language development; (c) language is embedded in the context of the daily life of the child.

Sutton-Smith (1999) is of the opinion that folklorists today are more concerned with the actual living performance of these traditional materials (dance, song, tales) in their particular settings, with their functional or aesthetic character in particular contexts. Unfortunately, such "live" studies are more difficult to carry out than studies of collected records or reports-and so we have very few of them. On this note, several contributions made by researchers on the importance of using folktale songs to teaching young children fall into the stated opinion by collecting and reporting on such songs contextually and leaving out giving the melody. At times the melody given does not address Setswana language. The approach I take to discuss how folktale songs for young children have been researched as discussed below in order to understand the base of folktale storysinging in Setswana.

2.2.1   What is storysinging?

"Storysinging" is a compound word formed by a noun (story) and a verb (singing) used as a noun. Compounding happens when two or more words are joined together to form a new word in which the meanings of the two words are combined. Thus storysinging means "the singing of stories" or "a story".

A more constructive way of looking at "storysinging" is how it orthographically differs from storytelling. When both terms are preceded by the word "folktale", they become categorised under folklore, in this case Setswana folklore. For the purpose of this research and chapter, storysinging belongs to a field of folklore and is a branch of

the study of folktales. This study introduces "storysinging" as a new and distinct term in the sphere of folktales. Many researchers internationally and nationally have concentrated on storytelling or folktales with regard to identifying characters (Elson and McKeown, 2010); Losif and Mishra (2014); He, Denilson and Grzegorz (2013). This study takes into consideration that folktale characters are also identified in song.

Raṅanga (2008) argues that storytelling among Africans is dying because it is not professionalised to make people's livelihood. In this regard, he cites problems of marketing, publicity and exposure. This study is closely related to the observations made by Phafoli (2009), who emphasises recording and the use of instruments by Basotho traditional artists who want their songs recorded and sold to the public because they want to make a living out of them. Like the Batswana nation, both studies promote customs, norms and values of South African indigenous languages, Tshivenda and Basotho respectively. To this, I believe that they the melody of folktale story songs as important in the development of young children, regarding folktale story songs as important in the development of young children.

Central to the work of Mashige (2004) cultural identity and difference in South African poetry is the question of whether Setswana folktale story songs should be seen within the confines of articulating the identity of young children. It is crucial to understand this because the recognition of social differences opens space to form a new vision for self-reflection in the development of young children. In the context of folktale storysinging, the articulation of cultural identity is seen as an effective method of bringing to the centre stage the pertinent point of freedom self-identity in the freedom in the classroom for teachers and young children, to listen and dance.

According to Ntuli (2011) and the writings of Ong (2002), the oral performance to picture books about orality and literacy explore some of the profound research about folktales. Ntuli (2011) discusses and presents the lullabies and game songs of Zulu children's literature, together with the picture books and their functions. Findings point to an urgent need to train African authors to consider young children's level of development when writing. Ong (2002) drew heavily on the characteristics of orality by examining thought and its verbal expression in societies in his book "The presence of the word" (1967). Taken together, both researchers present a coherent approach to written literature that affects the speech act. For this study, this is a

communication skill in the form of singing the folktale songs that includes the teaching of young children. Peregoy and Boyle (1997) state that for most children, learning the written language requires a lot of more explicit instruction and a lot of practice. In line with my studies is the fact that listening and speaking in folktale stories in a classroom eventually move to singing. However, none of the above researchers focus on "storysinging" as a researchable concept that carries melody in folktale songs, and how this can be used to teach young children.

A folkloristic line must be drawn between storysinging and storytelling. It is possible to tell a story by way of reading, where the narrator takes care of prosodic features (Lyons, 2007). Prosodic features include aspects such as emphasis and intonation. On the other hand, the power of "storysinging" is that it contains and even projects the features emphasis and intonation through the element of melody to capture the texts identified as songs in the story.

2.2.2   Similarities and differences between storysinging and storytelling

Both storysinging and storytelling use a phonic medium (Lyons, 2007) that can be studied from the acoustic and auditory point. This research adopts the acoustic and auditory point of view as part of folktale storysinging. Moreover, I believe that both aspects can be integrated because they produce sound which is intended to be heard by young children when folktale songs are sung. The auditory dimension has the element of pitch and loudness or softness. Berryman (2013) cites the Welsh government that music in school is not just a basic human and educational entitlement; it should be sensitively designed to address the diversity of our musical developments.

The strong element of the acoustic dimension when teaching young children folktale story songs is the "noise making" part. In his book entitled: "Noise Design", Rosová (2007) highlights that we have to move away from the common interpretation of noise as an unwanted sound, and understand noise as a mediator of qualitative information. He makes a contribution to this study by identifying four improvisational actions that describe the interface between acoustic sound and folktale storysinging when teaching young children, namely:

- clapping hands;

- snapping fingers;
- stamping feet (displaying intricate and complex footwork); and
- whistling.

These actions are effective and enjoyable when they are projected loudly, repeatedly and following a certain pattern and rhythm. Therefore the sound made by young children in a normal class size of 30-35 is expected to be high if they are instructed by the teacher to perform such actions. From my experience as a Foundation Phase teacher of Grade 3, I realised that they provide the basis of oral language by sharpening the listening skills. The CAPS document (DBE) (2011:134) also emphasises the development of listening skills during a story lesson. The implication is that story-singing substantially raises the interest in and commitment to acoustic noise in the classroom. Brooks (1991b) agrees that when these acoustic actions are combined direct (from the source to the listener) or reflected (striking one or more objects before reaching the listener), they enhance classroom communication for the learners because acoustic sound is loud and strong to be ignored. Added physical movement and gestures help children absorb ideas better (Cook, Mitchell and Goldinmeadow, 2008), and can act as memory aids (Carlson, Avraamides, Gary and Strasberg, 2007) both in learning and recalling one's personal past (Dijikstra, Kaschak and Zwaan, 2007).

However, Rossouw (2003) cautions that children are not naturally inclined to be good and innocent, they have a natural inclination to be disobedient. The same sentiments are expressed by Marais and Meirer (2010) when recounting teachers' experiences with their Grade 3 learners in the project "Disruptive behaviour in the Foundation Phase of schooling", reporting that all teachers experienced learner behaviour that disrupted classroom activities and deemed it the biggest challenge to disruptive behaviour management. The learners talk while learning content is being explained. Even after warning, learners keep on talking, laughing and making noise. They have a 'don't care' attitude.

However, Batswana children are familiar with group singing from their villages, where they are trained the art of clapping hands, snapping fingers, stamping their feet and whistling, which prepares them for the accepted behaviour in Grade 3 when folktale stories are sung. In his book entitled: "The Aesthetics of Noise", Sanglid

(2002) contends that what is noise to one person can be meaningful sound to another; what were considered unpleasant sounds yesterday are not unpleasant today. Therefore the acoustic dimension is to be encouraged instead of being seen as an "unwanted noise".

Important information about storysinging is documented in the Curriculum Assessment Policy Statement (CAPS). When it addresses the importance of listening and speaking for a Grade 3 learner when being taught a story, it emphasises the "word attack" skills (DBE, 2011:134) to be acquired. Word attack skills stand on three pillars that can be strengthened by "storysinging", namely, phonological awareness, phonemic awareness and phonic awareness.

Phonological awareness is the ability to pay attention to the sounds of a language as distinct from its meaning. Nutbrown (2005) remarks that some aspects of oral language that appear to be key to children's literacy learning and development are storytelling, phonological awareness and talk about literacy, of which listening to stories read aloud is the foremost. This is a direction taken by a myriad of researchers who did pioneering work on the existence of folktales and the teaching thereof to young children. However, they have mostly focused on "storytelling" and not on "storysinging".

In terms of phonemic awareness, the difference is that "storytelling" concentrates on the voice of the narrator that "speaks" the words of the song in the story, instead of using the voice to "sing" the words. This would seem to call for storysinging, because I believe that any singing should produce melody. Makina (2009) reports that [s]ong is a powerful tool for personal expression among the Shona people. It plays a vital role in shaping them because, on the one hand, it is intertwined with their history, and on the other, it embodies the future. When storysinging is portrayed as storytelling, it relegates the melody captured in songs to a point of being a non-issue in the area of folklore.

Phonemic awareness is about sounds and their spelling. The goal of teaching phonemics is to teach the young children the sound-spelling relationships so that they can sound out words. My experience as a Foundation Phase teacher, as indicated in the rationale of this work, is that most Grade 3 learners rely on pictures

for them to read. This is because their reading books sometimes employ an excessive number of pictures. While pictures do give learners clues, other methods that might be more appropriate, such as the use of songs, are excluded. For young children to become more fluent in reading, they need to draw on a repertoire of reading strategies.

Both phonemic awareness (sound-written symbols) and phonic awareness (sound-spoken words) reveal insights about the use of folktale storysinging initiatives when teaching Setswana Home Language to Grade 3 learners. The ANA test reports that the performance of these learners is poor compared with other South African indigenous languages. This is because before the young learners can make use of spoken words, they (words) are already the sounds to be heard.

Folktale storysinging has a stock of story songs that address schools and society, believing that anyone (Levin-Morales, 1998) who works hard enough can make it in his/her society. Furthermore, folktale storysinging has concealed messages to be revealed. These are often hidden, but are uncovered by critical analysis. Levin-Morales (1998) opines that we must struggle to recreate the shattered knowledge of our humanity, to recast our roles from sub-human scapegoats to beings full of dignity and courage. Therefore, this study attempts to give some of Batswana young children who are marginalised and stigmatised by communities a chance to communicate with respect to the society. Concealed story songs portray the young children's strengths and capabilities in communities by singing and in turn become the cultural wealth.

Folktale storysinging also has resistance songs. These comprise songs pointing to heroes or sheroes who may be included, excluded or vilified in story books, but have nevertheless struggled to drive social change.

2.2.3   Historical background of folktale storysinging

Since the launch of CAPS in 2011, storytelling has continued to be part of teaching and learning, as it states that Setswana Home Language in Grade 3 is to be taught as it is. It indicates that folktale storysinging is part of young African children's developmental problem. The expectation is that teachers should acquaint themselves with the knowledge and skills of singing folktale story songs properly

because young children of South Africa today grow up in the midst of different cultures, and it becomes a struggle for them to choose and promote the proper one. Furthermore, DoE (2009a:9) describes teachers as "mediators of learning". This affects greatly the historical culture of the Batswana in South Africa, who are locked within other indigenous and Western cultures that influence each other's language. This occurs mostly among Batswana who live in major cities. However, the organised tribes in villages ruled by chiefs are able to help recover and maintain Setswana Home Language and its cultural legacy. These tribes are divided into clans that bear the names of animals like Bakwena (crocodile), Bakgatla (monkey), Barolong (Wildebeest), Baphoting (duiker) Batshweneng (baboon), Bataung (lion), Batlhaping (big fish like sharks) and Bakubung (hippopotamus). These divisions are found in teaching and learning classrooms and will make it simple for the teachers to understand the origin of each and every child during the folktale story lesson. The totems feature in their folktale story songs to stress paternal descent and define clan membership. The songs are sung in dramatic and creative ways that include participation of a folktale story singer, with young children as his audience. In West Africa too, there are storytellers known as "griots" whose behaviour, according to Hale (1997), is marked by freedom to speak loudly, sing and dance. Griots serve as respected advisors to rulers, as tutors of princes and as diplomats in delicate negotiations. As in the Batswana culture, they help preserve the history and culture of West Africa by way of group singing, chanting and dancing.

2.2.4   The history of Setswana folktale storysinging as seen through the lens of indigenous language development

When the colonial flags started to come down across South Africa, the Setswana language, like other indigenous languages, was affected by a linguistic genocide expression as asserted by (Skutnabb-Kangas, 2000). In the face of that, the then South African apartheid government, together with the Bophuthatswana homeland, agreed to gather the Batswana nation (the meaning of the term Bophuthatswana). Although this was in turn interpreted as a new version of the apartheid system, it nevertheless attempted to restore, preserve and retain the Batswana's transferable culture and skills of singing folktale stories to their young children. This would allow the young learners to continue to learn the moral values according to the emphasis

on recognition of prior learning. The effectiveness of the notion can be traced from the establishment of the regions Moretele 1 and 2, Madikwe, Tlharo-Tlhaping, Mankwe, Thaba-Nchu and Odi. This study is not in any way in line with bringing back the previous Bophuthatswana mentality per se, but sees the opportunity of getting the perceptions of the same villagers (teachers and elders) as to how they perceive the usefulness of folktale storysinging when teaching their young children. According to Kecskés (2013), folk songs represent an element of the culture of the group, dialect or ethnic unit, and remembering and using them to strengthen the sense of belonging to that group. The importance of the words in the rhymes and songs become an important source for enriching the children's home language vocabulary. Some of the words that children encounter in these activities are no longer used in everyday discourse, but the game situations enable children to understand rare words (DsupinTamásiné, 2010).

The survival and/or 'maintenance of a nation's language,' in the way Neustupuny and Nekvapil (2003) as well as Wright (2004) put it, is often contingent upon how individuals and small groups interact in and through their language. As such, it can be seen that such arguments could be used to encourage study of STP (Story Teaching Project) language exertions as a model for the development of presently marginalised African languages such as Setswana.

Drawing on the experiences of the developed and other developing countries, South Africa also has launched a key plan of action called "Tirisano" to call for and strengthen collaboration between teachers and elders on things that involve their young children's learning. "Tirisano" is a Setswana word which means working together. This was underscored by the then Minister of Education Kader Asmal (DoE, 2000a) as an implementation plan. For the Batswana teachers and elders, the term needs no further interpretation; it emphasises integration, coordination and coherence around the singing of folktale story songs to their young children. This initiative increases my need to collect the perceptions of teachers and elders of the folktale story songs issue. Motala (2000) argues that the "Tirisano" programme will strengthen the social structures, build capacity and improve information-gathering systems and analysis.

The events of the colonist settlement, cultural sentiment and intergroup relations during the administration of the Cape by the Dutch East India Company (1652-1795) gradually destabilized the order of Setswana language, and finally shifted it to anywhere else. These forced removals displaced the Batswana communities, but because folktale storysinging is oral, it moved with them as cultural way of educating their young children. The National Education Policy Act 39 of 1967 (Booyse, Le Roux and Wolhuter, 2011), records that education in schools should be shaped through the conscious expansion of every pupil's knowledge of the fatherland; embracing language and cultural heritage, history and traditions, national symbols, the diversity of the population, social and economic conditions, geographical diversity and national achievements; and developing this knowledge in each pupil into understanding and appreciation by presenting it in a meaningful way were appropriate in the teaching of two official languages.

The scenario above is clearly about mother-tongue education being the political wealth of every nation, and if the philosophical assumptions on which education legislation is based are not generally acceptable, investigation guidelines need to be implemented. Accordingly, the HSRC (1981) was requested by the then government to investigate an implementable education policy for South Africa. It is at the Foundation Phase level where it is politically well guarded, nourished and separated.

Problem areas highlighted by Rananga (2005) are that there is no formal training of storytellers around the country; and that storytelling is not part of school curricula. He further asserts that the mass media, urbanisation and industrialisation are said to be destroying the spirit of storytelling, since storytelling is no longer part of evening entertainment. In appreciation of the views put across, it has to be noted on this study that the former National Department of Education was divided into the Department of Basic Education (DBE) and the Department of Higher Education and Training (DHET) in 2009, so that the former had to develop a revised curriculum to make storytelling part of school curricular in the Foundation Phase. This is contained in its vision that reads "to have a South Africa in which all people have access to lifelong learning as well as education and training, which will, in turn, contribute towards improving the quality of life and building a peaceful, prosperous and democratic South Africa" (http://www.education.gov.za). It seems that the DBE has

strengthened the realization that there is no country in the world which does not possess its own unique collection of folktales, myths and legends. Lifelong learning can be achieved by making storytelling part of curricula, especially if teaching in the Foundation Phase is done in learners' Home Language Setswana; the language that they understand.

Researchers emphasise that children are exposed to folktales at a very young and impressionable age. Therefore, stories can be (and have been) used successfully as a method of teaching and learning. The negative is that if teachers are unable to sing the story songs which are supposed to be sung to the learners, such storytelling remains powerless. It is the melody in the voice that will add more power to the voice that tells the story. To date, notating Setswana folktale stories to give them melodies is still an un-researched area.

2.2.5   Language testing systems

As the new quality assurance strategies are implemented with the focus on the performance of the education system, there is also public scrutiny. The South African Systematic Evaluation National Report (SASENR) (Department of Education, 2005) it is indicated that students who studied in their Home Language achieved a national average of 69%. Students who did not study in their mother tongue achieved an average of only 32%. Eight years later, the Annual National Assessment (ANA) of 2013 showed the updated picture below:
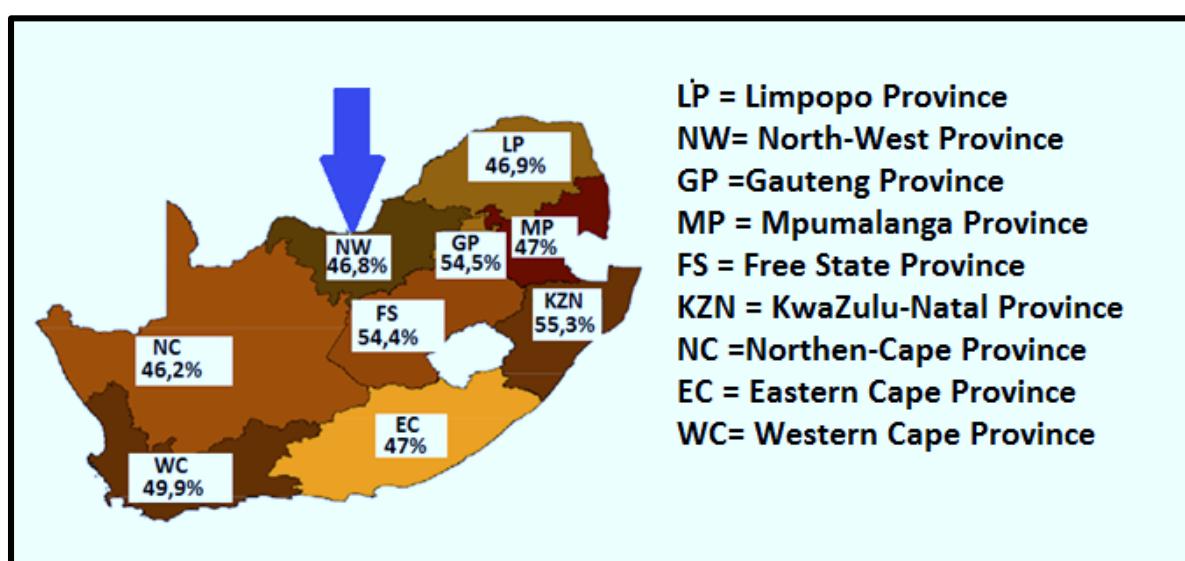
Figure 2.1: Howie et al. (2013): Achievement in Grade 3 Home Language by province in 2013

The provincial reports indicated in Figure 2.1 contain two dimensions of home language literacy performances by Grade 3 learners. There are dimensions of average performance and poor performance indicating that if learners have problems with listening and speaking language skills before sitting for a test, they will not write to their best ability because they need such skills to be able to recall. These are the necessary skills needed to perform beyond average especially the learners in the scenario are taught in mother tongue – the language they know and understand best. The concern is the poor performance in six provinces as outlined below:

55,3%, 54,5%, 54,4%,   49,9%, 47%, 47%, 46,9%, 46,8% 46,2%

Average performance   **Poor performance**

Figure 2.2: Displaying the position of poor performance by learners in Setswana

The scores in some provinces with poor performance do not give a clear picture as to how the learners performed in Setswana because they cater for mixed indigenous Home Languages. For instance in Limpopo with (48,9%), there is Setswana, Sepedi, Tshivenda and Xitsonga. In Mpumalanga with (47%) there is Setswana, IsiZulu, IsiNdebele and Sepedi. However, in North-West Province (46,8%), the dominating language is Setswana which is spoken in villages and also taught in schools. This means that the parents have a chance to teach and improve the listening and speaking skills to their young children. This poor performance becomes a standard of measurement for the use of Setswana Home Language as a Language of Learning and Teaching (LoLT). The dominating language in KwaZulu-Natal is IsiZulu (55,3%) and the learners have shown to lead all other provinces. The question is: Since Grade 3 learners in KwaZulu-Natal and North-West are in the same conditions at home and school, why do they perform differently in their mother tongue? Consideration of folktale storysinging by teachers and elders might lessen the gap and hopefully help to uplift learners from being mere being average and poor performers in Home Language test writings.

On the other hand, Gauteng Province with (54,5%) caters for all the indigenous languages. Though the readings do not clearly indicate and set apart how Batswana

learners performed in their mother tongue, learners performed better. Included is the Free-State Province with (54,4%) where the indigenous languages are more South-Sotho and less Setswana speakers. Still, the learners performed averagely as compared to North-West. As such, there are possibilities that learners may be labelled "remedial" in their own mother tongue, a situation which needs avoidance at all costs taking into consideration that there was no province which managed a 60% pass.

This situation calls for parents of young children to commit and recommit themselves to the Quality Learning and Teaching Campaign (QLTC) code established in 2009. In this code, each parent makes the following declaration:

- I involve myself actively in the activities of the school, including school governance structures;
- I have regular discussions with my children about general school matters;
- I cultivate a healthy, open and cooperative relationship with my children's teachers;
- I create a home environment that is conducive to studying;
- I assist in the protection of educational resources such as text books, chairs, tables and other objects, and
- I contribute, within any means, the necessary resources to the schooling of my children.

2.2.6   The teacher as a custodian of culture

The role of the teacher of young children is to consider the learner's culture in order to help each child develop his/her potential. The teacher, whether the untrained (parents/other adults) or the trained (the certified teacher) must understand the principles of child development as they are applied in traditional and modern education (Yusuf and Enesi, 2012). In my study, music in schools is not just a basic human and educational entitlement, but should be sensitively designed to address the diversity of the young children's backgrounds, differentiate their musical needs and foster individual musical development. As the story songs are sung, young children are provided with effective experiences in the development of their listening skills. Through storysinging, they can process an enormous amount of information

quickly. The following are considered important for the teacher as a custodian of culture:

- Ensuring the feasibility of the methods developed;
- Assessing the effectiveness of the methods used to improve children's literacy development; and
- Communicating effective methods to practitioners to equip them with new skills.

2.2.7 Policy as part of folktale storysinging

The literature I reviewed indicates that Africans' literature was regarded by Europeans as crude, backward and drab, not worthy of any attention by students of the Western world (Ránanga, 2005). Storytelling among the Africans did not appear European or Christian. It was regarded as an activity practised by heathens and people were discouraged from practising it. I realised that the revival and inclusion of African rhythmic music in folktale stories will erase the antagonistic mind-set of Europeans about the African storytelling.

Masondo states in City Press (19 January 2014) that the low quality of education dispensed in the Foundation Phase, (Grades 1 to 3) causes pupils to acquire learning handicaps they carry all the way to secondary schools and beyond. Furthermore, the broader historical factors that continue to ask the question whether Setswana should be used or not used as a language of teaching and learning, is a debatable issue, even after 20 years of democracy in South Africa, informs us that this language is inherently resilient and an important language to be reckoned with. Since 1994, the Department of Education has been busy changing curricula (from C2005-NCS; FFLC; IQMS; QIDS-UP) in an attempt to situate and equate this language with others, without success. This is partly because the language education policies kept on being repeated from 1910 to 2005. The pattern was as follows:

On 25 December 1910, the Parliament recommended firstly that the vernacular should preferably be used as teaching medium in the lowest standards; secondly, the parents' right to choose a medium of instruction had to be given due

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consideration; and thirdly, local circumstances had to be taken into account (Booyse, 2011).

The Language in Education Policy (LiEP) of 1997 introduced by the Department of Education indicates that the government language policies that determine the degree of intervention in the education arena should decide how mother tongue was to be provided. In addition, the Language Education Policy of 2005 requires that one language is to be offered in Grade 1 and 2, and as soon as Grade 3 is implemented, provision should be made for more than one language to be learned.

The philosophy that was used in the early years of South Africa is seen to be still applied in these days of a new democratic society of South Africa because all of the three mentioned policies carry the same idea. Unfortunately, the population of young children now is not the same as in 1910. The question is: "Why should our policies still be influenced by the colonial regime of 1910 even after 106 years later?".

Debates around the Language in Education Policy (LiEP, 1997) have been going on because they challenge teachers and parents to speak in one voice about their involvement in school affairs that affect their young children. CAPS (2011), provides a long-term action plan for ECD (Early Childhood Development) that will continue until 2025. It foresees the transformation of basic education in South Africa. Among other delivery agreements, the Foundation Phase is entitled do the following:

- The improvement of teacher capacity and practices;
- Increased access to high-quality learning materials;
- Establish a world-class system of standardised national assessment;
- The improvement of the quality of ECD.
- The Revised National Curriculum Statement (RNCS), 2001 recommends that: the home language should be used in the Foundation Phase for learning and teaching,
- Learners become competent in their additional language while their home language is being maintained and developed; and
- All learners must learn an African language for a minimum of three years by the end of the General Education and Training band (GET).

In her presentation, Tyobeka (2006) concluded by saying that LiEP presents a genuine opportunity to change practice in schools for the better, and the DoE will focus on strengthening its implementation and supporting innovation and research; there may be gaps in the policy, but the biggest challenge lies in making it work and strengthening teaching of languages overall; weak implementation as well as a lack of understanding of the underlying principles leads to a widening of gap in academic achievement between the predominantly better off and better resourced and the historically under- resourced schools.

Tyobeka (2006) has also observed the attitudes of both teachers and parents to their African indigenous home languages as inferior. In the Batswana nation, such attitudes are not new in the Foundation Phase education environment of young children, as alluded to in the Setswana novel written by Moloto (1953).

The present Curriculum and Assessment Policy Statement, which is a refinement of the National Curriculum Statement, was introduced in 2012. Both of them recognise that there is a story lesson period in Grade 3. However, my study has realised from these refinements that teachers are not offered ways in which folktale story songs have to be sung. If the songs are not made available, are they in the home language of the learners? The answer could be traced to the Setswana folktale reading books.

The purpose of policy is to inform policy-makers about the effectiveness and implications of new practices. Purkey and Novak (1996) developed the International Learning model, which provides the other way of viewing educational practices and to being enthusiastic about teaching and learning. This model is based on the premises that:

- perceptions can be reflected;
- perceptions are learned; and
- behaviour is based on perception.

The excitement that comes with this model is the discovery of a new concept of storysinging that seeks to probe the teacher-elder perceptions of its use for teaching young children. These premises speak volumes, because teachers and elders possess an untapped potential with regard to folktale story songs. It is this human potential that can be realised to improve old policies and create new ones to address

teaching processes. The idea is to increase encouragement, attention and expectations of learners in the classroom.

Okongo (2007) reports that in Kenya provision is made through policy framework that contains early childhood education service standard guidelines for quality accessible and equitable ECD services for young children (Government of Kenya, 2006c V1). Also, the Kenya Institute of Education (KIE) early childhood education curriculum specifies the learning activities, music and movement, environmental activities and creative activities (Government of Kenya, 2001). Linked to this assertion and relevant to this study is that folktale storysinging has strong features of engagement in music and movement. The Batswana cultural songs have rhythm even without the use of instruments. Once the melody enters their ears, they involuntarily start dancing according to the rhythm. When there is orderly movement in class, the story lesson cannot be boring to the young learners.

The booklet of Early Childhood Education Service Standard Guidelines was published in 2006 by the government of Kenya to provide quality accessible and equitable ECD services for the young children. It outlines the four approaches of educational activities, naming them as holistic learning, child-centred teaching/learning, learning through play and the use of language of the catchment area before gradual introduction of other languages (Government of Kenya, 2006a). The relevance of these approaches to this study should give answers as to how folktale storysinging can be adapted to suit the needs of young children as learners in today's context. Holistic learning, according to Prinsloo (1998), is an attitude or frame of mind that governs one's ways of thinking; its alternative to which is reductionism. This is where one is able to study the constituent parts. This stance suits this study, because holism is in line with the fullness of the message contained in the lesson brought in through singing the folktale songs to young children. In most cases, the songs sung continue to be in the mind of the hearer or receiver until the young child is an elder too. In my view, the other three aspects of child-centred teaching/learning – learning through play and the use of language of the catchment area before gradual introduction of other languages – easily fall into place once a young child is taught holistically. The inclusion of melody when teaching young

learners makes learning through play run swiftly, with everyone taking part making sure that the use of language (idioms, proverbs and interjections) is catered for.

In Rwanda, the 1994 holocaust affected the population in Foundation Phase schools. The pool of teachers, elders and learners was depleted. When other Sub-Saharan countries engage their Grade 3 learners in testing activities like MLA (Monitoring Learning Achievement), Rwanda does not feature in the competition, and its absence is clearly indicated in the SACMEQ (Southern African Consortium for Monitoring in Education Quality) report below:
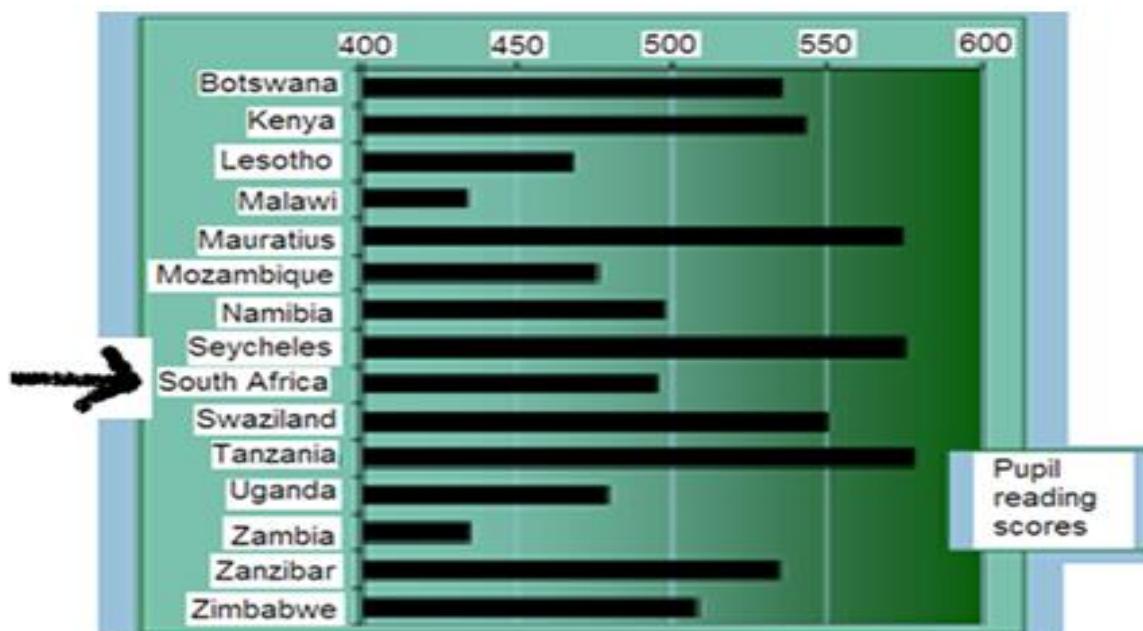
Figure 2.3: SACMEQ III results (tested in 2007, reported on in 2010) comparing South African Foundation Phase learners with other countries

Nevertheless, Lynd (2010:6) writes below that:

"Once upon a time, a Ugandan teacher decided to help Rwanda in its transition to English as the medium of instruction. He moved to Rwanda and began teaching in a primary school there. But instead of using the standard "chalk and talk" methods, in which the teacher wrote on the chalkboard and students transferred information to their notebooks, he used games, stories, and hands-on exercises to help his students learn. To develop their critical thinking abilities, he asked them to work in groups, to discuss their ideas, and to present their work to the class. After several months, the students revolted, saying the teacher was no good and should return to

Uganda. The Headmaster of the school agreed, and called upon the Inspector to come and take some action. When the Inspector arrived at the school, he found children engaged in active learning. Seeing this, he turned to the Headmaster and said, "This is not a bad teacher. In fact, this is an excellent teacher. He is helping our children not just learn, but to think and to reason for themselves. He is preparing them for the new Rwanda."

The striking feature about the report is that it recognises a storytelling method of communication. This story relates to my studies by illustrating the importance of the active learning method, an element of folktale storysinging to promote critical thinking.

In Nigeria, Yusuf and Enesi (2012) reports that the role of the teacher is to cooperate with nature in helping each child develop his/her potential. The ideas further indicate that parent/adult or the certified teacher needs the understanding of some of the principles of child development as they are applied in traditional and modern settings. This assertion supports my view, because storysinging as an art seeks the cooperation of both the teacher and elders to enhance the development of the young children by teaching and learning the folktale story songs.

On a macroscopic level, Achebe (1964) in Nigeria includes folktales in his book "Arrow of God". The aim is to indicate that for a long period (40 years to date), folktale stories have been a way of communicating their oppressive situations, thus encouraging teachers and elders to work together towards singing the folktale songs to young children in his story "*A greedy, cunning tortoise*". The story deliberates on the colonialists' hidden motives in the deceptive house (shell) that he (tortoise) carries along to wherever he goes. Likewise, the colonists came with their houses to stay in Africa. For this study, folktale storysinging has to be researched and plant a new seed in African folktales that will teach young children.

2.2.8   Folktale storysinging as a holistic development of the young child

2.2.8.1 Folktale storysinging conveying emotional aspects in the development of young children

Charles Darwin (1965) holds a place in the history of studying emotions. In his book entitled: "The expression of the emotions in man and animals" he writes that emotions help us understand others and allow others to understand us. Emotions can be displayed by young children when they listen to the folktale story songs sung to them by teachers or their parents or guardians. Emotions are biological as well as socio-cultural in nature. Much as they are biological and socio-cultural, this study argues that emotions such as happiness, sadness or fright, anger, disgust are expressed differently verbally or non-verbally by young children. For example, Stearns and Stearns (1986) report that in the United States and in Canada people have an individualistic way of expressing cultural emotions and there are more emotions such as anger, contempt and disgust. In these cultures, anger is functional (Eid and Diener, 2001) and is tolerated in the interest of self-assertion and protection of individual rights and freedom, as long as it is expressed in socially appropriate ways. The individualistic dimension assumes that an individual person is an independent person. In Japan, they say, the cultural emotional expression which is collective in nature, which is encouraged. Miyake and Yamazaki (1995) agree that the expression of anger is less acceptable in collective cultures because it threatens authority and harmony within relations. Hofstede (2001) concurs that in collective cultural societies, there is less anger, contempt and disgust.

In this study, I regard the above representations as information clarifying the cultural emotions contained in folktale story songs of Batswana nation. Storysinging is a combination of the voices of young children communicating their responses in unison. Most importantly, Rumberger (2001) acknowledges that cultural differences are widely reported to affect engagement in classrooms. He emphasises that social disengagement in American schools where children do not get along with each other contributes to low retention. It means that it becomes difficult for the teacher to make young children see, think, hear and interpret the story lesson. For instance, because they differ in how they express their emotions verbally and non-verbally I therefore assume that differences in emotional display occur across cultures and can be

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mainly projected through folktale storysinging, which has a unique way of neutralising the negative cultural emotional expressions of frustrations and fear by bringing in emotions of happiness in young children.

The point has been made in the preceding paragraphs that the expression of emotions differs from culture to culture. But the expression of emotions can also be controlled in South African indigenous societies in order to regulate the upbringing of young boys and girls. In terms of the collective expression of emotions, some boys and girls undergo initiation rites to link them to the community cultural beliefs. With regard to bravery and toughness, boys are taught to organise their thoughts emotionally so as not to express fear and sadness, as these emotions will make them look weak.

According to Norman (2004), rhyme, rhythm and music are fundamental to our emotions. Moalosi (2007) believes that a good folktale should have beauty of design and pattern, sequence and relatedness. It should stress integrity, sensitivity to that which is good, concern for others, a sense of humour and empathy, and the tale should reveal and communicate the society's values.

2.2.8.2 Folktale storysinging conveying musical factors in the development of young children

Music can build suspense and capture attention. It is no surprise that music and folktale stories can be used together to help young children learn and thereby improve literacy skills such as vocabulary, articulation, pronunciation, rhythm, parts of speech and auditory processing. According to Wiggins (2007) music educators are aware that music study requires oral, aural and printed communication, just as reading specialists are aware that literacy is about the development of similar types of communication. The same sentiments are stated in RNCS (2001).

As explained by Shepard (2004), in everyday practice the narrator (the singer, in this study) needs to master many elements of expression: emphasis, variety, transition, pacing, pattern, rhythm, balance, proportion and repetition. Therefore, this understanding will therefore relate and translate to the concept of folktale storysinging which sees Grade 3 children as linguistic and music learners, as

advocated by The National Commission on Music Education (2003:106) and characterised in Table 2.1 below:

Table 2.1: Illustration of linguistic and musical learners

Linguistic learners	Musical learners
1. like to read, write and tell stories	1. like to sing, hum tunes, listen to music, play an instrument and respond to music.
2. are good at memorising places and dates	2. are good at picking up sounds, remembering melodies, noticing pitches, rhythm and keeping time.
3. learn best by saying, hearing and seeing words	3. learn best by rhythm, melody and music.

Music is art. Music is a conscious language of feeling. Music is the echo of an invisible world. It is able to address sympathy. It provokes emotions. Anything that can be done well signals ability. It helps to adjust moods and emotions.

2.3   FACTORS INFLUENCING FOLKTALE STORYSINGING

2.3.1 Education policy factor

The ANC's Policy Framework of 1994 mentions that the legacy of the past struggle cannot be ignored by the future democratically elected government. It is of the utmost importance that the correct lessons are learnt and that the circle of language oppression and resistance be broken. This should be done in the interest of building peace in our schools and communities and a common South African multilingual education in order to facilitate learning, and that all learners are enabled to be confident, proficient and fluent users of at least two South African languages. In moving towards the goal, we shall be building on the linguistic strength of learners and educators, harnessing the rich multilingual reality of South Africa for effective participation in social, political and economic development.

In reality, the 1994 Policy Framework only looks good on paper but is difficult to implement. It lacks a touch of melody to make it sound better for the purpose of implementation, to be as good as folktale storysinging would be for teaching and learning. If one looks at its stated core business as regards learners and educators, then it is certainly true that the process of implementing the use of Setswana and other black languages in teaching has been rather too slow.

2.3.2 Economic factor

In general, young children should experience the peaceful relationships with their teachers at schools rather than theft, truancy, lying and neglect of school work. There are circumstances that impede their intellectual development, and among the Batswana these may be caused by socio-economic conditions that manifest in the modern continuous change of residence. It used to be a matter of pride for parents and extended families to guide young children towards economic freedom and empowerment through folktale story songs. However, despite the economic consequences, the traditional structure was the extended family that feeds all relatives.

Having moved from a dependent economic family status via the Employment Equity Act No. 55 (1998) to a rights culture that gives them decision-making powers in financial matters, mothers now have less time available for storysinging interaction to support their young children. This can give rise to conditions of neglect, gangsterism, violence and crime. All of these arise when the process of becoming an adult is hampered, delayed or perverted (Engelbrecht and Lubbe, 1981). The lack of recreational facilities for young children can be compensated by traditional games with friends contained in folktale story songs to prevent misbehaviour. Folktale stories are rich in songs about subsistence economies or large-scale farming with cattle and ploughing the fields. In these stories, success correlates well with feeding the extended families without economic pressure. As the young children relax by singing while playing traditional games like "*morabaraba*" (using small stones interpreted as cows), they learn how to conquer their enemies that interfere with their wealth. Morabaraba is a tactical game played by two to four people by digging small holes. Each player should have twelve holes. The number of stones to be used is determined by the players. Since the game allows repetition, it becomes a moral

lesson from folktale story songs that the winner with more cows than others has built his identity and can qualify to be the chief's advisor in future.

The style of clothing, which indicates the difference between a chief, a queen, prince or princess, introduces an economic perspective into folktale stories. It symbolises power, wealth, prestige, success, caring, beauty and acceptance of Batswana traditional culture. Young children would normally prefer to associate with these qualities when they choose friends. They would also aspire to eradicate poverty or to improve economic deprivation in their families, because they cannot choose their parents and their extended families.

Addressing a hungry young child going to school on an empty stomach naturally makes him/her rebellious. Such a child cannot be stimulated by the account of hunger repetition according to Stimulus-Response (S-R) as postulated by the behaviourist approach to learning (Skinner, 1953). However, the teacher would be able to sing folktale story songs to stimulate the young children's listening skills up to the point where they respond by singing together or clapping their hands.

In summary, "Early childhood is as charming as ever. It is an age of imagination and fantasy. Therefore, it is natural that education at this stage should develop the child's imagination through literacy materials such as folktales, rhymes and songs etcetera", (Yusuf and Enesi, 2012).

2.4   THE ORAL LANGUAGE OF FOLKTALE STORIES AS USED IN THE LOCAL CONTEXT

There are patterns of knowledge indicating the co-existence among cultural communities in South Africa. Bila (1998) exemplified the effect of long co-existence among South African communities to an extent that some folktale story songs were shared. In this instance, Afrikaans and Setswana were found to be sharing the folktale story of "*Tselane le dingwe*" "Afrikaans =*Tselane en die reus*" (English = Tselane and the giant). This research was based on the experiences of working in the progressive educational movement in South Africa under apartheid while working with Standard 8 class. What is profound about this story is that it has the song sung by Tselane's mother who was imitated by a neighbourhood giant and later used it as a trick to pounce on the young girl. From the class discussion, the research found

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that all the various and contradictory interpretations were allowed to co-exist. It further mentioned that everybody brightened up as the discussion developed into a deeply philosophical point of crime and punishment.

Bosch (1997) opines that through the use of Afrikaans folklore teachers can focus on developing the learners' ability to behave with cultural and aesthetic sensitivity in different social contexts. Furthermore, Afrikaans examples of folklore are mentioned and discussed briefly to include stories with humour, magic, the transmission of social and cultural values and traditions, ecological meaning, idiomatic expressions, praise poems, ogre characters and stereotypes. The song was:

Afrikaans *"Tselane, my kind, Tselane, my kind, maak oop die deur*!"

English "Tselane, my child, Tselane, my child, open the door!"

Setswana "*Tselane, ngwanaka, Tselane ngwanaka, bula lebati*!"

For this study, there is no evidence that the song was sung (given melody) in Afrikaans for the learners to go home singing the melody. It shows that the lack of folktale storysinging is not only in Setswana, but appears within the Afrikaans community as well. It also merits attention that having two languages that differ in culture but found to be addressing the same folktale story and the song, ought to be a boost to South African teachers and elders elsewhere in the country, especially in preparation for Grade 3 learners who will be introduced to Second Additional Language the following year according to the community's choice as stipulated in LiEP Act (1997). Furthermore, it does not matter whether the teacher or the elder is conversant with speaking Setswana or Afrikaans, what is important is that the communication gap is filled. Heugh's (2002) support is that the choice between Afrikaans (English) or an African language is a false dichotomy because developing the L1 and L2 simulteneously is the best way to ensure successful learning of a second language. However, the language of presenting the same song in these two languages will always be different to address the rhythm and the tone of melody. For example, the same song in Setswana has more lines than in Afrikaans as indicated above. The Setswana version with more lines is "*Tselane, Tselane, Tselane ngwanaka, tla' o tse' bogobe ke bo. Ke lentswe la mmaago le*" (Afrikaans = *Tselane, Tselane, Tselane my kind. Kom kry jou kos. Dis jou moeder se stem*).

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There is a sense of concern, confirmation and love from the child's mother in the song. It is therefore impossible to equate the rhythm and the tone between these languages in order to arrive at the same melody.

There was further mention that everybody in the class brightened up as the discussion developed into a deeply philosophical point of crime and punishment. Here follows a clip of the folktale story together with the song by Van Zyl Anita (online)

"'n Paar dae later, toe die reus besonder honger is, strompel hy na Tselane se huis. By die voordeur haal hy diep asem, maak sy mond oop en sing: "Tselane, my kind, Tselane, my kind, maak oop die deur!"

English translation: A few days later, as the giant felt hungry, dashed to Tselane's home. He breathed in, then opened his mouth and sang: "Tselane, my child, Tselane, my child, open the door!" In Setswana, the folktale story adds extra words: "Tselane, Tselane. Tselane ngwanaka, tla'a o tsee bogobe ke bo, ke lentswe la mmaago le". (Listen to musical CD 2).

The researcher positively wanted to establish the link between cultural beliefs and behaviours by indicating that folktales of a particular society can, to a certain extent, be taken as a mirror of life to learn and reflect on what other people (teachers and elders) regard as best to teaching the next generations. Understandably so, the Batswana and Afrikaans communities have been citizens of South Africa for centuries. Hence, they share certain folktale story songs to teach young children morals, though in different cultural tunes and tones. To this study, the gap is transparent when there is no function indicated of using the appropriate melody found in singing performance to convince the readers that in the given folktale story song:

o There was a need for a giant to reconsider the texture of his voice to win because in the first attempt his voice was out-of-tune;

o There was a need to consider the female's soprano or contralto singing voices as a useful musical powerful plan for a young child to hold on, instead of listening to many deceptive voices in the world; and;

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- o There was also a need to mention as to what happens when the elderly citizens (mother and the giant) ascend the stage as musical performers and entertainers singing the same song at different scheduled times; and
- o There is much speaking and consultations on each day spent, but the traditional evening event is allocated to folktale stories with singing to string together the plot of the story as a matter of taking courage to survive the coming following days.

This is by no means an indication that folktale storysinging is necessary to unfold as important in the South African context at schools and homes, especially when knowing that folktale story songs do overlap from any culture-to-another culture. Bosch (1997) affirms that through the use of Afrikaans folklore teachers can focus on developing the learners' ability to behave with cultural and aesthetic sensitivity in different social contexts. Afrikaans examples of folklore are mentioned and discussed briefly to include stories with humour, magic, the transmission of social and cultural values and traditions, ecological meaning, idiomatic expressions, praise poems, ogre characters and stereotypes.

A case study taken by Letsie (2002) was about one of Setswana folktale story "Morongwa and Morongwanyana" (the Messenger and the Small Messenger), evaluating the song '*My elder sister, Morongwa, my elder sister, Morongwa! Come outside and hear, come outside and hear, a thing cries, saying, "Ntii-ntii, I come from Mabjaneng, nti-nti, I come from Mabjaneng*!" The finding was that if teacher education could be restructured to include aspects of traditional performance, classroom interaction would be greatly improved. Teachers would be encouraged to exercise their creativity and the learners would be more involved, more creative and learn quicker.

The words used in the given song are the same as could have been used in Setswana because both Sesotho and Setswana belong to the same language family. This study supports the idea that restructuring is needed to include aspects of traditional performance for the improvement of classroom performance. The problem is that teachers need assistance with regard to singing such songs. In the research, Letsie (2002) omitted notating the song, preferably in tonic-solfa. My experience in conducting primary school choirs is that it is difficult and time consuming to read the

song written in staff notation. There is a possibility that there can be some wrong interpretations that would change the intended melody. Several researchers have designed indigenous songs in staff notation in an attempt to reach the teachers, learners and communities. This gives rise to miscommunicating the message to the receiver, sometimes without realising it. Then the concern with interacting the cultural norms and customs to young children become difficult to resolve. While the analysis on both accounts penetrate the notation of folktale story songs, the search for Setswana ones is not found since the languages used are Sesotho and Tsonga.

Closer to my research, Ntšihlele (2003) notated and recorded children's game songs (*lipapali*) in the cultural setting of Sesotho language for their future prosperity. She interviewed elders, little children, youth, school principals and teachers in rural and urban areas at schools and homes in Lesotho. She also tape-recorded them in the lines of traditional games used to teaching young children, also to get a deeper insight into the patterns of culture, behaviour and history of Basotho nation. This citation relates to my research project for two reasons. The first is that it investigates the songs sung to young children. Most of these songs were indigenous and fall within the scope of folktale story songs. Therefore, a foundation is laid for this study. The second reason is that it relates to my research from a musical point of view, and Ntšihlele (2003) provided musical transcriptions for the songs. However the staff notation style of transcribing songs would be difficult for Foundation Phase teachers to read and understand. I had such experiences as a choral music conductress as stated in the background section of this research.

I argue that unless teachers are assisted with singing the folktale story songs, many will resort to improvisation or avoidance strategies, partly denying the young children their right to this specific type of education. Ntšihlele (2003) notes that several researchers (Segoete, 2001; Sekese, 1983; Tsiu, 1977 and Tlali, 1972) analysed the literature on folktale story songs as part of children's play songs. I agree with Ntšihlele's (2003) points of departure that there is no explanation of how the songs were to be sung, despite references made to the genres in their writings. Although Ntšihlele's (2003) research relates to mine, she focuses on the Sesotho language and not on Setswana. From the literature review, it seems folktale storysinging is a new research topic in the sphere of folklore.

One can say that there have been studies locally focused on describing the characters and the roles they play in folktale stories to teaching young children, not necessarily adhering to the aspect of helping teachers to sing the songs to young children. In addition, teachers become veiled as to where to get help from, except working together with the knowledgeable elders. Some researchers went to an extent of notating the traditional game songs to indicate that they need to be sung, but they do not necessarily come near to addressing the singing of folktale story songs. Moreover the researchers used the staff notation music style as mode of delivery which according to my experience as choir conductress, is difficult and time consuming to understand. One other disadvantage is that once the teacher experiences such difficulties, young children might receive the unintended messages.

2.5 THE ORAL LANGUAGE OF FOLKTALE STORIES AS USED IN THE NATIONAL CONTEXT

Mulokozi (1999) undertook a survey of Tanzanian oral traditions with the intention of assessing the status of oral traditions and national languages in the Tanzanian government policies, national legislation and official institutions. The study was carried out in archives, libraries and relevant in institutions in Dar es Salaam and Zanzibar. He reported that upon the introduction of the new cultural policy issued in 1997, the people in the villages and townships were encouraged to appreciate and perform the traditional lore. Dance groups sprouted everywhere. Artist' competitions and festivals were held, and the winners were sometimes rewarded. He found out that the new cultural policy issued in 1997 had shortfalls as it tended to ignore the other indigenous languages (other than Kiswahili), and did not lay enough emphasis on preservation and promotion of the oral traditions.

Chanunkha (2005) researched on the indigenous music of Lomwe people of Malawi, written in staff notation the folktale story song "*Lololo*" (talkative person). The finding was that storytelling songs incorporate the elements of drama. The participative children in storytelling sang the songs told in stories at their homes. The observation was that the text form has left gaps if a music history for Malawi is to be developed with examples of how the past songs sounded and dance routines were executed. On the basis of the gaps, modern music educators might lack substantial information

in comparative studies of past and present home music in areas of performance styles.

Folktale storysinging is largely a component of nations building across borders of South Africa. Haring (1972) collected the Machako folktale stories in Kenya of which "*The crocodile and the monkey*" is one. The aim was to discover the aspects of false friendship, contract, violation, trickery, deception and escape found in the role of characters. He concluded that all the folktales belong to a familiar genre of trickster stories. For this study, what is important is that Haring's (1972) folktale story, apart from being available in Kenya, also addressed the origin of Bakgatla community tribal song in South Africa. This story is also available in Setswana folktale story book by Mogapi (1998), though not given a song. However, the researcher was looking for the beginning, middle and the ending of the story more than searching for the song that could have been inserted to rescue the monkey from being eaten by the crocodile. (See the outer cover page for notation and listen to CD for melody).

Furthermore, storysinging has an element of vocal paralinguistic (Lyons, 2007) such as tempo and volume. After comparing pre-schools teachers' views of promoting child development through music in Kenya and the United States, Okongo (2007:48) stated:

> "*We are very positive with our music programme because it enables the children to learn songs that they can sing on stage and to their parents. We are always amazed at how these kids can remember the songs and this changes their behaviour. ... During music class, the children are listening, singing, moving, repeating patterns, and interacting with the teacher and with each other. They are learning to follow directions, be considerate of the personal space of others, coordinate movements, use language as they sing songs and tell stories with songs, and they are learning to express feelings through the music and the movement.*"

One can say that there have been studies locally focused on describing the characters and the roles they play in folktale stories to teaching young children, not necessarily adhering to the aspect of helping teachers to sing the songs to young children. In addition, teachers become veiled as to where to get help from, except

working together with the knowledgeable elders. Some researchers went to an extent of notating the traditional game songs to indicate that they need to be sung, but they do not necessarily come near to addressing the singing of folktale story songs. Moreover the researchers used the staff notation music style as mode of delivery which according to my experience as choir conductress, is difficult and time consuming to understand. One other disadvantage is that once the teacher experiences such difficulties, young children might receive the unintended messages.

2.6 THE ORAL LANGUAGE OF FOLKTALE STORIES AS USED IN THE INTERNATIONAL CONTEXT

In Greece, narrating folktale stories is approached by narration and reading with the help of adults for young children to learn about heritage and their native language (Teale, 1984). To this assertion, Natsiopoulou Souliotis, and Kyridis (2006) approached the singing of folktale songs as used by Greek parents to teach pre-schoolchildren. The parents were classified into those with lower educational background and those with upper educational background. Furthermore, 112 stories were chosen by parents at one-to-one setting with their children. The finding was that parents with lower educational background preferred narrating folktale stories to young children and those with higher educational background preferred reading. He came to a conclusion that the way in which the stories were narrated and the characteristics of the extra-textual interactions between parents and children depended on a parent's educational status.

As the landscape of teaching young children is undergoing enormous change, Foundation Phase schools across the globe are facing a number of challenges driven by nationalisation and internationalisation of policies affecting young children, indigenous language teaching and curriculum. As a result, the expectations of teachers and parents (elders or caregivers) have become uncertain.

The Mexicans were also interested in promoting melodic elements found in folktale story songs. Moyeda, Gómez and Péna-Flores (2006) undertook a programme on musical activities designed to promote discrimination of rhythmic and melodic elements and the association of auditory stimuli with visual stimuli and motor

activities. They used 30 children of five years as participants at elementary schools. These children were coming from families with incomes from one to three times the minimum wage and their parents' highest educational level was that of secondary school. The aim was to compare the linguistic and musical skills to learning. Findings showed significant increases in the receptive vocabulary only for the group exposed to the programme with musical activities with regard to rhythm, songs and games.

In the United Kingdom, the Family Involvement Network of Educators (FINE) provides information, research and involvement projects that encourage families to become actively involved in the learning of their young children (http://www.hfrp.org). A similar successful project that measured young children's literacy performance was described by Nutbrown, Hannon and Morgan (2005). It involved working with 80 families and 10 schools. They report that the parents valued the children's enhanced performance in literacy. Such success is based on the points of departure described below.

Internationally, researchers on storytelling looked at its practical application as a pedagogical strategy to build reading comprehension (Black, 2008). There are positive aspects about telling stories to young learners. Mello (2001) conducted a meta-analysis of eight studies regarding the use of storytelling as a pedagogical strategy, researching on the heroes, heroines, characters portraying vanity, foolishness, courage, housekeeping, medical abilities, care taking and super human abilities. The study took place in New England mill town, involving a small group of fourth grade classroom over a period of one school year aged between 10 and 12. She examined the impact of storytelling on children's self-concept, discussing on how storytelling helped children process their social experiences in school. By employing qualitative research, she found that the participants linked their lives to the story characters; associated story images with familiar events and places; liked the stories because they are funny, cool, neat, not boring, the manner of articulation. She concluded that storytelling served to improve self-awareness, articulation, visual imagery and cultural knowledge, and that storytelling should be used as a way of knowing. As such, there is a need for their recognition as valuable educative tool. For this study, since the children are said to be associating their lives with the characters in the stories, what is lacking is the listening and responding to lyrics in

order to make small talk bigger by moving to singing, thereby provoking deeper thought. According to Klassen (2013), folk songs and national music can provide vehicles for cultural learning to allow language learners interact with the emotions and concepts contained in the lyrics and melody lines in meaningful and rich conversational exchanges.

Eder (2007) examined Navajo storytelling practices. Navajos are an Indian tribe living in the South-Western part of the United States of America. It was revealed that in the Navajo culture, stories are used to help construct important concepts, and that storytelling is an instrument through which knowledge is passed from one generation to the next. Families who have used stories to help their children learn important life lessons are considered to have raised their children properly. In a study conducted by Cliatt and Shaw (1988), it was reported that storytelling did not only help participants to enhance the language and logic skills of the children, but also resulted in the development of positive attitudes towards instruction.

Still in America, Nutbrown (2006) writes that the National Association for Education of Young Children (NAEYC) expects teachers to integrate the many dimensions of their knowledge base. They must know about child development and the implications of this knowledge for teaching the content of the curriculum (what to teach and when), how to assess what children have learned and how to adapt curriculum and instruction to children's individual strengths, needs and interests.

One of the principles of child development and learning is to consider children developing and learning in the context of a community where they are safe and valued, their physical needs are met and they feel psychologically secure. This is the focal point of my study where I get the perceptions of teachers and elders about singing the folktale story songs. Perception is viewed as an active process that explains what goes on in the mind of a human being. Obiweluozo (online), remarks that anything that is in the mind is known to an individual. This understanding informs this study – that the evidence of what is known to the teachers and elders about the view on using folktale storysinging to teach young Batswana children might fade away if not investigated and captured. The understanding is that if the folktale story songs are not sung, young children will be denied the opportunity to experience the traditional world.

2.7 THEORETICAL FRAMEWORK INFORMING FOLKTALE STORYSINGING TO TEACH YOUNG CHILDREN

In this section I provide theories that are important to support the study. Reflecting on them will indicate their interplay with each other and probably articulate the well-being of young children when singing or listening to familiar or famous folktale story songs. Hutcheon (1997) argues that some intellectual problems simply do not belong to a single discipline. In the face of growing complexities, Anderson (1996) notes that disciplinary foundations are receding further and further as researchers focus on common problems such as themes of knowledge, power, resistance, identity, subjectivity and citizenship; the politics of cultural production at sites previously regarded as non-political, including the street, the family and the home; the globalisation of markets, money, corporations, and culture; and the rise of post-colonial cultural and environmental challenges. However, my study is limited to discuss the theories of structuralism, functional-linguistics and ethnography of communication because they generate ideas about folktale storysinging among Batswana communities to ensure social maintenance. Halliday (1978) asserts that if we are concerned with what the speaker [singer]–hearer knows as distinct from what he can do, and we call this competence, the competence is communicative competence. Knowing how to use language is the same as knowing what one can do with the language.

Of the three theories, I intend to start with the theory of structuralism, which I consider to be the foundation of folktale storysinging to give a comprehensive sense to this study. In my view, the following are the challenges brought in by structuralism and its variants.

2.7.1 Theory of structuralism: Gérard Génette

Various theories relating to folktale stories as part of folklore enjoyed much review since the times of Gérard Génette's (1972) French literary movement of structuralism in the 1930s. His important concepts are reflected: order (to deal with the structure of narrative explaining flash-forward style of structuring); frequency (a separation between an event and its narration allowing several opportunities to happen); duration (the separation between the event and its narration, meaning that there is a

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discourse time and narrative time); voice (concern with who narrates and from where); and mood (a narrative mood that depends on the distance and perspective of the narrator. Like music, the narrative mood has predestined patterns, and therefore is related to voice).

On a more substantial level, the combination of the concepts as espoused by Gérard Génette, have a common sense of working together as a unit. In my view, they can be grouped together because to have order in society, it takes the voice and mood to give commands, while the facts of frequency and duration can be used to reprimand and sustain the societal rules. However, I consider a fact of "order" to be central to building the structure of folktale stories for storysinging exploration. According to Rimmon-Kenan's (1983) explanation of the fact of "order", it is suggested that there are relations to time where the happenings in a folktale story will answer the questions 'when?", the expected answer being "for the first time", "for the second time", or "for the third time". Rimmon-Kenan further states that "the narration returns, as it were, to a past point in the story". I took notice of the fact "order" as it is reflected in several Setswana folktale stories, where the songs are sung several times, to the point of even being used as a closure. The structural-artistic aim is to embrace the idea that the aesthetic experience is a necessary aspect of moral life and that art is of central importance to one's overall interpersonal development and well-being.

Similarly, this study engages teachers and elders to insert folktale storysinging when they structure the narration of folktale stories in order to enrich young children with such experience. It is this shared knowledge that forms the basis for communication with young children (who are the audience). Masoga (2006) suggests that when structuring the song, there will be the opening, dance performance, closure and continuous appreciation. For example, in the folktale story of "Sananapo" the song starts in the middle of events, continues to punctuate the proceedings, and even repeated towards the end to evoke the emotions of the audience. To illustrate, Malao (1992) repeats the song five times, Mogapi (1985) repeats the song three times while Thobega (1990) is repeating it two times. This is reflected by Rimmon-Kenan's structural idea entertained in this paragraph.

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Claude Lévi-Strauss, a social anthropologist, focused on developing the ideas of an inventory of human cultures. He stated the importance of kingship, myths, rituals, arts, knowledge systems of a society. As a proponent of structuralism, he was associated with social structure by erecting the structural system of binary oppositions. In this, he had the ambitions of attaining the status of binary structure to address the competing truth about the good or bad, raw or cooked, strong or weak, rich or poor. These, amongst other binary opposition structures, are textual systems structured to explain oppositions prevailing in the humanities.

2.7.2   Functional-linguistic theory: Talcott Parsons

As an American, Parsons (1975) occupied a central position in structuralism and leaned towards functionalism. He concerned himself with what he considered to be the key elements to bring order and stability to society, namely adaptation (relationships between systems and their environment); goal attainment (the need for all societies to set goals to which social activity is directed); integration (coordination and mutual adjustment of conflicts); pattern maintenance (the institution has to maintain the basic patterns of values). Similarly, this study is founded on the knowledge that teachers within the school institution, and elders in the home institution, are both important figures to help young children fit in and function well in society by singing the folktale songs. These sentiments are echoed by Emile Durkheim in his book entitled: "The Division of Labour in Society" (1964) in which he focused on education, law and family. He prefaced this book as follows: This work had its origin in the question of the relations of the individual to social solidarity, why does the individual, while becoming more autonomous, depend more on society?

It is intriguing to notice that this study offers answers to Durkheim's question why the individual (young child) depends more on society. The answer is found in the knowledge that folktale story songs offer the singing platform where young children can attain, integrate and maintain the knowledge of singing folktale story songs. One way of keeping the maintenance pattern of folktale story songs is by singing them to young children. Functionalist theory looks at folktale story songs as assisting young children to function well in society. A few functions of folktale story songs meant to be sung and also relevant to teaching young Batswana learners are categorised and exemplified below:

2.7.2.1 The function of bringing social order

This function aims at respecting parents; awareness of social ills; loving and taking care of animals (domestic animals in particular, because of the children's young age); creating social bonding; teaching forgiveness.

Figure 2.4: Molodi-naaneng ya Sananapo (Folktale story song of Sananapo (Thobega, 1990:89)

This song is sung by a little dog which was faithful to its owner, a little girl called Sananapo. She went to the forest together with the village friends who killed her while the dog was watching. The dog ran to the village and revealed the murder case by singing about what transpired, thus condemning the social ills of killing one another. The villagers too, were made to realise how domestic animals can be helpful to them in their lives. Given the role played by young children in the folktale story and placing the developmental level of Grade 3s, singing makes folktale story songs to be heard loudly. According to Alexander (2002), the language is the most individual and direct means through which individuals think, formulate ideas and give meaning to emotions.

2.7.2.2 The function of bringing enjoyment and relaxation

This function involves every individual word to produce melody by being articulated correctly so as to act as inspiration; addressing sympathy and reducing loneliness. When the teacher does this, she/he actually blends the sounds together to prepare the learners for spelling. This function is illustrated in the folktale story song below (Figure 2.5).
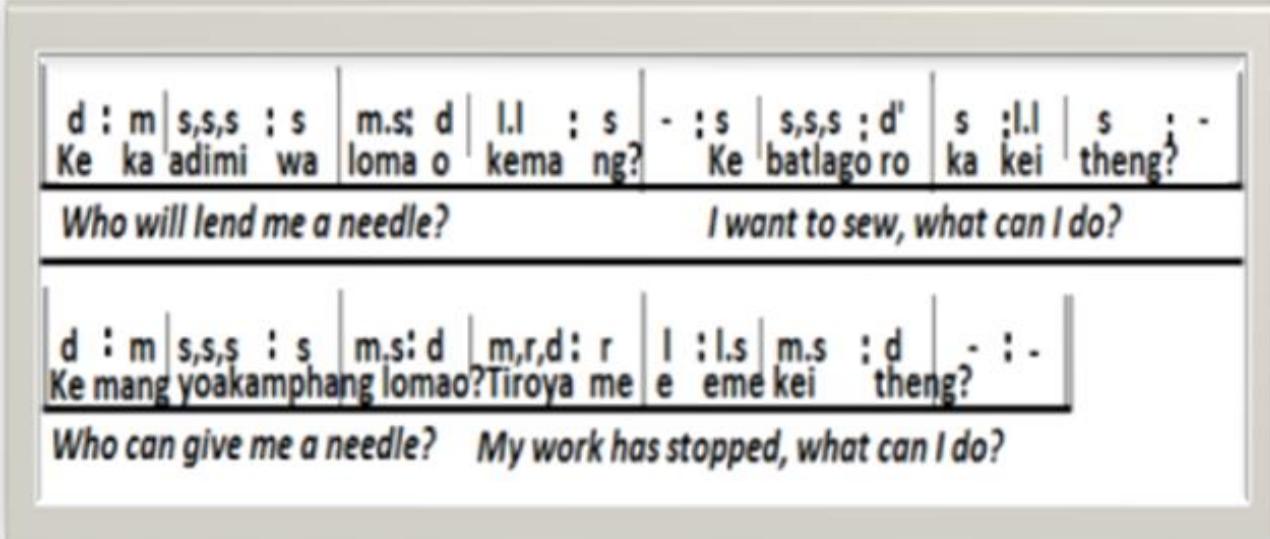
Figure 2.5: Molodi-naaneng ya kgogo le sepekwa (*Folktale story song of a chicken and a hawk* (Mogapi, 1985)

This song is about a hen which borrowed a needle from a hawk to sew some clothes for chickens. The hawk agreed to lend it to her with a stern warning that if she loses it, he was going to eat her chickens. Eventually, the needle got lost. The song teaches about relationships between people that they should love supporting each other. It also reveals the mystery why chickens keep on scratching the ground. Young children become happy and relaxed because they now understand that chickens are still searching for a lost needle in the hope that they will find it.

2.7.2.3 The function of education

The aim of this function is to offer escape routes in relation to medication, food, shelter, clothing and the possibility of future employment. These are found in folktale story songs for young children's cultural and traditional development. The song in Figure 2.6 below is an example of this.

Figure 2.6: Molodi-naaneng ya Kgosi Oboletse le ngwana wa gagwe (*Chief Oboletse and his child* (Thobega, 1990:71)

This song relates and stresses the art of traditional medicinal practices. The chief's daughter in the song is being morally dutiful by helping to cure the parent. It can also be viewed as an autonomous domain whose effect is the consideration of studying medicine in the future of a child. If a child is equipped with such educational knowledge while young, his/her well-being is sheltered.

Language that is used in folktale story songs coincides with music in a variety of ways, of which the primary one is that they both use sound and that they both communicate. Barthes (1972) points that when the words are immediately set to music they are reduced to signification. It is not the language anymore that is communicating, but the sound or a combination of both that cannot be reduced to either of the two.

Ferdinand de Saussure (1966) analyses language as a set of signifiers, such as linguistic sound that unites a concept and a sound image. He argues that the more powerful a culture is, the more it succeeds in having its signs taken as natural. Culler (1985) opines that signifiers shift the boundaries and change their shape. I maintain that this change differs from culture to culture due to the independent nature of naming, so as to trigger different meanings for different people. I also understand the signs as providing meaning, and the combination of language and art as providing ways in which the folktale story singer can express thoughts and feelings. Folktale storysinging too is the art of teaching and learning which can be literary translated into the teaching styles of scaffolding, explicit teaching and cooperative learning. Teachers regularly use the instructional strategy of scaffolding to allow learners to build on their prior knowledge. While the learners learn new concepts, the teacher shifts the responsibility for applying these new concepts to the learners. With regard

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to explicit teaching, learners are assisted towards working independently. The teacher starts by singing to all learners. He/she continues to give them many opportunities to practise singing before they are expected to sing independently. The application of cooperative learning, if emphasised, will give all learners the opportunity to deepen their understanding through purposeful singing with others. As they sing cooperatively, they develop friendships that otherwise may not happen. This is the way they experience satisfaction that comes from helping others to sing folktale story songs.

The preceding explanation is founded on the application of the anaphora approach within the confines of structural linguistics, which supports reflective learning with the aim of consolidating what is being taught and learned. The use of 'anaphora' dates back to ancient Greece, where the concept was taken to mean a word or phrase that refers 'back upstream, back in upward direction' or to an 'act of carrying back upstream' (Mitkov, 1999). The "pointing back" (reference) is called an "anaphor" and the entity to which it refers is its "antecedent" (Mitkov, 1996a). More precisely, anaphora is a grammatical relationship that obtains between two discourse items where one of them depends on the other for its meaning (Crystal, 1992). In the words of Allen (1995), it is explicitly clear that when we say that a pronoun has a certain antecedent, may co-refer to the same object; that is, the pronoun and its antecedent co-refer.

The anaphora approach to learning is therefore a linguistic resource that the singers of folktale story songs use to introduce entities in discourse and to help listeners keep track of happenings. When the singer introduces a happening, he/she needs to do this in a manner that shows whether the identity of the entity is already known to the listener. Eggins (1994) emphasises that entities introduced for the first time in a text are said to be 'presented' and those whose identity is available because they were previously mentioned or are available in the immediate context are said to be 'presumed'. Both the 'presented' and the 'presumed' entities, as indicated by Eggins (1994), are made laudable enough to the ears of young children when the songs are sung by imitating the characters of different stature in folktales. For example, sweet voices would suit female characters to portray the lullabies in the early child's development, a hoarse voice for a giant to bring out a masculine character, whereas

domestic animals would be imitated by the singing voice that shows friendliness and loyalty to the owner. Consider the melodic anaphoric structure as portrayed in a folktale story song called 'Sananapo' (Thobega, C.L.S: Thari ya Aferika)

1.   Sananapo, Sananapo, (Sananapo, Sananapo)
2.   *Ba* mmolaile, Sananapo, (**They** killed her, Sananapo)
3.   *Ba* mpha lesapo, Sananapo, (**They** gave me a bone, Sananapo)
4.   Nna ka *le* gana, Sananapo, (I refused **it**, Sananapo)
5.   Ka re ga ke je motho, Sananapo, (I said I do not eat a human, Sananapo)
6.   *E* le mong'aka, Sananapo. (**He**/**she** being my boss, Sananapo)
7.   Thebe ya kgosi, Sananapo. (The shield of chief, Sananapo)

This song sounds more like a court case where an eye witness (the dog) of Sananapo is giving oral evidence to the audience (at the royal kraal) as to what transpired. As is clear from the bolding, the dog sings and keeps on carrying the minds and ears of the audience back to the murderers (friends of Sananapo) by repeating a plural pronoun "**ba**" in (lines 2 and 3). In the story, the friends of Sananapo are mentioned first, and later at court are referred to as "**ba**". Anaphora is a rhetorical term for repetition of a word in successive clauses, and therefore gives a musical inclination which structures the story.

In a Grade 3 class, such referrals are particularly useful to draw the learners' attention not only to details, but to sound. Many of the learners come to class with little knowledge of folktale stories and are expected to gain more knowledge about songs from the teachers. At some point, some teachers have been persuaded that the folktale story songs operate via some sort of signifying code, to which they do not own the key. They actually feel defeated before they begin. Once the learners realise that folktale story songs deal with events of daily lives, it is not hard to encourage them to use them in their homes.

The concept 'anaphora' means the act of carrying back upstream (Mitkov, 1999). Huang (2000) explains 'anaphora' as the term commonly used to refer to a relation between two linguistic elements, wherein the interpretation of one (called an anaphor) is in some way determined by the interpretation of the other (called an antecedent). As scholars impose their own ideas and thoughts, deep divide, the

manner of presentations cause but the lines of enquiry somehow keep on relating to each other. As a result, anaphora equals analepsis or flashback. Its use in folktale story songs suggests that something occurred in the past, and people need to be constantly reminded of that. Each time the musically "**ba**" is repeated, the scope and subject of the story is expanding instead of contracting. It is mentioned in the story that the dog did not sing only once, but repeatedly sang from the scene of murder until at the chief's kraal.

Jakobson (1960), a great linguist, was a member of the Russian formalist school. In his book entitled: "Linguistic and Poetics" (1960), he modelled the functions of language, postulating that any act of verbal communication is composed of a context, an addresser and addressee, a contact between an addresser and addressee, a common code and a message. In this sense, language is seen as being artistic, and there is art in music. Tolstoy (1930), in his writing about "What is art?" gives the answer that true art must help to unite individuals universally. As a proponent of functional art, Tolstoy (1930) was pre-occupied by the question how art can potentially make one a better person and ultimately transform the universal morality. This is the significance that it is possible that what young children do not know about they grow, folktale story singers have the capacity to employ the artistic aural language to reveal and separate what is good from that which is evil. In my opinion, nowadays the wider society needs committed teachers and elders at school or at home to use every opportunity to sing folktale story songs with the aim of transforming societies into being better places in which young children can live.

2.7.3   Ethnography of communication theory: Dell Hymes

The concept of the ethnography of communication was enunciated by Hymes (1964). She suggested that cultures communicate in different ways, but all forms of communication require a shared code, communicators who know and use the code, a channel, a setting, a message form, a topic, and an event created by transmission of the message. Batswana have and use codes (dialects of Sekgatla, Sekwena, Serolong, among others) when they communicate. They use these codes to transmit cultural messages to young children. They act upon these codes to help them identify themselves from others at any speech event and speech situation. Dell

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Hymes (1972a) posits that within speech communities, ethnographers must look for 'speech situations', 'speech events' and 'speech acts'. Speech situations mean socially-contextual situations like ceremonies, fights, hunts, meals, lovemaking, and the like'. She offers examples of a party as speech situation, speech event as in the conversation during the party and speech act as illustrated in a joke.

Hymes (1972a) asserts that in performance, folklore recognizes the differentiation of knowledge and competence within a community with regard to speaking; it recognizes the structure that obtains beyond the individual in the norms of interaction of communicative events; and it recognizes the emergent properties of such interactions, both normally and as specific to particular performances. She adds (2000) that with the ethnography of speaking, her purpose was to show that there was patterned regularity where it had been taken to be absent, in the activity of speaking itself.

At the level of individuals and groups interacting with one another, the functions of communication are directly related to the participants' purposes and needs (Hymes 1961). These assertions show support to the fact that in folktale stories, characters are bound to sing when they seek and ultimately finding their needs met. This excites the audience. When young children imitate characters in the story singing, they start speaking to themselves in the minds; they see themselves as winners. Somehow there is a shift from understanding that heroes in folktale stories are the only ones chosen by the author according to structuralism theory, little seeing that listeners who acquire meaningful language are also participants. To this, Dell Hymes (2003) argued for the primacy of language function, and for a shift from imagining the referential function of language as the primary one to seeing it as one of many. He saw the organizing principles of language as derived from language functions, and social appropriateness as essential criterion for the 'rightness' of utterances. As a result, patterning occurs at all levels of communication: societal, group, and Johnstone and Marcellino (Wikipedia, 2016) discussed Hymes (2003) who advocates for a shift in focus away from linguistic code *'la langue'* to actual speech, *'la parole'*. He argued for the primacy of language function, and for a shift from imagining the referential function of language as the primary one to seeing it as one of many. He saw the organizing principles of language as derived from language

functions, and social appropriateness as essential criterion for the 'rightness' of utterances. The following Table (2.2) is a summary of how the theories under discussion are constitutive of folktale storysinging:

Table 2.2: Summary of theories forming the theoretical framework

STRUCTURALISM THEORY (Gérard Génette)	FUNCTIONAL-LINGUISTIC THEORY (Talcott Parsons)	ETHNOGRAPHY OF COMMUNICATION THEORY (Dell Hymes)
-is the structuring of the song tied to the main idea in the folktale story focusing on keeping social order and society's culture and customs? -are the lyrics of the song clearly structured to separate them from the words written for reading? -is the singing character appropriate for the event and the situation portrayed in the story with the aim of raising the climax and also driving the story towards the end?	-are the words simple for articulation, thus paving way for singing? - are the words used in the song carefully selected to maintain pride in the language? -are the lyrics structured in ways that teach vocabulary and meaning to address social-ills in the society? -are the lyrics structured semantically and phonetically in terms of repetition, rhyme and rhythm intended for the melody not to be forgotten?	**Speech event** - a folktale story song is timed for the evening event to make the singer and the listeners happy, sad or fearful. **Speech situation** - is the pitch of the song loud, soft, rough or relaxed to suit the character in order to instil enjoyment of the situation? **Speech act** - are the singing characters aided by music tempo with regard to slowness or fastness in order to act out gestures for more understanding?
	FOLKTALE STORYSINGING	

The interpretation of Table (2.2) is that if a folktale story does not have a recognised simple structure it becomes difficult for young children to understand the flow of events in terms of what is talked and sung about. In fact, the musicality in the field is not interesting. Folktale storysinging clearly defines the setting in a folktale story in

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terms of when to start singing and when to stop because other parts like the beginning and the end are set apart solely for reading. Folktale storysinging serves as a boundary marker by making participants speak in music language. It does not only decorate the events and situations, but engages in meaningful language.

2.8   CONCLUSION

Chapter two has comprehensively reviewed this enquiry with regard to the problem statement and the rationale behind it. These have been clearly explained. However, prior studies appear not to have examined the concept of folktale storysinging and its relevance to teaching young children. This study attempts to contribute to such literature by investigating perceptions of teachers and elders of the singing of folktale story songs when teaching Setswana to young children.

Throughout these arguments, the theory of structuralism has been central to bringing clarity about folktale storysinging. This forum needed the support of the variants of structuralism theory to carry the enquiry further, and this was done by highlighting the ideas from functional-linguistics and ethnography of communications theories. I have applied them to Setswana folktale story books to demonstrate how storysinging can be seen and interpreted as a viable method of teaching young children. The use of language as art is quite a very broad field, and this chapter chose to limit the focus on the use of language as discussed by different authors. In the next chapter I discuss research design and methodology.

CHAPTER 3
RESEARCH DESIGN AND METHODS

3.1   INTRODUCTION

The preceding chapter concentrated on the international and local trends influencing folktale storysinging and reviewed different theories relevant to the study in order to find possible ways of narrating folktale stories to Batswana young children for possible replication inside the classroom.

This chapter discusses the design of the research and the methods of data collection. These methods will be outlined and described in order to investigate which folktale story songs teachers and elders know and how they use them to teach Setswana to young children. What follows are the steps in which I dealt with each aspect of the research design and methods.
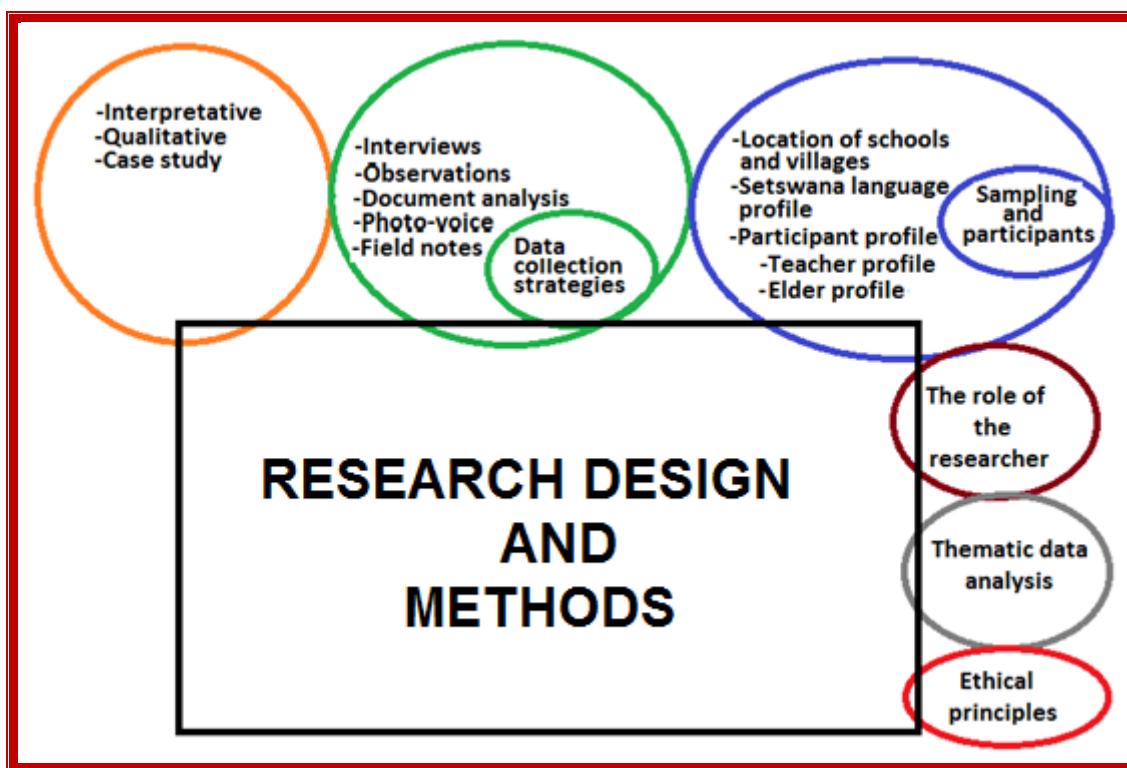
Figure 3.1 Illustration of the research design and methods

3.2 RESEARCH DESIGN

3.2.1 Interpretative approach

Maree (2014) explains interpretivism as foregrounding the meaning that individuals or communities assign to their experiences. He further states that inter-subjective meanings are crucial to achieving understanding and meaning. This research needed to be interpreted, described and explained so that I am enabled to give meaning to the research topic. According to Neuman (2000), the goal of interpretivist research is to understand and interpret human behaviour rather than to generalise and predict causes and effects. I find the same idea contained in the explanation given by Bevir and Kedar (2008), who see human action in interpretive methodology as meaningful and historically contingent. I relate the views of researchers to Grade 3 teachers interacting with the learning content regarding folktale stories. This takes place by teaching the learners according to the scheduled timetable. The way in which the teacher interpreted the folktale story and the songs provided me with insights of how the learners are credibly connected to the lesson. By studying the meaning of actions as they appeared during classroom observations, I was able to remain open to new knowledge throughout the study and let it develop with the help of interpretation. As Maree (2014) says, the facts do not speak for themselves.

3.2.2 Qualitative approach

This study took on a qualitative nature because data had to be obtained by means of interviews and each of the participants experienced folktales in a unique way. The study context was schools and villages where Setswana folktale storysinging is still being observed as part of the cultural practice and an embodiment of the traditions and ethos of the Batswana tribes. Both teachers and elders were part of the study as they were an embodiment of the cultural practices of the Batswana nation. Four provinces, namely; Limpopo, North-West, Mpumalanga and the Free State, which have high concentrations of Batswana people, were chosen for the study. To carry out the study, I began by discussing what qualitative study is.

Maree (2014) contends that qualitative research as a research methodology is concerned with understanding the processes and the social and cultural contexts which underlie various behavioural patterns and is mostly concerned with exploring

the "why" questions of research. According to Burns and Grove (2003), a research design is defined as a blueprint for conducting a study with maximum control over factors that may interfere with the validity of the findings.

In qualitative research, the task of the researcher is to understand and interpret the respondents' construction of reality. Grant and Fine (1992) add that qualitative research methods are flexible and typically evolve contextually in response to the lived realities encountered in the setting. Recently, Umesh (2014) commented that qualitative research is designed to reveal a target audience's range of behaviour and perceptions that drive it. I adopted this idea to explain why I used small groups of Grade 3 teachers at a school for group interviews and one teacher per class for observations to guide my study. Employing qualitative research further helped me to describe and interpret the lived experiences of teachers and elders (Cohen, Marion and Morrison (2010). Leedy and Ormrod (2010) mention the following characteristics of qualitative research, which are consistent with my study method:

- Description (to reveal the nature of certain situations, settings, processes, relationships, systems or people);
- Interpretation (to enable a researcher to gain new insight into a particular phenomenon and discover the problems that exist within);
- Verification (to allow the researcher to test the validity of certain assumptions, claims, theories and generalisations within real world contexts); and
- Evaluation (to help the researcher recognise that the issue being studied has many dimensions and layers and help him/her to portray the issue in its multifaceted form).

While all of these may be useful in qualitative research, the main point is that when seeking the perceptions of teachers and elders of singing folktale story songs, I was able to gain insight about how Batswana young children develop. This will constitute many dimensions and layers of information that will need an interpretative approach.

Qualitative methods generally are aimed at understanding the experiences and attitudes of teachers and elders. The methods of gathering data should be in line with the research questions in order to describe, understand and interpret the singing of folktale story songs to young children as they develop so that they are not denied

the privilege of identifying themselves with the culture embedded in and valued by the Batswana nation.

The main research question reads as follows:

What are the perceptions of teachers and elders of using folktale storysinging when teaching Setswana to young children?

This question addressed two different categories of participants (teachers and elders) involved in formal care (school) and informal care (home) of young children. The interrogative word "what" calls for remembering or recalling folktale story songs and the singing thereof. Such information can be retrieved by way of interviews. This question is relevant in that it is contained in the Setswana (CAPS, 2011) policy document.

The sub-questions are read as follows:

What folktale story songs do teachers and elders use in teaching young children?

This question is linked to teachers' and elders' knowledge of folktale story songs. Besides the names of the songs, it also probed for the knowledge of the practice of singing them. In the process of study, I had the opportunity to listen to the melody of the songs as the teachers and elders demonstrated the extent of their familiarity with and knowledge of the songs. This question was appropriate for the group interview as it gave them opportunity to discuss ways of transmitting their knowledge to young children. By determining what teachers knew about folktale story songs and which ones they used, I gained information pertaining to the amount of help needed to assist young children growing in different Batswana villages.

How do teachers and elders use folktale storysinging when teaching language to young children?"

This question investigated the practice and the manner through which folktale story songs are conducted, either at school or at home. In both settings, I gained understanding of how the teachers and elders include folktale story songs in the

education of the young children in terms of learning Setswana and solving daily problems in their societies.

How do teachers and elders perceive the value of folktale storysinging?

This question was aimed at understanding folktale story songs as part of the Batswana culture. Not only did it expose the traditional art practices of the Batswana nation, but it also helped me understand the cultural knowledge that had to be preserved by the communities to prevent possible extinction. Maree (2014) states that qualitative research as a research methodology is concerned with understanding the processes and the social and cultural contexts which underlie various behavioural patterns and is mostly concerned with exploring the "why" questions of research. When teachers and elders explained why folktale story songs were being used in teaching language to young children, thick and valuable responses that require analysis were unveiled.

3.2.3   Case study research

A case study is a systematic and in-depth study of one particular case in its context (Rule and John, 2011), where the case may be a person (such as a teacher, a learner, a principal or a parent), a group of people (such as a family or a class of learners), a school, a community, or an organisation. Yin (2003) defines a case study as an on-site investigation that involves the study of a phenomenon within its real life environment, using a variety of sources of information. Speaking more to my case study, Bertram and Christiansen (2014) contend that in a case study there is a focus on understanding the customs, culture or 'way of life' for the case, and the aim is to better understand the participants' point of view. They further explain that there are other outer aspects than the culture of a group, such as the particular pedagogic choices of a teacher.

I employed a case study because I considered Setswana to be one of the indigenous languages of South Africa that needs to be developed and used in teaching and learning. It is also the home language of many citizens of South Africa, and its speakers are proud to use it to communicate their culture. I was interested in the population of Grade 3 teachers because I consider them to be educated and professionally experienced in teaching Setswana. The case study comprises four

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schools, one in each of four provinces. I considered this being enough to build a strong case for the use of Setswana folktale story songs in South African schools and villages with the same socio-economic background, while avoiding too many variables.

The village elders interested me because Setswana is their primary or home language. It was necessary to interview both teachers and elders to understand their views concerning the folktale story songs used. Coupling classroom observations and information obtained from interviews strengthened the data and ensured the truthfulness of my research.

The figure 3.2 below portrays my application of case study research:
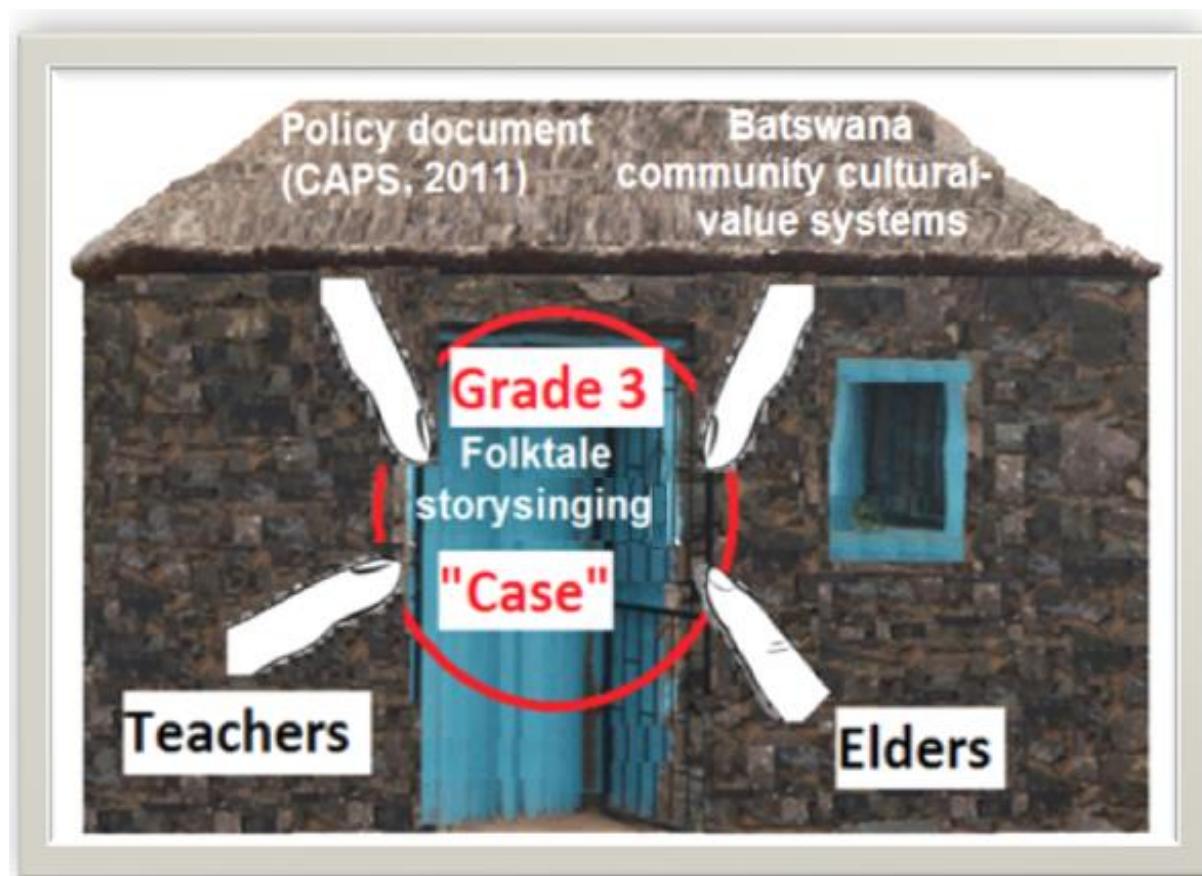
Figure 3.2: The case study of folktale storysinging

The traditional representation of the diagram above indicates that folktale storysinging is a case of a microcosm based on the historical culture of Batswana. According to Rule and John (2011), a case, as a microcosm, can help us to

understand the context that shapes it and which it reflects and produces in particular ways. Folktale storysinging was shaped by the teachers' elders' and perceptions, government policies and the cultural values among Batswana tribes with regard to teaching Setswana to young children. Each of these sectors generated insightful understanding of the relevance of the theories I applied in this study, that is, structuralism, functional-linguistic and ethnography of communications. During interviews, the participants expressed their understanding of the centre position of folktale storysinging, thus helping me to capture their views.

By choosing a case study, I established a firm research focus and referred to the main research question: "*What are the perceptions of teachers and elders of using folktale storysinging when teaching Setswana to young children*? I used the question to examine what previous researchers have written about folktale storysinging.

Setswana as a spoken language was important to influence my sample selection of sites and participants.

3.3   SAMPLING

When teachers and elders consider their perceptions of using folktale storysinging to teach Setswana to young children, they are influenced by their environment. I therefore chose sampling that was purposive, as suggested by Welman and Kruger (1999) stating that it is the most important kind of non-probability sampling. Patton (2002) states that any common patterns that emerge from a large variety are of particular interest and value in capturing the core experience and central shared dimensions of a setting or phenomenon.

3.3.1   Research sites

Aided by the given explanations of what a sample is, I was able to identify my participants based on the main research question: *What are the perceptions of teachers and elders on using Setswana folktale storysinging when teaching language to young children*?

3.3.2   Location of schools and villages

I planned to use four schools in rural areas, one in each of four chosen villages and provinces of South Africa, as sites for my research. The reason was that most young children speak only one indigenous language. They are still attached to their places of birth, where they can develop and be exposed to singing the Setswana folktale story songs. The geographical location of the provinces caused the schools to be far apart. In essence, the distance between the provinces demonstrated how the Batswana nation has spread across the country over the years.   The map below indicates the provinces of research:

Figure 3.3: Selected provinces where Batswana reside in South Africa

The map demonstrates the concentration of three provinces (Limpopo, North-West (Mpumalanga) in one place that was previously demarcated as Transvaal during the apartheid era. Niewenhuis (2014) asserts that every historical period produces particular rules that dictate what counts as scientific fact. The implicit rules that guide our generation of facts about education are formed by particular world views, values, political perspectives, conception of race ... it is therefore the task of a critical researcher to disclose the hidden ideological assumptions within society and to critique them.

Every September, Grade 3 learners in these provinces sit for the Annual National Assessment (ANA) programme, which partly exposes the teachers' teaching performance with regard to teaching Setswana folktale stories. Teachers are therefore aware that their learners have to perform well to get recognition for excellent teaching – therefore there is subtle competition among provinces to perform better than others.

National percentage marks for Home Language in 2012, 2013 and 2014

GRADE	HOME LANGUAGE AVERAGE PERCENTAGE MARK		
	2012	2013	2014
1	58	61	63
2	55	57	61
3	52	51	56
4	43	49	57
5	40	46	57
6	43	59	63
9	43	43	48
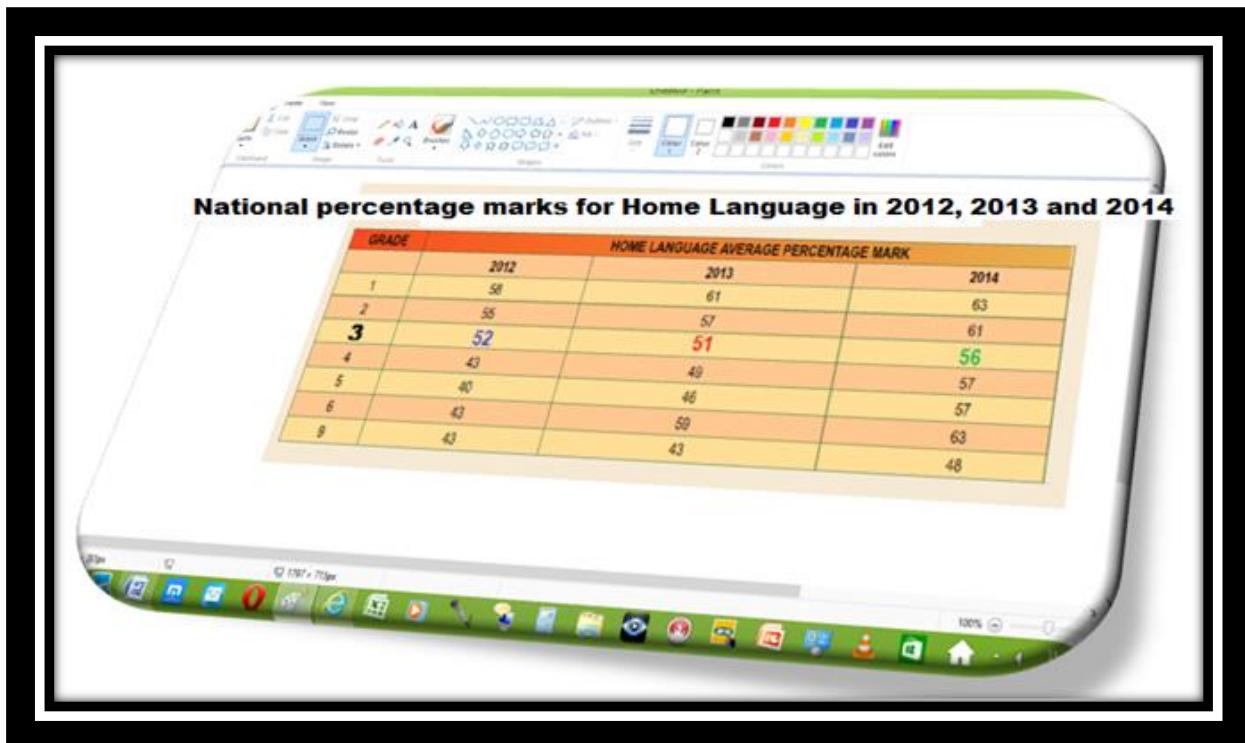
Figure 3.4: National percentage marks for Home Language in 2012, 2013 and 2014 (Department of Basic Education, RSA)

I also needed the sampled teachers to be available for interviews and classroom observation. Although in 2014 the Grade 3 learners showed improvement on their previous performance, the graph positions them to be the second lowest nationally.

For selecting the research sites, the following guidelines by De Langen and Chouly (2009) were observed:

- Synthesising (this involves data and putting the pieces together). The researcher makes general statements regarding the phenomenon and participants.

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- Sifting data (this is about making general statements and categorising information into themes. My study used themes that emerged from the comparison of the interviews, observations and documentation.

- Theorising (this is a systematic way of sorting out data). In this case I was informed by the theories I applied in the study, as explained in Chapter 2. As a result, new ways or theories were observed as they developed to inform the old versions. In this way I became privy to hidden wealth of knowledge about singing of Setswana folktale story songs within each school and village in one province for this research.

The significance of stating the distances is that I travelled long distances to arrive at the familiar and unfamiliar research sites. My point of departure was Limpopo, then North-West, Free State and Mpumalanga. Griffith (2000) agrees that the case study should be conducted on a number of sites. According De Vos, Strydom, Fouche and Delport (2003), collecting data at different schools and villages increases the credibility, validity and reliability of the research instruments (interviews, observation, document and field notes, photo-voice. The distances further point to the geographical measurement of places, and as Batswana people move from one place to another, folktale story songs move along with them by word of mouth. The following table illustrates the profile of the sampled schools:

Table 3.1: Illustration of the travelling distances between the sampled schools

School	Location	Learner enrolment
A	40 km from Botswana border gate	677
B	116 km from Botswana border gate	584
C	North-East of Pretoria	326
D	207 km from Lesotho border gate	1043

School A is situated in a coal mining area, about 40 km from the Botswana border gate. Forty kilometres is not too far for those who are able to drive to Botswana

occasionally, where Setswana is the main indigenous language, unlike the situation in South Africa, where eleven indigenous languages compete with each other. The teachers at this school have the opportunity to teach standard Setswana with its rich culture and especially folktale story songs. However, since the school is situated in a coal mining area, there is a possibility that the influx of mine workers could dilute this advantage, because mine workers bring different languages into the homogenous culture, with negative effects on the purity of the language. The learner enrolment at the school stood at 677.

School B also has the advantage of being in close proximity to the Botswana border gate; it is about 116 km from the border. This is a platinum mining area, requiring different linguistic families to live among the Batswana, and the foreign languages cannot therefore be sustained.

School C is situated in the North-Eastern part of South Africa, where the villagers speak Setswana, and the learners are taught through the same medium. There are three other primary schools in the vicinity; hence the learner enrolment is only 326. There are two provinces near the sampled school, namely Gauteng and Limpopo. These provinces have multiple indigenous languages, such as isiZulu and Sepedi. Chances are that the villages where Setswana is spoken experience language interference, particularly isiZulu, which belongs to Nguni family and differs from Setswana linguistically. However, Sepedi and Setswana belong to Sotho group family and therefore share some words.

School D is situated about 207 km from the border of Lesotho. Sharing a border can be problematic in that interference of languages into each other is a possibility, and this comes with transference of values, ethos and traditions. Folktales too, may not be spared as they may be transferred from one group of people to the other.

- The Setswana language profile

The Setswana language in South Africa went through various episodes during the rise and fall of Bophuthatswana. The flag in the picture below is written "*Tshwaraganang lo dire, pula e ne*" (Stand together and work hard, so that we are blessed with rain). Rain symbolises wealth, prosperity, medicine, harvest and happiness. When it rains peacefully, all these aspects bring unity among people

globally to fight drought and promote antitheft. Batswana people have this saying: "*a e ne modiga*" to call for a peaceful rain and not floods. In language, Batswana of Botswana call money "*pula*" while South African Batswana use the term "madi" (blood). All these signify hard work.

Figure 3.5: Illustration of Bophuthatswana flag

This slogan held together the speakers of Setswana language. It was held high during that period and also after the introduction of a democratic society in 1994. I continued with the nation's traditional practices of absorbing foreign languages. They have been able to do so without compromising the integrity of their original language institution. There are instances like socio-cultural practices which provided for economic development such as the concept of "*mafisa*" (which provided for the loaning of cattle) which was highly recognised in the ward system of tribal administration. Concerning grammar, there is a term known as "*maadingwa*" (borrowed nouns) from Afrikaans and English mostly. Both "Mafisa" and "maadingwa" are common in that they define the loaning system of cattle (*mafisa*) and nouns (maadingwa). Both concepts are commonly used in folktale stories to indicate that some of the ideas have been borrowed from other languages to strengthen the melody in Setswana songs. The example illustrates the concepts:

Setswana (*tafola*)   =   Afrikaans (tafel)

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Setswana (*foroko*) = English   (fork)

For another language's word semantics to qualify to be used by Batswana, it has to undergo rigorous syllabic change such as in the word "*tafola*" – meaning "tafel":

- ta (1st syllable)
- fo (2nd syllable)
- la (3rd syllable)

In Setswana, the word indicating a noun should end up with a vowel to make it readable. Most of the borrowed nouns indicate things that did not exist in the cultural system of the Batswana. Moreover, borrowing or loaning a word equals borrowing ideas. It is interesting to observe that some of the borrowed nouns appear in the Setswana folktale story songs, such as the story about "Katse le Papalagae". (A cat and a mouse):

E rile fa katse a [e] sena go ntsha kgopolo e, ya fologa **tafola** (**tafel**) *e e neng e palame mo go yone fa e ntse e gopola, ya tla ya boralala fa* **hukung** (**hoek**) *ya ntlo*, (Seboni, 1985).

Also, in the song about "Tshwene o etela ba bogwe" (*Baboon visiting the in-laws*), (Malao, 1992) wrote:

Moeka o tlhabile nku, (The guy slaughtered a sheep)

*Nku ya **lefarelane*** (**Friesland**) (A Friesland sheep)

According to Sawai (2013), if no alteration is made for the target audience, readers of the TC (Target Culture) will most likely not be able to understand the significance of codes and/or symbols represented in the story. The inference is that Batswana culture is unique because some words used for communicating customs and traditions are different from other languages, and should be taught as it is by teachers of young children. Haywood, Thompson and Hervey (2009) opine that the translation is not merely the means of transferring the message, but is the "mediation between cultures." They continue to mention that "texts and utterances are produced in particular places at particular times, are shaped by particular conventions, precedents and ideological constraints, and are aimed at particular receivers".

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3.3.3 Participants

A participant is a person who takes part in or becomes involved in a particular activity (Merriam Webster Dictionary). In this study, my status is that of a non-participant observer engaging with the sampled participants using interviews, observation, documentation, field notes and photo-voice. These instruments allow the researcher to connect with the participants in order to obtain first-hand data.

According to Maree (2007) sampling entails that participants are selected because of some defining characteristic that makes them the holders of the data needed for the study. The teachers in this study were all trained at South African tertiary institutions. Therefore, they hold data needed for teaching indigenous languages, Setswana in particular. Similarly, elders as participants are all villagers who speak Setswana.

I chose participants with a purpose. The teachers became participants who were given pseudonyms for the sake of anonymity. Grade 3 teachers had to have a professional certificate and have experience of teaching Setswana mother tongue. This was to comply with the Department of Education's Language in Education Policy of 1997 which stipulates that a Foundation Phase learner has to be taught in the mother tongue. According to Alexander (2009), mother tongue is explained as the language that the child knows best when they first come into contact with the school. The advantage is that a Grade 3 learner has a chance of identifying him/her (self) with the culture and values in folktale story songs.

The teachers were trained to teach Grade 3 learners at colleges to align their teaching methods with the demands of Language in Education Policy (LiEP) of 1997. Their ages were between 40 and 54, indicating that they were trained before the new dispensation and were mature to teach folktale stories well.

Prior to embarking on this study, I applied to the district managers as heads of the schools in the districts for permission to access schools, teachers and learners. I contacted them by e-mails, faxes and telephone numbers (office or cell-phones) to secure appointments. The permission was subsequently granted, which allowed me to conduct group teacher interviews with Grade 3 teachers and observe their classrooms.

3.3.3.1   The teachers' profile

The ages of teachers reflect that they are seasoned and responsible to teach Grade 3 learners folktale story stories and the songs. These ages range from 40 years to 56 years, which meant that they are not only elderly, but are all women who can advise each other whenever they experience problems. However, there was a need to investigate how these teachers approach folktale lesson as individuals.

Table 3.2: The teacher participants' profiles

Province	Schools	Age	Group interviews of Grade 3	Observations for Grade 3
Limpopo	A	54 years 54 years 40 years	2-3	1 from a group
North-West	B	50 years 43 years 40 years	2-3	1 from a group
Mpumalanga	C	56 years 45 years	2-3	1 from a group
Free- State	D	50 years 48 years	2-3	1 from a group
TOTAL	**4**	**10**	**8-12**	**4**

3.3.3.2   The elders' profile

The Language in Education Policy (LiEP) states that the School Governing Body (SGB) determines the language policy of the school. In practice, this means that parents as elders in the selected villages in this study are mandated by the government to support Setswana as the language of teaching and learning at schools and to be used to sing folktale story songs at home for the young children. As parents, it is also indicated by the Department of Education (1997) that they are to exercise the rights of the minors. This means that young children have the right to know how to sing folktale story songs. I sampled elders who were aged 60 years or more, males and females who speak Setswana. In the Batswana culture, the title

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"elder" is determined by age and a vast experience in life. I planned to have a group of 5-10 at most. The following table shows the elders' profiles:

Table 3.3: The participating elders' profiles across the sampled provinces

Province	Villages	Age	Totem	Number of elders
Limpopo	A	60+	Photi (duiker)	5 – 10
North-West	B	60+	Kwena (crocodile)	5 – 10
Mpumalanga	C	60+	Kgabo (ape)	5 – 10
Free State	D	60+	Tholo (wildebeest)	5 – 10

I had intended to group them according to their totems: Baphoting (duiker), Bakwena (crocodile), Bakgatla (ape) and Barolong (wildebeest). It occurred to me that one elder might represent two different totems because of customary marital rites and engagements. That would turn out to be of benefit to me because I would gain indirect information at one place about other Batswana totems not included in this research. Such totems are Bakubung (hippopotamus), Batshweneng (baboon), Batlhaping (big fish), who are also spread elsewhere across the country, according to Batswana culture of settlement and ethnicity. Terry and Irving (2010) explain ethnicity as comprising a group whose membership is based on genealogy, national origin and ancestry. Such happenings were not directly objects of my research, but collateral information gained is always part of qualitative research.

3.4 DATA COLLECTION STRATEGIES

Data, according to Bertram and Christiansen (2014), refers to the evidence or information that researchers collect in order to find answers to the particular questions they are asking. In this section below I look at the strategies for collecting data by discussing interviews, observations, documents, field notes   and photo-voice as my research instruments.

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3.4.1   Interviews

Meyer (2009) remarks that qualitative research uses 'soft' data and gets 'rich' data, and is designed to help researchers understand people and the social and cultural contexts within which they live. I planned to interview small groups of teachers and elders whom I understood to be sharing Setswana home language in their social and cultural lives. The semi-structured questions I used served as a soft platform for me to get rich information about what folktale story songs they know and how they use them to help develop the aesthetic sense of young children. Three Grade 3 teachers per school were interviewed, leading to a total of 10 teachers. I also used soft questions (biographical) to interview one group of elders per four villages around the same schools. I applied Neuman's (2000) ideas to guide my research trajectory and explain the relevance of them such as gauging the level at which you need to express yourself; the type of language that you should use so that people you speak to understand you; and do not feel intimidated by complex vocabulary or patronised by a simplistic one either.

For implementation, I prepared the interview questions for the teachers in both English and Setswana, and I found that they were all comfortable with the medium of English. However, some of the questions with words they were unfamiliar with, like "*What is your totem?*". I explained in Setswana to be "*O ana eng? / O bina eng*?" With the elders, I used the same question as it was already presented in Setswana.

"*Start with a general question to the topic*"

I started with general questions that asked for personal details of both teachers and elders, e.g. "What is your name? What is your age? Do you stay far from the primary school of research? Can you tell me the name of the induna where you stay?" In turn, I also introduced myself in the same way. These questions created rapport between me and the participants as they a way of greeting each other according to Batswana tradition. As a result, I was not seen as an intruder, but someone belonging to their groups.

"Use concrete events to help people remember"

The first question on my list called for the traditional songs which they knew. "*Which traditional songs do you know*?" Traditional songs are concrete because they exist

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as part of the tradition of singing inside and outside the classroom. It became a way of engaging every interviewee. They were easily recalled because I imposed no restriction on the language in which they were. I wanted them to experience freedom to sing, but recorded at the same time.

3.4.1.1   Semi-structured questions

Data collection strategies are driven by research questions (the main and sub-questions. I discussed in 3.2.1 under research design). I prepared different semi-structured questions to interview the teachers and the elders face-to-face. This was done in order to gain their cooperation (Leedy and Ormrod, 2001) by establishing a relationship with them. I put one question to the whole focus group and observed the first reaction of each participant before (Maree, 2014) steering the interview in a different direction.

The use of semi-structured interviews created spaces for me to ask probing questions, thus allowing me to correctly situate the research topic and better understand the additional information supplied by the participants.

3.4.1.2   Open-ended questions

Jansen (2006) explains that open-ended questions are posed in a way that suggests no obvious answer. They are therefore intellectually honest and do not expect or lean towards an obvious answer. I gave the participants a space to speak about their personal experiences as to which songs they use when they are with the young children. I asked this question at the beginning for them to establish rapport and as an ice-breaker. There was no obvious answer; personal experiences differ from participant to participant.

3.4.2   Observations

Kumar (1996) defines the process of observations as a purposeful systematic and selective method of watching and listening to an interaction or phenomenon as it takes place. Patton (1990) refers to observation as observer's notes becoming the eyes, ears and perceptual senses for the reader. Both researchers point to the senses of hearing (listening with ears) and sight (watching with eyes) implying that I was to do the same as what the participating teacher expected her learners to do,

that is, listen and watch. As a result, conducting observations became attractive, because it made the whole process of research become alive, particularly at the point where melody is projected in class when folktale story songs are sung. I visited the classrooms as a non-participant observer and was able to document significant events in the note book. I was assisted by using the following schedule.

Table 3.4: Field notes schedule for classroom observations

Pre-story phase	Folktale storysinging phase	After storysinging
- Encouragement - Prior knowledge - Interest arousal - New knowledge - -Vocabulary building - -Pictures in the classroom	- Modelling folktale storysinging - Involving learners in folktale storysinging - Emphasis on the message - -Comprehension of the story song - -Singing skills	- Wrapping up the story lesson

This schedule was based on the literature review, where I gained insight in research already conducted and where I identified the gap. I was working step-by-step toward the purpose of knowing what had already been researched to validate and fill the existing gap.

3.4.3   Documents

3.4.3.1   Curriculum Assessment Policy Statement (DoBE, 2011)

I considered policy documents relating to teaching indigenous home languages to be important in this study. It was not difficult for me to get hold of the national CAPS policy document, because I arrived at schools before assembly. The policy was published by the Department of Basic Education in 2011. In the language policy for Setswana, it is stated that the teacher should assist the learners to sing songs, recite rhymes and perform actions as skills for folktale storysinging. I was well positioned for the next step – evaluating the teachers – because one of the questions was related to the existence of such a policy document at schools. Figure 3.3 depicts the Curriculum and Assessment Policy Statement (CAPS).
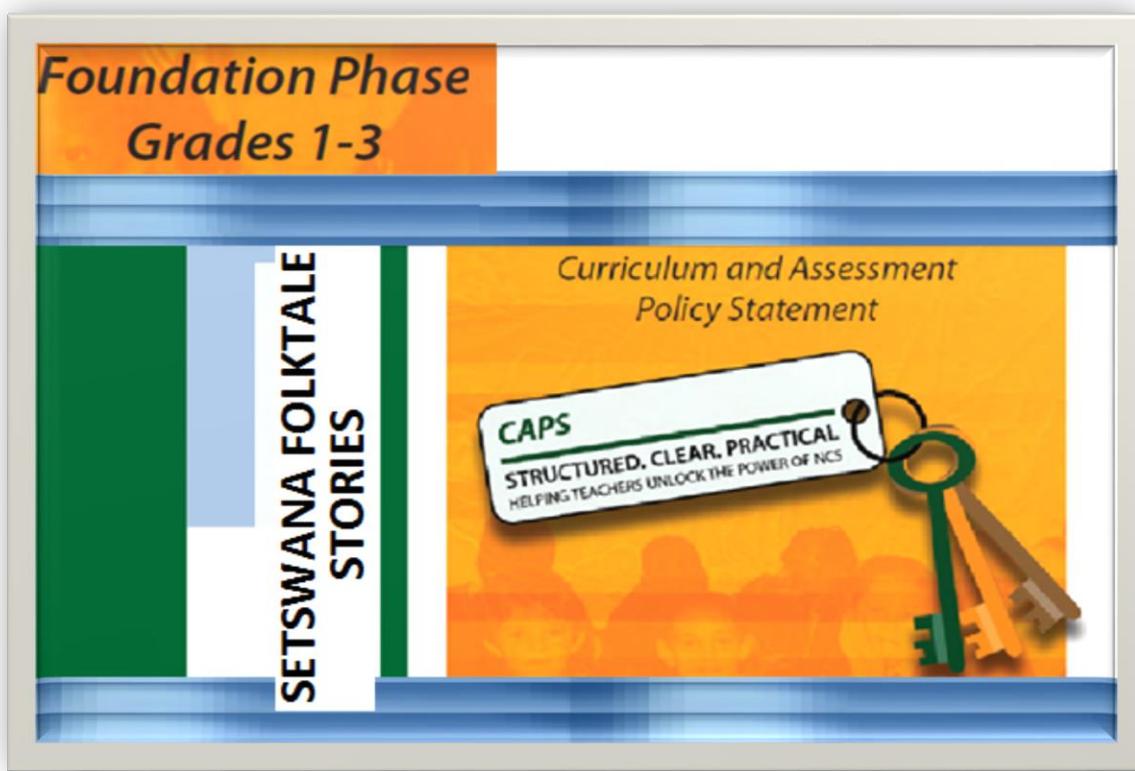
Figure 3.6: Foundation Phase Grades 1- 3 (Department of Basic ducation, 2011)

The above figure bears main colours orange, green, white and blue representing the commitment of the government to serve all the learners in Foundation Phase schools. The key symbol in the figure is supposed to include the unlocking of the neglected area of how to sing Setswana folktale story songs to young children in order to sound and match well with the words that appear on the key-holder "structured, clear, practical".

3.4.3.2   Learners' reading books

Learners' reading books are the folktale story books written in Setswana to teach reading, listening, speaking, singing songs, answering questions and expressing their feelings about the story. They include teaching pictures to increase understanding of the stories. Each of the four schools used a different Setswana reading book, which was in good condition suitable to teach folktale stories.

3.4.3.3   Royal kraal visit

At village B only, I was permitted to meet and talk to the chief (16/September/2014, 8h:30) before meeting the elders, and was further permitted to choose and ask one question from those prepared for the elders. This was an unusual occurrence, and I was humbled by such openness. I showed him respect by reciting a poem relevant to his Bakwena tribe entitled "Leboko la Bakwena ba Mogopa":

"*Kwena e ntsho ya Modiana-a-tau, 'fifi ja Mokena"* (English translation: *Black crocodile, the lion of Modiana, Mokwena the mighty one.*

This poem was passed on to me by elders orally when I was young. I asked him to give the folktale story songs he knows and how they are used by elders to teach Setswana to young children. I interpreted the occasion as that the chief loves his tribe and would always like to know what is happening in his tribe.

3.4.4   Field notes

According to Mosia (2011), field notes constitute the descriptions of the "who, what, where and how" of the research context. In addition, field notes are understood as being mystique (Jackson, 1990), muted medium (Lederman, 1990), and the secret papers of social research (Van Maanen, 2011). These researchers explain that the when the observed is onstage, the observer is offstage writing down some things within a controlled time. By doing this, there is an assurance that the insignificant issues are ignored, while some significant ones are considered worthy. As a result, in-between these two poles of significance and insignificance, there is a chance of missing some silent issues to describe the "*who*, *what*, *where* and *how*" of the research context as Mosia (2011) asserts. On the other side, Bogdan and Biklen (1982) emphasize that it is crucial to describe and reflect upon the notes collected during field work. This case study needs field notes as instrument of collecting data for the benefit of doubling my eyes and ears since intensive description and reflection are deemed necessary to answer the research questions and validate method of research.

According to Emerson, Fretz, and Shaw (1995), field notes are accounts describing experiences and observations the researcher has made while participating in an

intense and involved manner. For Geertz (1973), a strong field notes practice helps to ensure that we are generating thick descriptions and not just observations from the field. The impression brought forward is that the nature of my study where schools and villages in four provinces were visited, fit the usage of field notes to generate thick description of events, situations and actions. Under the circumstances given, I was not only able to access the lesson taught in Setswana, but also how teachers and elders perceive the use of folktale story songs when teaching young children.

The villages where Batswana reside have been ruled by chiefs for centuries. As anticipated, the long-standing communication order between the chief and his tribe was through the indunas. I had budgeted one day for one village to execute this part of the research so that I could manage time for my leave days taken from work. In all, I spent four days to cover all the villages. The elders in all the villages felt obliged by the Batswana custom to sing wedding songs as a sign of coming together. It was important for me to join them in singing and dancing. I later realised that besides showing happiness and welcome, they wanted to see if my visit was peaceful. Such a gesture was an indication that singing and dancing were for free and that I would not experience problems when asking them the same question I asked the chief. Nevertheless, I watched and listened to their varying voices as they sang. The representation of male and female participants varied drastically and affected the effect of the baritone voice. On the whole, there were only three males to represent all the villages.

Bernard (2011) opines that whatever you observe, you should try to capture in field notes the details of the behaviour and the environment. It was difficult to stop the elders from singing wedding songs at any time, even when the question was not asking for it. I had to keep up by making sketches of what was happening and what ought to have happened because my writing was slower than their behaviour. I took photos to strengthen my field notes.

3.4.5.   Photo-voice

Primarily, photo-voice uses influential visual imagery as a tool to reflect needs of the participants which makes it an ideal methodology to assess or facilitate changes

required for a community and its members (Tomar, 2013). The visual images are a permanent documentation that can be analysed to generate themes that can often lead to social action around identified problems. These images can then be used in the future to document change (Sharma, 2010). These quotes inform the current study that photo-voice technique can be used as a technique to understand the interplay between visions, quiet voices, motions and unconscious behaviours of participants. This then crystallises the relationship between a photo and a voice. Photo-voice, according to Joubert (2012), can assist younger children to define their world and affirm their citizenship practice. She further states that it provides adults with an opportunity to listen to children as citizens.

Photos are static, but are able to tell a story. For this reason, photos are able to carry the voices of participants from one place to the other and be used synchronously (same time). For this study, synchronous time is during the analysis of data. Photo-voice was chosen as a handy tool to collect data for its ability of bringing four schools and villages together to compare the activities of participants where Setswana is used as medium of communication. The rural villages are far from each other, and still far from cities. This makes it easy for community members to understand each other in gatherings deemed necessary to hold on their cultural belief systems to endure hard times and celebrate happy moments. Ideally, it is assumed that everyone in these villages and schools know everything about singing folktale story songs to young children. All human beings lead storied lives that are shared and co-created over time (Connelly and Clandinin, 1990). Given their communal ways of settlement, photo-voice was chosen as an appropriate strategy to know about their teaching system. Photo-voice is a process by which people can identify, represent and enhance their community through a specific photographic technique (Wang, Cash and Powers, 2000). In addition, some authors cautioned that photographs are easy to gather but difficult to analyse and summarize (Wang and Burris, 1997) because the visual image is a site of learning that has the capability of strongly influencing people's well-being (Wang, 1999).

In my study, I took photos of young children in their classroom and elders in different home environments to listen to their voices regarding folktale storysinging. This activity comprised the following elements:

o Component 1: Timing to take photos

During group interviews I agreed with the teachers regarding taking photos of the learners during the folktale story lesson to adhere to research ethics. I then took photos of the learners at the beginning, in the middle and at the end of the lesson. Buchanan (1998) indicates that taking photos is meant to develop a richer understanding of organisational processes. Regarding the elders, taking photos depended on their emotional narration of folktales and the singing part. In this instance I did not concentrate on timing the events.

o Component 2: Limitations

My physical presence as a researcher had an impact on the learners' behaviour. I was a new face to them. Moreover, the learners were not used to photos being taken in the classroom. I could not take photos and make notes simultaneously. However, I had positioned the audio-recorder at the corner of the table to generate the description of photo-voice. There were also elders whose voices were low due to age and illness. Since this limited my ability to obtain valuable information, I chose to take photos to pitch up their voices and even supplement my hand-written notes.

3.5   DATA ANALYSIS

Data are the pieces of information that any particular situation gives to an answer (Leedy and Ormrod, 2010). For my study, it called for organising, providing structure and eliciting meaning, in the full knowledge that analysis of qualitative data is an active and interactive process (Polit et al., 2001). Data analysis normally commences after collecting information from the field. According to Holloway and Wheeler (2002), it can be done simultaneously with data collection. I combined the idea of Polit et al. (2001) with the intellectual processes in data analysis (Morse and Field, 1996), namely:

- Comprehending (this is when the achiever is able to prepare a detailed description of the phenomenon under study).

After visiting one province, I analysed the interview, observations, documents, photos and field notes, knowing that my study worked with two groups of different participants engaged in the same mission (folktale storysinging). The reason was

that I had four provinces situated apart from one another. Esterberg (2002) supports this process, indicating the necessity for the researcher "getting intimate" and "loading up your mind".

Data were analysed thematically after intense reading and understanding. Rule and John (2011) assert that a thematic structure organises the study according to key themes and then the individual cases are discussed in relation to each theme. This view helped me to concentrate on the positive and negative responses among teachers and to compare them with those of elders. The emergent themes and sub-themes gave me a clearer understanding of the topic of my study.

3.6   THE ROLE OF THE RESEARCHER

The response rate of my research was huge, because my participants were elders I had to interview, teachers I had to observe, document field notes and even audio-records. I would not have succeeded in transcribing the work had I not had a solid background of working with them. Maher (2011) mentions that the precision with which the qualitative researcher identifies himself or herself reveals several of the lenses and the degree of sensitivity with which the researcher may collect, view, analyse and report the data. I had teaching experience with Grade 3 from 1974, when I started teaching. Being a Motswana by birth, I knew the customs and dialects, and academic language I had learned through an honours degree. Being a choral music composer of songs and a choir conductor in the Foundation Phase, I had ample chance of working with young children. All this experience stood me in good stead to execute my role as a researcher to able to transcribe the data captured from social institutions such as schools and villages.

During the interviews with the elders, I realised that there were more females than men. My semi-structured questions for the interview sessions showed no gender preference of gender, and since my study was not about gender, I regard the credibility of the research instruments to be unaffected.

3.7   ETHICAL CONCERNS

3.7.1   Informed consent

I was guided by Durrheim and Wassenaar (2002) to follow the principles of autonomy, non-maleficence and beneficence. Regarding the principle of autonomy, I wrote letters of consent to let parents know that I would be visiting the Grade 3 classes their children attended and that the focus would be on the teachers (see the consent letters in Addendum on CD).

3.7.2   Voluntary participation

I also sought permission from the Government Education (DBE) authorities to permit me to involve Grade 3 teachers in the study. Chief indunas in the villages became my entry points to involve the elders. Participants were at liberty to withdraw at any time if they wished to do so. I promised confidentiality in all respects.

3.7.3   Safety in participation

The principle of non-maleficence means "do no harm" (Bertram and Christiansen, 2014:66). I gave assurances of the safety of participants and that they would not suffer any harm socially, emotionally, educationally or physically.

3.7.4   Trust

The research aimed to benefit the social system in line with the principle of beneficence. I was positive that this study would be useful to schools and the Batswana communities where the mother tongue is used to teach young learners. Ethical clearance was given by the University of Pretoria for me to proceed with the fieldwork.

3.7.5   Trustworthiness

In this section I address issues of trustworthiness. Johnson and Turner (2003) define trustworthiness as the way in which the enquirer is able to persuade the audience that the findings in the study are worth paying attention to and the research is of high quality. Throughout this study, I incorporated the participants' responses bearing in mind the demands of credibility. Credibility refers to the confidence one can have in

the truth of the findings and can be established by various methods (Bowen, 2005). In particular, I had confidence in the data collection methods (interviews, observation, document analysis, field notes and photo-voice). I also had confidence in the ability of the camera to capture clear pictures which I could rely on for data analysis.

Trustworthiness addresses dependability. According to Denzin and Lincoln (1994), this is the stability of the findings over time and conformability of internal coherence of the data in relation to the findings, interpretations, and recommendations. In my study, dependability was addressed in the research process, coding system and methods of analysis. I also confirmed that the themes and sub-themes come from the data and therefore represent the participants' responses.

Transferability in qualitative research addresses trustworthiness as comprising social transferability (the extent to which evidence generated in one social context is relevant to another), and cultural transferability (differences in culture). In my study, I purposefully selected different sites and different participants to confirm that what was found in the social and cultural contexts of one place could not be generalised to other cases. However, Bowen (2005) holds that other researchers can apply the findings to their own.

Table 3.5: Limitations regarding data collection instruments

Data collection instruments	Limitations	Promoting trustworthiness
Group interviews	In a group interview there are introverts who might fear victimisation by others. Extroverts might give others little chance to give information. The turnout of elders for interviews might be low because of age ailments or even arriving late.	I reassured the teachers by stating that I had taught Grade 3 learners from 1974 – 1996. I gained trust of the elders by communicating with them in Setswana. I assured them that I had been raised in the villages. I patiently welcomed the early and late arrivals and encouraged the spirit of togetherness.

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Data collection instruments	Limitations	Promoting trustworthiness
Classroom observation	My visit to schools was announced beforehand. This gave teachers a chance to make better teaching arrangements to obscure their normal practices.	I encouraged teachers to relax and teach like on any normal day.
Field notes	Writing notes takes eyes from what is taking place. There were chances of missing some reactions of participants.	I supplemented documentation by audio-recording events.
Photo-voice	Learners might be distracted from giving full attention to the lesson.	I stood behind the learners to take photos.

3.8   CONCLUSION

Chapter 3 outlined the research design and methodology for this study, including the ways in which it is anchored in qualitative research paradigm. I defined this chapter as a case study of four schools with four Grade 3 classes where Setswana is a medium of instruction. I also defined four villages with a group of elders at each visit. At all sites, I examined the participants' understanding and experiences of using folktale storysinging when teaching Setswana to young children. This chapter also presented the interpretive paradigm and described it along with the research instruments, namely interviews, observations, documents, photos and field notes to create a thickened story to satisfy the needs for validity and reliability. In Chapter 4 I will discuss data presentation and analysis.

CHAPTER 4
DATA PRESENTATION AND ANALYSIS

4.1   INTRODUCTION

In Chapter 3, I outlined the research design and methods, describing data gathering instruments and the sampling methods and strategies. This chapter discusses the presentation and analysis of data from the group interviews, observation documentation, photos and field notes aimed at getting the perceptions of teachers and elders on the use of folktale storysinging when teaching Setswana to young children. The curriculum states that all the constituents of folktales should be taught to learners, including songs. According to Attride-Sterling (2001), if we do not know how people went about analysing their data, or what assumptions informed their analysis, it is difficult to evaluate their research. He mentions the need to compare and/or synthesise the analysis with other studies. Otherwise it can impede other researchers carrying out other related projects in the future.

Creswell (1994) opines that the researcher takes a voluminous amount of information and reduces it to certain patterns, categories or themes and then interprets this information by using a schema. This idea will guide my inquiry in a qualitative way throughout. I mentioned in Chapter 3 that this study employs a thematic presentation and analysis of data whereby I will examine and record themes within the collected data. Rich data was collected through document analysis, group interviews, observation and field notes. This was done at the sampled schools and villages where Batswana teachers and elders live with their young children and observing their cultural practices. I therefore put forward the supporting sub-questions of the main question:

- *What folktale story songs do teachers and elders use in teaching young children*?
- *How do teachers and elders use folktale storysinging when teaching language to young children*?
- *How are folktale story songs portrayed in children's books*?

In Chapter 3 of methodology, I outlined the structuralist theory that relates to everything culture stands for. I discussed the functionalist-linguistic theory to emphasise the importance of shared values. I also employed the ethnography of communication theories, believing that values differ between groups that exist in one culture. Thus, it is imperative for me to investigate and understand the perceptions of teachers and elders of their care for their young children.

I also gathered qualitative data by conducting group interviews with teachers and elders as sources of information to enrich the responses. Maree (2014) contends that group interaction will be productive in widening the range of responses, activating forgotten details of experience and releasing inhibitions that may otherwise discourage participants from disclosing information. Two words in Maree's remark, namely "widening" and "forgetting", are noteworthy. These words relate well to the interviewed elders who, because of old age, tend to be forgetful. It was then proper for me to interview the teachers of the same village as the elders to widen the quality of responses.

My inquiry required group interviews with both teachers and elders because I had prepared semi-structured questions rather than focus group interviews, which bank on one topic to raise debates and even encourage conflicts (Maree, 2014).

4.2   DATA CONTEXTUALISATION

4.2.1   Map of sample sites
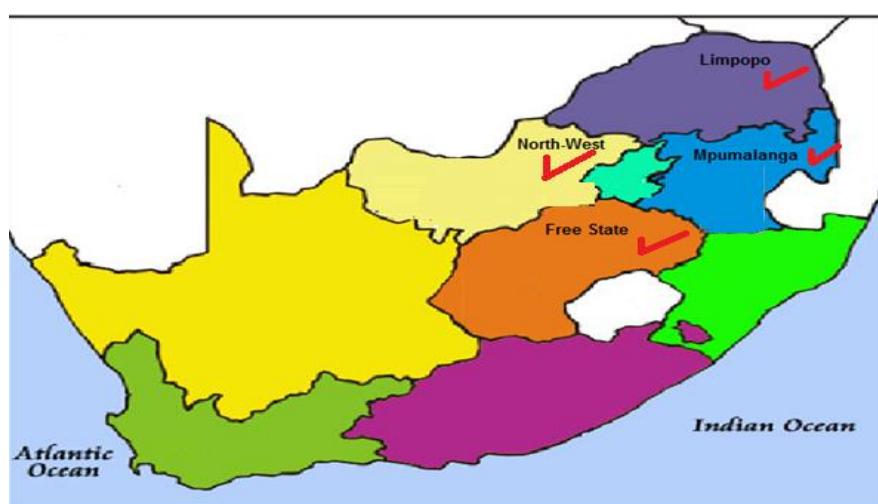
Figure 4.1: The sampled provinces in South Africa

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4.2.2   Tables, graphs and figures of sites

The codes below were used to reflect the participants' demographic and spatial particulars.

Table 4.1 Coding of participants in the sample

Codes	Explanation	Number
T	Teacher	A,B,C,D
SCH	School	A,B,C,D
ELD	Elder	A,B,C,D,E,F,G,H,I
VLG	Village	A,B,C,D
Q	Question	1, 2, 3 etcetera

Table 4.2: Teachers' profile

Province	SCH	T	Age	M/F	Totem before marriage	Totem in marriage	ALL
Limpopo	A	A	54 yrs	F	Lion (Tau = N/Sotho)	Kudu(Photi =Tswana)	1
		B	54 yrs	F	Cow (Kgomo = N/Sotho)	Kudu (Photi =Tswana)	1
		C	40 yrs	F	Xhosa (AbaThembu clan)	Kudu (Photi =Tswana)	1
Total							3
N/West	B	A	50 yrs	F	Crocodile (Kwena Tswana)	Crocodile (Kwena= Tswana)	1
		B	43 yrs	F	Crocodile (Kwena Tswana)	Crocodile (Kwena= Tswana	1
		C	40 yrs	F	Crocodile (Kwena= Tswana)	Crocodile (Kwena= Tswana)	1

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Province	SCH	T	Age	M/F	Totem before marriage	Totem in marriage	ALL
Total							3
Mpumalanga	C	A	56 yrs	F	Ape (Kgabo = Tswana)	Ape (Kgabo =Tswana)	1
		B	45 yrs	F	Ape (Kgabo = Tswana)	Ape (Kgabo =Tswana)	1
Total							2
Free-State	D	A	50 yrs	F	Ape (Kgabo = Tswana)	Ape(Kgabo =Tswana)	1
		B	48 yrs	F	Kudu (Photi =Tswana)	Kudu (Photi =Tswana)	1
Total							2
Grand Total							10

The teachers and elders were categorised according to their profiles related to qualifications as those expected to guide young children to love and identify themselves with Setswana cultural ways of living. The structure that I used was to differentiate as to who was the teacher and who was the elder was by way of recognising their ages and spatial patterns. This study is such that it is the teachers who have academic records to qualify them to teach Grade 3 learners. On the other hand, I did not expect elders to have such qualifications because their space to sing folktale story songs to young children is at home. Also, my experiences in teaching Grade 3 learners reminded me to note the importance of the demographic factor of gender as a comparison instrument. Many Foundation Phase teachers are female. Petersen and Petker (2011) indicate that teaching in the early grades is often accompanied by simplistic images of Foundation Phase teachers as 'nannies' and 'caregivers', both of which are generally associated with a woman's rather than a man's role in society. Mashiya (2014) has also noticed that very few male teachers currently teach in the Foundation Phase in South Africa, largely through the persistent cultural and societal bias against men working with young children.

In this study, however, I noticed that the presence of elders as guardians of young children when they are at home gives a traditional image of a family which consists of males and females. In order to highlight the profile of the participants, it was important to on reflect their totem, as it is important in understanding their tribal belief systems in the use of folktale story songs to teach young children.

The technique of using semi-structured interviews for teachers and structured interviews for elders boosted the strengths and opportunities of addressing and validating the importance of working towards answering the main research question: *What are the perceptions of teachers and elders of using folktale storysinging when teaching Setswana to young children?* The importance of the question is that folktale story-singing is a fundamental way of codifying the Batswana traditional heritage system preserved to develop young children as responsible future citizens.

First, I will provide a detailed account of respondents' profile explaining the teachers' and elders' classification. The profile of teachers is illustrated in the following figure, which I intend to use in the process of my data analysis:

Table 4.3: Grade 3 teachers according to qualifications and teaching experience

School	Teacher	Qualifications	Experience in teaching Grade 3
A	A	SPTD; ACE	12 years
	B	SPTD;BA	8 years
	C	UDEP;BA	2 years
B	A	BA;B.ED;ACE	6 years
	B	BA;ACE	1 year
	C	BA;SPTD	16 years
C	A	BA;PTC	5 years
	B	BA;BA HONS; PTC	7 years
D	A	BA;B.ED;M.ED; SED	12 years
	B	PTC; BA	10 years

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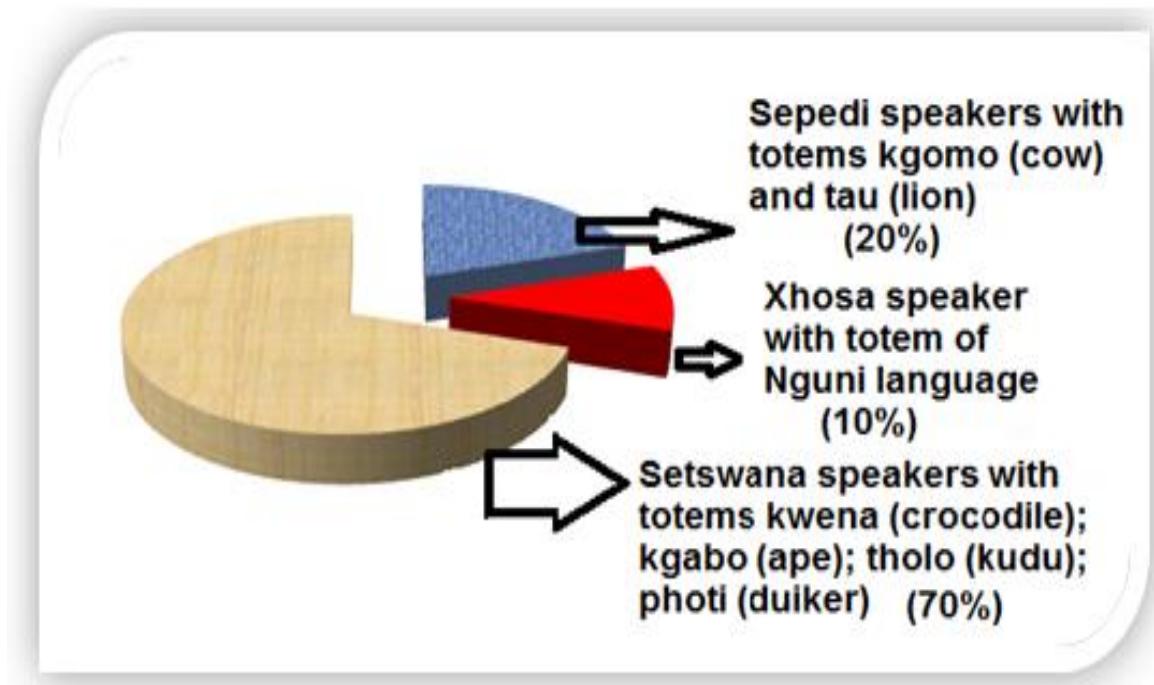
Figure 4.2: Grouping of teachers by totem

Table 4.4: Elders' profile according to totem

Province	ID	Age	Gender	Totem before marriage	Totem after marriage	Total
Limpopo	A	83	M	N/A	Duiker (Tswana)	1
	B	77	F	Duiker (Tswana)	Duiker (Tswana)	1
	C	70	F	Duiker (Tswana)	Duiker (Tswana)	1
	D	67	F	Duiker (Tswana)	Duiker (Tswana)	1
	E	65	F	Duiker (Tswana)	Duiker (Tswana)	1
N/West	A	93	F	Buffalo (Tswana)	Crocodile (Tswana)	1
	B	93	M	N/A	Crocodile (Tswana)	1
	C	89	F	Crocodile (Tswana)	Crocodile (Tswana)	1
	D	82	F	Crocodile (Tswana)	Crocodile (Tswana)	1
	E	82	M	N/A	Crocodile (Tswana)	1
	F	65	F	Crocodile (Tswana)	Crocodile (Tswana)	1
	G	71	F	Crocodile (Tswana)	Crocodile (Tswana)	1
	H	62	F	Crocodile (Tswana)	Crocodile (Tswana)	1
	I	60	F	Crocodile (Tswana)	Crocodile (Tswana)	1
Mpumalanga	A	93	F	Ape (Tswana)	Ape (Tswana)	1
	B	87	F	Ape (Tswana)	Ape (Tswana)	1
	C	85	F	Ape (Tswana)	Ape (Tswana)	1
	D	63	F	Ape (Tswana)	Ape (Tswana)	1
Free-State	A	85	F	Xhosa	Kudu (Tswana)	1
	B	76	F	Elephant (Tswana)	Kudu (Tswana)	1
	C	66	F	Ape (Tswana)	Kudu (Tswana)	1
TOTAL NUMBER OF ELDERS						**21**

Table 4.5: Elders' profile according to age

Between 90 - 100 yrs	Between 80 – 89 yrs	Between 70 – 79 yrs	Between 60 – 69 yrs
93=VLG/**B** ELD/A 93=VLG/**B** ELD/B 93=VLG/**C** ELD/A	89=VLG/**B** 87=VLG/**C** ELD/C ELD/B 85=VLG/**C** 85=VLG/**D** ELD/C ELD/A 83=VLG/**A** 82=VLG/**B** ELD/A ELD/D 82=VLG/**B** ELD/E	77=VLG/**A** ELD/B 76=VLG/**D** ELD/B 71=VLG/**B** ELD/G 70=VLG/**A** ELD/C	67=VLG/**A** 66=VLG/**D** ELD/D ELD/C 65=VLG/**A** 65=VLG/**B** ELD/E ELD/F 63=VLG/**C** 62=VLG/**B** ELD/D ELD/H 60=VLG/**B** ELD/I
3	7	4	7

The age range of elders lies between 93 and 60, three elders were aged 93. This is the highest age recorded being above the rest in the log where the wealth of knowledge about the usage of folktale story songs in bringing up young children was expected. Other elders recorded are in the range of 85 to 60 years. They too are regarded as valuable contributors of knowledge to this study. I am well aware that for the elders to give their perceptions about issues, a challenge might be their ability to recall the past. Older people may process information at a slower pace because they filter through many years of folktale story songs. This is the reason why I chose the years around 60 and 100 to qualify as participants so that they can help each other to remember the folktale story songs and the melody. Nevertheless, I held that as people grow older, they accumulate knowledge and develop perceptions and the application of their experiences.

I had no communication problem with the elders since my mother tongue is also Setswana. Worth noting was the low turnout of elderly men; there were only three in

all the villages combined, that is, one in village A, two in village B and none in other villages. There is a saying in Setswana "*Tsa etelelwa ke e namagadi pele, di wela ka lengope*", meaning that women are never leaders, therefore they cannot call a meeting of elderly men. This might have been a reason for their low turnout at the meetings where I was supposed to interview since I am a woman.

Traditional African people used to spend the evenings together with young children, around the fire. This was time for storytelling and storysinging. Folktale storysinging therefore includes the male voices – of which there were too few to form a balanced choir, where four voices are needed to imitate all the characters in folktale stories. Nevertheless, the drumming artistry acquired by the women participants closed the gap by producing sounds that promoted folktale storysinging. They did not bring along any drum instrument, but improvised by beating the table in front of them. The scenario could be interpreted as learning and re-learning the art of improvisation among the Batswana, which is an important skill to pass on to the young children.

4.3   DATA ANALYSIS PROCESS

4.3.1   Documentation analysis

The policy documents were reviewed to explain the government stance on the use of mother tongue as medium of instruction in Grade 3 class. Firstly, I analysed the Curriculum Assessment Policy Statement (CAPS, 2011), secondly, the Language in Education Policy (LiEP, 1997), thirdly, the South African Schools Act 84 of 1996 and fourthly, the reading books of learners. Table 4.7 describes the documents, their focus areas and the findings.

4.3.2   Themes

Data were analysed thematically using the research questions. The use of this model resulted in the emergence of themes and sub-themes. I related them to group interviews, observations and field notes to explain teachers' and elders' perceptions of using folktale storysinging when teaching Setswana to young children. Table 4.6 below is a summary of themes and sub-themes.

Table 4.6: Summary of themes and sub-themes

THEME 1: PRESERVING TRIBALISM AND FOLKTALE STORYSINGING

Sub-themes 1

1.1 Survival of totem system

1.2 Preserving folktale story songs as part of Batswana culture

1.3 Evidence of the preservation of the folktale story songs

THEME 2: SETSWANA LANGUAGE TEACHING USING FOLKTALE STORYSINGING

Sub-themes 2

2.1 Using folktale story books to teach Setswana

2.2 Using folktale storysinging to teach perceptual skills for language development

2.3 Using music of folktale stories to teach Setswana language

THEME 3: USING FOLKTALE STORYSINGING TO PRESERVE SETSWANA CUSTOMS AND TRADITIONS

Sub-themes 3

3.1 Caring for society

3.2 Responsible and happy Batswana leaders

3.3 Future self-actualisation

In the sections that follow, I discuss the themes preserving tribalism and folktale storysinging, Setswana language teaching using folktale storysinging and using folktale storysinging to preserve Setswana customs and traditions. I present evidence from the data to support the themes and sub-themes which emerged from the empirical data.

4.3.1.1   Theme 1: Preserving tribalism and folktale storysinging

Tribalism in this study includes identity through dialects, totems and cultural practices of a particular tribe. Traditionally, Batswana tribes preserved their culture in many ways, which included singing folktale songs to young children. This study involved the schools and villages where the tribes of Baphoting, Bakwena, Bakgatla and Barolong live and communicate folktale storysinging in Setswana. The participating teachers and elders were asked to express their perceptions of the

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survival of the totem system. This theme is discussed below with the emerging sub-themes survival of the totem system, preserving folktale story songs as part of Batswana culture and evidence of the preservation of folktale storysinging.

4.3.1.1.1 Survival of the totem system

Across all the sampled schools and villages, participants seemed to understand themselves and indicate their originality through totems which make them tribally different from one another. There is a saying in Setswana that "*Kgomo e tshwarwa ka dinaka, motho o tshwarwa ka loleme*" (*A cow is caught by the horns, but a person is caught by the tongue).* It means that the Batswana tribes are perceived to be culturally tribal and tongue-totemic. In many instances, participants were totemically related, which created happiness and the revival mood.

The group interviews showed that the majority of responses from SCH/B, SCH/C and SCH/D were teachers of Batswana origin by birth and marriage. These teachers indicated that they belonged to the Batswana tribes identified as duiker, crocodile, ape and kudu. This sub-theme also highlighted that all the elders interviewed had never changed their Batswana totems. They presented no barrier to the survival of their totem. Without any provocation, one participant, ELD/A at VLG/C explained that she was proud of her crocodile (kwena) totem because the tribe believed in the strength of this animal and its dangerous behaviour to its enemies.

Batswana traditional singers and dancers in their communities are known to be commanding great watching and listening. They include striding, leaping and sliding, which include hand movements. All of these styles can be done without musical accompaniment of drums, but simply taking a series of rhythmical steps to correspond with the tune. Participants' voices were audio-recorded and can be strategically used to preserve Batswana culture. Of significance was the Bakgatla tribal song sung by both participants at SCH/C and VLG/C. The song was audio-recorded and transcribed as follows in (Figure 4.3).
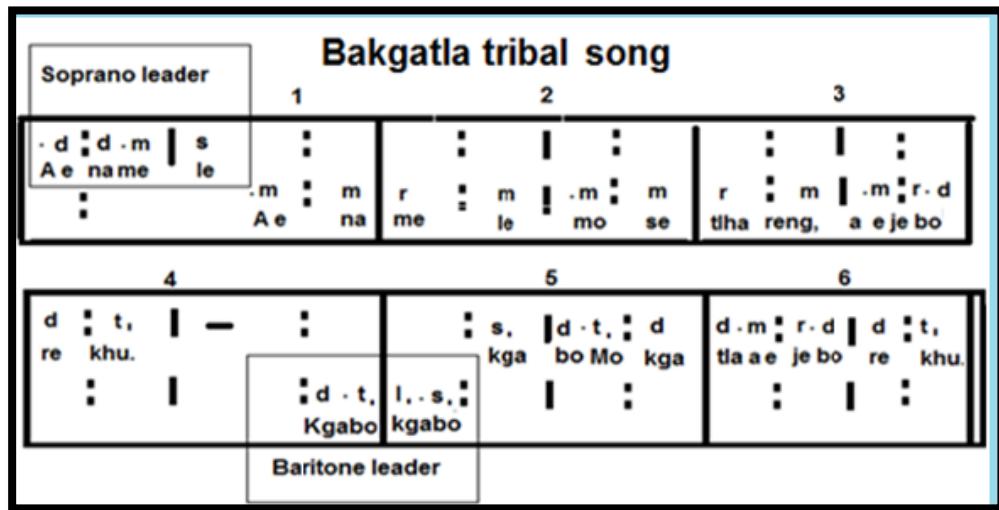
Figure 4.3: Bakgatla tribal song indicating the survival of the totem

Table 4.7: Interpretation of Bakgatla tribal song

Setswana version	English translation	Explanation
A e namele mo setlhareng, A e je borekhu. Kgabo mokgatla, A e je borekhu.	Let it climb the tree, Let it eat tree gum. Mokgatla the ape, Let it eat tree gum.	The song is about the ape totem of the Bakgatla tribe. The nature of the ape is to climb tall trees such as gum trees. This tree is known for its medicinal and commercial purposes. As a result, the Bakgatla tribe believes that the ape climbs a gum tree to keep them healthy and rich.

VLG/C elders demonstrated the dancing for the song to show appreciation and pride in their totem and the love of singing by combining melody and harmony, listening, movement and rhythm. The responses indicate that there is rich information in Batswana culture that can be preserved for use by young children in future through singing.

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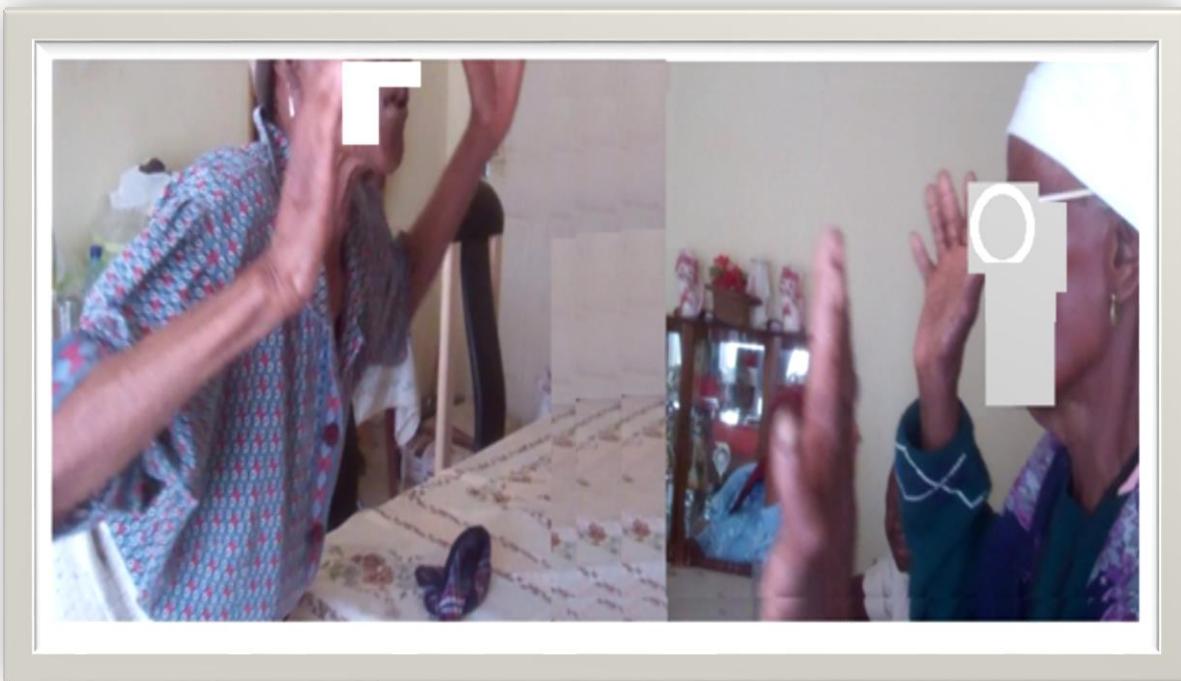
Photo 4.1: Bakgatla elders showing dancing for a tribal song

The emphasis is that totems will always survive. However, teachers in SCH/A, that is T/A, T/B and T/C had mixed totems, two of them stemmed from Bapedi with (cow and lion totems) and one Xhosa of (AbaThembu clan). This creates a problem in the articulation of some standard Setswana words with difficulty because of dialects, increasing the problem when teachers have to comply with the standards set by the government regarding competency to teach Setswana well, thereby, not helping in the promotion of the language. Although the findings indicate a smaller scale difference (see Figure 1) between the original Setswana speakers and non-speakers, it still poses problems to teachers to understand the language used in folktale story songs. It might even cause a nightmare. This confirms that there are difficulties at schools to support totem systems of the Batswana to be recognised as carriers of culture.

During group interviews, I discovered that the speech of the teachers differed in the articulation of certain words. I assumed that in their daily conversations during tea breaks they display their totems through speech. For instance, among Batswana tribes those who belong to totem "ape" would be inclined to articulate the syllable "**kg**" as in (**kg**abo = ape) and articulate it as **kh**abo = ape). It also takes deeper friendship for people like teachers to talk about totems among each other. This kind

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of behaviour or tradition, impacts negatively on folktale storysinging which is embedded in the totem system of the Batswana culture. Chances are that the teachers would preserve less or nothing with regard to folktale storysinging.

A teacher from the Bapedi nation who married a Motswana represents an inter-totemic marriage. It may be assumed that folktale stories in Setswana and Sepedi are the same in morphology and phonology, because both languages belong to the same family of Sotho. Examples of differences are indicated below:

Table 4.8: Phonological and morphological differences between Setswana and Sepedi

Linguistic difference	Setswana	Sepedi	English
Phonology	tlh **tlh**asela **tlh**ano	hl **hl**asela **hl**ano	 attack 5 (five)
Morphology	Tshameka Tsala	Raloka Mogwera	Play Friend

Such words do occur in folktale stories to bring much difference in the meaning of the story when it is sung. This is true when they are used repeatedly with the aim of indicating the emotions of the singer.

Teachers were also asked to state whether all their learners were Batswana. Learners and teachers at SCH/B, SCH/C and SCH/D belonged to Batswana tribal totems, meaning that there was no problem of identity between learners and teachers. It is expected of the teachers, according to CAPS (DBE, 2011), that by the end of Grade 3 learners must have reached a high level of communicative competence and be able to read and speak well. It may be accepted that these teachers have no problem with learners who could be living in two worlds in one day, that is, they might speak Setswana in the classroom and a different language in the afternoon at home. In that case there is no possibility of continuous exposure to

Setswana folktale story songs. The following teachers' responses show that they have learners in class who are not of Batswana origin.

Table 4.9: Mix of languages in a class

SCH/**A**
Teacher
A = *Not all. One learner in my class is* **Nguni** *with surname* **Khoza**.
B = *In my class I have a child with the surname* **Mathumbu**. *He is* **Herero** *(language spoken in Namibia), and* **Sarwa** /**Bushman** *(language spoken in Kalahari) because we live with them in the village.*
C = *Yes. Most of my learners are Batswana, but there are several who are* **Bapedi**. *I think the reason could be that we are in Limpopo province where Bapedi are in the majority.*

Table 4.9 indicates that, apart from Setswana, there are other different languages spoken in one class. There is one learner who speaks isiZulu. IsiZulu belongs to a family of languages known as "Nguni". Nguni languages are isiZulu, isiXhosa, isiNdebele and isiSwati. On the other side, "Herero" is a South-Western Bantu language spoken mainly in Namibia (Marten, Kavari, Cooke, Hong, Toft, and Vogl, 2000) and such a language speaker is found to be in a Setswana language class. Furthermore, "Bapedi" learners speak Sepedi/Northern Sotho language at home. For the purpose of advancing Setswana language, two points are important. Firstly, the home languages Nguni, Herero and Sepedi, which are under discussion, are not related to each other. Secondly, it does not necessarily mean that these learners will automatically acquire the use of Setswana cognitive skills for literacy irrespective of being in a Setswana class. As Sebolai (2014) writes, vocabulary knowledge cannot be achieved solely through reading. Therefore, folktale storysinging is positioned to promote teaching of vocabulary.

It was also noted that T/C at SCH/A of Xhosa tradition had two months experience of teaching Grade 3. If this teacher does not get assistance from other teachers in the

same school, she might confuse the learners, because the Xhosa language has a different way of forming names of people. For instance, the name "Mapula" in Setswana becomes "*u*Mapula" in the Xhosa language.

Batswana married women do not transfer their maiden totems to their children; the same applies to men not transferring them to their married daughters. Totems are not transferrable to other tribes, so there is a risk of their being lost or forgotten. Female teachers are denied the opportunity to share their wisdom of the past with the present learners.

Today folktale story songs are preserved either as text or by singing. Teachers were asked to name the traditional songs they knew, whereas elders were given examples thereof to explain. Neither group had difficulties giving responses. Teachers left out some kinds of traditional songs, like those sung during a chief's coronation, when asking for rain, thanksgiving, baptism, good harvest and initiation schools. They all mentioned the lullabies, weddings, troupe (group song practices), healing and participation in politics. There was no opportunity for teachers to sing the songs because other classes were on. On the other hand, elders enjoyed the privilege of gathering at one place according to their tribes for the group interview. It was then evident that the system for preserving traditional tribal songs was not difficult to understand. If transmitted to learners, they will be preserved for future reference.

The reason why teachers gave less information than elders about the traditional songs they knew was that the modern way of preserving tribal culture is textual. Teachers depend on the books to read folktale story songs. The availability of such books is a sign that learners are not denied the opportunity to know and understand their tribal identity and culture. These traditional songs are related to folktale stories in terms of content that involves tribes singing with excitement to celebrate happy moments.

Elders across all the sampled villages had no problem in naming and singing traditional songs, irrespective of the villages and places where they come from. This illustrated vast knowledge of categorised songs in the villages of Batswana. However, the category widowhood had no songs altogether, as they were unanimous that they traditionally did not sing in mourning.

–   Songs for childbearing

Under this category, I audio-recorded the song of childbearing and transcribed it into a readable form as follows:

s	m|	-	r.m|	r	d	-	-	d	r.r	r . m''|f.r
Re	tsa	-	letswe	ngwa - na,				ke	ngwana	wamo sima

r	d	-	-	d	r.r	r . m'' f.r	r	d	-	-
nya - na.				Re	mm-i	tsa Kgo si e	tsi - le			

Figure 4.4: Childbearing song (See Appendix D to listen)

The English translation is:

Re tsaletswe ngwana (*a baby has been born*)

Ke ngwana wa mosimanyana *(is a boy child)*

Re mmitsa Kgosietsile (*His name is Kgosietsile*)

The elders in all the villages remarked that they normally did not sing when a child was born. What they do is to barricade the entrance to the room with a block of wood for people to notice that no one was allowed to enter. They expressed a feeling that this tradition was no longer followed because of modern health centres established to assist women in childbearing. Otherwise, a new born baby did not need loud sounds. When asked to give the meaning of blocking the gate with a block of wood, they all agreed that not only witches are prevented from coming in, even men were not allowed to cross. Only members of the family were allowed to get in. After a period of three months, songs would be sung as a sign that the baby has grown and could be seen by outsiders. All the songs make everyone happy. As people bring presents like new clothes, singing does not stop.

–   Songs for widowhood

During interviews, I heard from all the participants that traditionally, Batswana do not sing when they mourn, but westernisation has brought in Christian songs (Lutheran and Anglican) to sing when someone has passed away. In their times, women would mourn by wearing black clothes. Men usually do not wear full black clothes, but may indicate mourning by putting a very small piece of black cloth pinned slightly below the shoulder of a shirt. Neither do men have specific songs for mourning their loved ones. As a result, there was no song recorded on the CD. ELD/B in VLG/C added:

"*Even the food cooked was not salted (mogoga in Setswana) to indicate that the occasion is not nice for singing*".

ELD/B in VLG/D had this to say:

"*We used to bury our departed within a few days after death, and we did not involve our young children. These days there are mortuaries and we take the whole week*".

ELD/C in VLG/B took the idea further and made other participants aware that these days the dead are exhumed and reburied. In terms of using songs sparingly, they are wasted by using them repeatedly and unnecessarily. She remarked:

"*This thing of exhuming the dead people and burying them again! I do not take the second occasion seriously*"

The response explains that the elders did not have songs for mourning, but were aware that such songs do exist in the modern Batswana villages and communities. As I continued interviewing the elders in VLG/A, one remark seemed to equate the quietness of the dead with the quietness of not singing for mourning. It was ELD/C who highlighted that:

"*Just as the departed is quiet, we too become quiet by not singing. When you cry, it becomes difficult for the song to come out well.*"

These remarks bear witness that there is an ongoing awareness that a song is an asset that deserves to be used sparingly. In my field notes, I could observe a sombre mood in their voices, which were low when discussing widowhood. Excitement was fading away. Their ripe ages confirmed that at a certain point in their life time they

had lost their loved ones. There was also a feeling that the period of widowhood is heavy for one to carry alone as an individual, it is a community problem.

– Communal work songs and songs for employment

In this case, it was men at VLG/B (two in number) who took the lead and said:

"*Wow! It is now men and women doing communal work. In other words, women work separately from men. Men would sing as they build somebody's hut together. Can I sing one for men and one for women*?

Both male respondents from the same VLG/B, ELD/B (93yrs) and ELD/E (82 yrs) started to sing excitedly:

First song:

Kgomo di kae lona badisa (*Where are the cattle you herders*)

Di subeletse ka ditlhare (*They went into the bush*)

Ne le reng ge le sa di late? (*Why didn't you fetch them*?)

Tshwene tse tona di a re leleka. (*The male baboons chase us away*)

They continued to sing a song usually sung by women. In this case women joined to make sweet music with different voices.

Nna nka se nyalwe Bopedi (I shall not get married to Bapedi)

Ke tshaba tshilo le lwala (I dislike using grinding stones)

Penina, Penina, Peni. (*Penina, Penina, Peni*)

The interview session seemed to be turning into a competition between participants when women came in strongly to sing:

Mmampe mpelegele ngwana yo ke a lema (x2) (*Mmampe help me carry this baby, I am ploughing*)

O a mpona ke a lema, (*You can see that I am ploughing*)

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Ke lema ke le nosi (*I am ploughing alone*)

The song denotes the hardship of working in a scorch sun with no helper to carry the baby. They sang it with facial expressions which indicated that they went through difficulties to fend for their young children.

– Songs for political participation

The participants agreed that politics in those days were not as they are today. When people were fighting for chieftainship, it was politics for them. Such songs would use derogative words informing other people that so and so did not attend initiation school and therefore is still a boy. There were regiment wards which were established from initiation schools with songs to indicate a sense of belonging and togetherness in life. Such songs would be punctuated by poems learned at initiation schools.

I asked the elders to narrate all the folktale stories that have songs. Most of them somehow struggled to remember the stories, unlike the songs, but at the same time acknowledged that there were many. When one succeeded to recall, others wanted to take over. Contrary to this view, in VLG/C – ELD/B responded to say:

"*You know what, had you asked me yesterday, today I would be giving you the songs just like that … But the stories I can tell. There is a story about Masilo and Masilonyana, brothers who owned herds of cattle. They say Masilonyana the younger brother had more, and the elder one became jealous and killed him*".

From my audio-recordings, the lyrics were clear and gave the following information:

"Masilo o bolaile Masilonyana (*Masilo killed Masilonyana*)

Ka 'baka la kgomo e tshweu (*For the sake of white cow*)

ELD/A – VLG/B responded:

"*There is a story I can remember, it is about three young boys who stayed away from school and they decided to go and look for work. Their problem was that they did not know Afrikaans. On the way they saw a man killed along the road. Suddenly a boer (farmer) appeared and asked: Who killed the man*? She started to narrate:

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I gave the story English and Setswana translations.

First boy: "*Ons drie*" (we three = rona ba bararo)

> The farmer: "*Hoekom het julle hom doodgemaak?* (Why did you kill him? = Lo mmolaetseng?)

Second boy: "*Vir 'n pennie*" (for a penny = ka ntlha ya kgetsana ya madi)

The farmer: "*Ek vat julle tronk toe*" (I am taking you to prison = ke lo isa kgolegelong)

Third boy: "*Hoe gouer, hoe beter*" (the sooner the better = ka bonako go ka siama)

This is a folktale story with the "Makgoeng motif". The "makgoeng" motif is about servant-hood experienced by blacks in the cities working as domestic and mine workers. In this study, it was found to be adding to the mixing of Setswana and Afrikaans cultures, indicating that when Setswana folktale stories are sung, other cultures keep on cropping up. This could be the reason why elders struggled to recall the stories and songs quickly because there are foreign songs in the head.

4.3.1.1.2 Preserving folktale story songs as part of Batswana culture

I recorded an abnormal degree of forgetfulness with regard to preserving singing folktale songs. One teacher (SCH/B – T/B) responded "*I do not even remember any of the songs which I knew before. The ones in the books are totally new to me. So, I do not sing to the children*".

Table 4.10: Teachers' and elders' lapses of memory

Participant	Age	Gender	Remembering, understanding and applying	
SCH/A-T/C	40 yrs	Female	Unable to remember: "*I do not even remember any of the songs which I knew before*"	There is no application taking place at all: "*So, I do not sing to the children*".

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VLG/B-ELD/B	93 yrs	Male	Unable to remember on his own "*I like singing after taking some sorghum beer*".	Application does take place: "*I even whistle. Small children follow me in the streets*".
VLG/B–ELD/A	93 yrs	Female	Was <u>able to remember</u> a childbearing song sung after a child has turned three months.	The song: *We are given a child. He is a boy. We call him Kgosietsile.*

Boudreaux (2006) is of the opinion that forgetfulness is a universal experience for older adults in their everyday life. Hines, Touran and Hertzog (2009) add that memory loss can happen at any age for a number of reasons.

During observation, I found teachers and elders differing with regard to the elements of creating a functional space for folktale storysinging lesson; evaluating the songs to teach young children cultural values; obligation to analyse the folktale storysinging; applying folktale storysinging by transferring the songs to young children; obligation to construct oral communication through folktale storysinging and remembering to sing folktale story songs. These concerns are threats to the survival of the totem system. Table 4.11 contrasts the problems with the elders who seem to be helping the totem system to survive.

Table 4.11: Teachers' and elders' problems with totem system survival

Focus on folktale storysinging	Teachers	Elders
Creating a functional space for folktale storysinging. It means that what was learned from the singing of folktale story songs should be designed into new functional knowledge to use in life.	Teachers do not have the renewal plan for improvement. They find themselves still operating in the old way of singing folktale story songs.	Elders have the everyday home space for constructing new ways of making young children happy citizens as Setswana leaders of tomorrow. However, they are restricted by the evening time because young children sleep soon after supper. Nevertheless, whenever the time and space are available, they have the capacity to renew their folktale storysinging plans for improvements.

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Evaluating the songs to teach young children cultural values. Meaning that there has to be a chance to reflect on one's progress as a folktale story singer.	Teachers suggested having inter-schools folktale storysinging competitions as a standard of evaluation.	Elders as potential sources of knowing how to sing folktale story songs, have high chances of becoming folktale story singers for young children.
Obligation to analyse the folktale storysinging. It is about understanding the structure of folktale story songs.	Teachers reported that they avoid embarrassment in front of the learners. They would rather skip the song part	Elders reported that they sing for any child who resides in the village irrespective of age group.
Applying folktale storysinging by transferring the songs to young children.	Teachers reported that they avoid embarrassment in front of the learners. They would rather skip the song part. In this way, the responsibility to teach is avoided without the knowledge of the government and by implication, the principal might not be aware of what happens in Grade 3 classes.	Elders reported that they sing for any child who resides in the village irrespective of age group.
Obligation to construct oral communication through folktale storysinging. It relates to reading from the books and from the head.	Oral communication in class is done mostly by way of reading the words of a song from books	The presence of young children at home makes elders understand their obligation to sing folktale story songs to communicate customs and values used among Batswana communities.
Remembering to sing folktale story songs It has much to do with retrieving folktale story songs from short or long-term memories.	Teachers do not have a pool to retrieve relevant knowledge of singing folktale story songs. Teachers miss a chance of dramatizing the voices of the characters singing in the folktale story.	The organisation of layers storing the knowledge of singing folktale story songs, seems to be disorderly, hence it is difficult for them to recall. Elders are able to imitate the sounds made by animals because they grew up as herders of livestock away from home.

Table 4.11 distinguishes the teachers and elders by indicating how they complement one another regarding their ideas and knowledge about Batswana totem system. However, both are working towards the same goal, namely, transference of cultural including totem knowledge to Batswana young children. In the same vein, the totem

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image invested in the singing of Setswana folktale story songs to teach young children seems to be diminished and needs to be revitalised towards what it was before the democratic era and colonial times, and be reconstructed even better in order to exchange knowledge about what works and what does not work well. To be able to do so, both teachers' and elders' problems with the survival of totem system can well be explained by considering the physical functional spaces as pedagogic spaces. It is this functional-pedagogical space that is able to encapsulate all the necessities of evaluating the totems in folktale story songs in terms of what is fit for young children to learn, the obligation to analyse and construct them, how teachers and elders apply them, and how totems can be remembered for future usage.

According to Manninen, Burman, Koivunen, Kuittinen, Luukannel, Passi (2007), a physical learning environment is seen as a conventional classroom and, in its widest sense, as a combination of formal and informal education systems where learning takes place both inside and outside of schools. At schools a physical classroom space becomes a pedagogical functional space when the pictures of animal totems are used as part of the decorations. It is a given because such animals are there in the folktale story books. The teacher may even be innovative or creative by adding animal drawings to teach learners about totems respected by Batswana tribes for instance. The lack of innovation or creativity informs us that the teachers do not have an alternative plan to ensure the sustenance of totem system of Batswana in the classroom. This problem could be traced from Table 4.2 where some teachers were indicated that they belong to other totems outside Batswana tribes. As a result, teachers do not have a pool of folktale story songs related to Batswana totems. Their obligation to teach, construct and remembering folktale story songs as professional teachers is in contradiction with what the curriculum expects them to do.

In South Africa before the present democratic government, it was a yearly practice that TUATA (Transvaal United African Teachers Association) engages Foundation Phase learners in choral music competitions, and evaluated/judged them according to their voices, projection, singing with comprehension and clear articulation of words, among others. Sekese (2013) agrees that TUATA was known for organising very successful competitions. The same measures could to some an extent, still be adopted today for use along with folktale storysinging competitions. However,

evaluation of folktale story songs would consider the level of young children's development, by avoiding vulgar and scary folktales. Proper evaluation would consider the lullabies, respectful, amusing, wedding and educational ones among others. Teachers and learners find the opportunity to take part because such competitions take place in day time.

Elders are guided by The Setswana proverb "*Lore lo ojwa lo sa le metsi*", meaning that you can shape the character of a child in his/her infancy rather than when he/she is a grownup. This proverb, gives elders the opportunity to use the available data of folktale story songs, including those with totems, irrespective of them being scary or sarcastic because they are not directed by any curriculum. Moreover, young children regard them as security in case they become scared. The intention is to reprimand young children by making use of the open functional-pedagogical space they have in the evenings.

By this saying, elders get a chance to reprimand young children from misbehaving, and are also able to transfer good teachings about respecting totemic animals that are found in folktale story songs. For example, Batswana have a folktale story (Thobega, 1990:99) about "Kwena le kgabo" (English = A crocodile and a monkey) which clarifies the mystery about the originality of Bakgatla tribal song (See the front cover page). In the story it is said that:

"One day the monkey asked a crocodile to help him cross the river. When they were right in the middle, the crocodile announced that he wished to have the monkey's liver for his wife. Quickly the monkey realised that he was in great danger. He saved himself by saying it is not the nature of monkeys to move around with their livers. As a result, the liver was left behind and they had to go back to fetch it. Upon climbing a tree, he saved his life".

Bakgatla tribe then started to appreciate the wisdom demonstrated by a small animal like a monkey outwitting a big one like crocodile. This story becomes alive in a song when the words are blended with melody to stay for centuries as historical heritage passed over to Bakgatla young children. By singing the song, elders are enabled to tap knowledge from their heads without much thinking about how the events followed each other in the story. The intention also, is to enjoy teaching young children the values and respect of life.

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According to Government Gazette (2013) of South Africa which states the standardisation of school buildings, the classroom building as physical-pedagogic space at a primary school is measured 48 minimum and 60 optimum M^2. This is drawn from the announcement made by Angie Motshekga, Minister of Basic Education after consultation with the Council of Education Ministers and in terms of section 5A of the South African Schools Act,1996 (Act No 84 of 1996). This space is larger than what young children experience at their homes. Some are squatters with no mathematical measurements, while some are relatively small depending on the standards. Both spaces however, promote the sense of belongingness to isolate loneliness. The instructional space is supposed to be a pedagogic space. This is a space challenging the teachers to function well in folktale storysinging.

Teachers were asked to explain what could be done at schools to help them teach the learners folktale story songs. There was hope that elders could help them sing the folktale story songs. They are supported by the policy of South African Schools Act 84 (1996), which makes them confident that the elders as parents have governmental support to help them. They seem to be aware that there are parents who do not know how to sing folktale story songs: SCH/B-T/A: "*Advise parents to be totally involved, especially the ones who can sing folktale story songs*". *SCH/C – T/A*: "*Parents should help because Setswana language at home is not mixed with English or Afrikaans. Here at school we add on the foundation first laid at home*".

SCH/B-T/A: "*Advise parents to be totally involved, especially the ones who can sing folktale story songs*". SCH/C – T/A: "*Parents should help because Setswana language at home is not mixed with English or Afrikaans. Here at school we add on the foundation first laid at home*".

4.3.1.1.3   Evidence of the preservation of folktale story songs

Quite often, evidence is supported by whether the reasons are logical, taking into consideration whether the support of the responses and assumptions are true. In this study therefore, there has been responses given by teachers that justify the inroads paved to preserve folktale story songs. Along with the interview question "Can folktale story songs help you teach?" all the teachers gave an overwhelming positive response "yes", which could be interpreted as evidence that they admired to have

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knowledge of singing folktale story songs. Evidences thereof are discussed below with consideration of Table 4.11:

- Learners' reading books as evidence

What was traditionally preserved orally and survived for centuries by being passed from mouth to mouth among Batswana communities is now on a printing stage. Figures 4.5 to 4.13 give evidence that different Grade 3 teachers took part in selecting the folktale story books for their learners because they showed varied titles and content. One can say that the varied background knowledge of singing folktale story songs influenced the selection that resulted in the presence or absence of them. Nevertheless, during classroom observations teachers held on the importance of preserving folktale story songs by way of reading, though songs specifically deserved addition of melody.

Preservation of folktale story songs was found in folktale stories that included Batswana traditional attire for young girls. In this study for instance, Figure 4.14 appeared in a hand-out (SCH/A-T/A) evidencing the importance of teaching learners about what was worn in the past as compared to the present. Also, the word "*makgabe*" (traditional attire for young girls made of duiker animal skin) was clearly selected as part of vocabulary word to be mastered phonetically, phonemically. Apart from teaching grammar, the attire symbolises toughness, beauty and durability when culture is preserved. Of significance is that the word "*makgabe*" cannot be equated with any English word and will therefore remain true as one of the pillars evidencing the need to preserve folktale story songs (music included in CD 2).

- Evidence of varied teaching strategies

Teachers in this study engaged the learners by using varied teaching strategies like dramatizing the meaning of words. By so doing, there was provision of spontaneous answers that which to some learners could have been difficult to comprehend, with particular reference to those in Table 4.8 described as not of Batswana tradition. On the other hand, some taboos if contained in folktale story songs become difficult for the teachers to teach as part of preserving culture and customs. SCH/B-T/B evidenced that "*Honestly, there are some things that we cannot tell them straight because it is a taboo*". In contradiction, authors expect teachers to teach everything

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in the books. Needless to say, dramatizing as a teaching strategy evidenced by teachers, can be regarded as a bridge trusted to cross over the traditional barrier lines in the interest of preserving folktale story songs.

Table 4.12: The presence of folktale story songs in the reading books

SCH/A	SCH/B	SCH/C	SCH/D
Teacher	Teacher	Teacher	Teacher
T/A = *Yes, few.*	T/A = *Yes, written they are written with language mix.*	T/A = *Yes, they are not enough, but I sometimes use a booklet that I had when I was at college.*	T/A = *The language is faulty, not actually Setswana*
T/B = *Yes, but some stories do not have folktale story songs.*	B = *Yes, but in short pieces.*	T/B = *Yes, the songs are not enough.*	T/B = *Yes*
T/C = *Yes, I agree with my colleagues.*	C = Yes		

The teachers' responses pointed out that there were not enough folktale story songs in the books. They also complained that the books were written in mixed languages, which interfered with preservation of folktale story songs. At SCH/C, T/A (see Table: 4.2) mentioned that she improvised by using a booklet she had acquired at college. This teacher teaches what is outside of the scope of Grade 3 learners' level of acquiring Batswana cultural knowledge. Chances are that even the vocabulary is too difficult for them to comprehend.

Teachers reported that they do not sing a few of the folktale story songs they may find in the learner's books. They say no tunes are provided, there are spelling mistakes, and the songs contain English words. Indeed, my inspection of the learner's books at SCH/A, showed there was a folktale story song, but the teacher avoided singing the song to the learners. It was only read as usual.

4.3.1.2 Theme 2: Setswana language teaching using folktale storysinging

4.3.1.2.1 Using folktale story books to teach Setswana

The motivation to teach Setswana folktale story songs is very low. Teachers are not encouraged by what they find in the reading books. They were asked to indicate what they did not like when they taught folktale stories. They replied that they were not satisfied with the books that contained folktale story songs. The inference is that the standard of Setswana teaching to young children is low. The material supplied by the Department of Education seems to be failing to uplift Setswana indigenous language at Grade 3 level. Teachers indicated that there were spelling mistakes in the books, leaving the learners confused. It becomes risky if the learners are given the books to read at home on their own, because there will be no teacher to correct the errors.

4.3.1.2.2 Representation of folktale story books according to how folktale storysinging was conducted

Folktale story books were available in all the schools of my research, which meant that teachers had the opportunity to read and sing stories to Grade 3 learners. Schools A, B, C and D used different Setswana books of their choice, resulting in a variety of titles, performances and moral messages. Below, I indicate the type of books, the lessons and how the four teachers used them to teach.

Figure 4.5: Folktale story book: Tau le legotlo (2010)

This book presents folktale stories differently. The lesson in Figure 4.6 does not have a song for the story "Tau le legotlo" (A lion and a mouse). Since the story represents the title of the book, I identified a part that could be sung as indicated below:
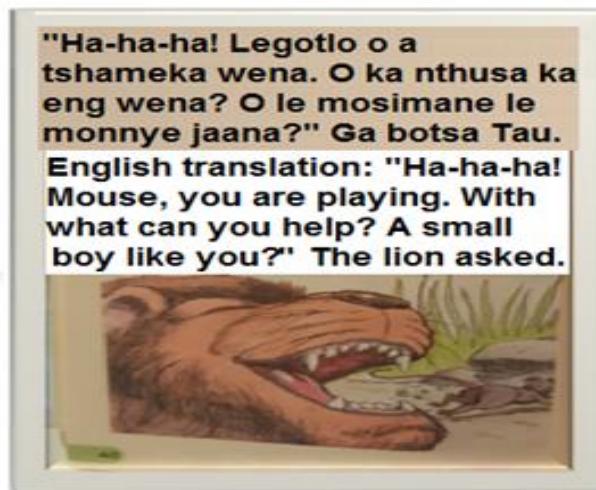
Figure 4.6: Folktale story lesson and the improvised song: Tau le legotlo (2010)

It teaches young children that at their age they can help older or mighty people. I chose to make the lion sing because when it roars, everyone can hear the sound of pain and the cry for help, or giving a sign of danger approaching. T/B – SCH/C reported that "*The stories are not boring. I love them. They are funny. Some animals are very big, and are not clever. Small ones like apes and hares are clever*". The absence of melody in this folktale story denied the learners knowledge of sounds of animals and ways of getting out of dangerous situations.

Figure 4.7 below does have a text with a tune for the benefit of the teacher and the learners, enabling them to sing together.

"*Motsei, Motsei, mosetsana o mo mathateng.
Motsei, Motsei, mosetsana o mo mathateng.
Mmulele legaga.*"

English translation: "Motsei, Motsei, the girl is in trouble. Motsei, Motsei, the girl is in trouble. Cave, open up for her!"
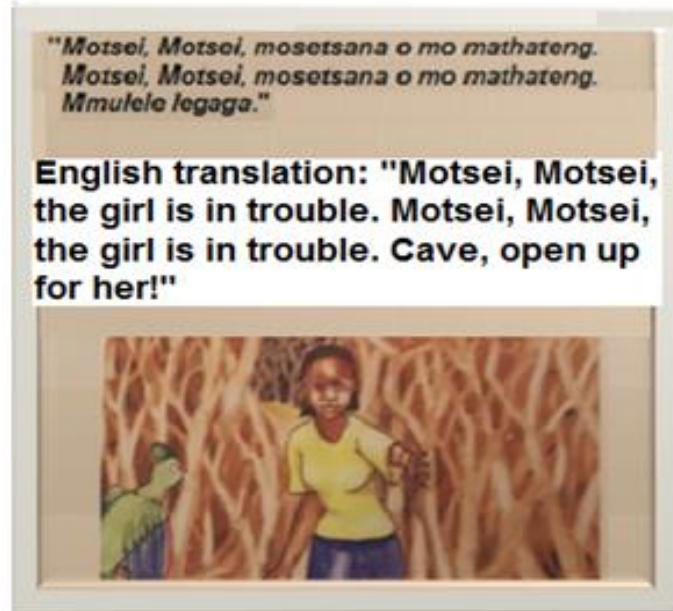
Figure 4.7: Folktale story lesson with a song: Motsei

Nevertheless, teaching went on by way of reading throughout. I designed the melody of the song, taking into consideration the complaints of the teachers in all schools that even the songs in folktale story books did not have melodies.

Figure 4.8: Folktale story book: Le re tlhabetse (Petlele, Mokoma, Masalesa, Poo, Mosiane and Phaladi, 2011)

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This book does have folktale stories, with some not indicating the songs. The following pictures indicate that the listening skills of learners are considered to the developed.

Figure 4.9 below showed that there is an opportunity for introducing musical elements in Grade 3 classes.

Figure 4.9: Radio lesson in the book: Le re tlhabetse

In SCH/B, T/B said: "*There has to be news reading for children - In our days, there was radio-listening time at school. If that can be brought back with folktale stories and songs, it will be better*".

T/B SCH/A said: "*If it is a birthday, I teach them to sing a birthday song*".

Figure 4.10: Reading lesson in the book "Le re tlhabetse": Letsatsi la matsalo (Birthday)

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I also observed during classroom teaching that none of the teachers used code-switching in their presentation, but in the reading books I noticed the mixing of languages in sentences from two distinct grammatical systems across sentence boundaries with the same speech event, as Bokamba (1989) puts it. I observed that there was a picture displayed in English right inside the Setswana learner's reading book. Bokamba (1989) regards this mode of learning as code switching. The danger is that Grade 3 learners "may rely on one language over another. This may hinder true bilingualism and result in learners not being able to express themselves truly in one language (Anonymous, 2013). I observed that the story in the book starts well with perfect Setswana, but it suddenly switches over to English without notice. Figure 4.11 below illustrates the problem of using English instead of Setswana.
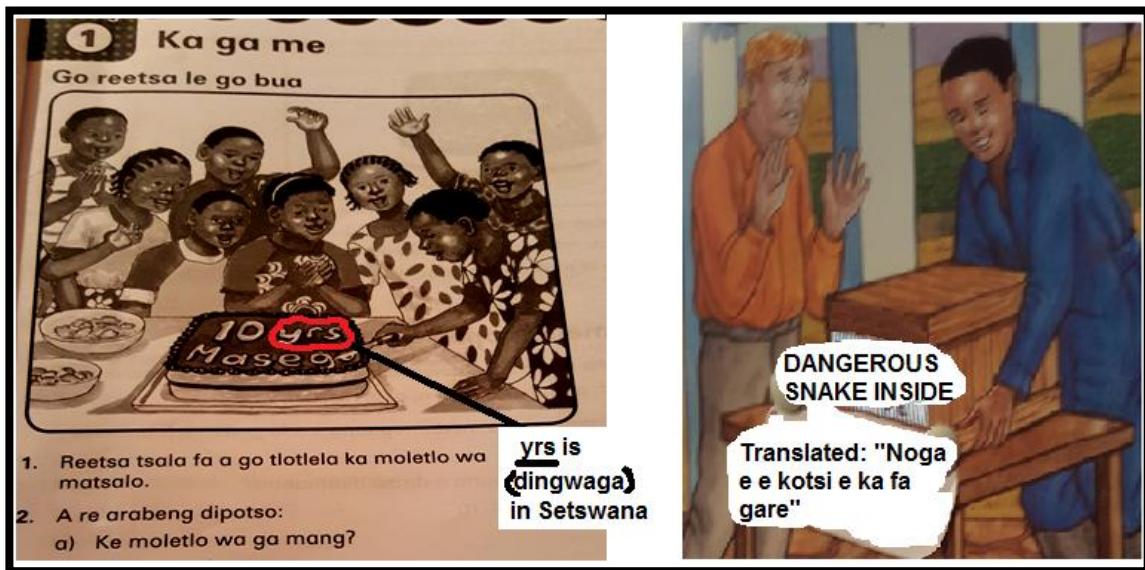
Figure 4.11: English language as used in Setswana books

Janson and Tsonope (1991) reported that standard Setswana has a weak position in the curriculum. Setswana as a subject is neglected by most of the learners, (Nfila (2002) reports. Similar sentiments are voiced by Moumakwa (2010) that people who mix Setswana with English wish that they could be fluent in English. If they had great fluency in English, they would only use that language. They do not even borrow appropriate words from South African languages. They are unaware that they are destroying their language. This is a big challenge not only for Setswana, but also for other indigenous languages in the country. Although the pictures in this study appear

innocent in the learners' books, in a subtle way the authors are giving English prominence over Setswana, taking into consideration that Grade 3 learners are quickly attracted to pictures. Additionally, it would seem that the writers of Setswana reading books for Grade 3 learners undermine their ability to be responsible citizens and future speakers of the Setswana language. It calls for a clear policy to be written to support the teachers, who need guidance in such matters.
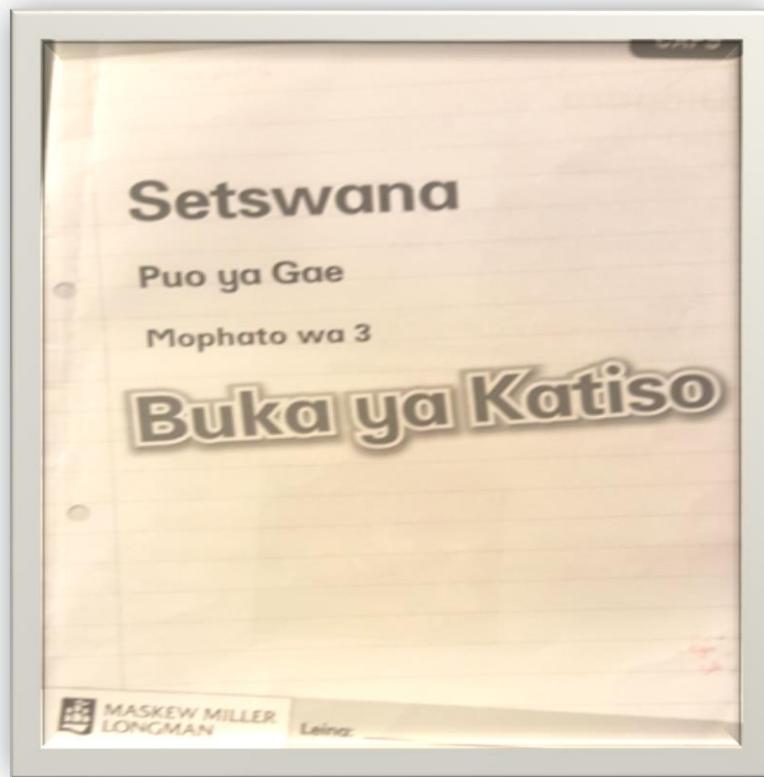
Figure 4.12: Reading book: Buka ya katiso ka ga Diaparo (Maskew Miller, 2011)

Teachers complained about orthography, and this was evidenced in the reading book Figure 4.12. In SCH/ D, T/A said "*Some words are wrongly spelt. This keeps me correcting*". In SCH/A, T/B added that "*Vocabulary in the reading books is weak really.*"

I marked the grammatical mistakes as shown in Figure 4.13. The encircled words teach Grade 3 learners misspelled words in Setswana. The content mainly deals with clothing which distinguishes workers by uniform, aiming at preparing young children for future job selection. In my view, the teacher should correct the words

textually and orally, making the corrections in each and every reading in case she lets the learners take the books home for revision.
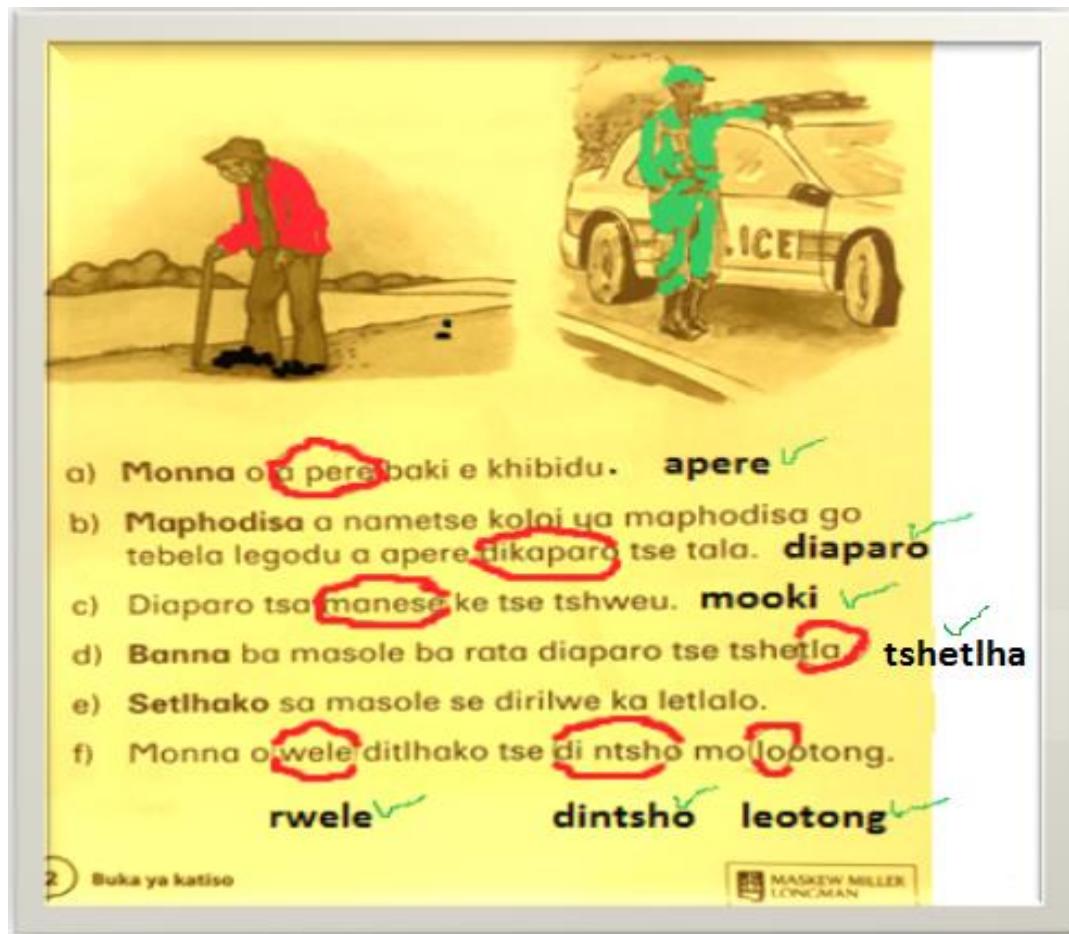
Figure 4.13: Reading lesson "Diaparo" showing grammatical errors (Maskew Miller, 2011:2)

Teachers were asked to indicate what they liked when teaching folktale stories. In all the schools, teachers appeared to be happy and satisfied when they saw the learners being quiet, showing happy faces, laughing, being relaxed, not forgetting, being able to narrate, the revelation of mysteries, not being bored, talking about families, getting help from animals, changing their voices, teaching them responsibilities, addressing taboos and giving messages. This is an affirmation that folktale storysinging arouses interest in the classroom and promotes total engagement with the lesson. Teachers even went so far as to improvise by seeking folktale stories elsewhere to supplement the shortage of material they experience

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when they teach folktale stories. This resulted in the following handout teaching resource at SCH/A by T/A.

(Vocabulary)

tilotsana
itlhoboga
kgalega
thubega
phasalala
palakata
boitshegang
makgabe

10. Senkepeng, Ngwana wa Kgosi

tilotsana
itlhoboga
kgalega
thubega
phasalala
palakata
boitshegang
makgabe
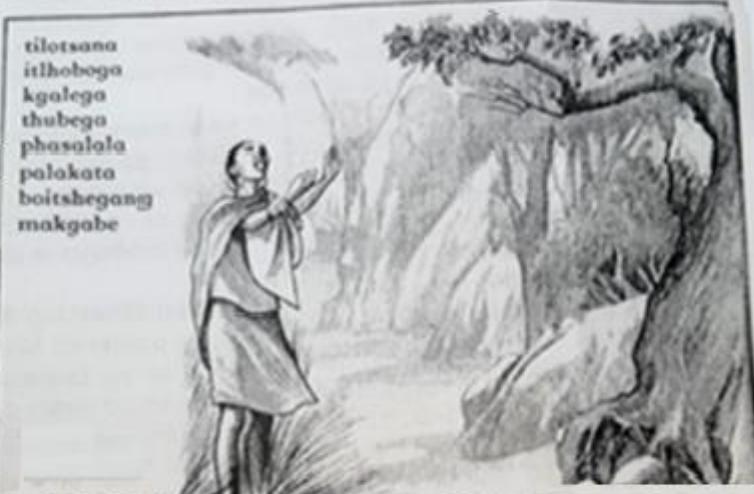
Pina (the song)

E rile fa a ntse a letsa molodi mo sekgweng se se boitshegang se, a utlwa sengwe se mmitsa ka go opela se re: "Semelodilodi, Semelodilodi, metsi a kwano mme a rekwa ka motho a rekwa ka Senkepeng, ngwana wa ga Ngwako-a-tsholo. Senkepeng ke mmeeleditse, ke mmeeleditse ka kgomo e tshwaana, namane ya yona e le tilotsana."

Figure 4.14: A hand-out teaching resource used for folktale storysinging

The story is about a little girl called Senkepeng, who lived in the village. She was more beautiful than anyone, and other girls became jealous of her. They plotted to steal her Setswana traditional attire by dropping it into the river. Senkepeng then walked naked along the river in search of her clothing. Then a mysterious animal dragged her down into the river. While the villagers went on searching for her, a song is introduced in the middle of the story in order for the teacher to change the teaching method from reading in singing. The aim is to raise high the hope and evoke the sympathy of Grade 3 learners, until the little girl is found.

Teachers were asked to report about what they liked when teaching *folktale stories.* They were positive about what they taught from the learners' books. T/A – SCH/C reported that "*Some speak about boys and girls of the children's age and they give them ideas on how to get out of problems*". In SCH/A, T/A used the hand-outs as resource documents to teach the folktale story with a song. Hand-outs have the advantage of being readily available. Atherton (2013) regards them as an integral part of the teaching and learning system. They make a difference to the other elements in the system: They are not neutral add-ons, because their very existence has an effect on the teaching process. The teacher introduced the lesson by providing learners with photocopied hand-outs for total reading involvement. In the hand-outs, vocabulary words had already been singled out by the author for use in teaching phonemic awareness. Hindle (2008) writes that phonemic awareness can be developed through the use of poems songs and rhymes. This teacher rushed into drilling the words and explained their meaning by giving examples like "*makgabe*" (Batswana traditional attire for girls appearing in the picture). The downside was that she continued reading the song as part of the story, thereby missing the climax that marks the teaching and learning engagement in folktale stories. This resulted in the emotions of the learners being ignored. The lesson was concluded by asking questions, some relating to the story that had not been sung. In this case, the hand-outs did not accomplish the mission of folktale storysinging. Partly, the use of hand-outs – and probably the inability to sing the song – prompted the teacher to set the lesson as homework for revision. In this instance, I considered the report by T/A - SCH/B "A*dvise parents to be totally involved, especially the ones who can sing folktale story songs*". Flohr and Trollinger (2010) assert that a child in a musically rich family may be negatively affected by an educational setting with no music in the curriculum. A negative side could be that even the elders might not know the song appearing in the hand-outs. However, I designed a melody for the missed song on CD.

Figure 4.15: A designed song from learners' books

The musical interpretation of the song is explained below:

Semelodilodi in the song is a name of the princess. It is a compound name using "melodi" (whistling) repeatedly. Whistling is heard when a mysterious caller from a river demands attention. Musically, this is meant to arouse the listener's interest by loudness, as indicated in bars 1, 2, 3 and 4, much like the teacher in class would start her folktale story lesson by commanding the learners to listen. During my classroom observation, T/A – SCH/A started her lesson by saying: "Keep quiet and listen". Elders also seemed to show support for the whistling idea during the interview:

VLG/B – ELD/E said: "*I like singing after taking some sorghum beer. I even whistle. Small children follow me in the streets.*"

T/A – SCH/A said: "*The children become quiet and you can see on their faces that they are happy.*"

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T/B – SCH/B said: "*Honestly, there are some things that we cannot tell them straight because it is a taboo to do that. Things like girls getting married to animals. The folktale stories do that on my behalf*".

Despite the happiness that the teachers were experiencing when they teach folktale stories, they indicated that they lacked guidance in singing folktale story songs in order to understand and increase their performance. T/C – SCH/A remarked that they were *not given guidance on how to sing the songs*. This is a problem that needs government intervention.

It also emerged that teachers do want to know how to sing folktale story songs, but are using a method of trial and error in their classrooms. However, they indicated that they managed to solve their problems by means of team-teaching, which means getting help from the elders.

SCH/D – T/A: "*No. One time I tried asking help from one teacher, she agreed and did it perfectly well, but I could not continue because I was interfering with her normal teaching*".

SCH/C –T/B: "*I try to sing with the help that I seek and get from my grandmother and mother. I first look at the story that I am going to teach in the next coming days. They too are not so perfect in singing*".

It became apparent that team-teaching is not sustainable. I was unclear what the teachers would do during the lesson when the supporting teacher was conducting the folktale story lesson and singing the songs. It seemed that, the teachers experienced a loss of confidence in their classrooms. This shortcoming is likely to make each teacher follow her own teaching ways in all the sampled schools where Setswana is being used as medium of instruction.

The responses indicate that the teachers use partnership teaching as an internal strategy to help each other sing folktale story songs. However, partnership depends on the willingness of both partners to stick to the assistance agreement. This strategy might render the struggling teacher not performing her duties to teach her class. This clearly indicates that teachers are challenged by what government expects them to do and might resort to improvisation for the sake of preserving

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folktale storysinging. In CAPS (2011), the government expects them to teach the folktale story songs. Although they improvise by having some internal arrangements (for instance team-teaching) to evade their problems, this is not done by everyone in the sampled schools. They indicated willingness to be taught how to sing the story songs. However, the elders were in a better position than teachers to sing these songs. Elders are not monitored by education specialists to produce good results in teaching folktale story songs.

Teachers complained about the positioning of learners in the classroom during folktale story lessons. Classrooms are conceptualised as spaces where the learners are positioned as the recipients of knowledge. In contrast to this view, the conception of folktale storysinging is seen to be compromised at SCH/A, SCH/C and SCH/D, where the seating arrangement does not resemble that of Batswana culture. The teachers said:

T/A – SCH/A: "*I cannot let the learners sit on the floor; as you can see it is a cement floor. This cannot work in summer or in winter.*"

T/B – SCH/A: "*I agree with my colleague that the children should sit on a mat to be nearer to the teacher*".

- Positioning learners for folktale story lessons

These teachers felt that there was a problem with the physical space between them and the learners. This interfered with their teaching of folktale storysinging. Circle-time during folktale storysinging fosters a sense of community. The learners experience and continue with the same support of togetherness which they get at home from the elders. Sitting on a mat provides space for physical movements for the teacher to demonstrate the lesson and the learners imitating the actions. This speaks to the teachers at SCH/A, SCH/C and SCH/D to protect the learners from the dangers existing outside the community circle of life. The photos below indicate the need to improve relations with young children during folktale storysinging.
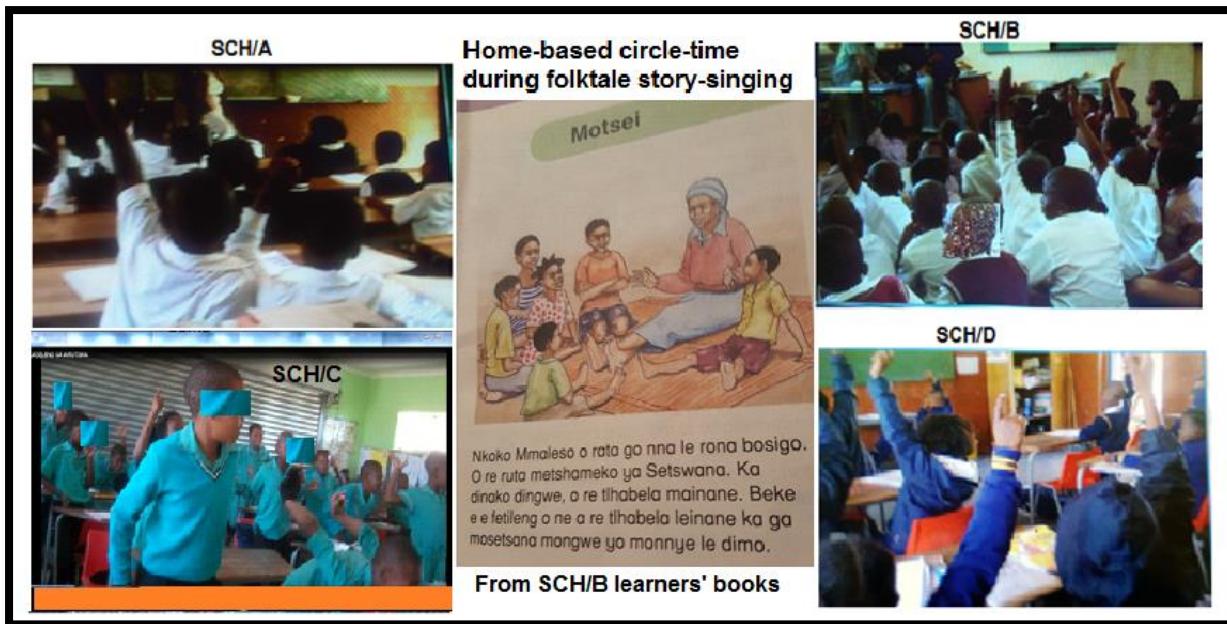
Photos 4.2: Difference between classroom and home-based seating for folktale storysinging

Singing while sitting on a mat together with the children promotes a cultural bonding symbolising togetherness; hence the saying, "a family that eats together, sticks together". To the Batswana young children, this is what they normally experience at home with the elders in the evening. The elders position themselves closer to young children as a sign of protecting them from the dangers of the outside world, thus giving them comfort. This position was assumed by T/B at SCH/B, which differed from all other teachers. Her learners came nearer to her, sat on the mat and formed a half-moon shape.

I asked the teachers to say in their own words what content they taught and how they taught it. The aim was to connect with what they said they liked about their teaching. From the responses below I gathered that the learning content for Grade 3 covers the areas of health sciences, business studies, arts and communication studies, and so do the folktale story songs. They varied in their reports on explanatory, illustration, appreciation and demonstration lessons. They expressed their content areas as reading, phonemics, grammar, punctuation, small and capital letters, parts of the body, communication, money, health observations, types of clothes and greetings. They teach these by drawing pictures, dramatizing, rhyming songs, explaining new words, action words, music and group sharing.

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– Explanatory lesson

An explanatory lesson assists the teachers to analyse a whole into parts. Most teachers introduced the folktale story by explaining new words to add vocabulary to the learners. SCH/B – T/B named and pointed to the body parts to explain how the whole body functions before reading the story. SCH/B – T/A taught greetings and explained the importance thereof. The learners greeted each other by hand as a sign of showing "botho" (humanity). These teachers put more emphasis on reading for the comprehension of the whole story so that learners are able to recall.

– Demonstration lesson

To demonstrate is to show how some things work or how they should be done. The teacher allows the learners to do something themselves by practising new skills and knowledge. However, the participating teachers at schools A, B, C and D could not manage to sing the folktale story songs in the reading books. Therefore, they could not demonstrate the different voices of characters who sing in the folktale stories. There was no opportunity for the learners to imitate either. I understand that when the teacher demonstrates and the learners imitate, the lesson becomes practical.

Nevertheless, at SCH/C – T/A, I observed the teacher performing some demonstrations to avoid the learners lapsing into passiveness. The learners were standing and imitating the stature of animals, even though the folktale story song that was sung was not coming from their reading books. The learners were demonstrating the song standing but not free because of the closeness of desks and were unable to give a full demonstration. Demonstration is part of dramatizing, a method which T/B – SCH/B reported to be applying. She said she taught the learners how to use money at the marketplace. In folktale stories, buying and selling are common activities played by small people and animals while singing as tricksters or by those who help their communities to survive harsh conditions.

– Illustration lesson

Illustrations are used to clarify something that is not clear. Grade 3 learners are still too immature to think in abstract terms. By illustrating, the teacher is able to represent ideas in a concrete form. At SCH/A, T/C indicated that she let the learners

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cut papers to make birthday cards, which makes them feel proud of the results, which are concrete and visual. Creativity is encouraged at Grade 3 level to train learners for cognitive thinking.

– Appreciation lesson

Appreciation lessons promote values such as aesthetics, ethics, interest, attitudes, aspirations and ideals. These make the learners appreciate the beauty of expressions using sounds found in the singing of folktale story songs. The teachers in all schools (A, B, C and D) indicated that they were interested in knowing how to sing the folktale songs and aimed to stimulate the learners' classroom activities such as listening, singing, dancing and performing. SCH/D–T/D mentioned that *health observations made the learners develop positive attitudes and an interest in life by appreciating cleanliness*.

4.3.1.2.3   Using folktale storysinging to teach perceptual skills for language teaching

Firstly, it is important to mention that in the CAPS (Department of Basic Education, 2011), Setswana Home Language is organised around four domains of language skill, namely listening and speaking, reading phonics, writing, and language structure including the use thereof. These are all regarded as helping Grade 3 learners to lay a solid foundation by singing folktale story songs.

I collected data through the use of observation in a classroom where one teacher per school was conducting a story lesson. This instrument assisted me to observe how the learners used visual, auditory, verbal and kinaesthetic skills through folktale storysinging. These skills are explicated and illustrated below in Figure 4.16.
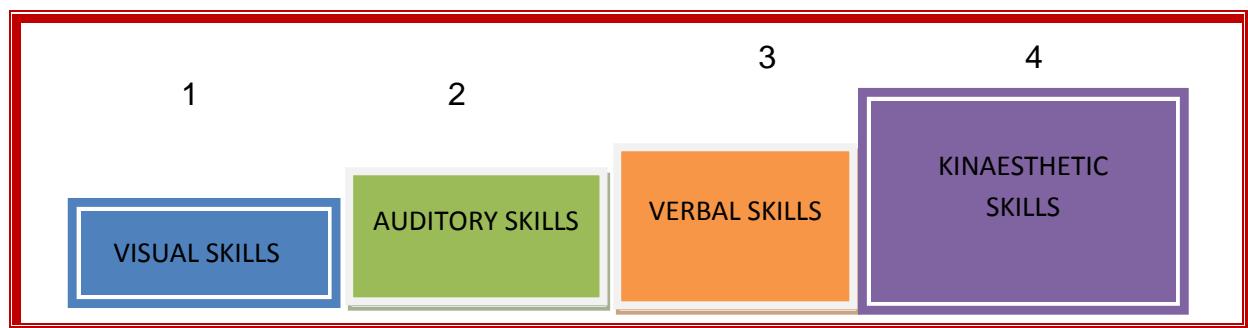
Figure 4.16: Perceptual skills used to teach folktale storysinging

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- Visual skills

In all the classrooms of the sampled schools, the teachers started by reading to the learners first. The learners seemed to be used to this kind of leadership from their teachers. For instance, there was no one whispering a word, knowing that they were going to get their turn. Indeed, the teacher instructed them to read a paragraph she had read. One other intention of the teachers was to single out new words with letters she wished to introduce to build a vocabulary base. This behaviour was common, because it commands attention of all the learners, particularly in Grade 3 because they are young and can easily get distracted. Richmond (2012) attests that visual sequencing of letters and numbers will influence the way a person reads and writes words and sentences or calculations, as the order of the letters and numbers is specific to the end result of the meaning represented by the letters in the word. In class, the learners were given the books to look at the words. They were able to visualise the beauty of nature from the pictures by making eye contact.

- Auditory skills

Auditory skill can be used with or without visual skill, just as it was the case at SCH/A - T/A commanded the learners: "*Keep quiet and listen*". The teacher as an instructor commanded the learners to keep quiet, knowing that listening can be prevented by not hearing. She proceeded to write the words related to the story on the board and drilled the learners to pronounce them as she did. Some of the words formed part of a folktale story song captured in Figure 4.6.

An overview of auditory skills as acquired by a Grade 3 learner is presented in CAPS (DoE, 2011):

- listening for the main idea for detail in stories and answering open-ended questions;
- listening to a story and working out cause and effect; and
- listening to a complex sequence of instructions and responding appropriately.

It is clear that teachers are guided by the government and are expected to afford the learners an opportunity to listen to a story with singing added to meet the requirement. Learners will be able to change their voices to be like characters in the

story. They can hear the songs being repeated. They can also capture the speed and rhythm of proud and meek animals or people.

- Verbal skills

According to CAPS (DoE, 2011), speaking requires a Grade 3 learner to:

- express feelings about a text and give reasons;
- engage in conversation as a social skill, accepting and respecting the way others speak;
- make an oral presentation (e.g. tell personal news, describe something experienced, recount an event);
- tell a short story with a simple plot and different characters;
- use language imaginatively (e.g. tell jokes and riddles);
- interview people for a particular purpose; and
- use terms such as subject, verb, object, question, statement, command, synonym, antonym, exclamation mark.

This means that a dialogue can be modelled by way of imitating the characters speaking in a story. As they tell the story, they will be able to ask questions.

- Kinaesthetic skills

Learners need space to turn round and round as the folktale story dictates. The teachers' classes were not congested during my classroom visits. There were between 35 and 38 learners in a class during the folktale story lesson. As T/B – SCH/D conducted the story, I observed learners' gestures through facial expressions, indicating what they liked and disliked. It is a way of exercising their facial muscles. The teacher demonstrated the sounds made by animals in the story, confirming that the kinaesthetic of the song are reflected by both the educator and the learners. In all the schools, raising hands by the learners was common, (see photo 4.2).

4.3.1.2.4   Using music of folktale stories to teach Setswana language

Folktale story songs are made up of words which Grade 3 learners normally tend to read as isolated from others in one sentence. T/A – SCH/D responded: "*Breathing in*

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and out helps them to complete reading a sentence without stopping everywhere". This teacher is aware that this problem affects the flow of sentences when reading and the learners fail to comprehend the whole phrase. On this point, teachers were asked if they believed that folktale story songs could help them teach. They commented in various ways on how they used songs to teach Setswana language.

T/C – SCH/B described her teaching method as "*Pointing at the parts of the body and even adding a song that rhymes*".

T/B – SCH/A said: "*Sometimes we sing together the songs they know very well*".

T/B – SCH/C commented: "*Sometimes I ask them to draw, and also sing ordinary songs*".

Teachers seemed to be passionate about using music to teach Setswana language. What is clear is that they sing ordinary songs that rhyme which do not come from the folktale story books of the learners. The songs in the story books would be written to address the constituents of linguistic words as part of the lesson. This also confirms that the learners' problem with fluent reading can be solved by singing the whole sentence, because music is able to group words together. Generally, teachers believe that folktale story songs can help them teach Setswana. They responded positively to the question "*Can the folktale story songs help you to teach*?"

Table 4.13: Teachers' belief that folktale story songs can help them teach

School A	School B	School C	School D
Teacher	Teacher	Teacher	Teacher
A = Yes	A = Yes	A = Yes	A = Yes
B = Yes	B = I believe so.	B = Yes	B = Yes
C = Yes	C = Yes		

The interview question "*Can the folktale story songs help you to teach?* " sought to find out the perceptions of all ten participating teachers in four provinces as to whether they understood the folktale storysinging concept, and further confirm their interest on how to sing the songs. An overwhelming response "yes" by teachers indicates a strong affirmation that teachers generally, share common frustrations

during a folktale story lesson. During classroom observations there was no teacher singing folktale story songs in the learners' books besides the ones they improvised. As indicated in my checklist schedule during folktale storysinging phase (Table 3.1), I had hoped teachers would model folktale storysinging by singing together with the learners. However, this did not happen.

Teachers in this study showed the desire to teach effectively in order to match their qualifications, and to serve Batswana communities with knowledge and confidence. Currently, there are no Setswana folktale story books with songs given melody to assist them. This is about what Adams (1995) calls "resolving the great debate" in the assertion that nursery rhymes, riddles, songs, poems, and read-aloud books that manipulate sounds may be used purposefully to draw young learners' attention to the sounds of spoken language. As a matter of resolving the great debate, teachers in this study suggested to draw in the knowledgeable elders and government authorities to solve their teaching problems. As such, they were unequivocal in their quest for outsourcing help from other stakeholders.

To this study, the teachers' curiosity, interest and understanding exceeded the theoretical level of knowing about the structure, functional-linguistic or discovering its ethnographic-communication by injecting the melody form that will ultimately clarify what folktale storysinging is.

Table 4.14: The strength of music in folktale storysinging

Key factors in the story line	The lessons in the folktale story song	Reasons for using music to teach Setswana folktales
Chief	Tribal responsibility	Teaching sounds of words, rhyme, rhythm, pitch (high or low voice), texture and intonation.
Girl child	Development	
Beauty	Competition	
Domestic animals	Social responsibility	
Witchdoctor	Cultural compliance	
Drought	Climate change	
Whistling and singing	Music language	

Music in folktale storysinging mostly provides ways of expressing happiness and less often sadness, particularly for young children. It challenges whether the teachers and elders pursue happiness in the development of young children. It further challenges the participants to open up a multi-layered meaning of folktale storysinging in terms of moral and social importance of the Batswana people.

In all four provinces, teachers and elders showed knowledge of traditional songs. They enjoyed singing them. They included lullabies, wedding celebrations, boys' and girls' games, working together as a group, asking for rain, magic and initiation among others. Since other classes were in progress, they sang these songs softly to prove their knowledge. The elders demonstrated by actions because they had enough space to dance around.

Teachers were asked to respond to the question whether they sang folktale story songs that were in the learners' books. They unanimously responded "No". This general negativity indicates that the singing of Setswana folktale story songs is difficult for teachers to implement. As a result, Grade 3 learners are denied the opportunity to learn the songs.

In all the schools which participated in this study, folktale stories were read with the teachers leading the learners. It seemed that the learners were used to that kind of leadership, because no one whispered, knowing that they were going to get their turn to read. Indeed, the teachers instructed them to repeat each paragraph she had read. By doing so, the intention of the teachers was to single out new words with letters she wished to introduce to build a vocabulary base. I looked forward to listening to them leading in singing the folktale story songs in the learners' books as the story unfolded. Nothing happened. At SCH/C, T/A reported during the interview: "*I just cannot sing. I have a voice problem*".

4.3.1.3   Theme 3: Using folktale storysinging to preserving Setswana customs and traditions

Theme 3 discusses teachers and elders communicating their ideas and thoughts about the preservation of values through folktale storysinging. They indicated that they care for society, are responsible and happy Batswana leaders and hope for

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future self-actualisation. Despite these positive views, there seemed to be neutral and negative feelings indicative of their feelings towards issues.

4.3.1.3.1 Caring for society

Preserving values through folktale storysinging necessitates cooperation among people. When elders were asked who taught them (traditional) songs, they pointed to the family structure relationships to be cared for.

ELD/B, VLG/B said:

 "*Honestly, we were taught by our mothers after evening meals sitting around the fire. Sometimes our elder sisters would do that. I think they might have been taught at school by their teachers who read them from the books.*"

ELD/G, VLG/B added: "*My grandfather would sing to us these songs, but not many*".

Both responses mention mothers, sisters, teachers and grandfathers as relatives who preserved folktale storysinging. What stands out is the caring role assigned to women, men and parents, including teachers as educators.

On the other hand, elders did not offer suggestions to help young children as a way of caring. Setswana starts first as someone's language of communication in a wider community before gaining a status of becoming an official language through policies. This means that this language does not deserve to be counted as one of the indigenous languages that shift to death because it originally had a solid ground with no competition. According to Adejunmobi (2004), Language of Wider Communities [Setswana] enables the formation of sodalities whose members do not necessarily share in common the same mother tongue. Ruiz (1984) sees such languages as being covered by endoglossic policies, that is, languages of a community with high prestige value inside and outside native contexts. However, elders in this study showed the lack of this view because they offered no suggestions regarding ways in which they care for their young children. One can ask "Do the teachers have to do the rest once young children are of school-going age?" This is a signal of unstable language policies (LieP, 1997) that are difficult to be implemented to help elders do what they know best, that is caring for young children. In this regard, Setswana folktale storysinging is about practicing singing songs in mother tongue language at

home and at schools because caring for young children is not an easy task. According to Mutasa (1999), Language Policy and Language Practice in South Africa is an uneasy marriage.

Teachers also felt they would not succeed to preserve the values embedded in Setswana folktale storysinging on their own, without elders. When asked what could be done at schools to help them to teach folktale story songs, they replied:

T/C, SCH/C said: "*Parents should help because Setswana at home is not mixed with English or Afrikaans. Here at school we add on the foundation first laid at home*".

The position in which teachers find themselves causes them to become stressed when the period of folktale stories approaches. This is mainly caused by their inability to sing the folktale story songs to Grade 3 learners, as confirmed by T/A – SCH/B: "*How can it be easy if we are not guided?*" It is difficult to preserve Setswana folktale story songs because it is a matter of teaching one another as groups in the community. However, teachers hope that elders can help them sing the folktale story songs. This hope is based on the policy of South African Schools Act 84 (1996), which states that the elders as parents have governmental support to help them.

The elders reported that the singing of folktale story songs was passed on to them orally by their ancestors. Folktale story songs were sung before they were written down. Both forms of expression, oral and writing, can still be used to the benefit of young children to preserve the values of Setswana folktale storysinging. Nevertheless, during the interview with elders they were also concerned that their knowledge of singing folktale story songs might fail to be transferred to young children. In that case, the preservation of cultural values might be threatened. In a despondent mood, elders said:

ELD/C, VLG/C: –: "*You see --- my child, this house used to be full of children, 1 boy, 4 girls. I was not lonely. Now I am alone. They are married and stay far away. I still sing for them.*"

ELD/A, VLG/C: "*We are left alone these days. Our children stay in cities. I call their names when singing*".

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The elders seemed to have other means of preserving values than through folktale story songs. They cited getting encouragement from unseen forces, using words and expressions such as sangoma (traditional healer), herbs, calling the spirits, ancestors and dreams. Granted, these are the qualities found in the characters used in folktale stories as they sing to inspire others by expressing the values of traditional medicines. In this case, the elders offer no immediate help to the young children who are still struggling to identify themselves with the language.

The elders remembered their family members who were no longer alive and said they were still connected to them. They showed appreciation on how they were cared for by the ones who came before them such as grandparents, parents, brothers, sisters and aunts, thereby sending a clear message of teaching young children how to sing folktale story songs. On the other hand, the unseen are like ritual beliefs, where a person uses mediums to get into the unseen world, and most probably does not use the language usually used to teach young children. The elders responded neutrally regarding their abilities to preserve folktale story songs being encouraged by supernatural links. They said:

VLG/A – ELD/C: "*I can sing … I like it. In my days a sangoma (traditional healer) had to pull out her beads from the neck and gave them to my sister because she sang well at a wedding.*"

VLG/B – ELD/D: "*I sing to call up the spirits, and I sing with them. This is because I understand the herbs, and the villagers come to consult.*"

VLG/B – ELD/A: "*I like singing the songs of my ancestors.*"

VLG/D – ELD/C: "*I like singing because I get some of the songs from the dreams. I sing them to call the spirits, and the villagers come to consult.*"

4.3.1.3.2　Responsible and happy Batswana leaders

Relationships among Batswana tribes are regulated by local chiefs who are assisted by indunas (royal counsellors) chosen from each village. Traditionally, when the king is happy, the tribe is also happy. This is the reason why at SCH/C-T/B said she valued the observance of "*policies as laid by the chief of the tribe to respect him.*" Happiness from the royal kraal flows down to the communities:

SCH/A – T/B said: "*The value of organizing, controlling and leading families is important to stick on. The learners learn bad manners between home and school.*"

SCH/B – T/A added: "*It promotes family spirit of unity. Such cultural values should not die.*"

Young children as responsible citizens are taught some duties at home. Batswana young children like imitating their elders in games such as "mantlwane" (fantasy). If a family is happy or noisy, children would replay the performer among other children. The same applies to singing what is taught at home. T/B - SCH/B reports: "*The girls' chores and the boys' are different. The girls learn the A-Z of cooking and the boys look after the cattle.*" These sentiments were shared by SCH/B–T/A: "*Doing things in groups, for instance going to the river to fetch water...going to the forest to fetch firewood. In groups children can be trained traditional dancing. Especially that it does not separate girls from boys*". These remarks highlight the happiness that comes out of a closely knit family. Teachers express happiness as unending. This is not surprising; during interviews, all participants were happy in their groups. The elders danced without being embarrassed. Such behaviour testified to happiness and enjoyment in folktale storysinging. T/B - SCH/C cited: "*The cultural value of loving to sing should be bright everyday. I wonder if our government could do something for us.*" The implication seems to be that if the government is not happy, Batswana communities remain happy. On the whole, what creates joy among Batswana is to work hard and shun laziness.

The teachers blamed governmental authorities for not enabling them to preserve the values through folktale storysinging. The operational system for teachers is top-down, which leaves them stunned at things happening without their knowledge. Concerning the policies, teachers said:

SCH/A – T/B: "*There is only one policy document for Grade 3 in this school ... If only every teacher could be having her own copy, we would advise each other better*"

SCH/A – T/C: "*... but the policy should also support the teachers.*"

SCH/A – T/A: "*The school district officers should invite all the Grade 3 teachers to come together so that each one writes down her challenges when teaching folktale story songs*."

It would seem T/A at SCH/A has a solution to the policy document problem. She advises government structures to take action and assist teachers. The problem lies between the district officers and the government where there seems to be no communication link to assist the teachers.

4.3.1.3.3 Future self-actualisation

I asked the teachers what could be done to help them teach the learners folktale stories through folktale storysinging. Teachers supported each other by pointing to the importance of writing books with story songs; designing posters about folktales as a reminder to know the songs; making teachers accountable for meeting children's educational needs; holding district folktale-story-singing competitions; each teacher to have her own Grade 3 education policy document and improving Setswana orthography.

Teachers also reported the need to expand their classroom teaching environment to include technology. This is an admission that their knowledge of singing folktale story songs remains pathetic, whereas help can be sourced technologically. Technology of education (meaning the gadgets) keeps on changing with the times, but technology in education (meaning the information) keeps informing teachers about the developments that concern folktale storysinging. Teachers reported:

SCH/C–T/B: "*Teach the teachers to network with other teachers so as to expand the local teaching environment*".

SCH/D–T/B: "*... understanding the new things like watching animal movies. The learners of today might not understand the old things, might understand the new things like watching movies.*"

SCH/B–T/B: "*There are some schools where there are computers. Why can't they be used to assist in singing folktale story songs*?"

It would seem that the authoritative language body or the Setswana curriculum developers are taking slow steps in the technological direction, delaying teachers' and learners' opportunities to enjoy teaching and learning respectively.

It seems the teachers view folktale story songs as commercial goods when they are sung. Without such knowledge Batswana communities will be poor. Folktale storysinging is seen as a means to prepare Grade 3 learners for employment at their young age. Teachers said:

SCH/D – T/A: "Our *language needs marketing so that it does not get lost in thin air.*"

SCH/D – T/A: "*We value traditional materials. Some of them are made of animals' skins, horns – eh ... some are from trees and plants. We need to teach young children and even adults like myself how to do handwork with those materials to get money.*"

SCH/A – T/C: "*The value of recognising indigenous medicines as part of good health practices*"

However, ELD/E in VLG/A said "I *don't like that, but I like traditional songs as they do in Botswana*". In other words, it is fine for neighbouring countries to prosper by teaching their young children how to sing folktale story songs and prosper. This attitude ignores the advantages of using the natural singing voices to improve the standard of living in communities.

Contrary to the positive statements expressed in the preceding paragraph, other elderly respondents preferred singing Christian songs rather than traditional ones. In VLG/A – ELD/D said: "*Our community is rotten. I sing the Christian songs to pray for this community*". SCH/C – T/A hinted: "*Bad behaviour is unacceptable and the learners are reprimanded. Stealing other children's properties is a bad practice. So I value the principle of respecting others.*" It seems the respondents are angry at the behaviour of young children and longing for peace. However, both commercial and Christian inputs are needed to build Batswana communities, particularly as none of them is expensive to have and use. My study stresses the use of folktale storysinging for commercial purposes without ignoring the Christian songs, because both are a way to future self-actualization.

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UNESCO (2003) stressed the importance of safeguarding the means measures aimed at ensuring the viability of intangible cultural heritage that includes among others, preservation, promotion, transmission and revitalization of aspects of heritage. Although UNESCO has clearly stated its side of approach, down the line people living in the same villages still struggle with deep attitudes concerning the choice of a better religious system that will inform a safe future for their young children. Currently, Batswana are two-footed, some prefer singing traditional songs and others regard Christian songs as better and therefore to be promoted to address the social ills. In this study, ELD/D in VLG/A said: "… *I sing **Christian songs** to pray for this community*". ELD/E in VLG/A said: "*I don't like that, but I like **traditional songs** as they do in Botswana*".

The song for childbearing in Figure 4.4 sung by elders is an example that there is a point where traditional and Christian songs meet and agree to teach young children.

Table 4.15: Illustration of agreement between tradition and Christianity

Setswana traditional song	Christian religion (King James Version = Isaiah 9:6)
1. Re tsaletswe ngwana	1. *For unto us a child is born*
2. Ke ngwana wa mosimanyana	2. *Unto us a son is given ….*
3. Re mmitsa **Kgosietsile** (The chief has come)	3. *… and his name shall be called …* the *Prince of Peace* [Jesus]

On both traditional and Christian sides, Batswana would dance, clap hands and stamp their feet with additional harmonious call-and-response singing voices to indicate happiness and victory for which they have been longing for. As a result, singing creates home for Batswana irrespective of which religion one follows.

When the elders were asked to state their ages (see Table: 4.6), it became clear that they still had valuable information about folktale storysinging to pass on to the young children. They are assets not only because of their age, but also because of their experience of singing folktale songs. I found three participants aged 93 years. In terms of transmitting knowledge of singing folktale story, their wealth of experience should be captured before it is lost. ELD/B - VLG/C added: "*Some of us suffer old age ailments and the body does not respond well to medicines. I sing to forget the*

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pains". This indicates a threat to future self-actualisation of Batswana who would love to preserve the values of folktale storysinging.

4.4 CONCLUSION

In all the schools I visited, it was found that folktale story songs were not sung by the Grade 3 teachers. The texts are scarce and melodies are hard to find. As a result, the teachers mostly simply read the content and focus on grammar, word formation in terms of phonics and phonemes and additional vocabulary when they want to make learners understand folktale stories. It is reasonable to conclude that Grade 3 learners are disadvantaged by being deprived of the music during the teaching of folktale stories. Folktale story songs often use young characters of the learners' age who sing to get out of dangerous situations, and the learners are denied the opportunity to imitate their counterparts.

Therefore, the elders ought to fill the gap left by the teachers. Because of their age, they are prone to forgetfulness. Chances are that the young children might still miss the opportunity of knowing how to sing folktale story songs. It is important for young children to be exposed to singing folktale story songs that will be of cultural benefit to them in future. In the next Chapter 5, I discuss findings and recommendations as implications for the study.

5.1 INTRODUCTION

This research study presented data on teachers' and elders' perceptions of using folktale storysinging when teaching Setswana to young children at schools and villages. Methods of inquiry included group interviews of Grade 3 teachers and elders, classroom observations, documentation, field notes and photo-voice. These methods helped me to obtain a qualitative in-depth understanding of how folktale storysinging is used to teach and preserve cultural values and norms among Batswana communities for the benefit of young children.

In Chapter 1, I dealt with the background to this study in order to introduce the reader to my research problem, which concerns Grade 3 learners singing Setswana folktale story songs. It was my personal interest to investigate the perceptions of teachers and elders in order to gain a deeper understanding of their responses to the problem.

In Chapter 2, I explored the theoretical principles in the literature to guide the research process. It was also important to know the folktale storysinging components in order to identify the best practices for future use in a Grade 3 class and to assist teachers to become competent in their teaching. The literature review helped me to frame my study around schools and villages where Setswana is spoken and is also used to teach young children.

In Chapter 3, I designed the qualitative research methods for gathering data. These methods included group interviews with teachers and elders, classroom observations, documentation, field notes and photo-voice. I set ethical considerations and trustworthiness as perimeters of control when working with participants.

In Chapter 4, I analysed data drawn from participants' responses. Themes and sub-themes emerged; then I gave my own interpretations in order to answer my research questions. These were aimed at recommendations and conclusions to be discussed in Chapter 5.

In addition to my narrative reflection I offer a summary of my findings. I commence by presenting a summary of the themes with teachers' and elders' responses in Table 5.1. Secondly, I present the literature control to indicate how the literature supports the research findings in Table 5.2. Thirdly, I summarise the research findings which contradict the existing literature in Table 5.3. In Table 5.4 I present the silent aspects not found in my data. I then offer new insights from the findings as these aspects do appear in existing literature in Table 5.5.

Table 5.1: A summary of themes according to teachers' and elders' responses

Theme 1	Teachers' responses	Elders' responses
Preserving tribalism and folktale storysinging	**SCH/A–D:** I sing songs of weddings, troupes, traditional, lullabies and games, childbearing, Motswana totem – N/Sotho totem – Xhosa clan totem.	**VLG/A – D**: I sing wedding songs, communal songs, childbearing, troupes, traditional, lullabies, rain making. Batswana tribal totem identity.

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Theme 2	Teachers' responses	Elders' responses
Setswana language teaching using folktale storysinging	**SCH/A - D**: I love that learners will not forget. Learners' faces are happy. I love caring for the animals, siblings and parents. I love long trips taken on foot or flying by magic – I do not love stories that are too long. Children fail to connect if a story is too long. Books have weak vocabulary. Stories are about food which children do not get at home. – There are few stories and some do not have songs - They have no tune - I just skip them –I sing my own songs. I was raised singing Xhosa ones – I sometimes use a booklet that I had at college - I try to sing with the help I seek from my grandmother and mother. They too are not perfect singers. I keep on correcting words which are wrongly spelt. I cannot sing those songs, but just read them. The language is faulty, not actually Setswana. In content I teach grammar – body parts – how to communicate – I drill, dramatize, use pictures, flash cards, greetings.	**VLG/A – D:** Honestly, we were taught by our mothers after evening meals sitting round the fire. You see my child, this house used to be full of children, one boy, four girls. I still sing for them. Number of children does not matter. Sometimes we add with the neighbours' children. There is no limit of age.

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Theme 3	Teachers' responses	Elders' responses
Using folktale storysinging to preserve Setswana customs and traditions	**SCH/A –D:** I personally value the structure that is always simple, and it is entertaining. What I value is organizing, controlling and leading the families by talking to everyone, and also recognizing indigenous medicines to solve problems. I see them promoting family spirit the way children and old people are treated. Value of training girls and boys their different household chores. They often struggle and win. There is a value of understanding the people carrying the joys and sorrows and where they stay. I value of respecting others even when they do not look normal, like those born crippled. There is a custom of observing the chief's policies, whether good or bad. I see value in the characters who go out to sell this and that, some of them get married in the process. I value their handwork sprit to survive. There is hope and hope.	**VLG/A - D** When we want to reprimand someone from doing bad things - some of these songs are used when things are tough. We use them in times of harvesting – some of us suffer old age ailments and the body does not respond to medicines. I sing to forget pains. I love the songs that do not insult other people. Eh - - - I mean these ones that teach our children to behave well.

5.2 FINDINGS FROM SETSWANA FOLKTALE STORYSINGING: LITERATURE CONTROL

Table 5.2: Literature control of themes and sub-themes indicating existing literature supporting my research findings

Theme 1: Preserving tribalism and folktale storysinging			
Sub-themes	**Author & year**	**Existing knowledge**	**Interpretive discussion**
Survival of totem system	Kgari-Masondo 2014	A moTswana who does not have an animal totem is not human enough because they do not have a history of their genealogy. This suggests that totems and identity go hand in hand, and give people a sense of dignity (*seriti*). *Seriti* may be described as an aura or a force behind every human being that depicts people's perception about his or her identity or personality.	Teachers and elders in this study showed understanding of totems, and are therefore human. They indicated by identifying the tribes to which they belong as a way of preserving their cultural identity and personality.
	Alexander 2014	Totem has to be something public, something that is not only shared by all or members of a group, but something which has a ritualistic characteristic which brings the group together.	In the different interview session groups, teachers and elders expressed their ritualistic beliefs where they openly explained why they respect their animal totems.
	Moloi 2008	Notwithstanding the invaluable contribution made by oral history in helping to uncover or in shedding light on the "hidden or untold" histories, it also has its fair share of limitations as a historical source. One of its limitations is flawed (or selective) memory. There are two reasons for this. First, it could be because of actual loss of memory. Second, it could be because oral sources have deliberately "blocked" (i.e. do not want to remember) their memory as a result of brutal past experiences.	In this study, both teachers and elders shed light by naming and singing the Batswana traditional songs which they sing for young children. They helped each other to remember the old songs. They indicated the relevant occasions to singing the songs.
Preserving folktale story songs as part of Batswana culture	Ngapo 1995	The narration of folktales is an important cultural exercise among the Tswana because those folktales are part of their lives. By means of tales a child acquires knowledge, experience and culture. Telling tales is essentially the transmission of tradition to every new generation. Through listening to folktales, children reconstruct, appropriate and in turn make their own contribution to their existing culture.	In this study, Batswana young children were taught folktale stories which set them for life. In essence, teachers and elders held on the tradition of preserving folktale story songs.

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	Alexander 2014	Our oral traditions are at the risk of extinction and that the best way to preserve and promote our oral traditions would be to archive them using technology and include them in a school curriculum on a broader scale than is done now.	In this study, both participant groups did not hide their appreciation of folktale story songs. However, the teachers' limited knowledge of singing the songs was a school curriculum problem.
	Asimeng-Boahene and Baffoe 2013	Folklore survived for hundreds of years in oral form only passed from generation to generation. For several hundred years now, researchers have attempted to record the oral traditions and stories of various groups before that information is lost.	The elders indicated by their old ages (93 years) as example, that they survived to preserve totem system as part of Batswana folklore.
Evidence of preserving the folktale storysinging songs	Donaldson 2011	The folk music revival brought public folklorists, cultural preservations, scholars, musicians, political activists, musical entrepreneurs, and music fans together in the effort to protect, preserve, as well as promote and popularize the genre of folk music.	In this study, reclaiming folk music as evidence of protecting culture was clearly articulated. Teachers and elders held that in their communities there are troupes practicing cultural songs.
	Dikotla 2007	The song taught the girls responsibility and self-sacrifice in requesting rain from the ancestors and made them part of the society. The ritual can underline the knowledge that the society would not survive without water, mainly because the Batswana, like many African societies, used to be essentially dependent on agriculture. The songs are partly a way of passing the knowledge from one generation to the next in order to sustain tradition and mobilise and empower the girls by raising awareness that participation in tribal or social ritual was important for the survival of the tribe.	In this study, the culture of asking for rain to save nature underlined the restoration of singing ritual songs. Teachers and elders agreed that this tradition was passed on to their young children orally.
	Online http://www.platinumweekly.co.za/article/A642.html	Our cultures and traditions define who we are, where we come from and where we are headed. Heritage day, to many South Africans, marks a day to celebrate our cultural diversity as it embraces our historical inheritance, land, food and languages.	Teachers suggested folktale storysinging competitions in line with Heritage Day celebrations with the learners. The elders said that they were happy when the chief invited them to sing on his coronation day to define who they are.

Theme 2: Setswana language teaching using folktale storysinging			
Sub-themes	**Author & year**	**Existing knowledge**	**Interpretive discussion**
Using folktale story books to teach	Haire and Matjila 2007	People who respect and learn their language are learning their culture as well, because language is a key component and carrier of culture, proverbs and stories derive from one source, life itself. Life, if you will, is the school room.	In this study, teachers indicated their appreciation of Setswana language to teach content in folktale story books. Elders showed to be a life school room by singing folktale songs stored in their heads from their early years. They use them to teach Setswana.
	Flohr and Trollinger 2011	In language reading, two broad approaches are debated. The first, phonics, teaches children letter and sound relationships so they can decode new words by breaking them down into component sounds. The second, whole language, teaches children to recognize whole words by sight and use the context of the sentence to figure out meaning.	In this study, teachers and elders showed that each new story told is intended to introduce new words to increase young children's vocabulary.
	Sulla 2015	Learning comes from within, it is the point at which one's brain makes the appropriate connections and constructs meaning, then stores information in long-term memory so that it can later be retrieved and applied. Teachers, the, must be the architects of deliberate and purposeful classroom environments that inspire and support learning retention.	In this study, teachers as architects created flash cards by taking words from story books and pasting them on the board to increase understanding and learning retention. Elders consulted the ancestors as invisible architects of folktale storysinging.
Using folktale storysinging to teach perceptual skills for language development	Vincent and Ross 2001	Body kinaesthetic learners learn best by touching, moving, interacting with space and processing knowledge through body sensation.	In the study, teachers interacted with the classroom spaces to teach and make learners enjoy Setswana language by way of moving their bodies, responding to the tune and rhythm in the songs.
	Benmamoun et al. 2009	It is typical of heritage speakers to have better-developed listening and speaking abilities than reading and writing abilities, a discrepancy that is mainly due to the lack of schooling in the heritage language.	In this study, teachers incorporated reading for speaking and listening skills as activities designed for

			language development during folktale story lessons. The elders used the home space by singing folktale songs to equip young children with listening skills.
	Jalongo 2015	Song picture books are particularly useful for learning language because there are clear connections between language development and musical development in young children. After children have memorized the words to a song, even no-readers are capable of "reading" a chart of the song's lyrics with their classmates. Therefore, song picture books are not only aesthetic objects but also very engaging tools for emergent literacy.	In the study, teachers and elders gave young children a sign to indicate that the song part was to follow. Thus preparing young children to visualize the pictures that go along with the words.
Using music of folktale stories to teach Setswana language	Seroto 2015	Musical learners have musical ability, and are sensitive to rhythm, melody and music. They have an awareness and appreciation of the use of sound. They easily recognize tonal and rhythmic patterns, understanding the relationship between sound and feeling. They are good in remembering melodies.	In this study participants indicated that wedding, initiation, harvest and healing songs are appealing and therefore been passed on for generations.
	RNCS 2005	Learners are expected to develop their potential in drama, visual art, dance and music.	In this study, teachers proved to be teaching learners how to read folktale stories by using visual art.
	Merriam Webster Encyclopaedia Britannica online	Music is an art concerned with combining vocal and instrumental sounds for beauty of form or emotional expression, usually according to cultural standards of rhythm, melody, and, in most Western music, harmony. Music most often implies sounds with distinct pitches that are arranged and organized into patterns of rhythm and metre. .	The elders with their quick thinking combined their voices by beating the table to add instrumental sounds. Their use of legs expressed them to be Batswana dancing artists.
	Rosová 2007	Songs contain the power of music as well as the power of lyrics. While music touches our hearts, the lyrics and the words flow into our minds and so they draw us into their world.	In this study, the elders indicated that young children know them. They followed them into the streets to listen to the power of music and learn good morals in the folktale story song lyrics.

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Theme 3: Using folktale storysinging to preserving Setswana customs and traditions			
Sub-themes	**Author and year**	**Existing knowledge**	**Interpretive discussion**
Caring for the society	Joubert 2012	Children's citizenship rights include a right to a name and nationality and freedom of speech. To practice their rights they need to be educated into democratic action and civic responsibility. Through children's everyday experiences they need to live what it means to have citizenship rights in a democratic state.	In this study, participants indicated that they relate well to young children by singing tribal songs as their right to citizenship.
	Archard 2004	Historically, children were viewed as the property of their parents who acted as trustees of their interests, choosing for them from the standpoint of the adult that the child will later become, in the expectation that they will understand, when mature, that these decisions made on their behalf were right.	In South Africa, the Language in Education Policy (1997) allows parents to choose the language of learning for Grade 3 learners. Elders in this study entrust their folktale storysinging resources to young children.
	Letsholo 2006	Most children are pleased when their parents work in the school, attend meetings and indicate an active interest in the education programme. These actions increase a child's self-esteem and built more positive relationships with parents. Such relationships are further strengthened when parents learn new ways of relating to their children.	I saw elders singing and dancing. They said they perform the same way to young children to please them. Teachers seemed to be aware that elders can sing folktale story songs. They expressed willingness to know and would love to have them as mentors.
Responsible and happy Batswana leaders	Pilane 2002	Chieftainship is an important aspect of Batswana culture. They are proud of having a chief as their leader who can lead them through life and show them how to deal with their cultural values, respect and good behaviour - Every tribe has its own chief or a headman even today. The head of the whole tribe is the chief and is assisted by various councils, local divisions with the tribe, i.e. heads of districts, villages and the wards and their headmen.	This study found that happiness in tribal communities flows from the chief as the head. He recognizes elders as folktale story and traditional singers to make the viewers and listeners happy.
	Opono 2012	Among the Tswana people, land was neither supposed to be rented out nor hired. Land	Teachers indicated that folktale stories

		was divided among tribal units called wards. Land was used for different reasons like building houses and farming. Some far away parts were reserved for grazing.	teach children about ploughing and herding cattle as boys' responsibility. Batswana use the land for subsistence farming, hence they believe in rainmaking songs.
	Fabricius and Koch 2004	The tracking skills of the men are honed when they assume the role of hunting guides, and there is a lot of inter-generational transfer of knowledge when young men work alongside older men. Girls accompany women on gathering trips where they participate and observe their parents collecting wild fruits, cutting grass or collecting reeds … The traditional skill of basket-making is transferred in the same way.	Participants indicated that Batswana traditional way of subsistence farming has been their responsibility to bring food into the family, thus, making them happy families.
Future self-actualization	Akinyemi 2012	The electronic media for instance, especially radio and television, continue to broaden the domain of the continent's verbal arts. The performance of different forms of African oral tradition is a common occurrence on radio and television stations across the continent.	In this study, all teachers complained of the non-existent of folktale story songs which have tunes to help them teach well. They suggested radio lessons and networking as a way-forward.
	Machaisa 2009	Oral history cannot be written, because the core of the subject is that it is communicated orally. Written texts are limiting and might omit important information that can only be made clear when communicated orally. People who give data orally are not necessarily literate, but have valuable information that is crucial and probably not found in any written texts. Oral history can be complemented by technology, which nowadays plays an important role in the lives of many.	Written texts of folktale stories for Grade 3 learners, gave teachers problems because Setswana is misrepresented. I observed that learners' books contain spelling errors and English words. In my study, people who gave data orally were elders who were illiterate but had knowledge of singing valuable folktale story songs not included by authors of Grade 3 reading books.

Table 5.3: Summary of research findings contradicting existing literature

POSITIVE VIEWS	NEGATIVE VIEWS
− Teachers' and elders' knowledge of traditional songs. − Teachers' and elders' appreciation of folktale storysinging is a cultural value. − The totemic belief system is held high as tribal identity. − Teachers' innovative ways to teach folktale stories.	− Sitting on cement floor or on desks during a folktale story lesson restricts freedom of teachers and learners to show their kinaesthetic skills. − Classroom interactions to singing folktale story songs regarding seating positions for folktale storysinging. − Misrepresentation of Setswana in folktale stories. − Foreign totemic issues affecting classroom communication in Setswana. − Too little time allocated to folktale lessons. − The elders' memory lapses.

5.2.1   Similarities and differences in teachers' findings

In all schools, I obeserved that teachers used Setswana to teach and did not mix it with other languages. This is a complement to providing and using indigenous languages (Green, Parker, Deacon and Hall, 2011).

Some teachers said they used pictures to teach folktale stories, but others did not mention that at all. It means those who did not use pictures did not value this kind of help. The more pictures in the learners' reading books, the more voices to the learners.

Teachers at all schools mentioned their uncertainty when singing folktale story songs,but they all acknowledgedthe benefits thereof. They mentioned benefits such as learning about indigenous medicines (SCH/A), promoting family spirit (SCH/B), observing policies as laid by the chief of the tribe out of respect (SCH/C) and traditional materials, some of them made from animal skins, horns, trees and plants (SCH/D). It is clear that folktale story songs were passed on to them when they were young. They were therefore willing to have in-service training as staff development support that would sharpen their innovative ideas.

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5.2.2 Similarities and differences in elders' findings

There was contradiction when some elders said they liked singing and others did not. In VLG/A, ELD/C reported: "*I can sing … I like it. In my days a sangoma had to pull out her beads from the neck and gave them to my sister because she sang so well at a wedding.*"

In VLG/A, ELD/E said: "*I don't like that, but I like traditional songs as they do in Botswana. I do not have a good voice.*"

5.2.3 Similarities and differences in teachers' and elders' findings

During interviews teachers confirmed that they had folktale story periods in their timetables and that they did enjoy teaching them. It was not only a matter of *feeling relaxed* as expressed by T/A at SCH/C. In the same vein, the elders also agreed that there were folktale stories in Batswana culture. Contradiction arose when the teachers did not sing folktale story songs in the learner'sbooks in order to complete the whole message in the story. The elders sang a variety of songs in the stories they told, but they struggled to remember.

Unlike the elders, teachers showed they were moving with the technological times. This could be caused by participants' differences in age and professional qualifications. The elders were old and fragile. ELD/C at VLG/C said: "*Some of us suffer old age ailments and the body does not respond well to medicines. I sing to forget pains*".

Teachers were not experiencing moments of loneliness at all, because they were sure of the presence of learners five days a week during the day for folktale storysinging. Similarly, elders said they had their chance in the evenings. Increasingly, they also accepted opportunities to sing folktale story songs to their neighbours' children.They said that the ancestors were teaching them in quiet times.

VLG/D-ELD/A: "*Everything starts at home. The number is not a problem*"

VLG/C-ELD/B: "*We do not count children*"

Table 5.4: Silences in the data

SILENCES

- Teachers and learners do not sing folktale story songs and the authorities seem to be slow to act, hence the invitation is sent to the authorities to come on board: T/A – SCH/A: "*The district officers should invite all the Grade 3 teachers to come together so that each one writes down her challenges when teaching folktale story songs.*"
- There is silence about the possibility of organising folktale storysinging competitions among schools and villages, because these environments are not assisted to work together.
- The DoBE, in CAPS 2011, is silent on assistance to Grade 3 teachers with the singing of folktale story songs. The present CAPS (2011) approaches a folktale story lesson only textually.
- There is silence on recordings of folktale story songs to assist Grade 3 teachers who cannot sing.
- The elders were silent about giving suggestions on caring for young children.

It is true that teaching is at the core of any educational system (Report of the Ministerial Committee on Teacher Education, 2005). Teaching is further interpreted as passing knowledge from one generation to another (Moreeng, 2015). In pursuit of getting the balance and breaking the silences, a Grade 3 class requires competent teachers to teach and sing folktale story songs. The teacher could become aware of what triggers enjoyment, action and understanding of the lesson if they move to the singing of folktale story songs. It was apparent from the data that not all the teachers interviewed and observed were able to pass the singing knowledge to young children. One of the prerequisites of concluding a folktale story lesson is to ask the learners to sing a folktale story song on their own in order to imprint long-lasting memories on the minds of young children. Bester, Meyer, Evans and Phatudi (2015) agree that this type of question illustrates how teachers can guide learners to think

without doing the work for them. In this study though, the minds of Grade 3 learners were left blank because the teachers could not sing.

Table 5.5:   New insights from my research findings

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NEW INSIGHTS

− Teachers reported that singing folktale story songs was a challenge because only few such songs were available in the learners' reading books. Recorded folktale story songs on a CD would be easy to use. They were also annoyed by the use of English in the books. They were calling on the elders and authorities to assist.

− They were willing to network with their colleagues at district, regional and provincial level to tackle their plight and improve their folktale storysinging capabilities.

− The elders were lonely and frustrated in their communities with immoral values. They felt that their responsibility is not recognised by the teachers. They would love to sing folktale story songs to teachers and young children because that is the way they were brought up.

− The elders, as custodians of culture and identity through folktale storysinging, indicated that it is their view that teachers do not sing folktale story songs to young children.

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Teachers and elders in the provinces of my research study are frustrated in various ways. Firstly, teachers dislike the manner in which Setswana language is misrepresented in folktale story books. Secondly, elders are angered by the immoral values in the communities. These frustrations are new insights regarding the threats to the preservation of culture and identity through folktale storysinging. On the other side, the study revealed that teachers and elders need each other, for example in folktale storysinging competitions. Rańanga (2008) reports that the Department of Arts and Culture in Limpopo Province promotes storytelling competitions around the

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province, and that one such competition is staged in three different languages in the province (i.e. Northern Sotho, Xitsonga and Tshivenda). Large Batswana communities in Limpopo (Bela-Bela, Nylstroom, Ellisras, Thabazimbi) are visibly left frustrated and do not experience the happiness, togetherness and promotion of cultural values embedded in folktale storysinging. Teachers' and elders' demonstration of their knowledge of singing cultural songs indicated their readiness to take part in such competitions.

5.3   DISCUSSION OF FINDINGS ACCORDING TO THE THEMES

5.3.1   Theme 1: Preserving tribalism and folktale storysinging

Teachers and elders in this study indicated that they enjoyed singing cultural songs. They also indicated that they were proud of Setswana as a language of teaching and communication and that their language needed protection. They showed passion and spaces regarding their awareness and understanding of folktale storysinging. In their different capacities, they delighted in knowing who they are by naming their tribal animal totems, which are commonly used in folktale stories. Historically, their tribal totems have been preserved for the young children in their music. Kgari-Masondo (2014) argues that a Motswana who does not have an animal totem is not human enough because they do not have a history of their genealogy. This suggests that totems and identity go hand in hand and give people a sense of dignity (*seriti*). Alexander (2014) adds that totem has to be something public, something that is not only shared by all or by members of a group, but something that is a ritualistic characteristic that brings the group together. Teachers and elders sang with dignity. Teachers said that they sang traditional songs with their learners in classes to supplement the scarcity of folktale story songs with readily available tunes.

However, elders sang folktale story songs as evidence that young children at home are the audience. Dikotla (2007) agrees that the songs are partly a way of passing the knowledge from one generation to the next in order to sustain tradition and mobilise and empower the girls by raising awareness that participation in tribal or social ritual was important for the survival of the tribe. ELD/B – VLG/C mentioned that "e*ven the food cooked was not salted to indicate that the occasion was not nice for singing*" T/A – SCH/D reported that they "*value traditional materials. Some of*

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them are made of animals' skins, horns – eh ... some are from trees and plants. We need to teach young children and even adults like myself how to do handwork with those materials to get money." Traditionally, Batswana observe the ritual way of blowing the horn of the kudu (the Barolong totem and now adapted into a *vuvuzela*) to inform the community when someone has passed on. So they come in numbers to share the unsalted cooked food.

5.3.2   Theme 2: Setswana language teaching using folktale storysinging

Both teachers and elders showed their use of folktale storysinging. The importance they attach to teaching young children Setswana is described by Haire and Matjila (2007): who posit that people who respect and learn their language are learning their culture as well, because language is a key component and carrier of culture, proverbs and stories derive from one source, life itself. Life can be called the classroom. Teachers in their classrooms indicated that they were teaching Grade 3 learners how to read the whole folktale story. I observed them reading the songs as well. I also observed them in all schools drilling words for correct pronunciation. They perfected the phonological awareness before teaching the learners, according to SCH/ D – T/A: "*Some words are wrongly spelt. This keeps me correcting*" (see figure 4.8 for misspelt words), and SCH/A – T/B: "*Vocabulary in the reading books is weak really*". I found weak vocabulary in the learners' books and illustrated in figure 4.8. The drilling method of teaching improves articulation and strengthens the acquisition of vocabulary in the presence of the teacher. They drilled new words first with the intention of improving articulation and vocabulary. T/C – SCH/B reported: "*The learners enjoy reading the folktale stories, especially where there are two people or animals speaking and answering each other because they change their voices to be like that of an old woman, old man or someone who is sick.*" However, giving the learners work to read at home poses a problem because the same spelling errors are still in the texts, adding confusion and most probably overriding the vocabulary gained at school.

Pictures are used in folktale story books as a method of teaching Setswana, and teachers reflected on them with questions. Jalongo (2015) asserts that song picture books are particularly for learning development and musical development in young

children. Therefore, song picture books are not only aesthetic objects but also engaging tools for emergent literacy.

Folktale storysinging as method of teaching language does not compromise in telling the truth about life, and the teachers in my study appreciate how it addresses the taboos. Teachers T/B – VLG/B said: "*Honestly, there are some things that we cannot tell them straight because it is a taboo to do that. Things like girls getting married to animals. The folktale stories do that on my behalf*". T/A – SCH/C confirmed the appreciation, but declined to go into details about taboos. She said that "They gi*ve them ideas on how to come out of problems*". Teachers were aware of technology as a teaching method that could assist them to bridge the taboo system, because they had to carry out their duties professionally. SCH/B – T/B said: "*There has to be news reading for children - In our days, there was radio-listening time at school. If that can be brought back with folktale stories and songs, it will be better*". The speaker on the radio represents a Grade 3 teacher who is in a safe place to deal with the set cultural boundaries. Akinyemi (2012) opines that the electronic media, especially radio and television, continue to broaden the domain of the African continent's verbal arts. He further states that the performance of different forms of African oral tradition is a common occurrence on radio and television stations across the continent. Today's young children are already exposed to and absorbed by technology at home, waiting for teachers to connect and sing folktale story songs.

Benmamoun (2009) says that it is typical of heritage speakers to have better-developed listening and speaking abilities than reading and writing abilities, a discrepancy that is mainly due to the lack of schooling in the heritage language. In this study, elders expressed the heritage language by singing folktale story songs. They excelled in their performances, with varied and decorated male and female voices. A song sung by one elder opened the other's memory. Seroto (2015) writes that songs that appeal to age groups and occasions, such as weddings, initiation ceremonies, harvest and entertainment, have been passed on through generations. There was rhythm and drumming on the table during interviews. That was their way of adding humour, beauty and art to folktale storysinging with young children in the evening classes. The photo-voice below reports the language teaching method by ELD/C – VLG/C (aged 85) displaying the Batswana traditional dance which

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combines humour, beauty and art to the enjoyment of young children. Coupled with the voice, the photo shows the coordinated kinaesthetic movements of hands and legs to add rhythm to the song.

Photo 5.1: Kinaesthetic skill coordinating hands and legs in folktale storysinging

5.3.3 Theme 3: Using folktale storysinging to preserve Setswana customs and traditions

Cultural values related to music among Batswana are meant to be preserved by teachers and elders for young generations as citizens of the Batswana villages of tomorrow. Joubert (2012) cautions that children's citizenship rights include a right to a name, nationality and freedom of speech, and that to practice their rights they need to be educated in democratic action and civic responsibility. My understanding is that if folktale story songs are not sung and preserved, young children are denied their democratic right of identity. It was evident from the data that participants portrayed willingness to care for the young children. In this instance, teachers said that Grade 3 learners show happy faces and keep on laughing as folktale stories are narrated. In narration, teachers are able to emotionally take learners to the rivers, mountains, markets and caves.

Young children had the same experiences with elders, who showed the ability to heighten their expectations by adding the musical texture to folktale storysinging.

Data revealed young children as dependent on teachers and elders for long-lasting impressions of moral values intended for future actualisation. In particular, our oral traditions, according to Alexander (2014), are at risk of extinction, and the best way to preserve and promote them would be to archive them using technology and include them in a school curriculum on a broader scale than is done now.

This theme touched on modern practices which seem to be interfering with the teaching of taboos. In my study, the elders viewed modern practices as abnormal practices in their communities, interfering with their ways of keeping peace and happiness. "*This thing of exhuming the dead people and burying them again! I do not take the second occasion seriously*", ELD/C in VLG/B remarked. The implication is that elders are responsible for keeping the image of the Batswana as a happy and accountable nation in all the provinces they inhabit. They pointed to the image of chiefs as heads of tribes who should be esteemed as custodians of happiness. They appreciate invitations to the chief's kraal on his coronation permitting them to perform cultural and folktale songs which leave viewers happy and satisfied. The performers are sure to teach the nation by passing the cultural artistic skills to young children as viewers and listeners. Rosová (2007) contends that songs contain the power of music as well as the power of lyrics. While music touches our hearts, the lyrics and the words flow into our minds and so they draw us into their world.

Teachers were aware that technology can assist them to sing folktale story songs, because they needed help to execute their duties professionally. They suggested making use of Setswana folktale storysinging radio programmes and networking with other Grade 3 colleagues in other provinces. Akinyemi (2012) points to the performance of different forms of African oral traditions, saying that it is a common occurrence on radio and television stations across the continent. He further mentions that today's young children are already exposed to and absorbed by technology at home, waiting for teachers to connect and sing folktale story songs.

5.4 ANSWERING THE RESEARCH QUESTIONS

In this section I answer the research questions by starting with the sub-questions and then answer my main research question. Teachers' and elders' perceptions of the use of folktale storysinging to teach Setswana to young children was found in this

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study to be largely characterised by negatives more than positives in different ways. However, the neutral stance in some of their responses seemed to be a balancing factor ascertaining that folktale storysinging is a traditional oral way of preserving Setswana culture and tribalism, teaching and enjoyment of singing.

5.4.1 What folktale story songs do teachers and elders use in teaching young children?

Batswana shaped their observations and experiences through detailed oral descriptions (Moalosi, 2007). This study carried this idea further by examining teachers' and elders' perceptions of the use of folktale storysinging when teaching Setswana to young children. It was evident from the findings that teachers and elders portrayed the same views of the folktale songs they use. They identified the use of familiar songs known to the Batswana communities and the folktale story songs they knew from youth. They cited great use of the wedding celebration songs, communal work, lullabies, games, childbearing and rainmaking. As the interview was conducted in a private space to avoid interference with other classes, the elders were in a jovial mood, singing loudly and dancing in a free space. They obviously identified themselves with the Batswana culture of enjoying singing.

5.4.2 How do teachers and elders use folktale storysinging when teaching language to young children?

The response below by ELD/B – VLG/B sets a teaching and learning situation which recognises a folktale story as a platform on which elders, teachers, learners and other resources play a part. When asked "Who taught you these folktale story songs?" she replied:

"*Honestly, we were taught by our **mothers** after evening meals sitting around the fire. Sometimes our **elder sisters** would do that. I think they might have been taught at school by their **teachers** who read them from the books*".

This view suggests that the elders are expected to work together with teachers in order to observe the benefits of teaching Setswana by using folktale storysinging. The music element can transfer language to learners faster than reading, because everyone takes part in acting out descriptive words as they sing. Setswana folktale story songs use phrases like "*yo o dinala-dileele*" (English translation: the one with

long nails) when describing characters that are ugly and fearful. This becomes the opportunity for learners to act out such a character while singing to indicate understanding of the language. Muthivhi (2011) adds that if language use and its application to problem-solving are to be viewed as inextricably interconnected with the activities in which people are participating, we would expect that primary school children would make use of their language in the best way possible to make sense of and solve the task. However, the interviewed and observed teachers pointed to the folktale reading books as prohibiting them from teaching the language well. They reported that the low availability of books did not help them because some did not contain the songs. Worse still, the books that happened to be containing songs did not have the music. As a result, teachers did not sing.

Teachers' and elders' ways of preparing to teach young children for folktale story time pointed to the sitting positions of the singer and the audience. This is about setting the space to be conducive for oral communication.

- Teachers and teaching spaces

Oblinger (2006) asserts that learning spaces mediate the relationship and social practices of teaching and learning, and these are only one factor of many in the complex relationships of teaching that inform learning outcomes. Comber (2006) adds that if educational systems listen to and work with children and teachers, they can transform both learning spaces and pedagogical approaches, creating possibilities for re-thinking all aspects of school design through the focus on spatial pedagogies. Tied to these ideas are the findings in this study that in all the visited schools, the physical size of classrooms was the same, accommodating 35 - 37 learners allocated to one teacher. However, it was revealed that teachers lacked the skills to create functional teaching spaces to conduct a folktale story lesson. Added to the lack of creative skills, some teachers reported their lack of skills to sing folktale story songs and opted for combining classes. They reported:

SCH/C – T/A: "*I just cannot sing. I have voice problem. My colleague assists me by combining my class with hers during the story lesson*".

SCH/D – T/A: "*One time I tried asking for help from one teacher. She agreed and did it perfectly well, but I could not continue because I was interfering with her normal teaching*".

Combining classes resulted in shifting desks back and forth, so that the host class could create space for other learners. The available mat for the hosting class had to be shared. Some teaching time was wasted, and some children might end up sitting on a cement floor, which is not comfortable for learning and enjoying folktale story songs. Morgan (2000) attests that space is both enabling and constraining. Teachers complained:

SCH/A – T/A: "*I cannot let the learners sit on the floor, as you can see that it is a cement floor. This cannot work in winter*".

SCH/A – T/B: "*I agree with my colleague that the children should sit on a mat to be nearer to the teacher*".

– Interactive space

Findings are that the teachers led the reading of a paragraph and learners followed thereafter. Setswana, unlike English and Afrikaans, use more words to form one sentence. For example:

Figure: 5.1: Difference in sentence construction for different languages


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Setswana: "Pene ya me e ka mo letsogong" = seven words used

English   : "My pen is in my hand" = six words used      Notice the same kind of
Afrikaans : "My pen is in my hand" = six words used      words
```

The method of reading the whole paragraph first and the learners waiting for their turn disadvantages the slow readers, who get lost on the way. The teacher will discover the problem later, when she asks learners to read individually. It becomes even worse to the learners if they are not originally Batswana; SCH/A reported such situations.

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Nevertheless, the reading-led method turned out to be a demonstration method calling for learners' full attention and togetherness. In particular, teacher-learner interactions were sometimes restricted due to limited time to complete reading the whole folktale story. CAPS (2011:9) stipulates 45 minutes, which is not enough for the teacher to mix her teaching with other methods such as group-guided reading, paired reading or independent reading while equipping learners with auditory and speaking skills. Since teachers did not sing folktale story songs that are in the books, their dancing, clapping hands and stamping feet with the learners were outside the lesson content when they sang familiar songs. T/B – SCH/A reported: "*Sometimes we sing together the songs they know very well*".

During group interviews, teachers at SCH/A and SCH/B mentioned that they had learners from other cultural groups than Batswana. They had learners with Nguni, North Sotho and Herero or Sarwa surnames in their classes, teaching them Setswana folktales and songs. Seroto (2015) points out that the learners from different cultural backgrounds find it difficult to learn through another language. In a school situation, the LoLT becomes their second language. Second-language learners may have limited proficiency in that language, but this does not necessarily mean that they are deficient. During folktale storysinging, there was no learner who stood amazed and watched others singing familiar songs. They all joined and showed enjoyment, which indicates that folktale storysinging does not discriminate. Sometimes the teacher would seem to lose control of the class because other learners would continue singing even when instructed to stop. According to the Revised National Curriculum Statement for Grade R-9 (Department of National Education, 2002c:24), cultures are not static – they have history and contexts, and they change, especially when they are in contact with other cultures.

Folktale storysinging personifies animal characters and sometimes makes them sing to get out of unimaginable problems. This idea points to the teachers' views that folktale storysinging can help them teach as a way of meeting CAPS (2011) demands. It became clear that teachers developed numerous teaching strategies to cater for learners' needs. They reported to be enhancing their teaching by dramatizing, using pictures and flash cards, grammar, individual and group reading.

Below, I matched the schools in order to have a clear picture of togetherness or solitary teaching.

- Dramatizing (SCH/A, B and C);
- Pictures and flash cards (SCH//A and D);
- Grammar, group and individual reading (All schools);
- Greetings (SCH/B); and
- Singing familiar songs (SCH/A)

These are discussed below:

− Dramatizing

Certainly, when a teacher teaches a folktale story by dramatizing, she will be teaching values through it. Dramatizing is art that brings out attractive and inviting beauty from the written words in the learners' books. SCH/A, B and D indicated during group interviews that they trusted this method of teaching young children. None of them performed drama during classroom observation. They were the same as SCH/D teachers who did not mention the use of this method in their classes. Maybe it was because of my one-day visit to these schools or the lesson for the day was new to the learners.

− Use of pictures

Pictures are readily available in folktale stories, whereas flash cards need to be handcrafted by the teacher. As a result, none of them supersedes the other. Pictures are colourful and can demonstrate a character in action. They are the first a Grade 3 learner sees before knowing that there will be a song about them in the folktale story. Indeed, teachers in SCH/A and D used them by asking diagnostic questions in the middle of the lesson such as "*Look at how ugly the giant is, can you see him*? *What is the lion eating*?" Such questions keep learners awake. CAPS (DoBE, 2011:23) guides the teacher to get a Grade 3 learner to listen to a complex sequence of instructions appropriately. In contrast, the use of pictures in two other schools was left to the learners to figure out on their own. In this instance learners kept paging back to look at the pictures even when the teacher was well ahead reading the following pages. This was an indication that there was something that teachers did

not do well. The combination of using pictures with melody of songs could have made the learners own the lesson and the intended cultural values promoted.

– Use of flash cards

Flash cards are not supplied to the teacher. Teachers create them by writing new or challenging words to teach spelling and pronunciation, thereby increasing vocabulary. Teachers started by flashing the cards in the modes that resembled music, that is, slow and fast. Teachers succeeded to apply and train the learners the coordination of visual and verbal skills. The use of flash cards was a strategy for fitting in grammar, group and individual reading which all the schools used.

– Use of greetings

This study highlighted the low morale among Grade 3 teachers caused by their inability to sing folktale story songs to the learners. However, during interviews they stated that they used greetings to open positive relationships with learners. This was confirmed during class observation sessions, where they greeted them in a friendly manner. In some schools, it would be learners greeting the teacher first to indicate that the greeting culture is a way of teaching learners good manners. Eckert and McConnel-Ginet (2003) have noticed that greetings and farewell offer formulas to ease the strain created for face by the beginnings and ends of interactions. Folktale story songs are capable of conveying information through greetings. The understanding is that face-to-face greeting is a body language which holds true to classroom engagements and helps learners to open up and become receptive to the lesson. There are singing animal characters used as tribal totems among Batswana tribes to communicate greetings.

5.4.3   How are folktale story songs portrayed in children's books?

In my interviews and observations, it was revealed that teachers depended on books to read folktale story songs, while elders were like "mobile libraries" to sing them. Either way, the sub-theme question is: "*How are folktale story songs portrayed in children's books?"* Teachers complained and sounded off:

"*Write books with story songs*" SCH/A – T/A

"*Advise parents to be totally involved, especially those who can sing folktale story songs. By parents I do not mean the SGB. I mean parents as we know them*" (SCH/C – T/A).

This research question aimed to reveal what happens when the teachers and the learners open the books and what they see. In essence, they see the song in textual form, colourful pictures of people and animals, traditional musical instruments, food, counting aspects and physical activities in folktale story books. Teachers seemed to be yearning for the musical beauty illustrated to make them better educators. As such, Setswana folktale story books do not portray the virtue of seriousness that promises the learners fame and worthiness in life. Young children, as aspiring future citizens, are not accompanied by teachers to master certain bad conditions of life. Teachers are not encouraged and therefore unable to create excitement and amuse a class as a teaching strategy.

I observed that in one of the learners' reading books there was a counting activity portraying a birthday celebration of 11 years. This is an important occasion that comes around a year. In this instance, the learners and the teacher are expected to congratulate the birthday of the learner together by singing. At SCH/B -T/A did not sing the song, but asked the question in the book – how old the birthday child was. The clever learners got the answer correct, even though the numeral represented an English word instead of Setswana. The absence of a Setswana birthday song is what underlies the laments of teachers, as already indicated. Lyrics used to celebrate birthdays are: "*O gole, o gole*: (*Grow in stature and wisdom*, repeated four times with different tonal transitions). Seroto (2015) adds that young children easily recognise tonal and rhythmic patterns, understanding the relationship between sound and feeling. They are good at remembering melodies.

T/A – SCH/D suggested that stories in the books should be written according to the seasons of the year For instance, in summer the stories should be about farming and the rain. In autumn the learners should gain vocabulary about traditional implements used for ploughing with a hoe and a span of oxen. Folktale stories should be relevant to rural schools and children's culture.

Folktale story books portrayed songs textually to illustrate the sense of masculinity and femininity by using boys and girls performing house chores. This virtue of

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responsibility was inculcated by teachers in the young minds to teach young children to be helpful in their families. During observations in the class of T/A – SCH/C, learners were asked to whistle to imitate a character in the story about "Motsei" (see Chapter 4: Figure 4.8). Boys were able to whistle better than girls to differentiate between masculinity and feminist. Whistling brought music into the classroom – to the enjoyment of all.

The elders, as mobile libraries of folktale story songs, indicated that they were also able to whistle the songs in the books in the streets. VLG/B – ELD/E said: "*I like singing after taking some sorghum beer. I even whistle. Small children follow me in the streets*". Jalongo (2015) asserts that after children have memorised words to a song, even non-readers are capable of "reading" a chart of the song's lyrics with their classmates. The elders are like human music books, available to be read at anytime or to serve as homework for learners after school to continue celebrating the Batswana culture of folktale storysinging.

VLG/D - ELD/B said: "*I used to sing for white babies, looking after them (as a nanny). Singing any song that came into my head*". This serves as confirmation that black women employed by whites in South Africa or globally were repositories of folktale story songs open to other cultures, promoting Setswana lullabies, wedding songs, communal and rain making songs. Generally, elders explained themselves as qualified professional marketers of Setswana folktale storysinging.

5.5 CONTRIBUTIONS OF THE STUDY TO THE KNOWLEDGE DOMAIN

This study revealed that Grade 3 teachers are well positioned to promote Setswana folktale storysinging. They are professionally qualified, and folktale story books are available, although with English interference and grammatical mistakes. They work in rural Batswana villages where the elders are available to spend evenings singing folktale story songs to young children. While waiting for the government to specify clearly their policies on how to go about folktale storysinging, teachers already indicated that they have the ability to improvise, as seen in SCH/A's comments.

Improvisation contributes to staff development and school effectiveness to cope with uncertainties that seem to be inhibiting the preservation of folktale storysinging in this

study. In the interim, young children lose their identity and the cultural norms and values which are supposed to be learned from folktale storysinging.

This study revealed that elders, despite their age and ailments, cannot be ignored as agents of folktale storysinging. They showed great potential by singing with their voices pitched high, medium and low, combining rhythm and body language to leave long-lasting impressions in the minds of young children.

The study found that in all schools visited, folktale story songs in learner's books are few and teachers do not sing them. Where reading books did contain the music, the music did not form part of the lesson, although teachers showed their willingness to teach and sing. In all schools teachers led the learners by reading the story up to a cautioning sign indicating that a song was to follow. Nevertheless, learners benefited from dramatizing, pictures, and explanation methods of teaching.

Working with learners' reading books impacted on the theories framing this study in terms of structuralism, functional-linguistic and Ethnography of communication theories. According to structuralism theory, all folktales have a beginning, middle and end. I found this to be in line with the teachers' teaching styles. They introduced the folktale story lesson, continued by asking formative questions in the middle to keep learners interested, ending with summative questions. However, summative questions such as "*Who was singing*? *What was the song*?" posed problems because neither the teacher nor the learners sang; they only read. Had the folktale story been sung, it would have helped the teacher to ask relevant questions and get relevant answers.

The functional-linguistic and ethnography of communication theories showed to be strong tools used by both teachers and the elders in the teaching of folktale stories. Both added new vocabulary words when narrating the stories, equipping young children with cultural moral values for them to fit into and function well as individuals in their communities. This was also a cry from the elders, who expressed their unhappiness with the decaying moral values in the communities. Teachers also lamented that their learners learnt bad behaviours between school and home. Both participant groups were dissatisfied with the moral decay of young children, and the incorporation of folktale storysinging in schools would make young children sing (morally correct) folktale story songs between school and home and visa-versa.

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At the beginning this study assumed that teachers are professionals and are able to present Setswana folktale story lessons. The findings revealed that teachers, though being passionate and willing, were challenged to present these songs. The reasons are the following: the folktale story books containing songs that they could not sing and contained grammatical errors as well as English words and sentences. They called on the parents (elders) for assistance. However, it was found that elders sing folktale story songs to young children and even give performances at the gatherings at the chief's kraal with these songs, but they did not feel that teachers are recognising them to give assistance to teachers. In the complex linguistic context in South Africa, speakers of a minority language need to understand that language and culture can be retained and transmitted but this understanding needs commitment from all the speakers; in this case the Batswana speaking Setswana. People should not wait for a government and policies to sustain their minority languages.

5.6   RECOMMENDATIONS FOR PROMOTING FOLKTALE STORYSINGING

The recommendations of this study are based on the information obtained from participants in rural schools and villages where Setswana is used as the language of teaching, learning and communication. Participants indicated their perceptions of the use of folktale storysinging when teaching Setswana to young children. Major problems are caused by policies that need to be revisited or rigorously implemented to encourage the preservation of folktale story songs by singing them. The following aspects should be noted:

- UNESCO's (2016, February, 21) Goal 4 of Agenda 2030 takes into consideration the inclusive and equitable education quality and lifelong learning for all in order to improve education policies and the way they work together. In essence, this idea addresses a notion of multilingualism that seeks to distinguish learning a language and language learning. In this study, multilingualism concerns learning Setswana in Grade 3, with its grammatical and cultural constituents, through awareness of and dimensions in folktale story singing. To this end, I recommend that the South African government should improve the policies concerning elders, involving them actively, as they are custodians of Setswana culture. I also recommend that the South African LiEP

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(2007) be aligned to the UNESCO idea of mother tongue communication in Foundation Phase to preserve folktale story songs.

- It is important to write Setswana folktale story books for Grade 3 learners without inserting additional languages so as to avoid confusing teachers and learners. Furthermore, a folktale storysinging book is recommended with recorded songs on a CD, as not all teachers are able to sing.

- In-service training is needed to upgrade Setswana language teachers' ability to sing folktale story songs.

- I recommend that the government should open and monitor their line of management and make it accessible when teachers need help.

- Technology should be used by teachers to network with other colleagues, for example, computer discussion tools and recording of CDs with folktale story songs. This will require proper supply and control.

- Folktale storysinging competitions in communities, regionally and provincially, should be promoted and organised in which learners and elders will be involved.

- The elders should be encouraged to pass on their knowledge of singing folktale story songs to schools to assist the teachers.

- Foundation Phase curriculum policies regarding Grade 3 need to be explicitly spelled out in the teaching of folktales.

5.7   FURTHER STUDY

I suggest the following ideas for further studies related to folktale storysinging.

- Research studies that include preserving folktale storysinging to enhance culture and identity.

- The policy of involving elders in education practices needs to be investigated, with reference to assisting teachers to teach well.

- I envisage a further study on the use of a technology networking system, for example, a discussion tool, to support Grade 3 teachers when using Setswana folktale storysinging.

- I also encourage a further study on how to monitor the in-service training of teachers regarding folktale storysinging for teachers.

5.8   LIMITATIONS OF THE STUDY

This research was limited as it is a case study research which cannot be generalised (see chapter 3 about transferability). Teaching folktale songs without melody is a limitation which needs government attention. If the notion of caring and preserving culture and values is not initiated from the top, there will be nothing to pass on to the young children.

The announcement to the teachers that the researcher will be coming to their schools was correct, but prevented me from observing the daily habits of teachers teaching folktale story lessons.

The elders as participants were found to have little understanding of the principle of observing appointment times. In my study, they came at their own time, thus affecting the flow of hearing questions and strengthening responses at the same time.

The travelling distances through the four provinces searching for villages and schools was exhausting and limited the possibility to reach all the schools and villages.

Only four schools were observed, thus it will be dishonest to generalise my findings to include other teaching and learning contexts of Setswana.

5.9   CONCLUSION

There are strong similarities between teachers' and elders' perceptions of the use of folktale storysinging when teaching Setswana to young children. The placement of teachers at schools and elders in the villages does not make it impossible to get their views on how they care and support young children.   In the interim, other totems outside those of the Batswana are gradually penetrating into the school environments, causing teaching problems during folktale story lessons. In this study, however, it was encouraging and heart-warming that teachers showed interest in knowing how to sing folktale story songs. They are applauded for making internal arrangements within the school by seeking help from their colleagues. On the side of the elders, possibilities are offered by way of ancestor contacts in dreams. This mode of teaching by elders, though slow and unique, is an indication that folktale

storysinging is a continuous intangible cultural heritage for preservation. The finding that teachers and elders demonstrated their knowledge of singing traditional songs is interpreted as a fertile ground for the preservation of folktale storysinging.

However, pitfalls are set by DBE authorities whose CAPS (Department of Basic Education, 2011) educational policy does not provide ready-for-use folktale songs to teachers who are willing to teach well. Some indicated that there is absolutely nothing visible to assist them in this regard, while some are vocally handicapped. The integrity of the content as spelled out in CAPS (DoBE, 2011:130) "CDs or tapes with stories, poems, rhymes and songs, CD player or tape recorder, television and video tapes/DVDs" being recommended, necessitates investigation. This case study is culturally, emotionally and actionably connected to the recommendations made by South African government regarding the singing of folktale story songs by teachers.

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