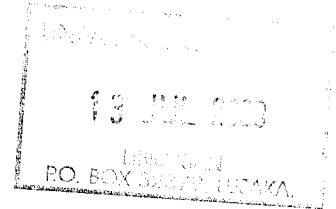


**TEACHING GEOGRAPHY THROUGH ZAMBIAN MUSIC TO  
GRADE 12 PUPILS OF THE KAMWALA HIGH SCHOOL**



By

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2009**

## DECLARATION

I Musyani James Simwawa do solemnly declare that this dissertation represents my own work and that this work has not been submitted for a degree at this or any other university.

Signed: Musyani Simwawa J

Date: 2<sup>nd</sup> July 2009



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## ABSTRACT

Geography is one of the keys to understanding the earth and its environment so as to appreciate the delicate balances between the human and physical elements that bind people and to this planet. Geography becomes even more important with the world turning global and issues of citizenship and sustainable development gaining greater prominence in the lives of pupils. The technological advancement with the use of cell phones, the increase in the number of radio stations in Zambia, the use of computers with the internet from which music can be listened to, have enhanced chances of listening to music. Lyrics of songs form a very rich source of geographic and historical evidence which has been used in countries like Canada, The United States of America and the United Kingdom. The problem is that this unlimited source of geographic information has not been exploited by geography teachers in Zambia before. Therefore, this study sought to look at some of the Zambian songs in order to find out their usefulness in the teaching and learning of geography in high schools of Zambia. This study specifically aimed at exploring Zambian music so as to show how it can be used educationally in the teaching of Geography to grade 12 pupils of the Kamwala High School in Zambia. The specific objectives of the study were to investigate how Zambian music could be used in the teaching of geography to grade 12 pupils of the Kamwala High School, to determine the extent to which Zambian songs showed frustration or dissatisfaction and also to investigate the geography educational values derived from songs. The research questions of the study were three:

- (i) How can Zambian music be used in teaching geography to grade twelve pupils of The Kamwala High School?

(ii) To what extent do Zambian songs show frustration or dissatisfaction about the state of affairs at a particular place and time?

(iii) What geography educational values can be derived from Zambian songs for development?

The study used a case study research design which was qualitative for which content analysis, interviews, focused group discussions and observation were used as research instruments.

Songs and musicians were purposively sampled while the pupils were randomly sampled. The study found out that many Zambian songs were very useful in teaching geography and did have geography education values key to sustainable development. The study, therefore, recommended that a collection of songs fit for teaching geography should be made. The study also recommended that money should be sourced from government and well wishers to help those who want to record geography songs. The study further recommended that partnership should be established between Zambian schools, colleges and universities and North American ones that use music for teaching geography. The study also recommended that musicians should be educated about singing songs that are of value to geography and reflect the challenges of Zambia's development.

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# CHAPTER ONE

## INTRODUCTION

### 1.1 BACKGROUND TO THE STUDY

Teaching geography is interesting and one can have great fun and derive immense satisfaction from teaching it well. In geography, teachers are in the business of helping pupils to make sense of the world as it is, to enable them to find new ways of gaining the confidence to believe they could change the world. Learning geography, therefore, is a fine vehicle for education in a world in which issues of citizenship and sustainable development in the 21<sup>st</sup> century will gain greater prominence during students' lifetime than ever before. It is one subject more than any other that enables pupils to comprehend the earth and its environment and appreciate the delicate balances between the human and physical elements that bind people to this planet.

Geography is one of the keys to understanding and acting effectively in our world. Knowing the locations of places and people is a first step in achieving geographic literacy. A second level of literacy pertains to the physical (natural) and human characteristics of the diverse places of our world. An even higher and more complex comprehension and competence involves the dynamic relationships of people and places. A geographically literate person, for example, understands why communities are located where they are, how people have shaped places they live in into distinctive environments and how these environments have, in turn, affected people's lives. Geography literacy also involves the use of knowledge to solve problems and make decisions in our daily lives. Geography makes survival possible by providing us with the knowledge we need to locate suitable places to grow food and to organize natural

resources to provide clothing and shelter. It deals with how people use the land, how air pollution at one location affects another location a great distance away and how cultural groups develop and maintain distinct ways of life (Joseph, 1991). Joseph (1991) further points out that The Joint Committee on Geographic Education developed five fundamental themes to help pupils to learn and teachers to teach geography. These are:

\*Location: People and places are positioned differently on the earth's surface. For example in Zambia people stay in places like Mongu, Kasama, Mkushi and Lusaka. Other places positioned outside Zambia where people stay are Cairo, Nairobi, New York, Beijing, and Tokyo. Knowing how to locate places is the first step towards achieving geographical literacy. Locating places can be done with the help of an atlas.

\*Place: Physical and human characteristics distinguish one place from other places. What makes a place special? For example Lusaka, the capital city of Zambia, has functions such as administration, route centre, manufacturing and tourism. Livingstone has a function of tourism. It is even called Zambia's tourist capital.

\*Relationships within Places: The interactions of humans with their environment give character to both people and the environment. How do people change the natural environment and how does the environment influence the activities of people? For example people change the environment by cutting down trees which might lead to floods, drought, and soil erosion, loss of biodiversity which in turn may negatively affect people's farming, transport and communication. Health might be affected through outbreaks of diseases like cholera, dysentery and diarrhea in times of floods for example.

\*Movement: Human interactions on the Earth—people, products and information affect the characteristics of places. What are the patterns of movement of people, products and

information? For example, Zambia mostly exports to developed countries products like copper, sugar and vegetables while from these countries Zambia imports chemicals, agricultural and mining equipment. People in Zambia have migrated from rural areas to urban areas, others from Zambia to England and the United States of America for better job opportunities.

\*Regions: The earth can be divided into regions to help us understand similarities and differences of peoples and places. For example the Savanna, the Equatorial, the Deserts and the Tundra regions. For example in the equatorial region is very hot and receives heavy rains every month of the year leading to trees growing up to 50 meters. Deserts are dry with little scattered vegetation which is drought resistant.

The five fundamental themes of geography above provide big ideas that learners can use to organize and interpret the data of the discipline. Seldom do any of the five themes stand alone in the study of geography. One theme usually has a major role in the study of an issue, but the other four themes play important supporting roles (Joseph, 1991). The following part explains geography education and its ideological traditions. This is relevant to this study because there is no such thing as neutral educational activity.

## **1.2 GEOGRAPHY EDUCATION AND IDEOLOGICAL TRADITIONS OF GEOGRAPHY**

Teaching activities in and outside the classroom serve to integrate children into the current social order or provide them with the knowledge and skills to deal critically and creatively with the prevailing situation in order to improve it (Grant and Zeichner, 1984). Geography Education is not just about the acquisition of geographical skills and book knowledge but it is also about acquiring such social values and virtues as respect,

courtesy and consideration for other human beings, animals and property. Good geography scholars must excel in both to be considered well educated. If these two attributes are lacking in pupils being taught, then our society is headed for doom. While book knowledge has to do with academic excellence, acquisition of morally unobjectionable behavior has to do with discipline. If geography pupils are to be guided into learning, they should be disciplined. Gopsill (1966) points out that discipline is far more important than academic excellence because education without morals produces educated devils. While ideology is a central concept in nearly every sphere of life, it is subject to a wide range of meanings. However, primarily, ideology can be understood as a worldview or a system of concepts, beliefs and values which provide a way of looking at the world and enables people to explain, evaluate and justify their actions in relation to the understanding of patterns of ideas and values in their social environment (Sumner, 1979: 88). Ideology fulfills three functions when seen as a worldview. First, it shapes adherents' sense of personal and group identity through their perception of and relationships to social, political, economic and educational systems. Second, an ideology is a view of what the world should be like and how such a state can be attained. Doing so in ideology provides a set of criteria or moral rules by which social processes and events are evaluated. Third, the moral rules and approved behaviors which are embodied in values and practices of an ideology act as a guide to, and control on, the action of individuals and groups that subscribe to it. John Huckle in this line stated that:

as the study of people's active construction and transformation of the physical and social environment, geography has a central role to play in a critical and emancipatory education. Geography lessons should help pupils understand how societies are made and remade and how landscapes and human-environment relations change in the process...curriculum content should be based upon the realities to be transformed; such material conditions as youth unemployment, technological change, environmental

deterioration and lack of social justice which confront people daily. Through a process of dialogue teachers and pupils would seek a critical awareness of their own identity and situation, would analyze causes and consequences, and would then examine acting logically and reflectively that reality (Huckle, 1983, p.302-3).

Ideologies do not come in a single file, one replacing the other, but compete, interact and continue in juxtaposition (Alexander, 1985). These ideological traditions include the utilitarian, the reconstructionist, the liberal/humanist and the progressive. Further clarification of ideological traditions is in figure 1 below.

### 1.2.1 IDEOLOGICAL TRADITIONS AND GEOGRAPHY: A SIMPLIFIED ANALYSIS

Explanation of ideological traditions their characteristics and their impact on school geography

Figure 1: Ideological traditions of geography

<b>Ideology</b>	<b>Focus</b>	<b>Characteristics</b>	<b>Impact on school geography</b>
Utilitarian/informational	Work centered	*education primarily aimed at getting a job and earning a living *a focus on useful information and basic skills	Locational knowledge (capes and bays) map skills and useful information about natural resources, travel routes and economic products
Liberal humanist(also called classical humanist)		*worthwhile knowledge as a preparation for life: the passing on of a culture from one generation to the next *emphasis on rigour, big ideas and theories and intellectual challenge	The development of geography as an academic discipline in the 20 <sup>th</sup> century and resulting higher status. Stress on concepts, themes scientific methods and quantitative techniques.
progressive	Child	*focusing on self	Emphasis on inquiry,

	centered	development or bring to maturity the individual child. /pupil *using academic subjects as the medium for developing skills ,attitudes, values and learning styles which will help them become autonomous individuals	active learning and the development of skills (e.g. communication), attitudes (e.g. respect for others) and values (e.g. care for the environment) through geography. Very much active in the 2000 Zambian curriculum
Reconstructionist(also called radical)		*education as an agent for changing society, so an emphasis on encouraging pupils to challenge existing knowledge and approach	Geography's involvement with e.g. environmental education, global education, multiculturalism

Source: Rawling, 2003.

In the current Zambian national geography curriculum, a utilitarian influence is found in the basic map skills and requirements for locational knowledge. The liberal humanist ideological tradition is represented in the Zambian geography curriculum through themes and concepts in physical and human geography and also the geography field project that each pupil is supposed to undertake after picking a topic of their own choice to investigate. The geography field project gives pupils skills such as problem identifying, problem solving, research skills, data collection, and interpretation and analysis skills. The scientific method of inquiry is used in the field project in which qualitative and quantitative techniques are used falling within the liberal humanist ideological tradition. Through this, elements of the progressive ideological tradition are attained among pupils. These elements which are skills include:

- the ability to communicate effectively (both orally and in writing).
- the ability to think about systems (both natural and social sciences)

- the ability to work cooperatively with other people.
- the capacity to move from awareness to knowledge to action.

This shows that even in the Zambian geography curriculum, ideological traditions compete, interact and continue in juxtaposition. Songs also have the ideological traditions present in them making them very relevant to this study. Worth mentioning is that, the interests of individuals and groups shown in their ideologies, is to see to it that the standards of living of people are improved (Development) and that is what the majority of the songs in this study talked about. The next part talks about development.

### **1.3 WHAT IS DEVELOPMENT?**

The concept of development is neither new nor old; it is a dynamic concept and will never and can never be defined to universal satisfaction. Development is said to be the process of improving the well being of people. It is about raising the standard of living of people, improving their education and health also opening out to them new and equal opportunities for a richer and more varied life. Better health, longer life with less sickness is crucial to a better standard of living. Development encompass as an end in itself, better education, higher standard of health and nutrition, less poverty, a cleaner environment, more equal opportunities, greater individual freedom and a richer cultural life. The overall goal of development is therefore, to increase the economic, political and civic rights of all people across gender, ethnic groups, religion, races and regions (Sapru, 2002).

Development can be said to be a complex phenomenon comprising social development, political development and economic development dimensions. Social development lays stress on provision of health services such as education, housing, cultural amenities, protection of children, a change in the status of women, regulation of labor, improved status for workers and reduction of disease, poverty and other ills. Economic development includes the achievement of better nourishment, better health, better education, better living conditions and an expanded range of opportunities in work and leisure for poor people. Political development may be defined as the capacity of a political system to deal with its own fundamental problems more effectively while responding to the changing political demands of the people. Political development increases rationality, secularization, equality and participation in the political system (Sapru, 2002).

#### **1.4 THE DEVELOPMENT ENVIRONMENT COMPASS ROSE**

Music is not created in a vacuum; there are strong social, political, economic and cultural forces that influence its creation. These forces are in turn conveyed through it and that is why it is said by music geographers that people can sense the environment aurally. Music geographers further say that music can create “soundscapes” in the same way that a painting can evoke a landscape (King, 2001; Djokotoe, 2004). This is in line with the multi perspective approach called the development environment approach to geography which recognizes that every subject issue or problem has more than four principles or dimensions. The word environment can be understood as comprising a number of interacting dimensions which are: Biophysical (natural/ecological),

social/cultural, economic and political. The same dimensions are also found in the development environment approach to geography though this has some additional ones.

\*Biophysical (Natural/ecological)-Living organisms (plants and animals) and their physical surrounding (soil, air, water and other matter all interacting within life supporting systems and processes).

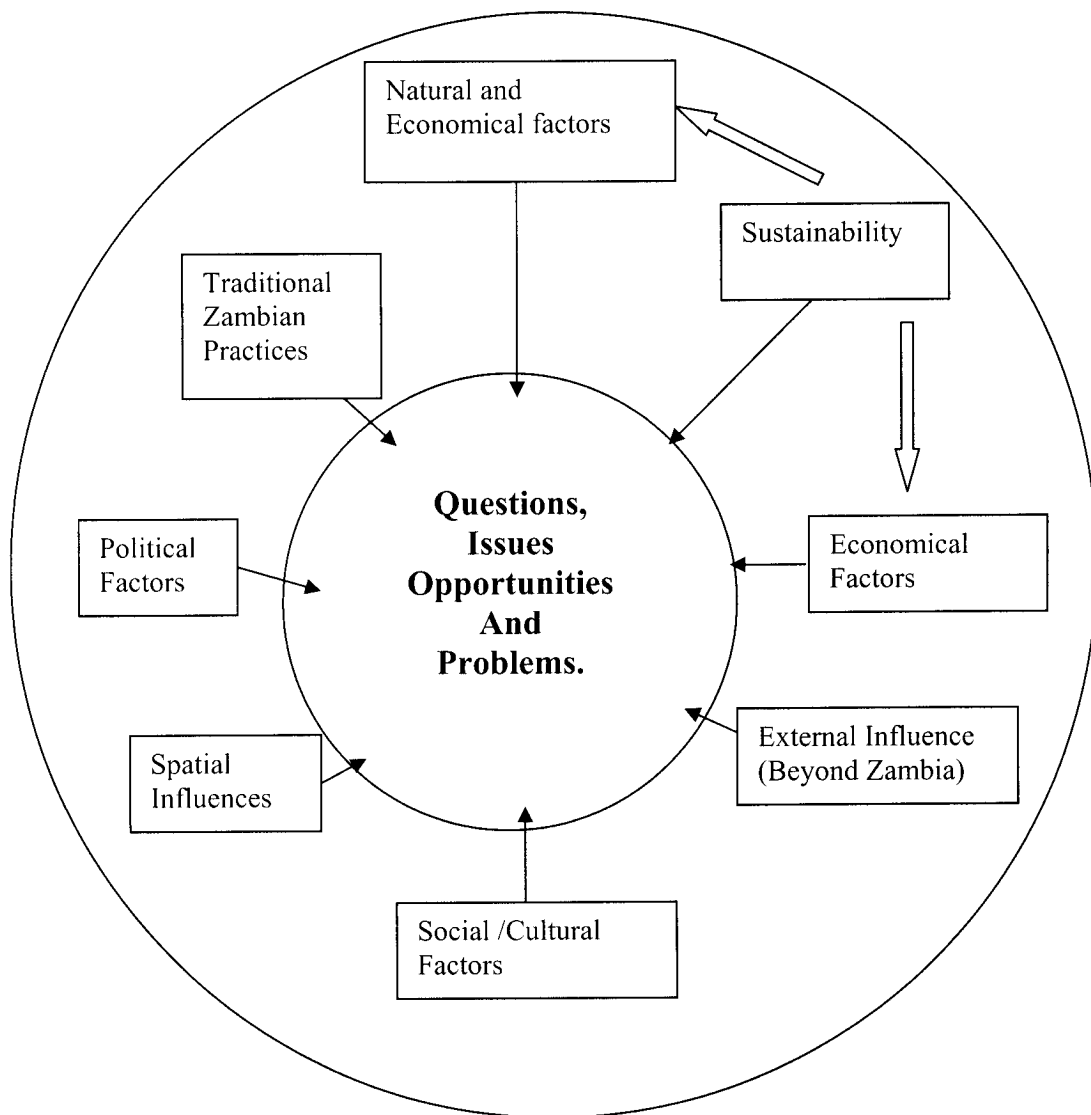
\*Social/cultural-people living together as part of the biophysical surroundings. The people's relationships, their traditions, culture and way of life.

\*economic-the system within which resources are allocated among alternative users. This refers to questions about money, trading, aid, ownership, buying and selling.

Because music is generated from within the social, economic and political environment, this made the study of the combination of songs and geography (music geography) using the development environment compass rose possible and so very relevant to this study.

Fig 2: The development–environment compass rose.

## DEVELOPMENT-ENVIRONMENT APPROACH TO GEOGRAPHY



Source: Namafe: 2005

## **1.5 GEOGRAPHY EDUCATION AND DEVELOPMENT**

Before and after independence geography as a school subject in Zambia and most African countries has enjoyed the British educational tradition. Educational systems inherited from colonial powers have not been relevant to the needs of the newly independent and developing countries. Educationists and leaders of these states believe that if their educational systems are changed by drawing them closer to the ideological and socio-economic development policies and practices, then the overall development of society may be realized. It is for this reason that the Zambian secondary school geography syllabus has been changed from having to study North America and Western Europe to studying the African Sub-region for paper two. For paper one, glaciations, coastal landforms, desert landforms and landforms of limestone have been removed and replaced by the topic environmental hazards. The field project has been added as paper three. It is argued that geography education may be restructured in such a way that it could reinforce the desirable socio-economic development, aims, policies, and practices of a given country like Zambia. It is generally assumed that the preconditions for better socio-economic development of societies in Africa and perhaps elsewhere may include protection of the environment and resources, sharing local and world resources and wealth, harmony between peoples, removal of socio-economic and political injustices and inequalities, regional cooperation, participation by all communities and individuals in socio-economic and political matters (Phiri, 1989).

Geographical education for schools, colleges and universities could be designed and taught in such a way that the learners become aware of preconditions for development.

In this respect geography may be perceived as an agent changing one's society through change of images, values, ideologies, power and practices of individuals and society. This may also come through constructive criticism of society which may aim at contributing to the development rather than merely acting as a rubber stamp to the existing state of affairs (Phiri, 1989). The following are different approaches that could be used in the geography curriculum to achieve the desirable socio-economic development of a country like Zambia. These are the Welfare approach, the social economic development issues of the country, the value laden strategies and the values, attitudes and political literacy.

### **1.5.1 The welfare/approach**

The welfare approach has been defined as: "...roughly synonymous with well being, satisfaction, happiness, quality of life, real income, and other cognate terms. Essentially the welfare approach focuses on who gets what where" (Bale, 1983:63). The welfare approach attempts to describe and criticise undesirable aspects of society such as patterns of inequality and injustice. If a geography curriculum is based on the welfare approach, learners may become potential agents for change in society by questioning and becoming aware of individuals and society that have implications for socio-economic development. This approach is also the best for positive contribution to society's development because it is one of the most relevant and effective for promoting values, attitudes, decision making and political literacy that may affect the development of a country (Phiri, 1989).

### **1.5.2 Socio-economic development issues of the country**

A geography curriculum that focuses on the issues of socio-economic development of a country is likely to promote development. In the case of Zambia what could be taught

are aspirations, goals, policies, practices and alternative actions related to the socio-economic development of the country. This would ensure that the knowledge, decisions, actions, and political awareness become potential factors for economic development. By doing this, factors that may have hindered development such as lack of congruence between goals for development and the actual practices, problems of development may be revealed (Phiri, 1989). People then can tackle those problems and improve their standard of living.

### **1.5.3 Value laden strategies**

Value laden strategies include moral reasoning, value clarification, value analysis and value probing. The common characteristics of all value laden strategies in geography include the expectation of students stating choices, opinions, interests and decisions and a pledge for the possible action they are likely to undertake. Value laden strategies are likely to reinforce an awareness and understanding of socio-economic development issues related to development (Phiri, 1989).

### **1.5.4 Values, attitudes and political literacy**

A geography curriculum which promotes socio-economic development is that which reinforces the learning outcomes related to values, attitudes, decision making and political literacy. Political literacy incorporates all the elements above. Political literacy includes the development of skills which include participation in group decision making and the clarification of values and attitudes which affect the use of space and so significant in geography. Political literacy and decision making may be considered when teaching about values and attitudes (Maye, 1984; Phiri, 1989). All these approaches to development are found in the Zambian geography songs used in this study which are the cornerstone of this study.

## 1.6 MUSIC GEOGRAPHY

Over the past decade a salient amount of research in the spatial and environmental dimensions of music has been conducted. More than 60 articles have been published in 40 different journals including such highly respected international geography outlets as *Transactions of the Institute of British Geographers*, *The Canadian Geographer* as well as national geography journals as *The Journal of Cultural Geography*, *The Professional Geographer*, and *Journal of Geography*. Music geographers also published a myriad of multidisciplinary international and national journals. Among these were the *Journal of Popular Culture*, *The Social Sciences Journal* and *Popular Music and Society*. While international journals consisted of *Asian Studies Review* and *Asian Pacific View Point*. As a culmination of the past 30 years, music was featured in more than 80 professional outlets, i.e. academic journals and conference proceedings. Moreover, the acceptance of music geography as a cultural geography subfield was legitimized in the 1980s and 1990s by an increase in citations in such human geography textbooks as *The Human Mosaic: A Thematic Introduction to Cultural Geography*, *Human Geography: Landscapes of Human Activity* and *The Cultural Landscape: An Introduction to Human Geography*. In addition, several North American regional texts included material on music geography. Among these were *Regional Landscapes of the United States and Canada*, *The United States: A Contemporary Human Geography*.

Finally, two major anthologies focusing on music geography were published including the third edition of *The Sounds of People and Places: A Geography of American Folk and Popular Music* edited by Carney (1994) and *The Place of Music* edited by Andrew Leyshon, David Matless and George Revil (1998). More than one half of all music

geography out put has concentrated on American country music and its various styles, lyrics and instrumentation. Music phenomena that geographers have studied are divided into nine general categories (1) styles, (2) structure, (3) lyrics, (4) performers, (5) centers and events (6) media (7) ethnic, (8) instrumentation and industry (9) composers.

As with the diversity of music phenomena studied, a multiplicity of approaches and themes have been employed by music geographers (Carney, 1996; Nash and Carney, 1996). Most research falls into general taxonomies:

1. The delimitation of music regions and interpretations of regional music (e.g. reggae music in Jamaica and country music in North America).
2. The evolution of a music style with place or place specific music (e.g. Vienna and classic, Mersey Beat and Liverpool).
3. The origin (cultural heath) and diffusion of music phenomena (e.g. the country blues heath in the Mississippi Delta with blues musicians serving as agents in the spread along its diffusion path to Chicago).
4. The spatial dimensions of music dealing with human migrations, transportation routes and communication networks. Another example of this subdivision is road songs, such as route 66.
5. The effect of music on the cultural landscape (e.g. concert halls, polka ballrooms and rock festivals).
6. The spatial organization of the music industry and music phenomena (e.g. marketing divisions of recording of recoding companies and broad cast areas of radio stations programming music).
7. The relationship of music to the natural environment (e.g. the use of wood in the construction of a Native American counting flute).

8. The function of “nationalistic” and “anti-nationalistic” music.
9. The interrelationships of music with other cultural traits in a spatial sense (e.g. Religion, politics, food ways and sports in the American south).

### **1.7 AREA OF STUDY: THE KAMWALA HIGH SCHOOL BOARD (KHSB)**

The Kamwala High School Board is in Lusaka the capital of Zambia. It is located along Chilimbulu road. On the immediate west are the army staff college and the Kamwala residential area. On the east is Kabwata site and service; on the south is Kamwala Basic School. On the north is Madras. At first the school was called Prince Phillips. The name was changed to Kamwala Secondary School and later came to be called Kamwala High School when grades eight and nine were removed from the school leaving grades ten, eleven and twelve to learn from the school. The KHSB is a co-education school catering for grades 10, 11 and 12. The school mainly has two learning sessions. The morning session which starts at 7:30 hours and ends at 13:10 hours. Then the Afternoon Production Unit (APU) session which starts at 13:10 hours to 17:35 hours. The researcher specifically focused on the Kamwala High School because of having been a teacher there. It was also because the researcher was self sponsored and that the employer despite being requested refused to grant both vacation and study leaves.

### **1.8. PROBLEM STATEMENT**

Zambian music is not created in a vacuum, but from a given social, political, economic and cultural atmosphere at a given place and time. Some of the songs produced each time have a wealth of geographical messages. The functions performed by Zambian music are also very rich geographically. The problem was that this unlimited source of

geographic information had not been exploited by geography educators in Zambia before. This was a problem because this rich source of geographical knowledge was just being wasted. People did not realize that geography can be learnt and taught through songs. Therefore, this study sought to look at some of the Zambian songs and find out their usefulness in the teaching and learning of geography in high schools in Zambia.

## **1.9 PURPOSE OF THE STUDY**

Arising from the problem stated above, the aim of this study was to explore Zambian music so as to demonstrate how it could be used educationally in the teaching of geography to grade 12 pupils of the Kamwala High School.

### **1.10 OBJECTIVES**

The objectives of the study were to:

- (i) investigate ways in which Zambian music could be used in the teaching of geography to grade 12 pupils of The Kamwala High School.
- (ii) investigate values generated by Zambian music for geography education and development.
- (iii) determine the extent to which Zambian songs showed frustration and dissatisfaction about the state of affairs at a particular place and time.

### **1.11 RESEARCH QUESTIONS**

Below are the general and specific research questions.

#### **GENERAL RESEARCH QUESTIONS**

How can Zambian songs be used to teach geography at the Kamwala High School?

The specific questions of the study were:

- (i) How can Zambian music be used for teaching geography to grade 12 pupils of Kamwala High School?

(ii) What values are generated by Zambian music for geography education and development?

(iii) To what extent do Zambian songs show frustration and dissatisfaction about the state of affairs at a particular place and time?

### **1.12 SIGNIFICANCE OF THE STUDY**

The significance of the study was to show how educationally useful Zambian songs are in geography. The study revealed useful information which learners and educators at different levels of learning may use to improve teaching and learning geography in Zambia. The secondary school pupils as learners and teachers may need such kind of information to make the teaching and learning of geography easy. The teacher training colleges and university lecturers as well as their students may need this kind of information provided by the study to enlighten them on a wide range of topics for their study. This study also made an effort to lobby musicians to sing songs that may highlight the socio-economic development challenges that Zambia was facing and inspire people to struggle their way out of poverty. The study also brought together geography and music a combination which forms a field of study called music geography which had a lot of potential and was yet to be fully exploited in Zambia.

### **1.13 LIMITATIONS OF THE STUDY**

Translating the lyrics of songs from the Zambian languages to English did change some of the meanings of the messages in the songs. The songs selected were mostly songs which were played on radio and television. Most songs which did not play on radio and television despite being rich in geographical messages could not have been included in

the study. Some songs very fully pact with geography messages were viewed by government to be critical of it and had been banned from playing on its public radio and television stations so some pupils did not participate fully in discussing them. Economic Slavery, Blood Diamonds, Morningside and Chins Town all by Maiko Zulu have been banned from playing on public radio and television stations. Others are Common Man by P.K Chishala and LVe for President by LVe. The songs in the study mainly dealt with the human geography component of the study of geography. The physical component was not adequately dealt with. The study was further limited by lack of financial resources and time as the researcher was self sponsored and was denied both study and vacation leave.

## CHAPTER TWO

### LITERATURE REVIEW

#### 2.1 OVERVIEW

Music is invariably a medium of communication, a direct form of education. Where there is music, there is a message conveyed which people could learn from. This could be an emotion through the melody or through lyrical content. Music is a central feature of popular culture and thus can be a powerful force in the classroom. Even a subject such as geography can be enriched by drawing upon the popular music of the area being studied (Lee, 1980; Ramsey, 2002; Zuma, 2006).

#### 2.2 THE ROLE OF MUSIC IN TEACHING GEOGRAPHY

Music can be used to teach geography through direct geography songs. Fitzgerald (2006) on one hand encourages the use of music in geography lessons by providing ideas for encouraging creativity and creating a stimulating learning environment that creative teachers can use music to teach content across the curriculum to students of all ages.

Harris (2006) on the other hand provides a long list of geography songs titled *Geography Songs: Music for Teaching U.S. And World Geography and Map Reading Skills*. These are direct geography songs extremely rich in geography messages for learners to learn from and teachers to teach with. Here are some examples of the lyrics of geography songs from the long list.

The first song is titled *Rap for Learning Map-Reading skills* done by Ron Brown (2006):

I've got an attitude for latitude and longitude.  
They make you feel like a geography dude.  
'Cause by degrees you can find any place  
That might be hiding on the earth surface.

I've got an attitude for latitude and longitude  
I've got an attitude for latitude and longitude.

The Equator is the center of the world you know  
With a latitude number that says zero.  
It divides the globe into North and South  
In two hemispheres...  
...I've got an attitude for latitude and longitude.  
I've got an attitude for latitude and longitude.  
The longitude lines travel up and down

The other geography song is titled *How to read a Map*. Here are the lyrics:

I'm lost.  
What should I do?  
You need a map.  
I need a clue

Flower shape—easy to see.  
Letters N, W, S and E.  
Why does this help and tell me now what does it means?  
It's a COMPASS ROSE  
The compass rose shows North, South, East and West.  
North and South—well now I know,  
East and West—which way they go.  
What do you call these four main directions?  
The CARDINAL DIRECTIONS.  
Intermediate directions would be northeast, southeast and so on.

How is it from here to there?  
Can we measure distance to anywhere?  
The map size is smaller than the real world.  
Look for the SCALE.  
The scale is a little ruler that helps you measure distances between places.

Dots, triangles, colors and many lines;  
What do all these things define?  
I see a tiny airplane and what is this star?  
These are SYMBOLS.  
An airplane shows the airport; a star is a Capital city.

How do you know what these symbols are?  
When you're driving around like in a car  
Can you find on the map and where will it be?  
Use the MAP KEY.  
The map key tells you what the symbols mean.

The other considerable long list of geography songs is provided by Eric Riback on his *Eric's long list of geography songs* website.

(<http://ericssonglists.blogspot.com/2006/09/ericlist-ofgeography-songscountries.html>).

Recognizing the importance of music in geography education, National Geographic has launched *The National Geographic New Music Initiative Brings Geography to Life: Downloading the Soundtrack, Stories and Context Of our planet*. This initiative offers consumers the soundtracks of the world from traditional roots to unexpected hybrids from the furthest reaches of the globe. National Geographic's music offerings marry culture and geography in compelling ways. Tuareg rebels in the Sahara trade in guns for electric guitars. In Congo trance musicians build wooden microphones with magnets from used car parts. Regardless of individual tastes, the diverse music from hundreds of countries will bring geography to each listener (National Geographic, 2006).

At the simplest level some of the places studied in geography have distinct musical cultures. In fact music and song lyrics provide a means to discuss representation of places. Sorting out the sound track of a place could be the basis for a successful discussion. Nothing should more clearly signify the relationship between music, place and identity than the words of songs. Rap lyrics-especially those of gangster rap are indicative of the harsh realities of urban space. Many country songs for example celebrate the simple and uncomplicated nature of life. The lyrics and rhythm of Rhumba are representative of the Democratic Republic of Congo (former Zaire) as a place (Morgan and Lambert, 2005; Connell and Gibson, 2005).

A study of the Beatles from a geographical perspective by exploring the importance of space and place to their emergence, international fame and lasting influence has been done. This work addressed the Beatles' rise to worldwide fame in terms of the influences of particular places of their youth in Liverpool, places where they performed in England and the changing settings of their international tours. Fieldwork conducted in London and Liverpool England and New York City in the United States revealed a variety of special practices that occur at places associated with the Beatles. Such practices include inscriptions by fans the leaving of artifacts, and re-enactment of famous photographs of the group (Kruse, 2005).

National anthems may be interesting in discussing the role music can play in national construction (Morgan and Lambert, 2005). Other music is linked to migration. For example, the Irish folk songs ballads are replete with reference to exile and emigration. Contemporary songs influenced by rock as well as traditional music, also concern themselves with emigration. Other examples include 'Transmetropolitan', 'The Dark Streets of London' and 'The Old Main Drag' which reflect on the experiences of the Irish immigration to London and sally 'Maclennmne' with the following chorus:

We walked him to the station in the rain  
We kissed him as we put him on the train  
And we sang him a song of times long gone  
Though we knew that we would be seeing him again  
(Morgan and Lambert, 2005).

Music geographers point out that music is not created in a vacuum; there are strong social, political, economic and cultural forces that influence its creation. Music therefore reflects the society that produces it and social change can be seen and interpreted through it. Music reflects not just the economies of the age but more broadly the belief

in human reason, rationality and objectivity that has dominated the modern era. Music geographers further argue that music can create “soundscapes” in the same way a painting can evoke a landscape. That is why it is said a picture is worth a thousand words and that perhaps a song is worth a thousand pictures or images (King, 2001; Ramsey, 2002; Carney, 2003; Finn, 2006).

Music being a central feature of popular culture can be a powerful force in the classroom. Increasingly teachers are expected to develop innovative approaches to classroom instruction especially with a wide range of technical equipment such as television, home and hand held video games, the internet and portable stereos and phones. These innovations in technology should be taken advantage of in teaching geography because they are a way of incorporating pop culture mediums such as television and movies, radios, cell phones into the classroom.

Music having a profound impact on culture can also play an important part in geography education which includes social and environmental studies. Music has two roles to play in this regard. First music represents analytical documents through information provided in the lyrics. Lyrics have the potential to be used as a “source of geographic or historic evidence”. Secondly music can be used as a classroom tool to maintain and/or increase student interest (Ramsey, 2002).

Drum (1971) is one music geographer who has done a study on teaching methods and learning strategies using music as an instructional resource in the geography classroom. It is titled *Country and Western Music in Education Media*. An example of such is offered by Marilyn Weiser in a lesson whose title is *Geography and Music: An*

*Adventure On The Proud Mary*. The lyric in use is “Proud Mary”. This had a purpose, objectives and a procedure.

Purpose: To explore the relationship between geography and music. The lesson uses popular music to encourage students to form mental maps and images when listening to lyrics, rhythm and style. It also engages students in activities which will foster an understanding of perception and cultural geography.

Materials used include tape recorder, copy of lyrics, construction paper, crayons, pencils and markers.

#### OBJECTIVES:

- Students will experience a variety of classroom strategies that examine song lyrics for their geographical content
- Students will gain insight into understanding human culture
- Students will interpret the lyrics of a song and compare various perception of the composer/writer’s message.

#### PROCEDURE

1. Have pupils think of songs with geography terms
2. Categorise the titles and terms these can be the Zambezi and Kafue rivers, cities like Lusaka, Ndola, Kitwe, lakes like Kariba, Mweru.
3. Play Proud, Mary (play the song).
4. Give pupils a copy of the lyric and have them underline geography terms.
5. Discuss the impression and symbolism that the song created.
6. Discuss the style, mood, and tempo of the song (Weiser, 2005).

Hathaway (2006) a lecturer at Slippery Rock University in the United States of America carried out a survey and made a report titled *Don't Know Much About Geography: Music As A Teaching Tool In The Geography Classroom*.

In his U.S and Canada course, Hathaway (2006) uses music in four ways. He prepares students on the first day for the idea of geography of music. He hands out information sheets asking students their names, class, year and previous geography experience and so on. At the end of the information sheet he puts the following questions about music:

1. Name a musical performer or music group that you like
2. Do you know where he, she or they come from? Yes/No
3. If yes what has this got to do with their music?
4. If no, name the band that is somehow affected by where they come from and how they are affected.

He collected 83 information sheets from two classes held in spring 2003 and 73 students responded to the music questions. The responses to the first question provided some insight into the nature of the class. The typical fragmentation of today's American audience is evident in that no particular style of music is dominant, with rap, country heavy metal, and hard rock. The survey documented a striking masculine dominance of music performance-only 9 of the 64 listed performers for the first question were female while there were 37 female respondents. Most students do not know where their favorite performers are from.

The relationship between music and place appeared to be a baffling concept for the majority of the students. It is not too surprising that most students did not coherently explicate a connection between music and place. The most common conception was to

link rap to the inner city. For example, the rapper Eve of Destruction was “from the rough streets of Philadelphia. This makes her music harsh”. Another theme was to connect country music to rural subject matter such as farms, horses and cowboys or to connect it to the American south.

A second way Hathaway (2006) incorporates music into the U.S. and Canada class is to play selections of regional music in the minutes before he begins. For some of these sections lyrics of the songs played were provided. Sometimes biographical material about the artist such as the education background, the city or state the artist was from, the age, were also provided. Third as Keinard (1953) recommended, Hathaway (2006) played music in the background when intense concentration in class was not required, such as when students were doing group work on a project.

The final approach was to play samples of music during class. He did that for about four times per semester. At the end of the semester the results from the 65 usable surveys showed that the music components were among the most successful parts of the course. The music before class was seen as more effective than music played during class. In summary the findings were that music helps illustrate geographical concepts, deepens understanding of regions and that students respond favorably to music in evaluations.

### **2.3 THE ROLE OF MUSIC IN ENVIRONMENTAL EDUCATION**

Music represents analytical documents through information in the lyrics which have the potential to be used as a source of geography or historical evidence Music lyrics and styles can be used for educating young people about ecosystem fragility and the cultural

importance of rural resources. For decades musicians have lamented life in the fishery, sang about the toughness of life on the sea during the 1930s (Curtis, 1994).

### **2.3.1 FISH AND FISHERIES**

The “collapse” of the Northern Cod fishery in Atlantic Canada was formally recognized on July 2, 1992 when the then federal fisheries minister, John Crosby, announced a moratorium on commercial fishing where an entire fishery and traditional way of life was lost. Since then a number of studies have examined particular causes in detail including domestic over-fishing, foreign over fishing, weather and climate, political interference and more a growing sea population. Songs have been done documenting the loss of a traditional folk culture and are expressed through the popular culture medium of music. Songs present documents that can inform. Further because both are an emotional tribute to a loss of a way of life for many Atlantic Canadians, it is argued they can be powerful tools to educators who are teaching young people about the breakdown between environmental conservation and human consumption as well as human and community crises that are created as a result of such breakdown.

As is the argument of this dissertation that music can be used to generate student interest in the topic that they might otherwise have disregarded. Traditionally, folk music about the east coast fishery and culture related stories about the hard life on the sea. However in the Post World War II era, these stories changed to ones about conflicts between offshore and inshore fisheries, lost livelihoods and fishery collapse. This distinction alone illustrates the importance music can play in documenting the historic as well as contemporary relationship between humans and the environment. One song to be discussed was written by Stan Rogers in 1977. Rogers left behind rich resource documents from which educators can draw. In “Make and Break Harbor”, Rogers refers

to a time when the cod were still plenty but the arrival of large scale off-shore fishing trawlers meant fewer fish and fewer people. In the first verse, the lines, “once more we go back home with a dry hold” and “...make and break and make do, but the fish are so few” speak of changes in the fishery with small scale inshore fishermen returning home and almost empty handed. This description leads into an explanation of why this happened. Industrial, large scale offshore fishery of the post world war II era:

It is so hard not to think of before the big war.  
When the cod went so cheap but so plenty  
Foreign trawlers go by now with long-seeing eyes  
Taking all, where we seldom take any.

Rogers then describes the impacts of the offshore fishery and peculiarly the depopulation of the community.

...and the young folk don't stay the fisherman's way  
Long ago, they all moved to the cities...  
Blown away, lost, and forgotten.

One year after the cod moratorium was announced, Great big sea, a former St John's New Foundland bar band originally named “Rankin Street”, released their first CD. This recording includes the song “Fisherman's lament” that was written by the father of band member Sean McCann in 1993. This is an emotional song like “Make and break harbour” that speaks of the role of trawlers, political interference and Department of Fisheries and Oceans (DFO) in the fishery collapse. Fisherman's lament provides a benchmark to any lecture or lesson about the crisis in the cod fishery. The fourth verse describes the harshness of life on the sea and thus the connection between society and environment:

We challenged great storms and sometimes we won  
Faced death and disaster we rode with the sun  
We worked and we toiled we strained our men

The second and sixth verses while also commenting on life on the sea, also describe the feeling of shame from the loss of a way of life and a disdain for government in controlling people's lives.

....And I spent my whole life there on the sea.  
Some government bastard now takes it from me.  
It's not just the fish, they have taken my pride.  
I fill so ashamed I just want to hide.  
My father is gone now the fish too.  
I am too old to change. But what of my sons.  
How will they know that we weren't the ones?

This information provides a useful tool for initiating class discussion and debate about resource issues and responsibilities. It illustrates the multiplicity of factors responsible for the demise of the cod fishery as well as the finger pointing that was taking place.

Gordon's "Harvest Train" describes the movement of maritimers to the prairies. The role of the railway as a mode of transport is central to the song. The railway connected east to west and made agriculture settlement on the Canadian prairies a possibility and so began the interprovincial migration in Canada; a phenomenon that has become part of their culture; that is moving to where the resources are being developed: fish, forest, mine, agriculture and more recently tourism with young people traveling to places such as Buff National Park for employment. The following two verses from "Harvest Train" illustrate the economic struggles faced by maritimers, the migration from the maritime to the prairies and the impact of this migration on the loved ones:

By the time I heard that evening train  
He was gone, gone, gone  
Headed for those fields of grain in the far Saskatchewan  
Oh the times were they were so hard and the fish were few  
Oh what's a maritimer goner do  
Oh my heart the C.P.C has taken every good man in Nova Scotia  
Gone away on the Harvest Train to the Prairie Golden Ocean far from me

The migration articulated by Golden illustrates the traditional reliance on resource based economies in Canada as well as the impact of migration on those who were left behind. This movement from one resource (e.g., fishing) sector to another (e.g., farming) describes the role of music in teaching about great ecosystems and culture and so explains the use of songs in teaching geography.

Environmental education presents itself as a multidisciplinary system of education which could be integrated into the entire school. And geography taught at secondary school level in Zambia does have a significant component of environmental education. In fact secondary school geography and environmental education do widely tap from each other. David (2006) in *Earthsinging: The Use of Music in Environmental Education* is of the main premise that the arts especially, can and should be accorded a more integrated role in the interdisciplinary structure of today's environmental education where the emotional and motivational power of song should be used to stimulate student enthusiasm for the continued study of environmental issues. An effective means of introducing into environmental studies is by the presentation of selected musical pieces to the student. This can incorporate any or all of the following suggested activities.

1. Select a song or group of songs, which can give insight into the environmental concepts being studied. The song can be popular, traditional and contemporary children's music.
2. Introduce the song(s) by providing information about the artist or author, information relating to the background and the concepts and vocabulary presented in the song(s).
3. Play the song in a quiet setting. This can be accomplished by simply playing a record version or by a live performance by students with musical aptitude or oneself if one feels comfortable in doing so.

4. After the songs have been played as many times as desirable, ask questions which encourage reasoning and stimulate discussion of the content and the emotional implications of the selections. Students should be encouraged to look beyond the words of the author's point of view much like one would study the message in advertising.
5. Have the entire class learn to sing the songs and find or create further occasions to sing it over. The course of the unit often the resigning of the song will bring about new viewpoints and spark new ideas for discussion as the students' understanding of the subject increases.
6. Have students or pupils write additional lyrics to the songs or write original songs which they feel better reflect their own understanding of the concepts and issues and can help them clarify their own feelings about these about issues (David, 2006).

## **2.4 MUSIC AS A FORM OF GEOGRAPHY EDUCATION**

Similar to how musicians lamented about life in the fishery, sang about the toughness of life on the sea, and later the collapse of the cod stocks on the great plains of North America during the 1930s, Djokotoe (2004) has noted the same. Djokotoe (2004) argues that the frustrations young people are facing today: their dissatisfaction with the status quo is the social impetus that is driving Kwaito a South African popular music form found in urban townships. Youth groups are being led by TK Zee, Mdu and Mandoza in response to social and cultural stimuli. It is the same impetus that is driving hip hop and gangster rap among black youths in the United States. Today's gangster rappers include Ja Rule, Wu-Tang Clan, Jay-Z, DMX, and Dr Dre. Djokotoe (2004) further says it is the same spirit of desolation and frustration that created heavy metal rock music and the drug induced lifestyle that has become a life style that has become a characteristic

feature of rock culture; the faded tattered jeans, long hair, and the heavily tattooed bodies.

Zambia has not been spared from this contagion of universal frustration that today's youths seem to be facing. Top selling Zambian artists belong to the likes of Danny, The Third, K'Millian, J.K, Exile, Petersen, Jimmy, Uncle Jar, LVe, Tommy D., Impi and others. Those who buy their music and attend their concerts are mostly young people because they can relate to the lyrics of the songs. They also identify with the social predicament of the artists (Djokotoe, 2004). These musicians are driven by frustration coming from 50% of the Zambian population being unemployed, the largest segment being youths aged 19 to 30. Other frustrations driving the youths into music are lack of money to pay for college or university, poor living conditions in residential areas leading to annual cholera outbreaks, lack of recreational facilities in residential areas, high prices of food, poor learning conditions in high schools, colleges and universities, high HIV/AIDS prevalence rates, high number of child headed homes, poor working conditions for workers just to mention a few. Frustrations that drive Zambian musicians to sing love songs as well as geography ones can be said to be just the same.

## **CHAPTER THREE**

### **RESEARCH METHODOLOGY**

#### **3.1 OVERVIEW**

The research method used in this study was qualitative. This chapter discusses the research design, the target population, the sampling method, research instruments and the data collection procedures.

#### **3.2 RESEARCH DESIGN**

The study used a case study research design. A case study is beneficial in that the focus on one or few instances allows the researcher to deal with the subtleties and intricacies of complex social situations. A case study research enables the researcher to deal with relationships and social processes in a way that is denied to a survey approach. The disadvantages associated with the case study approach are the possibility of bias on the researcher whose experience and background can influence data collection which in turn may limit validity of findings and its incapability to provide a generalizing conclusion. Another disadvantage is that because a case study tends to involve protracted involvement over a long period of time, there is a possibility that the presence of a researcher can lead to ‘observer effect’. Those being researched on might behave differently normally due to the fact that they are being observed. Furthermore, negotiating access to a case study setting can be a demanding part of the research process, where research can flounder if permission is withheld (Denscombe, 1998).

The researcher selected the case study methodology so as to maximize what could be learnt in the period of time available for the study. One of the greatest advantages of the case study is that it allows the researcher to concentrate on a specific instance (in this case the Kamwala high school) or situation and to identify the various interactive

processes at work (Bell, 1999). These processes could be peculiar to a particular case under investigation. While quantitative research methods are suited for identifying general trends in populations, the case study method is ideally to investigate outliers and other unusual phenomena. While the quantitative methods are difficult to change when they are set in motion, a case study researcher can change the case on which the study will focus, adopt new data collection methods or frame new research questions as they get an insight into a particular phenomena.

### **3.3 STUDY POPULATION**

The target population in this study included grade twelve geography pupils of the Kamwala High School, Zambian musicians, Radio station Disc Jockeys (DJ), Zambian songs on cassettes, CD's, radio and television stations.

### **3.4 SAMPLING**

Since the study focused on how Zambian songs can be used to teach geography to grade 12 pupils of the Kamwala High School Board, random sampling was used to select eight grade 12 classes of which five were from the morning session and three were from the Afternoon production unit (APU). This was from a total of ten morning classes and seven APU together making seventeen. Fifteen pupils from each class were randomly selected making a total of one hundred and twenty. Twenty five Zambian songs were selected purposively and analyzed in the study. The songs selected were those with a lot of geography messages. Three Zambian musicians were also purposively sampled mostly depending on those whose songs were selected in the study. Three Radio station Disc Jockeys were also selected purposively. Disc Jockeys receive recorded songs from musicians and play them on radio.

### 3.5 RESEARCH INSTRUMENTS

The following research instruments were used to collect information for this study:

(i) **Content analysis:** This was used to collect data from songs, newspapers, journals, magazines and books. Content analysis is a technique that enables the field researcher to observe people's behaviour, views or attitudes in an indirect way. One may want to analyse ideas, perceptions, values and attitudes that people have towards a given issue or problem. One may also want to get an insight into what people have thought on a particular issue and the changes that have taken place in certain values, attitudes and behavioral patterns. All this is usually done through an analysis of written materials contained in various documents. This may be contained in the mass media such as popular magazines, newspapers, cartoons, journals, the internet, films and songs (Mwagiru and Njue, 1985).

(ii) **Focus group discussion:** Focus group discussions were used on grade 12 pupils to discuss the lyrics of Zambian songs. The discussions were based on the geographical elements of the songs.

(iii) **Interviews:** Interview were used to enable the researcher to get enough insight into the phenomena (in this case songs) being studied and avoid the problems the questionnaires have of the low response rate and sometimes unreliable and incomplete answers. Unstructured verbal Interviews were targeted at musicians and Disc Jockeys (DJs).

(iv) **Observation:** Observation was chosen as one of the methods so that the information given in other instruments could be confirmed. Issues mentioned in the songs such as the poverty stricken state of the houses and roads in squatter settlements were looked at in the study. The study also looked at the high levels of unemployment which has forced

people to resort to selling from small shops called *tuntemba*. High levels of poverty evidenced by old women and children crushing stones for selling and the poor working conditions of workers who work long hours with little pay on casual basis.

### **3.6 DATA COLLECTION**

Data from songs was collected by gathering songs on CDs and cassettes then writing the lyrics of the songs down. The lyrics of these songs were then subjected to focused group discussions by the pupils. These discussions were held under the researcher's supervision. Disc Jockeys provided titles to songs and the singers of those songs. Some of the songs do not play on radio because they were not popular despite being rich in geography messages. Zambian Musicians provided the lyrical content of some of their songs especially those they have recorded and do not play on radio or have not yet been taken to the radio stations.

### **3.7 DATA COLLECTION PROCEDURES**

Data collection lasted for four months February, March, April and May of 2007. The researcher took advantage of working at Kamwala high school to have the discussions by the pupils done. The researcher went to some Zambian musicians and radio stations. A letter of introduction was obtained from the University of Zambia Assistant Dean for Post Graduate Studies.

## CHAPTER FOUR

### 4.0 PRESENTATION OF LYRICS OF ZAMBIAN SONGS SUITABLE FOR TEACHING GEOGRAPHY

Lyrics of Zambian songs suitable for teaching geography were presented in this chapter. For each and every song the title, the singer, the producer and the year of production were presented for easy identification of the songs.

#### **Song number one**

**Title: ECONOMIC SLAVERY**

**Author: MAIKO ZULU**

**Producer and Year: Dread Art, 2005**

*You set a price for my corn  
You set a price for my Copper  
You set a price for my Cotton  
You set a price for my Tobacco  
You set a price for my Labour now  
You set a price for my Sweat  
You are giving conditions to the government and people  
Re-defining colonialism*

*Economic slavery  
The IMF is the Driver  
Economic slavery  
The IMF is the Driver  
Economic Slavery  
The IMF is the Captain  
Economic Slavery  
The IMF is the Driver*

*Creating the wars and coming as Peace Keepers  
Deceiving the people  
Creating Religions to structure Decisions  
We know your plans  
Funding terrorism in the name of tourism  
You can't fool us now  
You are making us think we are highly indebted  
You are trying to take over, oh no*

*Captain World Bank  
Captain IMF, now*

*Pirates "Greedy 8" (G8)  
Captain World Bank (Zulu 2006).*

**Song number two**

**Title: Ku Luwingu**

**Author: Phillip Chimhini**

**Producer and Year: Super shine Investments, 2004**

**Chorus**

*My friends I am going to Luwingu  
My friends I am going to Luwingu  
I am going where I came from Luwingu*

*I am going to Luwingu a town that has been built on a hill  
From Luwingu I went to Chulungoma the way it has been built the road there has not  
been tarred. It is very dusty. And my suit ended up being very dirty and I started  
sneezing*

*Tar the road for us. Bitumen  
From Mansa I went to Chipili  
Then I went to Lupososhi from Lupososhi I went to Nganga  
Then I went to Chibote*

*Then we reached Luwingu  
The roads are not tarred. I am going where I came from. I am going where I came from  
I am going to Lusaka where they make laws Lusaka the capital city. I am going where  
the laws are made.*

*You people that are in the house of laws look at all these directions  
Tar the roads on which vehicles move  
Now you my friends I am going to Choma  
Even there the roads are not tarred*

*Then I went to Solwezi it is very dusty  
Then I went to the Lozi people in Mongu It is very dusty.  
I reached Chipata, it is also very dusty  
Then I came to Kabwe it is very dusty  
Then I came to Kasama, it is also very dusty  
In Mporokoso it is worse. The roads are very bad  
I went back to Mansa the roads are bad.*

*You my friends I am going to Luangwa Boma.  
When I reached Luangwa I turned to the right  
Luangwa is very dusty the roads are not tarred  
There are a lot of elephants  
That is where I found our relish, Monkey meat*

*There are a lot crocodiles and people die a lot  
That is where I found this fruit (Masawu) which I had never eaten before  
There is very delicious and tasty fish*

*My friends I went back to Chipata where Patrick Tembo comes from  
Patrick Tembo a gentle and wise man. His wife also comes from Chipata.*

*You government people tar all the roads in rural areas.*

*The foods we eat come from rural areas.*

*Lake Sardine, breams, cassava, millet all come from rural areas*

*Even mice which come from Chipata come from rural areas*

*Why can't you tar roads in rural areas?*

*You are just glued in town rural areas need development and progress*

*You God's people tar roads in rural areas.*

*Even white people (tourists) can be coming in numbers in rural areas and see the  
progress (Chimbini, 2004).*

**Song number three**

**Title: ICHIEYEYEYE**

**Author: THE MULEMENA BOYS**

**Producer and Year: Sounds Investment Zambia, 2005**

**Chorus**

*Our person who has gone for good  
You that have got your pension from the Copperbelt  
You fear to go to the village*

*You that have got your pension from the Copperbelt  
You fear to go to your home village  
You fear to go to the village to farm  
Go and build houses in the village*

*Take development to the village  
You just like drinking fanta in the Kitwe  
You just like eating sweets in Ndola  
You just like eating bread in Luanshya  
You just like drinking cibuku in Mufulira  
You just like eating polon in Kamunga Cibe  
(The best of Mulemena Boys, 2005).*

**Song number four**

**Title: Mwemakufi**

**Author: Nathan Nyirenda**

**Producer and Year: Mondo Music Corporation, 2005**

*Oh God help me, suffering, hunger and famine are in each and every part of our country  
Zambia*

*Sorrow bitter complaints, poverty and the critical shortage of basic needs are as  
plentiful as the last rains of the rain season*

*Worries have been engraved on the foreheads of almost everybody the elderly, the  
youths including domestic animals.*

**Chorus**

*My knees do not give up, my heart do not be weary cheer up.  
Principalities and unclean spirits can not defeat the Lord of hosts*

*Rivers and fish are in great abundance, there are plenty of fertile soils. Trees wild  
animals and forests are in great abundance.*

*Minerals are countless, plenty of labour above all. However prosperity is just on paper.*

*We have adequate rainfall and the abundance of peace is an everyday song. The only  
thing we know better however is speaking good English.*

*Praying and fasting we do higher education and training are plenty and continue to go  
on. Is it the colour of our Skin or that we are not intelligent enough? am so troubled my  
God please tell me (Nyirenda, 2005).*

**Song number five**

**Title: China Town**

**Author: Maiko Zulu**

**Producer and year: Dread Arts, 2006**

**Chorus**

*The bomboclaats are turning the town into a China Town*

*The bomboclaats are turning the town into a little Beijing.*

*The bomboclaats are tuning the town into a Pirate Town.*

*The bomboclaats are turning the town into a China Town*

*No more working space for the people you see*

*Land off they sell to the investors who reap*

*The profits investments exported and taken away*

*Killing the trader with them counterfeit goods*

*Denying the locals a place in the market*

*Giving the best to the heartless investors*

*Some of them even oppress the workers with no shame  
No fairness in the trade that is going on*

*Economic power for the people is a joke Soweto market is an eyesore you see  
Opportunities for trade must be fair for one and all  
Giving a chance to the women to survive  
The Farmers, the Doctors, the Miners and the Builders  
Got to get a chance in their place of birth*

*Farmers producing plenty of good quality goods  
Still tomatoes have to come from South Africa  
Peasants growing the cotton for the west  
Never even get some decent clothes to wear (Zulu, 2006).*

**Song number six**

**Title: Blood Diamonds**

**Author: Maiko Zulu**

**Producer and year: Dread Arts, 2006**

*Blood diamonds aha aha shine on the Hollywood sky  
Blood diamonds aha aha shine on the London sky  
Blood diamonds aha aha shine on the Berlin sky  
Blood diamonds aha aha shine on the German sky  
Blood diamonds aha aha shine on the Paris sky*

*Tribal wars and civil wars giving the arms to the rebels while walking away with the  
diamonds thief in the night*

*Conflict diamonds x4*

*There is no civil war in Congo and Sudan, No civil war in Sierra Leone*

*Freetown the people are dying the children in the Congo in distress in Las Vegas there  
is a party on the hills town*

*Blood diamonds. Conflict diamonds (Zulu. 2006).*

**Song number seven**

**Title: MORNINGSIDE**

**Author: MAIKO ZULU**

**Producer and year: Dread Arts, 2006**

*People in Kasama  
People in Chipata want to go to Morningside  
Patients in Solwezi Patients in Kaoma want to go to Morningside*

*Tell me all you leaders*

*Is health just for you leaders who can go to Morningside?  
How can you better the health of your people if you go to Morningside?  
We can make it better for the sick in the country if we make a Morningside  
Is the life of one man better than the lives of many?  
Is it an Animal Farm?  
Some people are more human than others. Are they children of a better God?  
Pregnant women in the village walking long distances  
They don't have a Morningside*

*People in the ghetto  
Carrying the sick on the wheelbarrow do not have a Morningside  
Don't you trick us with your policy of better health for the people?  
You know you have a Morningside  
Why is it always us and them?  
Segregated access to health because of this Morningside  
Access to ARV's is like bidding on stock exchange  
Where is our Morningside  
Patients in Chinsali,  
The sick in Zambezi wanna go to Morningside  
Patients in Kaputa,  
People in Lukulu wanna go to Morningside, even the people in Sesheke  
Patients in Chadiza wanna go to Morningside  
Patients in Mwinilunga,  
Patients in Katete wanna go to Morningside (Zulu, 2006).*

**Song number eight**

**Title: ZAMBIAN GIRL (GELO WA PA ZED)**

**Author: THE THIRD**

**Producer and Year: Super Shine Investment Ltd, 2005**

*I just want a Zambian girl black and beautiful who knows how to prepare lumanda  
I do not want a white (muzungu) girl who says how are you how do you do?*

*I just want a Zambian girl, a Ngoni girl, a Tonga girl who likes sour milk (mabisi)  
A Bemba girl who likes foods prepared with crushed groundnuts*

*I do not want a Kungfu Chinese girl. I just want a black and beautiful Zambian girl who  
knows how to dance. A Ngoni girl who knows how to prepare pork.*

*I do not want an Indian girl I don't like things to do with Indians who like hiding their  
faces. I just want a Zambian girl. A Bemba girl who follows tradition. A Tumbuka girl  
who knows how to dance vimbuza (The Third, 2006).*

**Song number nine**

**Title: COMMON MAN**

**Author: P.K. CHISHALA**

**Producer and year: Super shine, 2005**

*My friends I am the one suffering so much from hunger. It is a bit okay for others. That is why we are asking you government people to do something because there is too much hunger.*

*You Trade Union our mother who bore us listen to us people complaining. We are not getting full (satisfied) nsima is not getting to be enough because the price of mealie meal has been increased. Besides other people do not even have jobs*

*We are thankful that we do have jobs. But we ought to eat well. Because eating well makes people work well and think properly and clearly  
Many of our friends stay hungry, during lunch they just yawn and read newspapers and others play nsolo. Others their lunch is lying on the lawns. Some others go round window shopping as though there is something they are buying. Others drink maheu and eat bun.*

*Others eat maize, sweet potatoes, cassava together with groundnuts.*

*We desire to have breakfast lunch and supper because the prices of food stuffs are just too high. We are just persevering problems cause people to think well-source of good thinking which enable us to tell you to ask for us from our parent the government to increase our salaries because it has become difficult for us to live. That is why we are even failing to keep our relatives.*

*You know my friends it is difficult, when a country is attacked by hunger it is very embarrassing. (Chishala, 2005).*

**Song number ten**

**Title: LVe for President**

**Author: LVe**

**Producer and Year: Super shine, 2006**

*If I was a leader of this country every one in this country would be happy there would be no one sleeping hungry. I would bring back the coupons meal meal would be free. Every thing would be flowing well. The Chopolopolo boys would stop losing soccer. We should not be dull we do know what really our problem is. We should stop trusting Kalusha Bwalya.*

*Zambians we should be careful time to vote has again come. Let's vote for people who have massive integrity and are credible not just following the wind. If you vote for me I will work for you. Don't forget Viva Lavito*

*I LVe if I was a king better T.V. and M-Net would have been free; in fact no one would be poor. Everyone who completes school would be finding a job. I would make the*

*salaries of teachers, Council workers and the nurses very good. Whosoever has no job I would give them capital to start a business. If we work together corruption is going to reduce.*

*Some politicians have taken us for granted. When campaigning they tell lies, when we vote for them they stop coming to see us. They think when they buy beer for us then that is all we have voted.*

*If I was a leader the Patel's (Indians) I would stop them from being selfish so that their workers can get empowered economically. The government and street vendors would work together and stop the conflict between them. Street kids would have somewhere to stay. I don't want anyone to sleep in the street. Pensioners would easily get their money-their benefits. We have become intoxicated with swimming in problems.*

*I am thanking you all our mothers and our fathers for voting for me. Let's move our country forward. You people in shanty compounds I will not forget you. I will bring plenty of tap water. Electricity everywhere even in rural areas. I want every one of you to be happy. It is me here your person, your servant. Let me work for you. All the hospitals will be filled with medicine. No one should go hungry. Even if you wake up in the morning no eating food (Nsima) left over the previous night. No no Thank you Thank you Thank you (LVe, 2006).*

## **Song number eleven**

**Title: NO SWEAT NO SWEET**

**Author: LVe**

**Producer and Year: Super shine, 2006**

*In this world there is nothing for free.  
People say God helps those who help themselves survival is war.  
Everyone on their own. No sweat no sweet, survival is war.*

*We work six to six, but it is other people that get rich (foreigners).  
The job of the boss is to just shout at us.*

*There are no more jobs good and dependable companies have been sold.  
What is next? Nobody knows. I think what remains is to sell the Victoria Falls.*

*When I take a break, I drink shake shake one, two, three packs  
I think I am fighting a losing battle. But I will stand no hustle no vundu  
Everyday is to struggle, win or lose my life is a horror movie. I get scared  
when it gets dark.  
When I sleep sober I experience nightmares*

*Those who are rich are few; those who are eating well are few those who are  
fat with big bellies are few. Those of us who are thin are big in numbers  
those of us who are intelligent are many  
Those of us who have gone to school are many. But those of us who are  
working (have jobs) are few. (LVe, 2006).*

**Song number twelve**

**Title: Mucolonial**

**Author: Impi**

**Producer and year: Super shine Investments, 2007**

*Do not forget in the colonial period we used to be tortured.  
Until Cha Cha Cha we got independence we Zambians tried to govern ourselves but  
failed when we ask why do many people rush over seas  
Doctors, clerks, mechanics, teachers have gone far away to work  
who is going to do jobs that will bring developments?*

*Who is going to solve problems and work for these children?  
Your place is dirty clean it up do not go to other places for safety  
Do not forget during the colonial period you were being caned  
Do not forget during the colonial you were just like animals  
There was nothing like this one is Lozi, Tonga, Bemba or Nsenga  
Everyone was fighting for independence  
Now where has tribalism come from?*

*Let's realize that we are children of one house  
Let's cross the Zambezi with one heart  
North, East, West and South are all ours  
We people of Zambia are not toys nor are we a football which can be kicked anyhow  
A few words are enough for a wise man*

*We used to fight for self governance when we were with Welensky  
Today we are governing ourselves but we still do things like slaves  
Hatred and malice are blocking development  
We only have one Zambia let's not break our future  
Let's prepare a future for children who are growing up  
(Impi 2007).*

**Song number thirteen**

**Title: Nakula**

**Author: Damiano**

**Producer and year: Supershine Investments, 2005**

*Sometimes I wish I was still a baby because I never used to know problems  
Now I am growing up, fighting but some things are difficult  
May be I should go to a diviner is there any medicine for looking for a job  
Days are passing, months are passing years are passing the clock is ticking  
My life is scaring me because it is not improving  
You can end up growing old without doing any sensible thing  
Is there no one who can stop the clock?*

**Chorus**

*Time is flying like wind blowing and days are running like water in the river,  
am scared  
I can't imagine 45 years I am still staying at my mother and my father's  
house  
And still sleeping on that mat that they bought for me when I was still a kid  
Damiano come and eat nsima, I even feel pity for myself  
Imagine at 45 years with a beard going to ask for money to buy a pant from  
my mother, fear and shame have filled my heart*

*My heart has been engulfed by fear, my mind has been blocked  
I am thinking should my parents die without having a grand child  
But yet I can't get married without a job  
I have to work; I have to fight just now before time runs out*

*I will be waking up early in the morning to fight and work hard before time  
runs out until I manage  
Time is scaring me; I don't know where it is rushing to  
You find it is Monday before you do anything sensible it is Friday, I have to  
work hard*

**Song number fourteen**

**Title Sembe Mukazi nimwamuna**

**Author: Willie Ginx**

**Producer and Year: Direct Digital Recording, 2005**

*If a woman was a man she could see when it is cold outside calling for customers to get  
on the bus so that it gets full  
That is when she goes home to see the children  
If she was the one making someone pregnant she would not be hard  
Can she struggle to produce money for lobola?  
Can she manage to see the abomination we see?*

### **Chorus**

*Can she manage to stay the way I stay?  
Can she manage to pass through the problems I pass through?  
Can she manage shout out to customers until the bus is full?  
Can she manage to pass through the problems I pass through?*

*If a woman was a call boy she would know why we drink  
She would know how it pains to find nsima has not been cooked  
Can a woman manage to do a big job?  
If a woman could manage then they would not look down on us  
At the zone at night there would only be men*

*If it were women who sell with miniskirts in the roads then they would know that they  
are not fair with prices  
If it was a female conductor giving us her backside in the bus  
Can a woman manage to pass through the problems that we pass through?  
Can a woman manage to do things that men do?  
May be there is gender*

### **Song number fifteen**

**Title: You can do anything**

**Author: Winstone Moyo**

**Producer and Year: Supershine Investments, 2006**

### **Chorus**

*You can do anything my mama used to say so  
You can be anyone  
Life is difficult my friend I am not disputing  
Because even me I used to find it difficult  
When problems come I used to feel as if I am running mad  
I used to drop tears like you, your complaints were also my complaints*

*I have remembered my mother's word  
I used to wake up early in the morning  
I remember when my father died  
Everything stood still it appeared as though I will never complete school  
When I look at my mother tears were dropping  
I used to ask her how she was going to manage  
You have remained alone the problems are too big for you, you will not  
manage  
Yet my friend hear the words my mother used to tell me all the time*

### **Chorus**

*As if it is not true my mother stood strong  
As if it is not true I completed school*

*As if it is not true I am keeping myself  
As if it is not true I am helping my family  
As if it is not true my tears have dried up  
You can do anything awoo  
You can be anyone you wanna be*

**Song sixteen**

**Title: Kushanti (In the Shanti)**

**Author: IMPI**

**Producer and Year: Impi Music, 2005**

*I will never stop missing the ghetto that is where I grew up from  
I will never stop missing the ghetto; my heart is just in the shanty  
When there would be no tap water we could go to the yards (low density residential  
areas) with buckets together with girls.  
The children of rich people upon seeing us would start laughing at us telling us we are  
useless  
But when they come to the ghetto we would bit them whoever taught them that staying in  
the ghetto is unfortunate is very poverty stricken mentally is empty in his soul after all  
we ourselves enjoy staying here in the ghetto*

*My mother would send me to buy African polon and some charcoal by Chanda my  
friend's place then I would go to the tavern .Then we could use that money to buy some  
roasted meat with my friends who sell cigarettes and use the money to dance too  
Days would pass to us we would have seen a pretty Zambia  
My heart is just in the ghetto.*

**Song number seventeen**

**Title: I do not want to see (Sinifuna Na Kulanga)**

**Author: Petersen**

**Producer and Year: Direct Digital Recording, 2006**

*Oh no I don't even want to see I just want to close my eyes x2  
I have suffered in my life  
When I look on the side all the young boys have become like old men  
The old men have become polygamous when I sit down and ask why?*

*Where is the world going? To get rich one has to be a witch or an armed robber  
Even a guard steals on duty  
I don't want to see when I see a headache develops*

*When I look back in my sleep at night I see Petersen. Past things cause him to have  
sleepless nights. And the country is just bearing problems good things are no longer  
seen*

*My mother and my father died every time I am being soaked by rain may be what is  
causing this is a curse. Me I am tired now.*

*For many years we have been running, but even now we are still in the bush  
The lucky ones are building houses with money earned from selling cigarettes  
But why problems every day we try but it is like everything we do is bad.*

(Petersen, 2006).

### **Song number eighteen**

**Title: Salaula**

**Author: Chilambe Teddy**

**Producer and Year: Mondo Music Corporaration, 2004**

*Salaula Salaula Salaula mayo x3  
Salaula salaula dress the children  
Salaula salaula dress the nephews and nieces  
Salaula salaula dress yourself*

*These years to dress you have to think  
This year people you have to think  
Just stop being shy go and buy second hand clothes (salaula  
These nice shoes they are wearing  
The nice trousers they are wearing  
And the beautiful shirts they are wearing  
Its salaula salaula salaula mayo owo  
The beautiful ear rings they are wearing  
These nice watches they are using  
These nice skirts they are wearing  
It salaula salaula salaula mayo owo*

*This year we are thanking the Zairians  
For this bundle of second hand clothes you have given us  
Because this is where second hand clothes are being found  
All the children its salaula  
Even old people it is salaula  
You fool open your mind on salaula  
The Indian is annoyed because of salaula  
We are dressed up because of salaula  
(Chilambe Teddy, 2004).*

**Song number nineteen**

**Title: Mwilalila**

**Author: Chilambe Teddy**

**Producer and Year: Mondo Music Corporation, 2004**

*They are checking checking who has increased the prices  
They are falsely accusing UNIP of increasing the prices  
They are falsely accusing Kaunda of increasing the price  
Yet it is we businessmen ourselves*

*Kaunda has reduced don't cry  
When Kaunda gets annoyed don't cry  
You enemies of the country do not cry  
You have made a lot of mistakes don't cry  
If it were in other countries you could have died  
Kaunda is good don't cry*

**Song number twenty**

**Title: Chinshi Tufwila fwebaume (Why do we men die)**

**Author: Chimbini Phillipa**

**Producer and Year: Super Shine Investments, 2004**

*On this earth why are we men dying  
Women in this country have become clever  
When a man acquires wealth then he dies. So that the money gets to be theirs*

*Do not think I have no respect for the laws of the land  
The customs of the western people are different from ours  
The western people have love; even their money is shared between the two  
People could educate their children using money earned from brewing illicit beer and  
probably charcoal burning. People even stop eating just to have their children educated*

*After the child gets educated, gets a good job and marries a woman who was not even  
there when the parents were educating their son they start staying with and even bear  
two children. You widows you should have mercy on the relatives of your deceased  
husbands*

**Chorus**

*Why do we men die, why do we die? x4  
(Chimbini, 2004).*

## CHAPTER FIVE

### INTERPRETATION OF THE LYRICS OF ZAMBIAN SONGS SUITABLE FOR TEACHING GEOGRAPHY

#### 5.1 OVERVIEW

The songs were analyzed using focused group discussions among grade twelve pupils of the Kamwala High School of the year 2007. They were analyzed using a combination of some of the activities by Weiser (2005) and David (2006). There was some modification as the steps were not rigidly followed. Weiser's (2005) way of teaching geography using music had the following suggested purpose, objectives and procedure.

#### PURPOSE:

To explore the relationship between geography and music. The lesson uses popular music to encourage students to form mental maps and images when listening to lyrics, rhythm and style.

#### OBJECTIVES:

- Pupils were to experience a variety of classroom strategies that examine song lyrics for their geographical content.
- Pupils were to interpret the lyrics of a song and compare various perception of the composer/writer's message.

#### PROCEDURE:

1. Have pupils think of songs with geography terms.
2. Categorise the song's titles and terms which could be the Zambezi and Kafue rivers, cities like Lusaka, Ndola, Kitwe, lakes like Kariba and Mweru.
3. Play the song.
4. Give pupils a copy of the lyrics and have them underline geography terms.

5. Discuss the impression and symbolism that the song created.

David (2006) on the other hand suggested the following activities:

1. Select a song or group of songs, which can give insight into the environmental/geographical concepts being studied. The song can be popular, traditional and contemporary children's music.
2. Introduce the song(s) by providing information about the artist or author, information relating to the background and the concepts and vocabulary presented in the song(s).
3. After the songs have been played as many times as desirable, ask questions which encourage reasoning and stimulate discussion of the content and the emotional implications of the selections.
4. Have the entire class learn to sing the songs and find or create further occasions to sing it over.
5. Have students or pupils write additional lyrics to the songs or write original songs which they feel better reflect their own understanding of the concepts and issues and can help them clarify their own feelings about these issues.

## 5.2 KU LUWINGU

Song number two *Ku Luwingu* by Phillip Chimbini did make some very useful revelations in as far as its use for teaching geography to grade twelve pupils is concerned. It is able to teach people about the location of places as its mentions Kasama, Mongu, Luwingu, Mansa, Solwezi, Chipata, Kabwe, Lusaka the capital city of Zambia, Luangwa, Mporokoso, Lupososhi and Choma. Places from the north, the east, the west, the south as well as the central parts of Zambia were mentioned in the song which pupils could come to know about by checking in the Zambian atlas.



The song further mentions fish, monkeys, crocodiles, elephants, “*amasawu*”, imbeba (mice) cassava, kapenta, millet, maize and *chikanda* all of which are resources found in all the different places mentioned above. This is in line with Joseph (1991) who argues that knowing the location of places and people is the first step towards achieving geographical literacy. The mention of places and the description of how untarred and dusty roads in rural areas are, is an explanation of where and how people live which is according to Weiser (2005).

A passionate appeal in the song has been made to government to have rural roads tarred because most of the food people eat comes from rural areas. Foods like millet, cassava maize, African polon (*chikanda*), beans, *kapenta* even other types of fish like breams, barbel Nile perch and tiger fish. This shows that the major economic activity practiced in these areas is mostly agriculture which can only develop if roads in rural areas are tarred.

Chimbini (2004) in the song *Ku Luwingu* further points out that if the roads in rural areas were tarred, *abasungu* (white people) who are tourists could be going to watch tourist attractions such as the Luangwa river which attracts a lot of elephants and has plenty of tasty fish and crocodiles though crocodiles are said to be killing people a lot posing a big problem to the tourism industry as well as the local people. Forestry is alluded to with the mention of wild fruits called *amasawu*. Agriculture, tourism, fishing, forestry and transport are topics, issues and economic activities that have been adequately covered by Ntalasha *et al.*, (2004). This is a text book for grades ten to twelve which are high school classes. This goes to show that a Zambian song can be used to teach geography at the Kamwala High School. The song talks a lot about

untarred roads which if tarred would help improve agriculture, tourism, forestry and fishing. Lusaka has been mentioned as the capital city of Zambia whose functions include administration, marketing, route center, commercial, residential, industrial, tourism and cultural.

The gloomy picture painted by the song *Ku Luwingu* by Chimbini has been observed in *The Post* by Muyumbana (2007) in an article titled *Living in Shang'ombo is misery, says Kabayo*. Muyumbana (2007) went on to report that:

Kabayo said that there was no tarred road in the district. He said the current gravel roads in Shang'ombo were death traps and wondered what the Roads Development Agency was doing to improve roads in the district. He said Shang'ombo was the poorest district in the country and wondered how it could develop without roads. Kabayo expressed sadness at the manner in which development projects in Shang'ombo were being abandoned without anyone giving explanations. He named the construction of the hospital and the project to electrify the district as some of the projects abandoned without explanations. He said that people were now frustrated thinking it was just a political gimmick to woo votes by the MMD during the last general elections. Kabayo said reports reaching his office were that on a daily basis, lions were killing people's animals such as cattle and dogs and that elephants were destroying their maize and cassava fields. He said that villagers had reached a point where they are afraid to go to the fields for fear of being attacked by the lions and elephants. He complained that the situation if not addressed would make the people of Shang'ombo depend on relief food from the government and well wishers next year. Kabayo said he asked the Zambia Wildlife Authority to kill the animals but the authority in the area had no capacity as it did not have a vehicle and was understaffed. Kabayo further said Lueti River where people of Kalongola depended for water to drink and bath was also highly infested with crocodiles. He said his office has since banned people from drawing water from the river to safeguard their lives. He said people in the district were suffering as if they were not living in Zambia.

There is a lot of geography in this explanation of how people are suffering in Shang'ombo which can be used to teach grade twelve pupils. It talks about wildlife, transport, electricity supply, water supply, agriculture and food supply all which are topics taught to grade twelve pupils of the Kamwala High School. Locating places such as Kasama, Mpulungu, Luwingu, Chipata, Mporokoso, Mongu and Kabwe. The mention

of travel routes and economic products such as millet, cassava, beans and *Kapenta* shows that the song *Ku Luwingu* has characteristics of the utilitarian/information ideology. The provision of useful knowledge of the sources of these agricultural, forestry and fishing products which could enable people to live independently by doing business in such shows the presence of the progressive and liberal ideologies in the song *Ku Luwingu*. This song therefore is very useful for teaching geography.

### 5.3 ICHIEYEYEE AND MUCOLONIAL

Song number three *Ichieyeyeye* by Mulemena boys from the presentation of lyrics of Zambian songs suitable for teaching geography did make mention of important places mostly towns on the Copperbelt such as Luanshya, Ndola, Mufulira and Kitwe which a lot of people moved to when mining started. This changed the rural population structure with women and children dominating it. Jobs therefore acted as a pull factor. This brought urbanization which is an increase in the percentage of a country's population living in urban areas (Ntalasha *et al.*, 2004). The Mulemena boys saw this and did the song *Ichieyeyeye*. The causes of urbanization which are also called pull factors include:

- hope for improved social status or standard of living.
- search for employment or better medical care.
- urban blight which tends to attract people especially those who come from rural areas that are not electrified.
- looking for modern ways of life (Ntalasha *et al.*, 2004).

Pull factors explained in *Ichieyeyeye* which make retirees avoid going to their villages include: liking eating sweets in Ndola, bread in Luanshya, polon in Kamunga cibe, liking drinking Fanta and *Chibuku* in Mufulira.

Push factors which are reasons why people leave rural areas or fear to go to rural areas are also referred to in the song *Ichieyeyeye*. These are fear to go and farm, dislike of traditional ways of life, civil or foreign wars, and natural disasters like floods, drought, and not enough food, gainful and formal employment. The reasons advanced by Muyumbana (2007) in *The Post* article titled *Living in Shang'ombo is Misery Says Kabayo* are very understandable reasons why retirees fear to go to their villages to go and build houses and do farming. The songs *Ichieyeyeye* and *Ku Luwingu* both talk about the need to improve life in rural areas through building houses, farming and tarring roads.

In the spirit of privatization and liberalization which encourages private ownership of property, the Second Republican President Fredrick Titus Jacob Chiluba sold government houses to sitting tenants. This has further discouraged retired people from going to rural areas to build houses and do farming. *The Post*, October 22, 2006 Editorial Comment also makes an observation on why going to settle in rural areas has been so much detested:

The current economic set up of privatization and liberalisation does not encourage farming. Some fifteen years ago rural dwellers bought cement, fuel and other things at the same price as those in Lusaka and other towns because the suppliers established depots and bore the cost of distribution. But today this cost is passed on to the rural dwellers. It is more profitable to go back to the land in Lusaka than to try to farm in Chadiza, Chavuma, Kalabo, Sinazongwe or Kaputa. It is easier for the urban farmers to make a profit and expand their farms because they have got reasonable access to capital but also to other things like hydro-electricity, relatively cheap diesel for their tractors and they are a stone's throw away from the main markets. Going back to rural areas in the current economic, social and political set up means condemning oneself and one's children to poor health and educational facilities (*The Post*, October 22, 2006 Editorial comment).

Song number three *Ichieyeyeye* talks about migration within Zambia (internal migration) while song number twelve *Mucolonial* talks about the movement of skilled people (brain drain) from Zambia to other African countries and continents. Here are the lyrics of the song *Mu Colonial*:

*Do not forget in the colonial period we used to be tortured.  
Until Cha Cha Cha we got independence we Zambians tried to govern ourselves  
but failed when we ask why do many people rush over seas  
Doctors, clerks, mechanics, teachers have gone far away to work  
who is going to do jobs that will bring developments?*

*Who is going to solve problems and work for these children?  
Your place is dirty clean it up do not go to other places for safety  
Do not forget during the colonial period you were being caned  
Do not forget during the colonial you were just like animals  
There was nothing like this one is Lozi, Tonga, Bemba or Nsenga  
Everyone was fighting for independence  
Now where has this tribalism come from?*

*Let's realize that we are children of one house  
Let's cross the Zambezi with one heart  
North, East, West and South are all ours  
We people of Zambia are not toys nor are we a footballs which can be kicked  
anyhow  
A few words are enough for a wise man  
We used to fight for self governance when we were with Welensky  
To day we are governing ourselves but we still do things like slaves  
Hatred and malice are blocking development  
We only have one Zambia let's not break our future  
Let's prepare a future for children who are growing up  
(Impi, 2006).*

The immigration of teachers, clerks, doctors, nurses, accountants and mechanics into other countries because they believe they can have a better standard of living than in Zambia can be referred to as the brain drain. The song condemns this brain drain and advises people not to run to other countries but to clean up theirs because if professionals leave their country, there will be no development in Zambia. The song further condemns seeking medical treatment abroad as mentioned also in song number seven *Morningside*, tribalism and disunity among the people of Zambia. The lyrics of

songs number three *Ichieyeyeye* and number twelve *Mucolonial* are potentially rich sources of discussion on the topics of urbanization and migration with regard to their causes and effects both in the rural and urban areas and Zambia and other countries and continents respectively.

The song *Ichieyeyeye* has elements of the utilitarian/informational ideology because it provides locational knowledge of towns on the Copperbelt such as Mufulira, Luanshya, Kitwe, and Ndola. It is also why people refuse to go to rural areas because of economic products such as fanta, bread, sweets and *Chibuku* in urban areas. In terms of the liberal and progressive ideologies the song provides to people useful information that would help them plan for their lives and help them develop attitudes and values that are aimed at improving their lives. In the reconstructionist ideological sense which says education is an agent of change, the whole idea of telling people to go to rural areas when they do not want is radical. Therefore songs especially *Ichieyeyeye* and *Mucolonial* can be used to teach geography to grade twelve pupils of the Kamwala High School.

#### **5.4 MWEMAKUFI AND INSHITA**

Song number four *Mwemakufi* by Nathan Nyirenda explains the abundance in natural resources that Zambia has which include trees, fish, rivers, minerals, peace, labour (both skilled and unskilled), the adequate rainfall and plenty of fertile soils all around the country. These are factors that affect the operations or location of industries such as agriculture, tourism, forestry, fishing, manufacturing and mining in both Zambia and the African Sub-region.

Explaining factors that affect population distribution, settlements, agriculture, manufacturing industries, fishing, forestry and tourism, White (1998) and Ntalasha *et al.*, (2004) list the following:

- Soils
- Water in rivers for domestic and industrial use
- Rainfall which falls in the area of climate
- Trees
- Labour
- Raw materials which include minerals, trees, (depending on the industry).

Despite abundant resources as the song says there is widespread poverty, sorrow, suffering and misery all of which are serious problems of populations of human beings. With this abundance in natural resources, Zambians are supposed to enjoy a high standard of living through good and enough houses, tarred roads in all areas, plenty of food, clean and constant supply of piped water, enough clinics and hospitals with enough drugs in them, enough schools, colleges and universities and no load shedding of electric power. This song as Weiser (2005) would say shows the interaction and the interdependence between humans and the environment. The song *Mwemakufi* does have elements of the utilitarian/informational ideology because it provides useful information that there is an abundance of natural resources such as minerals, trees, rivers, fish, fertile soil and human resource. Values of care and respect are taught in the song showing the presence of the progressive ideology. The reconstructionist or radical ideology is also present in the song as it encourages and challenges the existing knowledge and

approach to development which has led to high levels of poverty and also because it seeks to help the situation through prayers and God's intervention.

Song number thirteen *Inshita* by Damiano explains about a Zambian man who has grown up to forty five years of age but is still staying and depending on the parents. This man wishes so much to one day get a job, be independent, marry and have children. The song *Inshita* in teaching geography can be linked to discussing the dependency ratio which is the ratio between those in the non-economically active age group (taken to be children under fifteen and adults over sixty four years) and those in the economically active age group of fifteen to sixty four years (Waugh, 1998). In Zambia there is a severe lack of employment both in the formal and the informal sectors so it is difficult for people to be independent. In Zambia at fifteen and even twenty five years people would still be at secondary school being very much dependent on their parents. Even when they complete secondary school at about eighteen, nineteen or even over twenty years and later on go to university or college if they are lucky, they join the huge pool of the jobless people who continue to be dependants. In developed countries the situation is the other way round. According to the dependency ratio the forty five years old dependent man is supposed to be independent. This shows the problem of applying the dependency ratio to the Zambian situation. Song number thirteen can therefore be used to teach geography to grade twelve pupils of the Kamwala High School.

## **5.5 BLOOD DIAMONDS AND CHINA TOWN**

Song number six Blood Diamonds by Maiko Zulu does mention places or countries in Africa that produce diamonds which include South Africa, Sierra Leone, and the Democratic Republic of Congo. Other countries in Africa that produce diamonds according to White (1998) are Angola, Ghana, Liberia, Central African Republic, Namibia, Liberia, Guinea, Ivory Coast, Tanzania and Botswana. Other places that have been mentioned in the song where diamonds are sold and are said to shine are Berlin, London, Hollywood, Paris, Japan and Las Vegas. Knowing to locate such places is the first step towards achieving geographical literacy. This according to Weiser (2005) shows the interaction that is there between the developing diamond producing war stricken countries and the developed countries that buy diamonds.

Zulu (2006) in the song blood diamonds shows that in tribal and civil wars, they give arms to rebels while they walk away with diamonds, they are thieves in the night. While people are dying in Sierra Leone and the Democratic Republic of Congo, there are celebrations in Las Vegas, Berlin, London, Hollywood and Paris.

Similar to this line of thought Pearce (2005) acknowledges that it was in the diamond industry that the links between business and warfare in Africa first became apparent. Control of diamond digging funded the National Union for the Total Independence of Angola (Unita) in Angola and the Revolutionary United Front (RUF) in Sierra Leone during the 1990s. United Nations (UN) sanctions helped to isolate the rebels and more recently the diamond industry and diamond producing countries have collaborated in the Kimberley Process a self-certification scheme that aims to stop any diamonds originating in a war zone from entering the international market.

Pearce (2005) further observes that African leaders who include the current Presidents of Uganda, Rwanda, Burundi, Ethiopia, Eritrea, Angola and DRC, preside over countries where ethnic and civil turmoil permit unscrupulous international mining companies to take advantage of the strife to fill their own coffers with conflict diamonds, gold, copper, platinum, including columbite-tantalite or 'coltan' which is a primary component of computer microchips and printed circuit boards. 80 percent of the world's known reserves of coltan are found in eastern Democratic Republic Congo (DRC). It is potentially as important to the United States military as the Persian Gulf Region. It is for this reason that the United States has had a long history of supporting all sides in the DRC's civil wars in order to gain access to the country's natural resources. America's early support for Kabila which was aided by and abetted by US allies (Rwanda and Uganda) had less to do with getting rid of the Mobutu regime than it had to do with opening up Congo's vast mineral riches to North American based and influential mining companies. The US military intelligence agencies which have supported Uganda and Rwanda in their cross border adventures in the DR Congo have resisted peace initiatives and have failed to produce evidence of war crimes by the Ugandans and Rwandans and their allies in Congo. Further some of the big American companies benefited from the destabilisation of Sierra Leone and the availability of its cut- rate 'blood diamonds' on the international market (Madsen, 2001).

Observations made by Madsen (2001) from the song blood diamonds have further been reflected in song number one by Maiko Zulu titled Economic Slavery where he says:

*Creating the wars and coming as Peace Keepers  
Deceiving the people*

*You are making us think we are highly indebted*

*You are trying to take over, oh no*

The first verse really shows how developed countries are trying to take over or recolonise developing countries by setting prices for their goods such as copper, corn, cotton, coffee, cocoa and labour.

Song number five China Town provides the basic knowledge of locating places and people as it mentions places such as China and its capital city Beijing, South Africa and Lusaka being turned into a China town providing the first stage towards geographic literacy.

As Joseph (1991) says geography is the key to understanding and acting effectively in the world. This song brings out issues that would enable pupils and the general public to understand the nature of the unfair trade Zambia is involved in with China as well as other countries such as those of Europe, Japan, The United States and South Africa. This will enable people to know the unfairness in trade and start acting to change things for the better. One of the things to do is what the late Zambian President Mwanawasa as chairman of the Southern Africa Development Community (SADC) when speaking in Antananarivo in Madagascar at a state banquet hosted in his honor by President Ravalomanana at the State Palace. He said engaging in free by mutual agreement amongst African and other developing countries is what will tackle the unfair practices of the developed nations (Macha, 2008). The song paints a very clear picture of the effects of what Sachs (2007) refers to as the World Bank's extreme free market ideology through which the World Bank preferred to lecture to the poor and force them to

privatize the basic infrastructure, water utilities, power networks, mines and shops rather than help the poor countries invest in infrastructure and other crucial sectors.

Ntalasha *et al.*, (2004) explain the effects of privatization and liberalisation. The influx of agricultural produce from Zimbabwe and South Africa which include powdered milk, sugar, meat products and mealie meal. The flooding of the Zambian domestic markets with all kinds of imported goods. As Sata did mention that Zambia would not benefit anything from SADC because she was a dumping ground for foreign goods even from the smallest country in the SADC (Sata, 2007). The decline in manufacturing activities in the country is a result of the shrinking market for locally manufactured goods. All these are effects of the extreme ideology of the free market of the World Bank and the International Monetary Fund (IMF). All these are put forward artistically and emotionally by Maiko Zulu in song number five entitled China Town.

China Town as a geography song raises numerous serious issues fit for discussion in a geography class. Farmers in Zambia producing good quality goods but still tomatoes, cabbages and potatoes have to come from South Africa. This simply means our farmers will not have a market for their agricultural produce and will be deprived of a source of income and the money instead goes to South Africa. The idea of investors taking huge profits to their countries of origin as mentioned in the song China Town has been a huge problem. In mid 2007 this had become a hot issue of discussion in Zambia where the civil society was lobbying government to renegotiate mineral royalties and taxes mining companies were paying so that the Zambian people could have more benefits from the profits that were being made from the sale of copper as the price of copper had gone up.

For example according to the treasury figures, in the 2005/2006 financial year, mining companies earned a whopping US\$4.7 billion but only paid a measly US\$ 142 million in taxes. In a report examining the record of Zambia's largest copper producer the Konkola Copper Mines (KCM) an aid agency, the Scottish Catholic International Aid Fund (SCIAF), found that KCM foreign owners were giving Zambia royalty fees of just 0.6 percent instead of the 5 to 10 percent on average in developing countries. This rate of royalty implies that, in 2006 and 2007 the Zambian government received mineral royalties of only US\$6.1 million from KCM while the company extracted copper ore worth over US\$1billion. In addition, in 2007, KCM made net profit of US\$310 million which was more than what Zambia spent on healthcare. Mineral royalties were raised from 0.6 to 3 percent. The government further increased company tax for mines from 31.7 to 47 percent a move it hoped would raise US\$400 million additional revenue in the 2008 and 2009 financial year which it wanted to use to build infrastructure and invest in the social sector. A windfall tax was also introduced for specific margins of profit. Development experts have argued that if the country could maximise revenue from the mines, it would not be dependent on donor aid (Ntomba, 2008).

However the US\$400 million was not raised in the 2008 and 2009 financial year because of the global economic recession which saw the reduction in copper prices on the London Metal Exchange to \$ 3,440 a tonne by March 2009. This led to Bank of Zambia foreign reserves declining. Luanshya, Munali nickel mine and Konkola Copper Mines laying off a number of their workers because mining was seen as no longer profitable (Sinyangwe and Chirwa 2009).

Because of the increase in the number of shops selling Chinese goods especially clothes, most industries in Zambia failed to survive the competition. Mulungushi textile which later came to be known as Mulungushi–China joint venture was closed, Mansa batteries stopped being operational and by February 2008 former workers only received a promise of being paid their benefits before the end of the year. The investor habit of taking huge profits at the expense of the local people is also reflected in song number one of the lyrics of Zambian songs presented titled Economic Slavery. Where developed countries set prices for raw material from developing countries such as corn, copper, tobacco is a good way of re-defining colonialism. Verse two of song number one says:

*Economic slavery  
The IMF is the Driver  
Economic slavery  
The IMF is the Driver  
Economic Slavery  
The IMF is the Captain  
Economic Slavery  
The IMF is the Driver*

This further explains the IMF and The World Bank conditions to governments and people as shown by Sachs (2007). The song blood diamonds has a significant component of the utilitarian/informational ideology as it provides useful information about the location of places such as the Democratic Republic of the Congo, Angola, Liberia, South Africa and Sierra Leone, where diamonds as a valuable resource are found. It also gives names of places where these diamonds as an economic product are sold as Paris, Las Vegas, New York, Berlin in Germany and London. China Town does have elements of the utilitarian/informational ideology as it provides locational knowledge of places such as China and its capital city Beijing, Soweto Market in Lusaka

and South Africa. In this song economic products such as tomatoes and cabbages from South Africa and counterfeit products from China are mentioned.

The song does have elements of the reconstructionist or radical ideology as it makes a serious provocation of the Zambian people to think of the abundant natural resources and the huge economic potential which is being taken over by or being used by foreigners while the majority of the Zambians sink deep into poverty. The song does have elements of the liberal ideology as it provides very useful information that could be used by people who have a heart for improving the lives of the Zambian people for example the call to end the dumping of counterfeit products. The songs Blood Diamonds and China Town show that they can be used for teaching geography to grade twelve pupils of the Kamwala High School and Zambia as a whole.

## **5.6 LVe FOR PRESIDENT**

LVe in song number ten titled LVe for President charges that if he was a king or a leader, no one would be poor. Better Television (Better TV) would be free. Mnet which is part of the fee paying Digital Satellite Television would be free. LVe further goes on to say that if he was a leader he would fill the hospitals with medicines or drugs. Every child who deserves to be in school would get a school place. Contrary to what is currently prevailing in Zambia where because of the critical shortage of school places the Afternoon Production Unit (APU) has been introduced in government schools. In high learning institutions like the University of Zambia students have to sit on the floor or stand when attending lectures. A bed space meant for one person has to cater for four people some of whom have to sleep on the floor. Every one who completes secondary

school would have a place in college or University and no one would go hungry. LVe talks about the critical shortage of school places at all levels of education-primary, secondary, college and university levels and the high levels of unemployment in Zambia. The teachers, nurses, council workers, the judiciary workers who are always going on strike would be given the best salaries. Street kids, street vendors, corruption which has become endemic in the Zambian society would end. He would make sure that shanty compounds and rural areas are electrified and are supplied with a lot of piped water. LVe has seen all these things happening in Zambia and that is the reason why he sang about them painting a good picture of what is happening in Zambia as shown in song number ten titled LVe for President.

The song LVe for President has components of both the utilitarian/information and the progressive ideologies. From the utilitarian/information ideology's point of view the song provides information on problems affecting the Zambian people such as hunger, late or no payment of money to pensioners, no electricity and clean pipe water in rural areas and shanty compounds, street kids, poor conditions of service for workers, corruption and no medicines in hospitals. From the progressive ideology point of view this song will enable pupils develop attitudes and values that will make them work towards the improvement in the standard of living of the people.

### **5.7 GELO WA PA ZED (ZAMBIAN GIRL)**

Song number six *Gelo Wa Pa Zed* by the Third talks about various cultural practices of different Zambian tribes, Europeans, Chinese and Indians. A comparison is made between the Zambian cultural practices, European, Indian and Chinese and the Zambian

ones are seen to be far much better. The Tonga people of the southern part of Zambia are known to be pastoralists who keep a lot of cattle from which they get a lot of milk and make it sour (*mabisi*). Sour milk is liked so much among all the Zambian people especially the Tonga and the Lozi. The Tumbuka are in the song associated with the *Vimbuza* traditional dance.

The song further talks about a Ngoni girl who knows how to prepare pork. This if compared to the Tonga shows that the Tonga people are pastoralists who like keeping cattle. This shows cultural variations even among the people of Zambia which are also in different continents with their indigenous people. White (1990) in looking at cultural, political, and economic factors that affect agriculture does make arguments similar to those of the song *Gelo Wa pa Zed* by the Third. He says:

the things people like to eat and the products from farms vary considerably partly because of the very diverse cultural and religious traditions of different societies. In India, Hindus regard cattle as sacred, so they cannot be slaughtered. In China and in European societies pig meat is very popular, whilst in Muslim societies it is regarded as unclean. In Africa, many different pastoral groups such as the Fulani and Masai are strongly attached to their semi-nomadic way of life, so that commercial ranching schemes have hardly proved possible. Within every society it is possible to find examples of preferences and prejudices towards particular crops and animals (White, 1990:224).

The prejudices and preferences are well highlighted in the song *Gelo wa pa Zed* over foods, dressing and dancing behavioural practices. The Bemba like preparing foods mixed with groundnuts and are culturally known to eat monkey meat while the Tonga like *mabisi* (sour milk). The Ngoni like pork, the Chewa of eastern Zambia are known for eating mice. Even among the Zambian Christians there are differences with regard to foods. The Seventh-Day Adventists follow the Bible Old Testament teaching of not

eating pork because it is considered to be unclean. While other Christian groupings like the Catholics, The United Church of Zambia, the Pentecostals follow the New Testament teaching that says that anything can be eaten as long as it has been sanctified with a word of prayer.

The northern part of Zambia where the Bemba people are found is an area that is geographically a plateau, a high veld which lies between 1,200 metres to 1,500 metres above sea level. It receives the highest amount of rainfall in Zambia of between 1,000 mm and 1,500 mm due to its closeness to the equator as compared to the southern, eastern and western provinces. The soils in this area have been leached because of heavy rains so are poor and acidic. The heavy rains have made the northern Bembaland of Zambia to be heavily forested. Dense forests hinder the growth of grass and this negatively affects pastoral farming. The dense forests are homes for monkeys which the Bemba people are so well known to eating and therefore, tease each other as cousins with the Chewa and Nsenga people of eastern province who are known to eat mice. Western and Southern provinces are further away from the equator have less rainfall resulting into few trees and more grass which are supportive to pastoral farming. Plenty of trees in this Northern Province is a favourable condition for the practice of the *chitemene* (slash and burn) farming system which requires the cutting down of trees burning them so that the ash acts as fertilizer. Apart from millet, cassava, beans and maize other crops such as groundnuts, pumpkins, *Myungu* and cowpeas are grown in the *chitemene* farming system.

This song therefore can be very useful as a source of information for teaching geography to high school pupils. Questions that might arise in the minds of pupils or that the teacher might ask regarding this song could be as follows:

1. Why are the Bemba people so much known for eating groundnuts and Alleged to be monkey eaters?
2. Why are the Tonga people so much known for eating *Mabisi*?

The explanation could come from the factor of heavy rainfall climatic condition which promotes dense forests and less pasture. The Bemba use trees in the *chitemene* where groundnuts are grown. While few trees and a lot of pasture for pastoralism is good for the Tonga people who keep cattle from where milk is gotten.

## **5.8 COMMON MAN**

Song number nine Common Man by P.K. Chishala puts a lot of emphasis on eating well. What comprises eating well can be a very interesting topic of discussion in a geography classroom. As mentioned already in the discussion of song number eight *Gelo Wa Pa Zed* by The Third. When, what, why, and how people eat varies considerably depending on the environmental, cultural, social and economic conditions or status of the people. It has been said by Hippocrates that “Let thy food be thy medicine” (Network of Zambian People Living with HIV/AIDS, 1995, p.4). Mr Chishala in his song complains that many people are eating maize, sweet potatoes, cassava combining with groundnuts which according to him is not eating well.

According to The Network of Zambian People Living with HIV/AIDS (1995) traditional African food can give one a healthy diet and to eat a healthy diet people should avoid eating the following types of food:

- **Foods that are processed:** these are foods that are changed in food factories. The more the food is changed, the less healthy it is likely to be because many of the nutrients in the food are destroyed. For example, when fruits and vegetables are canned. However canned fish, meat and beans are healthier than other canned foods because canning destroys many of the vitamins but not the proteins or minerals.
- **Refined foods:** refined foods have part of the food removed when they are processed. To get refined maize meal the husks and germ of the whole maize grains are removed before the maize is milled. Refining removes the protein, vitamins, and fibre from foods. Fibre is important for the bowel to work properly. Refined foods are more expensive than unrefined foods yet they are less healthy as they have lost their goodness.
- **Foods grown with pesticides:** fruits and vegetables that come from small farms and home gardens are less likely to have pesticides on them than those that come from large farms. Fruits and vegetables should always be washed before cooking or eating to remove any pesticides that may be on them.
- **Junk foods:** Junk foods are foods that are made in factories and fast food outlets. They contain preservatives, artificial flavours, colourants and few nutrients other than refined sugar, starch and fat. Sweets, chocolates, chips, hamburgers, French fries, fried chickens, cream doughnuts, hot dogs, pizzas, and cold meats washed down with a number of synthetic drinks are examples of junk food. Eating junk foods should be avoided because they stress the digestive and immune systems. In Zambia outlets selling junk food range from transnational

franchises like Nandos, Debonair, Chicken Licken, Subway and Steers to locally-owned eateries serving what has become standard cosmopolitan foods. Around these parts, fast food is almost synonymous with eating well which was referred to in the song by Mr Chishala. (Network of Zambian People Living with HIV/AIDS, 1995; Djokotoe, 2004).

Djokotoe (2004) charges that junk food has hidden dangers and that it is a “silent killer”. What many consider “eating well” or to be good food as alluded to in the song Common Man by Mr P.K. Chishala according to doctors, dieticians and nutritionists, are slow poison food which has the capacity to kill silently and gradually, clogging arteries with grease, fat and cholesterol, contaminating bloodstreams with a myriad of chemicals and toxins and making those who eat them prone to diabetes, hypertension, heart disease and kidney failure.

Dr Zayed Alam, head physician at Mum’s Care Clinic in Lusaka feels that unhealthy eating habits account for the large percentage of cases of hypertension, heart disease and diabetes he treats at his surgery. Dr Alam said diseases related to the eating of junk food are not prevalent among the low socio-economic classes but among the high social classes. Between 85 and 90 percent of the higher social classes live on junk food and among that class, 50 to 60 percent have at least two meals a day which consists entirely of junk food. This is very worrying from the medical point of view and in the main, doctors agree that unhealthy eating habits can have dire consequences.

Dr Elam drew attention to findings submitted at a World Health Organisation (WHO) Congress for Cardiologists held in Vienna in 2002 which revealed that 30 percent of the 2000 cardiac patients who were studied died of causes related to unhealthy eating habits.

The solution to this problem has been suggested by Mrs Gomm of Sure Slim Wellness clinic who says people should use diets that are high in fibre. She advises that our diets should include between 18 and 24 grammes of fibre per day. Studies have shown that rural Africans consume approximately 55 grammes of dietary fibre per day compared to an average intake of 22 grammes per day by most Europeans consequently rural Africans have the lowest incidence of bowel diseases such as appendicitis, diverticulitis, and colitis and bowel cancer. By eating grains, vegetables, fruits, nuts and seeds, lentils and beans on a daily basis one is able to more easily take in the daily requirements of fibre, which absorbs water, in the digestive tract. Making the food bulkier and easy to pass through the body. Fruit and vegetable fibre are instrumental in slowing down the absorption of sugar into the blood which in turn maintains energy levels and also prevent constipation. Refined diets which predominantly contain meat, eggs, fish and dairy products are usually low in fibre. Fibre based diets, nutritionists agree, can play a big part in checking obesity and fat related diseases something the World Health Organisation (WHO) says has reached “epidemic proportions”. In the last two years medical experts have confirmed that obesity, diabetes and heart diseases commonly thought to be afflictions of the affluent have spread to developing countries.

The Tarahumara, a tribe of Indians in Mexico are said to be men who live forever, they are practically immortal: their incidence of disease is just about zero in every category. The Tarahumara are barefoot, fast and long distance runners. Running barefoot makes them not get hurt. Jurek is a runner in the world who shares the Tarahumara ultra-running ability. He believes its coincidence that he shares their approach to eating by basing his diet on fruit, vegetables, and whole grains. Jurek says he is deriving

maximum nutrition from the lowest possible number of kilojoules, so his body is not forced to carry or process any useless bulk. And because carbohydrates clear the stomach faster than proteins. Plant sources can be as powerful as meat sources. While every one knows the protective powers of fruit and vegetables, according to a number of recent studies whole grains are also edible medicine. Researchers at the University of Minnesota for instance reviewed 17 studies and found that consuming wholegrain on a regular basis can reduce the risk of diabetes and heart disease by as much as 40 percent. Likewise, a University of Utah showed that going whole grain can lower the odds of rectal cancer by 31 percent. It is also worth noting that when Cornell University researchers analysed wheat, oats, maize and rice, it was maize, the main ingredient of Pinole, that had the highest content of phenols, a powerful disease fighting plant chemical (Macclintock, 2007). Songs especially Common Man surely shows that they can be used for teaching geography to grade twelve pupils at the Kamwala High School.

An interview with a prominent Zambian song writer and reggae singer revealed that songs can be a very useful tool in teaching and learning geography. He revealed that most of the things that are taught in high schools, colleges and universities have already been sang about. The singer revealed that a lecturer from the University of Zambia in the School of Humanities in the Department of Development Studies has been finding the singer' songs very useful in his teaching. Other musicians interviewed said the lyrics in their songs are geography documents and so useful to teaching geography. Pupils asked about the relationship between songs and geography confirmed that what they learn and are asked so much about in the examination about HIV/AIDS has been sang so much about by many Zambian musicians. They further pointed out that songs talk about

poverty, unemployment, poor conditions of service for Zambian workers, unfair trade, agriculture, rivers, towns and cities, poor or lack of medical services and the evacuation of patients to South Africa all which are geography topics taught in high schools.

DJ's did reveal that some of the songs are geographical, but are never played on radio because they are not popular. With regard to working conditions for some of the Zambian people observation was done on block making businesses run mostly by people of Somalian origin in Kamwala and Kamwala South. Kamwala South is a fast developing and growing residential area where a lot of houses are being built. Kamwala and Kamwala South together have over twenty areas where blocks are being made using machines. Somalians give jobs to local people in two ways: on permanent basis and on piece work basis. All the workers have to arrive at the place of work by 7:30 hours and knocking off is always after 17 hours and sometimes 18 and 19 hours. Those on piece work are paid K8000 after a day's work. The permanent ones get K230 000 per month. Making blocks involves mixing quarry and cement which they do without protective clothing or foot wear being provided by the employer. Some of them work with sandals in very reactive cement. The high number of people who come to look for this kind of work some of whom are turned away shows the high levels of unemployment. All this together with working from 7:30 to 18 hours is expressed by songs number ten LVe for President and eleven No Sweat no Sweet both by LVe, song number four *Mwemakufi* by Nathan Nyirenda. In Kamwala South it is very common to find old women and children crushing stones the whole day meant for selling to people constructing houses. These mostly come from Chawama, Kuku, Misisi compound (unplanned settlements) or within Kamwala South taking care of unfinished houses. In these unplanned settlements the

type of houses are shown in figure 3 and figure 4 on page 79. Women and children crushing stones together with the type of houses in the picture show the type of poverty expressed in song four *Mwemakufi* and the song Leaders (*Asogoleli* by Hurry B). It was observed that Afternoon Production Unit (APU) classes at Kamwala High School had up to 60 pupils per class. This made the teaching and learning atmosphere very uncondusive.

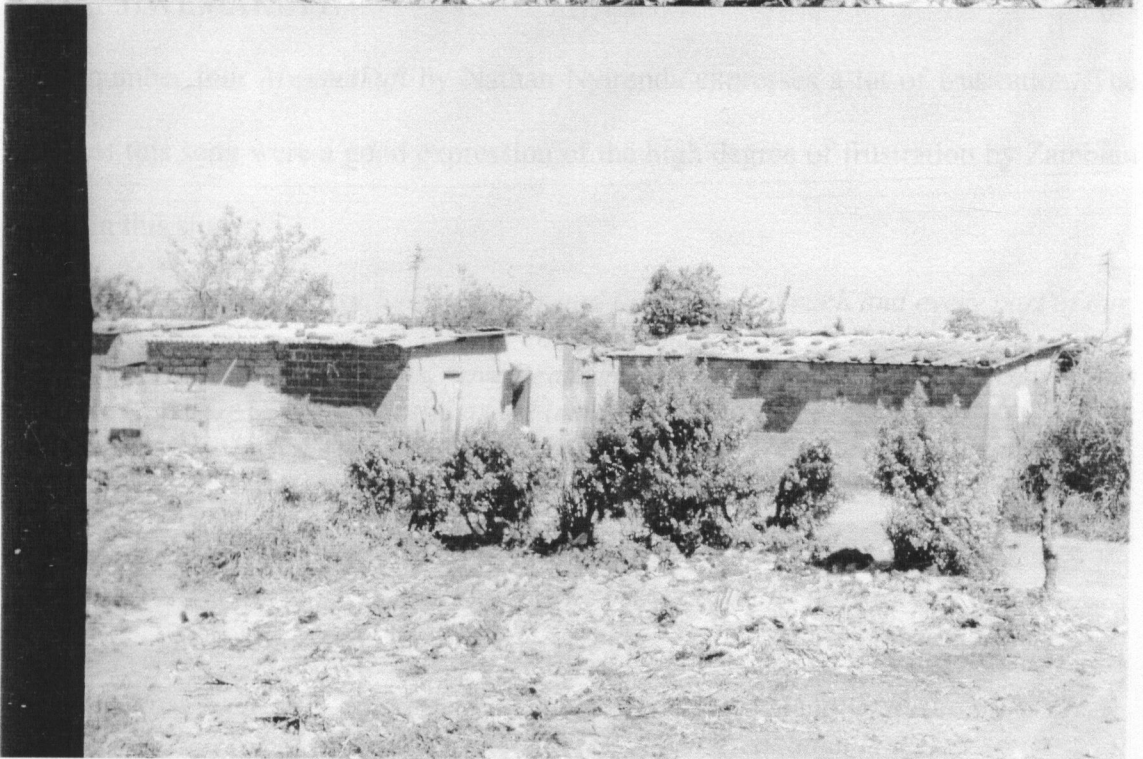


Fig 3 and 4: Houses in Misisi Compound along the old line of rail.

## 5.9 SONGS CONVEYING FRUSTRATION OR DISSATISFACTION

Before going any further in trying to link *Zambian songs* to this subject it would be worthwhile explaining the meaning of frustration or dissatisfaction. *The Longman Active Study Dictionary of English* (1991) says to frustrate is to prevent something that someone planned or intended to happen from happening. To be frustrated is to be dissatisfied because one is unable to do something. To be dissatisfied is not to be pleased especially because one expects more of something or a better standard. The opposite of frustration is to be satisfied or happy about things. The majority of *Zambians* experience very high levels of poverty especially in rural areas. That is why there are so many songs expressing frustration.

### 5.9.1 MWEMAKUFI

Song number four *Mwemakufi* by Nathan Nyirenda expresses a lot of frustration. The lyrics of this song were a good expression of the high degree of frustration by *Zambian songs* in this study:

*Oh God help me suffering hunger and famine are in each and every part of our  
country Zambia  
Sorrow bitter complaints, poverty and the critical shortage of basic needs are as  
plentiful as the last rains of the rain season  
Worries have been engraved on the foreheads of almost everybody the elderly,  
the youths including domestic animals.*

#### **Chorus**

*My knees do not give up, my heart do not be weary cheer up.  
Principalities and unclean spirits can not defeat the Lord of hosts*

*Rivers and fish are in great abundance, there are plenty of fertile soils. Trees  
wild animals and forests are in great abundance.  
Minerals are countless, plenty of labour above all. However prosperity is just on  
paper. We have adequate rainfall and the abundance of peace is an everyday  
song. The only thing we know better however is speaking good English.*

*Praying and fasting we do higher education and training are plenty and continue to go on and on. Is it the colour of our skin or that we are not intelligent enough? I am so troubled my God please tell me (Nyirenda, 2005).*

The song expresses displeasure because despite Zambia having a wealth of natural resources such as very fertile soils, minerals, abundant labour (both skilled and unskilled), many rivers which have plenty of water with a lot of fish, Zambians are still wallowing in deep poverty and misery. The song says despite this abundance in natural resources prosperity, however, is just on paper and the only thing known better is speaking good English. This shows that people know that they deserve a better standard of living.

### **5.9.2 KU LUWINGU BY PHILLIPO CHIMBINI**

Song number two *Ku Luwingu* by Philipo Chimbini shows a lot of frustration because in Chipata, Solwezi, Mansa, Kasama, Luwingu, Lupososhi, Mfuwe, Mongu, and Mporokoso roads are very dusty because they are not tarred. Dusty roads frustrate the comfort of travellers by making them very dirty and causing them to start sneezing as did Mr. Chimbini in the song. Tourism, forestry, fishing and agricultural development are frustrated as people find it difficult to go to the above mentioned areas of the country. The song further shows frustration by explaining that the foods people eat such as millet, beans, cassava, mice from Chipata, breams and *Kapenta* come from rural areas. It is because of this frustration that an earnest appeal has been made in the song to the government to tar rural roads because the very poor state of the roads is very frustrating to the attainment of food security which is very crucial to development. *Ku Luwingu* therefore conveys frustration.

### 5.9.3 LVe FOR PRESIDENT AND NO SWEAT NO SWEET

The lyrics of song number ten LVe for President by LVe speaks volumes in terms of frustration expression. The song covers a wide range of issues from social, economic and political. Almost each and every sentence in the lyrics is an expression of frustration. Below are the lyrics:

*If I was a leader of this country every one in this country would be happy there would be no one sleeping hungry. I would bring back the coupons mealie meal for free. Every thing would be flowing well. The Chipolopolo boys would stop losing soccer. We should not be dull we do know what really our problem is. We should stop trusting Kalusha Bwalya.*

*Zambians we should be careful time to vote has again come. Let's vote for people who have massive integrity and are credible not just following the wind. If you vote for me I will work for you. Don't forget Viva Lavito*

*I LVe if I was a king, better T.V. and M-Net would have been free, in fact no one would be poor. Everyone who completes school would be finding a job. I would make the salaries of teachers, Council workers and the nurses very good. Whosoever has no job I would give them capital to start a business. If we work together corruption is going to reduce.*

*Some politicians have taken us for granted. When campaigning they tell lies when we vote for them they stop coming to see us. They think when they buy beer for us then that is all we have voted.*

*If I was a leader the Patels (Indians) I would stop them from being selfish so that their workers can get empowered economically. The government and street vendors would work together and stop the conflict between them. Street kids would have somewhere to stay. I don't want anyone to sleep in the street. Pensioners would easily get their money-their benefits. We have become intoxicated with swimming in problems.*

*I am thanking you all our mothers and our fathers for voting for me Let's move our country forward. You people in shanty compounds I will not forget you. I will bring plenty of tap water. Electricity everywhere even in rural areas. I want every one of you to be happy. It is me here your person, your servant. Let me work for you. All the hospitals will be filled with*

*medicine. No one should go hungry. Even if you wake up in the morning no eating food (Nsima) left over the previous night (Chimbala). No no no Thank you Thank you Thank you (LVe, 2006).*

The other song by LVe that showed a lot of frustration is song number eleven, No sweat No Sweet (Survival is war). Similar to the one above almost each and every sentence in the lyrics is an expression of frustration.

*In this world there is nothing for free.  
People say God helps those who help themselves survival is war.  
Everyone on their own. No sweat no sweet, survival is war.*

*We work six to six, but it is other people that get rich (foreigners).  
The job of the boss is to just shout at us.*

*There are no more jobs good and dependable companies have been  
sold.  
What is next? Nobody knows. I think what remains is to sell the  
Victoria falls.*

*When I take a break, I drink shake shake, one, two three packs  
I think I am fighting a losing battle .But I will stand no hustle no  
vundu  
Everyday is to struggle, win or lose my life is a horror movie. I am  
scared when it gets dark.  
When I sleep sober I experience nightmares*

*Those who are rich are few, those who are eating well are few those  
who are fat with big bellies are few. Those of us who are thin are big  
in numbers those of us who are intelligent are many  
Those of us who have gone to school are many. But those of us who  
are working (have jobs) are few.  
(LVe, 2006).*

One very outstanding expression of frustration coming from No Sweat No Sweet is where it says:

*We work six to six, but it is other people that get rich (foreigners).  
The job of the boss is to just shout at us.  
There are no more jobs good and dependable companies have been sold.  
What is next? Nobody knows. I think what remains is to sell the Victoria  
Falls.*

This expression of frustration is coming from the selling of government owned companies which led to increased loss of jobs for the people of Zambia.

#### **5.9.4 COMMON MAN**

The other evidence of frustration coming from songs in this dissertation was the one provided by the late Mr P. K. Chishala titled Common Man. Mr Chishala showed frustration through saying the low salaries were not able to buy enough food of which mealie meal for nsima received a lot of emphasis. Mr Chishala was trying to lobby for better conditions of service for workers from government. The singer of this song has passed on but the message in expressing frustration is still as fresh as when it was first released as the incidences in the song are still happening. The prices of mealie meal since Common Man was sang have been increasing. In the 2009 year of the global economic recession on the Copper belt, the price of a 25 kilogram bag of breakfast mealie meal reached K70, 000.

#### **5.9.5 CHINA TOWN, BLOOD DIAMONDS AND MORNINGSIDE**

China Town, Blood Diamonds and Morningside all by Maiko Zulu are a direct expression of frustration of the Zambian people. China Town expresses frustration through talking about bogus investors, Zambia being flooded by Chinese counterfeit goods, tomatoes and cabbages coming from South Africa when Zambian farmers have been growing these crops too. Song number six, Blood Diamonds is equally an expression of frustration by a number of African countries which have experienced war before. Others like The Democratic Republic of Congo are still at war because of the scramble for resources. These diamonds are not supposed to be blood or conflict

diamonds and are supposed to be shining in African cities and not cities in western countries. People know that they are supposed to have peace not war. Blood diamonds conveyed frustration through explaining that developed countries or multinational companies are thieves in the night who supply arms to the rebels who fight while they steal diamonds, gold, copper and coltan. Morningside is another song by Maiko Zulu showing great amounts of frustration. Here are the lyrics of the song:

*People in Kasama  
People in Chipata want to go to Morningside  
Patients in Solwezi  
Patients in Kaoma want to go to Morningside*

*Tell me all leaders  
Is health just for you leaders who can go to Morningside?  
How can you better the health of your people if you go to Morningside?  
We can make it better for the sick in the country if we make a Morningside  
Is the life of one man better than the lives of many?  
Is it an Animal Farm?  
Some people are more human than others. Are they children of a better God?  
Pregnant women in the village walking long distances  
They don't have a Morningside*

*People in the ghetto  
Carrying the sick on the wheelbarrow do not have a Morningside  
Don't you trick us with your policy of better health for the people  
You know you have a Morningside  
Why is it always us and them?  
Segregated access to health because of this Morningside  
Access to ARV's is like bidding on stock exchange  
Where is our Morningside  
Patients in Chinsali,  
The sick in Zambezi wanna go to Morningside  
Patients in Kaputa,  
People in Lukulu wanna go to Morningside, even the people in Sesheke  
Patients in Chadiza wanna go to Morningside  
Patients in Mwinilunga,  
Patients in Katete wanna go to Morningside (Zulu, 2006).*

This song is an expression of frustration with regard to the Zambian healthy care system. It is not helpful to have minority Zambians mostly politicians, senior

government officials and their close relatives being evacuated to Morningside in South Africa to go and receive medical treatment at the expense of the majority Zambians. In fact Mr Zulu in the song poses a very critical question when he says “*how can you better the health of your people if you go to Morningside?*”

The colossal sums of money spent on accommodation, transport and medical expenses at Morningside clinic could be used to develop clinics of as good quality as the Morningside clinic in rural areas and in the ghetto (shanty compounds) of Zambia. Asking as to whether some people are children of a lesser god is a saddening form of expression of frustration. These songs indeed do show to a very large extent a lot of frustration.

#### **5.9.6 ASOGOLELI (LEADERS) AND TISABASULE AZIMAYI (WE SHOULD NOT LOOK DOWN ON WOMEN)**

*Asogoleli* shows a lot of frustration through explaining a lot of issues people are not pleased about.

*You leaders tell us what the problem is  
When time for voting comes you promise us a lot of things  
But you don't do what you promise  
You get annoyed when we ask you  
Where do you stand tell us  
So that we know what to do.  
Do not rejoice over your friend's misfortune  
Because tomorrow it might be you  
Where you are on top when things get bad you might need us to help you*

*Remember to do for us what we need when we are still alive  
Don't forget to do things for us we are the voters  
Don't forget to do things for us that all the people like  
Good houses where to live  
Clean drinking water  
Enough good schools  
Good hospitals with enough medicines*

*Such would be leaders that think properly*

*Look at how ugly the houses in shanty compounds where we are staying are*

*Look at how muddy the water we drinking is*

*We are suffering*

*Look at how dilapidated the schools in which to learn are*

*Check the roads potholes never finish*

*When you get sick there are no medicines in hospitals*

*There is too much joblessness*

*Living has become difficult*

*Few lucky ones are employed and are working well*

*Yet there is still a problem*

*When they get paid it does not make sense*

*Finding food when jobless is difficult*

*Young people these days are begging too much and do not even vote*

*(Hurri B, 2001)*

## **TISABASULE AZIMAYI (WE SHOULD NOT LOOK DOWN ON WOMEN)**

*Tisabasule Azimayi* conveys frustration experienced by women in Zambia who want to take decision making positions; those who want gender equality.

*You men listen*

*These women you are seeing*

*Can manage to do hard jobs*

*Even you guys listen*

*Let's work with them*

*They can manage to do different kinds of hard jobs*

*It is not only bearing children, washing clothes and cooking*

*No no no*

*Some are ministers*

*Others are managers*

*Some are directors*

*Some are bosses*

*Let's not look down on them they're strong*

*Some are nurses*

*Others are teachers*

*We should not look down on them*

*We should not look down on women they are strong*

*We should be remembering all the time*

*That we are all human beings  
We should work together in love and harmony  
It is not all the men who work  
It is also not all the women who fail to do jobs or work*

*You can not be surprised these days even women are doing hard jobs  
It is not all the women who are lazy*

*You listen  
Some are leaders  
Some are soldiers  
Others are doctors  
Others are digging ditches  
We should not look down on women (Hurry B, 2005).*

*Asogoleli* and *Tisabasule Azimayi* both by Hurry B have geographic evidence fit for use in the classroom and showing frustration. *Asogoleli* showed frustration through talking about ugly and unplanned houses like those in figures 3 and 4 on page 79, muddy water for drinking, inadequate hospitals and medicines, deep potholes on roads, high levels of unemployment, voter apathy and unserious political leadership. The message in the song about problems facing the Zambian people are very similar to those talked about in songs number ten LVe for President, number seven Morningside and number five China Town. *Tisabasule Azimayi* was meant to change people's attitudes towards women who are looked at as being weak to do hard jobs and occupy high ranking positions most of which are done by men. This is why the Southern African Development Community (SADC) Protocol on gender of trying to achieve 30 percent of women representation in decision making positions as an effort to try and close this gap has been adopted in Zambia.

In line with the song *Tisabasule* by Hurry B is song number fourteen *Sembe Mukazi nimwamuna* by Willy Ginx which creates a lot of debate on gender. Such jobs include big and minibus drivers privately owned and their conductors, drivers of Government of the Republic of Zambia vehicles, miners and politicians. *Sembe Mukazi nimwamuna*

shows the frustrations women experience in trying to achieve gender equality.

*Increasing access to primary, secondary, college and university levels of education for girls especially in the field of science could help a lot in empowering women to take up jobs that have for so long been dominated by men. The number of science especially physics teachers should be increased to achieve this. Kamwala High School for example since 2006 has had only three physics teachers to teach over thirty morning classes and fifteen Afternoon Production Unit (APU) classes. At the national level the situation is even worse. From 1992 to year 2001 there were only 13 graduates from University of Zambia majoring in teaching Physics. A substantial fraction of all secondary physics teachers never even took physics in teacher training college. Research revealed that in terms of academic credentials teachers with graduate degrees majoring in physics are modestly represented among physics instructors with 14.2 percent holding Advanced Diploma, 4.2 percent holding Bachelor's degree and only 1.5 percent with Master's degree, i.e. only 20.2 percent of physics teachers have been qualified to teach physics. There is also a grave concern regarding the academic background of other teachers of physics (22.6 percent) those with highest graduate degrees (mathematics or in one of the other natural sciences) but not majoring in physics. The remaining the large fraction (i.e. 57.2 percent) are high school teachers of physics holding diplomas qualified to teach environmental science only in grades 8 and 9 (Kostyuk 2003). For sustainable socio-economic development in Zambia measures to reverse this situation should be taken immediately.*

## **5.10 GEOGRAPHY EDUCATIONAL VALUES DERIVED FROM ZAMBIAN SONGS**

### **5.10.1 WHAT ARE VALUES?**

The writing of music which is to contribute to the increasing musical sensitivity of the society of a given country could be motivated by social, political, economic, educational, nationalistic, patriotic and religious values or convictions which could be negative or positive (Peggie, 1985).

These values or convictions mentioned above are present in the Zambian songs that have been used in this study. But what are values? Values are generalised moral beliefs to which members of a group subscribe. Values determine the choices people make and the ends they live by. What is considered good and what is evil, what is right and what wrong, success and failure, what is important and what is unimportant, desirable and undesirable, beautiful and ugly are all value questions. Whether the values lie in the realm of ethics, economics, aesthetics, politics, environment and religion, they all exist as they are experienced in human minds and are translated into human action. It is generally agreed that values substantially determine the direction of human actions and also greatly affect the use of space (Stein and Cloward, 1958; Lenski and Lenski, 1974). Understanding one's and other people's values is an essential part of understanding other peoples' worldviews which is very important for geography education (McKeown, 2002).

### **5.10.2 VALUES EDUCATION**

Morals or values education within the geography curriculum is now widely advocated for. Its proponents have generally argued that teachers should foster personal decision making on social, political, economic and environmental issues by dealing with both knowledge and values in the classroom. Teachers are to encourage pupils to consider "rights and wrongs" and decide what ought to happen by using techniques such as values probing , values clarification, values analysis and values ranking (Huckle, 1983). The world economic crisis has been worsening with countless young people facing rising unemployment, mounting injustice and environmental deterioration. The result has been feelings of frustration and alienation which have made values education within

geography a more relevant approach to teachers of geography within the social, political, economic and environmental dimensions (Huckle, 1983).

Values education is about learning about what our values are and living by them. It helps us state our values clearly and to develop integrity and confidence in life by getting to know and state the values that dictate our actions (Orr, 1992).

The Living Values Project believes that values education in schools:

- Develops character and builds citizenship, leadership and critical thinking.
- Provides a code for living together in the school, clears expectations and boundaries for behaviour.
- Enables teachers and students to better understand their own values and the values of others.

### **5.10.3 VALUES CLARIFICATION AND ANALYSIS**

Values clarification involves recognising one's values and the values that others hold. As a result, students might modify or confirm their own values (Orr, 1992). Values analysis on the other hand is commonly used on issues that involve many people and viewpoints. It is a way of helping students and other people examine other people's values as well as their own. It requires the use of logical thinking skills to analyse different viewpoints about an issue. Values analysis enables students to review the positions held by various stakeholders in controversial issues.

The nuclear power issue has always been a controversial one on which pupils could employ values analysis. When applying values analysis on the nuclear power issue,

pupils could consider facts and values when debating claims that nuclear power represents either a safe and cheap energy source which is essential to our future prosperity. Facts about nuclear power reactor accidents, waste disposal and energy demand are to be weighted against such values as economic and environmental well being. Then a policy decision could be formulated suggesting what ought to happen after debate has been exhausted. This controversy comes from a background where several older industrialised countries (France and Belgium) and many newly industrialised countries ( Japan, South Korea and Taiwan) which lack sufficient fossil fuels of their own have been turning increasingly to nuclear power, despite grave fears over its safety (Waugh, 1998).

Similarly values clarification requires students to take a personal stand on the nuclear issue which they are prepared to justify and act upon (Huckle, 1983).

### **5.11 GEOGRAPHY EDUCATIONAL VALUES DERIVED FROM SONGS**

Music, geography education and development do have linkages; they can all be viewed through the political, economic, natural and cultural dimensions which are in the development environment compass rose. For example, the song LVe for President by LVe does provide a lot of political literacy through teaching people the values of democracy and freedom. From the political dimension of the development environment compass rose, if people do not choose their leaders properly then their social and economic dimension will suffer by carrying their sick on wheelbarrows to clinics and hospitals that lack medicine and have inadequate nurses and doctors. People will also lack piped clean water and proper sanitation, school places at all levels, jobs and roads. All these are geography education and development or underdevelopment issues

highlighted in the song. The values of democracy if not understood and handled well could lead to a country experiencing violence. For example, the post election violence experienced in Zambia's September 2006 and Kenya's 2008 elections, which recorded some looting of shops and deaths respectively. The improved standard of life in Zambia explained in the song LVe for president is attainable. It can be attained if people charged with the responsibility of distributing resources have empathy with the majority of the poor people. How for example, as explained in the song Morningside can certain members of our society be flown to South Africa for medical treatment spending billions of kwacha of tax payers' money while others are taken to clinics or hospitals on wheelbarrows and pregnant women in rural areas walk long distances to clinics? This song is indeed teaching values that are going to lead to this kind of situation coming to an end and leading to an improvement in the standard of living which is development.

Song number eleven No Sweat No Sweet by LVe teaches the value of hard work that can lead to an improvement in the standard of living. McKeown (2002) explains values that are found in social justice which is a central part of Education for Sustainable Development (ESD) which in this case could be called Geography Education for Sustainable Development (GESD). The values of ESD include meeting basic human needs and concern for rights, dignity and welfare of all the people. It includes respect for the traditions and religions of other societies and cultures; it fosters empathy for the life conditions of other people. Ecological sustainability and resource conservation are part of social justice. Song number eleven No Sweat No Sweet talks about the rich minority and the poor majority, the educated multitude but very few are employed. The careless selling of companies that the Victoria falls might also soon be sold. It talks about the

few who are eating well and have big tummies and the multitude who are starving. The song paints a picture that values of ESD can be achieved through good quality political leadership.

The song *Ku Luwingu* by Phillip Chimbini does teach values found in social justice in ESD. The passionate appeal to have roads constructed in rural areas is a value of concern for people both in rural and urban areas that he has and is trying to teach it and have others feel it through the song. Roads are key to development in rural areas if agricultural production, tourism, mining and forestry are to develop. If roads are tarred in rural areas, industries can be set up which can provide jobs and decongest urban areas.

Song number five China Town by Maiko Zulu also does values education by identifying different people with different values and these are the local people and the investors. Investors whether South Africans, Chinese, Indians, Americans or British do have certain values very important to them. Developing countries like Zambia are a source of raw materials for their manufacturing industries and also a market for their finished goods. The Chinese value Zambia as the market for their counterfeit manufactured goods. The values of the local people are to improve their social, political, economic and environmental well being. That is why Copperbelt residents condemned the 2006 contamination of the Kafue river with poisonous chemicals by Konkola Copper Mines (KCM) from which fish, frogs and snakes died. As though this was not enough, in early 2008, Mopani Copper Mines in Mufulira poured acid into underground water resulting into a number of people getting sick and being admitted in hospital. In line with social justice and the values that it teaches is the welfare approach which is a branch of geography. The welfare approach has been defined as:

“...roughly synonymous with wellbeing, satisfaction, happiness, quality of life, real income, and other cognate terms. Essentially the welfare approach focuses on who gets what where” (Bale, 1983, p.63).

The welfare approach attempts to describe and criticise undesirable aspects of society such as patterns of inequality and injustice. These values and characteristics are seen in quite a number of songs used in this study. Many songs aim to describe and criticise the undesirable aspects of society especially injustices and making the songs fit very well in the field of geography called welfare geography. For example, *Ku Luwingu* by Phillip Chimhini, *LVe for President*, *No Sweat No sweet* both by LVe, and *Morningside* by Maiko Zulu by making the injustices known and describing and criticising the undesirable aspects of society people learn about them and demand for change so that their lives are improved. Geographers especially in Britain have in recent years adopted and in some cases developed value laden strategies in teaching geography. These include moral reasoning, value clarification, value analysis and value probing as has been mentioned already.

Fien (1981) and Fien, Fien and Slater (1981) for example suggested a value probing approach to teaching value laden geography concerned with controversial issues. Value laden strategies are likely to reinforce an awareness and understanding of social economic development issues because of such reasons as offering the young people to explore controversial issues related to development, becoming aware, questioning and clarifying their values and attitudes. This will enable them gain an insight into the decision making and politics that may affect the environment connected with development considering that values affect the use of space. *Mwemakufi*, *LVe for President*, *No Sweat No Sweet*, *Ku Luwingu* and others are songs that do a lot of value

probing, value clarification, value questioning and do the exploration of serious developmental issues. In the song *Mwemakufi* for example, questions are asked about having so many minerals, water, wild animals, trees, fish but the majority of Zambians continue wallowing in poverty. The song *Ku Luwingu* makes a plea to have rural roads tarred because most of the food eaten in urban areas comes from rural areas.

### **5.11.1 MORNINGSIDE**

Song number seven Morningside by Maiko Zulu shows values of greed and selfishness by political leaders who go to foreign hospitals at the expense poor people. Values of concern for the poor people who get transported to clinics on wheelbarrows are also shown. Having clinics in Kasama, Chipata and in the densely populated areas are values being conveyed in the song. The views being explained in the song Morningside are those that are in line with social justice which is very central to geography education for sustainable development. Some of which include concern for the underprivileged people in society.

### **5.11.2 BLOOD DIAMONDS**

Blood or conflict diamonds is a term that was given to diamonds that came from war stricken countries and were sold to acquire weapons that were used in civil wars. Such diamonds in Africa originated from Angola, Sierra Leone, Congo D.R. and Liberia. These diamonds were stigmatised as blood diamonds by human rights groups who put a lot of value on the lives and well being of people. Blood diamonds is a serious values education song that was meant to teach values that would discourage people from wearing diamonds that are blood diamonds so that money was not provided for buying weapons which were taking people's lives because human lives have a lot of value.

Besides the conflicts were perpetuated because those who sponsored them wanted and still want to plunder and loot natural resources from African war stricken countries. They are more concerned about their economic well being than the economic, social, political and environmental wellbeing of the people from where the resources such as diamonds, gold, copper and coltan are got. This kind of values education is also applied in the conservation of certain animal species under the threat of extinction because their products such as horns are being used to make ornaments for example, ivory and skins to make clothes by human beings. Environmentalists have demonstrated against people wearing parts of animals and this has helped to conserve these animals. Such education values are very important for development.

### 5.11.3 GELO WA PA ZED (ZAMBIAN GIRL)

Song number eight *Gelo Wa pa Zed* (Zambian Girl) is a values education song. The song says I just want a Zambian girl black and beautiful who knows how to prepare *Lumanda*, a Tonga girl who likes *mabisi* (sour milk), a Bemba girl who likes foods prepared with crushed groundnuts, a *Nyanja* girl who knows how to prepare *delele*, a *Tumbuka* girl who dances *vimbuza*. The song further talks about not wanting a Chinese girl who does *Kumfu*, not wanting an Indian girl who covers her face, a *Muzungu* girl who likes saying how do you do?

The values of a black and beautiful woman are also held by other people like in the case below where an ideal woman has been described:

My ideal woman is conscious and secure in her identity. She wouldn't conceal her natural glow by suffocating her skin under unnatural powders and colourings. She wouldn't think to subject herself to torturous and ultimately disfiguring bleaching creams, hair relaxers, and increasing in African circles cosmetic surgery. All this behaviour testifies to the

enormous psychic damage done to Africans. In short we are not happy with the way we are created. We think every idea or product from the west or rather from anyone with a lighter complexion, east or west is better than what we have (Yehuda, 2008, p.15).

This mentality of not being proud of what we have as Africans is detrimental to the improvement of the standard of living of people as a lot of money ends up being spent on products from the west and east and not on our own.

Phiri (1989) argues that a geography curriculum which is likely to promote the development of the country is that which reinforces the learning outcomes related to values, decision making and political literacy. Songs like *Gelo Wa Pa Zed*, *Common Man*, and *LVe for President*, *No Sweat No Sweet*, *Morningside* and *China Town* do provide a lot of political literacy. These songs indeed are likely to promote the development of the country through the values that they teach, and the political education they give to the listeners.

#### **5.11.4 ICHIEYEYEYE**

The singers of the song *Ichieyeyeye* value the going of retired people to rural areas to go and build houses, farm and have roads constructed there. They detest the congestion that the urban areas have and the effects associated with this congestion. Pupils in this case can be taught about the importance of rural areas in decongesting urban areas. Having knowledge of such values and implementing them is very key to the development of Zambia and any place in the world. People fear to go and settle in rural areas because the roads are not tarred, there are no schools, clinics and hospitals, no electricity and piped water supply. People get water for domestic use in streams and rivers some of which are infested with crocodiles. If these challenges can be overcome people would be willing to

settle in rural areas. The song brings all these issues in place which if positively acted on would bring development.

#### 5.11.5 MUSIYE ATOPING'E (LET HIM TOP UP)

Musiye Atoping'e is one values education song about HIV/AIDS. Below are the lyrics:

*When you are still taking in oxygen with a life of toping up what I can say  
Let your friend take some more of the ARV's because this world is sweet so that  
he might see tomorrow  
Let him take some more of the ARV's because this world is sweet may be he  
could reach tomorrow*

*On this earth there so many things that might kill us death knows no one  
It takes the rich with a lot of wealth as well as the very poor  
No one has power over death. You can be playing today tomorrow we burry you  
Water kills, vehicles can kill. Life does not have spare tire*

*When you get sick you start taking drugs you take them till the last hour  
You top up for long life, you top up until the body balances up  
Just top up.*

*The same with a vehicle when gas runs out it needs to refuel or it will not move  
You can contract the HIV/AIDS virus but you have a chance  
Sicknesses are there drugs are also there the life is yours top up  
Try the African potato or that medicine for leaves  
Others are committing suicide by jumping from metal towers others are being  
buried because of dying from high blood pressure  
For him he is just topping up on his life for long life  
(Petersen, 2008).*

From the Zambian society, Africa and the world at large the subject of HIV/AIDS is one that has been so difficult to discuss. A lot of people never want to disclose their HIV positive status above all. The song Musiye Atoping'e in this case plays a very vital role in trying to change people's attitudes towards those who are infected with the HIV/AIDS virus and take Antiretroviral drugs as taking them is described simply as topping up. The song emphasises on the values of long life and tries to inculcate a sense of deep freedom for those taking antiretroviral drugs because these drugs promote long

life very vital for sustainable development. The increased numbers of deaths resulting from the HIV/AIDS pandemic have been reduced as other people were dying from worrying and high blood pressure which has resulted into the Zambian life expectancy reducing to 35 years. The positive response to this song by listeners is likely to impact positively on the improvement in the standard of living as the most productive workforce will be maintained, productivity and service provision previously hit hard by loss of workers because of the pandemic will be maintained in all sectors of the economy, the pool of orphans will not be increased, there will be less time and money spent on hosting funerals. The song puts emphasis on life being important, so a value. In case of an infection by the HIV/AIDS virus, it should be preserved by taking drugs and should not be lost by committing suicide or by worrying too much.

#### **5.12 ZAMBIAN SONGS EDUCATING ABOUT GOOD CHARACTER**

Harris (2006) provides a long list of songs referred to as *Character Education Songs Teaching Values and Morals to Children and Teenagers*. Some of the titles of these songs are: *Community Contributor, Consider the Consequences, Determination, Endurance, I will Never Smoke, Just Say No to Drugs, Stand for your Beliefs* and many more.

There are many Zambian songs which are character education songs teaching values and morals to children and teenagers of which grade twelve pupils of the Kamwala High School are part. Some of these are *No Sweat no Sweet* by LVe, *Mvela* by Lily Tembo, *You can Do Anything* by Winston Moyo. Such geography songs and the values they teach are important for the sustained improvement in the standard of living of the people of Zambia. Most of these songs educate people about avoiding having multiple sexual

partners or indulging in casual sex which could lead to HIV/AIDS infections which has claimed the very productive Zambian age groups.

### 5.12.1 CHENJELA (BE CAREFUL)

*Chenjela* meaning be careful teaches people to be careful and not go round picking women anyhow as doing such is a very potential source of death. The song explains that if one doesn't listen to advice, then they die. This moral education song advises young people of this generation to be careful especially with matters of sexuality which have caused and are still causing many to die.

*That habit we are talking about you should change.  
It is very surprising to find that man going out with that woman whose husband  
died recently.*

*You know as much as we know what killed that man you have eyes.  
Besides, that man was your friend; because of your stupidity you think you are  
clever. You will cry.*

*Hidden things will be revealed .What you sow you shall reap*

#### **Chorus**

*You I am saying be careful  
You change your habit you are going to die.  
You I am saying be careful  
You should change the way you live or you will die  
The sun has risen and set, time has passed you are not changing your habit; you  
will cry it's your fault.*

*Look at your wife crying your children crying saying mum look dad has  
disappeared*

*Yet you have stuck to someone's wife  
You have closed your ears and opened your eyes; you think this whole world is  
yours*

*You think the whole world is yours  
There are so many people who are suffering because of your habits/manners.  
Because of your stubbornness you do not want to take advice from people.  
No man is an island we can make it together; it's never too late because people  
are the earth (Chalo ni Bantu). It's your life*

(Jimmy, 2007).

### 5.12.2 MVELA

Mvela meaning 'listen' advises that people only have one life once it is lost then they can not pick it up again. This song provides moral education to young people who are advised to take care of their lives to avoid situations that could cause death and stop them from achieving their dreams. Below are the lyrics of the song:

*If this life can be bought then there would be nothing like saying we used  
to have this one. The world has become difficult.  
People have become hard hearted. Diseases have increased they are not  
finishing. The world has become difficult.  
People have become hard hearted .How will I say it to you so that you  
understand*

#### **Chorus**

*Listen, listen listen, my child  
Keep your life well because this life you can not buy if you lose it you can  
not pick it again. My child listen to me.*

*This life you can not buy it if you lose you can not pick it. My child you  
should be listening to me. It is because I love you there is no one who can  
tell you my child. You should be listening to me.*

*It is because I love you, what I am going to do for you to understand  
My child what I am going to do to make you listen to me  
(Lily, 2006)*

### 5.12.3 SAMALA MOYO WAKO (TAKE CARE OF YOUR LIFE)

*Ladies, gentlemen, mothers, fathers  
School girls and boys take it easy  
Do not sleep around  
Take care of you the world has become difficult  
HIV/AIDS has given us problems  
Take care of yourselves  
Listen to us we beg you  
Just choose one person to love  
Look at the way victims of HIV/AIDS are dying  
Look everyday  
How families and friends are crying  
Check how the number of orphans is rising*

*You, you, you  
Take care of your life  
This life is yours  
Take care of your life*

*Who is going to rule if you live recklessly  
Who's going to rule if you don't stop living recklessly  
Who's going to rule, who's going to rule*

*Abstinence Ili che  
Or better use a condom  
Many have died  
Many will die better use a condom  
(Hurri B, 2001).*

This song was done by Hurry Banda (Hurri B) mostly in view of the HIV/AIDS pandemic that in recent years has claimed a lot of lives and others are yet to be lost because of being infected. This is a moral or values education song because the HIV/AIDS pandemic is a serious threat to sustainable development. The message of this song as compared to *Mvela*, *You Can Do Anything* and *Chenjela* addresses all the Zambian people who could be young or old and male or female as explained in the first verse of the song.

All these are moral education songs trying to provide the kind of geography education that will save lives of so many young people in Zambia. Song number fifteen *You Can Do Anything* by Winstone Moyo has a message similar to the song *Samala Moyo Wako*. In Zambia where there are many deaths from road accidents, HIV/AIDS and Malaria young people remain orphaned, and tend to think that their dreams have been shattered. This is a moral and motivational song which explains that one can do anything and be anyone.

## CHAPTER SIX

### CONCLUSIONS AND RECOMMENDATIONS

#### 6.1 CONCLUSIONS

It is very clear that music can be used for teaching geography because a lot of songs have messages which are geographical in nature and can be called geography songs. They can be used to describe, discuss and locate places in Zambia and abroad which is what geography is partially about.

Most of the topics that are taught in geography lessons have already been sung about. A combination of songs playing with the distribution of written down lyrics to the pupils can be used to explain certain points in geography lessons. Geography songs can be used in understanding certain types of inequalities in the distribution of wealth. Songs talk about diseases, problems of population, transport by road, politics, economics, the natural environment, unemployment, poor housing, inadequate school places, no medicines in hospitals, the HIV/AIDS pandemic. Some of the songs presented in this dissertation explain how to curb the spread of HIV/AIDS pandemic through the moral or values education songs. The unfairness in trade between developed and developing countries like Zambia and the flooding of the Zambian market with imported counterfeit goods are also explained by songs number one Economic Slavery and song number five China town. Song number four *Mwemakufi* expresses frustration by explaining that though Zambia has abundant natural resources such as water, minerals, fertile agricultural soils and labour, the country still experiences high levels of poverty manifested through joblessness, poor roads with deep potholes, poor housing, no medicines in hospitals and clinics, many deaths resulting from HIV/AIDS, rampant

cases of defilement, inadequate school places, poor working conditions for teachers and nurses, no access to clean drinking water resulting into cholera outbreaks every rainy season just to mention a few.

Moral or values education songs help pupils to keep away from falling into practicing social vices that could lead to having their standards of living brought down. Such social vices include early marriages, defilements, drug abuse, smocking, prostitution and laziness just to mention a few. Some women allegedly killing their husbands so that they remain rich widows by taking over the wealth they and their husbands could have accumulated as a new social vice is reflected in song number twenty *Chinshi Tufwila Fwe Baume* (why do we men die) by Phillippo Chimbini.

It is the responsibility of the teacher to pick the right song that can explain the topic under discussion. This will be made possible with the coming of the free market economy which has facilitated the increased establishment of new private radio and television stations such as Muvi Television, Mobi TV, Radio Phoenix, 5Fm, Hone Fm, QFM, Hot Fm, Yatsan Radio, Sky Fm, UNZA radio and a number of other community radio stations around the country. In fact, the call by society on musicians to reduce or stop singing love songs and concentrate on songs that talk about problems or challenges of development is a clear illustration that songs play an important role in teaching geography and issues of development. Depending on the message, songs do fit into one or all of the approaches of development such as the welfare approach, the social development issues of the country approach, the value laden strategies approach and the

values, attitudes and political literacy approach to geography. Songs therefore, are a vital tool for teaching geography to high school pupils.

## **6.2 RECOMMENDATIONS**

The study came up with the following recommendations:

- Teachers of geography should make a collection of Zambian and foreign songs that can help teach geography.
- Geography teachers in Zambia should compile information they want to be put in songs for pupils to easily understand. Organisations like Zain, ZESCO and Lusaka beer have done that as a way of advertising their products.
- The Zambian government should set up a fund to help and motivate those that compose songs of geography in nature. These funds can also be used to set up recording studios for songs that are geographic in nature.
- Zambian associations of geography educators should partner with high schools, colleges, and universities in Canada and the United States and that have developed music geography.

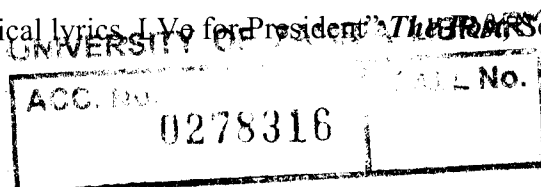
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