



Indigenous Songs and Games in the Classroom

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Abstract

Music Education forms part of the Botswana lower primary school curriculum under the umbrella Creative and Performing Art, together with the other Arts. Despite the inclusion of music in the curriculum, some schools do not teach Music lamenting lack of instructional materials and resources as the main obstacle for not doing so. The main focus of this study was to study the curriculum and investigate the possibility of using traditional songs and games to facilitate the teaching of Music at lower primary schools. The study employed document analysis of the curriculum and a case study at two schools, one in rural area, the other in an urban area. The findings revealed that a small percentage of the objectives in the lower primary school specify the use of musical instruments and it is possible to use indigenous songs and games to achieve the syllabus. Children had positive response to indigenous song and games.

Keywords: Indigenous songs and games, Creative and Performing Arts, Lower Primary, Generalist Teacher.

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INTRODUCTION

Music Education forms part of the Botswana Lower Primary School Curriculum, under the Creative and Performing Arts Syllabus. The Creative and Performing Arts syllabus was designed to meet the requirements of the Revised National Policy on Education of 1994 and the implementation of this syllabus began in 2002. Music Education is classified under Creative and Performing Arts (CAPA), under which we find the subjects: Music, Art & Craft, Design and Technology, Drama, Dance and Physical Education. CAPA was meant to encourage teachers to put more emphasis on the practical nature of the subjects. Prior to the introduction of Creative

and Performing Arts in Botswana Primary schools, subjects were treated as specific entities (Phibion, 2011).

The CAPA subjects provide for learners' opportune time to acquire basic knowledge, practical skills and self-expression, and to encourage positive attitude towards practical work and productivity. Its main aims among other things are to help students develop their creativity, aesthetic skills, psychomotor skills and the love for the arts (Curriculum Development and Evaluation Department, 2002). Furthermore it aims to develop positive attitude towards creative and performing arts and to equip learners with critical thinking and problem solving skills. It is the governments hope that all primary school teachers implement this programme which has been put in modules and has a lot of flexibility to facilitate project teaching and integration.

This study will in focus at the implementation of in Music Education, which is one of the CAPA subjects. The basic skills taught in Music Education includes listening, composition and performing and the modules centers around providing the learners with basic concepts of sound, rhythm and choreography, pitch and duration, dramatization, dance and games. All these modules are covered in a spiral way from standard 1-4.

Assessment at Lower Primary School is both formative and summative, through tests and quizzes and students are expected to write a national attainment test by the end of their standard 4. These standard 4 tests are based on the attainment targets for each subject area examined and are done for the purpose of remediation (Curriculum Development and Evaluation Department, 2002)). At this stage learners are expected to have attained knowledge and understanding of creative and performing arts, practical and creative skills and positive attitudes towards practical skills. Although the Botswana curriculum requires that CAPA should be taught, these diagnostic tests do not include CAPA subjects. Consequently some schools do not teach Music because, at the end of the day, they are judged by the results produced for the tested subjects; therefore do not want to waste time on a subject that is not examinable.

A number of researches conducted locally with regard to the implementation of the CAPA reveal that teachers biggest challenges in implementing CAPA is lack of resources and instructional materials (Phuthego, 2008; Mannathoko, 2008; Phibion, 2011). The lack of resources and materials is not only peculiar to Music in Primary schools, but to other subjects as well, which calls for other innovative measures in order to implement the music curriculum successfully.

Many schools across the country are not adequately equipped, particularly primary schools. This has resulted in lack of science equipment or laboratories, double shifts and schools without electricity. These are major challenges that must be met by the year 2016 Vision (Vision, 2016:18)

Moreover, according to these studies, some of those schools who do implement the CAPA do not address the stated objectives (Mannathoko, 2008). As a teacher, it is imperative to always have objectives so as to know the outcomes you expect. Objectives play a very important role in the teaching/learning process as they are a roadmap of what is to be achieved.

State the objectives for the class or group in terms of what students should be able to do as a result of instruction. Unless the students can provide evidence of how much they have learned, it is more difficult for a teacher to determine what should be taught in subsequent classes. (Hoffer, 2009, p. 32)

Indigenous songs and games are characterised by sound and pitch, rhymes, choreography, body percussions, dramatization, dance and games which basically are the themes that have to be addressed by the lower primary music curriculum. They play a very vital role, as they offer education and playing simultaneously. These are songs, dances and games of the community, which is part of their culture. They are part of our culture, our identity and our heritage.

The voice, as a musical instrument is readily available at all times. Therefore, songs and games are always available as opposed to instruments, one does not need to go and buy them. Musical instruments are very expensive, but despite this, the music curriculum has to be implemented. Children play games all the time, and both the songs and games are part of their lives. Blake and Pope (2008) compared Piaget's and Vigotsky's theories, Vygotsky believed in scaffolding, where a capable person like the teacher provides assistance and imaginative play is imperative at early childhood.

Traditional music, songs, and dance are closely associated and they constitute an integral part of the daily activities of Botswana people, appealing to specific age groups and occasion. Traditional music is an indispensable part of the social life of the community and is woven in life-cycle ceremonies, such as weddings, sowing or harvest time festivals, funerals, as well as healing and initiation ceremonies (Frank, 2012). The same sentiments are shared by Quiggin who states:

Music is about expressing cultural belongings. It is part of ceremony, storytelling, celebration, and mourning, coming together and telling the events in indigenous peoples live, both past and present (Quiggin, 2002, p. 3).

Children may benefit from singing at an early age as they build performance skills from an early age, which boosts their self-esteem. Teaching through the arts builds confidence. Students who perform regularly develop a sense of audience, the knowledge that there is a real for learning in school, and increased ability to cooperate. The students are generally happy, positive and confident, considerate and progressing well (Stevens, 2011). By communicating freely with the voice, face and body, children learn to express ideas with confidence, empathise with others from different cultures and backgrounds, and feel at home in their own skin. Song music and dance can help children become more imaginative, self-aware and collaborative global citizens (Marsh, 2015).

Purpose of the Study

The purpose of this study is to assist music teachers at lower primary schools as they are the ones tasked with the responsibility of implementing the syllabus. They need to be equipped with skills and innovative methods to teach music given the fact that there are no resources. The study aims at studying the lower primary school curriculum objectives in order to see if indigenous songs and games can be used to close the gaps given the current situation. As mentioned earlier, the available literature on the CAPA implementation suggests that the implementation exercise is hampered by the absence of appropriate resources and facilities and that most teachers who are the implementers have limited skills and knowledge of the subject.

Research Questions

The study was guided by the following questions:

- How many objectives at lower primary specify the use of music instruments?
- How many objectives at lower primary specify the use of songs, chants, folk-tales, body percussions, games and movement?
- What is the current situation of the music resources and facilities at primary schools?
- Can indigenous songs and games be used to teach Music?

Limitations of the Study

This was a pilot study, which was carried out in two schools in different areas; rural area and an urban area. Due to financial and time constraints the research was not carried out in other parts of the country.

METHODOLOGY

The study employed two methods for data collection, content analysis of the Lower Primary School CAPA syllabus document and a Case study of two lower primary school.

RESULTS AND DISCUSSIONS

Content Analysis- Lower Primary School syllabus document standard one to four

For content analysis, the researcher was guided by the following questions.

- How many objectives at lower primary specify the use of music instruments?
- How many objectives at lower primary specify the use of songs, chants, folk-tales, body percussions, games and movement?

All the objectives for standard 1-4, were grouped and coded under the following themes as per the syllabus: Sound, Rhymes and Choreography, Body Percussions, Pitch, Dramatization, Dance and Games. The researcher is quiet aware that the syllabus follows a spiral way of learning therefore it would be easy group the objectives per themes as they appear in all the four years of the lower primary school period.

Information in table 1 illustrates all the objectives for the theme sound from standard 1-4. There are 12 specific objectives to be covered, out of these, 4 requires the use of musical instruments. This equals 33%. For the theme sound, from standard 1-4, 10 out of 12 objectives (67%) at lower primary specify the use of songs, chants, folk-tales, body percussions, games and movement?

Table 2 illustrates the objectives for standard 1-4 that deals with Rhymes and Choreography. The table shows that Rhymes and choreography have 20 specific objectives, none which do not specify the use of musical instruments, and could be achieved through music, dance and games. This makes 0%. The theme Rhymes and Choreography for standard 1-4, revealed that all the 20 objectives (100%) at lower primary specify the use of songs, chants, folk tales, body percussions, games and movement.

Table 1: Sound

STANDARD	SPECIFIC OBJECTIVES
1	List sources of sound Differentiate between natural and man-made sources of sound Produce a variety of sounds.
2	Produce soft and loud sounds using objects and parts of the body Use symbols to represent soft and loud sounds Create sound variations in volume on accompanying instruments to match a singing voice Create variations in tempo on accompanying instruments to match the singing voice
3	Demonstrate soft and loud sounds through singing Add symbols to a simple tune to indicate soft and loud parts
4	Use symbols to represent loud and soft sounds Differentiate between metallic and non-metallic sounds Identify sound produced by different musical instruments

Table 2: Rhymes and Choreography

STANDARD	SPECIFIC OBJECTIVES
1	Identify beat in music Move in time to the beat of a simple tune Compose varied simple beats to the beat Practice controlled movements Sing rhymes Identify words that rhyme
2	Sing rhymes and traditional folk tunes Sing simple songs of their own composition Clap, walk, tap, nod and stamp in time Respond to a rhyme or tune through original movement
3	Provide rhyming words to a given list of words Compose a short verse with at least two rhyming words Pass an object in time to the beat of the music Compose dance movements with selected accompaniment Perform movements of a dance in a proper sequence
4	Compose a piece of music using rhyming words Provide rhyming words to a given list of words Use movement to interpret music Use movement to tell a story Describe the importance of costume in choreography

Table 3 shows the objectives for the theme Body Percussions for standard 1-4. According to the information in the table, the theme Body Percussions have 11 specific objectives, and only one mentions instruments have to be constructed by the students. This makes 10 %. Still with the theme body percussions from standard 1 -4, 10 out of 11 objectives at lower primary specify the use of songs, chants, folk-tales, games, body percussions and movement. That is 90%.

Table 4 illustrates the objectives for the theme Pitch for standard 1-4. According to the information in table 4, the theme Pitch have 20 specific objectives, and only one, in standard 4 requires the use of an instrument, the recorder. Still looking at the theme Pitch, from standard 1-4, out of 20 objectives 19 specify the use of songs, games and movement objectives. At lower primary specify (95%) the use of songs, chants, folk-tales, body percussions, games and movement.

Table 3: Body Percussions

STANDARD	SPECIFIC OBJECTIVES
1	Use different parts of the body to produce sound Combine different sounds rhythmically for musical effect Clap, sing and move to a steady beat
2	Use different parts of the body to produce sound Combine different sounds rhythmically for musical effect Create rhythmic patterns by clapping and moving to a given piece of music
3	Differentiate between beat and rhythm by contrasting body movements in simple traditional tunes Use objects from the environment to imitate body sounds
4	Use parts of the body to produce a percussive effect Identify the sound produced by different parts of the body Construct simple percussive musical instruments

Table 4: Pitch

STANDARD	SPECIFIC OBJECTIVES
1	Sing the notes of a modulator Sort out objects according to pitch Imitate varied pitch of animal sounds Produce high and low pitch with varied objects Produce long and short sounds
2	Identify different pitches Differentiate between high and low Sing notes of the modulator (ascending and descending) Produce long and short sounds
3	Use Curwen's hand signs to indicate different pitches in the modulator Create short melody patterns consisting of high and low sounds Create a melody consisting of long and short sounds
4	Sort various sound sources according to their pitch Define pitch Draw a graph representing different pitch levels Use hand signs to show pitch levels Sing tunes in tonic sol-fa Improvise a tune on the notes B A G on the recorder Use symbols to represent short and long sounds Use French time names in simple rhythms

Table 5 shows the objectives for the theme Dramatisation from standard 1-4. According to the information in the table, the theme Dramatisation has 11 specific objectives, none of which mentions make use of instruments. Still looking at the theme Dramatisation at lower primary, all the 11 objectives (100%) at lower primary specify the use of songs, chants, folk-tales, body percussions, games and movement.

The information in table 6 shows that there are 33 specific objectives to be covered for the theme dance. With reference to the table, none of these objectives state that musical instruments should be used. 33 out of 33 objectives (100%) at lower primary specify the use of songs, chants, folk-tales, body percussions, games and movement.

Table 5: Dramatisation

STANDARD	SPECIFIC OBJECTIVES
1	Use facial expressions, gestures and songs to communicate stories and tales Use movement to bring out the mood of the story
2	Use movement and sound to express the mood of a story Use sound effects to bring out variations in the mood Create simple characters and narratives in response to a range of stimuli
3	Tell a story accompanied by a song to emphasise or express a message Act stories using body language to emphasize and express meaning or convey a message Create movements to accompany songs
4	Dramatise simple stories and tales Mime simple stories and tales Create and dramatise stories and tales

Table 6: Dance

STANDARD	SPECIFIC OBJECTIVES
1	Perform a variety of traditional dances in one's locality Perform different dances with/without stimuli Demonstrate different ways of moving in general space Demonstrate proper use of one's personal space Respond to different stimuli with appropriate action Demonstrate body shapes, body actions and use of space Perform simple movement patterns Name dance elements
2	Demonstrate basic elements Demonstrate different ways of moving in general space Demonstrate proper use of personal space Respond to different stimuli with a range of action Name dance elements Perform a traditional dances in their locality Perform a variety of traditional dances in their district Perform different dances with/without stimuli Compose a simple dance piece
3	Identify traditional dances from their locality Perform traditional dances in their locality Perform a variety of traditional dances from other cultures Practice and refine dance elements Perform selected dance pieces with/without stimuli Perform movement patterns associated with cultural practices Use body actions and music to express moods and feelings Combine various element to create a dance Demonstrate proper use of personal space
4	Respond to music creating a story through movement Use traditional dance movements to make formations Appreciate ones potential to perform traditional dances Create or perform movement patterns integrating songs Perform combined movement patterns to develop a coordination and rhythm Perform movement patterns to develop sequence in pairs/groups Perform organised selected dance pieces with or without stimuli

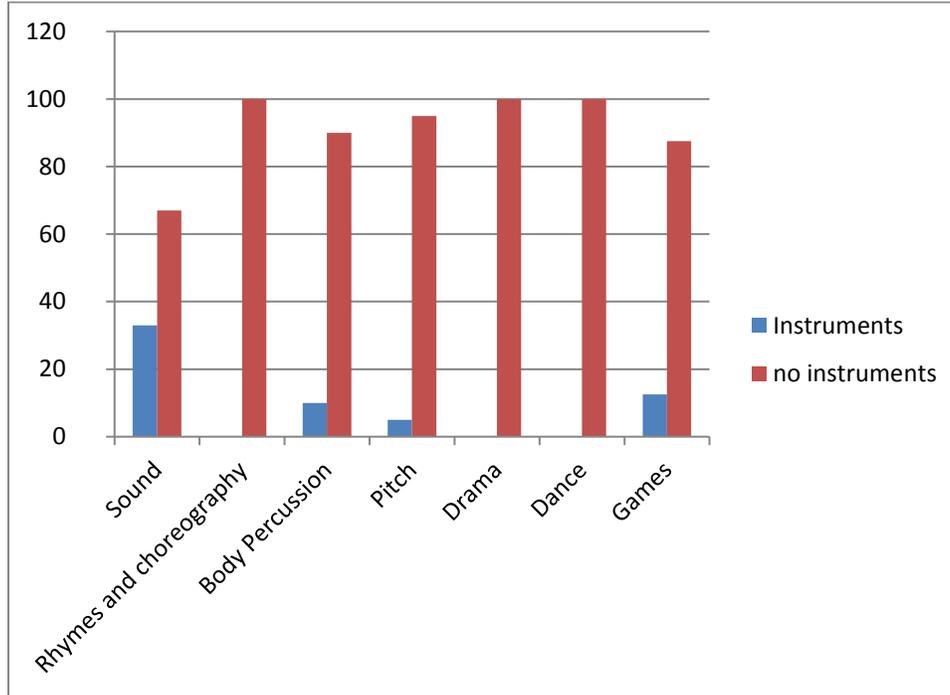
Information on table 7 shows all the objectives for the theme games. There are 24 specific objectives, 3 out of 24 mention the use of available equipment is 12.5 %. The table also illustrates that, 21 out of 24 objectives (87.5%) at lower primary specify the use of songs, chants, folk-tales, body percussions, games and movement.

Table 7: Games

STANDARD	SPECIFIC OBJECTIVES
1	<ul style="list-style-type: none"> Identify different types of games Perform movements of sending, receiving and traveling demonstrate the ability to throw balls at a distance with accuracy and speed demonstrate the ability to integrate skills in selected games perform a variety of physical activities individually and in groups perform musical games
2	<ul style="list-style-type: none"> Identify different types of games Demonstrate control in receiving and sending skill Demonstrate awareness of personal space and that of others when playing in a variety of games Apply skills in competitive even sided games State rules of specific games
3	<ul style="list-style-type: none"> Play a range of modified games from various categories State rules of modified games Demonstrate receiving and sending skills Use various equipment to create games.
4	<ul style="list-style-type: none"> Identify selected traditional games Demonstrate the ability to participate in games State rules of selected traditional games Perform selected traditional games Participate in a range of modified games State rules of modified games Demonstrate sending and receiving skills individually and with partner Use available equipment safely Create games using available equipment

All in all, it is clear that the percentage figures of all the objectives at lower primary which clearly state the use of musical instruments are very few as compared to objective which clearly are for the use of songs, chants, folk-tales, body percussions, games and movement as illustrated by the bar chart in figure 1. Despite this, the researcher know the importance of having musical instruments in a music classroom, but where they are not available why not go for something that is already available. With reference to Table 8 below, maybe it is time teachers' start looking at their own cultural heritage, indigenous songs, chants, folk-tales, body percussions, games and movement in order to address the syllabus.

Figure 1: Objectives that need Instruments VS those that do not need instruments



Case Study

The researcher visited two schools, one in the rural area, and one in the city to do a case study which was done in two ways. For the first day the researcher did observation and later discussed with the concerned teachers. For the second day she taught the same classes which were observed as an intervention strategy. The classes observed were lower primary music classes. The observation was guided by the following points:

- Teachers approaches and methods
- Pupils activities
- Instructional materials and teaching aids

The observed classrooms were coded as follows: A, for rural school and B for the city school, the number indicating the stream/ class, for example A1, Rural area school, standard 1 class. The duration for all the classes was 60 minutes and for all of them teaching took place indoors, in their classroom.

Information in table 8 shows the results of all the four classes observed for the case study. According to the table, 3 of the teachers were generalists while one was a music specialist. All of them had a Preparation book which included all the subjects but did not include Music/CAPA. The three generalist teacher said it was difficult to address the music objectives as they are not specialist in the subject but they use the lesson for music activities like singing and dancing. Their class activities included songs and games and dramatization, but since there wasn't any lesson plan, it was difficult to say which objective was addressed and whether indeed it was

achieved. The entire lesson in an educational classroom is supposed to have specific objectives so that there is direction. If the teachers' instructional objectives are clear, and the test or survey is designed as a measure of whether those objectives have been achieved, descriptive research can be useful in evaluating how successful the teaching has been Schuler (1990).

The Specialist teacher had a lesson plan specifically for the music lesson, but explained that Music was not covered in term 2, (observation was done in term 2). According to her, for this particular term in their school; they address other CAPA modules like the Health and safety module and communication module which only covered Art and Craft. However, the specialist teachers' objectives were clear and achievable. Activities included song and games which were gospel songs and indigenous songs and games.

The CAPA syllabus has been put together in a modular approach to allow for flexibility and integration. This could be integration between the CAPA modules and subjects, or between the modules and other subjects like Cultural studies, English, Setswana and Mathematic. If teachers are going to take a module or two per term, then that defeats the purpose. Maybe the teachers do not understand the way they have to approach the syllabus.

Another worrying factor is the lack-of follows up from the relevant education officers and curriculum designers to check if the CAPA curriculum is implemented, and if it's indeed implemented is it correctly implemented. One could easily find out through visiting schools and checking of preparation books once in a while. Through these visits regional offices should also organize in-service workshops for teachers. There are only few music specialist teachers in schools, while the majority of teachers are the generalists who are expected to teach the CAPA syllabus, these teachers need to be supported through in-service workshops.

Table 8: Observation Results

School	Stream	Teacher approaches	Pupils activities	Instructional material and teaching aids
A1	Standard 1 Generalist	No lesson plan Chalkboard properly used Topic written down Good teaching aid but not relevant to the topic	Singing Poems Games Dramatization Answering teachers questions	No Musical instruments Manila paper illustrating people doing different actions which were illustrated by the poem Repertoire was mainly traditional songs form the local community
A4	Standard 4 Generalist	No lesson plan Chalkboard properly used Topic written down Not addressing objectives of the chosen topic	Singing Games, especially the body percussion games. Dramatization Group work/ presentation	No musical instruments Repertoire mainly nursery traditional songs and games from the community
B2	Standard 2 Generalist	No lesson plan Chalkboard properly used Topic written down	Singing a Dramatization Answering teachers questions	No musical instruments Repertoire was mainly gospel songs and nursery rhymes
B4	Standard 4 Specialist	Lesson plan Chalkboard properly used Topic written down	Singing Games Dramatization Group work/ presentation	No musical instruments Repertoire was indigenous songs and games and gospel songs.

Intervention

After, the observations, the researcher, taught the same classes, for the same duration using indigenous songs and games. These are some of the songs, and games captured which were performed by the learners in front of the researcher. These videos were shared with teachers of the concerned classes to illustrate to them how they can teach music using indigenous songs and games, in the absence of instruments.

Class A1

Dramatization

Objectives to be addressed were:

- Use facial expressions, gestures and songs to communicate stories and tales
- Use movement to bring out the mood of the story

The indigenous folk-tale that the learners came up with, and performed for the researcher was *Naletsana*. *Naletsana* is a Tswana folk-tale which requires the performer to use facial expressions and gestures to illustrate the action verbs in the folk tale.

Naletsana

Naletsana ele, ya moribaribe, ribela ka pela
Re e go nwa metsi
Metsi ga ayo, a nolwe ke kgaupe
Kgaupe ga ke mo rate, ke rata Masilonyana
Thamaga di melala di gangway ke Kotiko
Kotiko tlhaolela o ntshe dibejana tsa bannabagolo
Ba epa kgelegetlwa
Kgelegetlwa, monoto, tsuololo, tsuololo

Rhymes and Choreography

The specific objectives addressed here were:

- Identify beat in music
- Move in time to the beat of a simple tune
- Compose varied simple beats to the beat
- Practice controlled movements

Panana soka

- *Panana soka, panana soka;*
- *Pana soka, soka-soka, soka-soka, soka-soka.*

The second song or game they performed is played as a group /individually. The rule of the game is that the learners must sway/move to the left , then right in time, to the beat of the tune. It teaches learners to control their movement, its start slow , then gradually increases speed.

Class B2

Rhymes and Choreography

The specific objectives addressed here were:

- Sing rhymes and traditional folk tunes;
- Sing simple songs of their own composition;
- Clap, walk, tap, nod and stamp in time;
- Respond to a rhyme or tune through original movement.

Mabele

- *Mabele a ga mme, a a senang ditlhoko*
- *Ditlhoko tsa mabele, a re a tlhoboleng*
- *Ntho ntho ntho, chukulele-chu!*
- *Chukulele-chu! Chukulele-chu!*

Rules of the game

This is an indigenous song. Children stand in a circle holding each others hand. The first 3 lines “*Mabele a ga mme, a a senang ditlhoko Ditlhoko tsa mabele, a re a tlhoboleng Ntho ntho ntho,*”, non-loco motor movement, but the last line, “*Chukulele-chu! Chukulele-chu!*” they move clockwise, then anti-clockwise.”

Class B4

Games

The specific objectives addressed here were:

- Identify selected traditional games
- Demonstrate the ability to participate in games
- State rules of selected traditional games
- Perform selected traditional games
- Participate in a range of modified games

Re sila mmeli mmelie ngwana wa batho x2
Oo dali wa tsamaya, lerato le fedile
Dali wa tsamaya, lerato le fedile

Rules of the game

Children sit in a circle, each child hold a stone in their right hand and sing. Each child passes the stone to the child on their right. A child who fails to pass the stone to the right and get the stone from the left is out of the game is out. A child who finds himself with two or more stones is also out of the game. Variation: the stones maybe moved in an anti-clockwise direction.

Class A4

Games

The specific objectives addressed here were:

- Create or perform movement patterns integrating songs
- Perform combined movement patterns to develop a coordination and rhythm
- Perform movement patterns to develop sequence in pairs/groups

Sango

Sango e monate, ka maswi a kolobe
E tlhakantswe le sukiri re tlaa ikgora menwana
Sango e monate, ka maswi a kolobe
E tlhakantswe le sukiri re tlaa ikgora menwana

Rules of the game

This is a non-loco-motor, hand clapping game which is accompanied by singing, played in pairs or in groups. It starts with a slow tempo, which gradually increases in speed.

CONCLUSION

Indeed there is lack of necessary resources and materials, but Music can still be implemented. The teachers are willing to teach the subject, but most of them are generalists therefore lack the skills to implement the curriculum. Some do have the required skills but are not innovative. Indigenous songs and games play a very important role, the lessons the researcher had with the learners confirmed that most of the objectives could be achieved without musical instruments. Learners already knows indigenous songs and games from their community which is a good foundation of the learners, what they know already hence point of departure. It is edutainment-hence greater participation. African music teachers should not be daunted by the fact that Dalcroze taught improvisation on the piano, an instrument they may not have (Mead, 1996). They do not have to have to look too far for the resources they could utilize. For instance, spontaneous poetry serves to develop a sense of improvisation through speech (Phuthego, 2005). Traditional music knowledge system has the capability for promoting music education, especially as it relates to the ways, cultures and values of where it evolves (Ogunrinade, 2014). The stereotype that Music classes are only “singing classes” should be a thing of the past, that is why there is a curriculum to follow.

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