

**THE NYAU CULTURAL DANCE OF THE CHEWA PEOPLE AS AN INSTRUMENT  
OF EDUCATION AND MORAL VALUES**

**AT KATETE DAY SECONDARY SCHOOL IN ZAMBIA**

**BY**

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**A DISSERTATION SUBMITTED TO THE UNIVERSITY OF ZAMBIA IN  
PARTIAL FULFILMENT OF THE REQUIREMENT FOR THE AWARD OF THE  
DEGREE OF MASTERS OF EDUCATION IN RELIGIOUS STUDIES.**

**UNZA 2016**

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## DECLARATION

I, **ZULU BERNADETTE**, declares that this study entitled '*The Nyau Cultural Dance as an Instrument of Education and Moral Values at Katete Day Secondary School*' is my own work, and that all resources I have used or quoted have been acknowledged by means of complete references, and that neither I nor anyone at this University or any other Educational Institution previously submitted this study for degree purposes.

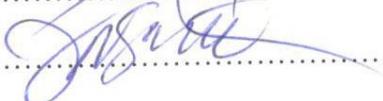
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Date 20/01/2017

CERTIFICATE OF APPROVAL

This dissertation by ZULU BERNADETTE is approved as having fulfilled the requirements for the award of the Degree of Master of Education in Religious Studies in the School of Education at the University of Zambia.

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## ABSTRACT

The aim of the study was to find out whether *Nyau* cultural dance can be used as an instrument of education and moral values at Katete Day Secondary School. The objectives guiding the study included to establish aspects of education and moral values; to establish some methods used to inculcate aspects of education and moral values, mode of assessment used to measure failure or success; and to establish some similarities in subject' contents between the *Nyau* syllabus and that of the formal school. *Nyau* dance is part of the Chewa culture performed during celebrations by initiated boys. Symbolic interaction theory and qualitative research design were found useful, as the study was qualitative. In this methodology, in-depth interview, observation list and focus group discussion were utilised in data collection.

Data was analysed by categorising and extracting emerging themes from the raw data. The study established that *Nyau* dance contributes in teaching the young people good morals such as good behaviour, respect for the elders, family planning, cooperation, warn on the dangers of certain illnesses, gender equity and hard work. These morals mould the pupils into well-cultured individuals of good character and endurance.

*Nyau* dance follows a structured programme of inculcating knowledge to both the young and old people. Practical skills such as gardening, weaving and agriculture are taught in *Nyau* dance and are much emphasised under entrepreneurship, which pupils could develop in order to earn a living out. The taboos and beliefs cover a large spectrum of formal schooling subjects such as Veterinary Science, Law (How to settle disputes), Meteorology, Linguistics (learn their culture) Geography, Biology (sex education) and History. Pupils could use such knowledge in formal school. Both formative and summative assessments are used by the *Nyau* dancers to measure the knowledge learnt.

This research has argued that formal schooling education, in its current form, may not be the right vehicle to deliver quality education. What the author recommends is to consider the strength of cultural *Nyau* dance, and knowledge involved in order to enhance quality education, and to make it relevant to the local people.

## **DEDICATION**

This research is dedicated, with respect and gratitude, to my father Mr. B. F. Zulu, my brothers Ignatius and Gerald and my sisters, Hortensia, and Lucy who did not despair towards my busy schedule in research. This gave me the courage and strength to go on doing my work without looking back. I also dedicate this study to my late mother, Mary Magdalene, may her soul rest in peace.

I will always treasure the love and support that you gave me.

May the Almighty God bless you all.

I Love you all.

## **ACKNOWLEDGEMENTS**

I give thanks to God Almighty who gave me the ability to carry out my research to the end. Great thanks and praises to Him. Special thanks go to Dr D. Banda, my supervisor, for his good guidance throughout my research despite his busy schedule, he had time to guide and criticise me accordingly. May God bless him in abundance. I thank the University of Zambia Library staff for according me the opportunity to access information.

I also thank all my lecturers in the Religious Studies Department, Dr Gift Masaiti, Prof. Austin Cheyeka and Dr Simuchimba for their constructive criticism. Many thanks to my course mates for the encouragement and support rendered to me during this study.

Lastly, but the least, my gratitude goes to Mr M. Duma, Ndlovu Michael, and Eunice Mwemba for the encouragement during the course of this study.

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## LIST OF ABBREVIATIONS AND ACRONYMS

|        |  |
|--------|--|
| AIKs   | African Indigenous Knowledge System            |
| AIDS   | Acquired Immune Deficiency Syndrome            |
| DEBS   | District Educational Board Secretary           |
| FGD    | Focus Group Discussion                         |
| HIV    | Human Immuno deficiency Virus                  |
| PEO    | Provincial Education Officer                   |
| STD    | Sexually Transmitted Disease                   |
| STI    | Sexually Transmitted infections                |
| UNESCO | United Nation Education Scientific Cooperation |
| USA    | United States of America                       |
| UNFPA  | United Nation Food Programme                   |
| IK     | Indigenous Knowledge                           |
| MoE    | Ministry of Education                          |
| MHRC   | Malawi Human Rights Commission                 |
| NFE    | Non- Formal Education                          |
| PMS    | Preventive Maintenance System                  |
| WHO    | World Health Organisation                      |

## GLOSSARY OF CHEWA WORDS

|              |   |
|--------------|---|
| Akazi        | Girls /Women  |
| Anamwali     | Girls who have reached puberty stage                                |
| Anamkungwi   | Counsellors   |
| Aphungu      | Trainers for the initiates  |
| Bwalo        | Place where nyau performances are held                              |
| Chinamwali   | Chewa girls initiation ceremony                                     |
| Chisungu     | Bemba girls initiation ceremony                                     |
| Chitimukulu  | Paramount Chief of the Bemba  |
| Chiwau       | Nyau mask for diseases  |
| Chomwera     | Referring to those who have been initiated into Nyau School         |
| Dambwe       | The place where the Chewa nyau camp for training                    |
| Dona         | Wife of A respectable woman   |
| Gule wamkulu | Great dance (nyau)  |
| Gwere gwere  | Graduation ceremony for the boys after the nyau initiation          |
| Kalonga      | The one who installs subordinates chiefs (Title for the Chewa king) |
| Kaliondeonde | Disease that makes people becomes thinner and thinner.              |
| Katumbiza    | The nyau dance that teaches people to space their children          |
| Kulamba      | Thanks giving ceremony for the Chewa people                         |
| Kamtondo     | Women's gathering place (Mtondo is a Mortar)                        |
| Maliro       | Funeral   |
| Mbalangwe    | Nyau mask for white people (women or men)                           |
| Makishi      | Association of men/masquerade dance                                 |
| Mukanda      | Initiation of boys  |
| Mnyumba      | In the house  |
| Maphunziro   | Education /learning   |
| Nyau         | Association of Chewa people/Men's closed school                     |
| Nkhalamba    | Nyau mask for an elderly person                                     |
| Omwera       | The initiates of nyau   |

|                    |  |
|--------------------|--|
| Ukusefya peng'wena | Bemba speaking ceremony to pay homage to the chief |
| Tsempho            | Nyau mask for diseases                             |
| Vigubu             | Rehearsal for preparing dance and drills           |
| Zirombo            | Wild animals.                                      |

# CHAPTER ONE: INTRODUCTION

## 1.0 Introduction

This chapter introduces the topic of the study, *Nyau* cultural dance as an instrument of education and moral values at Katete Day Secondary School of Katete District in Zambia. It will cover the following areas, the background of the study, the statement of the problem, the purpose of the study, the definition of the terms and conclude with a look at some limitations and delimitations.

## 1.1 Background of the Study

The Chewa people are found in Zambia, Malawi and Mozambique. These countries share a border (see map below) and have a common culture which includes the *Nyau* dance (*Gule wamkulu*).

Picture 1: Map of Zambia with Neighbouring Countries Where the Chewa People are



Source: Map of Zambia: (online) <sup>1</sup>

These have a common culture which includes the *Nyau dance*, also known as *Gule wamkulu*, literally translated as the ‘great dance.’ The *Nyau* dance is the most popular dance of the Chewa culture. The Chewa people call *Nyau* dance (*Gule wamkulu*; the great dance) (Rita-Ferreira, 1968; Schoffeleers *et al*, 1972; Mwale, 1973). All those who have been initiated in the *gulewamkulu* are called *omwera*. From the term *omwera* comes the term *Chomwera*, which is used as a password when a stranger strays into the *gulewamkulu* camp (*Dambwe*). Taylor, (2006) claims that the dance is suggestive or menacing, but this depends on the character each dancer portrays.

Similarly, literature has been documented on the traditional culture of the Chewa *Nyau dance* from different perspectives, for instance, Guhr (1999), reported that *Nyau* dance is a secret society or cult within the Chewa culture. However, Schoffeleers (1976) and Banda (2008) refute the idea that *Nyau* dance is a secret society, but that it forms the major part of the Chewa tradition and, therefore, cannot be a cult. This study supports the above idea that *Nyau* dance forms the major part of the Chewa tradition because *Nyau* dance is embedded in the Chewa culture. In most cases, no one can talk about the Chewa culture without mentioning *Nyau* dance. Chewa culture is what identifies the Chewa as a people. There is plenty of literature that focuses on the traditional culture of the *Nyau* dance from a different perspective, and in a number of cases, they do not seem to share the view that *Nyau* dance is a cult. Banda (2008), made an attempt to analyse how *Nyau* dance and *Chinamwali* secret schools could be related to formal school. The analysis gives the overall reaction of the Chewa people to this new concept of school as introduced by the missionaries. Areas showing some elements of integration of ideas between the formal schools and Chewa secret schools or lack of it are highlighted in various segments of Chapter Two. Particular attention is drawn on who made the initiative of integration between the missionaries and Chewa *gulewamkulu*.

The modern education system has many challenges, there are pupils who despise manual work, others are indisciplined and their attitude towards work is bad. Ceremonies are effective ways of safeguarding the country’s heritage and teaching the good morals and values to the young people (UNESCO, 2005). At the centre of these ceremonies are traditional leaders, chiefs or kings who are powerful partners in enhancing national development and uniting the country. In most cases, the traditional ceremonies can be used to promote moral values, attitudes, and discipline, both at home and in school. It is for this reason that the researcher intends to find out whether *Nyau* cultural dance can be an

instrument of education and moral values among the school pupils of Katete Day Secondary school.

Like in any formal school, *Nyau*, as a school, follows a structured programme of imparting knowledge to both young and the old among the Chewa people. The organisational structure of *Nyau* resembles that of the formal school. The *Nyau* organisation structure is known even by those not initiated (*osamwera*). This organisation structure includes the trainers, (*Aphungu*) trainees, (*initiates*) or recruits. Similar to the organisation structure of the formal school, it also has the head. Like the formal school code of conduct, *Nyau* dance has a code of conduct and password for identity when in a camp (*Dambwe*). This is likened to the formal school rules and uniform for identity and venue (Classroom) for learning to take place. The *Nyau* dancers specialise in the dance depending on their interests and the message they want to communicate to the public. The *Nyau* dance has the ability to integrate all the people; this could be an effective way of providing universal education. In *Nyau* dance, there are names such as Joseph, Maria, and Simon. These were prominent names among the missionaries. The cultural *Nyau* dance has the graduation day for the recruits locally called *gwere gwere*, similar to formal school graduation ceremonies (Banda, 2008).

The entire process is highly organised and its objectives are clearly recognised (Mtonga, 2006). In most cases, training in practical skills is organised through a kind of apprenticeship system (Phillipson, 1976). With such similarities between the school and the *Nyau* dance, one may want to suggest that there could be some aspects of the *Nyau* culture that could be used as an instrument of learning in the formal education offered in schools. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The study explored the initiated teachers and initiated pupils' and non-initiated teachers and pupils, headmen and *aphungu* perception on *Nyau* dance as an instrument of education and moral values. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

## **1.2 Statement of the Problem**

The Chewa people have a solid culture and the *Nyau* dance is embedded in that culture. This may explain why *Nyau* dance is not a mere dance as already alluded to but assumed to have some features of a school; with the *aphungu* acting as the teachers for the initiates, and

recruits as trainees (Banda, 2008). One would want to find out if this *Nyau* dance would be used as an instrument of education and moral values among pupils in formal schools. This is the focus of this study.

### **1.3 Aim of the Study**

Zambia is remarkably rich with traditional dances. The traditional *Nyau* dance is very much alive in the Eastern part of Zambia. The dance serves multi-function purposes, for example, among the Chewa people; the role of customary socialisation was ably handled by *Nyau* dance. *Nyau* dance had distinct categories of people engaged in specific functions, who knew what they were doing and for what purpose. Special ties with the group of trainees (*Anamwali*) bound these officials (*Anamkungwi*) (Banda, 2008). It is for this reason that the researcher intends to find out whether or not *Nyau* dance is an instrument of education and moral values at Katete Day Secondary School.

### **1.4 Research Objectives**

The following were the study's objectives:

1. To establish aspects of education and moral values in the *Nyau* dance culture that can be mainstreamed into the formal education system.
2. Establish some of the methods used to inculcate aspects of education and moral values into the recruits/trainees of *Nyau* dance which schools can use.
3. Establish whether or not there are any form(s) of assessment used to measure failure or success of the training given to trainees initiated into *Nyau* dance.
4. Establish some similarities in subjects' contents between the *Nyau* syllabuses and the formal school one, as a way of identifying what aspects from *Nyau* dance could enhance morals and attitudes of children in the education system.

### **1.5 Research Questions**

1. What type of education and moral values are covered in *Nyau* dance culture which can be mainstreamed into the formal education system?
2. What methods used are to inculcate aspects of education and moral values into the recruits /trainees of *Nyau* dance?

3. What are the modes of assessment used to measure failure or success of training given to trainees initiated into *Nyau* dance?
4. What are some of the similarities in subjects' contents between the *Nyau* dance syllabuses and the school one, which could be used to enhance morals of children and education?

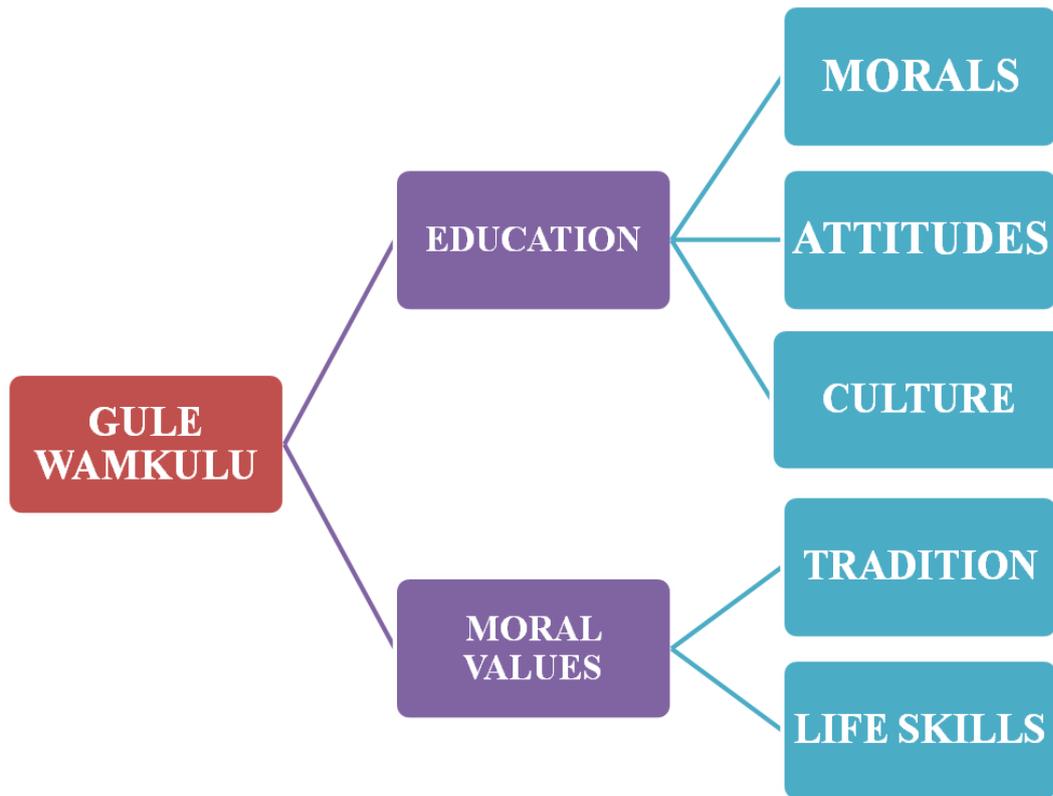
### **1.6 Significance of the Study**

This study may contribute to the body of knowledge on *Nyau* dance culture, focusing on the relevance of the *Nyau* dance, thereby informing the policy makers to appreciate the cultural dance (*Nyau* dance), and to consider the strength, and mainstream them in the formal school in order to promote knowledge and the moral values in schools. The study may also inform the public the significant role *Nyau* dance plays in the upbringing of the young, in relation to the moral and intellectual relevance to society and its cultural identity.

### **1.7 Conceptual Framework**

Reichel and Ramsey, (1987) in Komb and Tromp (2006), state that a conceptual framework can be defined as a set of broad ideas and principles taken from relevant fields of enquiry and used to structure a subsequent presentation. The conceptual framework can assist a researcher to develop awareness and understanding of the situation under scrutiny and communicate this to the readers. The conceptual framework assists the researcher to make meaning of subsequent findings. Additionally, the conceptual framework of this study is based on the assumption that there are multiple linkages among *Nyau* dance, culture, practical skills, life skills, attitudes and formal education systems. These linkages can form the basis for the mainstreaming of *Nyau* dance into the formal and non-formal curricula. The linkages can be used in the formal education to enhance quality education by the pupils.

Figure 1: Conceptual Framework



Source: Field data, 2014

### ***Nyau Dance***

The dances are functional and context based. Some of them are done when celebrating festivals and funerals, or even for completion purposes. With the money economy, there are times when the *Nyau* dancers are hired by entrepreneurs to raise some cash and such *Nyau* performances are called *Nyau zamumpanda*. During the performances, some songs are sung in accompaniment are those reciting history, challenges in life and marriages. In some rare cases, the songs could be those mocking or praising a given leader or politician. *Nyau* dances, are largely participatory, with spectators being part of the performance. Even ritual dances often have a time when spectators participate. *Nyau* dancers are often segregated by gender, thereby reinforcing gender roles in children and other community structures such as age and status. During the *Nyau* dance and the training when initiates are in camp, values, knowledge, life skills and attitudes are transmitted. The young acquire the knowledge through songs, proverbs, riddles and folktales. In that aspect, we would say *Nyau* dance dominates the

position of cultural values, education, attitudes, and life skills of the Chewa people to the younger generation. It is with this in mind that the researcher would like to find out if *Nyau* could be used as an instrument of education and even enhance quality education.

## **Education**

Education is vital in helping human beings to improve their relationships with the environment and, indeed, in contributing to the ultimate sustainability of the globe. Kelly (1996) reported that education is the lifelong process whereby every individual acquires attitudes, values, skills and knowledge from daily experience and educative influences and resources in each one's environment. In the Chewa tradition, there is a variety of educational forms accessed by the children in order to learn about the world. In the formal schools, sight and hearing seem to be the education senses per excellence as observed by Classen (1999). Except for unusual circumstances, a sense like that of taste is in no way part of the formal school as food is kept out of the classroom. Within the school, food, in form of snacks at recess or meals at lunch time, provides a break from studying. In the Chewa tradition, eating and drinking could be full lessons in themselves and important paths to wisdom. Manners and good behaviour are inculcated into the children when they are eating and drinking among the Chewa people and in other African cultures, senses of taste and even smell are educational senses as well. When boys are herding cattle, they share knowledge of herbal medicine for their sick animals. During these sessions, the sense of smell is very cardinal because some roots and plants are so similar that the sense of smell is the only answer (Classen, 1999).

The Chewa people learn through their way of life, through *Nyau* dancers songs which teach people knowledge. The people learn through traditional ceremonies, such as initiation ceremony, and festivals (Mbiti, 1991). The *Nyau* dance is performed during this period to educate the young people. It is against this background that this study wanted to find out if the *Nyau* dance of the Chewa people could be used as a tool in the formal education system.

## **Moral Values**

*Nyau* dances are accompanied by songs with messages designed to teach, advice, ridicule, belittle, warn, and praise. In some of these songs, proverbs and ballads are used to drive home the lessons behind them. Chewa proverbs have been described as "capsules" full of wisdom (Banda 2008). They serve as "libraries" of Chewa wisdom, norms and beliefs (Kamanga 1996). They are used to inculcate into young minds what the elders perceive as "truths". They

are also used to warn, offer advice, praise, teach morals or rebuke the other person (Jones-Jackson 1987; Mchombo 2007). The songs are used to drive home lessons behind them, with the purpose that they should understand the proverbs' moral purpose and be able to apply them in daily life, even at school. It is with this in mind, that this study was conducted to establish if *Nyau* could be used as an instrument of formal education.

### **Traditions**

Prior to the establishment of modern Zambia, the natives lived as independent ethnic groups, each with their own ways of life (Mwanakatwe, 1974). One of the results of the colonial era was the growth of urbanisation. The ethnic group started living together in towns and cities, influencing one another as well as adopting a lot of the European culture. The original cultures have largely survived in the rural areas. In the urban setting, there is a continuous integration and evolution of these cultures to produce what is now called "Zambian culture" (Kelly, 1999). Traditions are complexes of learned behaviour patterns and perceptions, beliefs, and norms (Mite, 1991). In the case of humans, however, societies are groups of people who directly or indirectly interact with one another. People in human society also generally perceive that their society is distinct from other societies in terms of shared traditions and expectations. In *Nyau* dance, there are traditions, such as the societal norms, and values which are passed from one generation to another. The societal norms and values can be used by the pupils in formal education.

### **Culture**

Between 1400 and 1800, the monarchies of Africa were organised and consolidated into kingdoms and chieftaincies. The Chewa kingdom is one of the oldest kingdoms in Africa (Tindail, 1967; Langworthy, 1969; Banda, 2002). Like many African tribes, the Chewa people had their own African traditional culture long before the imposition of missionary education by the European Missionaries, and the *Nyau* dance acted as their 'school' so to say (Banda, 2008). In that aspect, we would say *Nyau* dance dominates the cultural aspects of the Chewa people and may be used as a tool for education.

### **Life and Practical Skill**

During *Nyau* dance, the young people are instructed by *Aphungu*, *Anamkungwi* in a well-established venue called *Dambwe*. The young both males and females are instructed in life and practical skills. With this outcry of unemployment among the youths before and after

school, one would wonder as to whether or not *Nyau*, with its entrepreneurship trends, could be used as an instrument of education, an issue this study would like to pursue.

### **Attitude**

The *Nyau* dance instructs the young people on certain attitudes towards certain things and people. For example, the initiates are taught to respect certain cultural taints of the Chewa people. One problem schools have is a lack of discipline among pupils. If that could be the case, then one would wonder if this dance could be used as an instrument of education in the formal education system.

### **1.8 Structure of the Dissertation**

The review of different kinds of literature close to the topic of interest, formed Chapter Two. The research methodology used in this study formed Chapter Three. The research findings formed Chapter Four, Discussion and Conclusion formed Chapter Five and Six respectively.

### **1.9 Operational Definitions**

**The following are the important terms used in this study:**

**Culture** - The particular system of art, thought and customs of society, customs and beliefs and all the other products of human thought made by people at a particular time.

**Customs** - A Law or right or usual way, which is not written and is in practice since a long a long time. It is anything which people do, and have done for a long time.

**Ceremony** – A formal or religious or public occasion, especially one celebrating a particular event, achievement, or anniversary.

**Education** – Acquiring knowledge or information concerning life. Education is the process of facilitating learning, or the acquisition of knowledge, skills, values, and habits.

**Instrument** – A tool or device used for a particular purpose.

**Interpretation** – The act of explaining the meaning of something.

**Moral** – The character, behaviour or actions that are considered as being good or evil. Standards of behaviour, principles of right and wrong.

**Mainstream** - Ideas, attitudes or activities that are shared by most of the people and regarded as normal or conventional.

**Heritage**- features belonging to the culture of a particular society, such as traditions, language or building, which come from the past and are still important.

**Values** – The regard of something is held to deserve, the importance, worth, or usefulness of something. Principles of standards of behaviour or one judgement of what is important in life.

## CHAPTER TWO: LITERATURE REVIEW

### 2.0 Introduction

This chapter presents a discussion on the theoretical foundation guiding the study and literature related to this study. This chapter presents the literature related to the study. As explained by Komb and Tromp (2006), a literature review is an account of what has been published on a topic by other scholars and researchers. The literature was reviewed based on the related literature on culture, and *Nyau* dance globally and in Zambia.

### 2.1 Theoretical Framework (Symbolic Interaction Theory)

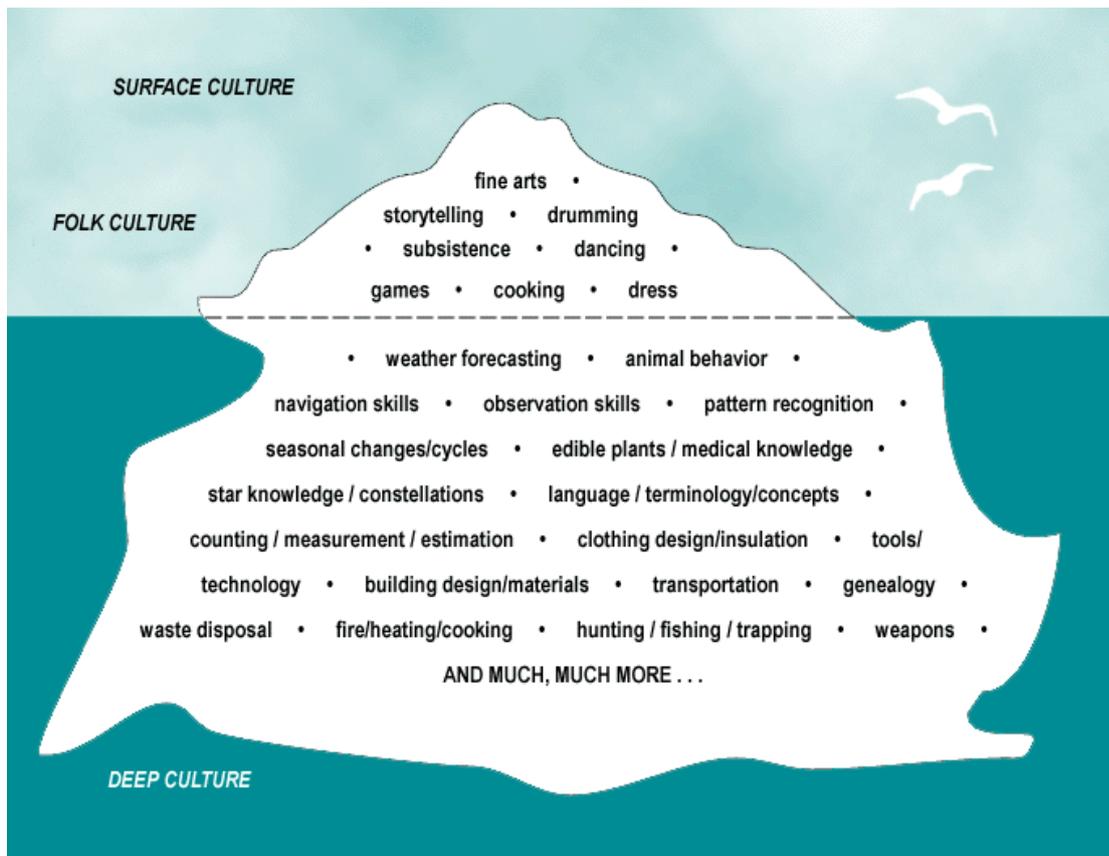
Symbolic Interaction Perspective, also called symbolic interactions, is a major framework of the sociological theory. This theory relies on the symbolic meaning that people develop and upon the process of social interaction. Komb and Tromp (2006:57), state that “Human beings do not act individually, but interact with one another.” Individuals act according to their interpretation of the meaning of their world. Symbolic Interaction theory analyses society by addressing the subjective meaning that people impose on objects, events, and behaviours. Subjectivity is given primacy because it is what is believed and not what is true. Thus, society is thought to be socially constructed through human interpretation. People interpret one another’s behaviour and it is their interpretations that inform the social bond. The researcher used this theory in an attempt to explain and understand how people relate to one another through art, symbols and what is used in facilitating a relationship between individuals and groups of people in *Nyau* society. *Nyau* dance uses symbols, art and masks that have a function in society. This suggests that *Nyau* dance knowledge could be used as an instrument of education and moral values by school pupils. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The Theory fits well with the Iceberg model of culture that classifies culture into three levels. These are the surface culture, the folk culture and the deep culture. The model suggested that indigenous people are often defined by their culture. Most people outside a given culture recognise certain aspects of the people of that culture. Therefore, it is the surface and folk cultures (the tip of the Iceberg model) that are easily observed and judged. There is so much deep knowledge embedded in the deep culture. Using this model, we could assume that the missionaries and colonial masters in Africa may have condemned the African culture on the

basis of the surface, and this study intends to establish whether *Nyau* cultural dance can be used as an instrument of education and moral values among the pupils. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

## Main Frameworks and Model

Figure 2: The Iceberg Cultural Model



Source: Barnhardt *et al.*, (2005)

This model was developed by the Lower Kuskokwim School District of Alaska, USA (Barnhardt, 1981). Barnhardt's writings on IKS is that the native people of Alaska, like any other indigenous people around the world whose culture was disturbed and possibly distorted as well by other cultures, have actively been looking for ways and means of integrating their way of life, in terms of values, beliefs and generally, their way of knowing things, into the framework of formal education systems (Nyerere, 1968; Kelly, 1999; Barnhardt *et al*, 2005).

This study fits well with the Iceberg model of culture that classifies culture into three levels. These are the surface culture, folk culture and the deep culture. The argument suggested by this model is that indigenous people are often defined by their culture. Most people outside a

given culture recognise certain aspects of the people of that culture. However, it is the surface and folk cultures (the tip of the Iceberg) that are easily observed and judged. There is so much deep knowledge embedded in the deep culture. This model claims that early missionaries and colonial masters in Africa may have condemned Africans based on the surface and folk cultures and ignored the deep cultures. What the model suggests is that there must be the deep and surface culture, and the study wants to establish what is in the deep culture that can be used by pupils as instruments to promote quality education in the case of Katete Day Secondary School.

## **2.2 African Traditional Culture**

Guhr (1999) quoted by Malawi Human Rights Commission, rightly observed that an important practice exists which elaborates life's cycle, and traditions and perpetuates community cohesion. Thus, Hersh quoted UNESCO (2007) which states that "Human behaviours and cultural values, however, senseless or destructive they may appear from the personal and cultural point of others have a meaning and fulfil a function for those who practice it."

Traditional culture and indigenous communities have sought respect and recognition for their creative expressions, ranging from stories, myths, folklore, songs and music. All people have culture, and culture is changing all the time, whether slowly or rapidly. Culture covers many things such as their intellectual achievements. Mbiti (1991) reported that culture shows itself in art and literature, dance, music, and drama, in styles of building houses, and people clothing, in social organisation and political systems and in religion. Culture covers other things such as ethics, morals and philosophy. African culture is different from religion to religion.

## **2.3 Nyau Dance in Other Countries**

Similar studies were done in Mozambique; *Man'anyamo* is a mask dance that originates from *Muidumbe*. Masks are also common in *Makonde* rituals and dances. Every community has its own mask maker. More than ten years ago, the mask maker of *Muidumbe* started to expand the thematic range of traditional masks and began to produce animal masks, such as leopards, monkeys, buffaloes, crocodiles, rabbits. In *Man'anyamo*, the dancers incorporate animals using movements and steps of their traditional repertory, but also improving the behaviour of specific acts as soloist appearing and disappearing in the crowd. This is the case with *Nyau*

dance culture of the Chewa people; *Nyau* dance has a variety of masks as well. What this study intends to find out is whether or not those masks have hidden meanings and values that could be used as instruments of education and moral values by the school pupils of Katete Day Secondary School.

Similar studies were done in Malawi by Weslh (2004) and revealed that *Nyau* dance communicate messages to the villagers, maintain the social patterns and values and help members of the community while celebrating festivals and funerals, competing, reciting history, proverbs, and poetry.

According to Guhr (1999), *Nyau* dances are secret male societies whose active presence plays a crucial role in monitoring social issues in their communities. *Nyau* dance masquerade performances are an important part of the Chewa social, spiritual, and political life. *Nyau* dance stands as a representative of African theatre as something opposed to western theatre. As a way of holding the cultural identity, *Nyau* dance provides the base from which to speak. Guhr examined the function, structure, and content of *Nyau* dance performance as an aesthetic indigenous art form in which music, dance, educational process, and drama are totally integrated to constitute one, symbolic and reflexive restored behaviour. *Nyau* dances portray visual characteristics. The purpose is to maintain status quo, to provide social criticism, functions which satire achieves remarkably. The content of their dances is only indicated by song lyrics as sung by women chorus, and movements of gestures of dancers. This suggests that *Nyau* dance knowledge could be used as an instrument of education and moral values by school pupils. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Korpel (2011) revealed that culture exists where lived performance is a way of life, education is carried through performance where ancient truths and everyday realities mix in a cocktail of subtle meaning and multiple layers in a language of performance. The real communication between people happened through songs, stories, dances and performances of masked characters that were intrinsic to the culture of sub-Saharan Africa. The mask *Dzakonda* of Malawi is an integral part to bring the spread of HIV and AIDs under control. The mask also stresses faithfulness in marriage as a way of reducing the spread of HIV and AIDs and venereal diseases. The message also supports the traditional structures of the village community and reinforces the norms, behavioural change and morality associated with marriage and sex. The mask characters educate, inform, instruct and communicate various

messages to the local communities. This suggests that *Nyau* dance knowledge could be used as an instrument of education and moral values by school pupils. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

## **2.4 Education and Moral Values Taught through Cultural *Nyau* Dance**

Thompson (1994) holds that the school in the Western society was called upon to perform socialising functions. When the school was introduced to Africa and Zambia in particular, this role was also commonly given to it. Among the Chewa people, this role of customary socialisation was ably handled by the *Nyau* dance and other socialising agents. The Chewa culture had socialisation agents such as ceremonies, dances, peer groups, the environment, and cattle rearing places.

*Nyau* dance has many functions in the development of the young people among the Chewa. This *Nyau* dance is not just an instrument of education, but serves as a “school”, hence, the Christian Missionaries in the late 19th Century called it a “secret school”, (Moumouni 1968; Smith 1984; Mchombo 2006). According to Gemma Burford *et al.* (2003); traditional education is more than rote learning or even literacy. *Nyau* dance contains traditional education. Underpinning this kind of education is culture [*mwambo*]. *Nyau* dance is part of the Chewa culture and there is a thin line between Chewa culture [*mwambo wa a Chewa*] and Chewa education [*maphunziro ya Uchewa*].

The two expressions are sometimes used interchangeably. However, Chewa culture is broader and includes tribal or ethnic “truths” about the social, economic, physical and spiritual well-being of a person (Castle 1966; Ngulube 1989). Functionally, Chewa culture is what identifies the Chewa as a people. On the other hand, Chew education comprises the specific training stages that the young must complete. These include non-formal and informal learning which are not recognised by state authorities such as the Ministry of Education. This may suggest that *Nyau* dance which identifies the Chewa as people may have aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Chewa *Nyau* dance is able to respond to the needs and concerns of its people. Although entry into *Nyau* dance society is largely restricted to men, women play a pivotal and symbolically important role in *Nyau* School (Yoshida, 1992). Women and young girls lead performances

by singing, clapping and dancing. It is the women who provide many of the materials needed for *Nyau* ceremonies: they cook food for the initiates during their period of seclusion; they also (often unknowingly) collect grasses and maize husks for making masks. Probst (1997) argues that without women, there is no *Nyau* dance. The audience and performance stand in a relationship of mutual dependence and interaction.

Despite this, women are excluded from the privileged information of *Nyau*. It is argued that the power derived from this secrecy provides men with a counter balance to the dominating position held by women in the matrilineal Chewa society (Schoffeleers, 1976). The above information shows that *Nyau* dance plays many functions in the Chewa culture. However, there is a gap on whether the *Nyau* cultural dance of the Chewa people could be an instrument of education and moral values among the pupils of Katete Day Secondary School.

The Chewa traditional rites of passage are still an integral part of growing up. Chewa boys between the ages of twelve to sixteen years are initiated into the secret society called *Nyau* dance. Comaroff, (1993), argues that the adults can also be initiated into *Nyau* dance depending on the needs of the society and the family.

Like in any formal school, *Nyau* dance, as a school, follows a structured programme of imparting knowledge to both young and the old among the Chewa people. The organisation structure of the *Nyau* dance resembles that of the formal school. The *Nyau* dance organisation structure is known even by those not initiated (*osamwera*). This means that *Nyau* dance is not a secret school. Therefore, while there is evidence from various studies that the *Nyau* is not a secret cult, there is a gap in terms of information on whether the *Nyau* cultural dance of the Chewa people could be an instrument of education and moral values among the pupils of Katete Day Secondary School. It is this gap that this study intends to fill.

The duration the initiate takes at the camp (*Dambwe*) varies, depending on the boy's needs assessment. The more lacking areas are reported to the *Nyau* people, the longer the boy would take in the camp (*Dambwe*). Joining *Nyau* is not obligatory. However, a boy who did not go through it had no social standing, so that traditionally, membership to *Nyau* School was practically universal. This may suggest that there could be some aspects in this kind of training which may benefit the formal school education and this study intends to establish these aspects.

The camp (*Dambwe*), like a school, was an isolated community, out of bounds for those not initiated. The *Nyau* School usually camped near some graveyard. Among the Chewa people, graveyards are sacred places that have no visitors. It has been argued that the missionaries may have misunderstood this choice of venue and the masks used by the *Nyau* School as evil and demonic.

Other dances involved in socialising Chewa culture include *Chimitali*, a Chewa dance performed by the women. The dancing involves wriggling and twisting of the waist, belly, shoulders or sometimes the whole body. The songs cover all sorts of themes, but mostly, *Chimitali* dance songs are lamentations over the evils in society while some praise individuals in a community or country (Banda, 2002).

*Chitelele* is also another dance for females involved in socialising the people, primarily for girls. Much of the dance involves singing and clapping hands in unison to match the steps as the girls jump up and down in a particular choreography. No drums are involved. The educational value is not so much in the dance but in the accompanying songs. Like *Chimitali* dance, this dance also offers girls some enjoyable regular exercises for physical fitness for other duties (Schoffeleers, 1973; Mtonga, 2006). This helps people to have a mental and physical health. Some *Chitelele* songs ridicule, warn, advise, teach, and counsel people in society in general, especially the young who should learn to guard against falling prey to the vices mentioned in the songs. These dances are similar to *Nyau* dance, which means even the educational value could be similar to *Nyau* dance. This may suggest that there could be some aspects in *Nyau* dance which could benefit the pupils in the formal school. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Similar dances are performed by the Bemba speaking people of Northern Province, there is no initiation ceremony for boys, but girls go through an initiation ceremony called *Chisungu*. This rite of adolescence is intended to teach girls the traditional roles of women. Rites representing the duties of the girl as cook, gardener, hostess and mother are carried out. During the ceremony, there is much drumming, dancing and drama. The Bemba people still believe that initiation ceremonies have a place in their culture and moral heritage and believe that tradition should continue (Burdette, 1988). This may suggest that culture has a significant role to play in people's lives including the pupils. It is possible that there are aspects in *Nyau* dance which could be used in formal education by the pupils to enhance quality education.

Whether or not this is the case of Katete Day Secondary School is what the study sought to establish.

*Nyau* dance plays a significant role during the *Kulamba* ceremony, the ceremony is characterised by various *Nyau* mask dances from Zambia, Mozambique and Malawi. The three types of the *Nyau* would dance and this gives colour to the ceremony. The paying of tributes (*Kulamba*) by the subordinate chiefs is then ready to commence (Banda, 2002; Banda, 2008). The *Kulamba* traditional ceremony of the Chewa people is a viable traditional event which must be allowed to continue to be held from one generation to another. The ceremony plays vital roles such as those of fostering unity, cooperation and the spirit of entrepreneurship among the Chewa ethnic group of Zambia, Malawi and Mozambique in general, and Chewa people living within the boundaries of the same countries. The significance of *Kulamba* ceremony clearly shows that culture has a role to play in fostering development in the nation, and preserving cultural heritage. This may suggest that *Nyau* dance which plays a significant role during the *Kulamba* ceremony may have aspects which could be used by the pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The similar ceremony for the Bemba people '*Ukusefya peng'wena*', the ceremony is characterised by songs and dances in praises of the chief who brought them very far. Both women and men perform their distinctive Bemba dances. They pray to ancestors for protection, peace and good rains which ensure a good yield. The practice is responsible for sufficient food for the people. On the final day of the ceremony, chiefs pay homage to the paramount chief in appreciation of his chieftaincy (Burdette, 1988). They dance to the Bemba songs before the presentation of the token of appreciation to the paramount Chief *Chitimukulu*. The Bemba speaking people are among the tribes in Zambia with a rich traditional culture. The '*Ukusefya peng'wena*' ceremony emphasises the importance of preserving cultural values for the sake of future generations. This may suggest that ceremonies stress the importance of moral values. It is possible that there are aspects which could be used by pupils in formal education, to enhance quality education. With such similarity with other cultures, one may want to suggest that there could be some aspects in *Nyau* dance that may be used by pupils as instruments in the formal education. Whether or not this is the case of Katete Day Secondary School is what the study sought to establish.

Another mask dance, similar to *Nyau* mask dance is the *Makishi* dance practised by the Luvale speaking people from North-Western and Western Provinces of Zambia. This is performed at the beginning, during, and at the end of *Mukanda*, an initiation ritual for boys. The boys are secluded from the community to live very far from the village for months in the bush camp. In the bush camps, they are circumcised, taught practical survival skills as well as knowledge about nature, sexuality, religion, social practices and values. At the end of the initiation period, boys are integrated into the community and the *Makishi* masquerade dance is performed. The dance promotes transmission of skills to younger generations, awareness of values and the important way to safeguard cultural expression among the *Mukanda-Makishi* practising communities. Like the '*Nyau dance*,' the *Mukanda* initiation school may be considered as complementary to formal education. With such similarities, one may suggest that there are aspects in *Nyau* dance that could be used by pupils to enhance formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

In this case, *Mukanda* initiation school was also called upon to perform socialising functions. As a socialising agent, *Mukanda* is highly organised and its objectives were recognised, just like in *Nyau* dance. *Nyau* dance as a socialising agent is highly organised and its objectives were clearly recognised (Mtonga, 2006). *Nyau* dance operates outside the regular structures of the formal education system but highly organised according to stages. Therefore, it qualifies to be non-formal education. Non- Formal Education (NFE) is both organised and semi-structured education. Even when it is organised, it does not form a part of the established mainstream of education, which is hierarchically organised, in a rigid system of primary, secondary and university education (Whipple, 1957).

It operates outside the regular structures of the formal education system (Kassam, 1978; Rogers, 2003). Coombs *et al.* (1974:8) also define NFE as:

Any organised, systematic, educational activity, carried on outside the framework of the formal system, to provide selected types of learning to particular subgroups in the population, adults, children [unemployed, employed, illiterate, literate, rural, urban, street kids, out of school youths, orphans]. Thus, defined non-formal education includes, for example, agricultural extension, and farmer training programmes, adult literacy programmes, occupational skill training given outside the formal

system, youth clubs with substantial educational purposes and various community programmes of instruction in health, nutrition, family planning and cooperatives.

Zambia has had a long history of Non-Formal Education (NFE), which has existed parallel to the formal system. Carmody (2004:68) acknowledges that from the arrival of the missionaries in 1883, non-formal education, while not identified, existed:

There were clearly a number of non-formal education practices which were carried out with the general provision of education literacy work, village improvement, training in literacy trades and village crafts and the work of the Barotse National School.

*Nyau* function outside the regular structures of the formal education system, but highly organised, and done during specific stages of life. It is possible that it has some aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Missionary education placed emphasis on non-formal education centres for elementary industrial training. The colonial government also created community training centres for NFE. The training in these centres focused on mass literacy, leadership, vocational training in local skills, health education and traditional skills (Mumba 2003).

NFE still denotes all forms of education that are offered outside the formal school system. Kelly (1999) who has followed the development of education in Zambia, describes NFE as:

Any organised activity outside the established formal system that is intended to serve identifiable learning objectives of school equivalency programmes to provide a 'second chance' for those missing school or dropped out early; such as occupational training for adolescents in agriculture and construction (Kelly, 1999:9).

NFE should be moulded on the circumstances and needs of learners, covering contextualised and participatory educational activities as suggested by some authors (Wallis, 1996; Duke, 2004; Rogers, 2004). It is with such revelation that this study suggests there could be some aspects in *Nyau* dance which could be used as instruments of education by the pupils in the current school system. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The formal education system creates class inequalities producing an elite class with an individualistic and white-collar mentality, who despised manual work and those skills so

much needed to transform the Zambian environment (Kaunda, 1968; 1972; Kaluba *et al.*, 1989: 165). The education system divorces its participants from the society for which they are supposed to be trained. The system breeds the notion that education is synonymous with formal schooling, and people are judged and employed on the basis of their ability to pass examinations and acquire paper *Nyau* qualifications. *Nyau* dance operates in Chewa society and it is for this reason that the researcher intends to establish what aspects are there in the Chewa society, particularly, the *Nyau* dance, which could be used by the pupils to enhance formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Henze (2000), reported that in every tradition culture, there are customs, laws, regulations and taboos that govern conduct in society. The breach of the right conduct amounts to a moral evil. The essence of traditional culture is to offer a framework for understanding the whole context of living which is in conformity to the moral elements within it. *Nyau* dance forms the culture of the Chewa people. This may suggest that there could be aspects in the *Nyau* dance that could be used by pupils as instruments for quality education. Whether or not this is the case for Katete Day Secondary School is what the study intends to establish.

This may explain why Ngulube (1987) and Banda (2008) believe that traditions, as a reservoir of indigenous knowledge and norms might still be drawn upon to help solve problems of social cohesion in schools and in society in general. Perhaps, this could be the reason why *Zambia Education Curriculum Framework* (Ministry of Education 2012: 15) has made the following appeal to schools:

In making the curriculum flexible and responsive to learner's and societal needs, schools, teachers and educators are encouraged at all levels of our education systems to localise some aspects of the school curriculum to match local needs and circumstances to compensate for indigenous knowledge, values, attitudes and practical skills that learners would have acquired in their home environment.

The Chewa proverbs draw upon the collective wisdom of oral peoples as suggested by Emmanuel Obiechina (2002). Chewa culture is what identifies the Chewa as a *Nyau* people. *Nyau* dance is the major element of Chewa culture. This may suggest that *Nyau* initiates use these proverbs to guide them at *Dambwe*. It is possible that using these proverbs, the '*Nyau* School' may have some aspects which could be used by pupils in formal school at Katete Day

Secondary School. Kamanga (1996: 1) identifies three categories of such Chewa proverbs: (a) *miyambi yoweluzira milandu* [proverbs used in judicial cases]; (b) *miyambi ya mikhalidwe* [proverbs for character formation and for inculcating good morals]; and (c) *miyambi yosiyana-siyana* [proverbs for miscellaneous purposes]. More often, the educational point of these proverbs is given in the accompanying story. This may explain why Majasan (1969: 41–59) describes proverbs as “suppressed stories”. The Chewa proverbs are also used by the ‘*Nyau* School’. This may suggest that there could be some aspects in this kind of school which may benefit pupils in the formal school system and this study intends to establish that.

Most taboos deal with food, morals, prevention of diseases and accidents (Ngulube, 1989, Banda, 2008). Taboos and beliefs could benefit the learners and help them change the false perception they may have developed based on their uncritical adoption of a taboo. *Nyau* dance is free to use the Chewa taboos and beliefs. This may suggest that there could be aspects of the cultural *Nyau* dance which could be used by pupils in formal education and this study intends to establish these aspects. Many educationists hold that myths from across Africa cover some universal themes that tell how life, the earth, death and specific groups of people came into being (Little, 2006; Semali 1999; Omolewa, 2001). Myths are like lessons readily illustrated in simple personal life stories, recollections and memories (Wyndham, 1921; Wendland 2004; Mchombo, 2007; Banda, 2008). The *Nyau* dances use the Chewa myths. This may suggest that there could be aspects of the cultural *Nyau* dance, which are taught through myths which could be used by pupils as instruments to quality education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Legends are traditional stories narrated to both young and the old regardless of gender. Chewa legends cover many historical issues of the Chewa people during the time of migration (Mwale, 1973). They are able to follow the family trees of chiefs. They help in solving disputes involving inheritances of chiefdoms and kingships. This may suggest that *Nyau* dance could have aspects taught through legends that could be used by pupils to enhance formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

## 2.5 Methods Used to Teach or Inculcate Aspects of Education and Moral Values

The Chewa indigenous knowledge as a component of African indigenous Knowledge methodologies closely followed the curriculum, which was basically task-based. This curriculum stressed the following:

- Detailed knowledge of the physical environment and skills for exploiting it.
- How to live and work with others.
- Roles in networks of kinships and relationships and understanding of rights and obligations.
- Laws, customs, moral principles, the obligation to the Chewa people's ancestral spirits, to relatives and to others in the group or tribe (Ngulube, 1989).

Its methodologies included songs, folktales, proverbs, riddles, and oral literature. The 'Nyuau School' as the major component of Chewa culture follow a similar curriculum. This may suggest that the 'Nyuau School' has aspects that could be taught using songs, folktales, proverbs, riddles, and oral literature which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study sought to establish.

The Chew proverbs consist of those which put a restraint on the young. These are aimed at developing the young into responsible adults. Proverbs serve as "libraries" of Chewa wisdom, norms and beliefs (Kamanga, 1996). They are used to inculcate into young minds what the elders perceive as "truths". The *Nyuau* dance is the major component of the Chewa culture; this may suggest that *Nyuau* dance could have aspects taught through proverbs that could be used by pupils to enhance formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

In the Chewa culture, there are taboos and beliefs used to reinforce the knowledge acquired. These taboos are also used by *Nyuau* dancers. Punishment and fear are used as motivators for knowledge learnt. For example, the initiates at *Dambwe* are beaten if they do not understand what is taught in seclusion, this is a form of punishment. To come out depends on how much good knowledge one has acquired. Chewa taboos are used to reinforce the knowledge or the perceived "truths" acquired. Breaking a taboo has well-defined consequences, including death.

Taboos are feared and respected by many (Banda, 2008). Fear is widely used as a motivator for learning and maintaining the preferred behaviour indicated by a taboo (Clarke, 1979, 1978; Ngulube, 1989; Kelly, 1999; Kalusa, 2000). These Chewa taboos, the 'Nyau School' is free to use in their teaching. This may suggest that the 'Nyau School' uses the taboos and beliefs to reinforce the knowledge acquired. This may imply that 'Nyau School' have aspects taught through taboos and beliefs which could be used by pupils to enhance formal education. Whether or not this is the case of Katete Day Secondary School is what the study sought to establish.

The taboos also cover carefulness, healthy mannerisms and habits, and generally the acquisition of knowledge deemed necessary to the growth of a Chewa person (Ngulube, 1989, Banda, 2008). For example, infidelity by a husband when the wife is pregnant or a baby is still young is believed among the Chewa to result in the wife having prolonged labour or the baby to be "cut" [*mdulo*], that is, to die of a cough-like illness. Similar taboos exist for a wife's infidelity during pregnancy which may lead to a breech birth, or the mother might turn yellow when she looks at her baby after delivery. In the modern medical world, this could be jaundice. When a wife is experiencing prolonged labour, to avoid her death, the husband will be summoned to the maternity room and questioned by the traditional birth attendants concerning his moral conduct during the wife's pregnancy. These Chewa taboos and beliefs are also applied in 'Nyau School' to control the Novice at *Dambwe* and in the Chewa community. This may suggest that the 'Nyau School' offer some aspects taught through taboos which could benefit pupils in the formal school. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Below are some taboos used in Chewa tradition and their perceived consequences

Table 1: *Taboos and Their Perceived Consequences*

|    | TABOO  |    | PERCEIVED CONSEQUENCES   |
|----|--|----|--|
| 1  | Infidelity by husband when the wife is pregnant or baby is still too young   | 1  | Wife will have prolonged labour, baby will be 'cut' ( <i>Mdulo</i> ) i.e. die of a cough   |
| 2  | Infidelity by wife during pregnancy  | 2  | Breech pregnancy/turning yellow when she sees baby   |
| 3  | Boys having sex with elderly girls or old women  | 3  | Their genitals will shrink, broken or bitten   |
| 4  | Boys touching pots or doing house chores in the kitchen  | 4  | Fingers will peel off and be lazy ones. They may even grow breasts.  |
| 5  | Eating of eggs/fatty mice/gizzards (boys, girls, women)  | 5  | Impotence for boys/ labour pains for women and barrenness for girls  |
| 6  | Putting of salt to food when menstruating  | 6  | " <i>Mdulo</i> have a cough the people eating the food   |
| 7  | Entering mother's bedroom  | 7  | Dying from vomiting blood  |
| 8  | Boys/Girls standing when talking to elders or in the presence of elders  | 8  | Legs will sink   |
| 9  | Having sex with a woman who had an abortion  | 9  | You will suffer from a disease called <i>kaliondeonde</i> (you become thinner and thinner and finally die of HIV or AIDS-related disease)          |
| 10 | Boys/Girls entering their parent's bedrooms  | 10 | Blindness will strike them   |
| 11 | Girls looking at and not kneeling down when talking to men   | 11 | They will be looked at as being immoral and lacking good manners   |
| 12 | Children not looking away when elders sit carelessly and claim ownership in an event of bad air realised by an elder | 12 | They will either be blind or have a swollen eyelid. Ownership of bad air would earn a young one a reward for serving the face of an elderly person |
| 13 | Not saying no to marriage advances until several attempts are made   | 13 | A 'Yes' at first attempt would mean you were loose or stranded. Number of attempts would show the seriousness of the man                           |
| 14 | Having sex with relatives e.g. sisters, nieces etc   | 12 | You remain stuck to each other forever till you die or if pregnant; you give birth to an albino  |

Source: Adapted from Banda, 2008

These are Chewa taboos which the 'Nyau School' is free to use in their teaching. Beliefs, like taboos, reinforce the knowledge that has been acquired. These are taken as "truths" and imposed on the younger minds. Often these are not questioned, as doing so would be undermining the Chewa culture. Notable among many Chewa beliefs are those describing or explaining productivity, reproduction, manhood, predicting weather conditions or food crisis and others. The 'Nyau School' use these taboos and beliefs in their teaching. Therefore, it is possible that 'Nyau School' may have some aspects taught through taboos and beliefs which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Chewa culture is also passed down through legends, which may explain why those appointed to preside in local or customary courts are well-versed in such legends, so that they may refer to them during court sessions (Ngulube, 1989; Banda, 2008). The educational value of legends is that they are sources of tribal reminiscence and social relationships useful to clan solidarity (Castle, 1966). This may suggest that 'Nyau School' as a component of Chewa culture, may have aspects taught through legends, which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Among the Chewa, folk songs and folk dance go side by side because all the folk dances are accompanied by songs (Smith 1984; Mchombo 2006; Banda 2008). The most popular folk dances are *Nyau* or *gule wamkulu* [*Nyau*, the great dance], *Chimtali*, *Chitelele* and others.

Folk dances have many functions in the development of the young among Chewa people. This may suggest that the *Nyau* dance as a folk dance may have aspects taught through songs, which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Chewa riddles (*Zilapi*) follow a question and answer pattern. When listeners fail to guess the correct answer, they are asked, as a group, to pay something. The payments symbolise the value of these activities. Like the Yoruba riddles discussed by Burford *et al.* (2003), Chewa riddles keep children awake and alert so that they pay attention to the folktales to come. The *Nyau* dance is an avenue used by the Chewa people to offer instructions. This may suggest that *Nyau* dance also uses the riddles to teach the Novice. This may imply that *Nyau* dance

may have aspects taught through riddles which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Chewa myths seem to explain a number of things that baffle the young, and a number of these myths seem to have parallels in other Bantu groups (Biobaku, 1955). One myth the Chewa share with other Africans is the origin of death (Jeffrey, 2007). The Chewa myth is that *Mulungu* [God] sent a chameleon with a weighty message to tell humans that *Mukafa musamafelelela koma muziuka* [When you die, you must not die forever, but come back to life]. The lizard overheard the message and wanted to be the one to announce it. He ran faster than the chameleon. On the way, he forgot the message and, in an effort to recall, he changed the story to *Mukafa muzifelelela koma muziuka* [When you die, you never come back to life]. The Chewa people mock the chameleon for its slowness and when they find a dead one in their pathway, they cover it with soil or twigs [*nthyonthyo*] to avert misfortune, while children stone the lizard whenever they see one because they believe it brought death. Chewa myths share a great deal with myths from other African tribes but differ on the animal characters involved. The *Nyau* dance is part of the Chewa, which means these myths are applicable to *Nyau* dance. This may suggest that there are aspects taught through myths that can be used by pupils in the formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Many Chewa folktales feature a trickster hero. One well-known trickster, also found in other cultures worldwide, is the hare, locally known as *Kalulu*. The hare is the most popular trickster, referred to in some English story books, such as “*Kalulu* the hare”. The only animal which outwits the hare [*Kalulu*] is the tortoise [*fulu*] in a classic folktale also found in many other cultures throughout the world, for example, in Aesop’s ancient Greek Fables (Avoseh, 2001; Morgan, 2005). Although the tortoise walks slowly, he is considered traditionally to be a quick-witted creature. When the two appear in the same tale, *Fulu* the tortoise emerges as the winner and is rewarded and *Kalulu* the hare gets punished. The *Nyau* dance is what identifies the Chewa people. This may suggest that these folktales could be used in ‘*Nyau* School’ training. This may imply that the ‘*Nyau* School’ taught aspects that can be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Methodologies used in Chewa culture could be adapted to formal schooling education and could provide the motivation pupils require to continue with schooling. Integration of teaching methods and content from the Chewa culture with the formal school curriculum would make pupils connect what they learn at school and things they experience in their communities as the community and school would become part of each other. This implies that *Nyau* dance, which is a component of Chewa culture, may have aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

## **2.6 Mode of Assessment Used to Measure Failure or Success of Training Given to Trainees Initiated into *Nyau* Dance**

The Chewa people have both formative and summative forms of assessments. The assessment is conducted daily, by observing their behaviour or during marriage life. This kind of assessment is applicable to *Nyau* dance because *Nyau* is a component of Chewa culture. Chewa boys and girls between the ages of twelve to sixteen years are initiated into the secret society called *Nyau* dance. Comaroff (1993) argues that boys and girls who are disobedient to their parents are encouraged to join *Nyau* dance.

The boys are taken by *aphungu*, before they reach *Dambwe*, they are blindfolded, instructed to keep absolute secrecy concerning all they see or hear. When they approach *Dambwe*, the *aphungu* calls out to warn the members that they have arrived. Boys are beaten if they were cheeky they would be beaten with branches.

During the process of initiation at the *Dambwe*, the boys are punished for past misdemeanours. They seem to depend on the purpose of the knowledge, task or experiences being assessed. This may suggest that ‘*Nyau* School’ may have aspects which could be used by pupils in the formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Girls learn separate from boys. They are also secluded in a house or (*mnyumba*) for a certain period of time. The girls, training for the future starts almost immediately after birth and reaches a dramatic climax at the time of puberty rites, known as *Chinamwali*.

The key point here is that there is no complete failure as one can still learn other task-based skills. *Nyau* dance which is part of Chewa culture also uses both summative and formative

kinds of assessment. There is a possibility that if the *Nyau* knowledge were to be incorporated into the formal schooling education, there could still be ways of assessing them. The suggestion to assess Chewa culture formatively was expressed by (MOE, 2005),

Much of the community studies (AIKS) will be assessed formatively. This will form part of the continuous assessment for the pupils. The integration of community studies with the school curriculum gives a school-based curriculum that fits the immediate environment of the child.

This may suggest that in this form of training there are aspects which could be used by pupils to enhance formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

## **2.7 The Similarities in Subjects Contents between the *Nyau* Syllabus and Formal School Syllabus**

The songs could also be used to teach and reinforce specific aspects in many subjects in formal schools. Some of the subjects such as religious education, science, maths, social studies, languages and many others can use these songs. This is also supported by findings in Malawi by Croft (2002). Her study was on the use of traditional songs in lessons. Findings from this study revealed that songs indirectly support learning by ameliorating some of the difficulties of learning and teaching conditions. This view is also supported by Pye *et al.*, (2003) and Rogers (2003) who argued that locally based reading materials, songs and stories bring motivation to learners both young and old. This may suggest that *Nyau* dance could have aspects taught by songs that could be used by pupils in the formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The Chewa beliefs, like taboos, reinforce the knowledge that has been acquired. Taboos and beliefs cover a wide range of scientific, social, moral, and hygienic principles which feature in the formal school curriculum. This may suggest that the '*Nyau* School' may comprise some aspects taught through taboos and beliefs which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Another Chewa belief is that "an open spider's nest on the ground or a lot of dew that morning could be a sign that it will not rain." The opposite means it will rain and this may be

supported by the singing of one particular bird. There is also a strong belief that casual sex cannot result in pregnancy, which is believed to occur only when there have been several acts. Another belief is that a child can have a number of “fathers”, each of whom is responsible for one part or parts such as the feet, shape of the nose or eyes. In such situations, it is not safe for one’s child to have eyes, for example, that look like those of the man in the neighbourhood. *Nyau* dance is what identifies the Chewa as a tribe or group. It is possible that Chewa’s *Nyau* School may have aspects which could be taught through such beliefs to the pupils. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The taboos and beliefs in Chewa culture are by no means a dead subject but actually form a large body of emergent literacy which children take to school. ‘*Nyau* School’ as a component of Chewa culture uses these beliefs and taboos during their training process. This may suggest that ‘*Nyau* School’ may have some aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Teachers could make good use of this potential in the introduction of modern conventional subjects, or even set projects which send pupils to do research in their communities to identify those taboos and beliefs relevant to the particular subject being covered. This is what Islam and Banda (2011: 78) suggest when they claim that:

Chewa culture as a form of indigenous knowledge could provide alternative forms of knowledge that may be integrated with the formal knowledge to enhance the provision of quality education and the achievement of the millennium goals.

Even if certain taboos may not be scientifically correct, our argument is that teaching about them could benefit the learners and help them change the false perception they may have developed, based on their uncritical adoption of a *Nyau* taboo. *Nyau* dance uses the Chewa taboos to help change the false perception about certain circumstances. This may suggest that *Nyau* dance could have aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The gap between the two institutions that is the formal school and Chewa community can be narrowed by bringing to the classroom what the Chewa community values; at the same time,

making the Chewa community become a learning community for pupils so that the learning that takes place in school continues when the children are in the community. *Nyau* dance is part of the Chewa Community; this may suggest that there are aspects in *Nyau* dance that could be used by the pupils to enhance quality education. This study intends to establish the aspects that can be used by pupils to enhance quality education. This is with the view that the gap between school and community could only be narrowed by integrating the Chewa culture and the formal school education.

Many people think schools are owned by teachers. The following quotations convey such thoughts:

‘Involving elders and experts from the communities in school programmes would bridge the gap between the school and the community. They would also give members of the community ownership of the school. Right now they think schools are for teachers and Ministry of Education. (Respondent, 31/12, 14 Group One). If I went to a school now, the District Education Board Secretary (DEBS) would want to find out what I am doing in his school. (Respondent, 31 December, 14 Group One). There is need for all the stakeholders to work together. I am referring to researchers in traditional culture, parents, teachers, curriculum developers, universities, traditional leaders, elders and members of the community (Respondent, December, 14, Group two)’.

The schools and the communities can work together to the fight against HIV and AIDS pandemic. This may suggest that *Nyau* dance which is a component of Chewa community, could have aspects which could be used by pupils in formal education to enhance the quality of education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Findings have shown that the integration of the Chewa culture with the formal schooling education could enhance EFA (Banda, 2008). The formal school curriculum’s main emphasis is on passing examinations and obtaining certificates for job allocation (Fuller, 1991). The focus on examination sacrifices learning as observed by Dore (1980:1):

‘Not all schooling is education. Much of it is mere qualification earning, and more and more of it becomes so. Everywhere, schooling is more often qualification earning ritualistic, tedious, and suffused with anxiety and boredom, destruction of curiosity and imagination, in short, anti-educational [or learning].

Dore (1980:141) calls it, “the diploma disease, the scourge of the certificate, and the dependence of individual life-chances on certificates of school achievement.” This has reinforced the notion in peoples’ minds that formal school education is to make one get a job and not to make one do the job better (Rogers, 2004). Such education systems do not follow problem-solving approaches and thereby fall in Freirer’s (1970) metaphor of “banking education” in which teachers make deposits of information and knowledge in the empty accounts of their learners, the knowledge they can withdraw during an examination. Passing an examination and collecting a certificate, form the climax of education rather than using educational knowledge to solve problems in a given society (Gartner, 1971). Odora (1994:177) adds more points that make the Western schooling a wrong vehicle for quality education. She says:

It has almost no community involvement as indigenous forms of knowledge are completely rejected on the basis of their shortcomings.

It also responds to reward system of society and, thus, encouraging individualism and social stratification.

In Chewa culture, the idea that knowledge is passed from one generation to the other implies that this knowledge is always there (banked) waiting to be passed on to the other generation. The argument here about Chewa culture is that knowledge is not banked, besides it does not end, meaning people keep on transferring the knowledge to the young generation. This is not the case with formal education where people obtain certificates and once they die, even academic certificates die. This is not the case with *Nyau* dance which occurs in Chewa community and could make substantial contributions to enhance quality education. This suggests that *Nyau dance* could be used as an instrument of education and moral values among pupils. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Bennett’s (1993:10) claims that if schools wish to serve all, they should be “more open to community needs and incorporate dynamic links with them to tackle questions of social and environmental settings and act as a conduit for community support services. Offering parenting and family support may make families offer early childhood education in line with school programmes. This may suggest that *Nyau* dance which operates within a community may have aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

The Chewa system of education comprised realities and occupational skills of a given people in relation to their day-to-day life (Smith, 1934; Odora, 1994). The home was the centre of the learning process where everybody learnt the basic requirements of life. The home provided, thus, the setting for a holistic approach to education. This may suggest that *Nyau* dance which operates within the Chewa community may have aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Illich (1971) and Reimer, (1971) argue that if schools cannot teach children about their society and shape their values and ambitions and learning patterns, they should be abolished. Sculler (2003:27) adds to this thought by questioning the wisdom of ignoring other forms of education from pupils' environment:

How far the growth of formal learning crowds out other types of learning which may be more enjoyable and more effective? Are we neglecting the resources, which are readily available from communities around us, and the innate ability, which people have to learn from their peers?

This argument may suggest that *Nyau* dance which occurs within the society may have aspects which could be used by pupils in formal education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

Schuller (2003) says we should aim at making these schools friendly establishments so that they complement informal exchanges which some authors (King, 1979; Rogers, 2004; Illeris, 2003; 2004) claim could make up learning societies. This notion is also supported by Dore (1980:141) who holds that "to de-school is to throw the baby out with the bathwater". The study supports the above views that in order to make schools open, there should be a complement of information exchange between the schools and the community. These observations show that we need to look beyond the alien origin of education systems as suggested by Thompson (1994:35) below:

Underlying such criticism of the school systems is commonly the assumption that the basic reason for their failing is the fact that they were alien instruments, torn from their European context and set down by colonial powers in societies to which they were unrelated. If the problem was simply one of the alien characteristics unsuitable to local needs or irreconcilable with local cultural patterns, then it may be readily solved. The alien characteristic would tend to wither like seeds planted in unsuitable soils. But in fact, these characteristics we complain of, have not

withered and the seeds have rooted, and show every appearance of flourishing.

The involvement of the Chewa structures in formal schooling may help monitor absenteeism and enrolment of pupils and help in changing some of the gender biased practices like early marriages and boys herding cattle. These changes would enhance quality education. The involvement of teaching methods and use of material relevant to the lives of children could also have a positive influence on quality education. Failure to involve these structures may perpetuate the perceived gender biased practices and hinder the achievement of the quality of education. This may suggest that *Nyau* dance which occurs in Chewa structure may have aspects which could be used by pupils to enhance quality education. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

*Nyau* dance is embedded in the Chewa culture and practised by the initiated members of the community. *Nyau* education has the ability to integrate all in the social construction of people realities (Odora, 1994). Education should be meaningful and accessed by all. Meaning that education should be meaningful, unifying, effective, holistic, practical, and relevant to an individual. It does not exist in a vacuum as it belongs to the whole community and access to this knowledge is gained through contacts with the community. *Nyau* education is transformative as it offers knowledge which can be used to foster empowerment and justice in a variety of cultural context.

## **Summary**

This chapter has reviewed literature that is relevant and significant to the *Nyau* dance. The literature reviewed is that which has to do with the description of *Nyau* dance as an instrument of education and moral values among the school pupils. *Nyau* dance is not just an instrument of education but serves as a “school”. Whether or not this is the case of Katete Day Secondary School is what the study intends to establish.

## **CHAPTER THREE: METHODOLOGY OF THE STUDY**

### **3.0 Introduction**

This chapter presents the methodology used in this study according to the following themes, research design, and study site, the population of the study, sample size, sampling procedures, and instruments for data collection, the procedure for data collection, data analysis and ethical consideration. The dissertation has come about as a result of fieldwork, in-depth interviews, focus group discussions, and an interrogation of primary and secondary sources. Interviews have been documented and recorded on a radio cassette. Verbal descriptions and photographs are also recorded.

### **3.1 Research Design**

The researcher used qualitative research design to establish the cultural *Nyau* dance as an instrument of education and moral values among the school pupils of Katete Day Secondary School in Katete District of Eastern Province in Zambia. Komb and Tromp (2006), define a qualitative research as, 'A research that seeks to describe and analyse the culture and behaviour of humans. 'Qualitative research design allowed the researcher to elicit the participants' opinion or views and attitudes on the subject in a more elaborate way, in order to establish the findings of the study. The collected data is strong and reliable as it came from the primary source (initiated members). In this study, qualitative techniques were used in data collection and analysis.

### **3.2 Study Area or Site**

The research was conducted in Katete District in Eastern Province, at Katete Day Secondary. This was because Katete is the headquarters of the Chewa kingdom and the palace is at *Mkaika* in the Katete District of Zambia. The school was chosen because the researcher wanted to find out how the pupils could use the *Nyau* knowledge at school because most of the Chewa people are found at that school.

### **3.3 The Population and Sample**

A population is a group of individuals' objects or events with common characteristics. In this study, the populations consisted of initiated and not initiated teachers, initiated and not

initiated pupils from Katete Day Secondary School, headmen and *aphungu*. The researcher targeted people who take roles such as dancers, organisers, leaders and local authorities. The audience was also involved in appreciating the role of *Nyau* dance, so as to give the voice on how the dance has transformed their lives and societies.

**3.4 The Sample Size**

Komb and Tromp (2006:77) refer to a ‘Sample as a finite part of a statistical population whose properties are studied to gain information about the whole,’ a subset of respondents selected from a larger population. Anchola and Bless (1988:67) also affirm that ‘the sample should have properties which make it representative of the whole. A sample is a division of the whole population which is actually investigated by a researcher and whose characteristics are generalised to the entire population. One Secondary School was selected purposively from Katete District. The sample for this study comprised of 30 initiated respondents and 20 non-initiated respondents. This consists of 10 pupils non-initiated, 10 pupils initiated, 10 teachers non-initiated and 10 teachers initiated, 5 headmen from different villages, and 5 *aphungu*. Snowball sampling as a tool for data collection enabled the researcher to reach out to the people that were assumed to have information that was being researched on. There was need to select informants of different ages, sex, and there was no gender bias as shown below:

*Table 2: Distributions of Respondents by Gender*

|                       | <b>Females</b>   | <b>Male</b>      | <b>Total</b> |
|-----------------------|------------------|------------------|--------------|
|                       | <b>Frequency</b> | <b>Frequency</b> |              |
| <b>Pupils</b>         | 10               | 10               | 20           |
| <b>Teachers</b>       | 10               | 10               | 20           |
| <b>Headmen</b>        | 0                | 5                | 5            |
| <b><i>Aphungu</i></b> | 0                | 5                | 5            |

*Source: Field data, 2014*

The respondents consisted of 20 pupils, 20 teachers, and 5 headmen and 5 *aphungu*. The study revealed that the majority of the respondents who participated were males, while others were females, and youths. The research was not gender biased.

### **3.5 Sampling Procedures**

Komb and Tromp (2006:77) refer to sampling procedure ‘as a process of selecting a number of individuals or objects from a population’. The selected group contains characteristics similar to the entire group. Sampling procedure is the act of selecting suitable respondents. This study used purposively sampling, and the homogeneous sampling type was also used to reach out to the headmen and *aphungu*, initiated and non-initiated pupils, initiated and non-initiated teachers from the community because these had similar characteristics to describe the subgroup under study. These respondents had both the knowledge of *Nyau* School and formal school.

### **3.6 Instruments for Data Collection**

According to Gass (1999), data collection is a process of gathering information from respondents aimed at proving some facts. Different studies demand different ways of entering the field in order to gather data. The data exercise was carried out over the period of three months. Before the study, the researcher carried out pilot study questions which were open ended questions and which were asked based on the objectives. Each category of respondents had their own interview guide.

The researcher used focus group discussions, in-depth questions for interviews, and observation lists when collecting data from pupils, teachers, headmen and *aphungu* because they had both the experience of ‘*Nyau* School’ and formal school. This enabled the researcher to reflect on the aim and objectives, in order to produce a lot of information quickly. The in-depth interviews were used because they gave in-depth information on the specific issue, and probe further answers from the respondents. In-depth interviews and focus group discussions were used because the respondents felt part of the team and freely participated in the study, all respondents were asked the same questions and confidentiality was upheld.

### **3.7 Procedure for Data Collection**

The first step was to identify the headmen and *aphungu*, those who take roles in *NyauNyau* dance and the schools. Before administering any instrument, the researcher got permission from the DEBS, PEO and headteacher of the selected school. Purposively sampling is especially useful when studying sensitive issues. This was found useful to reach out to pupils,

teachers, headmen and *aphungu*. The study used in-depth interviews and focus group discussion. An interview is a face to face conversation or interaction of two or more people with an interviewer asking questions.

Hennink (2007) defines the focus group discussion as a special approach to data collection. A focus group discussion is where a pre-chosen group of research respondents is gathered, with a view of discussing a set of issues from which a particular researcher gains a deeper understanding of the ideas surrounding the topic under study. After sampling was completed, the researcher did five focus group discussions; two focus group discussions were conducted using a formulated question guide to the initiated pupils on the first day of data collection, in the morning, and one focus group discussion to the non-initiated pupils in the afternoon. This was followed by two focus group discussions using the question guide conducted to the initiated teachers in the morning and one focus group discussion to the non-initiated teachers in the afternoon at Katete Day Secondary School on the second day of data collection. The researcher had to assist the respondents who could not understand English. This involved interpreting each question into the Chewa language. The exercise was both time-consuming and involving, but it was achieved in the end through perseverance.

Five key informants' interviews were conducted with the headmen and *aphungu*. The researcher completed data collection by in-depth interviews to the headmen and *aphungu* on the sixth day of data collection. The researcher asked the questions using an interview guide which the respondents anonymously answered while the researcher kept an account of the possible replies from them and where possible quoted their explanations using a voice recorder.

### **3.8 Data Analysis**

According to Schwedt (2003), data analysis is a practice in which raw data is ordered and organised so that useful information can be extracted from it or it is a process of evaluating data using analytical and logical reasoning to examine each component of the data collected.

Davis (1980) explains that qualitative data is the data which is not transferable to numbers and not comparable by statistical scores which are also called statistical data. Qualitative data was checked for quality and consistency before being entered into the computer and analysed thematically. Themes refer to topics or major subjects that come up in discussions. This form

of analysis categorised related topics. In using this form of analysis, major concepts or themes were identified.

Thematic and content analysis was used to analyse qualitative data, based on objectives. Data was analysed by categorising and extraction of emerging themes from the raw data. Such an approach is common when the researcher is trying to make sense, by considering a range of specific cases through what Creswell (1988) describes as inductive method, which is favourable to qualitative research paradigm. In interpreting results, the frequency with which ideas appear may be interpreted as a measure of importance, attention or emphasis. Content analysis has its own merits and demerits. One of the merits is that 'one can analyse the content of documents which have been collected directly for the purpose of research, by making replicable and valid inferences from data to their context. However, the weakness with the content analysis is the unstructured material with different purposes, which may demand understanding and interpretation of content for evidence that would suit new purposes. Reliability and validity of documents also emerge as concerns in content analysis. Komb and Tromp (2006:119) explain that themes refer to topics or major subjects that come up in discussions. The merit of this strategy is that major themes or concepts are identified, and the demerit is that themes tend to rely heavily on the judgments of a single analyst. This may lead to subjectivity and bias.

### **3.9 Ethical Consideration**

Ethical consideration refers to a code of conduct that respects informed consent by observing confidentiality, description of the role of the participant, description of reasonably foreseeable risks, description of anticipated benefits, comparison and voluntarism (Orodho, 2003).

This study observed the elements of informed consent mentioned in the definition above. This was done by preparing a letter of consent that participants voluntarily participated and their benefits for participating in the study were explained. A letter of introduction was first given to the Provincial Education Officer (PEO), District Education Board Secretary (DEBS) and the traditional leaders, so that they are aware of what the research was about and who the researcher was.

This enabled a certain level of trust and thus, the researcher was given a go ahead. This was done as recognition of the traditional leader's authority and to gain his support and co-

operation during the study. Similarly, the researcher introduced herself when meeting the rest of the participants and the purpose of the study was explained to each respondent.

Ethical considerations were also taken into account by assuring respondents confidentiality. The names of all respondents for this study remain anonymous. The researcher also came up with questions that did not cause psychological harm to respondents emotionally. The researcher interviewed all the respondents with permission from the school's head teacher of the selected school and authority from the Chief, through one initiated woman and headman.

### **3.10 Validity Concerns**

Validity and reliability are important criteria in establishing and assessing the quality of any given research (Creswell, 1988). The procedures used to ensure that methods used were reliable, rendering the findings as valid. A study that cannot measure what it claims cannot be said to valid.

Komb and Tromps (2006:97) defines reliability and validity as follows:

- Validity-A measure of how well a test measures what it is supposed to measure.
- Reliability – measure of how consistent the results from the test are.

#### ***Internal Validity***

Bryan (2001) holds that this term is employed to show that the research was carried out according to the canons of good practice, which includes the ensuring that the subject of the phenomenon being studied was accurately identified and described. It also includes, to some extent, the submission of research findings to members of the social world who were studied for confirmation that the investigator has correctly understood that social world. This entails that internal validity depends on meeting the demands of causal reasoning rather than on using a particular method alone. Causal inferences are internally valid only when the observed change or difference can be attributed confidently to a specific variable that has been isolated by the investigator (Patton, 1990; Bryman, 2001; 2004). The argument here is that a causal relationship exists if the cause preceded the effect. In such cases, there is need to ensure that the cause is related to the effect and that one cannot find any other plausible explanation for the effect other than the cause (Creswell, 1988). There is need then to control

some factors such as age, gender, experience, status in society, on the part of the participants in the research so that the outcomes are not fully controlled by these factors.

This study has used a number of techniques to achieve credibility. During the research, the researcher had an interaction with the District Education Board Secretary (DEBS) teachers and pupils. The researcher also interacted with the traditional leaders and elders, who are the custodians of Chewa culture, the phenomenon being investigated. The common grounds were established, and in both cases, ensured some levels of credibility. The researcher lived among the Chewa people in the same province; thus, internal validity was not just ensured but also increased. The participants in all focus group discussions and in-depth interviews were teachers, pupils, the *aphungu* and headmen who were 'homogeneously sampled' with similar characteristics to describe some particular subgroup (Komb and Tromp, 2006: 83).

The use of methodological and theoretical triangulation increased credibility and reliability as well, (Creswell, 1988).

### ***External Validity***

Patton (1990:490) says that:

Evaluation findings are most useful with regard to the particular setting from which those findings emerged, and the interpretation of findings is particular to those people who need and expect to use the information that has been generated by evaluation research. This perspective makes it clear that the purpose of evaluation research is to provide information that is useful and informs action.

This term is in line with external validity and refers to the generalisation of the findings to other population. Although much of the findings of this study refer to Katete District in the Eastern (among the Chewa people), they convey some message on how the cultural *Nyau* dance can be an instrument of education and moral values among the school pupils. The knowledge from *Nyau* dance could be used to enhance quality education.

While this study does not in any way aim at generalising its findings to other populations involved with the implementation of education, the argument is it tries to appeal and impress upon all the stakeholders to look at ways and means of narrowing the gap between the school and community from where pupils come. This study could be replicated in other places such

as Malawi and Mozambique, where Chewa people are also found. This could be with other strategies put in place.

### ***Construct Validity***

In order to obtain construct validity, the multi-method strategy should be used to gather data from multiple sources (Bryman, 2001). The argument advanced by many writers is that studies that use only one method are more vulnerable to errors linked to that particular method than studies that use multiple methods in which different types of data provide cross-data validity checks (Patton, 1990; Bryman, 2001; 2004; Silverman, 2005).

This study has used triangulation in order to achieve construct validity. Interviews, focus group discussions, and observations were used thereby ensuring construct validity.

### **Reliability Concerns**

Bryman (2001:274) holds that reliability (conformability) is a term:

Concerned with ensuring that, while recognising that complete objectivity is impossible in social research, the researcher can be shown to have acted in good faith by not overtly allowing personal values or theoretical inclinations manifestly to sway the conduct of the research and of the research findings derived from it.

Lincoln *et al.*, (1985) support this notion when they argue that reliability concerns the establishment of whether or not the research findings flow from the data collected. In order to obtain conformability (reliability), in this study, the methods were used repeatedly. In the study, six focus group discussions were conducted; two focus group discussions were conducted using formulated questions to the initiated pupils; one focus group discussion to the non-initiated pupils; two focus group discussions were conducted to the initiated teachers and one to the non-initiated teachers. Five key informant interviews were conducted with *aphungu* and headmen from different villages, these are over kilometres apart.

Despite the different contexts, repeatable results were yielded. The focus group discussions and interviews again yielded similar results. One can, therefore, argue that the use of triangulation in this study has helped in this area as findings from one method relate to the findings from the other methods used, thereby increasing the reliability (Patton, 1990). Yin (1994) suggests that in order to increase reliability, the researcher should develop a case study database consisting of notes, documents, materials and narratives. In this context, the use of

triangulation in this study has created a database of information on which to base the final result of the findings thereby increasing the reliability.

The general observation Sillitoe *et al*, (2005:109) makes is that:

Structured interview techniques have been considered as producing reliable but not necessarily valid data, while unstructured interview techniques have been considered as producing valid data whose reliability has to be substantiated through triangulation and the detailing of the relevant context of observation.

This observation validates the use of triangulation in research as it helps to check the weaknesses and shortfalls of individual research tools. Through their corroboration, validity and reliability are achieved as supported by Sillitoe *et al*, 2005:109):

If generic data is sought, there is need for triangulation to establish the validity and reliability of the data. It is as well to check the information derived by one method in one context from particular respondents with that derived from other respondents( with similar and contrasting socio-economic characteristics) in other contexts using another method.

## **Summary**

This chapter looked at the methodology; it also discussed the research design. The researcher used qualitative design to establish the *Nyau* cultural dance as an instrument of education and moral values among the School pupils of Katete District in Eastern Province. The study area or site was conducted in Katete District in Eastern Province. The populations consisted of initiated and non-initiated teachers, pupils and headmen and *aphungu*. The sample for this study comprised of 50 initiated and non-initiated respondents. The study used snowball sampling techniques in the selection of the participants. The study used focus group discussion, and in-depth questions to interview when collecting data. The researcher got permission from the necessary authority before administering the instruments. Data was analysed thematically.

This Chapter also described how ethical considerations were tackled. Generally, this chapter discussed qualitative research methods only.

## CHAPTER FOUR: RESEARCH FINDINGS

### 4.0 Introduction

This chapter presents findings based on the data collected from the selected respondents who participated in answering the in-depth interviews and focus group discussions, administered to them as regards the cultural *Nyau* dance as an instrument of education and moral values among the pupils in Katete District.

The findings are presented according to the research questions in order to be coherent and logical. The following research questions were used; aspects of education and moral values, Methods used to inculcate aspects of education and moral values, mode of assessment and similarities in subject contents between *Nyau* syllabus and the school. Themes were generated from the research questions. One district was sampled, questions were asked from all the thematic areas: good behaviour, child spacing, early marriages and how to behave in marriages, cooperation, early death and use of charms to harm people in the community and how the knowledge can be utilised in the formal curriculum. The findings from participants in this research are views, assumptions, perceptions and suggestions from traditional Chewa, headmen, *aphungu*, and women counsellors (*Alangizi*).

### 4.1 What People Understand by *Nyau* Dance

The 5 initiated pupils and the other 5 non-initiated, during the interviews, responded that *Nyau* dance is a Chewa tradition as one of the pupils said '*Nyau ni mwambo wa Chewa*'. The 5 initiated teachers and 5 non-initiated teachers, during the interviews, responded that *Nyau* dance was part of the Chewa tradition. In the focus group, the 5 initiated headmen agreed that *Nyau* dance was part of the Chewa tradition. 5 *aphungu* agreed that *Nyau* dance was part of the Chewa tradition. 30 respondents out of the 50 sampled agreed that *Nyau* was part of the Chewa tradition. *Nyau* dance performed by members of the *Nyau* brotherhood is a school of initiated young men into adulthood. When the boy or girl reaches puberty, the performance of *Nyau* dance is conducted at the end of the initiation procedure to celebrate the young men's or women integration into adult society.

## **4.2 Nyau Dance as an Instrument of Education and Moral Values**

### **4.2.1 Nyau as a Tool of Imparting Knowledge**

The 5 initiated pupils and 5 non-initiated pupils agreed that *Nyau* dance can be used as a means of imparting knowledge, the other 5 initiated pupils and 5 non-initiated pupils somewhat agreed that *Nyau* dance can be used as a means of imparting knowledge. 5 initiated teachers strongly agreed that *Nyau* dance can be used as a means of imparting knowledge, the other 5 initiated teachers and 5 non-initiated teachers agreed that *Nyau* dance can be used as a means of imparting knowledge. The other 5 non-initiated teachers somewhat agreed that *Nyau* dance can be used as a means of imparting knowledge. The 5 initiated headmen strongly agreed that *Nyau* dance can be used as a means of imparting knowledge, while the other 5 *aphungu* strongly agreed that *Nyau* dance could be used for imparting knowledge. 15 respondents strongly agreed that *Nyau* dance could be used as a tool for imparting knowledge, 20 respondents agreed that *Nyau* dance could be used as a tool for imparting knowledge, the other 15 respondents somewhat agreed, meaning they were not certain in their response with the impact of *Nyau* dance on education. From the table above, the study revealed that the majority of the respondents acknowledged that *Nyau* dance could be utilised as a tool of imparting knowledge to the young people.

### **4.2.2 Character Formation**

One respondent reported that there are three Schools in Chewa culture. The first School was the home with the parents, early childhood care and initial education. Parents give their children the personal and social skills such as confidence, motivation, care, common sense, perseverance and a sense of teamwork, which enable children to learn and achieve in the school context. The second School is the *Nyau* tradition, also considered as an initiation ceremony for the boys, or girls were they are taught the traditions of Chewa people, behaviour was also taught and how they are expected to live with other people in society. One respondent reported that at puberty the initiation ceremony takes place and the initiates are secluded at the place called *Dambwe* (the sacred place). When they reach the *Dambwe* they are beaten with branches, and if they were disobedient were punished for their misbehaviour. One respondent reported that at *Dambwe* the initiates are taught about sexual education and how to make the masks. One respondent reported that *Dambwe* is the stockrooms where masks are made into existence.

### **4.2.3 Herbal Medicine**

One respondent reported that the young people learn from the community how to take care of the family during initiation rites, they also realise the beauty of being initiated. One respondent reported that while *at Dambwe* the young people learn from the environment around, they learn the different herbs and uses of such herbs.

### **4.2.4 Practical Skills**

One respondent reported that the young learn the practical skills like mat weaving, building houses, and chopping firewood, making gardens and agriculture, so that there was no starvation. One respondent reported that they graduate by what was known as *gwere gwere* and released to the community. The third school is the formal education where they start Grade one until they complete Grade twelve. Practical skills such as agriculture, gardening, weaving, which are very much emphasised under entrepreneurship and vocational training,

Table 3: General Respondent's Views on Nyau as an Instrument of Education and Moral Values

| Response  | Distribution of Respondents |    |     |    |
|---|-----------------------------|----|-----|----|
|   | Yes                         | No | Yes | No |
|   | F                           |    | M   |    |
| Nyau dancers pass cultural norms                        | 15                          | 5  | 27  | 3  |
| Nyau is scaring and be abolished                        | 0                           | 20 | 0   | 30 |
| Nyau dance for character formation                      | 19                          | 1  | 26  | 4  |
| Practical skills  | 15                          | 5  | 20  | 10 |
| Instruct on life skills                                 | 15                          | 5  | 20  | 10 |
| Advise people on family planning                        | 18                          | 2  | 20  | 10 |
| Nyau acts as a school                                   | 20                          | 0  | 29  | 1  |
| Nyau dance resist foreign culture                       | 20                          | 0  | 20  | 10 |
| There's Nyau dance to symbolise equity                  | 10                          | 10 | 20  | 10 |
| Women to be given equal rights in Nyau dance as for men | 0                           | 20 | 1   | 29 |
| Nyau dance to preserve moral values                     | 9                           | 11 | 28  | 2  |
| Nyau for entertainment                                  | 15                          | 5  | 30  | 0  |
| Warn against witchcraft                                 | 16                          | 4  | 27  | 3  |
| Nyau acts as a socialising agent                        | 17                          | 3  | 26  | 4  |

Source: Field data (2014). Nb\*the total frequency for each category of response was 50

The total frequency number for all respondents was 50,15 of the females and 27 respondents agreed that Nyau dance can be used to pass cultural norms, while the other 13 of the respondents had no idea if the Nyau dance passes cultural norms or not. None of the respondents agreed that Nyau should be abolished as one respondent said: "Nyau ni mwambo wa a Chewa, Sitinga taye mwambo wa Makolo."

None of the male respondents accepted that *Nyau* dance should be abolished. 19 initiated and non-initiated female and 26 initiated and non-initiated male respondents acknowledged that *Nyau* dance has a social meaning to the society; it is the method of controlling behaviour at the village level. 15 initiated and non-initiated female and 20 initiated and non-initiated male respondents acknowledged that *Nyau* dance enhances practical skills. 15 initiated and non-initiated female and 20 initiated and non-initiated male respondents agreed that *Nyau* dance enhances life skills. 18 initiated and non-initiated female respondents and 20 initiated and non-initiated male respondents agreed that *Nyau* dance can instruct people on family planning. *Natumbiza* is used to teach people to space their children in the family. The songs elaborate the consequences of uncontrolled child births. If a person does not space the children, then she would have a lot of children following each other. This could lead to hunger and poverty in the family.

20 initiated female and 29 initiated male respondents accepted that *Nyau* acts as a school. 20 initiated female and 20 initiated male respondents accepted that *Nyau* dance was utilised to resist foreign culture. 10 initiated female and 20 initiated male respondents accepted that there were *Nyau* dances to symbolise gender equity. None of the initiated female respondents and 29 initiated male respondents, did not agree that women should be given equal rights with men in *Nyau* dance. 9 initiated male respondents and 28 both initiated and non-initiated female respondents acknowledged that *Nyau* dance was used to preserve moral values. 15 initiated female respondents and 30 initiated male respondents accepted that *Nyau* dance was used for entertainment. 16 initiated female respondents and 27 initiated male respondents acknowledge that *Nyau* dance warns people against witchcraft. 17 initiated female respondents and 26 initiated male respondents acknowledged that *Nyau* dance can be used as a socialising agent, the respondents mentioned that the *Nyau* like any formal school, follow a structured program of imparting knowledge to both young and the old among the Chewa people.

From the findings above, Table 6 shows, that 37 initiated respondents were of the view that *Nyau* dance pass cultural norms. None of the respondents agreed to abolish the *Nyau*. 45 initiated respondents agreed that *Nyau* instruct on character formation, 35 initiated respondents agreed that *Nyau* enhance practical skills, 35 initiated respondents agreed that *Nyau* enhance life skills, 37 initiated respondents agreed that *Nyau* advice people on family planning, 49 initiated respondents agreed that *Nyau* acts as a school, 40 initiated respondents agreed that *Nyau* dance was used to resist foreign culture, 30 initiated respondents agreed that

*Nyau* acts as a symbol of equity, 37 initiated respondents agreed that *Nyau* dance preserve the moral values, 45 initiated respondents agreed that *Nyau* dance was a source of entertainment, 43 initiated respondents agreed that *Nyau* warn against witchcraft and, 43 initiated respondents agreed that *Nyau* acts as a socialising agent.

From the findings above, it is evident that both males and females had similar views concerning the *Nyau* dance. The *Nyau* knowledge is not only restricted to men even the women nowadays have the knowledge concerning *Nyau*. *Nyau* dance can be used in different ways such as: passing on cultural norms, instructing the community on character formation, enhancing life skills, and practical skills, instructing people on family planning, acting as a school, source of entertainment, symbol of equity, preserving the moral values, warning against witchcraft, and acting as a socialising agent. One of the respondents reported that *Nyau* dancers are the ‘*Zirombo*’ (wild animals) large construction that covers the whole body with mud, feathers and mostly represents animals. The masked dancers perform with extraordinary movements and energy, wearing the elaborate traditional masks and attire. The masked dancers also dress like wild animals, symbolising wild animals. They also want to bring closer to the people the wild animals by wearing masks resembling animals and produce the noise like an animal. This was because the young ones of modern days had no opportunity to view these animals.

One respondent reported that as a way of resisting the imposition of the missionary education, the Chewa *Nyau* dancers found a subtle way of ridiculing and challenging the missionary education by naming some of their dancers after some prominent figures or names found in the missionary-run schools. Names like Joseph and Mary (Jesus’ parents) Simon (so many missionaries were known by that name) were very prominent in this type of education. The Chewa people gave names of such prominent figures to some of their *Nyau* dancers. The Chewa people have *Nyau* dancers known as *Yosefe* (Joseph), *Maliya* (Mary), and *Simoni* (after Numerous Catholic fathers and brothers known by the name, Simon).

#### **4.2.5 Gender Equity**

One respondent reported that *Maliya* mask worn by the *Nyau* dancers had feminine characteristics. This mask teaches the women on how to behave in the marriage.

One respondent reported that the mask also teaches mothers, especially those who marry off their girls at an early age on the dangers of early marriages and consequences.

One respondent reported that the *Maliya* mask worn during *Nyau* dance portrays gender equity; this shows that women and men are equal; women are encouraged to join the *Nyau* dance, as *Anamkungwi*, those who clap during *Nyau* dance. Although hierarchy is considered, women are not given the full knowledge of the masks. As they give details on equity to say:

*Akazi aloledwa kulowa Nyau*  
*Chiziwitso chakuti ndise amodzi*  
*Koma saziwazonse*

Meaning women are allowed to be initiated into *Nyau*, but they do not have the full knowledge about *Nyau*. One respondent reported that *Nyau* dance is performed at various ceremonies and occasions. The main ceremonies where *Nyau* dances are performed were at the funeral ritual (*maliro*), the commemorative celebrations for a deceased person (*m'meto*), the girls' initiation ceremony (*Chinamwali*) and during the *Kulamba* annual ceremony of the Chewa people.

#### **4.2.6. Nyau As a Form of Entrepreneurship Skill**

One of the respondents reported that *Nyau* dance was performed even during public holidays like Christmas and at Independence Day of the country. There are times when *Nyau* dancers are hired for performances. Some *Nyau* dancers have even become professional dancers and make a living out of it. One respondent reported that there are some notable names of the *Nyau* dancers such as *Makombe*, *Gomani nkhwende*, *Kholowa*, *Jelasi* and many others who have been professionals and are hired for performances. Such performances are known as *Nyau zamumpanda* (meaning indoors *Nyau* performances, usually in grass-thatched fences). There was some form of entrepreneurship. Attendance is by a fee and so the more popular the particular hired *Nyau* dancer is, the more people attend the show and the more money raised.

#### **4.2.7. Nyau Dance Impart Good Behaviour**

One respondent reported that they learn from *Nyau* dance to respect elders, to have good behaviour and follow the traditional customs, while the other respondent also reported that there are bad things in *Nyau* dance such as beating people especially those who speak against the *Nyau* dance, the *Kamano* beats them. They carry knives and axes. One respondent

reported that there are *Nyau* dancers who act as policemen to maintain law and order in the community.

One respondent reported that *Nyau* dance could teach the Chewa people to solve moral problems. Another respondent reported that *Tsempho* masks warn people of various illnesses and the accompanying songs would give more warnings and possibly how to avoid those diseases. The mask is known as *Tsempho* (Disease). Through *Nyau* dance using the *Tsempho* mask, the Chewa people are able to adapt and change all the time in response to the new needs and concerns of society, for instance, the current HIV and AIDS pandemic, and Ebola may lead to a dance which would instil fear in the initiates and the general public on the dangers of these disease, though this *Nyau* dance is not common nowadays.

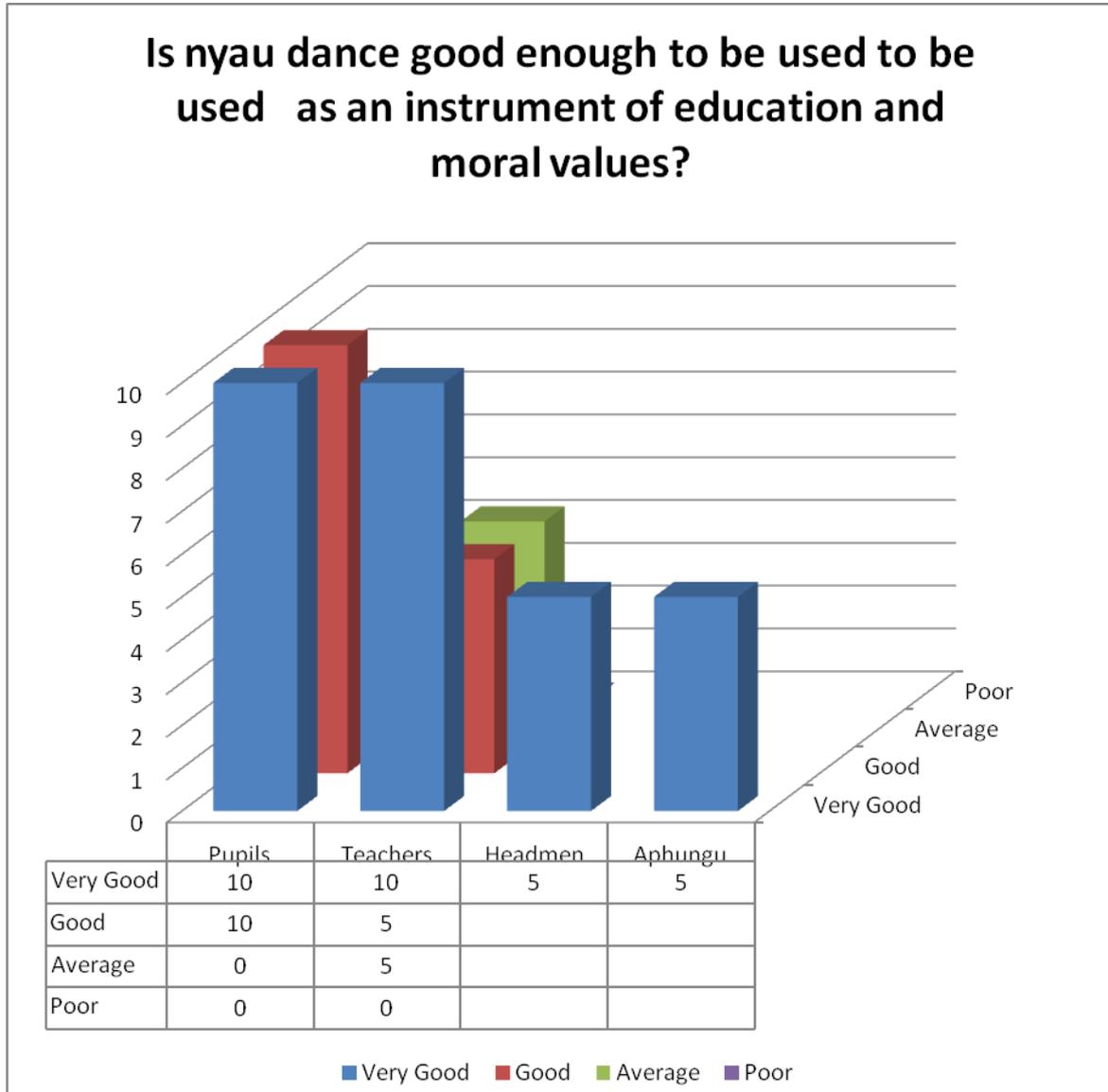
One respondent reported that *Nyau* dance could be used to teach people good behaviour. The *Chibau* from the word *chibaula*, meaning one who was disfigured due to bad behaviour, was used to teach people to have good behaviour. The masks also warn people on various illnesses and the accompanying songs would give more warnings and possibly how to be well behaved and how to avoid those diseases. The accompanying lyrics explain the problems that come with bad behaviour or warn people on the dangers of these diseases.

One respondent reported that *Dazz or nkhalamba* with a bold head symbolises old people that they can join the *Nyau* dance. In the discussion, the respondents informed the researcher that the elderly members of the society are seen to be the storehouses of knowledge, and recall the historical records of their communities.

From the findings, the study established aspects of education and moral values that are taught through the cultural *Nyau* dance such as control of the behaviour which could be applied in informal schools to have disciplined children.

#### 4.2.8 Nyau Dance as an Instrument of Education and Moral Values

Figure 3: general Respondents views on is Nyau dance good enough to be used as an instrument of education and moral values?



Source: Field data 2014

The study revealed that 10 of the initiated and non-initiated pupils agreed that in *Nyau* dance there are very good moral teachings which are preserved, while the other 10 of the initiated and non-initiated pupils responded that there are good teachings concerning moral values in *Nyau* dance which are preserved. 10 both initiated and non-initiated teachers also accepted that there are good teachings concerning moral values in *Nyau* dance which are preserved, while the other 5 of the initiated and non-initiated teachers explained that the preservation of moral values in *Nyau* dance was good while the other 5 of the teachers said that it was an

equal situation, because for one to understand the moral teachings in *Nyau* dance, he/she must have lived in the area where *Nyau* dance is performed for a long time.

A stranger cannot easily understand the *Nyau* moral teachings. 5 headmen agreed that the teachings on the preservation of moral values in *Nyau* dance are very good, while the other 5 *aphungu* responded that the teachings in *Nyau* dance on the preservation of moral values are very good. From the table above, it was evident that most of the respondents were of the view that *Nyau* dance could be utilised for the preservation of moral values. Morals refer to personal or cultural values, codes of conduct or social mores; the *Nyau* dance teaches the people different aspects termed as moral values such as good behaviour, respect for the elders, living in peace in the community, and how these morals are preserved and used in formal school.

From the table above, it was evident that most of the respondents agreed that *Nyau* dance was an instrument of moral values in formal education. One of the respondents reported that *Nyau* dance teaches people the codes of conduct or social mores which can be used in the formal school. One respondent reported that there are taboos and beliefs which are to be observed when one was initiated; these control the behaviour of the initiated members.

One respondent reported that *Tsempho* mask worn by *Nyau* dancers symbolise someone who is suffering from a disease including sexually transmitted diseases, exemplify some of the mocking and comic characters, though this *Nyau* dance was mentioned it is rarely seen nowadays. One respondent reported that the other mask that symbolises disease was the *Chibau*, from the word *Chibaula* one who is disfigured. One respondent reported that the masks also symbolise sexual diseases including HIV and AIDS that has been acquired through his bad behaviour.

One respondent reported that in Chewa society the individual may be born somewhere else or may be leaving in town, but he or she is not completely free from the whole Chewa culture framework. *Chibau* warns against the dangers of individualism, which is perceived as arrogance and pride. One respondent reported that the concept of individualism and individual rights is still a new phenomenon finding its place within the Chewa culture. One respondent reported that formal instruction by which an individual is integrated into the wider community, into which he is born, was emphasised.

One respondent reported that *Nyau Dona or Mbalangwe* instils features during the initiation ceremony of girls to consolidate the values that have been passed to girls and show the pride which the Chewa people have for girls and women with good behaviour and manners.

#### **4.2.9 Nyau Dance Teach about Cooperation**

One respondent reported that the *Mwangala mask* symbolises cooperation in the community. The mask indicates the important ways of gaining acceptability in the community. This *Nyau* dance was concerned with the solidarity of the community which individual wrongdoing is an offence against the whole community.

#### **4.2.10. Family Planning**

One respondent reported that there was a *Nyau* dance which dances with many puppets around him. This is a female *Nyau* dance, it teaches the Chewa people the importance of child spacing in the family. The other respondent reported that *Nyau* dance through the songs teach the young how to control themselves against bad sexual behaviour, and against early marriages. One respondent reported that *Nakatumbiza* is used to teach people to space their children in the family. The songs elaborate the consequences of uncontrolled child births.

#### **4.2.11. Hard Work**

One respondent reported that *Nyau* dance taught the members to work hard in order to sustain their families and lives.

### 4.3 Methods Used to Teach or Inculcate Aspects of Education and Moral Values

Table 4: General Respondents' Views on Methods used to Inculcate Aspects of Education and Moral Values

|                 | <b>Pupils</b>    | <b>Teachers</b>  | <b>Headmen</b>   | <b>Aphungu</b>   |
|-----------------|------------------|------------------|------------------|------------------|
| <b>Response</b> | <b>Frequency</b> | <b>Frequency</b> | <b>Frequency</b> | <b>Frequency</b> |
| <b>Proverbs</b> | 10               | 4                | 1                | 1                |
| <b>Songs</b>    | 5                | 10               | 3                | 3                |
| <b>Taboos</b>   | 5                | 5                | 1                | 1                |
| <b>Beliefs</b>  | 0                | 1                | 0                | 0                |
| <b>Myths</b>    | 0                | 0                | 0                | 0                |
| <b>Total</b>    | 20               | 20               | 5                | 5                |

Source: Field data, 2014

The study revealed that 10 both initiated and non-initiated pupils agreed that the *Nyau* use the proverbs to teach the recruits or trainees. The other 5 both initiated and non-initiated pupils responded that the *Nyau* use songs as a method of teaching or inculcating education or moral values. The other 5 both initiated and non-initiated pupils agreed that the *Nyau* use taboos as a method of teaching or inculcating education or moral values. The 4 both initiated and non-initiated teachers agreed that *Nyau* dance uses proverbs as methods of teaching or inculcating education or moral values. The 10 both initiated and non-initiated teachers agreed that *Nyau* dance uses songs to teach or inculcate education or moral values. 5 both initiated and non-initiated teachers agreed that the *Nyau* dance uses taboos as methods of teaching or inculcating education or moral values. One initiated teacher agreed that beliefs are used as methods of teaching or inculcating education and moral values in *Nyau*. One headman agreed that proverbs are used in *Nyau* as methods to teach aspects of education and moral values. 3 others initiated agreed that songs are used in *Nyau* dance to teach or inculcate aspects of education and moral values. One headman agreed that taboos are used to teach aspects of education and moral values. One *aphungu* agreed that proverbs are the methods used in *Nyau* dance to teach aspects of education and moral values. The other 3 *aphungu* agreed that songs are used to teach aspects of education and moral values. One *aphungu* agreed that *Nyau* dance uses taboos to teach the people the morals.

One of the respondents reported that Chewa proverbs are taught in *Nyau* dance as lessons and often with the purpose that they should understand the proverbs' moral purpose and be able to apply them in daily life.

The other respondent reported that proverbs could be used as mottos in a given class to motivate its members to work hard or warn them about possible dangers if they do not follow its principles. A proverb such as *Uzatuta zomweunafesa* [You will harvest what you planted], if displayed in front of the class, could work as a very effective motto of the week to encourage pupils to work hard if they want to pass.

One respondent reported that *Nyau* songs have educational value. The songs cover all sorts of themes, some praise individuals in a community or country, others ridicule, warn, advise, teach, and counsel people in society in general, especially the young who should learn to guard against falling prey to the vices mentioned in the songs.

One respondent sang the following song:

*'Chibaula ya ee x2*  
*Mwana uyu nchilombo*  
*Uyu mwana Sakumva*  
*Makolo mwana uyu alobe Nyau'.*

The accompanying songs explain the problems that come with bad behaviour.

One respondent reported that taboos are feared and respected by many people even the young. Fear is widely used as a motivator for learning and maintaining the preferred behaviour indicated by a taboo.

One respondent reported that most taboos deal with food, morals, prevention of diseases and accidents. They cover healthy mannerisms and habits, and generally the acquisition of knowledge deemed necessary for the growth of a Chewa person. For example, infidelity by a husband when the wife is pregnant or a baby is still young is believed among the Chewa to result in the wife having prolonged labour, or the baby to be "cut" [*mdulo*], i.e. to die of a cough-like illness.

The other respondent reported that similar taboos exist even for a wife's infidelity during pregnancy which may lead to a breech birth, or the mother might turn yellow when she looks at her baby after delivery. In the modern medical world, this could be jaundice.

One respondent reported that beliefs, like taboos, reinforce the knowledge that has been acquired. These are taken as “truths” imposed on the younger minds.

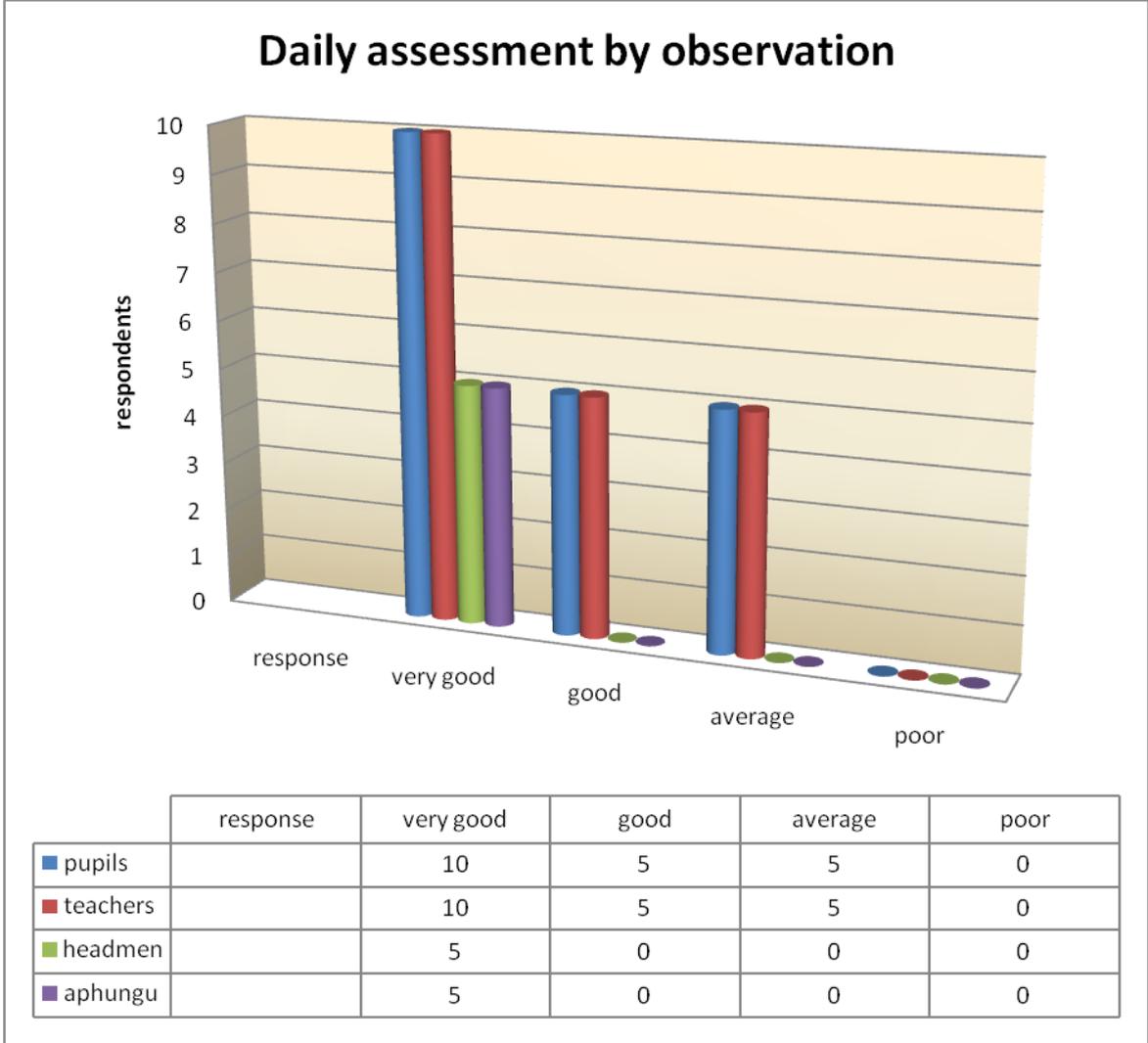
The other respondent reported that these beliefs are not questioned, as doing so would be undermining the Chewa culture. Notable among many Chewa beliefs are those describing or explaining productivity, reproduction, woman or manhood, predicting weather or famine and others.

One respondent reported that in the modern medical world, this Myth is like lessons readily illustrated in simple personal life stories, recollections and memories. One respondent reported that it tells them that God is kind and loving and wanted mankind to live forever. The other respondent reported that myths explain the characteristics of certain animals and highlights acts that should not be emulated by people, for example, dawdling when you are sent to deliver a message and distorting the message itself.

From the findings above, it was evident that methods such as songs, proverbs, taboos, beliefs and myths are used in *Nyau* dance to inculcate aspects of education and moral values to the young people.

**4.4 Mode of Assessment Used to Measure Failure or Success of Training Given to Trainees**

*Figure 4: Respondents' Views on Assessment Daily by Observation*



*Source: Field data, 2014*

The study revealed that 10 both initiated and non-initiated pupils agreed that assessment in *Nyau* dance done on a daily basis by observation was very good, the other 5 both initiated and non-initiated pupils agreed that daily assessment by observation was good. The other 5 both initiated and non-initiated pupils agreed that it was average. The 10 both initiated and non-initiated teachers agreed that the assessment daily by observation is very good. The other 5 both initiated and non-initiated teachers agreed that daily assessment by observation was good. The other 5 both initiated and non-initiated teachers agreed that assessment on a daily basis could be rated average. The 5 headmen initiated agreed that daily assessment by

observation was very good. The 5 *aphungu* agreed that daily assessment by observation was good.

One respondent reported that the initiated members are observed by the elderly members. This is by participating in activities with them, studying, observing what they are doing, talking with them about what they think and mean, and over time coming to absorb the norms and ideas of their subjects. Another respondent reported that initiated members are being observed on a daily basis based on their behaviour in the group as well as, listening and taking part in their conversations. One respondent reported that if the initiated members do not behave accordingly, they are punished when they go to *Dambwe* by their leader *Anamkungwi*, and punishment there was usually stiff. One of the respondents reported that assessment was done daily during marriage life, by seeing the way they conduct themselves in marriage and the way they take care of their wives and children at home.

One respondent reported that there are rules and regulations that guide the *Nyau* dancers, breaking them attract heavy punishment. One of the respondents reported that during the process of initiation at the *Dambwe*, the boys are punished for past misdemeanours, taught the secrets of *Nyau*, and how to make the *Nyau* masks, by so doing, they learn how to work hard, for example, they learn gardening, weaving, agriculture which can enable them to live a useful life after school. One respondent reported that by so doing, they would also learn many practical skills.

One of the respondents reported that they are also instructed how to behave as adults, how to respect elders, taking care of children and wives, In addition, social and sexual education, was instructed to the boys. One respondent reported that assessment in *Nyau* dance employs so much of formative assessment, especially on daily activities. One respondent reported that there was a possibility that if the *Nyau* knowledge were to be incorporated into the formal schooling education, there could still be ways of assessing the various skills and practical wisdom imparted into the children through the aspects of the *Nyau* dance. From the findings above, it was evident that the mode of assessment used to measure failure or success of training given to trainees was daily by observation, during marriage life and assessed in various skills and practical wisdom imparted into them.

#### 4.5 The Similarities in Subjects' Contents between the *Nyau* syllabus and Formal School

Table 5: General Respondents' Views on the Similarities in Subjects' Contents Between the *Nyau* Syllabus and Formal School.

|                            | <b>Pupils</b>    | <b>Teachers</b>  | <b>headmen</b>   | <b>aphungu</b>   |
|----------------------------|------------------|------------------|------------------|------------------|
| <b>Response</b>            | <b>Frequency</b> | <b>Frequency</b> | <b>Frequency</b> | <b>Frequency</b> |
| <b>Practical skills</b>    | 5                | 5                | 3                | 2                |
| <b>Good behaviour</b>      | 2                | 5                | 2                | 3                |
| <b>veterinary</b>          | 1                | 2                | 0                | 0                |
| <b>Herbal medicine</b>     | 2                | 2                | 0                | 0                |
| <b>Social psychology</b>   | 2                | 1                | 0                | 0                |
| <b>Meteorology</b>         | 1                | 1                | 0                | 0                |
| <b>Ecology and Zoology</b> | 2                | 2                | 0                | 0                |
| <b>Biology</b>             | 3                | 1                | 0                | 0                |
| <b>Botany</b>              | 2                | 1                | 0                | 0                |
| <b>Total</b>               | 20               | 20               | 5                | 5                |

Source: Field data 2014

The study revealed that 5 both initiated and non-initiated pupils agreed that there are practical skills taught in *Nyau* dance, 2 both initiated and non-initiated pupils agreed that there was good behaviour taught in *Nyau* dance, one initiated pupil agreed that *Nyau* dance taught the members on veterinary skills, 2 initiated pupils agreed that *Nyau* dance taught the members on herbal medicine, 2 initiated pupils agreed that *Nyau* dance taught the members social psychology, one non-initiated pupil agreed that *Nyau* dance taught the members metrology, 2 initiated pupils agreed that *Nyau* dance taught the members Ecology and Zoology, 3 both initiated and non-initiated pupils agreed that *Nyau* dance taught the members biology, 2 initiated pupils agreed that *Nyau* dance taught the members botany. 5 both initiated and non-initiated teachers agreed that there are practical skills taught in *Nyau* dance. 5 both initiated and non-initiated teachers agreed that there was good behaviour taught in *Nyau* dance. 2 initiated teachers agreed that veterinary skills are taught in *Nyau* dance. 2 both initiated and

non-initiated teachers agreed that herbal medicine was taught in *Nyau* dance. One initiated teacher agreed that social psychology was taught in *Nyau* dance. One initiated teacher agreed that meteorology was taught in *Nyau* dance. 2 initiated teachers agreed that ecology and zoology are taught in *Nyau* dance. One initiated teacher agreed that biology was taught in *Nyau* dance. One initiated teacher agreed that botany was taught in *Nyau* dance. 3 headmen agreed that practical skills are taught in *Nyau* dance. 2 headmen agreed that good behaviour was taught in *Nyau* dance. 2 *aphungu* agreed that practical skills are taught in *Nyau* dance. 3 *aphungu* agreed that good behaviour was taught in *Nyau* dance.

One respondent reported that there are a number of practical and occupational skills embedded in *Nyau* dance such as agriculture, farming, weaving, building houses and moulding bricks.

Another respondent reported that character formation was also taught in *Nyau* dance and this included issues such as respect for the elders, cooperation, sharing things with others, offering a service to the community, keeping good traditions and customs, politeness, truthfulness, faithfulness, honesty, hospitality, working hard for the family, and being reliable at keeping promises.

One respondent reported that *Nyau* dance could be used to teach people good behaviour, such as respect for elders. The other respondent reported that *Nyau* dance through the songs, teaches the young how to control themselves against bad sexual behaviour, how to persevere during hardships and how to respect the elders. One of the respondents reported that the elderly members of the society are seen to be the storehouses of knowledge, and recall the historical records of their communities, the tendency for the past to become a factious constructed reality.

One respondent reported that there was a *Nyau* dance which dances with many puppets around him. This is a female *Nyau* dance, it teaches the Chewa people the importance of child spacing in the family. Another respondent reported that *Nyau* dance through the songs the dancers sing teach the young how to control themselves against bad sexual behaviour, how to persevere during hardships and to respect the elders. One of the respondents reported that *Nyau* dance warns people against early marriages. One of the respondents reported that the *Nyau* dancers wear the masks in order to bring closer to the people the animals of the bush since most of the people do not have an opportunity to see some animals of the bush. One of the respondents reported that *Nyau* dancers are devoted to studying plants and herbs. At

*Dambwe*, the young people are taught how to use certain herbal medicine, in order to cure illnesses. They are taught names of different plants and how they work.

One respondent reported that the initiated *Nyau* members are taught how to respect to elders, and how to settle disputes in the community.

One respondent reported that the initiated *Nyau* dancers are taught how to study the weather patterns and its changes.

### **Summary**

From the findings above, it is evident that *Nyau* dance contributes to teaching the young people and enhancing the preservation of the moral values. The young people are recruited during puberty initiation ceremony and they graduate after seclusion by a process called *gwere-gwere*.

From the findings, it was revealed that through taboos and beliefs, Chewa culture seem to cover a large spectrum of the formal schooling subjects such as, practical skills, agriculture, weaving, and gardening; character formation, such as respect, cooperation, hospitality, politeness, faithfulness, truthfulness, working hard, keeping promises, sharing with others in the community, giving a service to the community are inculcated in the *Nyau* dance. Veterinary science is also taught by teaching trainees about animals and their behaviour, while Meteorology is studied in the *Nyau* dance by learning about the atmosphere and its changes. The *Nyau* dancers are also devoted to the study of herbal medicine and the diseases and its cure. Social psychology is taught to the *Nyau* dancers through lessons on how to greet elders and how to settle disputes. Ecology and Zoology are taught to the *Nyau* dancers through lessons on plants and animals, and their behaviour. The dancers study the animals and plants and their structures.

## CHAPTER FIVE: DISCUSSION

### 5.0 Introduction

The study was carried out in one secondary school, the neighbouring headmen and *aphungu* from the community were also involved. The study used in-depth interviews, focus group discussions and an observation list to capture and explore respectively the views of initiated and non-initiated Pupils from Katete Day Secondary School, the initiated and non-initiated Teachers, Headmen and *aphungu*, about the *Nyau* cultural dance as an instrument of education and moral values among the school pupils.

In the analysis of the findings, the researcher interprets what participants in the research know about *Nyau* dance. The interpretation enabled the researcher to interpret what was going on before making any analysis. The discussion was based on research questions (See Chapter One). Themes were generated from the research questions.

The different informants had different views concerning the *Nyau* dance and the way they perceive the dance. In order to be focused, the discussions of the findings have been presented under the above main questions. These themes are in line with the main and sub-research questions that have guided this research. In some cases, findings cover more than one research question. Furthermore, some responses overlap the themes and have been discussed under other themes as well, though from a different perspective. (See Chapter One, for the research questions). The cultural *Nyau* dance as an instrument of education and moral values among the school pupils seem to be mentioned almost in all questions covered.

### 5.1 Aspects of Education and Moral Values Taught Through *Nyau* Dance

Research was done on African indigenous knowledge (AIK) by Banda, (2008) revealed that *Nyau* had for centuries acted and played various roles within the Chewa culture such as a:

1. School;
2. Dance for entertainment and lately as a form of entrepreneurship;
3. Tool used by the Chewa to show some subtle resistance to foreign culture and invaders; and

4. Teaching aid in solving social, moral, and spiritual problems facing the Chewa people, e.g. AIDS, Family planning, early marriages, respect for elders, the meaning of death etc.

Like in any formal school, *Nyau*, as a school, followed a structured programme of inculcating knowledge to both young and the old, inculcating knowledge to the young had always been one of the main goals among the Chewa people. It is not only embedded in the Chewa tradition but also appreciated by the majority of the respondents. Respondents in this research have cited specific stages of life when the young ones would be imparted with the knowledge such as puberty and marriage. There seems to be a number of deliberate and formal programmes in the *Nyau* dance for boys and girls who have reached puberty.

The (*Dambwe*) like a school, was an isolated community, out of bounds for those not initiated. The *Nyau* School usually camped near some graveyard. Among the Chewa people, graveyards are sacred places that have no visitors. It has been argued that the missionaries may have misunderstood this choice of venue and the masks used by the *Nyau* School as evil and demonic. As if to emphasise its role as a school, *Nyau*, had distinct categories of people engaged in specific functions, who knew what they were doing and for what purpose. Special ties with the group of trainees (*anamwali*) bound these officials (*Anamkungwi*). The former too were aware of the significance of the ceremony and the succeeding training period.

### **5.1.1 Practical and Entrepreneurship skills in Nyau Dance**

The entire process was highly organised and its objectives were clearly recognised (Mtonga, 2006). In most cases, training in practical skills was organised through a kind of apprenticeship system (Phillipson, 1976). In addition, imitation, play and participation in adult activities such as fishing, hunting, mat weaving, agriculture; bee-keeping and housekeeping were also important. Ocitti (1973) five philosophical principles suggest that there is an urgent need to link education to children's real life experiences, thus, encouraging schools to give learners' skills to criticise, analyse and practically apply knowledge. Indeed, this is what the current *Zambian Education Curriculum Framework* (Ministry of Education 2012: 15) seems to support, as it holds that:

Education must involve the passing on of cultural heritage, values, traditions, language, knowledge and skills from generation to generation to enable learners to function in any given environment.

The education offered lacks quality and is irrelevant to people's needs as suggested by Kelly (1999).

From the findings, these practical skills can enhance career pathways for pupils at the school. The pupils can use these practical skills, such as weaving, agriculture, and gardening which are very much emphasised under entrepreneurship and vocation training to develop any of them in order to earn a living out of them. The knowledge from the cultural *Nyau* dance may be relevant to the school pupils as the learners will already know the skills learnt in *Nyau* dance, hence, they build up self-confidence and demonstrate the relevance of experience and observation in school. The practical, occupational and life skills embedded in *Nyau* dance can be used by the school pupils in entrepreneurship which could have an impact on quality education. Pupils use the knowledge at school in order to have the right attitude towards manual work. This attitude may be seen mostly during preventive maintenance at school (PMS). This could later enhance sustainable development in the individual pupils.

Education must involve the passing on of cultural heritage, values, traditions, language, knowledge and skills from generation to generation to enable learners to function in any given environment.

The education offered lacks quality and is irrelevant to people's needs as suggested by Kelly (1999).

The programmes designed to inculcate some skills and traditional wisdom of the Chewa people into the new generation are so formal that it was for this reason that the early missionaries called both *Nyau* and *Chinamwali* 'secret schools'. Much of what goes on in the Chewa culture is conscious learning based on apprenticeship principles. *Nyau* dance is not just an instrument of education but serves as a "school" – hence, the Christian missionaries in the late 19<sup>th</sup> century called it a "secret school. The entire process was highly organised and its objectives were clearly recognised.

The majority of the respondents feel that the pupils could use the Chewa *Nyau* dance knowledge and the practical skills, embedded in it, to eventually lead to the introduction of money generating ventures like selling locally brewed drinks called *munkhoyo*, selling axe handles, improved farming and gardening skills, tree planting and other small-scale business ventures in the school. The findings have suggested that these income generating ventures would enable pupils and the community to meet their social, economic, cultural, spiritual and ecological needs.

Pupils are exposed to knowledge of several trades, and they discover and develop according to their natural talents in order to sustain their lives. Pupils acquire education in basic subjects, skills training and productive work, thereby enabling pupils to achieve standards of functional education which would equip them to live productively in society and possess occupational competencies in skills (MOE, 1996). Pupils would be more mature when facing career or educational choices and would base these on full realisation and understanding of his or her abilities, talents and interests.

The teaching of practical skills is cardinal in the training of the young among the Chewa. This training is aimed at preparing the young for their future roles when they run their own families.

The findings of this research suggest that practical and vocational skills in *Nyau* dance can be more than attractive enough to stimulate interests among many pupils and can prepare pupils for the world of work. These views find support in what King *et al.*, (2000:5) say based on research findings in Ghana that:

Vocational (practical and occupational) subjects can play a part in developing mental readiness among school pupils to make a living by entrepreneurship and preference for working in the private sector and self-employment.

Findings revealed that *Nyau* dancers produce pupils who ‘know the hoe’ (*Kudziwa Khasu*) meaning having farming skills. The findings have also outlined various activities that take place when one is a *Nyau* dancer:

‘The majority of our pupils just end up with primary school education. The curriculum is full of things that do not make these pupils become functional once in the *Nyau* community. *Nyau* aspects into the school curriculum such as craft, local food preparation and preservation, preparation of local drinks like *munkhoyo*, production of carvings using local soft wood, necklaces making from wild seeds and many more is the answer to quality education (Respondent 11, October 14, Group one)’.

The argument advanced by the respondent is that teachers should make use of the emerging knowledge pupils bring along with them from the community when they start their initial lesson programmes. This assumption is that in a similar way, the indigenous knowledge pupils bring from home could also be used to bridge the assumed gap between school and community knowledge. The use of local knowledge in this like manner is supported by George (1995:85) when she argues that:

Indigenous knowledge may be used to teach language, to explore values, to recount history, to analyse changes in attitudes over time and in science may permit pupils to relate effectively on tradition and school knowledge for the conduct of their lives.

We can argue here that these vocational or occupational (Rogers, 2003) programmes projected to link secondary schools to colleges should have started from primary school by capturing traditional skills like bee-keeping, basket-making, gardening, farming, fishing, crafts, woodwork, local food preservation and processing and many others. Such a plan would fit Nyerere's (1968) vision of making primary education not a pre-requisite for secondary education only but even an end on its own, where its graduates would be skilled enough to start some income generating ventures. The idea that vocational and practical skills' training should start from primary school was strongly supported by many respondents.

One key thing we can draw from these findings is that practical and occupational skills embedded in Chewa *Nyau* dance have economic values if pupils and parents are to appreciate them. There may be need to sensitise the Chewa community and the public on the role of formal education and that it serves to give someone the abilities to do the jobs better but not necessarily to give jobs.

Serpell's (2003) research findings bring out a similar point of view and highlight the frustration parents have when they see their children fail to find jobs after school. The findings have revealed that the frustration seems to worsen when these out of school youths re-join their communities with little knowledge of farming, gardening or any other practical skill that can sustain them in the community as argued by one traditional chief:

We want all our children to go to school so that they should develop their country. They start their Grade one very well but many stop attending school mid-way. But even those who go up to Grade 7 join the community unprepared for life outside school. They cannot do any work that requires practical skills like farming, gardening, bee-keeping or tailoring. They forget all these skills once they start school. We wonder what these children learn in these schools.

The research has further found out that pupils could use *Nyau* dance knowledge for income generating activities, its entrepreneurship aspect would act as a motivating factor in encouraging children to continue with school and specialise in it for commercial purposes. From these findings, we can draw one conclusion that Reynar (1995:288) arrived at, and that is "if indigenous knowledge [practical skills are] is to be of value in the development process,

it would appear appropriate to conclude that it will be through the creation of wealth and not for mere cultural preservation.”

The findings revealed that pupils’ valuable skills in farming and gardening considered important by many respondents may not only go to waste while the pupils are in school, but could eventually be forgotten. Therefore, respondents’ emphasise the need for every child to have both the formal schooling education and the Chewa *Nyau* knowledge as expressed by many respondents. The majority of the respondents felt that integrating the Chewa *Nyau* knowledge into the secondary school curriculum would make pupils continue doing what they learnt at school in their communities and vice versa so that school becomes the mirror of the community. The majority of respondents from the groups feel that the gap between the two institutions can be narrowed by bringing to the classroom what the community values and at the same time making the community become a learning place for pupils so that the learning that takes place in school continues when the children are in the community.

Studies done by (Serpell, 1993; Kelly, 1999; MoE, 2005) show that failure to offer education relevant to the needs of the people and relevant to their immediate environment had also made many people lose faith in education and schooling altogether. This research does not suggest a replacement of one system of education by the other. Rather it focuses on finding out ways and means in which the pupils can use *Nyau* knowledge from their local community in the formal education to complement each other to enhance access, quality, credibility and relevance of the education to be offered to all. Furthermore, this research does not seek to make the case for *Nyau* dance as the panacea but to establish aspects from *Nyau* dance that can be used by pupils in formal education.

The findings have revealed some similarities among the practical and occupational skills associated with the *Nyau* dance, and those, the majority of the respondents said should be integrated into the formal school curriculum and the ones the Ministry of Education’s ‘experts’ (MoE, 2005) have identified as ‘community studies’. One respondent gave economic roles that would be realised with the pupils’ *Nyau* knowledge in the formal school:

The *Nyau* knowledge will enable pupils to produce or make things they may later sell. In addition to that, pupils are also bound to improve their nutrition and acquire business skills. In other words, you see a door of entrepreneurship entering the education system at a right time, the primary school to secondary school (Respondent, 5, November, 14, Group two).

The findings revealed that the Chewa *Nyau* dance has a number of training activities and programmes aimed at preparing the young into adult life. Rogers (2003) claims that these are the same functions of adult education in Western societies. The findings have revealed that some early childhood education and training on practical and life skills follow well-defined stages with identified instructors and venues. These are formalised learning as opposed to the stereotyped belief that all learning in Chewa tradition was informal:

Some organised training takes place in designated places. The boys gather *kumphala* (gathering place for male) and the girls gather *Kumtondo* (gathering place for females). Here, elders impart knowledge, attitudes, practical, occupational and life skills to the young followed by task-based assignments (Respondent, 11 November, 14, Group two).

Many respondents in this study have used same terminologies in the quotation above to describe these developmental stages. This may indicate their authenticity. However, these gathering places defined by gender could be contentious as they seem to consolidate gender disparities and social inequalities. Other contentious issues are that no assignments seem to be done jointly by the two sexes and there are possibilities that knowledge could be denied to a group on the basis of gender and age.

With such similarities of identified venues and instructors, one would suggest that there are aspects that can be used in formal education. The practical and occupational skills are similar to the formal education; pupils with such knowledge of *Nyau* could use it on subjects to benefit their career. The teachers could build on that knowledge and skills and create an enabling environment for pupils to use them in school. The pupils can use the knowledge in *Nyau* dance to build on and integrate with classroom knowledge where possible. Pupils with *Nyau* knowledge may not have a negative attitude towards manual work, and they work hard because of the training they go through while at *Dambwe*. This could enhance quality education and transform Zambia. It is not possible that all those attaining a secondary education are supposed to have white collar jobs (office work). Some do not go very far with their education, and practical skills become their source of livelihood. Hence, such training becomes an essential part of their lives. This training gives pupils a second chance, especially those who drop out of school early. The occupational training in agriculture or construction may be used as a source of income. This can lead to improved conditions in rural areas,

contributing to economic and social development. This can improve health and reduce poverty levels in rural areas.

The focus of this education is on occupational skills, social roles and person growth. *Nyau* dance represents a set of functional skills, the acquisition of which improve people's cognitive functioning and gives them chances to master logical thought and meta-linguistic awareness so that they qualify for jobs and economic success.

The findings have shown that there are notable *Nyau* dancers who make a living from dances such as *nawizi*, *Makanja*, and *Sangalala*. These *Nyau* dancers take it as an entrepreneurship. Similarly, pupils use this dance as an entrepreneurship to earn money to pay school fees. The knowledge could later enhance sustainable development in the pupils.

Findings revealed that pupils can use *Nyau* knowledge to influence positive changes in formal school while at the same time maintain its role as a guardian of Chewa traditions and identity (Smith, 1997; Phillipson, 1976). In this situation, we could say that *Nyau* dance promotes knowledge and deeper appreciation for Zambia's rich cultural heritage and thereby contributing to preservation and development of the heritage.

### **5.1.2 Good Behaviour**

The findings have revealed multiple functions that the Chewa cultural *Nyau* dance would play if integrated with the school curriculum. The findings identified the Chewa cultural *Nyau* dance as the source of some virtues such as good behaviour. One respondent, interviewed, claimed that the impact of cultural *Nyau* dance was behind the exemplary behaviour of the pupils drawn from rural areas where cultural *Nyau* dance was perceived to be strong compared to those from urban areas. The Chewa *Nyau* dance also moulds the pupils into well-cultured individuals of good character and endurance. The Chewa *Nyau* dance moulds pupils into well behaved and proud of their identity. Pupils can use the *Nyau* knowledge to promote understanding, tolerance and friendship among other pupils. These yield personal qualities in the pupils such as individual responsibility, self-esteem, sociability, self-management and integrity.

A pupil with such qualities might be selected to represent the school on occasions such as sports and offer many opportunities for them to develop self-esteem and show initiative and enterprise. These include greeting visitors, raising funds for the charities and being a member

of the pupil's council. Pupils can use the knowledge to be loyal to the school authorities, supportive to the school and work with others in a group, showing pride for their school.

From the findings in this section, most of the people who pass through formal initiation school of *Nyau* portray very good behaviour with other people in society. Pupils can utilise this knowledge by being understanding and tolerant towards other people.

Many respondents feel very strongly that in the Chewa *Nyau* dance (*Mwambo wa a Chewa*) the concept of “educating all” is accomplished when good manners, morals, skills, patience, tribal wisdom, endurance, pertinence and many other virtues are inculcated into every child. Similar views were also supported by the findings by Serpell (1993) in the studies conducted among the Chewa people. The pupils could use such virtues in school in order to cooperate with the others, respect their teachers and other elderly people, able to follow the school rules, avoid punishment, able to work hard in school and achieve better results. Pupils could use the knowledge to learn to persevere whilst at school. Pupils would also be disciplined at school and manifest persevering application to serious study, orderliness, punctuality, and good conduct towards others, therefore, respecting human dignity and other people.

Below is the *Nyau* mask depicting the dangers of certain illnesses, including HIV and AIDS, and Ebola.

*Picture 2: Chibau Mask Depicting the Dangers of Certain Illnesses*



*Source: Field data (2014)*

Respondents revealed that the breaking of sexual taboos leads to *mdulo*, a killing disease. HIV and AIDS is associated with *mdulo* (*Kudula*) because it is an STD that often results in a person wasting away and becoming weak before death. *Mdulo* is a concept associated with disease and sickness caused by breaking sexual taboos and customs. The *Chibau* is considered arrogant, with pride and his arrogance devotes him from the study of plants and herbs. The respondents revealed that the mask warns on the dangers of certain illnesses, including HIV and AIDS. Pupils could use the knowledge to take action and take responsibility for themselves. Also, the pupils might also use the knowledge to follow school and class rules and behave in a safe manner. This knowledge could enable pupils to listen to their teachers and follow the instructions accordingly.

Below is the *Nyau* mask depicting the dangers of certain illnesses including HIV and AIDS, Ebola.

*Picture 3: Another Version of Chibau*



*Source: Field data (2014)*

The findings revealed that *Nyau* dance was utilised as a form of entertainment or communication. Korpel, (2011), concludes that the unique performative culture of the Chewa people embodied in *Nyau* masquerade is a vital means of communication concerning HIV and AIDS. This form of communication must be understood and utilised more extensively to bring about real changes in the perceptions and behaviour concerning the spread of the disease. The songs used enable the people to understand what type of disease the mask is warning them about. The *Nyau* masquerade is a unique ritual that combines political communication, performances, education and entertainment. Pupils could use the knowledge to prevent HIV and AIDs, teenage pregnancies, abortion STDs and avoid supporting certain political groups.

Below is the *Nyau* mask depicting the dangers of certain illnesses including HIV and AIDs and Ebola.

*Picture 4: Tsempho Mask Depicting Danger of Certain Illnesses*



*Source: Banda 2008*

The findings revealed that this *Nyau* dancer, like now with this HIV and AIDS pandemic, would dance to instil fear in the initiates and the general public about the dangers of this disease. The findings revealed that *Nyau* dance warns against certain illnesses. *Nyau* is able to adapt and change all the time in response to the new needs and concerns of society, so with the new disease Ebola on the scene, Tsempho would instil fear of the disease in the people. Therefore, it was not true to consider traditional culture as rigid and not able to change and adapt. Using songs, the people understand the type of disease the mask was referring to. Sex education seems to be a challenging topic to teach the pupils. Teachers have a tendency to avoid trouble by limiting coverage of sexuality topics. This *Nyau* dance might give chance to pupils to listen to sex education, which the pupils could use to develop the sense of self-discipline and understanding of responsibility for their action. This might also encourage parental involvement in the development and implementation of sex education to their children.

*Banda, Dazz or nkhalamba* with a bold head symbolise old people, these could join the *Nyau* dance. The Chewa people believe that old people are associated with wisdom (*Dazz or nkhalamba Nyau* mask); therefore, this mask is worn by *Nyau* dancers, as a symbol that old people have authority.

*Picture 5: Nkhalamba to Show Wisdom*



*Source: Banda, 2008*

The research revealed that the old people deserve more respect, they are the carriers of history and traditions and so *Dazz or nkhalamba Nyau* mask, symbolise wisdom, and is worn by *Nyau* dancers to indicate that the old people are advanced in age which places them closer to death and ancestral realm. Some old people are considered to be *Nyau* counsellors (*Anamkungwi*) for disciplinary purposes. In the Chewa culture, the emphasis is on life-long learning, where you study and do not graduate but rather move from one phase of learning to another. Many writers (Kelly 1996, Bray *et al* 1986; Ngulube, 1989; Bogonko, 1992) have shown that the education acquired through the indigenous system was morally progressive, gradual and very practical. Education covered actual life and the intricacies of day-to-day life in the society where the learner lived. Bogonko (1992:6) writes;

The values, knowledge, and skills of society were transmitted by work and trained by example. The education was characterised by its collective and social nature because every member was learning and teaching all the time.

The notion that everyone was learning and teaching in *Nyau* dance is a contentious one considering that the age of a person is the main prerequisite to becoming a teacher. Every old person is assumed to be wise enough to teach the younger ones, which, in my opinion cannot always be true, some young people might be wise. The children are considered to be perpetual learners.

The young people are encouraged to join and be part of the dance, this increases the preservation of moral values as the young remain to transmit morals of what the forefathers taught. Pupils could use this knowledge in school to listen to their teachers and follow instructions. Pupils could use the knowledge to be obedient to the school management, follow the school rules and code of conduct. These rules might, for example, define the expected standard of clothing, timekeeping, social conduct and school ethics. The pupil might be restricted to certain behaviours or attitudes that are seen as harmful or going against school policies, educational norms or traditions. These pupils might not have, items such as prohibited items like drugs, drinking alcohol at school, having stolen items, knives and weapons, tobacco and cigarette papers, pornographic images, fireworks and damage property at school.

*Mbalangwe* seen below is associated with women. The marks on the mask depict respect of a woman who has undergone initiation. Chewa women can also become chiefs, so it is possible

that the mask depicts a female chief. The feathered headdress and height of the mask indicate its sacred importance.

*Picture 6: Mbalangwe to Portray Beauty of Initiated Women*



*Source: Banda, 2008*

Respondents revealed that the initiation ritual of girls is called *Chinamwali*, and during this ritual, girls are secluded in the house for a certain period of time. They are taught the manners and accomplishment required of adult women. She is warned not to reveal to men any of the things learnt in the ceremony. The context of teachings presented mostly through songs and dancing can be classified into two types, instruction in sex and childbearing.

The respondents (headman) revealed that *Dona or Mbalangwe, Nyau* would instil features during the initiation ceremony of girls to consolidate the values that have been passed on to them and show pride which the Chewa has for the initiated girls and women with good behaviour and manners. The pupils might use the knowledge to build the sense of discipline and understanding of responsibility for their own actions. Pupils might use the knowledge to develop a culture of raising self-esteem, respect for others and positive relationship throughout the school. The pupils might apply the knowledge at school by being obedient in conformity to the school rules, for example, being punctual for lessons, always wearing the right uniform and following other social conduct and school ethos.

Below is the *Nyau* mask depicting the beauty of a woman not just in appearance with good but in manners.

*Picture 7: Dona Mask Dance during Girls and Boys Initiation*



*Source: Banda, 2008*

Respondents revealed that among the Chewa people, *Dona* was the name that was used to refer to a white woman, possibly the wife of the master. The term is widely used to refer to one's wife. The knowledge could be used by the pupils in order to be motivated to work hard and have a sustainable job.

The respondents revealed that the *Nyau* dance performances revolve around the dance performed by the masked characters. Performers dance to the beats of drums and other instruments. These performances are often accompanied by songs, dancers stamp their feet and grunt but do not speak. The audience is actively involved in the performance, clapping their hands and responding to the singing chorus and dancing with the performer who are mostly women. This could enable pupils to develop physical fitness and exercises.

### **5.1.3 Character Formation**

The findings revealed that *Nyau* dance teaches the initiated members character formation such as respect for the elders, cooperation, sharing things with others, offering a service to the community, keeping good traditions and customs, politeness, truthfulness, faithfulness, honesty, hospitality, working hard for the family, and being reliable at keeping promises. The pupils could use the knowledge to be obedient in compliance with school rules and code of conduct. Pupils could be able to control their actions and behaviour. This could enable the supportive structure in order to maximise opportunities for effective learning to take place.

This could help the teacher to manage the classroom behaviour by applying the policy in a fair, consistency and caring manner.

Many respondents revealed that as a way of resisting the imposition of the missionary education, the Chewa *Nyau* dancers found a subtle way of ridiculing and challenging the missionary education by naming some of their dancers after some prominent figures or names found in the missionary-run schools. Realising that names like Joseph and Mary (Jesus' parents) Simon (so many missionaries were known by that name) were very prominent in this type of education, the Chewa people gave names of such prominent figures to some of their *Nyau* dancers. To-date, the Chewa people have *Nyau* dancers known as *Yosefe* (Joseph), *Maliya* (Mary), and *Simoni* (after numerous Catholic fathers and brothers known by the name, Simon). The *Maliya* is dressed like a woman, with a scarf around the head. He dances well and his dance is to make people happy. The *Maliya* is the mother of *Nyau* dance as well as the mistress of girls' initiation.

#### 5.1.4 Gender Equity

Below is the *Nyau* mask which represents mother of many children, and a successful couple.

*Picture 8: Maliya Depicting Mother of Many Children*



*Source: Maria during kulamba ceremony 2015*

One of the findings of the research was that the figure *Maliya* and its name had been from Christianity, *Maliya* Mother of Christ. *Maliya* dances during puberty rituals, to portray the rules of marriage and fertility. The respondents also revealed that the mask represents a successful couple, considerate, faithful and creators of many children. The traditions passed on by *Nyau* dance are generally beneficial for the community, and often in line with biblical teachings, but, the bible is pretty clear about forbidding interactions with spirits except for the Holy Spirit.

Respondents also revealed that *Maliya* mask worn during *Nyau* dance portrays gender equity, and showing that women and men are equal; women are encouraged to join the *Nyau* dance, as *Anyamtungwi*, those who clap during *Nyau* dance. The researcher also found out that the *Maliya* mask worn by the *Nyau* dancers teaches mothers, especially those who marry off their girls at an early age, on the dangers of early marriages. The pupils could use the *Nyau* knowledge to reinforce discipline in formal school. This knowledge could be used by pupils in school to make informed decisions and resist risky or unwanted sexual activities. The pupils could be reminded of the instructions of abstinence before marriage or truthfulness to one another. The pupils could use this *Nyau* knowledge to prevent early pregnancies, abortions and sexually transmitted diseases (STDs) while at school. This could enable pupils to have a healthy life, besides they are also reminded of the biblical aspects of Jesus Christ and her mother.

### **5.1.5 Family Planning**

Most of the respondents cited when people can be taught moral values using different *Nyau* masks. *Nyau* has also acted both as a teaching and learning aid in solving social, moral, and spiritual problems facing the Chewa people, for example, family planning, early marriages. Pupils could use the knowledge at school in order to build a sense of ownership and control, and hence motivated to learn. The pupils could use the knowledge in order to be obedient in compliance with school rules and code of conduct. Pupils could also listen to their teachers and other members of the class by not disrupting or interrupting the work of others. Findings have shown that *Nakatumbiza* mask dance with many puppets around him, this teaches people on how to space their children. The name refers to a family that does not space childbearing. This is a female *Nyau* dance; it teaches the Chewa people the importance of family planning or child spacing in the family. Women who plan the number and timing of

their births enjoy improved health, experience fewer unwanted pregnancies and births, and have lower rates of induced and often unsafe abortion. In a mutually reinforcing process, being able to plan families open new opportunities for women, and women take advantage of those opportunities to have increased need for family planning. However, family planning improves the health of children born and the life of the woman. A lower rate of children to adults creates a 'demographic bonus'. With fewer children, families have disposable income to save and invest. Furthermore, a smaller proportion of children means that the greater percentage of the population is in the working age group. The reduced fertility helps create a favourable condition for socio-economic development in the family and the entire country.

This might be an effective platform for sex education (Health education), which may be a challenge to be taught by their parents and teachers.

#### **5.1.6 Cooperation in Nyau**

Respondents revealed that *Mwangala mask* symbolises cooperation in the community. These *Nyau* masks indicate that the community should function more on a communal than on individual basis. No individual member of the society concerned could stand apart and reject the whole of his people's culture. To do so would mean to cut himself off from the total life of his people. This *Nyau* dance is concerned with the solidarity of the community which individual wrongdoing is an offence against the whole community. The findings revealed that *Nyau* dance teach people to value the community, and whatever they do should be for the benefit of the whole community. Pupils could use this knowledge in school to develop a culture of raising self-esteem, respect for others and have a positive relationship with others throughout the school.

#### **5.1.7 Hard Work**

The findings have revealed that *Nyau* dance taught the members to be hard workers, obedient and politeness which can also be applied to formal school, by being humble to the necessary authorities. This could enable the pupils to prepare sensibly for the lesson, to take care of their own and other's equipment including the school property. Pupils could use the knowledge to help them develop life skills which equip them with positive social behaviour and for coping with negative pressure. Pupils would develop a core set of life skills for the promotion of health and wellbeing, which includes decision making, problem-solving,

creative thinking, effective communication, interpersonal relationships, self-awareness, stress and anxiety management, coping with pressures, self-esteem and confidence.

## **5.2 Methods Used to Teach or Inculcate Aspects of Education and Moral Values**

The findings have revealed that proverbs, sayings of the wise, beliefs, stories, chants, riddles, dances, games, taboos and their consequences are used both as effective teaching/learning tools, and ‘libraries’ for the storage of information. This is how one respondent and a teacher expressed his views:

While schools have libraries and books where they store their knowledge, we Chewa people store our knowledge and wisdom in proverbs, sayings of the wise, songs, stories, dances, taboos and beliefs that are often followed by consequences that befall those who do not abide by the norms (Respondent 20, December, 2014 Group one).

### **5.2.1 Proverbs**

The findings have recorded that Chewa proverbs consist of those which put a restraint on the young, similar to the code of conduct in school. These are aimed at developing the young into responsible adults. The purpose of these proverbs is that the learners should understand the proverbs’ moral purpose and be able to apply them in daily life. Pupils could use this knowledge in school in order to work hard. This enables pupils to follow the rules of the school and class. Pupils could be able to control their actions and behaviour. This offers an opportunity for the pupils to develop self-esteem and self-confidence.

A language teacher and literature could devise a project for pupils to identify proverbs that describe characters in a story they are reading. This could be one way of implementing what the *Zambian Education Curriculum Framework* (Ministry of Education 2012: 12) intends to promote when it says:

The school curriculum should respect and retain elements of the past and also be able to develop and assess competencies needed for tomorrow’s Zambia. That way formal education would be functioning as a starting point for continued life-long learning.

Pupils could use this knowledge to acquire moral values which could be used in school to effectively teach and provide work at an appropriate level to ensure that all pupils have the opportunity to work to their potential.

### 5.2.2 Songs

Furthermore, the findings have also revealed that pupils could use *Nyau* songs to learn and reinforce specific aspects in many subjects in formal schools. Songs can reinforce and motivate the learners to understand certain concepts of the subjects. Songs can be used as a teaching and learning method to help the slow learners to understand the lesson easily and help them recall the concepts easily. The formal education can borrow a lot of teaching and learning methods from the informal education e.g. use of songs, games and play.

The findings have revealed that *Nyau* dance has a lot of formalism and are characterised by the teaching and learning of pre-arranged materials in particular and well-established settings (Tiberondwa 1978; Adeyemi *et al.* 2002). Such aspects of the *Nyau* dance could be used in class to teach and warn pupils about, for example, the dangers of HIV and AIDS in a more practical and realistic way. The pupils could use the information to combat HIV and AIDS pandemic, dangers of certain illnesses to their fellow pupils such in a more realistic way, such as in form of drama, or composing a song.

The findings have further revealed that the educational value is not so much in the dance but in the accompanying songs. Like *Nyau* dance, this dance also offers the youth and adults some enjoyable regular exercises for physical fitness for other duties (Schoffeleers, 1973; Mtonga, 2006). Some *Nyau* songs ridicule, warn, advise, teach, and counsel people in society in general, especially the young who should learn to guard against falling prey to the vices mentioned in the songs. Pupils could use the dance at school as a form of exercise in order to promote physical and mental health. The dance could also be used for re-creation or leisure time, instead of indulging in other bad behaviour such as taking drugs, stealing and other forms of bad behaviour.

Pupils who are gifted in such dances might take them up professionally. Knowledgeable men and women in the community could pass their knowledge on “volunteer teachers” in the schools; being something akin to Antonio Gramsci’s notion of “organic intellectuals”

(Gramsci, 1971; Morgan, 1987). Such practice would open up the possibilities for a complementary cultural curriculum, using oral and local history, language and the creative arts such as dance and drama, broadcast and film, literature, creative writing and critical thinking. It would also integrate the informal education practised by the community generally in the formal curriculum, reducing generational gaps and contributing to social cohesion.

### **5.2.3 Myths**

Findings have revealed that the Chewa people still believe that they are able to educate, train, advise, warn, guide and usher their young into responsible adults using the myths. The findings revealed that the pupils from rural settings, where African traditional cultural of *Nyau* dance formation was strong, exhibit much better behaviour and sense of personal responsibility to the community than do their counterparts from the urban areas. Pupils could use the knowledge to listen to their teachers and the school authorities, pay attention to the instructions and work hard at school. The pupils could use the knowledge to follow the code of conduct at school. This could enable them to develop skills which equip the learners with positive social behaviour. This promotes constructive cooperation that enhances the welfare of all pupils in the school.

### **5.2.4 Taboos and Beliefs**

Findings have revealed that in *Nyau* dance, taboos and beliefs used to reinforce the knowledge acquired. Punishment and fear were used as motivators for knowledge learnt. Initiates at *Dambwe* were beaten if they did not understand what was taught in seclusion, this was a form of punishment. To come out depends on how much good knowledge you have acquired. The findings revealed that the Chewa taboos used at *Dambwe* reinforce the knowledge or the perceived “truths” acquired. Breaking a taboo has well-defined consequences, including potential death. Fear is widely used as a motivator for learning and maintaining the preferred behaviour indicated by a taboo. The taboos and beliefs are used to reinforce norms, values, morals, and discipline to the learners.

A pupil with such knowledge displays the behaviour of obedience, humility, such virtues could be utilised in the classroom environment, to maintain order and peace. Pupils could prepare sensibly for the lesson on arrival to class. They would take responsibility for other people’s property, their own property and the school property. Pupils could use this knowledge in school to follow school and class rules and behave in a safe manner. The rules might define the expected standard of school uniform, timekeeping, social conduct and school ethics. The pupils might use the knowledge to listen to teacher’s lessons and instructions and follow them accordingly. This could enhance academic performance.

Findings have revealed that Chewa *Nyau* dance comprises proverbs, riddles, taboos, beliefs, myths, legends folktales and folk dance such as *Nyau* [*Nyau* the great dance], a *Nyau* dance

accompanied by songs with messages designed to teach, advise, ridicule, belittle, warn, and praise. In some of these songs, proverbs and ballads are used to drive home the lessons behind them. The lessons from these songs could be used in school by pupils to make informed decisions, promote wider knowledge and deeper understanding concerning their life, in order to enhance positive social behaviour.

### **5.3 Mode of Assessment**

The findings revealed that the Chewa *Nyau* dance had both formative and summative forms of assessments. The assessment was conducted daily, by observing the trainees behaviour or during marriage life. During the process of initiation at the *Dambwe*, the boys are punished for past misdemeanours, taught the secrets of *Nyau*, taught how to make the *Nyau* masks. They are also instructed how to behave as adults. In addition to the social and sexual education, the boys would also learn many practical skills. Pupils could use the knowledge in school to build a sense of ownership and control. They would be motivated to learn in school or use the knowledge to be obedient to the teachers, listen to the teacher's lessons and instructions. As well as self-esteem and self-confidence. This could enable the pupils to achieve better results at the end of the school years.

Findings further revealed that the Chewa *Nyau* dance employs so much of formative assessment especially on daily activities and during marriage life, there is no complete failure as one can still learn other task-based skills. The modes of assessing what had been passed on to the learners by everyday living portrayed in good behaviour. Pupils could use this knowledge to develop a sense of self-discipline and understanding of responsibility for their own actions, develop a culture of self-raising self-esteem, respect for others and positive relationship throughout the school years.

Findings revealed that *Nyau* dance uses both summative and formative kinds of assessment and some elements of apprenticeships. There is a possibility that if the *Nyau* knowledge were to be incorporated into the formal schooling education, there could still be ways of assessing the various skills and practical wisdom imparted into the children through the aspects of the way they handle manual work at school. Pupils with such knowledge would be willing to take up manual work without any reservations. Pupils might show respect to the school management, and become more involved in school projects which require much energy.

## **5.4 Similarities in Subject Content between Nyau Syllabus and Formal School**

### **5.4.1 Subjects' Content**

The researcher has further found out that much of the Chewa *Nyau* knowledge is passed on through the cultural system of apprenticeship. A number of non-formal and formalised training and learning seem to take place when the young people are being recruited, trained and incorporated into the community. The findings revealed that *Nyau* dance had an organisation structure that resembles formal school, and subjects coverage like formal school such as; practical and occupational skills, life skills, character formation (patience, honesty, obedience, endurance and respect), law (how to settle disputes), veterinary science, social psychology, metrology, ecology and zoology, geography and history, herbal medicine/health enhancement therapies, Mathematics, Biology, theology, linguistics and botany are taught.

*Nyau* could play a very significant role in the promotion of formal education and literacy; if its curriculum could be integrated into the formal schooling education as suggested by Banda (2008). Pupils could use the knowledge to understand more about their language, enhancing the academic performance.

The findings revealed that pupils who are initiated into *Nyau* dance have an opportunity to construct new forms of knowledge and understanding, which they could utilise in formal schools, such as practical skills. The practical skills learnt in *Nyau* dance could be applied by pupils in formal school to enhance quality education, and change the negative attitude towards manual work. In Geography, pupils could be able to predict the weather pattern or famine, and help take necessary precautions, during sports they could be able to apply first aid to certain complications, such as fainting, using herbal medicine, and they could be able to care for the animals (herding animal) and know more about the animals, which knowledge could be used in the field of agriculture science.

Currently, proverbs are taught in indigenous Zambian language lessons only; and often only for pupils to pass a rote examination and not necessarily with the purpose of understanding the proverbs' moral value and be able to apply them in daily life. Yet, proverbs could be used as mottos for the week (proverb for the week) in a given class to motivate its members to work hard or warn them about possible dangers if they do not follow its principles. A proverb

such as *Uzatuta zomwe unafesa* [You will harvest what you planted], if displayed in front of the class, could work as a very effective motto of the week to encourage pupils to work hard if they want to pass. Pupils could achieve good academic performance in formal school. Proverbs could be used by the language and literature teachers in school.

*Zirapi* [riddles] are brainteasers which could be used by the *Nyau* dancers to test their intelligence. They test knowledge of shapes, sizes, logical sequences or cause and effect relationships of what happens. This knowledge could also be used in mathematics by the pupils in order to achieve academic performance in formal school. Ngulube (1989) claims that the educational value of these riddles is to improve children's vocabulary, train their memory, and provide instruction in local traditions and culture.

Myths have an educational value to the young generation. It tells pupils that God is kind and loving and wanted mankind to live forever, and explains the characteristics of certain animals and highlight acts that should not be emulated by people, for example, selfishness, stealing other people's property and disobeying God. Pupils might use the knowledge to control their action and behaviour, develop respect for others and positive relationship throughout the school years.

The folktales usually have lessons on discipline and manners. The others answer why-questions and called why-stories. The educational value of such folktales is that patience and humility are vital in life. For example, the tales are preceded by the salutation "*Panali panali*" [once upon a time], uttered by the story-teller and followed by a chorus "*Tilitonse*" [We are together], which is a response from the listeners given after each sentence of the story. Pupils could use the knowledge in order to be humble and patient at school. These virtues could enable the pupils to be responsible for their actions and to help them build self-esteem and confidence.

The practical and occupational skills identified by the majority of respondents and parents in both interviews and focus group discussions were; traditional food processing and preservation methods, handcraft, carpentry, curving handles for axes and hoes, tailoring, welding, horticulture, farming and gardening skills, fishing, basket-making and many others. The practical skills seem to cover a very wide spectrum of activities which would fit both in the rural and urban setting. Pupils could use the knowledge at school in order to know and use the different local methods of food preservation and processing, enhancing food security at home and the community. The knowledge could be used by pupils to know how to make

items using hands. The knowledge of basket making can be used by the pupils as a source of livelihood to earn money from it. The skills could increase the career prospects of the pupils and equip them with occupational competencies in skills.

The findings also revealed that taboos and their consequences seem to cover a wider range of scientific, social, moral and hygienic principles that are covered by the formal school curricula. This knowledge may be used by pupils to avoid breaking school and classroom rules. This implies obedience to the teachers and the school management. Pupils may be encouraged to have good relationships with other pupils throughout their academic years at school, and also develop a sense of self-discipline and understanding of responsibility for their actions. These pupils might apply the hygienic principles by coming to school with clean and correct attire (uniform). As well as observe cleanliness by keeping the school premises and classrooms clean.

The findings from the majority of the respondents seem to suggest that the Chewa *Nyau* dance has some systemic structures (mechanisms involving counsellors such as *Aphungu* or *Anamkungwi*); methods and techniques used to inculcate the knowledge into their children, particular content material to be covered ('syllabus') and practical skills. The findings reveal that the Chewa people had a systematic way of inculcating knowledge to the young. Gennep (1908) explains the term *liminal* to describe an in-between status that is accorded to certain people when in the transition from one social state to another. Initiates leaving boyhood or girlhood and entering manhood or womanhood, first pass through a phase of illumination.

Similarly, the boys are taken to *Dambwe* (sacred place), which is referred to as *Mzinda*, or *kumanda* (normally known as graveyard). Between the ages of twelve and sixteen, the boys are initiated into a semi-secret society called *Nyau* dance. The initiation of people into *Nyau* dance is not restricted to age as even adults who have bad behaviour are encouraged to join, in order to change their past misdemeanours. The boys to be initiated are taken by *Aphungu* or *Anamkungwi*, who before they reach *Dambwe* blindfold them carefully, instructs them to keep absolute secrecy concerning all they hear or see. When they reach *Dambwe*, *Aphungu* calls out to warn the new trainees.

The majority of the respondents revealed that at *Dambwe* they endure pain, and punishment is essential for initiates, especially the disobedient boys. Punishment ends once the boys have been accepted as full members of the secret society. During the process of initiation at *Dambwe*, the boys are punished for misdemeanours, taught the secrets of *Nyau*, and taught

how to make *Nyau* masks. They are also instructed how to behave as adults. The boys would learn many practical skills apart from sex education (Rangeley, 1949:1950). Practical skills, such as building a house, making hoe handles, mat weaving, are taught so that when they are married they should not face difficulties in providing for the families. The duration taken in seclusion depends on the boy's needs assessment. The more weaknesses reported to the *Nyau*, the longer the boy would take in the camp. Pupils in formal schools could use the knowledge to follow the school rules, and listen to the teacher's instructions in order to achieve good performance. Pupils could apply this knowledge by taking care of other people and the school property.

During this period the *Nyau* trainers learn the taboos related to sex and marriage to reinforce the behaviour acquired. They learn the *Nyau* songs and certain expressions. Pupils could apply this knowledge in order to have the sense of self-discipline and understanding of others throughout their academic years.

Teachers could include in their lessons the informal knowledge from the *Nyau* dance, pupils bring along to the classroom; for example, reproduction to teach biology. Pupils could easily understand the topic because of the knowledge from *Nyau* dance. Teachers could include in their lessons the informal knowledge from the *Nyau* dance; pupils bring along to the classroom. The non-formal education can borrow a lot of teaching and learning methods from the informal education through the use of songs, games, play and so on. Pupils could use this knowledge in order to understand certain concepts in formal school.

The majority of respondents argued that the integration of teaching methods and content from the Chewa *Nyau* dance with the formal school curriculum would make pupils connect what they learn at school and things they experience in their communities as the community and school would become part of each other. The findings revealed that in making the curriculum flexible and responsive to learner and societal needs, schools, teachers and educators are encouraged at all levels of our education systems to localise some aspects of the school curriculum to match local needs and circumstances to compensate for indigenous knowledge, values, attitudes and practical skills that learners would have acquired in their home environment.

It has been argued that most of the boys and girls who pass through the formal initiation ceremony do exhibit good behaviour as compared to those who do not go through the

initiation. Pupils could use this knowledge to give a good example to the school and to be responsible for their actions and to help them build self-esteem and confidence.

In summary, it has been observed from the literature review and the findings that the Chewa *Nyau* dance is an established form of knowledge with identifiable systemic structures, methods and techniques, the content and modes of assessment. These structures can be used to bring change in the Chewa *Nyau* culture itself and on formal school curriculum if integrated with it. There are some aspects of the Chewa *Nyau* dance perceived negative and others perceived positive to the formal schooling education. For example, the findings have shown that methods and techniques used in Chewa *Nyau* dance could also be employed in the formal schooling education to link what goes on in the community and school as a whole.

The discussions of findings have shown that there is substantial evidence that the education involved in *Nyau* dance is rich in practical and occupational skills, character formation, social psychology, herbal medicine and health enhancement. The knowledge could be applied in the formal school. The conclusion of the study was that the benefits of the modern technology should gainfully and sustainably rub on indigenous knowledge to achieve the human wellbeing. The knowledge from the *Nyau* dance should complement the knowledge from the formal school in order for better yields to be achieved.

### **5.5 Symbolic Interaction Theory**

From the discussion of the findings the study invoked the theory; *Nyau* dance uses different masks which communicate different messages to the Chewa community. The Chewa people respond according to the message they receive using the masks, songs, gestures and symbols. The masks such as *Maria (Maliya)* portrays gender equity, *Nakatumbiza* mask dance with many puppets around him to teach people family planning, *Chibau or Chibaula* masks symbolise one who is disfigured due to bad behaviour, this teaches people about the dangers of certain illnesses such as STDs and HIV/AIDS. The *Mwangala* mask teaches the Chewa people on cooperation. All these can be applied by the pupils in the formal school.

## CHAPTER SIX

### CONCLUSION

#### 6.0 Introduction

In conclusion, a very cautious approach must be taken in dealing with the practices of research. This final chapter has attempted to show that the research questions raised in chapters one and five have been addressed and achieved. The chapter has endeavoured to fill in the gap that has been explicitly or implicitly exposed between the Chewa *Nyau* dance and the formal education. As the practices investigated are cultural practices, there is need, therefore, for culturally sensitive approaches bearing the right of people to a culture and to positive cultural values. The main research questions are addressed as follows:

#### 6.1 Aspects of Education and Moral Values

*Nyau* dance was highly organised and its objectives were clearly recognised (Mtonga, 2006). In most cases, training in practical skills was organised through a kind of apprenticeship system. In addition, imitation, play and participation in adult activities such as fishing, hunting, mat weaving, agriculture, bee-keeping and housekeeping were also important. The practical skills could enhance career pathways for the pupils'. Pupils could use the skills in entrepreneurship so that they earn a living when they drop out of school.

Good behaviour is other aspects taught in *Nyau* dance, *Nyau* moulds the pupils into a well-cultured individual of good character and endurance. Pupils could use the knowledge at school to promote understanding, tolerance and friendship among the pupils.

The *Nyau* mask *Chibau* from the word *chibaula* means one who is disfigured from bad behaviour. This mask warns people on the dangers of certain illnesses including HIV and AIDs. Pupils could use the knowledge at school to prevent sex before marriage, besides it gives a platform to teach the pupils about sex education which is a challenge to teachers and some parents.

*Dazz* or *Nkhalamba Nyau* mask, symbolise wisdom, and worn by the *Nyau* dancers to indicate that old people are advanced in age, hence deserve respect. Pupils could use the knowledge to respect older people including their teachers.

*Mwangala* mask symbolises cooperation in the community, pupils could use the knowledge to cooperate with others at school. Pupils could use the knowledge to develop the culture of self-esteem for others, respect for others and a positive relationship with others. The mask also reminds them to work hard for their families.

*Maliya* mask worn during Nyau dance portrays gender equity and this dance during the initiation ceremony of the girls to warn them of the dangers of early marriages. *Nakatumbiza* mask dance with many puppets around him, this mask teach people on family planning.

*Mbalangwe* mask or *Dona* mask instil features during the initiation ceremony of girls to consolidate the values passed on to them and show the pride which the Chewa has for initiated women and girls. Pupils could use such knowledge at school to build self-confidence and self-esteem.

## **6.2 Methods Used to Inculcate Aspects of Education and Moral Values**

*Nyau* dance uses proverbs, beliefs and taboos, riddles, songs, myths, as the methods to teach aspects of education and moral values. These methods are used to warn or rebuke a person. Pupils could use the taboos and beliefs or the proverbs to grow into responsible adults. Songs could be used by teachers as a method of teaching at school to enable the pupils to understand difficult subjects such as science, social studies, religious education, language and many more. The beliefs and taboos could be used by the pupils in school to reinforce the knowledge acquired.

## **6.3 Mode of Assessment in Nyau Dance**

*Nyau* dance uses both formative and summative forms of assessments. The assessment was conducted daily by observing the trainees behaviour or during marriage life. *Nyau* dance employs formative assessment especially on daily activities and during marriage life. There is no complete failure as one can learn other task based skills.

## **6.4 Similarity in Subject Content between Nyau Syllabus and Formal School**

There is a number of non-formal and formalised training and learning that take place as the young are recruited into the *Nyau* dance. The practical and occupational skills such as weaving, agriculture, bee- keeping, fishing and hunting, these are very much emphasised in

the entrepreneurship skills. Pupils could use such skills to build and develop depending on their interests. The young acquire life skills, character formation such as patience, honesty, obedience, endurance and respect, which could be used by the pupils at school to respect the teachers and to be a disciplined child. *Nyau* also teaches the young on how to settle disputes (Law). Pupils could use such knowledge at school to avoid fighting with fellow pupils or quarrelling with them. *Nyau* dance also teaches the young veterinary skills, they learn on how to feed animals and the diseases. In *Nyau* dance, the young learn social psychology on how to greet the elders, they also herbal medicine/health enhancement therapy as they are herding the cattle. The knowledge could be used by the pupils in subjects such as Biology. The young also learn about sex education which could be used in some subjects in formal school such as Biology. *Nyau* dance teach metrology, zoology, they also learn about different plants (Botany) and they also learn about their culture (linguistics).

The lessons included in *Nyau* dance topics such as self-esteem, pregnancy, STI's including HIV and AIDS, contraception, and respect for elders, and co-operation in the community among others. The *Nyau* initiation offers valuable information about, good morals, abstinence and chastity. The initiation offers an already existing platform for engaging with teenagers. There is need to utilise the platform to give teenagers proper advice on sexuality, safe sex practices, gender sensitisation, family planning and about STI including HIV and AIDS.

The *Nyau* dance performances are entertaining but there must either, be restricted on the times children attend school, so that they do not interfere with normal school hours and where dances are held overnight, or attendance of teenage girls and boys must be upon arrangements that strict adult supervision has been put in place preferably during school holidays. There are possible points of entry that could be used to target these practices. HIV and AIDS though it has negative repercussions, offer an entry point for discussions on sexuality with teenagers in the communities. Communities would be willing to learn more about the disease and this could be used as an entry point to discuss other issues, for instance, sexuality, gender and women's empowerment. In the long term, comprehensive sex education should be made part of the school curricula so that teenagers are empowered with information on their reproductive health rights.

This study has used a number of techniques to achieve credibility. During the research, the researcher had constant interaction with District Education Board Secretary (DEBS), teachers

and pupils. The researcher also interacted with the traditional leaders and elders, who are the custodians of Chewa culture, the phenomenon being investigated. The common grounds established, in both cases, ensured some levels of credibility.

The researcher achieved the objectives through an interrogation of people who are initiated and the non-initiated into the *Nyau* dance. These people were free to express what happens at *Dambwe*.

## 6.5 Recommendations

- The researcher hopes that this research would help give the people a better understanding of knowledge, values and beliefs that are being transmitted through the masquerade, in order to promote and understand the value of the dance.
- The study suggests that in order to engage with such culture, research development practitioners or individuals must understand and be able to appreciate performative art and learn to speak the ‘language of performance.’
- The study proposes that the communication embedded in *Nyau* dance must be understood by the public more extensively to bring about real change in the perception and behaviour of the people.
- The clinics and hospitals could easily use *Katumbiza* to sensitise families to observe family planning and sensitise the communities on the dangers of not spacing the children.
- *Nyau* dance known as *Tsempho* disease could be used in class to warn people of the dangers of contracting diseases including HIV and AIDS, and Ebola in a more practical way.
- The study proposes that the education and practical skills embedded in *Nyau* dance to be integrated into the formal curriculum in order to enhance quality education.
- The study proposes that the knowledge pupils come with from the community should be used by the school in order to build on what pupils already have, in order to develop the competencies and confidence.

## 6.6 Future Research

- There are other dances done by the Chewa people apart from *Nyau* dance, other dances are worth researching on.
- Extensive research to be done to unveil what happens at *Dambwe*.

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## APPENDIX A

### FOCUS GROUP DISCUSSION (FGD) FOR THE PUPILS

DISTRICT.....

TARGET GROUP.....

LOCATION: RURAL

VENUE: .....

NAME OF FACILITATOR.....

DATE OF FOCUS GROUP DISCUSSION CONDUCTED.....

#### **The *Nyau* cultural dance as an instrument of education and moral values.**

Have you ever heard of *Nyau* dance?

How would you describe *Nyau* dance.

Is *Nyau* dance good enough to be used as an instrument of education and moral values?

What specific message does each of these masks communicate to the people?

Give specific situations when the *Nyau* dance can be performed and why?

What is the relevance of *Nyau* dance in Chewa society?

Why is the dance performed by only initiated boys or young men?

Are there any taboos to be observed by masks dancers or the community during the performance and why?

How does the *Nyau* dance relate to the daily lives of the Chewa people?

How does the *Nyau* dance teach people to be faithful?

Explain how *Nyau* dance teach the young on moral values?

Can you mention the mask that teaches family planning in the family?

Sing the song associated with this mask to teach people family planning

Most of the people perceive the *Nyau* dance to be very dangerous, how would you educate the public to recognise the cultural aspects of the dance?

How does *Nyau* dance assess the initiates to measure failure or success?

Do you have anything you think you have left out and would like to add?

How can the knowledge of the *Nyau* dance be used by pupils at school?

How is the general conduct of the initiated pupils as to compare to those not initiated?

**THANK YOU VERY MUCH**

**APPENDIX B**

**FOCUS GROUP DISCUSSION FOR THE TEACHERS**

**DISTRICT.....**

**TARGET GROUP.....**

**LOCATION: RURAL.....**

**VENUE.....**

**NAME OF THE FACILITATOR.....**

**DATE OF FOCUS GROUP DISCUSSION CONDUCTED.....**

**The *Nyau* cultural dance as an instrument of education and moral values.**

*Nyau* dance is a famous dance of the Chewa people, how would you describe this dance?

Why is the dance well known in Chewa society?

Why is *Nyau* dance performed by only initiated members?

Is *Nyau* dance good enough to be used as an instrument of education and moral values?

Does the Chewa society have specific masks that communicate the message on faithfulness in marriage?

Mention the name of the masks.

Sing the song connected to this mask to teach people to be faithful.

Can you mention the mask that teaches family planning in the family?

Sing the song associated with this mask to teach people family planning.

Mention the masks that communicate the message of discipline.

Sing the song associated with these masks that teach discipline in Chewa society.

Mention the masks that warn the Chewa society against witchcraft.

Sing the song associated with these masks that warn against witchcraft.

State the name of the mask that teaches people to be hard working in the community?

Sing a song associated with this mask teaching people to be hard working in the community.  
Are there any taboos to be observed by masks dancers or the community during the performance and why?

Most of the people perceive the *Nyau* dance to be very dangerous, how would you educate the public to recognise the cultural aspects of the dance?

Do you have anything you think you have left out and would like to add?

How can the knowledge of the *Nyau* dance be used by pupils at school?

How is the general conduct of the initiated pupils as to compare to those not initiated?

State the mode of assessment used to measure failure and success in *Nyau* dance?

**THANK YOU VERY MUCH!**

## APPENDIX C

### IN-DEPTH INTERVIEW GUIDE FOR THE HEADMEN AND APHUNGU

**Title: The *Nyau* cultural dance as an instrument of education and moral values.**

How long have you stayed in the Chewa community?

How can you describe *gulewamkulu*?

When is the dance performed?

Is *Nyau* dance good enough to be used as an instrument of education and moral values?

Can you state the message *Nyau* dance communicate to the public?

Mention the names of the masks that are involved in the communication process.

How can the knowledge of the *Nyau* dance be used by pupils at school?

How is the general conduct of the initiated pupils as to compare to those not initiated?

State the messages that these masks communicate.

State the different songs associated with each mask.

State the mode of assessment used in *Nyau* dance?

Mention the name of the mask that teaches people family planning?

Sing the song associated with this mask.

Mention the mask that teaches the people on good behaviour?

Sing the song associated with this mask?

Mention the mask that teaches the people to be faithful in marriage?

Sing the song associated with this mask.

Mention the mode of assessment to measure failure or success used in *Nyau* dance?

**THANK YOU VERY MUCH. ZIKOMO KWAMBIRI!**

## APPENDIX D

### CONSENT FORM

I am a post graduate student in the department of education, Religious studies at the University of Zambia. I am conducting a research on *nyau dance* as an instrument of education and moral values. In order to explore these factors, I need to collect information from pupils, teachers and community members. The office of the Provincial Educational Officer (P.E.O), District Education Board Secretary (D.E.B.S) and the chief are aware of the study.

Be assured that the information you give will be kept confidentially. If you are willing to participate in this study, please sign your name in the space provided below. Should you feel at any point that you cannot participate, you are free to withdraw from the study.

Participant.....

Signature.....

Date.....

Place.....