

THE DOCUMENTATION AND ANALYSIS OF SELECTED SOCIO-
ETHNIC ZULU DANCES FOR IMPLEMENTATION IN PHYSICAL
EDUCATION PROGRAMMES

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SUBMITTED FOR THE DEGREE OF

MASTER OF EDUCATION

IN THE DEPARTMENT OF PHYSICAL EDUCATION
IN THE FACULTY OF EDUCATION
AT THE
UNIVERSITY OF DURBAN-WESTVILLE

*A VIDEO CASSETTE ON SOCIO-ETHNIC ZULU DANCES IS
ALSO AVAILABLE . M86/0770*

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OCTOBER 1985

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PREFACE

The writer wishes to acknowledge with sincere thanks the following:

The Human Sciences Research Council for the financial assistance given to the research project A15/4/83 on socio-ethnic dances, without which this investigation would not have been possible;

Dr. Edith H. Katzenellenbogen (project leader of the H.S.R.C.-research) for her patient and constructive guidance during the past years of study. Her constant interest and help were invaluable;

Prof. S.F. du Toit for his interest and help;

Miss Sally Chapman for her constant help, infinite patience, endurance and understanding at all times;

Mr. Yohosha Zuma who as assistant and interpreter made an exceptional contribution;

Prince Clement Zulu for his guidance and advice given willingly at all times;

Mrs. Annys Dubber for her fine typing and availability at all times;

Mrs. Glad Chapman, the artist, who painted the figures presented in chapter two;

Mr. Errol Slatter for his contribution to the music notation.

CHAPTER 1

THE PROBLEM AND RESEARCH PROCEDURES

INTRODUCTION

NEED FOR THE STUDY

STATEMENT OF THE PROBLEM

SCOPE OF THE STUDY

LIMITATIONS

PROCEDURES AND TECHNIQUES FOR INVESTIGATION

NOTATION SYSTEM

EXPLANATION OF TERMS

INTRODUCTION

The dance behaviour of a cultural group is considered to be a product of that society and thus a cultural phenomenon. An holistic approach to the study of Zulu dances led to a study of Zulu culture where dance is a product which accurately presents the values, behaviour and concept of a cultural group. All these aspects are tightly interlocked both within themselves and within the framework of their culture and society. Dance will only be understood when it is viewed as "a constellation of human behaviour" (Merriam 1972:25). This perspective is supported by Royce (1977:214-215), "We must, therefore, not only look at the form of dance but consider as well all the meanings it has for the people who create it, do it and watch it." While, Hanna (1980:19) reached a working definition of dance through empirical observation, a survey of literature, consideration of dance movement elements and the human body in motion, and through adhering to a holistic approach where holism was not an attempt to know everything but that dance is meaningful in its socio-cultural context. Kealiinohomoku (1976:17) says that "dance is comparable with culture

but that they are not everywhere identified as such". Merriam (1972:17) goes one more step and concludes that "dance is culture and culture is dance" and the "entity of dance is not separable from the anthropological concept of culture". Thus, the approach that dance is one aspect of human behaviour inextricably bound up with all those aspects that make up the unity we call culture then it must be approached holistically.

NEED FOR THE STUDY

This study is part of a larger research project "The documentation and choreographic analysis of the socio-ethnic dances and music of selected ethnic groups in Southern Africa in anthropological perspective". The purpose of the study is to help preserve the cultural heritage of the respective ethnic groups; to document dances that can be shared with other cultural groups and to extend the body of knowledge of dance science.

The need relating to the preservation of a cultural heritage is the result of westernisation, acculturation, urbanisation and industrialisation. Within the present political structure there is a second need. This need is to promote positive relationships between cultural groups in and around the Republic of South Africa for the purpose of positive and peaceful co-existence. The Human Sciences Research Council's News Letter No. 123, also identified group relationships and cultural policy as two of the ten priorities for research in the eighties. School going children present a large proportion of the South African population and the school presents a suitable environment in which this problem area can be dealt with educationally and with discretion. The research findings revealed during the evaluation of the "Syllabus for physical education for girls" that pupils felt more ethnic and folk dances, especially of South African ethnic groups, should be offered in the dance programme (Katzenellenbogen and Wiid 1980:262). This led to the Folk Dance section being expanded to include their own cultural dances as well as the dances of other ethnic groups. The draught of the revised syllabus has provided for this and folk dance is presented from standard one to standard ten, with ethnic dance being conducted in standard eight. Zulu ethnic dances will be taught in Natal; Venda dances in

the Transvaal; South Sotho dances in the Orange Free State and Xhosa, Malay and Coloured dances in the Cape. For the implementation of the aforementioned to be successful it is necessary that information and material be available for teachers. This pre-requisite serves as primary motive for this research project.

The body of knowledge of dance science is more geared to art-aesthetic form thus there is a need to expand on a choreologic level as choreology is a relatively new discipline. In 1956 and 1960 Kurath introduced the term choreology so as to refer to the cultural setting of the dance.

The assumption that knowledge of one's own and the culture of others can contribute to the establishment of good relationships between the various ethnic groups in the Republic of South Africa is an application of this research. Dance will be viewed in an anthropological perspective and will be regarded as an expression of culture.

STATEMENT OF THE PROBLEM

The main problem of this study is focused on the identification and categorisation of Zulu dances in contemporary society and the documentation and analysis of selected social or recreational Zulu dances as it concerns the dance movement content and choreographic structure within the cultural context. With this proposed research the following sub-problems can be formulated.

An ethnographic portrayal of the Zulu

1. The collection and classification of ethnographic information about the Zulu as it relates to the current traditional and contemporary society.
2. Determining the present place and function of dance in the Zulu society.

The documentation and analysis of social dances

1. The identification of the components for selection, docu-

mentation and analysis.

2. The documentation of selected social dances of the Zulu.
3. A technical and choreologic analysis of four Zulu dances representing two Zulu dance styles.
4. The identification of contextual and textual characteristics of selected social dances within the framework of the dance event and cultural setting.

A view of ethnic dance and the physical education syllabus

1. The identification of the present educational system and the physical education syllabus.
2. The place of folk dance in the physical education syllabus.
3. A conceptualisation of the implications for implementation.

For this study, the term socio-ethnic dances was selected to exclude ritual dances or dances of an intimate "religious" nature and to include dances which have a social or recreational function and would be acceptable and suitable for the inclusion in the school curriculum as a formal form of education. The emphasis is on the group expression and participation with the minimum of intimate ritual, that is, the dances which the ethnic group will do spontaneously without being dependent on a ceremonial occasion of the group. This criteria would make the dances suitable for educational programmes for other ethnic groups. Other criteria used in the choice of dances for documentation and analysis is the acceptability of the choice by the Zulu people for other ethnic groups to perform. Interviews were held with educationists and cultural leaders in order to be able to assess the acceptability of the chosen social dances that could be taught to and danced by Whites. Lastly, the dances that have been chosen are dances performed by girls' teams as the ethnic dances to be taught will be included in the physical education syllabus for girls.

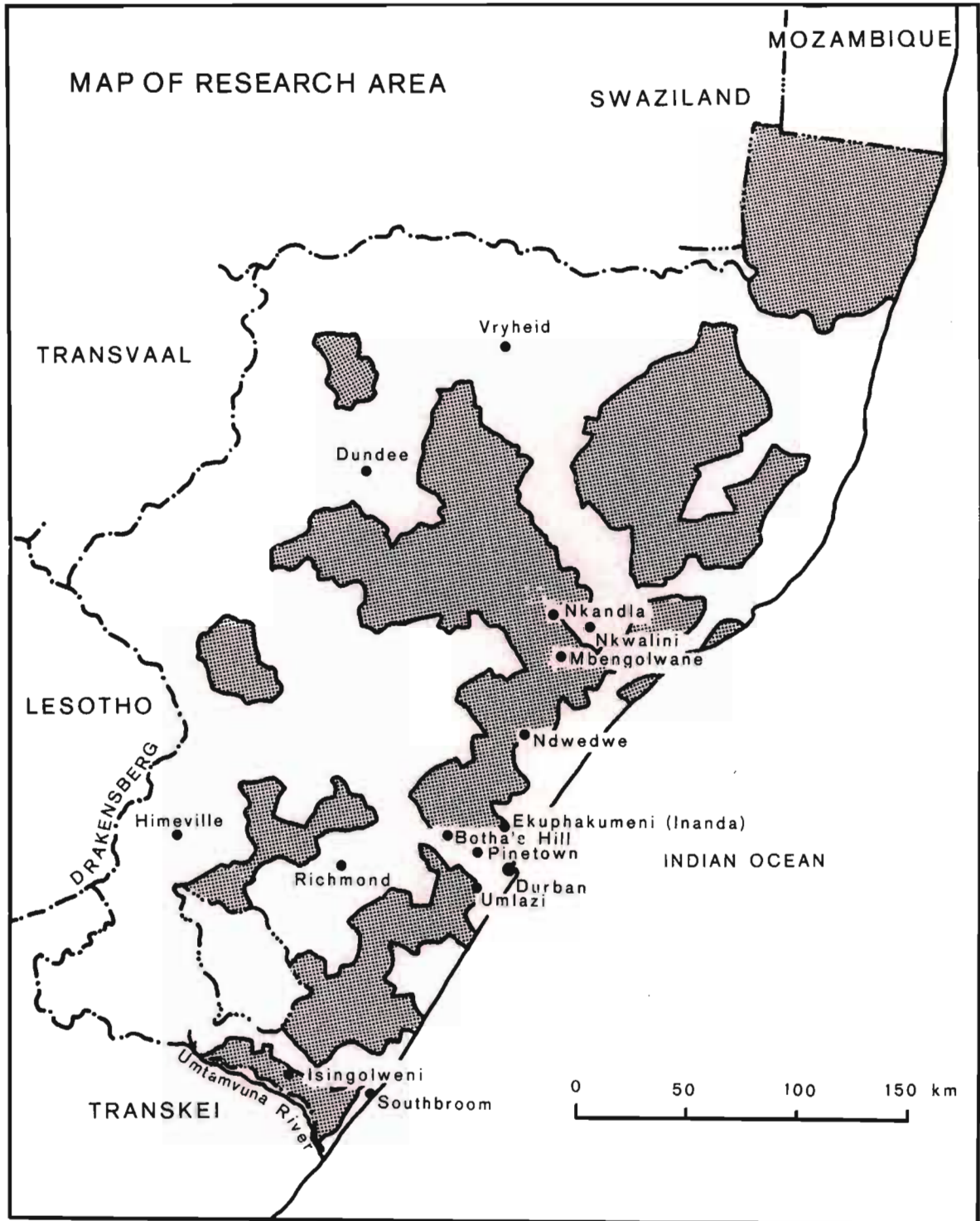
SCOPE OF THE STUDY

Since the research is devoted to meeting the need of providing cultural information through dance, the dances included in this study cover the total spectrum of Zulu dance as it is practised by the present community. The art form of isichatamiya, the magico-religious and ritual forms such as initiation and church dances are contextually discussed. The specific social dances selected for detailed documentation and analysis include the isizulu and isishameni styles of dancing. The two dances in the isizulu style are "yaye wemqondo wami" and "woza makoti" and in the isishameni style are "lalelani madoda" and "we tshitshi". All four dances were executed by girls and young women. These dances were regarded as appropriate for educational purposes in the schools and are still performed by the community.

Below is a list of areas and dances/dance groups filmed and observed during field work. (See plate 1 for the area that was covered in Natal and KwaZulu during field work.)

Social form

<u>Style</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Isizulu	Vryheid; 16.5.82.		Dances were executed by the following teams: <u>Junior competitors</u> Nlobane No. 3 Ngquyzwele Hlobane No. 2 D.N.C. Vryheid Coronation <u>Senior competitors</u> Nlobane No. 2 Nlobane No. 3 Welgedagt Vryheid Coronation Ballengeich Killbarchan D.N.C. Bokwe
Isizulu	Southbroom; 28.5.82.		Dances were executed by a team comprising of both



(Plate 1.) Map of Research Area.

<u>Style</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Isizulu	Esibongile Stadium; 10.7.82.		Ingoma competition Dances were executed by teams of male dancers.
Isizulu	Himeville; 9.1.83.	Hamba kahli Msombuluko. Mgibalekela umlilo. Ngizomtshela ubaba.	Dances were executed by a team of women dancers.
Isizulu	Valley of 1000 Hills 25.2.83.		Dances were performed by a team comprising of both male and female dancers.
Isizulu	Botha's Hill; 9.6.83.		Dances were executed by a team comprising of both male and female dancers.
Isizulu	Kings Park Stadium; 4.9.83.		Dances were executed by the following teams: Saiccor Vrede Glencoe Vryheid Coronation Cabana Beach
Isizulu	Izingolweni; 1.10.83.		Dances were performed by a team comprising of both male and female dancers.
Isizulu	Umlazi; 4.10.83.		Dances were performed by teams of both boys and girls from the Thabela school.

<u>Style</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Isizulu	Kings Park Stadium; 13.11.83.		Dances were performed by the following teams: Glencoe Cabana Beach Vryheid Coronati Brown's Road Illovo Mill Welgedagt
Isizulu	Ndwedwe; 22.1.84.	Bayabana nathli. Sawubona umhlabaukuze, sithole, lengoma. Liyana izulu. Yaye wemqondo. Siyabona. Mabambe. Umgayishayi. Sikhipha. Ungayishayi.	Dances were performed by a team of male and a team of female dancers.
Isishameni	Dalton location; 26.2.83.	Wazibiza ngegana lami. Ngizomshaya. Balaleni. Ameni. Asambeni sog-anisa untanami.	Dances were performed by the dance club, Yohosha Ingoma.
Isishameni	Edgewood College; 6.6.83.		Dances were performed by a group of male dancers.
Isishameni	Nkandla; 27.8.83.	Zinsizwa, lalelani madoda nolulelani. Umanukelana kithi inkugiem emnyoma yithi. Idlanga ingwe mabala. Ucupho. Uzongenzani nge kungenzelutho ngoba umfana usemncane.	Dances were performed by three teams of female dancers.
Gumboot (Isicathulo)	Cleveland location; 16.10.83.	Sanibona amaZulu. Nasi isaluthi. Nanka amaPhoyisa. Gwaza maZulu. Naba abantu. Ten-ten. Pietermaritzburg.	Dances were performed by a group of male dancers.

<u>Style</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Omgobo	Dalton location; 24.11.83.		Dances were performed by individual male dancers and two teams of male dancers.

Magico-Religious Forms

Liturgy

<u>Form</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Nazarite Movement (Shembe)	Ekuphakumeni (Inanda); 23.7.82; 24.7.83.		Dances were performed by groups of men, women, boys and girls.
Zion (Ezayoni)	Richmond; 27.8.83.	Jabula. Ekhaya Jerusalem. Vula inhliziyo. Ukuthula kuba zalwane. Likle izulu ikhaya laba ngwele.	Dances were performed by a group from the Kloof Zion Church.

Ritual

<u>Occasion</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Udwendwe	Nkwalini; 7.5.83.	Umgcagco. Ukugiya. Ijadu.	Dances were performed by the bridal party (<u>umthemba</u> and <u>ikhetho</u>).
Ukuthomba kwomfana	Nkwalini; 11.6.83.	Ukugiya.	Dances were performed by the initiate and his party.
Umemulo	Mbongolwane; 9.7.83.	Yaye. Ukugqashiya. Ubethi uyongalaya. Wena, wena, wena ongaphe-sheya. Uingcekeza siskokuwe.	Dances were performed by initiates and a group of young women.

<u>Occasion</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Isangoma's initiation and ritual dances	Nkwalini; 3.9.83.	Obomveni. Photulwa. Bhulisa. Bonga. Valelisi.	Dances were performed by the initiate and a group of diviners.
Ukuthomba	Nkwalini; 10.9.83.		Dances were performed by initiate and a group of young girls.

Art form

<u>Form</u>	<u>Area/Date</u>	<u>Dances</u>	<u>Dance group</u>
Isicathamiya	Pinetown; 25.2.83.	Isimi Velamfowethu. Solilasonke. Okhalweni. Wesibali. Sathane. Mafāvuke. Bayezabantu. Igama lami balibiza emogeni. Khilikelani. Isimi.	Easy Walkers
	Dalton; 26.2.83.	Abanye Bashadile. Umendo. Sanibonani. Nyinto yokwenzani. Nbani obengathinta. Kwakhala nsingizi. Gawula. Bhala mabhalane. Last Night. Abanye Bashadile.	Danger Boys

An attempt was made to research as wide an area as possible so that contact with Zulu people from various tribes could be made. The total time allotted to field work was approximately thirty-five days.

The technical analysis of the dance movements included the analysis according to the criteria of body movement, and environmental aspects. The analysis of the dances included two criteria, namely, choreographic aspects and evaluation criteria. The choreographic aspects included accompaniment, planning of the content, aesthetic principles of composition and the duration of the dance. The evaluation criteria was own cultural criteria for the ethnic group. The choreological analysis included the criteria of locality, time, cultural function, dance personnel, dance event and material components.

LIMITATIONS

Data collection occurred only in areas where informants were available and dance events in the life cycle, that is, the unique dance events within the context of their ritual settings, had to be observed and data collected in a predetermined area and time. These events could not be manipulated or repeated. Both the aforementioned factors resulted in a delimitation of the field of study.

The dance styles of omgobo, isibhaca and isikhuze were not placed on video as the incidence of these styles is scanty and teams appeared to be far less disciplined and organised in that often only half the team would arrive for practice and complete uniformity of costume was not achieved. This together with the fact that exorbitant sums of money were required to film resulted in the styles being observed but not recorded onto video tape.

At a performance where filming was undertaken, the dance was not filmed from different angles as only one camera was available. This had a limiting effect when the teams were large and there was considerable formation change. The music analysis was limited to the rhythm pattern of the melody. Music and dance in the Zulu culture is a closely interlocked entity and music analysis is therefore necessary for the complete and accurate documentation of the dance.

Language was a limiting factor as investigations in the field

had to be conducted through an interpreter at all times.

PROCEDURES AND TECHNIQUES OF INVESTIGATION

The research techniques included observation, interviews, colour and sound video tapes and music recordings. A policy of non-involvement was adopted during observation and interviewing. Dance performances were observed in totality but only the dances and relevant aspects of the performance were filmed. The observations made during the performance were used for questioning afterwards. The main themes used in questioning were the dances performed by the Zulu people; names/titles of the dances; locality; time; material components (costume, ornamentation, paraphernalia, accompaniment); cultural meaning and function; choreography; own criteria for the evaluation of the dance and dancers; teaching of traditional dances and dances that could be taught in the physical education programmes of other ethnic groups. (See Appendix A for the checklist used during field work.) On occasions videos were shown to groups and group leaders in order to obtain and verify information.

All videos were viewed over and over again and a number of dances were selected, according to the criteria for selection, for documentation and analysis. These dances were viewed time and again until the final selection was made. Videos of the dances were viewed in order to identify the material components, namely, costume, ornamentation, paraphernalia and accompaniment. In order to notate the dance movements and actions the following procedure was adopted. The video tape was played at slow speed with no sound in order to identify the step constructs and the order in which they were executed. Thereafter the supporting foot (left or right) was indicated and the direction of movement was established. The rhythm pattern was then determined at normal speed and without sound. This was represented by drawing horizontal lines of different lengths. Thereafter movement accents were determined by analysing movements of body segments. The number of counts per step sequence and the step construct grouping was confirmed and recorded. The count

grouping was then recorded. Without auditory input the tape was played at normal speed in order to establish the tempo of the step sequence. This was done with the help of a metronome and the total step sequence count was also verified. The verification of the rhythm pattern and accents followed. The synchronisation of the movement and accompaniment was problematic due to the poly-rhythms that were played simultaneously. The accompanying movements of the body segments were identified at slow speed and were synchronised with the appropriate step construct. The tape was once again played at normal speed and the quality and characteristics of style were confirmed before the floor pattern was recorded according to counts. Information about the technique and aspects of control was obtained predominantly visually although an attempt at practical performance of the dance did take place. This did help to explain the quality, energy use and source of energy.

In the notation of the dance, the rhythm pattern of the melody of the song was recorded as well as the tempo of the total accompaniment. The number of repetitions and step sequences and the dance sequence order was recorded. The total floor plan was indicated and the movement direction of the group for the total dance was given.

NOTATION SYSTEM

Many systems of dance notation have been developed according to the needs of the time and the form of dancing that it was created for. The Feuillet notation system was developed in the seventeenth century. Emphasis was placed on the foot and arm actions and the presentation was graphical (Hutchinson 1966:20). In order to understand the notation previous knowledge of the dance form was a necessity. The tempo was not indicated. Other notation systems were also developed for ballet but these systems demanded prior knowledge of the dance form and stick figures were representative of the systems. The most well known of these systems was the Benesh notation system in England and the J-notation of Letitia Jay in America (Benesh and Benesh 1977; Hutchinson 1966:26-27). Both systems indicated still movements and positions.

Other systems that received international recognition and systems that were used to notate other dance forms other than ballet were the Eshkol and Wachman, Margaret Morris and Rudolf von Labann (Coton 1946:80; Walker 1972:91; Eshkol and Wachman 1958). All the aforementioned notation systems could be used for different dance forms but demanded special training and schooling. Nahumck (1978) made use of Labanotation to notate ethnic dance of Southern Africa. It was found that it was not only trained dancers, notators and/or choreographers who were involved with ethnic dance so Kurath simplified the system in 1957. This notation system was used by other choreographers such as Kealiinohomoku (1975:8) and the system became known as the "glyph notation". The system makes use of schematic presentations that are supported by descriptions and contextual information. Hanna (1973) emphasised the contextual association of the dance event and the performance. This opinion is supported by Kubik (1984) who recommends that an emic system be developed that is pertinent to the dances that are to be documented.

The notation system used in the research was prescribed by the project leader, Dr. Edith Katzenellenbogen (1984) for the total project of the Human Sciences Research Council "The documentation and choreographic analysis of the socio-ethnic dances and music of selected ethnic groups in Southern Africa in Anthropological Perspective". The notation system is a descriptive system whereby representative dances of different cultural groups could be notated. The components identified for the description of the step sequence were the sequence of the step constructs, movements of free body segments, technique and floor pattern. The dances were documented according to the content and progression of the parts and the group formation and floor plans. These transcriptions are illustrated by graphic representations for further clarification. In this study special emphasis was placed on the analysis of the dances as a product of culture.

A verbal rather than a graphic notation system was used as notational ideographs, representations in graphic symbols are

a shorthand for data meaningful and used only by a small percentage of experts. The data collected must be readily available to teachers in education who are not trained to read notation systems, such as, Labanotation (1956), Benesh (1977), Eshkol and Wachman (1958).

EXPLANATION OF TERMS

Choreographic analysis

This is the analysis of the structure of the dance.

Choreologic analysis

This is the analysis of the dance in a cultural context, function and meaning.

Culture

Culture refers to all forms of learned human behaviour representing collectively shared ideas of a society's life.

Dance analysis

This is the analysis of the symbolism portrayed by the movements and dance parts in terms of function and cultural meaning, the choreographic structure and the cultural criteria for the evaluation of the dance.

Documentation

A record of the total dance event and the notation of the dance.

KwaZulu

The term refers to the area which is presently under control of the KwaZulu Legislative Assembly.

Movement analysis

This is the analysis of movement according to the body, move-

ment, and environmental aspects that are present in the movement performance, movement composition and use of the body. (It is mainly concerned with the step-and-action sequences that occur in the dance.)

Notation

Notation is a term used to indicate a system of recording movements and dances.

Physical Education

Physical Education is a compulsory non-examination school subject for Class i - Std X which "aims to contribute towards the education of the children through the medium of movement to develop a healthy life style so as to function effectively within society" (Physical Education Revised Syllabus 1986:1).

Socio-ethnic dances

The term applies to dances that are performed by an ethnic group for social or recreational reasons. Participants experience the identity of the ethnic group through this participation.

Step construct

This is a single movement action of the leg/foot when supporting the body mass or unsupported and can be connected to the elements of the rhythm pattern.

Step sequence

This is the grouping of a series of leg/foot movement actions in a determined order. The grouping constitutes a meaningful whole.

Zulus

All persons who exercise their political rights in KwaZulu. The Zulu nation comprises of various tribes mainly of Nguni origin.

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CHAPTER 2

AN ANTHROPOLOGICAL PERSPECTIVE OF THE ZULU

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INTRODUCTION

Classifications of the peoples of Africa on the basis of the criteria of "race" (physical characteristics) including blood line, means of subsistence, language or culture in general have been attempted by writers such as Seligman (1966) and Murdock (1959). According to Murdock (1959:7) the present population consists of four main groups with distinct physical characteristics, namely, the Bushmanoids, Caucasoids, Negroids and Pygmoids as well as later immigrant groups. However, racial factors alone do not adequately explain the distribution of African peoples and their cultures. The human diversity of Africa results from many factors, including migration, selection and hybridisation. The following groups may be

identified on the basis of a combination of criteria of origin, physical characteristics and language (Seligman 1966:4-8). The term, "group", is used in a very broad sense and does not imply sharp delimitation or group organisation.

Indigenous groups

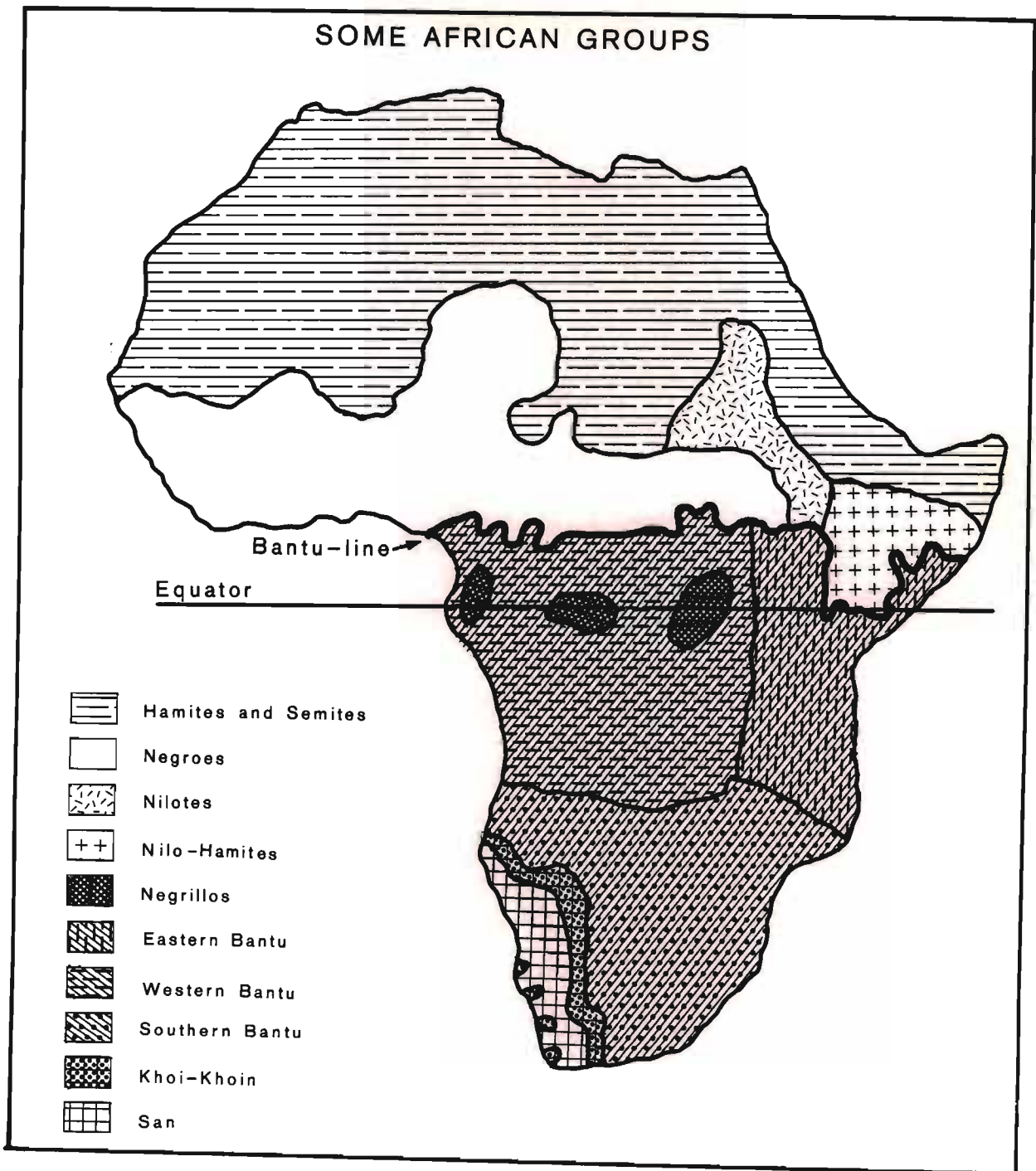
1. Negroes
 - (a) Negroes of West Africa
 - (b) Bantu-speaking Negroes
 - (c) Nilotes
2. Negrillos
3. Khoisan peoples
4. Bergdama
5. Coloured people (of very recent origin in Africa compared to 1 to 4).

Immigrant groups

1. Hamitics (early immigrants)
2. Semitics (later immigrants)
3. Europeans, Malays, Indians and Chinese (the most recent immigrants).

(See plate 2)

The Sahara desert divides the peoples of Africa into the sub-Saharan peoples and those living north of the southern boundary of the desert. The latter include most of the Hamitic and Semitic peoples, although their influence has extended further south. The various Negro peoples occupy the major part of Africa south of the latitude roughly indicating the southern limit of the Sahara including West Africa, Eastern, Central and Southern Africa. The Negrillos inhabit the equatorial forest of Central Africa while the Khoisan people now occupy limited parts of the southwest corner of the continent over which they roamed in earlier times. Coloured people are most



(Plate 2.) Some African Groups (Seligman 1966:103).

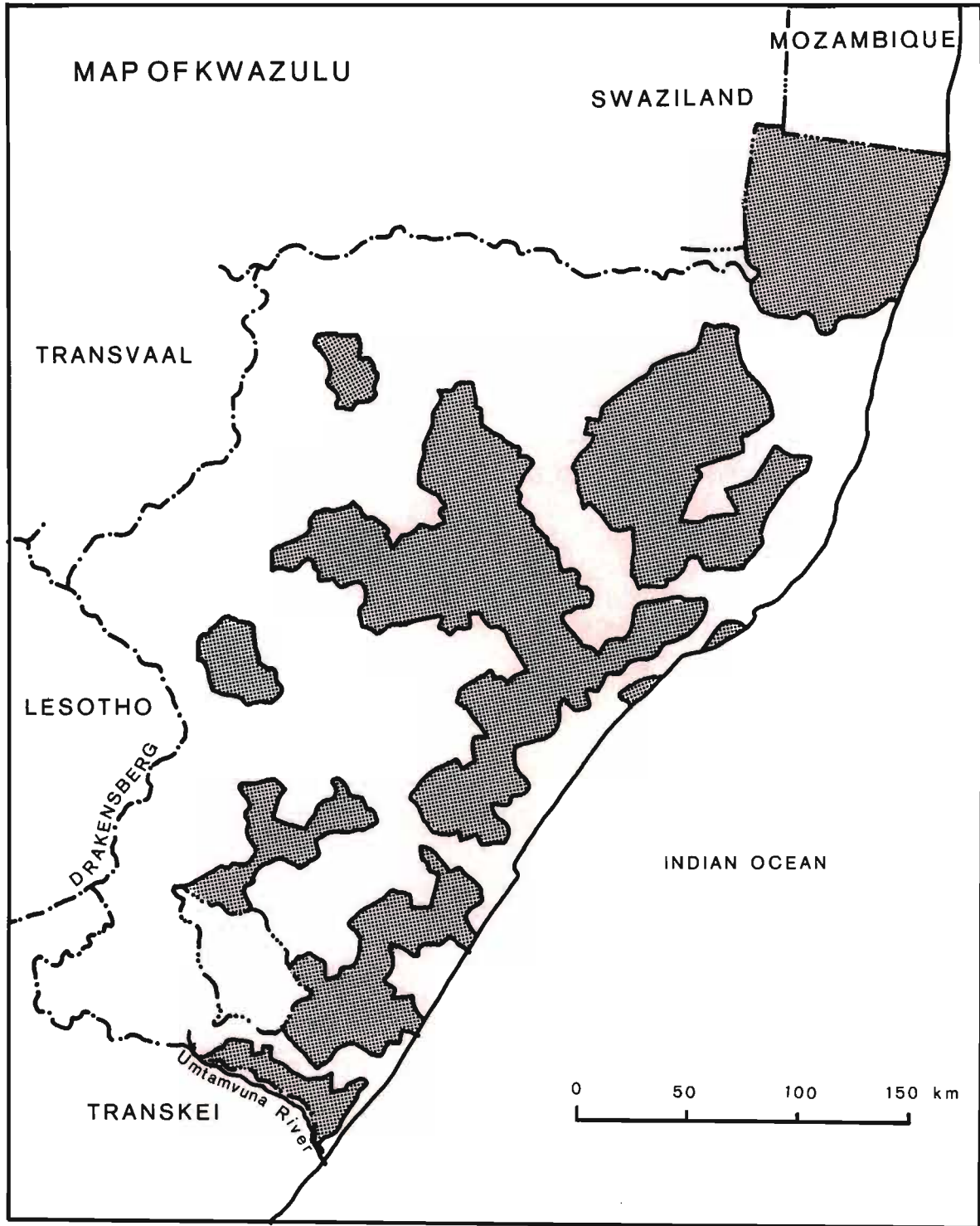
distinctly identified in Southern Africa. The more recent immigrant peoples are found as follows: Europeans in Southern Africa and scattered over other parts of Africa; Malays in South Africa; Indians in Eastern and Southern Africa; Chinese in South Africa and small numbers possibly scattered over other parts of the continent.

GEOGRAPHICAL SITUATION

The Zulu, at present comprises of more than 200 tribes residing in KwaZulu, Natal and parts of the South-eastern Transvaal. Before Shaka rose to power in 1816 the population of KwaZulu and Natal was quite differently composed (Krige 1950:5). The Zulu were then merely an ordinary clan of the Ntungwa who probably entered the area under the leadership of Malandela (Bryant 1929:3). The name Zulu appears to have been that of an ancestor, abakwaZulu (those from the land of Zulu). The Zulu subgroup is therefore composed of various tribes mainly of Nguni origin, which were welded into a powerful unit during Shaka's regime (Krige 1950:8).

The Zulus call their homeland KwaZulu, which in their own language means "the place of the Zulu". Literally, in English, this is simply Zululand (Elliot 1978:13). KwaZulu is that part of the Province of Natal of the Republic of South Africa which is set aside for occupation exclusively by the Zulu people. The allocation of land in Natal and Zululand between Black and White during the Nineteenth Century, resulted in 48 principal blocks and 157 smaller areas being allocated to the Zulu. To simplify this complex and largely haphazard pattern, the Government of the Republic in 1975 proposed consolidation of these numerous fragments into ten areas, four of which are large and six relatively small. (See plate 3.) The boundaries of these areas have been fixed by historical rather than physical circumstances so that in relation to natural regions determined in terms of geology, physiography, climate and vegetation, the political boundaries are quite arbitrary (Thorrington-Smith, et al. 1978).

At the time of the 1970 census (Department of Statistics 1970)



(Plate 3.) Map of KwaZulu (Elliot 1978:200).

the population resident within KwaZulu was 2 313 896 of whom 2 295 250 were Black of which the vast majority are Zulu. At the same time, the Zulu population resident throughout South Africa was 4 017 820. The difference between the two populations amounting to 1 722 570, reflects the importance of migrant labour, both temporary and permanent. There are many Zulus who live in the Province of Natal, where they are employed in many different spheres in the country towns and cities.

This absence of working males caused concern to the investigators of "Towards a Plan for KwaZulu" (Thorrington-Smith, et al. 1978). The consensus was that because of the close proximity of the modern economy to the under-developed areas of KwaZulu, a complex inter-relationship exists between economic and demographic variables. The drawing power of the modern sector upon the people of KwaZulu is such that there is a constant drain of employable population away from KwaZulu. As a result there is a residual preponderance of females, young and old males within KwaZulu, while in the developed areas outside KwaZulu there is a corresponding preponderance of Zulu males of working age. At the time of the 1970 census, almost half of the economically active Zulu population, in the age group 15-64 years, was enumerated outside of KwaZulu, with the male rate of absenteeism being considerably higher than that of the female.

More recently, according to the population census of 1980 (Department of Statistics 1980), the population of Natal and KwaZulu amounts to about 5,7 million people, of whom 4,2 million (73,8%) are Zulu-speaking. The second largest demographic group in the region is the Indian group which numbers 653 000 people. Next in numerical strength is the white group totalling 559 400. The Xhosa-speaking people who live in the region, total approximately 131 700, followed by 89 700 Coloureds and 32 700 South-Sotho. The rest of the Black (African) population groups in the region range in number from 330 in the case of the Venda to 11 400 in the case of the Swazi. The non-Zulu-speaking Blacks total 197 000.

Most of the Zulus (73,8%), North Ndebeles (68,9%), Swazis (60,5%), South Ndebeles (59,7%) and North Sothos (53,8%) in the region reside within the borders of KwaZulu. Less than half of every other Black population group in the region lives in KwaZulu. More than 70% of the Xhosas, almost 70% of the Shangaan/Tsongas and more than 60% of the South Sothos, Vendas and other Blacks reside in Natal. As could be expected, 98% or more of Whites, Asians and Coloureds in the region live outside KwaZulu (Department of Statistics 1980:11).

HISTORICAL BACKGROUND

Migration

The Zulu are descendants of what was once a single Nguni group which split up into a number of peoples in the course of time. The Nguni in turn are part of the Bantu-speaking peoples who constitute the majority of the sub-Saharan population of Africa and who inhabit the area south of an imaginary "Bantu line" (see plate 2).

Since pastoralism was prevalent in North Africa and the Nile Valley it was assumed that these people came from somewhere in the north, but linguistic evidence indicates north eastern Nigeria and the Cameroons as the place of origin of the Bantu languages. Guthrie (1961) worked with common roots of words in many Bantu languages and discovered concentrations of these in a group of languages in the savannah area south and west of Lake Tanganyika. He considered this as the central area where proto-Bantu developed, but he considers that the people bearing this language originally came from the central Cameroons. From the central area they spread over the entire area in which Bantu languages are spoken.

The time at which Bantu-speaking peoples started moving south and westwards can only be guessed. Migration was probably stimulated by pressure from the Hamitic peoples to the north, the slave trade, internal conflicts and the need for pasturage (Murdock 1959:350-351). About a thousand years ago the ancestors of contemporary Bantu

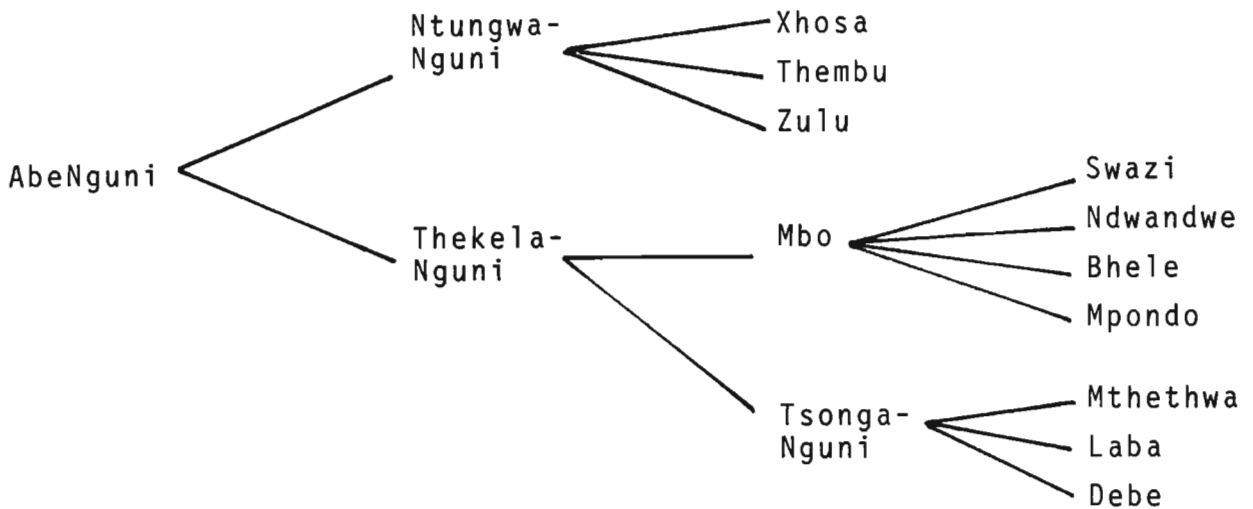
speaking peoples spread rapidly in waves through the regions now covered by Zambia, Zimbabwe and Mozambique and into large parts of the present Republic of South Africa and adjacent states. By the fourteenth and fifteenth century the present pattern of distribution of the Bantu-speaking peoples had already been set.

Toward the end of the 15th century Portuguese explorers came across Bantu-speaking people in Delagoa Bay. Their journey inland in search of gold and silver brought them into close contact with Bantu-speaking people. As early as the 16th century, the Portuguese had encountered Bantu-speaking people north of the Limpopo, in the territory now known as Zimbabwe. Reports of shipwrecks such as those of San Thomé in 1589 and Santo Alberto in 1594 (Bryant 1964:106-107) contain words borrowed from various Bantu languages, which seem to suggest that Bantu-speaking peoples had by then penetrated far south along the East Coast. At the time of increasing contact between white settlers and the Xhosa in the vicinity of the Fish River by the middle of the 18th century, subsequent waves of migrants had probably been moving southwards. It is presumed that the vanguard must have reached the present Transkei even before the 17th century.

In the course of their migration, the Bantu-speaking peoples were affected by various influences, some of which came from within Africa itself, others from outside. The clicks that are characteristics of certain Bantu languages are, for instance, clearly the result of the influence of Khoisan peoples already present in the area when Bantu-speakers arrived (Krige 1950:3; Murdock 1959:15-16). The Khoisan were subdued by the latter, but some intermarriage took place between the two groups. Outside influences emanated mainly from the East. Even before the birth of Christ, merchants from India, Arabia and Persia had traded in East Africa and references to East Africa occur in ancient Chinese writing. Many Arab settlements arose on the East Coast, and some of them even ousted the local black rulers (Seligman 1966:152). Mixed peoples, among them the Swahili came into being, and the influence of their

language was experienced from East Africa to Zaire.

Today the three groups of the Bantu-speaking people are the Eastern, Western and Southern Bantu. The Nguni are one of the representative groups of the Southern Bantu. Most of the Nguni are settled in the territory extending from Swaziland across Natal to the Eastern Cape. The process of the splitting of the Nguni group may be represented as follows:



The above schematic representation illustrates the historical relationship between the different groups. Constructed from original data Krige (1950:3-6).

The composition of the Nguni sub-groups was influenced mainly by migrations during the wars waged by Shaka. People fled from him and migrated to all parts of the country. Unorganised fugitive groups moved down towards the Cape via the East Coast and clashed with the Xhosa tribes that had been pushed back from the south by the Whites. These refugees mixed with tribes of the Eastern Cape and produced the Fingo (amaMfengu). Several other Nguni groups fled northward with their impis. Soshangane, for instance fled with his followers towards Gazaland in Mozambique and subjugated the Tsonga. Zwangendaba trekked beyond the Zambezi to Lake Malawi. His followers' descendants are known as the Ngoni. Mzilikazi led a group of warriors across the Limpopo and into Zimbabwe where he founded the Ndebele kingdom. En route other tribes were ravaged, of whom the Pedi are an example. Sotho groups under Sebetwane and the female leader

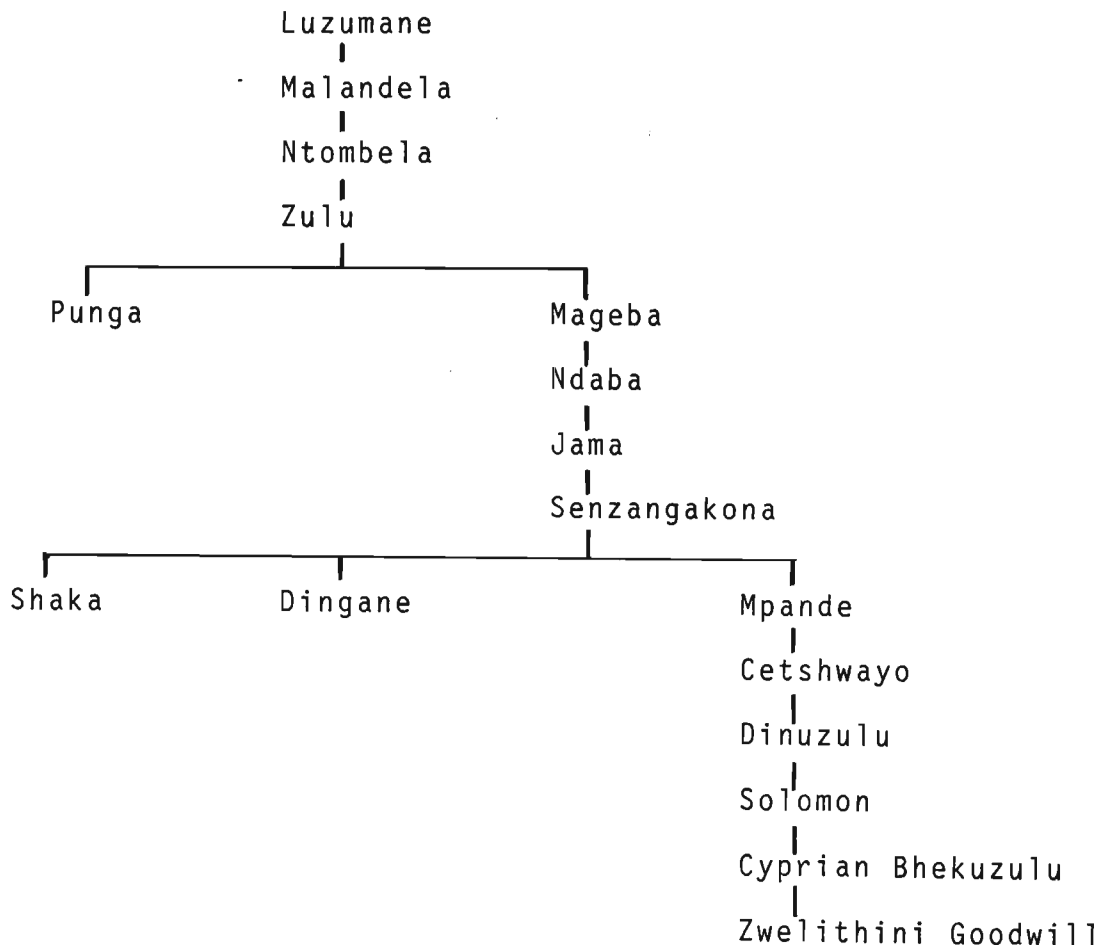
Mantatisi, the mother of Sekonyela, also took flight.

The following sub-groups comprise the Nguni: the Cape Nguni, the Zulu (Natal Nguni), the Ndebele and the Swazi. The Zulus, perhaps the most famous of the South African Bantu tribes, came to power only when Shaka became their ruler and began the conquest which made itself felt over half the African continent. According to Krige (1950:10), Shaka became the head of a small Zulu clan in 1816.

Royal dynasty of the Zulu

Details of chiefs prior to Shaka were passed on orally, largely by court praise-singers and are based in the main on the deductions of Bryant (1929), an historian and anthropologist.

Below is a schematic presentation of the Zulu dynasty (Zulu 1983):



Legend places Luzumane as the first name in its memory. None know from whence he came or what his background was but tradition alleges he was the father of Malandela ± 1597-1691 who was a nomad until he settled with his wife Nozinja at Mandawe Hill near the present Eshowe. Two known sons, Qwabe and Zulu were born of this marriage. On Malandela's death, Qwabe departed to form his own clan and Nozinja was protected by her younger son, Zulu ± 1627-1709. Zulu grew in stature and gave his name to the family line and became the founder of the famous Zulu clan. The legend is hazy on the specific relationship of the successor but generally accepts that he was Zulu's eldest son, Punga ± 1657-1745 who died without a male heir and who was allegedly succeeded by his brother Mageba ± 1660-1745. According to tradition Mageba inherited Punga's widow with the chieftaincy and through her "raised seed" (Krige 1950:157) for his brother and fathered a son named Ndaba ± 1697-1763. Ndaba's eldest son Xoko branched off to form his own Gazini clan and Ndaba was succeeded by his younger son Jama ± 1727-1781 who ultimately left as heir only a minor son Senzangakona ± 1757-1816 whose eldest sister Mkabayi and various uncles acted as regents until 1783. In his thirty-three years reign his numerous wives gave him many children, amongst whom were the famous Shaka, Dingane, Mpande, Mhlangana and Sigujana, the latter being his nominated heir. Sigujana 1790-1816 assumed leadership on Senzangakona's death but was promptly murdered by Ngwadi at Shaka's command. Sigujana was succeeded by Shaka 1787-1828. Shaka was the son of Senzangakona and Nandi, conceived out of wedlock. Nandi was subsequently taken as a third wife but exiled together with Shaka when he was six.

Shaka experienced an unhappy childhood until befriended by the powerful Mtetwa king Dingiswayo who launched him on a military career and helped him take the Zulu clan leadership from Sigujana. Shaka embarked on training his own warriors with ideas of expansion by conquest. After Dingiswayo's death, Shaka assumed leadership of the Mtetwa. Tales of his wars against his major opposition, King Zwede of the Ndwandwe, are told in many epics and his ultimate complete victory left Shaka supreme leader of a new nation, the Zulu Nation. During Shaka's reign

the first white settlers, Captain King, Farewell and Fynn came to Natal in 1824, in search of new markets for a trading company along the East African coast. The Europeans who came to trade were well received by Shaka (Krige 1950:15). On his death Shaka commanded 50 000 warriors. Shaka was assassinated and succeeded by his half brother, Dingane 1785-1840.

Dingane took the Zulu throne in 1828. His twelve year reign was blood-thirsty and cruel. Early in 1838 Dingane murdered Piet Retief and sixty-six Boer followers but on 16 December 1838 he was defeated by the Boers at Blood River. This led Mpande to desert Dingane and cross the Tugela and find refuge with the Boers whom he joined to conquer Dingane in 1840. Dingane fled to Swaziland where he was murdered by two unknown assassins (Krige 1950:17-18).

Mpande 1790-1872, the son of Senzangakona, succeeded Dingane. He was Dingane's half brother but was originally spared death in the time of Dingane's early purge because he was considered weak and simple. Mpande reigned from 1840-1872 and this thirty-two year reign was largely prosperous and peaceful with the Zulus returning to pastoral activities rather than warring. The last years of Mpande's reign were disturbed by the rivalry between two sons, Cetshwayo and Mbuyazi, contesting for heirship. A violent battle terminated the struggle with Cetshwayo's followers, who became known as the Usutu, annihilating Mbuyazi and a following of 23 000 people on the banks of the Tugela where the John Ross Bridge now crosses it. Apart from Mbuyazi, Cetshwayo's Usutu warriors killed five other sons of Mpande and, it is said, one of Dingane's sons named Shepstone (Krige 1950:19

At the age of eighty-two Mpande died. He was succeeded by Cetshwayo 1834-1884 who was a natural leader, but unlike his peace-loving father, he was a warrior who revived his impis. By this time the British had colonised Natal. The British lack of understanding of Zulu social customs, like polygamy, and their lack of appreciation of Zulu traditions were contributory factors to the war of 1879. In January 1879 there was a devastating defeat of the British at Isandlwana. A few hours

later at Rorke's Drift, the Zulu once again fought them in one of the greatest episodes of British military history. Cetshwayo was defeated on 4 July 1879 at Ulundi. Thereafter the British arbitrarily divided Zululand into thirteen artificial chieftaincies. Cetshwayo died in 1884 at the young age of fifty at Eshowe. He was buried in the fringe of the Nkandla forest (Krige 1950:20).

Cetshwayo's eldest son and legitimate heir as leader of the Zulu people was Dinuzulu 1868-1913. He was sixteen at the time of succession. There was a power struggle between his royal Usutu clan (founded by Cetshwayo) and Chief Sibebu with his Mandhlakazi. The Boers of Natal supported Dinuzulu and the British Sibebu. There was also a territorial struggle between Boer, British and Zulu, thus a disrupted twenty-nine years followed and in 1887 Dinuzulu was caught in the cross-fire of the triangular struggle for territory (Krige 1950:20).

In 1888 Dinuzulu was banished to St. Helena by the British for activities against the Crown of England and in 1897 control of Zululand was given to the British colony of Natal. In 1898 Dinuzulu returned and was reinstated as head of the Usutu faction with limited authority, but once again in 1907 he was imprisoned for complicity in the Bambatha rebellion arising out of Natal's harsh taxation. Dinuzulu was released in 1910 by General Louis Botha after the incorporation of Natal and Zululand into the new Union of South Africa, but he remained in exile in the district of Middleburg in the Transvaal until his death in 1913 (Krige 1950:20-21).

Dinuzulu was buried in Zululand and his son Solomon Nkayishana Maphumzana became leader (Krige 1950:21). Solomon 1880-1933 assumed chieftaincy of the Usutu and was recognised as Paramount Chief of the Zulu people in 1919 by the South African Government. Solomon had forty known wives including one Christian whose name was Christine daughter of Matatelo Sibiya. On Solomon's death he was succeeded by the son of his chief wife Christine, Cyprian 1924-1968, who was only nine (Elliot 1978:197). Thus Prince Mshiyeni KaDinuzulu acted as regent. In 1948 the twenty year reign of

Cyprian began.

There were many constitutional changes in the life of the Zulu nation. In 1953 the South African Government made known the concept of homeland status. In 1970 the first Territorial Authority for the Zulu people was established and the Zulu homeland defined. On 30 March 1972 there was the first Legislative Assembly of KwaZulu constituted by South African Parliamentary Proclamation and Chief Gatsha Buthelezi, cousin of King Cyprian on the maternal side, was made prime minister. The town of Nongoma was temporarily consolidated as the capital pending the completion of buildings at Ulundi, the royal kraal of Cetshwayo (Zulu 1983).

King Cyprian died in 1968 and was succeeded by his son and heir Zwelithini Goodwill born in 1948. Being only twenty years of age necessitated that Prince Isreal Mcwayizeni KaSolomon act as regent from 1968-1971. On 3 December 1971, Goodwill was installed by the South African Government at Khethomthandayo near Nongoma as Paramount Chief of the Zulu Nation consisting of 280 clans. A tribal repetition of the ceremony followed at the King's Royal Household on the following day, 4 December 1971 (Elliot 1978:19).

Effect of westernisation

Today the Zulu nation is one of the many that make up the Republic of South Africa. Some five million Zulus, comprising 286 tribes, live in KwaZulu and in the "townships" that exist alongside the major cities. Thus, the Zulu people are integrated into the modern technological society of South Africa and are involved in every field including industry, commerce and the professions (Dalrymple 1982:74).

Zulu society is heterogeneous and it appears that the different clans and local communities often have their own values, attitudes and behaviour patterns. The most common overall division is between the traditionalists who regard themselves as the custodians of tribal customs and the non-traditionalists who have changed their way of life due to a long exposure to west-

ern ideas, especially in educational institutions. The non-traditionalists are usually people who have been educated beyond standard six while the traditionalists are uneducated rural people. These two groups are not geographically distinct except that most of the traditionalists have a homestead in the rural area (Vilakazi 1962). The migrant labour system means that young people and men also live in hostels or compounds near their work. The adoption of Christianity cuts across divisions into learned and unlearned or urban and rural because the various Christian churches, both conformists and non-conformists, draw large followings of people from all walks of life. Christians and traditionalists live side by side in many areas (Dalrymple 1982:74-75).

Vilakazi (1962) drew attention to the transformations that were occurring among the Nyuswa who adopted Christianity. Drawing a distinction between Christians and traditionalists, he pointed out that these are not polar positions in the cultural picture and that there are people who fall between the two groups. These he refers to as the amagxagxa whom he describes as "unashamed opportunists" whose world view is traditional, but whose "standards and actions are determined by expediency" (Vilakazi 1962:142). It appears that among the Nyuswa westernisation is linked to the adoption of Christianity. According to Vilakazi (1962:140) "Christianity, westernisation and urbanisation are synonymous ... There is no westernized Zulu who is not a Christian".

Dalrymple is of the opinion that:

"The influence of western culture on the Zulus has been profound. There are a whole range of life styles between the traditional way and what may be loosely defined as a Western way of life. A synthesis of the values and behaviour patterns of the two cultures is taking place. This is particularly noticeable among these groups which belong to the non-conformist churches where a fascinating blend of Zulu and Christian customs can be observed. With the development of secondary and tertiary educational institutions which do not necessarily inculcate Christian beliefs, a group is developing which is westernised, but not Christian. Members of this group have adopted some Western styles

of behaviour but there is an increasing interest in maintaining that which is typically Zulu in other areas of behaviour. With the development of black consciousness and the nationalistic attitude of the South African government this group is bound to increase. Even among orthodox Christians there is less interest in becoming completely westernized and more interest in the African heritage."
 (Dalrymple 1982:76)

KwaZulu today

Within Natal the imbalance in the population which caused concern to the British a century ago has continued as the Black community have begun to play an increasing role in the economy of Natal. The system in which the Blacks are voteless with very little say in the political life of either their province or of the Republic of South Africa as a whole is being questioned. Various political groups were formed to press for change and chief among these organisations was the A.N.C. or African National Congress.

In 1960 the former president general of the A.N.C. Albert Luthuli, a Zulu, became the first South African to win a Nobel Peace Prize. Luthuli envisaged a future in which South African people of all races exercised political rights in a common legislative body, while the official view of the South African government is that Black groups should determine its own affairs in its own areas. A territory called KwaZulu was therefore set aside for the Zulus. KwaZulu consists of blocks of land that lie between Swaziland and Mozambique in the north, and extend to the Umtamvuma River in the south, the Indian Ocean to the east and the Drakensberg escarpment to the west. The Zulus led by the charismatic Chief Gatsha Buthelezi have thus far refused to accept any form of independence for the areas. However a Zulu state is once again in existence in the traditional land of the Zulus and should play a significant role in the future of the Republic of South Africa.

ECOLOGY

Topography

To appreciate the physical form of the separate parts of KwaZulu, the physical structure of Natal as a whole will be reviewed with reference to the component parts of KwaZulu which fit into the overall context. Associated with the great crustal ructions caused by the break-up of Gondwanaland, was a subsidence of the coast which caused the horizontal strata east of the hinge of the Natal Monocline (which runs generally northwards from the Coast on the Natal-Transkei border) to tilt downwards to the coast and under the sea. This created tensile forces and cracks along the line of the monocline (which is mainly in KwaZulu), allowing the forces of erosion which led to the degradation of the landscape (Thorrington-Smith, et al. 1978:3). Subsequently a succession of giant earth movement took place, which caused the land mass of Natal to be raised hundreds and in some places thousands of metres relative to the sea. The result has been that the rivers are so steep that they run at right angles to the coast without a developed system of tributaries, and have cut enormous gorges along the valley courses. The Tugela valley is 1000 metres deep and 50 kilometres from the sea. Originally the Tugela river probably also conformed to this pattern, but later working along the plane of weakness of the Tugela Fault (also largely in KwaZulu), it cut back rapidly into the underlying rocks and its tributaries fanned out behind the Mgeni, Mvoti and Mfolozi Rivers and formed their own huge inland drainage basins.

The topography is extremely rugged in the south, but moderates north of the Tugela valley to the far north where Maputaland is flat and featureless. In most countries, flat plains are overtopped by high ridges or mountain peaks, but in contrast to this pattern, in much of Natal and KwaZulu, the scenery is turned inside out. The uplands are flat or undulating and relief is provided by the deep valleys. Natal including KwaZulu comprises of the coastal slopes between the sea and the Great Escarpment which marks the edge of the Central South African Plateau. The High Berg reaches an altitude of 3 300 metres, only 120 kilometres from the coast, while even the Low Berg reaches 1 800 metres, 220 kilometres from the sea.

The topography of Natal and KwaZulu comprises of: the Mountain region along the Great Escarpment of the High and Low Drakensberg and Igeli Mountain; the elevated plateaux of the Balelesberg, Biggarsberg, Helpmekaar and Msinga-Qudeni, which project from the Berg; the uplands at Nqutu Divide, at Babanango, Ceza, Impendle, Natal Midlands, Howick and Bulwer; the basin plainlands which is formed by the Tugela and Buffalo rivers in the vicinity of Winterton-Estcourt-Muden; Bergville-Ladysmith-Elandslaagte; Wasbank, Buffalo; Dundee-Ingagane, Newcastle-Utrecht; Utrecht-Vryheid, Pongola-Pivaan, Nondweni-White Mfolozi as well as the Underberg-Himeville plain in the upper reaches of the Mzimkulu river. The intermediate regions occur along: the Greytown-Pietermaritzburg-Richmond Benchland; the Kranskop Divide; the Melmoth-Nkandla block; the Middleveld of Zululand; the Ixopo-Highflats Benchland and the Harding Benchland. The low lying regions include: the spectacular cleft made by the lower Tugela river; the Pomeroy Bench; the Valley of a Thousand Hills; the Umvoti River Valley; and the Lowveld of Zululand. The coastal regions comprise: the coastal belt of Natal; the coastal hinterland of Natal; the Eshowe Block; the Lebombo Mountain range; the Zululand coastal plain; and finally the incised river valleys of Natal (Thorrington-Smith, et al. 1978:4).

Climate

Natal has a warm, temperate, rainy climate. Rain falls mainly in the summer months. Winds originating from anti-cyclones over the warm Indian Ocean blow inland from the east and south-east and are deflected upwards by the land form bringing rain to Natal, but leaving rain shadows in deep valleys and in the lee of high ridges and plateaux. As temperatures rise the rain is often due to convectional instability and takes the form of short sharp thunderstorms sometimes accompanied by hail. Later, general overcast conditions develop particularly over the interior and widespread rain of longer duration develops. Although only 14% of South Africa and Transkei has an annual rainfall exceeding 760 millimetres, 95% of KwaZulu falls within this favoured area. The highest rainfall occurs close

to the sea or along the mountain features (Thorrington-Smith et al. 1978:5).

Daily temperatures are usually influenced by latitude, distance from the sea and altitude. In Natal and KwaZulu latitude and distance from the sea appear to exert little influence while altitude is the dominant factor. At sea level, there is never a difference of more than 1° or 2°C between the mean daily temperature at the northern and southern limits of the region. With a difference in altitude of 1800 metres over a distance of only 150 kilometres there is a difference in January of 9°C.

Vegetation

Vegetation is determined by climate, altitude, aspect and distance from the sea. The mountains have better rainfall than the plains, while deep valleys are usually drier and hotter than the plains. The whole of the coastal region, was in times past some form of forest, but, today little actual forest survives and the thornveld which replaces it and stretches up the river valleys, is scrubby and in various stages between grassveld and forest. The Zululand Palm veld is associated with sandy soil on the badly drained coastal plain (Thorrington-Smith et al. 1978:5).

The country above the coastal forest belt between 450 and 900 metres above sea level is occupied by the Ngongoni veld. Here the natural vegetation would be forest or scrub forest, but this has been replaced by the Ngongoni veld which should include good grasses, but has now come to be dominated by the useless *Aristida junciformis*.

Further north, the Zululand thornveld occupies comparable elevations to the Ngongoni veld, though extending over a wider range from 150-1050 metres above sea level. The original forest persists along the streams, the remainder comprising of open bushveld in which *Themeda trianda* is the dominant grass. The lowveld of Zululand occupies the hot plains between 150-600 metres altitude to the west, south and east of the Lebombo

mountains, and also replaces the valley bushveld in the deep valleys north of the Tugela. The highland sourveld occurs in the foothills of the Drakensberg, and in KwaZulu on the Qudeni and Mahlabatini plateaux where there is an annual rainfall of 1600 millimetres in summer and severe frosts in winter. The numerous valleys are covered with tall grassveld, but on the level upland areas such as at Impendle, a beautiful pure grassveld lacking in thorns is found.

The mist belt Ngongoni veld occurs between the Ngongoni veld and the highland sourveld in areas where there is high rainfall much in the form of mist. The region has been widely planted with exotic tree plantations which do extremely well. The tall grassveld is one of the most extensive veld types in Natal, occupying much of the inland river basin plains of the Tugela and Buffalo river systems. It consists of an open savannah of *Acacia woodii* with plentiful patches of hyparrhenia grasses. The soils in the basins of Wasbank, Buffalo and upper Mfolozi rivers is poor and sandy, often underlain by continuous sheets of laterite which impede drainage and give rise to characteristic poor grassveld.

Wild life

The entire area of Natal was once a giant natural game reserve. Before man arrived the territory belonged to Africa's wild beasts and they roamed in huge numbers from the steaming heat of Tongaland to the cool Drakensberg. After Natal became a British colony, weapons improved and hunting was on the increase. The animals died in a blaze of rifle fire from Boer and Briton and today it requires a journey to a nature reserve to see wild animals in Natal and KwaZulu.

The following information was obtained from a brochure distributed by the Natal Parks Board (1982). In the north, there is the Ndumo Game Reserve in Tongaland, a 10 000 hectare reserve, one boundary of which actually borders Mozambique. Ndumo straddles the Usutu River and has a wealth of river life within its boundaries. It is estimated that at least 400 crocodiles

live in the reserve. Though it might seem a large number, the authorities are attempting to breed more and have established a crocodile breeding station in the reserve. Some 400 different species of birds have been spotted at Ndumo. The shallow river waters are particularly rich in aquatic bird life. The most notable feature of the reserve is its trees, of which there are more than 200 different kinds set in a splendid natural forest. In the forest nyala, impala, duiker, bush pig, black and white rhinoceros, bushbuck and warthog appear. Hippopotami are plentiful in the rivers of this reserve.

Further south in Tongaland is the Mkuzi Game Reserve, 25 091 hectares of natural parkland in which dwell impala, blue wildebeest, nyala, kudu, zebra, bushbuck, reedbuck, red and grey duiker, steenbok and black and white rhinos. Almost due east of Mkuzi on the Tongaland coast is the tiny Sordwana Bay National Park. There is some animal life in this area of forest covered sand dunes, but its principal attraction is camping ground for fishermen.

Further south, close to the Zululand border, is the St. Lucia Game Reserve, a large complex system of river and sea-fed shallow lakes especially rich in bird and fish life. The water covers some 36 826 hectares and everywhere the water touches is declared reserve plus all the land surrounding the water to a width of one kilometre. Approximately 400 hippopotami live in the reserve keeping company with an untold number of crocodiles and around 25 species of aquatic birds, including flamingoes, pelicans, herons, kingfishers and cormarants. Large shoals of fish live in the lakes and their presence attracts sharks and big game fish at the estuary. For this reason St. Lucia is a very popular spot for fishermen.

Inland from St. Lucia, lies the 23 067 hectare Hluhluwe Game Reserve. Hluhluwe remains a paradise for animals. In the densely forested valleys and thickly grassed hill slopes Africa's animals have always roamed safe from the guns of hunters. Before law proclaimed the area a game reserve, hunters were kept at bay by the presence of tsetse fly. Today

black and white rhinos, buffalo, nyala, kuku, impala, waterbuck, giraffe, zebra, blue wildebeest, leopards, cheetahs and lions live in the area and can easily be seen throughout the year. In 1981 elephants were reintroduced into the reserve.

To the south of Hluhluwe is the Umfolozi Game Reserve. The dedicated work of conservationsits in this 47 753 hectare wilderness ensured that Africa still has white rhinos. Everywhere else in Africa this square-lipped rhino became rarer until it was on the point of extinction. At Umfolozi conservationists fought an almost unnoticed battle to preserve the species. They were so successful that they have now exported more than 500 of the creatures to other reserves to begin the monumental task of restocking Africa. Their own herd is maintained at around 750 animals. Today the reserve also boasts a lion population.

A feature of Natal and KwaZulu is that little game and nature reserves are to be found near many towns. At Eshowe, a part of the Dhlinda Forest within the precincts of the town has been made into a reserve. In it live duiker, bushbuck, wild pigs, monkeys and birds. Another small reserve is the Enseleni Nature Reserve near Richards Bay. It is only 293 hectares in extent but within its borders live a wide variety of antelopes, wildebeest and zebras and it is rich in plant and tree life. The Umlalazi Nature Reserve near the tiny coastal village of Umtunzini preserves a piece of the Zululand coast as it must have been before the White man settled and developed it. The land is mostly sand dunes thinly covered with grass, yet in this seemingly unimpressive environment live a number of small buck and many birds. The river which gives the reserve its name is full of crocodiles. In the south of Natal is the Oribi Gorge Nature Reserve, part of the spectacular gorge of the Umtimkulwana River. Leopards live here preying off the baboons and small animals. In the Natal Midlands is the Kamberg Nature Reserve on the banks of the Mooi River, chiefly remarkable for being the home of the Royal Zulu cattle (inyonikayiphumuli), a pure white herd which have been specially bred by successive Zulu kings. There is good trout fishing in this area.

ESTABLISHMENT AND LIFE STYLE

Zulu village or kraal

The kraal or village (umuzi) usually consists of the headman with his wives and children, younger brothers and their wives and families, and often married sons too. Today with the break-up of the old tribal life the village is tending to become smaller, and may include only one man and his wives and children. In the old days, however, there were many people in the village, often including a number of dependants, non-related people who had put themselves under the protection of the kraal headman. The village everywhere is built on the same plan with few variations, and even these are always slight, never disturbing the customary arrangements of the huts and the cattle kraal. Inside the outer fence (uthango) lie the various huts and the cattle kraal. Viewed from the main entrance (isango), facing the great house (indlunkulu), an imaginary line divides the umuzi into two halves, namely, the right half with its senior house (igadior iqadi) and the left half with its senior house (ikhohlwa). The great house (indlunkulu) stands in a central position in the umuzi and in more than one respect exercises a co-ordinating and authoritative influence over the umuzi as a whole (Krige 1950:43).

The various wives of the kraal head (umnumzane) occupies a specific hut according to her rank in the umuzi. The head wife (inkosikazi) lives in the indlunkulu. In addition there may be a head wife on the right hand side, living in the iqadi and a head wife in the left hand side living in the ikhohlwa. To these three huts more wives and huts may be added. Any other people who may be allowed to live in the umuzi would also fall under the authority of the master of the village (umninumuzi).

The umuzi is an economic unit in which various houses, under the eye of the kraal head, work for its maintenance. The umuzi is also a religious unit, and at certain times the kraal head takes the lead when the ancestral spirits (amadlozi) are invoked. Lastly, the umuzi is an educational unit, within which the individual is taught to take his place in adult life. The

umuzi usually splits up on the death of the kraal head, and each of the three sections then establishes its own umuzi.

Zulu hut

The interior of the Natal Nguni hut is divided into a man's side (isilili samadoda) on the right when entering and a woman's side on the left (isilili sesifazana) (Krige 1950:46). The floor is smeared with cow dung by hand rubbing with a smooth stone and is kept in very good condition. In the olden days special care was taken to make these floors as beautiful as possible. About one metre from the door on the inside is the fire place (iliziko) surrounded by a circular raised rim. In some huts sections are marked off with short sticks and here calves or goats are fastened for the night. The most important part of every hut is the area situated right at the back (umsamo) and marked off with a border (umbundu). It is here that the spirits are thought to dwell and no one is allowed at the umsamo except the kraal head and the woman of the hut, when she is working there. It is taboo for anyone to sit on the umsamo of another's hut, and no one is permitted to sleep at the umsamo of any hut. "The umsamo is used for keeping pots and other utensils, while in the umsamo of the chief hut of the kraal will be found the kraal owner's best clothes and also his money and other valuables" (Krige 1950:46). The umsamo of the chief's hut is especially important, for here all the offerings to the spirits are made, and here the important guardian spirits of the kraal abide. Except for the utensils kept on the umsamo there is little to be seen on the floor of a hut, as all sleeping mats are rolled up and hung on the wall by means of two loops during the day. There are wooden hooks in the side and roof from which baskets of tobacco, medicine or beer may be hung.

Division of labour

All the main activities are concentrated in the umuzi and within the family a distinct division of labour is found. Heavy work such as felling trees, and handling cattle is the work done by the men. In the latter activity a further division

of work according to the age and status of the individual will be found. Small boys, for instance, look after the goats, older boys herd the cattle and the adult men slaughter the cattle and do the milking. Men also build the framework of the houses, while the women fasten the grass mats into place and do the thatching. The men make wooden utensils for use in the home, build cattle kraals, drink beer and discuss the affairs of the day. The cattle kraal, which in certain circumstances women are forbidden to enter, is their meeting place.

"In the old days a great deal of time was taken up in attending to legal cases and in fighting. Different regiments had to attend regularly at the king's court where they had to weed the royal gardens, construct fences and do any other work the king might require. There was also much more hunting then than now."
(Krige 1950:185)

The women concern themselves with the daily household routine. They fetch wood for fuel and carry water. On a journey, they walk behind their husbands carrying their baggage while the men carry their own weapons. The special task of the women is to cultivate the lands, to hoe, plant and weed. The preliminary clearing of virgin bush before a field may be used for agriculture is the work of men. "Women are the potters, though it is not every woman that can make pots; and mat-making, and the plaiting of beer-sieves and ropes for thatching are done by women" (Samuelson 1929:361), though basketry is by no means confined to females.

Within the umuzi, the kraal head co-ordinates activities. He allocates a small piece of land to each wife after the chief or head of the isifunda has allotted land to him. According to custom he allocated cattle to the houses of specific wives for the use of the house.

KINSHIP AND LINEAGE

Family

Ideas of kinship and the family play an important part in Zulu society and ramify through almost every aspect of their culture.

Among the Zulus as in most primitive societies, the bonds of kinship are very extensive and serve to bring together a group of people that in European society would not be regarded as related at all. This is done by means of the classificatory system of relationship and the clan. While even the tribe was in its earlier stages nothing more than a group of kin. Nevertheless, the individual family, consisting of a man and his wife and children, is no less important than among Europeans and must be considered the most important unit in Zulu society. Though a man usually has several wives, each one of these has her own hut, and forms a family unit distinct from that of any other wife in the kraal or village (Krige 1950:23).

From birth the Zulu child is taught to observe certain rules of conduct in accordance with a classificatory and descriptive system of kinship terminology. A classificatory system of kinship terminology shows that a person has other "fathers" and "mothers" besides his biological father and mother. Only the biological father and mother are, however, referred to as ubaba and umame (Krige 1950:23). Within the family, the behaviour and duties of individuals towards one another are governed by fixed rules. The rules of behaviour towards the father are the basis of, and set the pattern for behaviour towards all his relatives. The rules that determine the behaviour towards the mother are the basis of the behaviour pattern followed in respect of all her relations.

Marriage

In Western society, marriage is primarily an agreement between two persons who have decided to contract a legal relationship which may or may not be connected in some special way with religion. If both parties are of age they may enter into marriage, even without the consent of their nearest relations. Further, the ceremony is performed at a particular time and the couple are regarded as married immediately the ceremony has been completed. Other considerations such as the question of whether or not the union will prove fruitful, do not affect the issue at all. Two people are married to each other at a point in time,

and that concludes the matter. Through acculturation some Zulu marriages have acquired these features of western marriage.

On the other hand, original Zulu marriages have the following basic features. It is a matter between two kin groups, namely, that of the bridegroom on the one hand and of the bride on the other. In many cases the matter begins by two persons being attracted to each other, but in the past marriages were quite commonly arranged by close relatives of the couple before they had even met (Krige 1950:120). The obligations undertaken by the two groups towards each other bring about a decided re-arrangement of social relationships. In the case of the Zulu, the bride ceremonially takes leave of her own group, with whom her relationship becomes less close and is linked to her husband's group, in accordance with the patrilineal principle. Throughout the marriage, ceremonies and magico-religious beliefs play an important part.

In Zulu culture there was no provision for magistrates court marriages. Rites are performed to ensure that the ancestral spirits are favourably disposed towards the marriage. Lately, the discharge of certain duties such as those connected with ilobolo (marriage settlement) and the birth of children is in many cases a protracted process. A long time may pass before all the requirements are fulfilled. The birth of children is essential. If a woman proves to be barren the marriage contract may be revised. Duties in respect of ilobolo, are frequently still unfulfilled after several years. The continuation of the union is seldom threatened by this, provided the obligation to complete payment is acknowledged.

Individuals within the Zulu society are not allowed to marry until a certain stage of maturity has been reached. The girl must have experienced the umemulo (coming-of-age initiation) ceremony which indicates that her father recognises her marriageable state and the boy the ukuthomba ceremony after which he becomes insizwa or ibhungu and he may now court girls (Krige 1950:99). When a Zulu girl has obtained the required consent from her age group, she chooses a lover, usually a young man

who has courted her for some time. When the girl and her group have met the young man and his group in the veld, the relationship is recognised by both parties. After this, the girl usually changes her style of dress as a sign of having chosen somebody for herself. At this stage the father is not yet formally aware of developments (Krige 1950:105).

According to the custom of ukukhonga, the man's family begin the negotiations usually at the instigation of the son. He does not, however, approach his father personally but sends an influential member of the family such as his father's brother or sister, his mother's brother or his mother herself. Should his father decide to start negotiations he chooses a few mediators (abakhongi) who will take charge of the formal marriage negotiations. This is a delicate matter and therefore at least one of the abakhongi should be a competent person. As a rule he is a reliable relative of the father's or son's. It is important to note that the father never approaches the girl's people in person.

When the matter has been tactfully broached to the girl's father, he requests the abakhongi to come again. In the meantime he discusses the matter in his own kraal and at their second visit informs them in a very abrupt manner that the bride's people agree to the marriage provided certain ilobolo obligations are met. Normally an agreement about the ilobolo, which most often takes the form of cattle, is reached after some haggling.

The girl's mother is given the ingquthu beast for having looked after her. The beast has nothing to do with the ilobolo but may be sent with the ilobolo cattle and it cannot be reclaimed in the case of divorce. Today money is often given as ilobolo and in lean times, people have been known to use other objects. This indicates that the transfer of goods has more than mere economic or material significance.

After an agreement has been reached, the abakhongi drive the cattle to the home of the bride's father. These cattle are formally received by him and his male relatives often with much jesting and arguing about the value of the animals. It may even

be necessary to replace rejected cattle. The number of cattle transferred varies according to the position of the bride's father. The ilobolo is reduced if the girl is no longer a virgin. It is also possible for the girl to be given, against her will, to a married man for two or three head of cattle. She would then be a subordinate wife. For a chief's daughter as many as a hundred head of cattle have, on occasion, been handed over. In the case of commoners, usually ten head are paid. All the cattle may be handed over immediately but a bride may possibly be transferred before any cattle are delivered, depending on the agreement. Usually cattle received as ilobolo are used to ilobola a woman for the son of the hut from which the bride was married.

When enough ilobolo has been delivered the bride's family make arrangements for the transfer of the girl. They prepare her for marriage. Her hair is brushed up to form the customary top-knot (isicholo) and her father gives her the skin dress (isidwaba) worn by married women. Before she leaves her father's kraal a beast is slaughtered and the gall sprinkled over her. On this occasion, the ancestral spirits are informed that the child is leaving. Prior to her departure from the kraal in the company of the bridal procession, which has to conduct her to the bridegroom's kraal, she is warned to maintain the good name of her clan in her new environment and is instructed in her new duties by the elders of the sib. The time of departure is planned so that she will reach the new kraal after sunset. In addition to a variety of gifts, one or two ukwendisa cattle are taken. One of these will be killed at the wedding feast while the other will introduce her and her ancestor spirits to the new kraal and will not be slaughtered.

At the bridegroom's kraal a hut is allocated to the bridal group. Gradually the bride is made to feel at home in her new surroundings and is linked to the group. One of the first important ceremonies in this connection is the killing of the umqholiso beast (Krige 1950:148). The gall of this animal is sprinkled over her, and her personal contact with this sacral part of an animal from her husband's kraal is an important step towards

her absorption into the new environment. The flesh of the animal is ceremonially divided among the members of the kraal and after this the bride's relatives return home. Then the bridegroom may have intercourse with the bride in his hut.

It is characteristic of this stage that while the bride begins to distribute the gifts (hlambisa) she has brought with her among her relatives-in-law, she still makes persistent attempts to escape to her own kraal. If she is not stopped, compensation must be paid before she is returned.

The next step is a visit by her mother-in-law or the chief wife of her father-in-law at her hut. The woman smears fat from a calabash over her body and straps a child on to the bride's back in a cradleskin. This signifies that she has accepted the bride as her child and that she expects her to bear children. After this the bride is allowed to take off her bridal attire and to live like one of the people of the kraal (Krige 1950:153). She becomes a full member of the kraal only when she has been permitted to partake of the meat in the kraal, and she has been persuaded by means of a gift to drink sour milk (amasi). As a member of the kraal she must be humble and work hard. She is expected to honour (hlonipha) her in-laws and to behave as a good wife according to Zulu etiquette. Her husband, on the other hand, enjoys a higher position after marriage than before, and associates with the married men.

Zulu marriages are dissolved only in exceptional cases. Grounds for divorce are sorcery, desertion, adultery or misconduct (Krige 1950:157). If a wife dies before she has borne children or if she is barren, the husband can claim the ilobolo. Usually, however, she is replaced by a younger sister. The younger sister has no position distinct from that of her barren sister in whose hut she lives (Krige 1950:156). Also of interest is the fact that the brother of a deceased husband may procreate children by the widow in accordance with the levirate (Krige 1950:157).

Clan and lineage

The Zulu are divided into exogamous patrilineal clans. Each clan has its own name (isibongo), for example, Dlamini, Khumalo. Within the clan there are lineages, descendants of a common ancestor a few generations back. These people are often called abazalwane, and because their ancestor is so fresh in their memories, they are more closely linked to each other than to other members of the isibongo. Often descendants of a great or well-known man begin to call themselves after him, attaching his name to their isibongo as an additional isithakezelo, for example, Uzulu ka Ntombela or Uzulu ka Ntangi where Uzulu is the isibongo. Gradually the linkage between them and the main sib becomes more and more remote, until finally the junior group may drop the original isibongo, calling themselves by their distinguishing name alone (Krige 1950:35). In this way the sib name becomes differentiated, although the relationship between the two may still be recognised. Quarrels can cause a junior branch to move away and become independent. Very often there is no quarrel and no moving away but inter-marriage begins to take place. This process is very often accelerated by royal decree in the case of a branch of the royal sib, if the king is particularly anxious to marry a girl of that division. The sib is not a fixed group, but is characterised by constant fusion. Its membership increases, until eventually and after incorporation, usually of many alien sibs from neighbouring territory, the whole forms a tribe with the head of the original sib as its king or tribal chief (Krige 1950:35).

The clan is a unit within which members observe certain rules of conduct among themselves. If a visitor to the umusi has the same isibongo as the kraal head he will be treated as a kinsman. He may also partake of sour milk (amasi) which he may not do in a strange kraal. Each clan has its own particular salutation (isithakazelo) which its members use when greeting one another. Members of the Zulu clan greet one another with "Ndabezitha", while those of the Langeni clan with "Mhlongo".

"Also each isibongo has one, and sometimes more than

one, sib-song (ihubo). This song is treated with very great respect by all members of the sib, being sung only on solemn occasions, such as a marriage or death."
(Bryant 1905:81)

According to Krige (1950:35) clan totemism is not found among the Zulu; nor is the rule of exogamy strictly adhered to.

Among the Zulu the family is the smallest kinship unit, as it is with all peoples the world over and polygyny is general. Thus, the umusi is mainly a kinship unit in which children are legitimately born, and is under the authority of the kraal head (umnumzane). The master of the village (umninimuzi) is the head of the household and in external affairs acts on behalf of his elementary or compound or extended family.

The position of the male member of the kraal is closely connected with his age and rank. Younger boys and girls are treated as minors, while the wives of an ordinary man are accorded seniority according to the chronological order in which their marriages took place. In the case of a chief or paramount chief (inkosi), the principal wife must be of particular descent, and it may happen that the first wife is not the principal wife. It is the principal wife (inkosikazi) that must bear the successor. If she has no children, the kraal head may use cattle belonging to the great house (indlunkulu) and take another wife, or else the house next in order of rank, namely, the house on the right, the iqadi must supply the successor. Wives (amabibi) may be added to this side of the kraal and will be of lower rank than the iqadi wife. No successor to the kraal head comes from the left-hand side of the kraal. This section has its own successor. The wife who lives in the ikhohlwa is often referred to as the wife of the left hand. Wives over whom she will have authority may also be added to this side.

Each wife has her own lands, and usually specific animals in the cattle kraal are set aside for each house. At all times, however, the principle of mutual aid is observed, production and consumption being regulated by the kraal head. Thus the umusi could be viewed as a unit of authority, under the super-

vision of the kraal head, as each individual must adapt to the interests and needs of the other members of the family.

On the death of the kraal head, the umusi usually splits up and each of the three sections establishes its own umusi. The successor in each section takes his mother with him. The position of the kraal head is taken over by the formal head (isizinda) who is appointed by the deceased before his death. The isizinda hut ranks below the other three sections, but its heir is nevertheless regarded by the other heirs as their 'father' after the death of the kraal head and so all family disputes are, as a matter of courtesy, invariably referred to him in the first instance (Krige 1950:41). The isizinda has no claim to the property of the dead kraal head. The eldest son of the great wife succeeds to the kraal head's status, control over property and position of authority over all those that occupied the original umusi.

LIFE CYCLE

Birth

The birth of a child is important, not only as the introduction of the individual into society, but as marking a further stage in the lives of its parents. The first child is especially important as no Zulu marriage is considered complete until the woman has borne her husband at least one child. A young wife will anxiously await her first pregnancy, for a child ratifies the bridewealth contract between her family and that of her husband and completes her status as an adult woman. The child is seen as a valuable acquisition, not only because it provides emotional satisfaction, but also because it is an economic asset from an early age. The little girl becomes a nursemaid for younger siblings or kin and takes many minor household chores off her mother's hands. The boy will herd cattle, sheep and goats and later as a grown man, will provide security for his parents in their old age. A son also ensures the continuity of the father's lineage and his immortality as an ancestor.

Barrenness in a woman is dreaded and most of the tribes have medicines and formulae which attempt to cure the condition. Since the role of the man in conception is also recognised, he too may be treated if the condition persists. If the woman still fails to fall pregnant, steps are taken to ensure that the man is not left without an heir. Divorce may occur but among the Zulu it is a common practice to give the barren woman's younger sister as a co-wife 'to raise seed to her' (the sororate). Such a step, however, will not be taken until the woman herself and her family have done all in their power to promote conception (Krige 1950:61).

During pregnancy the wife continues her normal activities, although she may discontinue heavier work in the later months. Many taboos and avoidances must be observed by pregnant women, usually to protect the child, but sometimes, also, to ease pregnancy and labour. For example, to make the birth an easy one, the pancreas of cattle (nyikwe) is sometimes eaten and a pregnant woman must take care not to stand when eating, lest the child stands in the womb and consequently causes trouble by being born feet first (Krige 1950:63-64). Among the Zulu, food restrictions are placed even on an unmarried girl lest when she becomes pregnant these foodstuffs interfere with her baby's development. Eating guinea-fowl, for instance, will cause children to have long, flat heads; hare will cause long ears; rock rabbit long front teeth; and eating swallows will produce children unable to make a decent home for themselves (Krige 1950:63).

Childbirth among the Zulus is the concern of women. A certain amount of rough and ready knowledge is available and the midwives are always the old women of the kraal, who are past child-bearing age themselves. They will thus both be free from being harmed by contact with the patient and have the necessary experience in dealing with cases. The hut in which the child is born differs according to whether the woman is still under the control of the mother-in-law or whether she has her own hut. The length of the period during which a woman is under the control of her husband's mother differs from district to district.

Difficulties during birth are usually interpreted as being due to the wrath of the ancestors or to sorcery. Suitable appeasement is made or counter-magic is used to facilitate normal delivery. The cord is cut at birth, and the afterbirth is buried secretly to prevent strangers or witches from tampering with it and causing harm to the child. The infant is washed and given medicinal infusion. Thereafter, the child is fed on fresh cow's milk or sour milk (amasi), for it is thought that the mother's milk could cause sickness within the first few days (Krige 1950:66).

For some time after birth, the infant is believed to be very weak and the Zulus have rituals aimed at strengthening and protecting it. For example, soon after birth every baby is held in the smoke of burning animal charms, comprising of a small particle of every possible animal of ill-luck. This is supposed to counteract all diseases which the child may have contracted while in the womb (Krige 1950:66). The Zulu make numerous cuts on different parts of the child's body and medicine is rubbed into the incisions. The ingredients of the medicine consist of fire scrapings and dirt from the father's body, which besides strengthening the child, "was the recognised way of imparting a portion of the iThongo or ancestral spirit to the child, the means by which the new member was linked onto the past and the whole corporate life of the sib" (Krige 1950:67).

Mother and infant remain secluded in the hut for a period varying between six and ten days, usually depending on the time it takes for the cord to drop off. During this period the mother must continue to observe food taboos, and visitors are limited to certain categories, for example, the ritually "pure" old woman and women from neighbouring kraals after they have observed the precaution of scraping their feet in the ashes of a fire made of special herbs. This has the effect of removing any evil influence they may have contracted on the journey. Men, especially the husband, are almost always excluded lest they harm the child or are themselves polluted by the impurities which surround childbirth (Krige 1950:69). Usually before the mother is finally allowed to rejoin society she must spring-

clean the hut and she is then sprinkled with purifying medicine (intelezi). Then only, as a general rule, is the husband called to see the baby. This is a joyous occasion and beer is brewed to thank the midwives (Krige 1950:69).

The naming practice among the Zulu has no special ceremony attached to it. The name may be given at any time, though this usually happens when the child is a few weeks old. The father or grandfather will state before a few people the name of the child. This is the child's true name (igama) by which this child will always be called by his parents and people of the parents generation, even after he has received a new puberty name. Often, in Zulu society, as in our own, the mother may give the child a pet name and this name is used more often than the child's real name. Zulu names are nearly always of historical importance in the life of the sib. They either refer to some event or recall to memory different ancestors (Krige 1950:73-74).

Zulu babies are not weaned until they are two or three years old and at the time of weaning a goat is slaughtered for the purification of the mother and child, whereupon sexual intercourse may again take place. Sometimes, despite the taboo on full intercourse during lactation, the woman falls pregnant and weaning must be hurried. A common method of weaning is to smear the nipples with some unpleasant-tasting substance such as a bitter aloe (Krige 1950:73).

Childhood

Weaning brings the period of infantile dependency to an end, and the child joins a group of toddlers of about his own age. For the next two to four years he lives a relatively carefree life, with small jobs like chasing chickens and running errands being the only demands made on him. It is, however, a valuable period from the point of view of the child's socialisation. His circle of acquaintances increases and he ventures further afield in the exploration of his environment (Krige 1950:76). Unlike western children, he is seldom lonely or lacking com-

panions. The typical homestead has a number of women of similar age to his mother, who will themselves have children about his age. The stage is important in that it lays the foundations for much of his future adult behaviour, which will require his co-operation within a group of contemporaries. His peer group (intanga) watched over by those just a little older, lay down rules for acceptable conduct and are in a strong position to see that they are obeyed. Sanctions such as mockery and ostracism enable them to deal effectively with displays of bad-temper, selfishness and poor sportsmanship.

Up to the age of six there is little difference between the day-to-day lives of boys and girls. Play-groups include children of both sexes and they share the same games and pastimes (this includes singing, making music and dancing). The life of the girls does not change radically in the years between weaning and puberty. Unlike the boys, a girl remains for the most part tied to the household in the role of assistant housewife (Krige 1950:76). In the early years her main occupation is usually that of nursemaid, but gradually she learns all the other skills she will need to run her own home. At first, her contributions are small because being physically not strong enough to carry an adult load of water or firewood, she is taught those techniques which match her strength. Grinding corn or maize, smearing walls and floors, hoeing, cooking and making fires are all skills acquired gradually over this period. Usually long before puberty, the girl is able to run a household.

Small boys from the age of about four or five herd the goats and calves. While quite young, a boy will accompany his father to the cattle kraal and hold the cow while his father or elder brother milks (Krige 1950:76). Later after his ears have been pierced, he will go out with the older boys to herd cattle all day. The boys amuse themselves in various ways while out herding. They may organise their own hunts, killing birds, rabbits and sometimes even small buck. The herdboy certainly faces a tougher time among the other boys than he experienced in the village. He is thrown together, not only with his contempora-

ries but also with older herdboys, often youths of seventeen or eighteen years (Krige 1950:77-80). Rather like new boys in a western boarding school, the young herdboy may be bullied and teased by the older ones. A system of "fagging" is fairly common and unpleasant jobs are usually delegated to the children.

Although today many of the youths and some girls leave home soon after puberty to work in the cities at jobs for which they have little or no preparation, traditional society considered the child in these pre-adolescent years almost fully trained for his/her future economic role. Rather than pass on knowledge in an artificial situation, traditional education was by imitation thus enabling the child to feel that he/she is an essential part of the society as all he/she does is a direct contribution to the domestic economy.

"Imitating adult life carries through into children's games as well. Little girls with real babies to mind will still make themselves dolls out of mealie cobs or plant stems and rags; little boys will make clay models of oxen and homesteads and imitate ceremonies witnessed in the village. Singing, dancing, drumming and playing musical instruments are favourite pastimes, and many games involve songs or rhythmic movements. Often activities which are looked on merely as games by children are in fact valuable aids in developing skills."
(Van der Vliet 1974:222)

Another common pastime with herdboys is riding oxen. Usually one or two in the herd are specially trained for this purpose (Berglund 1975:108).

Games not only allow for the imitation of the economical role of adults but call for adherence to accepted norms and to the rituals of social relations which are invaluable in the training of the young. As with economic behaviour, social values, attitudes and behaviour are not taught in any formal sense at this stage. "Rather the child picks them up in his daily social intercourse. Listening to folk-tales which point to a moral or hearing proverbs designed as correctives to misbehaviour - "lies do not make one healthy", the cow is helped which helps itself" (Ashton 1952:44). The child picks up values

unconsciously.

There are certain values that are stressed, namely, respect for elders, obedience to those in authority, generosity, responsibility, willingness to share (particularly food), and the ability to live in peace with others, because they are basic to adult relationships. Girls tend to conform to these norms earlier and more easily than boys, who temporarily suspend the obedience to some degree during the lawless, insubordinate herdboys stage. Sanctions against those who do not conform are applied from two directions: by the peer group and by adults, with the father being the main authority and disciplinarian in the family.

During the pre-puberty years a few rites do occur, for example, a ceremony is held at which the child's earlobes are pierced (qhumbuza). It is believed that after this ceremony, the child should be more mature, more responsible for his or her actions. The Zulu child is finally incorporated as a full member of his family by going through this ritual (Krige 1950:81-82). This occasion is marked with feasting, singing and dancing.

Puberty

The next step in the life of the individual is the attainment of physical maturity, which is marked by the ukuthomba ceremony. The girls' puberty ceremony is sometimes called udewa, but the use of this word is rapidly dying out (Krige 1950:88). The udewa or ukuthomba ceremony is associated with first menstruation and the girl goes into seclusion. During this period puberty songs are sung and as accompaniment the girls clap with hollowed hands. A drum is also used and the beating is done with sticks held vertically while the drummer slides her hands down the stick, putting one hand over the other as in milking; water is poured continuously on the drummer's hands. Often the words of the songs are obscene as it is believed that the discharge is helped by the songs (Krige 1950:102). At the end of her seclusion the umsindo-feast takes place and once again this occasion is marked by feasting, singing and dancing.

Often years later when the girl is already engaged and ready for marriage, the umemulo or coming-of-age rites are conducted. The ceremony is associated with marriage and is held only in the case of a virgin. The ceremony marks the transition of the girl to full marriageable state. The most important aspect of the umemulo is the singing of special songs often seemingly very vulgar and obscene. Krige (1968:178-177) writes: "In general, the songs may be said to make clear the meaning and purpose of menstruation; they depict the sex act and its relation to procreation, extol the penis and warn against full intercourse before marriage." These songs also play a very important part in many Zulu fertility rites.

In the case of the ukuthomba kwomfana, when the boy has his first nocturnal emission, he notifies the umuzi by driving out the cattle early in the morning. During the ukuthomba the boy is treated with strengthening medicine and is secluded in a hut with companions who have already gone through the ceremony. He must observe food taboos and avoid contact with women. A certain amount of instruction concerning sexual behaviour is given, but in general the isolation period is uneventful. Seclusion is usually terminated the day after a ritual sacrifice of a beast or goat has been made to the ancestors, with the rest of the community joining in feasting, singing and dancing. The boy is taken down to the river by his comrades to wash and is given a new name by which he will be known for the rest of his life by the people of his own age or younger. Older people will still call him by his boyhood name, but it would be an insult for the younger ones not to recognise his new status by using his new name. The seclusion hut is freshly smeared, the boy is given new clothes and, amidst much singing, dancing and beer drinking, he is re-incorporated into the society as a mature man and may start courting girls, thus he becomes insizwa or ibhungu (Krige 1950:87-100).

Today the formation of regiments (ukubuthwa), and the custom to take the head-ring (ukukhehla) has fallen into disuse (Krige 1950:107), nevertheless, the Paramount Chief may form regiments for a special occasion and these regiments receive a particular name. In earlier times the regiments formed a part of a mili-

tary system and members were not allowed to marry without the consent of the king. Formerly the king gave the order for members of a regiment to receive a head-ring, after a number of years service. Wearers of the ring were allowed to marry and thus attained full adult status.

Engagement

When a girl has decided to accept a lover, this is considered to be an informal betrothal (qoma), which is subject to permission granted by the older girls (amaqhikiza). Thus a girl is considered to have taken the first step towards matrimony, for no girl may qoma more than once, and so in accepting a lover she shows that she intends marrying him. Up to now the girl has worn a plain incibe of ubundle leaves or cloth, but the day she accepts a lover she wears an isigege which is wider than the ubundle. She now wears a red cloth hanging from her shoulders instead of the white one worn before. It is thus obvious to all that she is an engaged girl, though her father does not yet officially know of her engagement.

Before a boy will negotiate a marriage, he must receive permission of the older girls. He will thus first approach his sweetheart and ask her permission to see her parents about the matter. She refuses three or four times, but eventually refers the boy to the older girls. He now approaches the amaqhikiza who tell him they must first consult his sweetheart before giving him their decision. When he comes again, they grant him permission to approach the girl's parents (Krige 1950:123). The boy now has to tell his father that he wants to get married. He will thus, approach his mother or his father's brothers or sister. These people may discuss the matter and decide who is to approach the boy's father. Approaching the girl's family is a delicate matter and requires very tactful handling, so a mediator (umkhongi) is chosen. An umkhongi is usually an old man and trusted relation or friend of the boy's father. A complex exchange of gifts and visits between the two families take place during the period of negotiation. Sacrifices are made to inform the ancestors that a marriage is being arranged.

Marriage

Marriage is an integral part of the social system of the Zulu and the emphasis in Zulu marriage is not on the relationship between two individuals but on the recognition by the bridegroom's family that they have received a new member who will be a future mother of the lineage. The emphasis on the group rather than the individual is reflected in the ritual as both the bride and groom remain in their groups and are not singled out for special attention. The wedding rituals are concerned with the transference of the bride from her homestead to that of her in-laws, her change of status and her fertility.

The marriage ceremony marks the culmination of the arrangements that began perhaps six months or a year before. The length of time of any engagement depends entirely on the boy's ability to meet the requirements of ilobolo (Krige 1950:135). The marriage takes place on a day fixed between the two parties, although deaths do upset arrangements and force postponement for at least a month until the stricken party has been ritually cleansed of the impurity of death.

On the arrival of the bride at the bridegroom's kraal the marriage celebrations can be said to begin but before the umakoti leaves her home the umncamo beast is slaughtered, ncama meaning "eat before starting a long journey" (Dalrymple 1982:121). This is a sacrifice to inform the ancestors of her departure and is followed by singing and dancing to say farewell to the umakoti and to recognise her changing status. Before the umthimba party reach the bridegroom's kraal the abakhongi go out to meet them and during the rest of the ceremonies remain with the bride's people. After the bride has been ceremonially admitted the umakoti are given a special hut where she and her party spend the night.

A bride never goes empty-handed to her new home. She is accompanied by one or more ukwendisa (cattle), according to the wealth of her father and these are virtually a gift to the bridegroom's kraal. Most important of all are the presents such as mats, baskets and beads which the bride will give to

all the important members of the bridegroom's kraal. The actual wedding ceremonies are thus characterised by a continual exchange of presents between the two parties. These play an important part in encouraging a spirit of friendliness amidst intense rivalry that is never absent from a Zulu wedding (Krige 1950:137-138).

The following morning, the girls go to the river where they stay until they are sent for. The morning is thus spent washing and dressing for the occasion. The umthimba remain hidden in the trees. A large kist containing the umakoti's personal effects is also taken to the river. Towards noon some of the men from the boys kraal go and call the umthimba. Often this has to be done several times before the bridal party make their way to the area where the wedding dances will take place. This is indicative of the ambivalent situation that the bride finds herself in. Dalrymple reports that:

"during the morning a diviner (isangoma) and two small boys sprinkled the area where the wedding dances would take place and its surrounds with sand. The male isangoma explained that this was to prevent fighting in the area and that he would be paid R10 for performing this duty."
(Dalrymple 1982:123)

This is generally done secretly.

The umakoti is distinguished from the rest of the group by her headdress (isicholo) and woollen veil (umqhele), her leather skirt (isidwaba), the shield (ihawu) and a rolled up mat held in her left hand and the knife in her right hand. The umakoti puts a leopard skin over her shoulders. The headdress and leather skirt are indicative of her newly acquired status as a married woman and the veil and feathers on her headdress are a sign of respect for her in-laws. The shield represents her girlhood, as married women do not carry shields, and the knife, her virginity (Krige 1950:141). The status and stage in the process of becoming married, of each woman and girl in the group, can be recognised by their dress. The wedding ceremony is controlled by the chief's representative at the wedding (iphoyisa). The umthimba start to gather and form a procession

which moves slowly to the dance area. The umakoti is surrounded by the male relatives and unmarried girls and women and a wedding song is sung as they move into the dance area.

The basic pattern of Zulu marriage ceremonies seems to be fairly consistent but details vary considerably. In the following analysis of a traditional Zulu wedding that was observed on 7 May 1983 in the Nkwalini Valley there may well be some innovations.

While the umakoti continue to dance, the bridegroom's party (ikhetho) gather at the entrance to the homestead and sing a wedding song. They then proceed to the dance area where they form a group facing the umthimba. This position is clearly indicative of the separation between the two groups at this stage. The ikhetho consists of the bridegroom (umkhwinyana) who is dressed traditionally in animal skins, his relatives and their supporters. A few of the bridegroom's close relatives are also dressed traditionally while the remainder wear various combinations of western and African clothes. Every man, whether part of the umakoti or ikhetho party carries a stick and a shield. After completing their song the ikhetho sit down to watch the umthimba dance.

The umthimba continue their dance during the arrival of the ikhetho. Once the dance is completed the umthimba rest in a stooped position with their eyes downcast. This is indicative of the respect that the umakoti must show towards her in-laws. The umthimba then resume dancing and after a while the umakoti comes forward to execute a solo dance, thereafter the young girls from the umthimba take turns to execute a solo dance. Throughout the aforementioned dance, the married women from the umthimba shuffle across the line alone or in groups, ululating (kikiza) to express their pleasure in the dancing, while a group of younger women wearing anklets made of tin cans and filled with pebbles, execute a vigorous stamping dance alone or in groups. Sometimes old women dance in and out among the girls carrying a calabash filled with pebbles. This they carry for luck and prosperity.

The iphoyisa then stops the dancing and asks the umakoti if she wishes to marry this man. After a number of responses she says yes. This is all that is done in the way of a formal statement of consent in front of witnesses. Vilakazi (1962:62) points out that asking a woman if she is marrying a man of her choice (ukubuza) is a custom that was introduced by the White government and that this is why a "policeman" (iphoyisa) is empowered to do the asking. After this address the umkhwenyana performs a solo dance known as ukugiya. This dance is an imitation of single combat during war.

The dance area is then cleared and the distribution of gifts by the bride to the groom's people (umabo) takes place. Thereafter the dancing is resumed by both parties and there is general merrymaking and beer drinking. The two parties vie with one another in dance and song. Individuals rush forward and do their own solo dances. As night falls, the iphoyisa controls the dispersal of the two groups and the crowd that has gathered throughout the afternoon.

The bride is secluded after the wedding dances, for though she has left her maidenhood behind her and has danced at the wedding in a woman's skirt, she has not yet become a woman nor been incorporated into the kraal of her husband. She still eats the food and water brought from her own home and will partake of nothing from her husband's kraal until she has been anointed by her mother-in-law. From now on the bride undergoes a series of aggregation rites by means of which she is gradually incorporated into the new kraal, and this is not complete until about a month after the wedding (Krige 1950:147-8).

Death

Funeral ceremonies among the Zulus are relatively few. On the death of an aged person there is no demonstration of grief. The Zulus say he or she has "gone home". But the reverse is the case if the deceased is a young man or a man in the prime of his life. For the deceased death is the transition from the world of the living to that of the dead, the world of the ancestors whom the Zulus worship.

After death the corpse is prepared for burial by having the face washed with preparations of leaves of a smelling shrub (dippa asperifolia) and the head is shaved, the hair being buried with the body (Krige 1950:160). The grave is dug by the closest relatives, usually brothers of the deceased, and in the case of the kraal head, the chief son and heir turns the first sod. The grave is three to four feet deep and about five feet long with a terrace cut in the side on which the body is placed, usually in a sitting posture. In the funeral procession, the men lead and the women follow with hands crossed on their breasts. According to Krige (1950:162) the body is placed in the grave and "all the clothes of the deceased and the things he used are either buried with him or burnt, though articles of value are usually kept by relatives". On their return from the burial the whole kraal will partake of strengthening medicines as everybody is believed to be weak and to be in danger of being drawn after the deceased. The people will go and wash in the nearest stream and shave their heads, though a woman who does not wish to cut off her top knot may simply disarrange her hair and leave it uncared for during the whole period of mourning. The widows of the deceased wear a string of woven grass (intombo) round the head above the forehead for a whole year (Krige 1950:165). On the day after the burial a goat is killed to "wash the hands" of those who have taken part in the funeral, and it is eaten together with the strengthening medicine that is put in all food during this period.

The mourning period begins at death. It is strictest until burial when nothing may be done in the kraal, but relaxes slightly after this until the ihlambo about a month after death. This lifts all the taboos on all the inmates of the kraal, except for the close relatives of the deceased. A husband or wife, for example, can be in mourning for approximately a year. The deceased must be incorporated into the group of ancestors and this is done by means of a ceremony known as ukubuyisa idlozi, the bringing home of the spirit of the deceased, which usually takes place a year or two after death. The ukubuyisa is only held for a man as it is the male ancestors that are important. By the ukubuyisa the deceased is incorporated into the group of ancestors and his name called upon

with theirs for the first time and the blessing and help of the deceased is secured for the whole lineage. Today, even Christian Zulus who no longer worship the ancestors retain the ukubuyisa feast and in this instance the beast was killed so that the deceased's father would look after his children.

RELIGION AND MAGIC

Unkulunkulu

The Zulus have a vague concept of the creator and creation. They believe that Unkulunkulu created the universe, or that if he was not the actual creator, he came into being at the time of the creation. Many Zulus when asked about the origin of man and the world, will say Unkulunkulu made all things or more often that Unkulunkulu broke off from a bed of reeds first, and then all men broke off. Callaway (1970:41) refers to this: "All things as well as Unkulunkulu sprang from a bed of reeds, everything, both animals and corn, everything coming into being with Unkulunkulu". Sometimes a wife is associated with the original being, for an informant of Callaway (1970:40) says that "Unkulunkulu sprang from a bed of reeds, and a woman sprang from a bed of reeds after him. They had only one name, namely Unkulunkulu". The word Unkulunkulu is also used to denote an original ancestor, to whom prayers are offered and sacrifices made. To illustrate this Callaway quotes an informant as saying:

"he who begat my grandfather is my great-grandfather, and he who begat my father's grandfather is Unkulunkulu, the first of our family ... for all families have their great-great-grandfathers by their orders of succession, and their Unkulunkulu."
(Callaway 1970:32)

It is thus, often wrongly thought that Unkulunkulu is worshipped when in reality it is an ancestor that is being propitiated. Unkulunkulu is not worshipped, for he is said to have died so long ago that no one knows his praises, and he has left no progeny, no one can worship him. Callaway (1970:72) mentions that the Zulus say: "we did not worship him though we all sprang from him; we worship our Unkulunkulu whom we know,"

that is, their ancestor Unkulunkulu is thus remote and plays little part in the everyday life and thoughts of the Zulu. Sometimes, however, he is the subject of sport at the expense of children. If adults wish to get rid of the children so as to do something or talk about something in their absence, the latter are sent away and told to go and call Unkulunkulu. They call, often until they are quite hoarse, when usually one of the bigger boys goes to call them back. Unkulunkulu, then, is the First Cause and the creator of all things. Not only this, but he instituted the present order, gave men the spirits of ancestors (amathongo), witchdoctors for treating disease, and diviners. It is he who arranged that when a man is made ill by an iThongo, men shall kill a beast (bullock, goat) and ask that spirit to make the patient recover (Callaway 1970:5-6).

In addition to Unkulunkulu the Zulus believe in a power which they call "Heaven" or "The Lord of Heaven" which is responsible for thunder and rain, but whether the thunder is this Lord or merely caused by him is not clear (Callaway 1970:118). The Lord of Heaven dwells above, but though he lives there, heaven does not belong to him. It was, together with the sun and moon made by Unkulunkulu who created all things and "is beneath", yet the Lord of Heaven does not spring from Nkulunkulu. Indeed the Zulus know little about him, except that he strikes as lightning anyone who has angered him, and when it thunders they say, "The King is playing". The people speak of two heavens. The one that thunders with a deep roar is the male, which does no harm and is not feared. The thunder of the female heaven is "attended with lightning and hail ..., this kind of heaven thunders very shrilly; it is as though it would split the head and so its thunder is bad" (Callaway 1970:401).

There are witchdoctors who are thought to be able to influence the heavens. They are called heaven-herds. The ideas of the Zulu about "Heaven" are more vague even than their conception of Unkulunkulu. According to Callaway (1970:20) they say, "there is no connection between our knowledge of Unkulunkulu and of him ... we give an account of matters concerning Unkulunkulu, but we can scarcely give any account of what belongs to the "Heavenly King". The supreme being is sometimes given the name

Umvelingqangi meaning he who appeared first. This name was first used by Shaka himself in a conversation with Henry Fynn some eleven years before the earliest missionary set foot in either Natal or KwaZulu (Stuart & Malcolm 1950:81).

Unomkhubulwana

The Zulus believe that Unomkhubulwana is the daughter (Inkosazana) of Unkulunkulu. She came out on the same day that man came out of the earth. If she meets a man she conceals herself and speaks to him, for it is said that if a man looks upon her, face to face he will be ill and very soon dies. When she speaks to people she either tells them that they will have a year of plenty, or she will make known her wishes. It is she who orders the children to be weaned, and it is she who orders beer to be made and poured out on the mountain. Everyone is afraid to disobey her word lest he should die, and therefore, her wishes are made known and obeyed.

"Her laws are obeyed and not despised, for they say, "the Inkosazana has said"; she is, however not an ithubo (ancestral spirit) for she speaks with men of her own accord. The Zulus do not "pray to her for anything for she does not dwell with men, but in the forest"."
(Callaway 1970:253-6)

It is also believed that Unomkhubulwana influences the growth of the corn and in spring praises are sometimes sung and she is treated with respect. A separate piece of land is sometimes cultivated for her.

Ancestral spirits

The conceptions of Unkulunkulu, "Heaven", and Inkosazana are vague and ill-defined, and the average Zulu does not spend much thought upon them. The real, vital religion of the Zulus is their ancestor worship. Their belief in ancestor spirits is based on their belief that man has a body (umzimba) and a spirit (idlozi; ithubo). The spirit is often seen as a person's shadow, which survives after death (Krige 1950:283). The Spirit retains the biological needs and personal qualities

of the deceased. An unimportant person becomes an unimportant spirit; the spirit of the deceased lineage head must be revered by his kin on earth if they are to receive help from the unseen world; and the spirit of a chief continues to look after the interests of his tribe. Spirits take their place among the dead in order of seniority (Krige 1950:284).

The ancestral spirits remain in close touch with their living kin. They provide for their needs and protect them against danger, provided that the necessary sacrifices are made to them.

"The spirits of old women and infants are often specially invited to come and eat of the sacrificial meat because the spirit of an old woman is supposed to be spiteful and capable of all sorts of harm, while that of an infant is pure and beneficent. Diviners are thought to divine by the amathongo of infants."
(Callaway 1970:176)

The Zulu believe that a spirit is able to visit the living in the form of a snake. It does not enter the body of an existing snake, but materialises into one (Bryant 1917:140). There are certain, well-known kinds of snakes that are regarded as spirits. Other snakes are mere beasts and can never become men, nor can those that are spirits of men ever be mere beasts (Callaway 1970:197-198). It is therefore possible for a chief or village head to turn into a black or green mamba (inyandezulu).

Sometimes spirits appear to men in their dreams. A spirit may warn a sleeping person of some threatening danger, or may reprimand him for an injustice done to the spirit, as in the case of the killing of a spirit-snake. Not all dreams are sent by ancestors. Some may be sent by "wizards" a term for witches as well as sorcerers as used by Krige (1950:287). It is also possible for an ordinary man to send some one a dream by means of medicines, and many a young man wins the heart of his love by causing her to dream of him. In addition, there are dreams, just ordinary dreams, that appear to have no real meaning, and these the Zulus interpret by their contrary. If someone dreams that a sick person is dead, it is thought that he will get well.

Spirits are also the source of omens warning the living of impending ill. If a sheep were to bleat while being slaughtered, this would be considered a bad omen and its flesh would be thrown away and never eaten (Shooter 1857:163). An owl hooting on the roof of a hut portends death. The mountain-eagle (ingqungqulu - largest of all birds) is believed to be a bearer of omens. If it beats its wings together in flight, the arrival of enemies is portended; if it screeches while in flight, rain is imminent; if its droppings fall on anyone, that person will be overtaken by evil (Callaway 1970:408).

The fourth method in which the spirits reveal themselves to human beings is by causing illness to some part of the body. When the ancestors cause anyone to be ill in this way, it is a sure sign that they wish a goat to be slaughtered for them as a proprietary sacrifice (Krige 1950:288). When anyone is ill, a diviner is consulted to discover what is the cause of the illness. If it is the ancestors, and not some other cause, the diviner will give his instructions as to which beast would most please the ancestor. When the head of a village is smitten by disease, it lies within his power to slaughter a beast at once without consulting a diviner, if he thinks the ancestors are causing the illness, for the cattle and the village are his.

Spirits may be approached by means of sacrifices which are mainly of two kinds, namely, thank-offerings (ukuthetha) made when a particular stage has been reached or success has been achieved, and supplicatory offerings (ukuthetha) made when things are going wrong. In the latter case the spirits are invoked, their attention is drawn to the unfortunate state of affairs and they are often reproached as the good spirits of the kinship group or tribe, they should remedy matters. There are numerous occasions upon which sacrifices are offered. When sickness breaks out, and when evil is to be averted, when a spirit makes a visit to the kraal, when a woman is barren, after a death has occurred and many other occasions, there are sacrifices. There may also be a sacrifice for protection against lightning and after a new kraal has been built, to pro-

cure the blessing of the ancestors on the new home. Medicine men frequently sacrifice an animal for inspiration from the ancestors or to make medicines effective (Shooter 1857:164-165). There are in addition to these, individual and family offerings, as well as great national sacrifices when the king acts as an officiating priest on behalf of his subjects, and approaches his own ancestors for their help and blessing. Such sacrifices are made for rain, on the occasion of the First-Fruit Festival (Umkhosi), when the King/Chief asks for prosperity and good crops, and in the olden days before the army set out to war. Though diviners form a link between the living and the dead they do not officiate at sacrifices. Women cannot be priest at a sacrifice, but an old woman beyond child bearing can as she is regarded as a "man" in the Zulu society. Very often, such a woman is asked to call upon the spirits at a sacrifice because she knew those who are dead (Callaway 1970:18).

Vilakazi (1962:90) says of the day to day practice of the traditional Zulu religion that the ancestral spirits are pivotal and each Zulu hut has at the back part of the hut (umsamo) what may be called a shrine, a place which is especially respected and is associated with the ancestors. A Zulu hut is not just a dwelling but together with the cattle kraal, a temple. When an ancestral spirit chooses to visit his family, his spirit may enter into a snake and he may glide into the house, move right up to the umsamo and then coil himself up on the ancestral shrine. It is the husband's ancestral spirits that are important in any family or in any day to day situation. They are the ones who can be propitiated in the family. The ancestral spirits of the mother's clan are, as a rule, unimportant in her husband's home. It does happen, however, that a woman is said by the isangoma to be troubled by her patrilineal ancestral spirits, but the woman's ancestral spirits have no place in her new home because she has been properly incorporated by means of the marriage. The only woman who would be made ill by her patrilineal ancestors and whose children would also be affected is one who was not formally married and in whose case the proper ritual transfer did not take place.

Today in Natal and KwaZulu there are people with no religion other than their traditional beliefs and rituals in connection with ancestors, diviners and medicines. These people live side by side with those belonging to the different churches established by European missionaries, to the separatist and independent churches. The most important types of independent churches that have been differentiated in Natal and KwaZulu are the Shembe and the Zionist churches. This situation is the result of a process that is still continuing and that implies a great deal more than just that part of the population that have abandoned its traditional beliefs and practices to adopt new beliefs and rituals. It is a process of change that is extremely complex.

Specialist

Among the Zulu there are three types of specialists, namely, the medicine man and the heaven-doctor, the diviner and the witch or sorcerer. The medicine man/herbalist (inyanga) and the heaven-doctor (inyanga yezulu) or heaven-herd (umalusi wezulu) do not claim collaboration with the ancestral spirits. Their power lies in their special knowledge of medicines. The medicine man is for instance an expert on the medicinal properties of plants and roots. The heaven-doctor, who wards off thunder and hail, has medicines in which "heaven" (izulu) is concentrated. He lives an austere life, obeying strict rules. The power of the diviner, (isanusi or isangoma) is to a great extent determined by his contact with the spirits of the dead. He is the protector of society and holds an important position. By means of astragalus bones or by making his clients beat the ground with sticks, he diagnoses the evil or reveals the will of the spirits. He is known by his dress, personality and way of life.

The already mentioned specialists are friends of society. Their opinions are sought and they are rewarded for their services, whereas, the witch or sorcerer (umthakathi) is supposed to use supernatural powers for evil purposes and is an enemy of society. The umthakathi works in secret and concocts his most powerful medicines from certain parts of human victims. He

uses certain animals and other beings as familiars. In the past, if an umthakathi was discovered he was mercilessly killed (Krige 1950:321).

Medicines

The Zulu people believe that illness is very often caused by a witch or sorcerer. It is essential that the Zulu medicine man be able to combat these by counter-magic, thus, it is found that medicine and magic go hand-in-hand. The Zulus use a large number of herbs, barks and roots that have real medicinal value as well as other diverse ingredients, for example, baked insects and dried reptiles. There are certain classes of medicines distinguished by a generic name according to the use for which they are intended, for example, isichonco, is the name for infusions made by pouring cold or lukewarm water upon medicinal leaves and pounded roots (Krige 1950:329).

In the treatment of diseases each medicine man to a certain extent has his own special medicines and methods of treating patients, yet there are certain general methods of treatment in many common ailments. In the case of wounds, a few drops of the extract obtained by steeping bruised ubuhlungwana leaves in cold water, are first poured into the wound and then a paste of the leaf, is plastered over it and bound on like a poultice. This prevents inflammation and ensures healing (Krige 1950:331). Many medicines are administered by means of incisions especially in the case of local pains, when powders are rubbed into incisions on the affected parts. Another favourite treatment among the Zulus is cupping, where incisions are made on the skin with a sharpened iron and the blood is drawn by suction through a horn. Very often, ashes of medicinal roots are rubbed into the cuts. Many medicines are inhaled, especially in the case of headaches and neuralgia. In cases of rheumatism and scrofula, the treatment known as iphungula (a vapour bath) is administered.

A common practice, especially in diseases caused by the spirits is to "bar" the illness. The medicine man takes medicine which he mixes with the blood of the sick man, and this he carries to an ant-heap which the ants will repair when broken. Here he

makes a hole, deposits the mixture, closes the hole with a stone and departs without looking back (Krige 1950:333).

Lastly, in the treatment of many diseases, sympathetic magic plays an important part, and in many cases the medicines administered have no real curative value at all. For example, for spasms and twitching of flesh, twitching animals are used such as a small beetle which curls up when touched. Medicine and magic thus go hand-in-hand, and the medicine man must be well versed in all forms of magic not only to effect his own cures, but to counteract the magic of the sorcerer, which is so important a function of the Zulu medicine man (Krige 1950:335).

Ritual Life

The most important part of traditional religious belief is the ancestor cult. It is the belief in the immortality of the soul and that the ancestors hold the destinies of their descendants in their hands, that cause the Zulus to make offerings to the ancestors in order to influence them favourably. Offerings are made at all the important occasions in the life of an individual, namely, birth, puberty, marriage and death, as well as all important communal occasions such as the opening of the agricultural season (Umkhosi). In former days there were also special occasions, such as the start of a hunting expedition, or a war, or rain-making ceremonies that were accompanied by sacrificial offerings.

The ceremonies at a birth are small family ceremonies aimed chiefly at the safety of the new infant. They always include some form of medication of the child and its mother. When the two emerge after a period of seclusion, a goat is usually slaughtered as an offering of appreciation and to provide a skin to carry the child. At puberty special costumes for dancing are worn during the umemulo and money is awarded to the initiator. After the ukuthomba and umemulo both boys and girls change their style of dress. The marriage ceremony is an occasion for special dress, for the exchange of gifts and for the handing over of cattle by the bridegroom to the bride's family. At death the corpse is buried as soon as possible, wrapped in

a mat or cloak. Personal belongings are buried with him. Mourning includes the shaving of the head and the removal of ornaments.

For occasions such as the Feast of the First Fruits (Umkhosi) special medicines are prepared to increase the fertility of the soil. When misfortune strikes, diviners are used to diagnose the cause. The diviner may induce a trance or divine with the aid of a tail switch of wildebeest, a forked stick, a calabash full of water or bones (Krige 1950:300). A diviner (isangoma) can be recognised by his/her unusual appearance. Generally an isangoma wears his/her hair long and white beads are placed around the hair strands. White beads are a protection against evil. Other items hanging from the hair may be feathers and gall bladders of a fowl or animal slaughtered during the training and rituals and a snake skin, usually that of a python, the male isangoma wears a short cloth kilt and a vest while the female isangoma wears the typical dress of a married woman. Goatskin bracelets and a tail switch of wildebeest are other items present in the traditional dress of an isangoma.

TERRITORIAL AND POLITICAL ORGANISATION

The schematic presentation below shows a close relationship between territorial and political organisation.

<u>Authority</u>	<u>Domain</u>
King (<u>Inkosi</u>)	KwaZulu
Chief (<u>Umunzana</u>)	
<u>or</u>	
Councillor (<u>Induna</u>)	Tribal area (<u>Isifunda</u>)
Headman (<u>Induna Yesigodi</u>)	District (<u>Isigodi</u>)
Kraal Head (<u>Umunzane</u>)	Zulu kraal (<u>Umuzi</u>)

The isigodi

The Zulu kraal (umuzi) forms part of a larger territorial unit, namely, the isigodi. In his district the headman of the isigodi

exercises the same powers and authority as the kraal head within his smaller unit. Further, he hears cases and administers justice. All kraal heads are responsible to him as he is to the higher authorities. He forms the link with the ancestral spirits of the isigodi in the same way as the kraal head is the link between his people and the kraal's ancestral spirits (Krige 1950:217).

The isigodi is a territorial unit including a number of imizi (Zulu kraals) under the leadership of the headman (induna yesigodi) of the isigodi. This induna maintains order in his area, allocates land to newcomers, takes the lead in administering justice, makes the necessary sacrifices to the ancestral spirits and sees that the instructions of the higher authorities are proclaimed and obeyed. Any case in his area which is too big for him to control is referred to the higher authorities. If his isigodi does not form part of a larger division, the induna yesigodi is directly responsible to the king (Krige 1950:218).

The isifunda

Often the isigodi is part of a larger unit, namely, the isifunda. In the past each conquered tribe was included in the Zulu kingdom as an isifunda. Unless the chief (umnumzana) was trusted, the king appointed an important and loyal councillor as induna over the isifunda. Like the head of the isigodi, the induna has to maintain law and order in his area, and he also fulfils priestly functions on its behalf and on behalf of his people. Isifunda heads are tribal chiefs but are subject to the authority of the king or paramount chief (Krige 1950:218).

The inkosi

The position of the Zulu king is hereditary as he is born of the royal house and becomes successor to the throne because he is the eldest son of his father's principal wife. The sons of Senzangakhona, namely, Shaka, Dingane and Mpande, succeeded one another as kings, but this unusual order of succession came about as a result of violence. Mpande was succeeded by his son Cetshwayo. The people are given the opportunity of

contribution towards the ilobolo of the king's principal wife, so that they share in the woman who is to bear the successor to the throne.

The Zulu king rules according to law with the assistance of his councillors. This council is composed of the indunas of the izifunda and some izigodi as well as a number of confidants. In addition the king usually appoints two personal advisors. Representatives of outlying districts are periodically summoned to come and live in the king's kraal for a time to serve as advisors. Prominent persons who are friends of the king exercise their influence in council. The king can be viewed as a religious leader, for in times of trouble or during the feast of the first fruits, the king takes the lead and invokes the royal spirits. The king controls tribal land, announces when sowing is to start and must give permission for the use of new crops, thus co-ordinating the economic activities. As the administrative and judicial head of the tribe, the king and his council form the highest court. This is different to the western system in which the administrative and judicial functions are separate. Lastly, the king is the military commander, tribal doctor and protector of his people and must therefore have enough wives, livestock and grain at his disposal to give him the wealth befitting his position.

ECONOMY

Contact with the Whites has given rise to new needs and activities that have brought about radical changes in the economic life of the Zulu. Even in tribal areas where, a way of life largely conforming to Zulu tradition is still followed, the effects of Western influence are clearly evident. Money has been accepted as a measure of value, the plough is in general use, products are grown for marketing, artificial fertilizers and other scientific aids are becoming popular and Zulu values are changing. Changes in the economic field have a profound influence on the other aspects of a culture. As a result of exacting economic conditions it is found that polygyny is becoming obsolete, even in places where it has not yielded to missionary influence.

Animal Husbandry

Cattle are of particular value to the Zulu, and only men may tend them. This view is so strong that when the plough was introduced, the men took over the ploughing of the lands as women are not allowed to work with oxen. Cattle have economic value for the Zulu for the following reasons: they supply meat and sour milk (amasi), hides, horns and bones; they constitute an important medium of exchange; a man's wealth depends on the number of cattle he possesses (Krige 1950:185).

Cattle have ritual value. They afford an important means of communication with the ancestral spirits. From time to time sacrifice is made in the cattle kraal. For this reason the cattle kraal is sometimes described as the "Zulu temple" (Krige 1950:42). Women are admitted to the kraal in certain circumstances only. It is here that the men discuss all important matters and the deceased kraal head is buried.

Cattle have considerable significance for relations between people. As ilobolo (payment for a bride) they play an important part in regulating relations. A man's prestige and political influence depend on the number of cattle he owns. A chief, for instance, must possess enough cattle to maintain his position. New relations come about when cattle are left with poorer tribal members by wealthy people according to the practice of ukusisa (Krige 1950:186). This practice has a two-fold purpose: to make sure that all one's cattle are not kept in one kraal, which would mean the loss of the whole herd should a disaster occur; and to provide food in the form of milk for the poor.

That cattle receive special attention is apparent from the large number of words for specific types of cattle and or specific colours. The Zulu language has many proverbs and metaphors connected with cattle. Very often a Zulu will think of his reward in the form of money as inkomo yami (my head of cattle) and one hears the people say that "imali iyinkomo yanamuhla" (money is the ox of today). This indicates not only the deep-seated value attached to cattle but also a change in the economic outlook as well as a general cultural change (Krige 1950:187).

Although the Zulu also keep goats, fowls, sheep and dogs, these animals do not have the ritual value of cattle nor are they considered as important. Goats are sacrificed for occasions of lesser importance, or when a man is poor and has no cattle. For all important sacrifices cattle are always used. Animals other than cattle are looked upon by the Zulus as domestic animals kept for their use.

Agriculture

The kraal head allocates a piece of land to each wife for cultivation. On her piece of land each wife plants kaffircorn, maize, pumpkins, watermelons, gourds, sweetcane, beans and other crops. The land is not fertilized and often the seed is merely scattered and the soil is then loosened with hoes.

The appearance of the isilimela star is the sign for the planting season to commence (Krige 1950:190). The chief, acting on the advice of his diviners, will inform his people that planting may commence. When the crops reach a height of + 45 cm it is customary to make beer and invite the neighbours to help with the hoeing, after which beer will be served. This implication is that the host will not decline a return invitation to this form of mutual aid at a later date. This form of cooperation in the cultivation of large lands is known as ilima (Krige 1950:192).

The most important way of ensuring good crops is to "treat" the seed (ukusukula). Here the chief takes the lead. He has at his disposal the services of an exceptionally efficient medicine man. He has to provide the medicine, which is a mixture of earth from a neighbouring tribal area, portions of a black sheep, the vomit of a lion and parts of a human body (this practice is seldom observed today for fear of European law, yet it still does take place). Using soil from a neighbouring area is regarded as a means of transferring the fertility from that area to the tribe's own land. The human being and the sheep must be "black" to make the crops appear dark green (called "black" in Zulu). The vomit of the lion, the fiercest of animals, is said to make the crops "dignified and

strong". Some sea water and sea sand, two herbs (umakhukhumesana and umalophe) also form part of the concoction (Krige 1950:193).

At a certain time each kraal is told to bring some seed. This seed is "treated" and handed back to be mixed with the seed that is to be planted. In addition to this method of ensuring good crops, a number of prohibitions have to be observed in respect of the lands. "Thus when a corn is tasselling, a fowl must not be carried through a field lest the crop be blighted." "One must not point at vegetables or other crops or they will not ripen. One ought to bend one's fingers and point with the knuckles" (Samuelson 1929:168). When the crops begin to grow, and birds and animals become troublesome a medicine man is called in to drive away the pests with the aid of appropriate medicine.

The feast of Nomkhubulwana is also held with the object of ensuring good crops. It is believed that this celestial princess visits the earth during October, and ceremonies to propitiate her are held at this time of the year. Requests are made to her and sometimes a small piece of land is ceremonially cultivated and dedicated to her. The festival of the first fruits (Umkhosi) takes place when the first crops ripen towards the beginning of December. Nobody is allowed to taste the first fruits until the paramount chief has held the Umkhosi ceremony. Such food would be dangerous to ordinary people, because of the powerful medicine with which the seed and the lands were treated to promote growth. The paramount chief (king) takes a leading part in this ceremony and homage is paid to the spirits in a fitting manner.

The Zulu as agriculturalist and pastoralist has been discussed, but it is important to emphasise that these were conditions prevailing prior to the extensive changes resulting from contact with the West. Simple industries such as pottery, woodwork, iron forging and basket and mat weaving were sufficient to satisfy their comparatively modest needs. The aforementioned industries will be discussed under the section material culture.

Trade and Exchange

1. Internal trade

The general self-sufficiency of the household with regard to food, shelter and other products, were reflected in the marked absence of systematic trade. Differences in skill in industries of a tribe invariably lead to exchange. A true commercial man among the Zulus was the black-smith. He produced the goods that were essential products for every man and woman, such as hoes and assegais. He did not work for nothing, but received payment in cattle or goats. Another profession which gave rise to exchange was medicine. The herbalist was paid in cattle or goats.

Commodities are not only used in this way to acquire goods which people cannot produce for themselves. They may be given in exchange for labour like beer for helping build a hut. It is fairly common for a man with no sons or young male relatives to look after his cattle, to employ some other man or boy to do so. The herdsman is paid a heifer. Among the Zulu there is the custom of ukusisa, by which a wealthy man places one or more of his cattle in the keeping of another. The herdsman is entitled to use their milk for his own purposes and may be given some of the meat when the animal dies, but he may not sell or slaughter them. If the cattle flourish under his care, a heifer may be given to him from time to time. A man lending out his cattle not only has the task of herding them simplified, but it also serves to ensure against total loss from disease which might annihilate them should they be concentrated in one kraal (Krige 1950:187).

Goods are also circulated by ilobola payments, various gifts made by relatives to one another, the various forms of tribute paid to the chief and fines and compensations levied at the courts.

2. External trade

External trade, both intertribal and with the Arabs and

Europeans, first on the coast and then as settlers, has been going on for a long time. Intertribal trade was more in the nature of exchange, where commodities that were scarce in one tribe would be obtained from another. Real trade, first with the Arabs, then the Portuguese on the east coast especially at Delagoa Bay flourished for some centuries and the Nguni tribes of Natal could not but have been affected by this trade. It was the arrival of the English traders in Durban that brought about regular trade with the Europeans. Great changes have taken place in the material culture of the Zulu due to the contact with the Europeans. Buying and selling has become common and trade is chiefly with the European (Krige 1950:213-214).

Migrant Labour

Migrant labour is not new in South Africa.

"One hundred years ago, a decade before the birth of the Witwatersrand gold mining industry, generations before the evolution of the policy of Apartheid, the system whereby men oscillate between their home in some rural area and their place of work was already firmly established as part of the country's traditional way of life. During the 1870's, if not before, farmers in the Western Cape solved the perennial problem of labour shortage which in previous centuries had been alleviated through the importance of slaves, by recruiting workers from wherever they could be found. In general, men were brought to the farms and docks on a contract basis. But many of them on the expiry of their contract which varied in length from 20 to 5 years, chose to settle where they worked and so ceased to oscillate between a distant home and the place of work. Others, of course, having saved some money and seen the sights went back from where they had come and did not return."
(Wilson 1972:1)

The White settlers in Natal were also short of labour particularly for work on the new and expanding sugar plantations. As in the Western Cape, attempts were made to recruit labour from Mozambique and elsewhere. For years Natal's major source of recruits was the indentured labourers who began to arrive from India in 1860. Although these workers were brought on the basis that they would be returned to India after their contract

expired, they were allowed to bring their families with them. Many chose to stay in South Africa, but not on the farms to which they had first come.

Today in the Durban-Pinetown area, the second major industrial centre in South Africa, there are many Blacks living in areas that come under the authority of the Durban municipality for example, KwaMashu and others living in the Bantu Trust administered area of Umlazi. It is difficult to determine what proportion of the labour force in Durban consists of oscillating migrants. Nevertheless, there is considerable information about the nature and extent of migrant labour in the city of Durban/Pinetown. Not all of these people are permanently settled in the urban area. A distinction may be drawn between migrant labourers, usually without their families, whose residence there is temporary, and those who have settled permanently in the town and no longer have a rural home. Many however fall between these two categories, to form a third category of those who live and work in the towns on a reasonably permanent basis, usually with their families, but still claim vested interests in a rural area to which they may possibly return.

If the culture of the Bantu speaking people settled in the city is compared with western culture in general and with Bantu tradition, its orientation may be described as predominantly western. These people depend for their living on the occupations that are generally found in western cities. Material culture (for example houses, furniture, clothing and transport) is cast in a western mould, formal education is generally on western lines and the majority of people are in some way connected with a Christian church. Moreover, most forms of recreation follow western patterns. Today, Zulu Ingoma dance competitions ensure that Zulu dancing remains as one of the forms of recreation for the urban Black. The style of Ingoma predominant in the Durban area is isizulu followed by isishameni. Other styles include isibaca, isikhuze, isigennyane, omgobo, isicathamiya and gumboot dancing.

Apart from the hostels or compounds found in the industrial

centre of Durban new townships are being developed inside the homeland of KwaZulu, for example, Umlazi and Ntuzuma. There are, in reality enormous suburbs housing workers for the nearby industrial centres. Since 1960, the Government has embarked upon a vast programme of establishing factories in or near the homelands. This policy to bring industry to the people rather than require the people to move to existing industrial centres has had its advantages.

MATERIAL CULTURE

Architecture

The traditional hut framework of the Zulu consists of two series of semicircular arches which cross each other at right angles. The framework is usually erected by the men while the thatching is done by the women and this shows a certain amount of tribal variation. In all cases, the framework is covered with thatching-grass (ukufulela) which is secured by a network of plaited grass or rope, (izintambo). Often a thick rope (umpetho) passes around the hut a few inches above the ground and is secured to the framework (izintungo). Other grass ropes (izintambo) radiate from the apex and are fastened to the umphetho. The network is completed by a series of closely spaced ropes parallel to the ground which are knotted to the izintambo where they cross. A neatly fashioned final (ingqongwana) completes the hut which, at its best, is probably the finest example of traditional native architecture in Southern Africa (Walton 1956:129).

The entrance is a low arched opening, through which it is necessary to crawl in order to enter the hut. This is closed at night by means of a wicker door (isigaba) which is fastened by means of a cross stick (unobadula), the ends of which are inserted into loops of skin placed for them on the inside. Sometimes this is replaced by a hinged wooden door. A wind screen (iguma) made of reeds and grass may be placed before the entrance to the hut. The floor is made of a mixture of ant-heap and clay, and is beaten hard with stones after which the surface is made smooth. The surface is smoothed over with cow-dung. Some Zulu women take pride in having their floors shine so that you can

almost see your face reflected in them as in a mirror (Tyler 1891:43). Today the circular, caly-walled hut, with a thatched conical roof, has been adopted so widely throughout Natal and KwaZulu, that it gives the impression of being indigenous, but this is not the case.

The furnishings of the huts are very simple. In the centre of the Nguni hut is the hearth (i(li)ziko) which is circular and surrounded by a raised rim. Sleeping mats are rolled neatly against the wall in the daytime and spread out at night. Most Zulus in former times used a wooden pillow or head rest which varied from a simple block or log to elaborately carved rests. The Zulu developed the carving of these rests into an art form. Today this is rare when European substitutes can so easily be obtained. Wooden hooks are found in the side and roof of the kraal from which may be hung baskets for storing various items, except for the utensils kept on the umsamo there is little to be seen on the floor of the hut.

Crafts and Tools

Among the best known Zulu crafts are weaving and basketry, pottery work in wood, ivory and bone and in the olden days, work in iron.

1. Basketry

It might be expected that using areas as a raw material would be the exclusive domain of the women for it is they who gather the grass in winter, but it should be noted that the men make baskets. Today many of these baskets previously made by men have disappeared since they have started working for cash wages. Usually, only older men who remain at home have enough free time to spend making baskets. Some of the baskets that were used in the olden days, for example, the umhelo, a bowl-shaped basket used to carry grain from the granaries, have given way to ordinary enamelware dishes. Eating, sitting and sleeping mats, beer sieves, baskets of various kinds are not all made by the Zulu housewife, though every woman makes her own sleep-

mats and the rougher kinds of basket-ware. Eating-mats and beer sieves are usually made by women skilled in the art.

Three kinds of mats are in daily use in the rural parts of KwaZulu. The largest is the icansi or sleeping mat made of incema or ikhwani grass. It is roughly 100 cm wide and 200 cm long. The isicephu, sitting mat, is about 100 cm long and 80 cm wide and made of ikhwani grass. Such mats are provided when a visitor is invited into a hut. These sleeping and sitting-mats are made in the same manner. Needle and thread are used to weave the grass together. This is done by passing the thread alternatively below and above each of the grasses (Krige 1950:207). In the olden days women manufactured their own thread by pounding the stems of certain plants with a stone separating the thin fibres from the resulting mass and joining them together by twining the ends (Krige 1950:208). The smallest type of mat, isithebe, is only 35 to 40 cm square and is designed for eating. It is a very closely woven mat made from incema or umuzi grass.

2. Pottery

Pottery is the special domain of women, most of the utensils being made by experts, skilled in the art (Krige 1950:208). Some pots require the reddish-yellow clay found near the banks of rivers and streams while others can be made of greenish-grey material. Once the material has been reduced by pounding to a fine, even consistency free of hard lumps, it is worked by hand to the required degree of plasticity. This is done by kneading the clay while adding calculated amounts of water and squeezing out any excess moisture until pliable enough to be shaped by the hands. When the clay is ready, some of it is shaped into a rough disc of the right size and thickness for the pot's bottom and is left to dry. The rest of the clay is rolled into cylindrical lengths, the thickness being regulated by the amount of pressure applied to the material. The coils are placed one above the other around the base. The potter then smooths the out-

side with moistened fingers, then polishes the pot with a small flat stone. The pot is now ready for decoration and thereafter set aside to dry until after a few days it is ready to be fired. Firing takes place out of doors and for the most part in open fires in a hollow.

Tools for decorating the pots are simple now and fewer than in former times when sliced bamboo strips, shaped sherds of broken calabash and sharpened reeds were used. Tools readily available today are knives, spoons and hacksaw blades, the latter being used to achieve a shaded effect.

3. Wood-carving

Wood-carving is a specialised craft and confined to men. Some people specialise in only one branch, for example, tools or pipes. Traditionally there was no joinery and each object was cut out of a solid piece of wood. For shaping and smoothing the wood, an axe-shaped instrument (isimpothwe) is used. Sometimes this is supplemented by bark of the umrudisane tree, which serves the purpose of sandpaper while a sharp knife carved at the end (isigwedo), is used for the hollowing out. Spoons and headrests, milking vessels, meat trays, and thatching needles are some of the articles made from wood (Krige 1950:209). Today a certain amount of wood-carving is still done for local use, or more usually, for sale to the curio trade, where spoons and wooden bowls are popular.

4. Skin-working

Working in skin is a man's craft which before the introduction of woven cloth was a very important one. Skins were used for clothing, baby-slings, bedding, sandals, shields, quivers and a variety of bags. The skins of cattle, oxen, sheep and wild animals were used, including the tails for ornament. The skin of the leopard was reserved exclusively for the chief and members of his family (Shaw 1974:117). Skin working was one of the first crafts to decline with the contact with Whites.

5. Calabash

A number of utensils are made of calabashes. Small calabashes are used for keeping snuff, scents, butter, while water and beer are often kept in large calabashes. The igula is a special calabash used for amasi and has a hole in the bottom for draining off the whey. Calabashes are still widely used today (Krige 1950:209).

6. Horn-, bone- and ivory-carving

Horn-, bone- and ivory-carving is a relatively unimportant craft that was practised by men. Few specimens have survived and there is little record of the techniques of making. There is still carving of horn-spoons, snuff-spoons and mouthpieces for pipes. Some ornamental carving of horn for the curio trade is still prevalent (Krige 1950:209).

7. Beadwork

Beadwork is a craft practised by women and in KwaZulu a language of colours in beadwork has been developed. Children wear a little beadwork but beadwork ornaments are worn by young men and women of marriageable age. Women continue to wear them after marriage but men less so.

8. Metal-working

The Zulu used to work in iron and brass. The latter was imported through Delagoa Bay in the form of rings, called umdaka. A ring was often used to aid in the buying of a wife, as one umdaka was the equivalent of one head of cattle. The Zulus also made hollow brass rings from the umdaka. These rings were worn one above the other round the neck of women of rank and were also used as arm-rings (Krige 1950:211). In the olden times, the Zulu knew the art of smelting iron and in some parts of KwaZulu the profession of blacksmith not only was a secret, but ranked amongst the highest known and was confined to one family (Krige 1950:209). Today, practically no work in iron is done as iron implements can be obtained cheaply from the European.

Dress and ornamentation

1. Dress

The traditional dress of the Zulu is distinctive and their ornamentation elaborate. A noticeable feature of Zulu dress is the manner in which it is regulated by society. For example, an unmarried man or woman can be easily distinguished from a married one, while there are definite characteristics in dress to differentiate a boy or girl who has reached puberty. Ornamentation can indicate the status of the person in society. The special relations existing between the individual and society are indicated sometimes by dress, for example, a pregnant woman dresses in a certain manner. A feature of Zulu dress and ornamentation is the meaning attached to various colours. No one but a girl under puberty may wear a white cloth around the body, for white signifies purity while a married woman is permitted to wear all other colours except white (Krige 1950:370).

During infancy no dress is worn by either sex. Often the whole head is shaved with only a tuft in the front. Their hair style is known as isiguqua. When the baby begins to crawl, a string of beads is put round the waist. As the child grows older a piece of beadwork, at first about sixty millimetres square, will be worn hanging from the bead-string in front. As the child gets older the square is increased in size. In the case of a girl this is called isigege or, where it is plain, it is called ubendle. A white cloth is sometimes worn from the shoulder. No other colour is permissible at this stage. On the other hand, a girl-child may go naked. A boy is given a small ibeshu (skin buttock covering) during childhood, but this ibeshu is untanned and coarsely made. During the first stage of childhood, when a girl is not of courting age, boys may admire her but not make any advances. Her dress proclaims her age group. After puberty, when a girl is allowed to accept a lover her isigege will be made of red and white beads and the cloth is changed from white to red. (See

plate 4). The typical dress of a girl who has been spoken for but is not yet fully engaged is represented in (plate 5).



(Plate 4.) Dress of a Young Girl.



(Plate 5.) Dress of a Young Woman not yet fully engaged

A boy reaching puberty, is given a properly tanned, well-made umutsha by his father. An umutsha consists of a frontal covering of tails or strips of skin (isinene) and a back flap (ibeshu). The two pieces are joined by a cord of goat skin (see plate 6).



(Plate 6.) Dress of a Young Man.

Their hair-styles vary according to taste, for there are a large number of styles to choose from. Very often, however, certain styles are characteristic of certain districts in which they are popular.

A girl begins to wear the isicholo or top-knot when her marriage is approaching. The isicholo is the distinguishing feature of the hair-dress of a married woman. Now instead of a loin-cloth, a married woman wears an isidwaba, a short leather skirt. Over this isidwaba she often wears her old isigege as an ornament. Until the birth of her first child and whenever she is pregnant, a married woman wears the isidiya, a skin tied at the back below the armpits, concealing the breasts and abdomen. Today a cloth is sometimes used for this function. A light blanket or cloth may be worn over the shoulders which can be of any colour except white. (See plate 7 for the typical dress of a married woman.)



(Plate 7.) Dress of a Married Woman.

In the past the sign of manhood among the Zulus is the head-ring called isicoco or ikhehla but this custom is falling into disuse (Krige 1950:119). The men's umutsha is larger than that worn by boys. Instead of the frontal tails (isinene) the skin of a small animal is often hung in front (umbelenja). The ibeshu at the back may be replaced by several tails (insimba) split up but not twisted, forming what is known as ilidhlaka or uluhayi (Krige 1950:372).

Today the availability of western manufactured goods has influenced clothing perhaps more than any other aspect of material culture. The tendency is to produce traditional style in cloth instead of skin. New styles have developed, especially where missionary or school influence has been strong. These new styles have become just as characteristic of the old, such as cloth made up in the same style as the skin garments it replaced.



(Plate 8.) Dress of a Bride.

In addition to the clothing for everyday, certain professions or occasions demand a special costume for the main participants, for example, the umemulo (puberty) and udwendwe (marriage) ceremonies (see plate 8).

Warriors, too were splendidly dressed in a more elaborate form of everyday dress, with the addition of a special headdress of colourful feathers. This is the dress worn by the Ngoma dancers, today. Diviners and herbalists wear elaborate costumes (see plate 9).



(Plate 9.) Dress of a Diviner.

Zulu diviners typically wear white clothing and white beadwork, since white is the colour that symbolises a special relationship with the ancestral spirits (Shaw 1974:103). Chiefs, when in formal dress, were distinguished in most groups by a cloth of leopard skins, reserved for royalty.

2. Ornaments

To the Zulu the term dress includes much more than articles of clothing. It includes ornaments of the neck, chest, limbs and head that are the making of Zulu dress. Before beads were readily available, ornamentation consisted chiefly of grass necklaces, strings of snail shells or horns, armlets and head decorations of gall bladders stuffed with fat, while those who could afford them wore ornaments of beads, copper or brass (Krige 1950:374). Today, beadwork is the most popular form of decoration.

Children wear arm and neck-bands of plaited grass or of beads, while decorations of many kinds are worn by boys and girls. To name but a few of the ornaments that are found, there are for example: four or five squares of beadwork are worn around the neck; beaded bands may be worn around the hips; earrings are worn and flexible wire rings are worn around the arms and legs. Married men and women do not wear much beadwork.

Certain ornaments are indications of rank. For instance, men of standing used to allow their nails to grow long and were regarded as honourable, while women were not allowed to have them. Another ornament, worn only by the highest people and the royal women, was the umnaka, consisting of hollow brass rings worn one above the other, around the neck, while headmen and isagomas wore a necklace of ox horns (Krige 1950:374-5).

3. Disfigurements

All Zulu have their ears pierced for a person who does not have pierced ears is said to remain foolish and childish. Circumcision is not practised by the Zulus, though it was known in the days of Jama and Senzangakhona. It is the custom of Zulu boys at the age of nine or ten to cut the string at the underpart of the foreskin, together with the small vein contained in it. This is known as ukusoka. The pubic hair of young men and women is always pulled out, for it is regarded as a filthy habit to allow their

hair to grow. There is a certain medicine that takes this hair off. Young men and women also practise scarification of the body known as impimpilisa which is done for ornamentation. This consists of little round scars in rows on the cheeks, upper arms and hips made at about the age of sixteen (Krige 1950:375).

4. Cosmetics

The most commonly used cosmetic is fat (today sometimes butter) to anoint the skin and give it a shining, dark, healthy appearance, while various styles of hair-dressing utilise fat and red ochre. Krige (1950:374) reports that, a Zulu boy does not go out courting unless he has anointed his body well with grease and red ochre, sprinkled his body lavishly with scented powder, sometimes even painting his face or body with coloured spots or patterns, and put on his best bead ornaments.

CONCLUSION

In this ethnographic presentation little attention has been given to culture change. Contact between people with different cultures is an important course of culture change and transculturation. The most obvious culture change in Natal and KwaZulu has taken place among the Zulu people as a result of their contact with Whites and western culture. It should of course not be assumed that before this contact with western culture, the culture of the Zulu people was static and unchanging. Culture is never entirely static, a measure of change is always taking place. The change that followed upon increasing contact between Zulu and westerners has been far more rapid and more radical than any changes that may have taken place before.

Although the most conspicuous changes resulting from this contact between Whites and Zulus have taken place among the latter, changes in the culture of White South Africans resulting from indigenous cultural influences have not been absent. A superficial example, found in architecture, is the circular form of the Zulu hut reflected in the rondavel found on many farms and

at holiday resorts. It is also likely that the culture of Whites has been influenced by Zulu culture in subtle ways that are not immediately apparent. Culture change has also taken place as a result of contact between the indigenous peoples of South Africa. The click sounds, typical of the San languages, for example, have found their way into the Nguni languages.

The process of change has been very complex, and this makes it difficult to give a summary of all the changes that have taken place in the mode of life in rural areas of Natal and KwaZulu although an examination of the part played by religion in change may demonstrate the complexity of this process.

Today in Natal and KwaZulu there are people with their traditional beliefs and rituals in connection with ancestors, diviners and medicines, living side by side with those belonging to the different churches established by European missionaries, or the separatist or independent churches. These Christians and non-Christians have influenced each other. Among the Zulu people who have not accepted Christianity the idea that a god who is elevated above the ancestors is far more prominent and explicit than it was before the coming of Christianity. On the other hand, the beliefs and customs of the indigenous religion have a strong influence among groups that regard themselves as Christian. Mazibuko (1974:22) found that the Umlazi people maintain that there must be a place for the ancestors in the Christian religion. They maintain that God is not against the ancestors since they are with Him. Whereas among the Shembe, Roberts (1936:89-90) reports that members of the Nazarite Church promise to believe in the brand of Christianity preached by Shembe and to obey the law of God. They make no other vows, but are expected, if possible, to live in one of Shembe's settlements. In the Shembe religion there are many taboos derived from the Old Testament but there are others which have their origin in pagan Zulu society.

"Among the pagan Zulu, milk and particularly amasi, has ritual value. Milk may never be drunk at a strange kraal unless it is of the same isibongo as the person himself, his mother's, his father's mother's, or his mother's mother's. Shembe's attitude towards the cattle cult was rather vague and ill-defined. He

tried to draw his people away from the cattle cult, but he still adhered to some milk prohibitions. Boys and girls at puberty, and women during menstruation and after childbirth are not allowed to eat amasi. But the taboo which forbade a man to drink the milk from another isibongo has been abolished because people of different sibs live together in one kraal." (Roberts 1936:91)

The Church and missionary societies have tried to abolish, or at least modify certain institutions such as initiation, polygyny and ilobolo. Religion was also affected by the processes of change that were taking place simultaneously in other aspects of the Zulu indigenous culture. The ancestor cult for example was affected not only by direct attacks on the part of the Christian missions, but also by the slackening of kinship ties.

There is the consideration of the culture of the Zulus in the cities. When this culture is compared with the western culture in general and with the Zulu tradition, its orientation may be described as predominantly western. These people depend on the occupations that are generally found in western cities to earn a living. Material cult is cast in a western mould, formal education is generally on western lines, the majority of people are in some way connected with a Christian church and most forms of recreation follow western patterns.

Among certain urban Zulu, however, some of the indigenous patterns of behaviour may still be traced. Where marriage is concerned, many continue to give ilobolo while belief in witchcraft, sorcery and ancestor spirits still play a part in the lives of some. Migrant workers are no less westernised than the urban population while the behaviour of indigenous patterns may still be traced.

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DANCE IN THE ZULU CULTURE

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INTRODUCTION

Dance has been called the oldest of the arts (Royce 1980:5). It is perhaps equally true that it is older than the arts. The human body making patterns in time and space is what makes the dance unique among the arts and perhaps explains its antiquity

and universality. Kealiinohomoku is of the opinion that dance should be studied because:

"It is important to the people involved. Dance is an appropriate subject for social scientists of every persuasion who claim to be concerned with humanity, because every viable aspect of culture must be included in a truly holistic study."
(Kealiinohomoku 1976:11)

Definition of terms

1. Dance

From the perspective of dancers, Hanna (1980:9) defines dance as human behaviour composed of purposeful, intentionally rhythmical, and culturally patterned sequences of non-verbal body movements other than ordinary motor activities, the motion having inherent and aesthetic value. The criteria by which a dance participant accepts or rejects activity as being dance are:

"Dance may relate to purpose, function, occasion, audience relationships, use of movement elements, accompaniment, costume or other factors. The analyst also examines systems of human action, the dance behaviour and interaction between participant and co-cultural observer. The delineation of significance imputed by the participants (dancer, distinguishing between the leader and members of a group, and observer, distinguishing among sex, age, education or political groups) as well as the dance behaviour must receive attention in order to understand dance and modify the working definition."
(Hanna 1980:48)

2. Dance Culture

Kealiinohomoku uses the term dance culture which she defines as:

"an entire configuration, rather than just a performance the implicit as well as explicit aspects of dance and its reasons for being; the entire conception of dance within the larger culture, both on diachronic basis through time and on a synchronic basis of several parts occurring at the same time."
(Kealiinohomoku 1974:99)

Dance is comparable with culture in that dances are present in every human society but they are not everywhere identified as such (Kealiinohomoku 1976:17). Merriam (1972:17) takes this view further to conclude that "dance is culture and culture is dance" and the "unity of dance is not separable from the anthropological concept of culture". Perhaps as Royce (1980:13) suggests this is the great strength of the anthropological approach to dance, since, it is the only approach that looks at the totality into which dance fits.

3. Ethnic and Folk Dance

There are a variety of diversions of dance, for example, ballet, modern, ballroom, jazz, folk, ethnic to mention but a few. Pertinent to this study is ethnic dance. According to Royce:

"Dance is ethnic when it is explicitly linked to an ethnic group's socio-cultural traditions; an ethnic group has a common cultural tradition and a sense of identity based upon origins; its members constitute a subunit within a larger society." (Royce 1980:54)

This type of dance should not be confused with folk dancing which may be communal expression. Kealiinohomoku summarises her survey of how the term folk dance is used:

"Variously, folk dance is traditional, but ... not all traditional forms are folk dance; we learn that it is nonvocational, but that sometimes it is vocational; we realise that it is communal, but that this is not always so; we are instructed that it is and it is not ritually based Also, we cannot consider the degree of competence to distinguish folk dance from some other dance form, because many folk dances are difficult to do, may require much rehearsing, and there are gifted folk dance performers who qualify as artists." (Kealiinohomoku 1972:385)

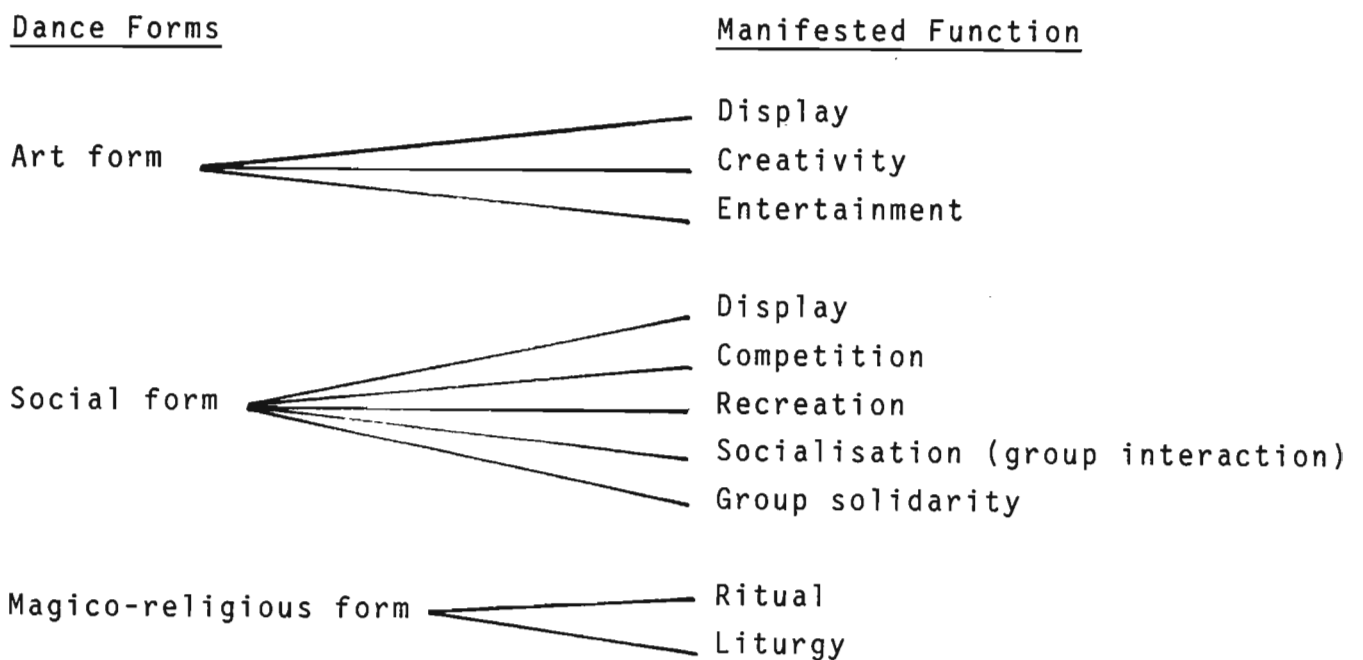
Both folk and ethnic dance may be social, ritual, magico-religious or theatrical (art) dance but ethnic dance is an essential part of life whereas folk dance is a revival of indigenous dance.

Functional Typologies for Dance

Kealiinohomoku (1974:42) states that it is not clear why dance is present in every culture because no universal reason has been discovered. When something else occurs everywhere, it can be deduced that there is some common reason for its occurrence. Dance may exist for recreation, emotional release, self expression, an expression of religion, be an aesthetic form, function as a selective mating apparatus, or it may be the affirmation of social organisation of the larger society expressed in discreet dance roles. Dance may serve all of these functions in varying degrees, yet not one of these functions is intrinsic to dance. Dance can serve as a unifying or integrating factor or it can serve quite opposite ends. According to Kealiinohomoku (1976:42) dance has no common cultural rationale for its existence, and no common institutions with which it is universally associated. This makes it seem logical to infer some imperative that causes dance to appear in all human societies. She proposes that dance is a biological, psychological or cultural imperative or a combination of all three. Therein lies the primary function, while all other purposes are both secondary and arbitrary.

Many scholars have formulated functional typologies for dance. One of the first typologies was proposed by Kurath (1949). She listed fourteen purposes or occasions when dance may serve as a particular function: puberty, initiation, courtship, friendship, weddings, occupations, vegetation, astronomical dances, hunting, animal mime, battle mime and moriscas, cure, death, ecstatic dance and clown dance. Royce (1980:79) comments on this typology: "the one disadvantage of using specific categories such as these is that one encounters the problem of comparability if one tries to apply them cross-culturally". Shay (1971) created a typology at a more general level. He presents six categories: dance as a reflection and validation of social organisation; dance as a vehicle of secular and religious ritual expression; dance as a social diversion or recreational activity; dance as a psychological outlet and release; dance as a reflection of aesthetic values or as an aesthetic activity in itself; and dance as a reflection of economic subsistence

patterns, or an economic activity in itself. Parson and Shels (1951) group all possible functions into four categories: patterned maintenance and tension management, which would include socialisation and control over potentially disruptive elements; adaptation, which refers to adjustments vis-a-vis the social and nonsocial environments, roles and division of labour; goal attainment, or all the goals of society and integration, which includes all the mechanisms like social control and power structure that bend the different elements in society. The typology that has been formulated for the functional analysis of dance in this study, is to classify dance into the following forms: art form where the function of dance could be display, creativity, entertainment; social form where dance functions could be display, competition, recreation, socialisation (group interaction), group solidarity; magico-religious forms where functions could be ritual or liturgy. Below is a schematic presentation of the proposed typology that will be used for this study (Burnett-van Tonder 1984:126).



Approaches to the study of dance

When dance is approached anthropologically dance is viewed as one social phenomenon among many and as a human behaviour common to all societies. This behaviour may be aesthetic in nature. Merriam (1972:24) states that "dance does not exist in a vacuum

or as a thing in itself", but rather that dance is human behaviour and must therefore be viewed holistically. Dance is not only a product, but behaviour and concept, and, all three aspects are integrated both within themselves and within the framework of culture and society. The study of one aspect of dance is incomplete without reference to the others. Dance will only be understood when it is viewed as "a constellation of human behaviours" (Merriam 1972:25). According to Royce (1980:17) dance is one aspect of human behaviour that is inextricably bound up with all those aspects that make up the unity we call culture, therefore dance must be approached anthropologically.

In the area of dance anthropology Royce (1980:64) provides two basic perspectives. One is structure which views dance from the perspective of form, while function views dance from the perspective of context and the contribution to context. Traditionally structural studies have been concerned with producing "grammars" of dance styles (Royce 1980:65). Functional studies on the other hand have endeavoured to determine the contribution of dance to the well-being of a society or culture. Dance study, therefore, has devoted attention to form, function and context. Traditionally, attention to form characterised the approach of the dance scholar, while context featured in anthropological analysis but today Royce (1980:85) encourages the unification of both approaches. The latter view has been accepted on an underlying principle for this study.

Perspective for this study

The dances to be presented will be analysed from the perspective of context and function. Royce (1980:85) suggests that the following constraints and limitations should be borne in mind with this approach. Firstly functional analysis is an ordering or classifying device with little or no explanatory power. Secondly, a dance may have more than one function and generally multiplicity of functions tends to be the rule rather than the exception, thus, it will be necessary to determine primary and secondary functions. Thirdly, functions may be regarded as either overt or covert and either manifest or latent. Overt and manifest functions refer to those which are acknowledged

or mentioned by members of a society, while covert and latent functions are those meanings and uses which lie beneath the surface and which are ascribed by the analyst (Royce 1980:84). Functions change over time and from one situation to the next. It may be impossible and impractical to assign a particular dance to a particular functional category.

Kealiinohomoku (1973) encourages dance anthropologists to think in terms of dance events rather than dancing. The example given was weddings and the dances associated with them. It was concluded that one cannot have a wedding without a dance, therefore, the dance event and the wedding event are in a certain sense the same thing. Secondly, there are very few dance events where dance is the only feature. Once the dance event has been distinguished it is necessary to draw boundaries around the events or situations. These boundaries must be culturally meaningful. Today, a Zulu wedding may consist of only two days of feasting, dancing, processions, religious and civil ceremonies but to the Zulu a wedding may have taken months even years to arrange. Frake (1964) supports this view and is concerned with criteria for ethnographic adequacy. To make an ethnographic statement, it must include at least the following tasks:

"... discovering the major categories of events or scenes of the culture. Defining the scenes so that the observed interactions, acts, objects, and places can be assigned to their proper scenes as roles, routines, paraphernalia and settings. Stating the distribution of scenes with respect to one another, that is, providing instructions for anticipating or planning for scenes."
(Frake 1964:112)

DANCE EVENTS OF THE PAST

War

Hanna (1980:180) views warrior dance as "a symbol of power representing, expressing and communicating self control and dominance", and symbolism in warrior dances is comparable to the concept of play, as warrior dance is playing with the body, with ideas and emotions. "This play allows a safe exam-

ination of problems and the separation or merging of the serious and nonserious" (Hanna 1980:181). Although there are no movement analyses to support it, Hanna (1980:186) proposes the hypothesis that battle unity and group integration were promoted by incorporating movements from different groups into the full corps performance. Part of affective readiness involves setting apart the fighting from the nonfighting group and the friend from the enemy; adjusting behaviour from a sphere of appropriateness, for example, thou shall not kill, to the opposite, through altered states of consciousness, or distancing.

"Thus warrior dance may create a frenzied, delirious affective state in a nonplay context; the individual's violent physical change may help instigate or cushion the effect of what is considered to be a radical change in the social state of affairs. In this way the individual is able to commit violent acts which are usually forbidden."
(Hanna 1980:187)

Hanna (1980:186) suggests that the encouragement and communion evidenced in dances retelling stories of successful warrior encounters motivated continued achievement by focusing on tested and proven skills. The power of dance as a stimulus and sanction (shaming) is a potent weapon.

Hanna (1980:178) forms a concept of warrior dancing and refers to dance which is performed by real or symbolic warriors, while "war could be used to describe national battles, group raids, dyadic affrays, and isolated manslaying to prove manhood". Zulu history and the character of the Zulu people have been to a great extent moulded and determined by their military system which during the nineteenth century, influenced almost every aspect of Zulu life. Warrior dances have been described in the literature, Gardiner refers to dance in Dingane's time:

"Each man is provided with a short stick, knobbed at one end, and it is by the direction he gives to this, the motion of his other hand, and the turns of his body, that the action and pathos of the song is indicated, sometimes the feet are merely lifted to descend with a stamp, sometimes a leaping stride is taken on either side, at others a combination of both but they have yet more violent gesture forming, four deep, in open order, they make short runs to

and fro, leaping; prancing and crossing each other's path, brandishing their sticks, and rising such a cloud of dust by the vehemence and rapidity of the exercise, that to a bystander it has all the effect of the wildest battle scene of savage life, and which it is doubtless intended to imitate."
(Gardiner 1936:58-59)

Within the Zulu culture the warrior tradition was a transitional status towards adulthood and social power, for Shaka's warriors were not independent but they were rather a symbol of his independence (Walter 1969:148,190). He controlled nearly every aspect of their conduct and careers, extending the time they remained unmarried and determining the sequence of age grades that was previously regulated by the natural progress of the life cycle. Warriors are also usually thought of as having the ability to take life and give life by sexual activity and in not killing.

Writers such as Delegorgue (1847); Gardiner (1936); Krige (1950) consider the warrior dancing of the Zulu to be the most spectacular and imposing of all Zulu dancing. The occasions on which warrior dancing took place was during the grouping of young men into regiments (ukubuthwa); before war, during displays for the King's pleasure; and at the festivities held at the royal kraal just after the Feast of the First-Fruits (Umkhosi). The occasion of grouping young men into regiments (ukubuthwa) was marked by the singing of war songs, clan songs (amahubo) and dancing. Krige (1950:109) comments on life during the buthwa period and says that singing, dancing and marching in lines, in army formation took place every day, while war songs and clan songs (amahubo) were sung but there were no songs special to the ukubuthwa. A Zulu regiment was usually about eight hundred to a thousand strong and between its members there were great bonds of solidarity. There were men of the same age, many of whom had since early boyhood associated with each other.

The companies (amaviyo) within the regiment, were the old age-sets (intanga) of the district, and between them and other regiments there was rivalry and competition. The different regiments were constantly competing in military exploits and in dancing at the royal kraal, so that when they all had to be

present together, each regiment camped by itself to prevent quarrels. Stuart (1913:75) mentions that each regiment had its own regimental songs and war-cry besides the national war-cry. The regimental war-cry was sung as the regiment set off to engage the army, but during the actual battle fighting, the national war-cry was used. The regiments had different regimental dress and no two regiments had the same kind of shield. When dancing or going through military manoeuvres this uniformity must have been very striking. Stuart (1913:70) maintains that there were two main classes of warriors. The warriors who were married and wore a head-ring, were distinguished by a predominantly white or light shield, as well as the appearance of the polished head-ring. The young warriors carried shields that were predominantly black. During Shaka's reign, however, warriors of his day were unmarried veterans. Isaacs (1837:346) states that married men during Shaka's reign were regarded as inferior. They formed regiments carrying red shields and lived at home.

During peace, the soldiers at the military kraal (ikhanda) were occupied in constructing or repairing kraals, cattle enclosures, fences or they hoed, sowed, weeded and harvested the royal crops. Small groups were constantly engaged in smaller matters such as the carrying of grain, or carrying messages to men of rank in all parts of the country. Occasionally great hunts were organised. Stuart (1913:76) reports that there was no organised drill but there were dances which served the purpose of military training. Gardiner refers to one occasion when Dingane and all the male inmates of the royal kraal, Umgungundlovu, moved to Embelelini, another military kraal, for the purpose of dancing there after the First Fruits Festivities:

"On approaching the military town of Esiklebeni the whole population turned out to welcome the king by means of a dance. They formed two sides of a square and an exhibition in leaping took place (ukugiya). Out came a warrior with a bounce, brandishing his weapon and beating his shield and covering as much ground in three strides as a tiger could spring, stabbing, parrying, and retreating, and again vaulting into the ranks with so light a foot and so rigid a muscle that the eye had scarcely time to follow the velocity of his movements. Another and another came

out each with a particular step and gesture."
(Gardiner 1936:64)

The function of this dance was to assure their sovereign of the capacity and eagerness of each warrior to emulate his former deeds. Delegorgue (1847:237) reports on dancing at the royal kraal after the Feast of the First Fruits. Warriors were grouped in regiments of approximately a thousand. They made a rapid charge, then reassembled to dance a war dance. They moved closer to the King and "formed a kind of a serpent which unrolled itself from the three rings". Each regiment had its own song and dance and each man greeted the King "with an air of anger". This dance continued for a long time. The king's function on this occasion was to review the army while seated on his chair of state, after which he usually took part in the dancing.

Gardiner (1936:58) found that every song had a different air and the corresponding attitudes vary as well. Some are humorous and colloquial, in which a conversation is kept up with the women, who ask questions and are answered in return by the men. Generally the songs relate either to hunting or war.

According to Shooter (1969:341) before the departure of the warriors for war, it was customary for the king to address them, to reassure and excite them. A few regiments would be summoned into the cattle enclosure to challenge one another. The king would say, "I've summoned you to hear how you mean to behave to the enemy". One man would react and say, "I shall do so-and-so, I can do better than you" (Stuart 1913:82). Throughout this challenge the warrior performed a solo dance (ukugiya). The challenged man would then come out and answer the challenge, though occasionally someone would not take up the challenge. Such a man was treated as a coward and made to suffer great indignities. Krige comments on the solo dance (ukugiya) used on this occasion:

"When a warrior giya's the spectators shout out his praises, and in a military life like that of the Zulus, where praises had to be won by brave deeds in battle, these praises led to great emulation. They were encouragement, not only to the man who had won them, but to others who had not yet dis-

tinguished themselves. In view of all this publicity, the position of a coward, who would have no one to praise him if he dared to giya, must have been invidious."
 (Krige 1950:272)

Military training and discipline in dance are frequently the mode of status change and dance can also be an indicator of individual achievement and prowess during victory celebrations. Women also discriminated among men in terms of their dance performance, vigour and endurance. Also, for the Zulu, the different regiments compete with each other in their dancing, exercising body and mind. Walter (1969:142) supports this suggestion by saying that Shaka's success was attributed in some measure to warrior training in physical endurance and effecting mass movements. Shaka led his dancers at the royal kraal; men danced in drill units with mass attack strategies at the different camps. Women also participated in the dancing and this may have been a revival of practices that had died out or that derived from indigenous hunting procedures. A crescent was formed, and the "horns" of the warrior unit encircled the enemy killing everything within the circle.

Warrior dances are a means of affective readying for physical conflict as they often incite men to action and establishing of solidarity through group dancing is generally reported in the literature. The Zulus danced as a communal group in the image of the king, reflecting his personal disposition in the style of movement. Walter (1969:256) argues that the Zulu felt the state should be the body of the despot, "responding to his emotions and controlled by his will". Dancing the king's dance was metonymical to the king's power, expressing, communicating and revivifying sentiments which sustained the combative extraordinary behaviour.

Dance performance may reduce anxiety, emotional tension, or surplus energy by acting out frustrations or expending energy. Dances have been viewed as an outlet for sexual and aggressive feelings. Among the Zulu, Gluckman (1959:9) saw men lock in armed combat because one bumped into another or became agitated in the excitement of the dance.

The introduction of Christianity into Africa had a great effect on many forms of dance including the warrior dance. Often African dances were seen as the manifestation of savage heathenism and antagonistic to Christianity. This, together with the fact that order was the primary concern of the European administrators, warfare was virtually eliminated and thus the need for war dances, as physical and affective preparation for violent encounters, terminated. Also due to western influence, Zulu life style has changed, and many Zulus leave the home area to work in the urban areas or mines where they perform their warrior dances. This together with the fact that educated Zulus sponsored the growth of traditional consciousness in South Africa has caused the revival of warrior dance in nostalgia for lost grandeur of kingdoms. Tracey (1952:2) claimed that the performance of war dances was merely for the love of movement. Hanna (1980:195), however, suggests that it seems difficult to overlook the prideful recapitulation of history as a source of reference and set of models for current aspirations, however much stifled. Today, in Natal and KwaZulu ingoma dance competitions and regimental dance (umgubo) is surely an outcrop of warrior dancing.

Ingoma dance competitions, today have a manifested function of providing entertainment but the latent function that dance has become a symbol of ethnic identity in a heterogeneous society, is very probable. An informant, John Nhlabathi 1982, commenting on an ingoma dance competition held at the BhekuZulu stadium on 16 May 1982, said that, "all the routines resembled the warrior dance which became dominant during Shaka's reign".

The various regiments under Shaka's control used to dance en mass. This was mainly a means of instilling discipline amongst the young men, just as the present day army uses military drill. Gardiner (1936:145) records that the Great Dance at Embelebeleni a few months before the Kaffir War lasted for twenty days. Today warrior dances are taught to the royal regiments (Prince Clement Zulu, 1983). Occasions on which these regiments dance are at coronations, memorial celebrations of Zulu kings and other national occasions.

Another occasion where dance was of ritual value was before the milking of the king's cows. Krige (1950:239) reports that the regiments had to sing and dance or relate stories of great battles before the king. The dancing took place inside the cattle enclosure. The soldiers remained in the enclosure while the cattle were driven in, and whenever a beast lowed, it would be praised by the warriors who would dance and say that the beast is praising the king.

Festival of the First Fruits (Umkhosi)

Although now obsolete as a national event, the festival of the First Fruits (Umkhosi) played a significant role in Zulu society. First there was the Little Umkhosi, held a month before the Great Umkhosi. Before this Little Umkhosi was held, no one in the land was to eat of the new crops. The king, the leader in all agricultural activities, must be the first to partake of the new crops. A month later the Great Umkhosi took place. During this ceremony the King and all the warriors of Natal were strengthened. According to Krige (1950:249) "the Great Umkhosi is more in the nature of a military review, it still retains its characteristics of an agricultural ceremony; the king appears amidst the acclamations of the whole tribe as a personification of the harvest, decked out in leaves and ears of corn". Berglund (1975:42) reports that the Zulu argue that in this particular function "the king is not simply the one who is the greatest among the Zulu. He is also a child of the sky". Not only are the shades essential participants in the festival but the Lord-of-Sky was also brought into the picture. Roberts (1936:5) made similar observations: "informants from the Nongoma district say that, having approached Nkulunkulu through the amatongo, they pray to the God himself at the Umkhosi festival, and have done so for years". Berglund (1975:198) when comparing the function of the clan song (ihubo) and dance (ingoma) is of the opinion that ingoma is associated with the national events, particularly with the now obsolete festival of the First Fruits while ihubo is sung only on occasions related to the happenings within a clan or lineage. Krige (1950:260) reports that at the great military review which took place after the Umkhosi, each regiment competed in various

military manoeuvres and dancing competitions. In the days of the great Zulu kings, these displays were very elaborate and impressive. In some of the dancing the women of the royal kraal (isigodlo) took part.

Heavenly princess (Unomkhubulwana)

Krige (1968:80) is of the opinion that the heavenly princess (Nomkhubulwana) is a personification of nature who is conceived of as a virgin. She is closely associated with the rain which is thought to fertilise her to produce plenty of summer crops. The ritual of planting a mixture of all seeds in a small field for the Inkosazana is carried out under the leadership of the headman's wife. The ritual occurs when there is a drought or when someone has 'seen' the Inkosazana. It is called "ukulimela inkosazana and is said to be a way of begging for food and rain (ukucela ukudlu nemvula)" (Krige 1968:181).

On the way to the fields girls' puberty songs are sung and convey the message that the Inkosazana has matured and is ready for mating like a young girl at puberty (Krige 1968:181). After the field has been hoed and the seeds scattered, a small pot of beer was placed on the ground for the Inkosazana with the prayer "here it is; I beg nice things. Give us food, Inkosazana (Nako ke ngicela okuhle, usiniki ukudla, Inkosazana)" (Krige 1968:181). Thereafter cussonia spicata (umsenge) leaves are held by some of the women while they sing and dance. In many areas a counterpart of the ukulimela Nomkhubulwana in early spring is the event of virgin girls herding the cattle (ukukhipha izinkomo) (Krige 1968:182). The main purpose of this ritual is to beg for rain, good grazing and fertility. While one of the main features of the rites is the singing of puberty songs and the dancing that occurs in the veld.

Hunting

Before a hunt men would enter the cattle-enclosure of the master of the hunt and form into little companies based in relationship or proximity of dwellings. Here they saluted him by dancing before him, each company going in turn under some head

who faced them and beat time. The dance (umgubo) resembled an attack on and the stabbing of an imaginary buck. This enabled the hunters to boast their prowess. The function of the hunting dance appears to have been to create enthusiasm for the pending hunt. After the hunt, those who had distinguished themselves received the approval of the public when they executed a solo dance (ukugiya) in the final dance. This dancing involved with hunting had a ritual value for the Zulu (Krige 1950:204).

Ritual slaughter (umsebenzi)

Ritual slaughtering (umsebenzi) or slaughter for the ancestors or shades (ukuhlabela amadlozi) does not take place as frequently today as it did previously, mainly due to the lack of suitable cattle (Berglund 1975:214). This form of communion with the shades is, nevertheless, still regarded by the Zulu society as the most important and most effective. Berglund supports this opinion by saying that there is always great interest in a ritual slaughter and the lack of animals gives emphasis to this contact with the ancestors. These occasions are looked forward to and remembered for a long time.

Krige (1950:289) states that Zulus distinguish two classes of sacrifice. The thanksgiving (ukubonga), which takes place when something good has come about, while scolding (ukuthetha) for they are of the opinion that the shades are seniors whose actions are not to be questioned. They may be requested to consider other points of view which are emphasised by their survivors and possibly change their minds. Ritual slaughtering occurs at a time of crisis in an individual's life. Also at birth, puberty rites, marriage, death and the rituals to bring an ancestor back to the homestead (ukubuyisa), illness, dreams, childlessness, rituals in connection with the call and in the initiation process of a diviner (Berglund 1975:200).

It is generally recognised that a favourable outcome of a ritual killing must not be taken for granted. Positive reactions from the shades depend on a number of important details, for example, the attendance of the lineage relatives is important, the of-

ficiants' ability to approach the shades. This ability is publicly evaluated by relatives and visitors: Berglund (1975:235) reports: "They watch his behaviour in the ritual dance, noting his physical abilities and the manner whereby he relates these to his eloquence in the address to the shades, if the dance accompanies the address." The ritual dance is referred to as ukugiya. Bryant (1917:144) mentions the officiant wearing a cloak (isiphuku), used only on ritual occasions but today this has fallen into disuse. Berglund (1975:235) reports that it was worn during the ukugiya and removed as soon as the officiant had completed the dance.

Ethnographic records of Bryant (1949:230) and Krige (1950:293) describe ukugiya as the officiants' fighting an imaginary enemy while Berglund (1975:236) is of the opinion that the Zulu agree that evil is involved in ritual dance but the main function of the ukugiya performed by the officiant is to excite the shades into action. The ukugiya takes place in the cattle-enclosure as it is believed that the shades are there. It is important that the ukugiya accompanies the verbal communication with the shades. It is generally said that it was weak work (umsebenzi othambileyo) if there is no ukugiya and the outcome is uncertain (Berglund 1975:236). The ritual dance is thought to be executed before all the shades and while the dance is being performed the officiant mentions each ancestor by name, enumerating their deeds (Berglund 1975:236). The dance as a whole thus serves to excite the shades to do the thing they must do with vigour. Berglund (1975:237) suggests that it is a call to the shades to come and attend to their children (ukubuka abantwana babo).

Ear-piercing (qhumbuza)

In the olden days at the ear-piercing ceremony (qhumbuza), there was general feasting and dancing once the operation had been performed (Krige 1950:84). This took place inside the huts. There are separate huts for the adults and young people. The hut of the young people was usually the hut in which the initiate was confined. The child or children (in some districts a collective ceremony is held) whose ears had been pierced eat

and dance with the rest, and there is no differentiation with regard to dress. The piercing of the ears marks the first step from childhood to adulthood, and though it was not a very important step, it nevertheless brought a higher status to the child.

Conclusion

Dancing and singing in the past, as it does today, formed part of the puberty (ukuthomba) ceremonies for both boys and girls, the coming of age ceremony (umemulo) for girls and the wedding (udwendwe) ceremony. The ritual dancing of the diviners (isan-goma) has remained relatively unchanged.

DANCES AND GAMES IN THE LIFE CYCLE

Childhood

Zulu children have many games which show a close resemblance to those common among European children. Zulu children play with clay images of oxen and people. They also have a skipping rope often made of skin or grass, a somersault game and a form of "touch". There is also a game played with stones where four stones are held in the hand and a fifth tossed up and caught in the same hand. A game similar to this is a juggling game in which a stone is tossed up, and before it is caught the next one is thrown up.

Many Zulu songs form the accompaniment to dances, and people begin to dance at a very early age. Small children have many dancing games with musical accompaniments. Krige (1950:77) records a popular musical game of Zulu children. Figures are drawn on the ground. After having studied the figures one of the girls closes her eyes and offers a reply to one of the other girls, who has asked the question, what is it? (ngibuza). There are three answers and if the girl answers incorrectly, she loses the game. Another dancing game (inhlanhelana) that Krige (1950:77) records is a game in which the children turn to each other, grunt, screw up their faces and twist their bodies about and then turn away before repeating the movement. In

another game (ukhelekhelekobe), children hop along on one leg in a row while another game is to jump up, at the same time kicking the buttocks with the heels.

Zulu children are watched over by those just a little older and imitation of these children and adults is carried through into children's games as well as singing, dancing, drumming and playing musical instruments.

There are also numerous games played by young boys and girls that consist of dancing and choosing whatever member of the opposite sex in the game that they wish.

Puberty

Zulu puberty rituals for girls are divided into two parts. The first menstruation (udwa) or (ukuthomba) and the coming of age (umemulo) which very often takes place years later when the girl may already be engaged and is ready for marriage. The rites involved with the first menstruation are seclusion of the girl, administering of strengthening medicines, singing of special songs and a formal sacrifice of the umhlonyane goat to commend the girl to her ancestors. The last rite has fallen into disuse in many areas. [The Zulu place a high value on virginity and have managed to combine delayed marriage with a strong emphasis on virginity before marriage by the institution of external intercourse (ukusoma) with a single lover (as far as the girl was concerned) under strict control and supervision of the group of girls just older. Krige (1968:174) writes that ukusoma calls for considerable self-control and muscular effort on the part of the girl. She has to lie on her left side, legs crossed and pressed together so tightly that the penis gets no further than the clitoris. Thus, ukusoma results in firm buttocks, thighs and breasts.] Such features in the appearance of a girl are taken as a sign of virginity.] A Zulu girl is proud to display her body as proof of her moral uprightness and she is given opportunities of doing so. The importance placed on virginity is clear also from the fact that the deity Inkosazana who personifies vegetation and fertility is conceived of as a virgin and in many ceremonies associated with her, the actors

are virgin girls. Failure to observe moral rules connected with sex is believed to cause evil to befall the community. Educated Zulus today sometimes attribute the hardships and evils that beset the Zulu in the modern situation to the breaking down of community morality. The singing of ukuthomba songs was viewed at a kraal in the Nkwalini valley on the 10 September 1983. One of the songs sung was the following:

Zulu version:

"We, wathomb' umame
Wathomb' emncane
Uthombel' amadoda"

English translation:

"And so mother has matured
She has matured young
She has matured young"

This is the same song as the one Krige (1968:186) reports on.

The dance performed by the initiate and her companions was a line dance of young girls with the initiate in the centre. The line is typical of Zulu dances and is ideal for displaying the girls which is one of the latent functions of the dance. The dance consisted of shuffling steps performed in unison in response to the rhythm of the song and friction drums. Some of the dances were executed on the spot, while others were performed in a forward and backward direction. During some dance-songs individual girls moved forward and backward while the remainder of the group executed the shuffling steps on the spot. The torso remained upright and was fixated and stabilised with the head forward and inclined downwards with the focus on the ground throughout the dance songs. The range of arm movements was relatively small with both arms moving symmetrically in a frontal plane executing a figure of eight in front of the body. During the movement the upper arms remained at the sides of the body and the lower arms executed the figure of eight.

The growing-up (umemulo) ceremony occurs when a young woman is ready for marriage. The manifested function of the ceremony is to bring a young girl to maturity (khulisa). The ceremony as

Krige (1968:173) reports will be held only in the case of a virgin and is extremely important to the health, well-being and fertility of the girl. Zulu traditionalists conduct this ceremony throughout KwaZulu and Natal and it is given great public recognition. A father will select an animal and will declare that it will be slaughtered for his daughter's umemulo rites. A date will be fixed for the occasion. The ceremony is expensive and it is not always possible for the father to hold a ceremony for his daughter. Tyrell (1971:99), reports that if the ceremony is neglected and a woman is ill or infertile, the ancestors may require a beast to be slaughtered for her even after marriage.

The rites are performed at the girl's home and are initiated by the oldest member of the family who may be the girl's grandmother or her father. Krige (1968:175) comments that "the umemulo does not follow the familiar pattern of transition rites with clearly marked separation and a marginal period of isolation, but that the idea of transition is clear in the symbolism". While Bryant (1949:648) records however, that traditionally there was a seclusion period of seven weeks and the construction of a special screen for this purpose. According to an informant it was customary to seclude the girl but today she goes out with her age-mates and is protected by them. Every night for a week umemulo songs are sung by the girls of the neighbourhood in a hut set aside for this purpose. The songs are deliberately obscene and their purpose is to develop the sexuality of the girls and to inform them about marriage and sexual intercourse leading to procreation. Krige (1968:175) says, "the singing is regarded as the most important aspect of the umemulo, causing the girl to mature successfully". Krige (1968:175) also records that the udwa or ukuthomba and umemulo songs are similar. During the week a goat or ox is slaughtered and her father or grandmother inform the ancestors of the ritual that is taking place. Krige reports that there is a good deal of symbolism in the rites.

"The animals are slaughtered facing east, the dawn of the girls' new life. The gall of the goat is poured on the girl or placed in her forefinger and big toe and in a circle around her to imprison all evil or bad luck. She then steps out of the circle with the

blessing of the ancestors upon her."
 (Krige 1968:178)

During the evening there is dancing and singing to a friction drum. The songs that are sung are sacred to the occasion and may not be sung except at ritual celebrations. Final day celebrations were witnessed at Mbongolwane 9 July 1983. On Saturday morning, the girls left the homestead and went to the river where they prepared for the final part of the ritual. The dress at the ritual dances is significant and indicates the status of the girls involved. Some girls wore short pleated skirts of different colours and beaded belts while others wore towels and beaded belts. The girl's body is her pride and an exposed body which is young and firm expresses innocence and purity to the traditional Zulu. The girls did not cover their breasts as a sign of purity. The two umemulo girls and their assistants wore a married woman's skirt, the lining of the digestive tract (umhlwehlwe) of the sacrificed beast over their shoulders and handkerchiefs on a simple version of the married woman's headdress. Traditionally, inflated gall-bladders of the goats that have been killed were pinned on the headdress but today this is not economically possible.

The ritual is orientated towards marriage and if the girl is betrothed it is essential for her future in-laws to take part in the proceedings. Everyone proceeded to the dance area near the kraal for a public display of dancing. The occasion was attended by the Qyaye tribe. The umemulo girls and their companions began to dance while the men and other observers settled down opposite them to watch the young women dancing. The two umemulo girls carried an assegai (isingindi) provided by the respective bridegroom's family. Krige (1968:176) reports that every family keeps one for umemulo and marriage (udwendwe) ceremonies. The assegai is a symbol of the male who will stab or pierce her and in dancing the girl points it at the respective bridegroom or if she is not engaged, at her grandfather or brother. The initiates are in the centre of the dancers and the formation is once again, as in the ukuthomba ceremony, a single line. The dance began with slow shuffling steps performed in unison in response to the rhythm of the song and the

friction drum. The girls' eyes were downcast and although the whole body moved rhythmically, the emphasis is on stepping which develops into stamping and high straight-legged kicks as the dance develops. The girls remained in a line that moved forward and backwards. As the dance gained momentum, several of the girls moved out of line and began a high straight-legged fling/stamp which they did not perform in unison but as solo dances. For this movement the body was bent forward and considerable effort was put into stamping with vigour. The arms were held extended to maintain balance during the movement. Married women moved across the line of dancers waving a short stick ululating to express their excitement and pleasure in the dance. One of the umemulo girls accompanied by an attendant danced up to one of the men and dug her assegai into the ground in front of him. He responded with a solo dance (ukugiya) and pinned a bank note onto the umemulo girl's headdress. Once again this ukugiya is a display of physical prowess and an expression of pleasure in the proceedings. The second umemulo girl also performed this ritual and then the ritual was performed by both girls simultaneously. Thereafter, the respective bridegroom of each girl came forward with their family to place banknotes onto the girls headdress. Other presents included clothing, blankets and a basin filled with foodstuffs. When the umemulo girls had been honoured sufficiently, they returned to the homestead. Feasting and beer drinking continued throughout the night. The manifested function of the umemulo ceremony is ritual while latent functions are social and economic.

After the seclusion period of the boy during the puberty (ukuthomba kwomfana) ceremony, a ritual slaughter takes place. This occurs in the cattle enclosure. Thereafter, there is singing, dancing and puberty songs are sung, although Krige (1950:95) records that the songs are quite meaningless, consisting of words such as "Uye uja ho, uye uje ho eya he he". Usually the ceremonies are concluded the day after the sacrifice when the boy who has reached puberty will be taken out early in the morning to the river by the other boys to wash. Just after he has emerged from the water, the boys give him a new name (elobufana) which he retains all his life. His parents and men and women of their generation still use his old name, but it would

be abusive for people of his own age or younger than himself to use his birth name (Krige 1950:96). While the boys are at the river, the hut used during the seclusion period is smeared with cow-dung by an old woman or girl under puberty. On their return from the stream, the boys will dress the initiate in his new clothes, an ibeshu and isinene, thereafter, there is the final dancing, izelo or umgomqa. Krige records that:

"When they are about to come out of the hut, they begin singing the song (ihubo) of the sib while still inside, as a signal to the other people that they are coming. The father of the boy who is amongst the men outside waiting, may giya and sing his own praises when the singing begins, because he is the man blessed with the addition of a new person in the kraal. ... Gradually as the dance proceeds, the boy advances to the front and ends the dancing actually leading the group. The women, men and girls will now also begin singing and dancing each group by itself, and other visitors may dance in a group by themselves. It is said that the girls may join the group of boys in their dance."
(Krige 1950:97-98)

At the ukuthomba kwomfana ceremony attended in the Nkwalini valley 11 June 1983, ukugiya was the main dancing executed by the initiate and the members of the intanga. All participants carried a stick and shield. The group walked in single file to the dance area (isigcawu) just outside the cattle enclosure where they sat down. One by one, during the afternoon, the boys performed a solo dance (ukugiya) while his praises were being sung. This dance consisted of strides, runs, leaps and stamps, improvised by each individual dancer. The shield in the left hand was beaten on the frame at the back by the stick held in the right hand, in response to the rhythm of the song being sung. The dance is derived from fighting in single combat with an enemy or an animal and has no set floor pattern. The amount of space covered and the directions in which the dance is performed depends entirely on the individual composition. According to Sachs (1937:25) "the most essential method of achieving the ecstatic is the rhythmical beat of each dance movement", where movements are executed automatically. "Rhythmic motion has become therefore the carrier and creator of almost every ecstatic mood of any significance."

Sachs goes on to explain the importance of stamping as an expression of exceptional intensity and it is through rhythmical stamping that Zulu dancing approaches states of ecstasy. These solo dances, ukugiya, offer an opportunity for individual expression in a culture where dance is dominated by groups and teams which is suggestive of the control of the group over the individual in the society and the strong social bonds that exist in each group.

The final ceremony of the ukuthomba is the ukudlakudla where the boy eats meat from almost all parts of the beast that may be eaten by men. This ceremony marks the final aggregation of the boy into the group of the mature. Often today, the ukuthomba ceremony is curtailed as a result of contact with western life and Christianity. Christian Zulus generally do not slaughter a beast for sacrifice.

Recreation in the form of ingoma dancing is part of the life style of many a rural Zulu. Ingoma dances are performed by young people both boys and girls and adult men. The term ingoma is now used to refer to Zulu team dancing which has developed on the mines and in the townships as a mode of recreation and entertainment. These dances must be well practised in order to be executed successfully as they involve intricate patterns and moves which are performed in perfect unison. Each team of dancers is lead by a leader (igosa) who conducts the dancers and co-ordinates the dance, song and drumming. The members of the teams are dressed identically in traditional dress or imitation thereof and unlike the ritual dances no-one may join unless he is a member of the team. These teams perform at family and local celebrations and not in the towns and cities for major competitions. Their motivation appears to be recreation, display and sheer pleasure in the dance. Typical features of this isizulu style of ingoma dancing includes the arrangement of the dancers into two lines which move together with the emphasis on timing and precision. Smaller teams will consist of one line only. The movements, shuffling with bent backs with shields held together to form a continuous line and falling backwards into a sitting or lying position at the end of a

step-sequence, are used often. The climax of the dance is usually vigorous stamping with great energy expenditure. The vigorous stamping step-sequences are interspersed with rest periods throughout the dance. During the rest pauses suspense is built up as the next move is prepared for. Another style of ingoma dancing that is gaining impetus in the rural area is isishameni but this is a relatively new style and will be discussed under contemporary trends.

Adulthood

There are a variety of different names used by the traditional Zulu for the dances performed at weddings. According to Dalrymple (1982:156) "names such as umgcagco denote a "wedding" as well as a particular kind of dance and others such as umgqigqa from gqigqiza (stamp on the ground) describe a striking feature of the dance while naming it". Today, the names of the dances vary from one district to another and many names used by Bryant and Krige, seem to have been forgotten or their meaning has been changed. Krige (1950:408) records sina as meaning dance in general, while this term was used by informants to describe dance at a wedding. Dalrymple (1982:156) says that isigekle is used to refer to any kind of wedding dance but that the term preferred by her informants when referring to the wedding dances was ijadu. According to Krige (1950:409) ijadu means a love dance of young people out in the open. Thus the terms used in the following discussion on dance are terms generally used by informants to describe the dances that were witnessed in the Nkwalini valley 7 May 1983.

The dance performed by the bridal party (umthimba) at the start of the wedding was a line dance of unmarried women with the bride (umakoti) in the centre. The rest of the group gathered behind the line to support the dancing with songs and hand clapping. The dance was performed with light stamping steps, executed to the rhythm of the song. The floor pattern was a straight line which moved forwards and backwards. This dance was referred to by a number of informants as umgcagco. Dalrymple (1982:157) records that an informant implied that the term umgcagco was used only for the stepping dances performed

by unmarried women. After about three quarters of an hour the bride moved out of line to perform a solo dance which was similar to the isizulu style of ingoma dancing, thereafter, other girls moved out of the line to perform solo dances. These involved high kicking and stamping steps that were once again similar to the isizulu styles of ingoma dancing.

A group of young women joined the dance by moving into the space between the umthimba and bridegroom's party (ikhetho), once the bride had performed her solo dance. The dancers moved freely in the available space and there was no set pattern to this dance. The steps executed in the dances were striding and stamping with all the energy directed downwards. These steps accentuated the percussion sound made by the tins filled with pebbles that were attached to their legs. The dance was performed very vigorously and high pitched whistles were blown continuously.

Another feature during the dance was the movement of married women across the line of dancers. This movement was referred to as calling out (umggizo) or ululating (ukukikiza) to express their pleasure in the dance. The gliding step was performed with a slightly bent back and a small broom or a calabash filled with pebbles was waved backward and forward. This was carried for luck and prosperity. Also, the male members of the umthimba performed a solo dance (ukugiya).

Dances performed by the ikhetho had a warlike appearance. Every man carrying a stick and shield moved into the dance area where a slow dance was performed. The stamping that was executed in the dance was controlled. The rhythm of the dance was maintained by the leader who beat his stick on the frame of his shield. Dalrymple (1982:159) calls this dance ijadu. Thereafter a number of men performed solo dances (ukugiya). This dance consists of leaps and stamps, improvised by the dancers. The dance is derived from fighting in single combat with an enemy or an animal and has no set floor pattern. Bryant gives a description of an ukugiya. This description is synonymous with that witnessed in the Nkwalini valley:

"... suddenly one of the young braves, fully accoutred with stick, shield and feathers, will jump up, rush into the arena before the crowd, and there perform all the pantomime of actual Native warfare at its hottest. Working himself into a perfect frenzy of murderous fury he will charge down on the invisible enemy, with tails and feathers flying, dealing death to right and left as he goes, parrying with his shield, stabbing with his assegai (here a stick), retreating backwards before the overwhelming odds, leaping into the air with the agility of a leopard, the crowd the while roaring out his praises (iziBongo) till, the foe finally demolished, the warrior will come to a sudden standstill, fierce of mien, with feet wide apart, but plumes still flying, as proud as a gladiator after his victory in the Roman arena: the perfect mimic!"
(Bryant 1949:230)

During the dances of the ikhetho the married women moved out to ululate (ukukikiza) while the young women with rattles attached to their legs performed their dance. Dalrymple (1982: 161) records that the wedding dance is concluded by "the men running off into the veld on either side of the dance area and then returning in double file in a manoeuvre suggestive of a military retreat and attack. But, the reason for this particular part of the dance is unknown to the performers, who in response to questions about the manoeuvre reply that it is a convention". This did not happen on the occasion witnessed on 7 May 1983.

CONTEMPORARY TRENDS

Magico-Religious

Man in his primitive conditions was exposed to the mercy of nature, "he created magic from his 'ideas', thus providing himself according to his belief, with a powerful practical means which allowed him to actively influence the course of nature" (Lange 1975:62). In this way man believed he was able to improve and safeguard his existence as well as to fight his enemies. On the other hand, the necessity to contact the spirits, to appease them or to influence their will is regarded by some scholars as the beginning of religion as distinct from magic. Religion could be thought of as "a propitiation or conciliation of powers superior to man which are believed to direct and con-

trol the course of nature and human life" (Lange 1975:65). Some magic dealings are concerned with the spirits too, and in many religious rites the magic element is present. It is difficult to know where the dividing line is: "For this reason the term magico-religious is used" (Lange 1975:65).

1. Liturgy

The necessity to contact the spirits or God to appease them or to influence their will is the beginning of religion as distinct from magic. Religion deals with straight forward actions to reach a practical aim. For example, liturgical dances are performed in association with church services; church festivals or may be to honour God or the Virgin Mary.

The traditional religion of the Zulu is ancestor worship and Vilakazi commenting on the church as an institution says:

"The Church as an institution is a new phenomenon in Zulu society. It grew out of the early efforts of the missionaries to christianise the Zulu and was a means of organising the new religionists into a community and giving them uniform goals and a sense of belonging. It was the concrete and visible expression of the identity and solidarity of the new group and it soon took upon itself most of the functions which had traditionally belonged to the family, the kinship group and the tribe. This was true, not only in Zululand and Natal, but generally throughout South Africa; and the statement of the Eiselin Commission on Bantu Education, that the Christian Churches become new forms of tribalism, attests to this general tendency of the church to become a new form of organisation, usurping the functions previously by the traditional institutions." (Vilakazi 1962:94)

Today there is continued development of separatist or independent churches and within the Zulu culture the separatist churches that have dancing as part of their worship are namely, the Zionist (Ezayoni) churches and the Church of Nazareth. A Zionist meeting was attended on 27 August 1983, in Richmond where the following information was recorded. The basic uniform prescribed for members of any single congregation consists of a long white outer garment for men, worn over street clothes, and for women a tunic

and skirt combination of set colours and design which replaces ordinary clothing. Emblems can be added to the basic uniform, while the use of cords, sashes and ribbons around the wrist, neck or draped across the shoulders introduces variety. The symbolic significance of the aforementioned is that they signify binding and tying. The staff is also part of the basic equipment of every initiated Zionist. The Zulu term for the staff is isikhali which literally means weapon. Common features of a Zionist meeting are singing and dancing to the rhythm of a drum; singing and hand clapping; corporate prayer; witnessing; healing (many people attend a Zionist meeting to be prayed over and they may or may not be Zionists); and prophesying. The service is conducted in a circle formation as this is believed to acquire the power of the holy spirit and commands the feeling of communion. Berglund comments on this circular formation:

"The concept underlying the sacred coil or inkatha, emblem of national unity of those that are Tiving and those that are no longer amongst men in the form of human beings, is used by the Zionists in their rituals, in that by their circular movement they dramatise that which is taking place in the middle of the circle, and hence in their own midst, namely the restoration of unity with those that have come outside the unity of harmonious circle through sickness, barrenness and other sufferings."
(Berglund 1967:11-12)

This ritual movement which is considered to be aesthetic is also a means of expression and Berglund (1967:12) suggests that the various actions of the Zionists, including that of the circular movements around those that are being healed, are intended to bring into effect what is indicated in words, underlying the power of the words uttered in the process of healing. The service commenced with the congregation which consisted of men, women and children dancing in a circle. This formation was used to obtain the power of the holy spirit, to command a feeling of communion. The circle form in itself contributes to the promotion of a unified mood and action. Music was provided by two drums that were hung around the neck and the right shoulder of the respective

drummers. The dance consisted of steps executed in a forward direction. The lift phase of the step was executed very close to the ground which resulted in the steps resembling a shuffling action. During the singing of the hymns the congregation once again danced and clapped their hands to the rhythm of the drum. Once again the dominant step construct was stepping with occasional stamping. This took place on the spot. The congregation once again danced in a circle during the healing phase of the service. The circle form was used once again to obtain the power of the Holy Spirit.

The Church of Nazareth is one of the eight hundred or more separatist Christian Churches found in South Africa. It is larger and more successful than most and was founded by Isaiah Shembe. His teaching was taken from his interpretation of the Old Testament and from rational acceptance of Zulu custom, dress, singing and dancing. The headquarters of the Church are in a village called Ekuphakameni, about thirty kilometres from Durban in the Inanda district. There are other mission stations built on the same lines as Ekuphakameni, such as the Gospel Mission in the Umtwalumi district, the Galilee mission in the Umzumbi district and the Empuza mission in Empangeni to name but a few. Tracey (1948:IX) reports that in 1910 Galilee Shembe, Isaiah Shembe's son, published a hymn book "Izihlabelelo zama-Nazaretha" of two hundred and twenty-four hymns used by the Church. Many of the hymns are taken from old Zulu chants with new verses added, others are borrowed from the Wesleyan and Baptist hymn books, but on the whole they are more Zulu in effect. Tracey (1948:IX) is of the opinion that: "It is a significant development in Zulu music because they have demonstrated in no uncertain manner how the Zulu can use his own dancing, poetry and music to a Christian end."

An example of a hymn, taken from Tracey's book "Lalela Zulu" indicates the acceptance of all Zulus into the Nazarite sect.

"Let us come in to worship Jehovah.
We were shut out,

But now the gates are open.
 Let them in.
 See! Here are the Zulus
 Descendants of Dingana
 And of Senzangakhona.

Sidedele Singene

Sidedele singene simkhonze uJehova.
 Sasivalelwe,
 Avuliwe amasango.
 Mdedele angene.
 Wo! nango uZulu,
 Inzalo kaDingane
 No Senzangakhona."
 (Tracey 1948:55,102)

The Shembe July Festival was attended in 1982 and 1983 and the following information was obtained. After baptism each male initiate wears a white surplice and a heading of skin whenever he attends church and all day on the Sabbath. Women are generally dressed in white. The married women wear a top-knot (isicholo) while the young unmarried women and girls wear a white veil called nainsook. A woman's veil is made of white muslin and is about one and a half metres long and a metre wide, while that of a child is correspondingly smaller. The aforementioned dress is worn to church services and differs from the dancing costume that is worn at the Festivals. Many men, old and young alike, and children, wear the traditional Zulu dress consisting of a frontal covering of tails or strips of skin (isinene) and a black flap (ibeshu). This is collectively called an umutsha. Additions to this basic dress are strips of skin and beaded decorations. A shield (ihawu) is carried in the left hand and a short stick with angora skin at the end, in the right hand. Other groups wear the ceremonial costumes that were designed for them by Isaiah Shembe. Roberts (1936:92) is of the opinion that these costumes indicate that Shembe imitated various European fashions without any knowledge of their true significance. Some of the young male dancers wear tartan kilts, white tunics, rugby socks, heavy black boots and a headband of beads with a pompom in the front of it. Most young male dancers, however, wear a black pleated skirt and the headbands are replaced by white pith helmets. Both costumes have the additions of a

black tie or bow-tie, a shield that is carried in the left hand and a short stick with angora skin at the end, carried in the right hand. The unmarried girls between the ages of twelve and twenty-five, wear a short red or black pleated skirt decorated with girdles of beads. From the waist upwards they are naked, except for necklets, armbands, beaded headbands and girdles of beads above the breasts. A small shield is carried in the left hand and an umbrella in the right hand. The groups of older women wear a long black pleated skirt decorated with beads, a black cloak, a red bodice worn over the black skirt, a beaded belt and a head-dress decorated with pompoms and beads. A shield is carried in the left hand and an umbrella in the right.

The Nazarites celebrate four Festivals a year. One on the 25 January, in April, July and the 25 September. In April and July there is no fixed date for the commencement of the Festival, but the convenience for those who wish to attend is taken into consideration. Dancing is a feature of the July and September gatherings and Roberts (1936:102) comments on the function of dance on these occasions and says, "it acts as an important means of maintaining social solidarity". The festival held at Ekuphakameni is a large gathering of four to five thousand people from different missions throughout South Africa and Swaziland. They erect temporary shelters and spend a month in prayer, healing and dancing. The concluding days of the Festival are devoted almost entirely to dancing. The groups from the various mission stations all participate. Roberts (1936:106) is of the opinion that the popularity of these dances has been one of the factors that has led to the development of the Nazarite movement. The form assumed by many of the male group was shapeless.

This is very typical of involvement in a possession trance, when every dancer is concerned only with his own spiritual experience. The form assumed by the women, boys and girls was a little more ordered and appeared to have the form of rows one behind the other, in frontal line abreast. Music

was provided by drums (isigubu); long horns (izimpalampala); trumpets (amacilongo) and blocks of wood that were hit together in rhythm with the other instruments. Musicians formed an informal group behind the dancers and moved in unison with the dance group. Dancing and singing occurred simultaneously and different songs were sung by the groups from the various mission stations. The dominant step constructs for all the groups was stepping, running and stamping, predominantly with a flat foot. Body position was upright with head focused forward and downward on the ground. This religious dancing consisted of continuous rhythmical movement which was orientated towards achieving transcendental states of mind through rhythmic repetition. All dances begin at a slow tempo where stepping/stamping are the dominant step-constructs and gradually the tempo of the dance was speeded up and running becomes the dominant step-construct.

The celebrations held on 25 September are known as the "Festival of the Maidens". Girls from different missions gather at Ekuphakameni to hear Amos Shembe preach. The Festival lasts for a week and is similar to the July meeting, but is carried out on a smaller scale. Roberts (1936:108) suggests that the celebrations held in honour of Nomkubulwana may have had an influence on the "Festival of the Maidens" for in both cases it is primarily a festival for girls. While, since the Zulu New Year begins on the 25 July it is probable that Shembe originally chose that date for the conclusion of the July Festival because he wished to hold celebrations on the Zulu New Year.

Other occasions where dance forms part of the ritual ceremonies are, namely, puberty and marriage ceremonies and Roberts (1936:137a) records that these dances are similar to those done at the Festivals. Both occasions are regarded by the people as an important and enjoyable social event but the dancing gives unmarried girls an opportunity for display before the opposite sex. Roberts (1936:123) reports that this type of contact is expected to be avoided on other

occasions. Although a girl may not speak to the young men, if she is beautiful or a skilful dancer, she will attract their attention.

2. Ritual

The dancing executed by the diviner (isangoma) is uncommon in the general Zulu society and the manifested function of the dance is geared towards confession of dreams. Berglund (1975:152) states that this confessional dance (ingoma yokuvumisa), "is a dance peculiar to diviners only and if danced by anybody else would bring about serious physical and mental ailments". This dancing of the isangoma sometimes occurs alone while at other times it occurs in a group. The basic step constructs are stepping, stamping and jumping. Berglund (1975:153) records that the song and dance has to be learnt and the training commences early during the novice's time of seclusion. The tutor is a qualified diviner. It is important for the novice to not only master the step construct but also to be able to shake her body (bikizela) or if he is a male (likizela). The amount of quivering in a novice during the dance is associated with the skill acquired not only in controlling of the twitchings, but also the novice's skill in dancing. The dance is evaluated by the novice's ability in moving all the limbs of the body, of jumping up and down and herself regulating the beat of those that assist her with handclapping and beating of the skins. Berglund (1975:154) records that if a novice follows the beat, then she will only divine the things people wish her to see and not that which the ancestral spirits wish her to see. Informants continually emphasise the importance of jumping up and down into the air and stamping of the feet on the ground. Both movements are said to excite the shades, while some informants say that stamping is a symbol of security.

On an occasion witnessed in the Nkwalini Valley on 3 September 1983, at a coming out celebration (ukuthwasa) of a novice (ithwasa) who would thereafter become a diviner (isangoma), the tutor while involved in a group dance started

running backwards and forwards and jumping up and down. She increased the tempo noticeably and worked herself up into a frenzy. The singing and handclapping followed suit. After working herself up into a very intense state she started speaking out and confessing dreams. Starting with a murmur, she worked up the pitch of her voice so that she was shouting as loudly as she could by the time she came to the end of the confessions. Other diviners listened in tense silence, with a younger diviner breaking the silence with "Harr!" and "Yizwa" towards the end of the confession. The tutor was brought back to reality with a young diviner jabbing the tutor in the thorax with the end of her switch.

Social Form

The term social is approached from the perspective that through dance social ties are maintained, that dance is an integral part of community life and takes on many social functions (Lange 1975:91). The manifested functions of the various social dance forms to be discussed could be display, recreation, competition and socialisation.

The various social dance forms present in the Zulu culture are, namely, ingoma which can be one of the following styles: isizulu; isishameni/isichuna/isigoli; isikhuze/isigenyanne; isibhaca; umzansi/omgobo. As is indicated one style of ingoma dance may be known by various names depending on the name given by the dancers of the different areas. Gumboot (isichathulo) dancing is another dance form. The various groups create their own dance competitions. This applies to both ingoma and isichathulo dancing. Lastly, the incidence of ballroom and disco dancing as a social form of dance in the urban areas, is on the increase. In this case ballroom refers to the boy-girl, man-woman dancing with each other, as couples socialising.

In the olden days, as has already been recorded, tribes according to age groups were formed into military units which sang their own songs and danced their own regimental dances. This custom of performing in age groups determines the shape and character of many African activities. This is true of the

ingoma (sometimes called ndluma which means stamping) in the cities, towns and townships of Natal and KwaZulu. Tracey (1952: 1) recorded that dancing is the main recreation of the men working on the goldmines. Today in Natal and KwaZulu, this form of dancing is still one of the main recreational pursuits, although new innovations are being added to the dances all the time. Tracey comments on the inevitable change and says:

"The dances come and go as with us. They come in with the new generation and go out with the men who made them. The younger men of the gold mines bring new fashions into their dances and those who have watched them for a number of years will have remarked on the changes which move forward with the calendar."
(Tracey 1952:2)

The above feature is further illustrated by the various dance forms that exist throughout Natal and KwaZulu. Certainly, this must be attributed to the creative ability of the Zulu. Even within one style of ingoma dancing, each group or team creates their own dance compositions.

Today, ingoma dancing is the term used to refer to the Zulu team dancing which has developed on the mines and in the cities, towns and townships as a means of recreation. These dances must be well practised in order to be executed successfully as they involve intricate patterns and moves which are performed in perfect unison. Each team of dancers is led by a leader (igosa) who conducts the dancers and co-ordinates the dance, song and drumming. The members of the team are dressed identically. Some of the groups perform at family and local celebrations only and not at the competitions held at the various stadiums in the townships or at the King's Park Stadium in Durban. The manifested function is recreation while there is the latent function of display. Typical features of the dance include the formation of a single or double line. The dancers enter the dance area in this formation accompanied or preceded by their singers, clappers and drummers. This is followed by a period of preparation when the leader may perform a solo dance, including acrobatic skill, in front of his men. During this time they sing the preparatory song (isaga) before dancing. Thereafter, there is a warm-up period where different floor

patterns are created while the dancers perform shuffling steps with straight and bent backs. During the formation changes shields are held together to form a continuous line. The warm-up period is characteristic of the groups in Durban and surrounding area while the groups from central and northern Natal start dancing immediately after the preparatory song. The singers, clappers and drummers set the rhythm and the leader chooses his moment of entry.

He steps forward from the ranks and stamps his foot on the ground. This is a signal to start the first routine. It is now that the various styles of stamping and distinctive ways of holding their dance sticks may be clearly observed. Tracey comments on the clans who danced ndlamu:

"The dancing of each of these tribes is marked by their differing tempo and by the method of stamping on the ground. Some raise the leg forward in a high kick prior to bringing the foot down, others raise the knee and then swing the leg backward with a piston action before stamping."
(Tracey 1952:4)

The term ndlamu was used on only one occasion, this was at a competition held at the Bhekuzulu stadium on 16 May 1982 where groups such as Welgedagt, Hlobane, and Vryheid Coronation competed. Generally, stamping takes place alternatively, though some teams may stamp twice consecutively on the same foot. At the end of the routine, many groups throw themselves onto the ground, either onto their backs or onto their faces at the final moment of the dance while others turn to the left or right, crouch low and point with their dance sticks. Other innovations that have been recorded, are the use of whistles to indicate changes in the dance and in some groups the clappers use wooden blocks to obtain louder clapping sounds than would be achieved by clapping their hands. The teams from central and northern Natal include vigorous stamping from the start of the dance and this demands rest periods. Therefore, there are long pauses between each stamping movement in which suspense is built up so the next move is prepared for. The sound of the drums and clappers becomes louder as the stamping becomes more vigorous and fades away during the rest period

with the rhythm becoming slower only to build up once again at the end of the rest period. Tracey has commented on the structure of the music provided for such routines and says:

"The dance routine is performed in a set rhythmic sentence on the short repeated ground provided by the singers. Most teams learn their rhythmic sentence and the accompanying actions by first composing a phrase in words they say over to themselves as they dance, fitting the action to the emphasis of the words."
(Tracey 1952:5)

The drummers, clappers and singers stand behind the group of dancers. The costumes are partly indigenous namely, calf skin buttock-coverings (ibeshu) and cat-tail aprons (isinene), beads, angora skin leggings, ostrich feathers, shields and sticks covered with angora skin, while other parts of the costume for example, headdresses, show the inventiveness at producing striking and individual styles of uniforms.

Another popular dance style is isishameni. This dance mode according to Clegg (1981:8) was developed by the Thembu farm labourers living on farm lands a few kilometres east of Colenso, Natal. The style initially was created by Jubele Lumbu Dubazane after which it became established as a new dance genre. The singers and clappers stand behind the line of dancers. The basic body position is upright and hands are brought from a raised position above the head to behind the neck and then they are thrown forward horizontally (chita). The basic step-constructs of the dance is a step, step, touch, step, step, step-hold, step sequence. This is fundamental to the dances by both men and women. The striking feature in the men's dress is the rubber sandals with a double flap at the heel to emphasise the stamp action. Usually black trousers are worn and a uniform coloured vest. The girls dress is also uniform and consists of a skirt, T-shirt, takkies (usually white), a beret and white gloves are often part of the costume.

There is a leader of the team (igoso). He/she must be a composer but need not necessarily be the best singer. The leader then has seconds-in-command called amaphini. These are

usually people with gifted voices. The style of ingoma dance has a manifested function of recreation but the latent function of display/entertainment is evident as teams often perform at family and local celebrations. The isishameni style of ingoma dance is executed by both men and women.

The gumboot (isicathulo) dance form is performed only by men. This style of dancing according to Tracey (1952:7) originated in the southern part of Natal. Zulu men developed a step dance which was later performed in Wellington gumboots from which the dance derives its name of "Boots" or "Isicathulo". Gumboots have become standard footwear and often small polish tins, filled with pebbles, are tied with string at ankle height around the boots. The dancers exploit the high rubber boots to the full both by slapping them with their hands and by clapping them together with their feet. The music which accompanies the dance is provided by a guitarist and/or concertinist, while rhythm is also achieved by the syncopated slapping of the boots during the various dance routines which are often invented by one of the members of the team. Each routine is given a Zulu name, for example sanibona maZulu, nasi saluthe and nanka amaphoyisa. Apart from the boots, the dress would appear to be white or black trousers, tucked into the boots with a coloured shirt or T-shirt.

Competitions

The various dance compositions are judged according to criteria established for all judges. Below is a table of criteria used at Ingoma competitions held at King's Park and the Bhekuzulu Stadium.

King's Park Stadium

- 10 Entry into arena
- 20 Uniformity of dress
- 15 Unison of movement and discipline
- 10 Singing
- 15 Leadership

Bhekuzulu Stadium

- Song when entering dance arena
- Attire
- Stamping "unyanshwengoma"
- Rhythm of songs during process of the performance

King's Park Stadium

5 Adherence to time
 5 Full team
 10 Departure from arena
 10 Rhythm

Bhekuzulu Stadium

Song when leaving the arena

Clegg (1981:9-10) commenting on ingoma dance competitions says that monetary allocation to teams for dance paraphernalia from various firms, for time to practise and White adjudicators is a "powerful white intervention" and perhaps the complete uniformity of ingoma has come about because of Western influence for in the past although perfect timing was part of tribal dancing, complete uniformity was not required.

The style of ingoma dance performed at competitions is isiZulu. This style of dancing is the most widely spread style in Natal and KwaZulu, although there are other dance styles such as isikhuze, isibhaca and umzansi.

Art Form

"As in general in art, the activity of dancing is connected with the joy of self expression and results in the satisfaction achieved from creative activity. It is here that the aesthetic urges of man come alive." (Lange 1975:58)

Dance as an art includes all these movement manifestations which take the individual above every day life level. As soon as there is no direct biological justification for dancing another justification is evident. This is the spiritual element which takes over, and changes the function of movement.

One such form is isicathamiya in which Zulu men sing unaccompanied in choirs, or groups, or teams. This term involves music, dance, costume and performance. It is a vital response of a people to their social situation. Isicathamiya was one of the cultural forms developed in adaptation to urban conditions, and embodied the values, ideas and images of the social group now referred to as "dressed people or abantu abayi

esontweni" (Mayer 1980:67). An isicathamiya choir consists of a leader, usually a tenor, who sings the melody, two other tenors, or one alto and one tenor, and the rest of the group will sing bass. Each choir has its own songs which range from traditional, to religious, through to modern numbers. The singing is unaccompanied with a call and response antiphonal character. The leader always begins the song and once the song is in progress, it is the well timed vocal and manual signals from the leader that convey to the rest of the singers what is expected of them. Generally, there are fully overlapping phrases resulting in polyphony. The tenors and bass usually sing together in harmony, but sometimes the tenors have their own entries making the form of the song more complex. The text of an isicathamiya song is always topical. This is recorded by McIntosh (1981:13) to be an essential prerequisite for all vocal music in Black society. The songs can be political, satirical, religious, or deal with life or love in general.

As has been indicated by other songs in the Zulu culture, it is traditional for Zulus to have body movement with singing and within isicathamiya, dance and music once again form a totality. The dance is characterised by the control of the torso, intricate footwork including stepping, touching, tapping, walking and brushing with the emphasis on precision in all movements. The relative stillness of the torso enables the performers to sing, uninhibited by too much body movement. The crouch walk is fundamental to this dance style. The knees and elbows are kept bent, and a shoulder comes forward either in opposition to, or in line with, the leading leg. Most teams use this for their entrance and exits while they hold their jacket by the collar in the left hand. There are also mimed gestures, such as rolling the eyes, waving, pointing. Often the movements executed interpret the meaning of the song. Most of the routines are performed in a straight line with the leader in front of the group or on its extreme right or left. The tenors sometimes have different movements from the rest of the group and occasionally other team members will come forward and perform a few solo movements.

Isicathamiya according to McIntosh (1981:17) appears to have

originated in the Newcastle, Utrecht, Vryheid, Ladysmith coal-mining area in Northern Natal in the early 1920's. Mthethwa (1978:86) regards 'sicathamiya' as an "extension of 'mbhoholo' as well as a free interaction with the Wesleyan hymn". 'Mbhoholo' can be defined as a "secularized hymn". The missionaries in the late 19th century disapproved of traditional African music, so the early Zulu converts adapted the Wesleyan hymn for secular activities. Dancing was also frowned upon, so the accompanying dance consisted of very light, rhythmic foot movements. 'Mbhoholo' was probably the base for the growth of 'sicathamiya' which developed its own character in a different social situation.

It is difficult to assess the extent of the influence of the Zulu composer and organiser, R.T. Caluza, on this style. That he had some effect seems obvious when one considers that from 1911 he composed four-part choral music ('makwaya') using Zulu melodies, topical Zulu texts, and American ragtime rhythms. His choir was clothed in Western attire such as that described above and travelled extensively throughout South Africa, and even made recordings for HMV in England. Zulu workers formed voluntary associations amongst themselves based primarily on kinship ties and home-neighbourhood membership. While in the urban area the manifested function, originally was recreation whereas when the workers returned home at Christmas time they would perform to audiences in the rural area. Here they would recruit females to sing treble parts for the period of the celebrations (McIntosh 1981:19). Further development took place and McIntosh commenting on this says:

"From being an essentially once-a-year activity, this style grew to much larger proportions with the introduction of competitions, similar to those between Ngoma dance teams. It is not clear exactly where and when these singing competitions started but they were definitely an established part of urban African cultural life in Durban and Johannesburg in the 1930's. The music was then known as 'ingomabusuku' which means 'night song', because the competitions had to be held at night - the participants were working during the day on mines, in factories, or as domestic servants. The shortage of Black females in the hostels and compounds led to ingomabusuku becoming an almost exclusively male activity."
(McIntosh 1981:19)

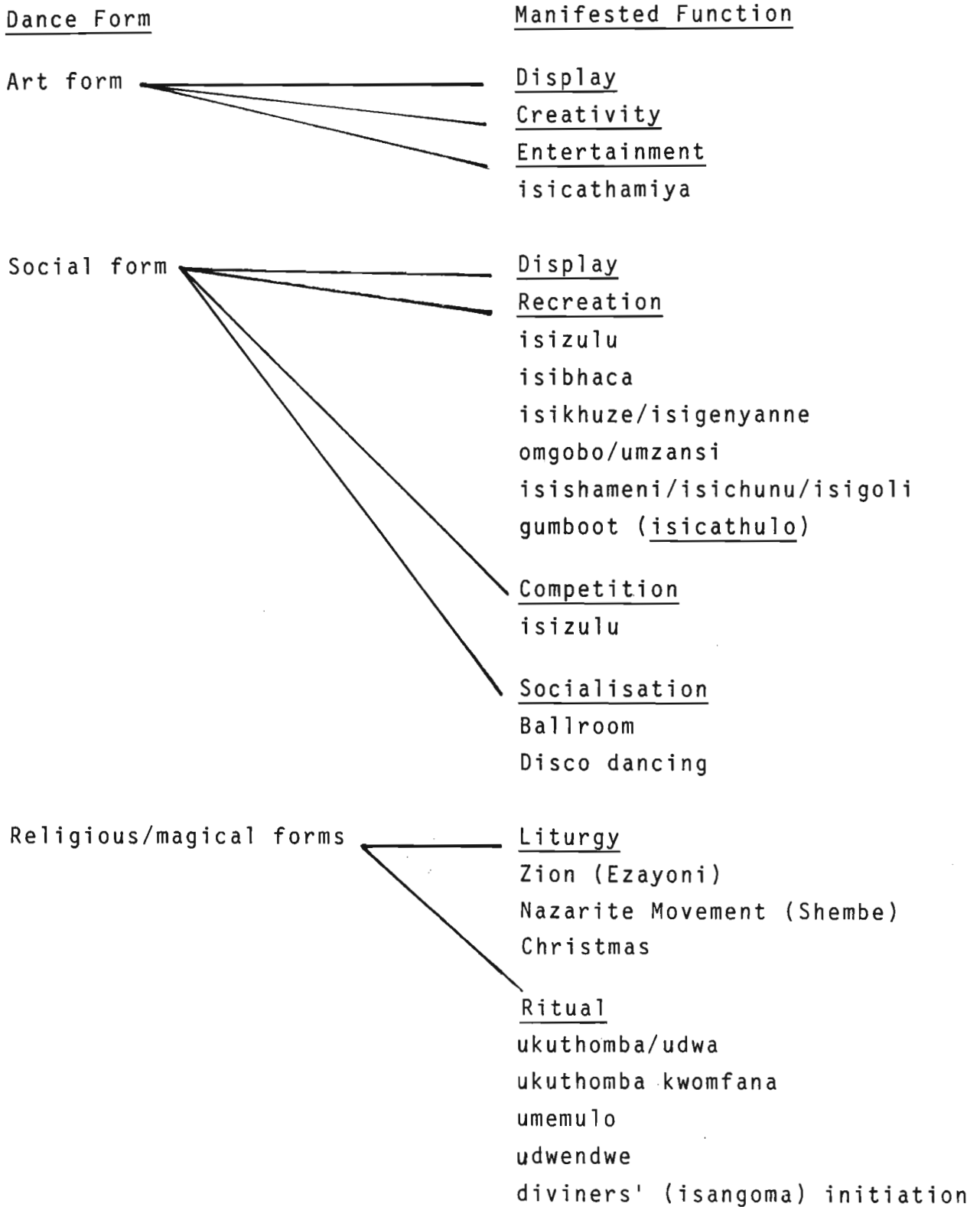
In judging, the singing was the most important feature with dancing and dress taking second place but McIntosh (1981:21) says that groups sometimes had and still have the tendency to stress the last two aspects at the expense of the first. Each group would pay to enter a competition and the winning choir would receive cash or a live goat or cow.

In the 1950's another name evolved. This was jazibantshi derived from the Afrikaans word jas-baadjie which referred to the long jibbah coats fashionable amongst African males at the time (McIntosh 1981:24). While in the late fifties and early sixties, Alexius Buthelezi, a broadcaster was very popular because he featured this singing on his programme, calling it cothoza infana which means "tread stealthily young men". The word isicathamiya is derived from the verb cothoza and so refers to the nimble, rather cat-like movements executed by the performers (McIntosh 1981:26). Team names are devised by the leaders and then accepted by the group. Names such as "Shooting Stars", S.A.T.V. Easy Walkers and Danger Boys are common. The leader is also given the power to make decisions about uniforms, and where they are going to sing. He is responsible for the organisation of the group, its style, choreography, and sets and decides what is going to be sung, though other members do make some contributions to the composition of songs. The groups usually rehearse twice or sometimes three times a week at a set venue (McIntosh 1981:28). Typical dress, today, is a black suit, white shirt with a red or black bow-tie while the leader is often in tails or has a different coloured suit and bow-tie. All members of the troupe wear white gloves.

Isicathamiya has gained a wide audience among the Blacks in South Africa largely through exposure on radio and record, while the advent of TV2 and TV3 for Blacks in South Africa has further popularised this dance style as a form of entertainment. Groups, such as the S.A.T.V. Easy Walkers, under the leadership of Mr. Gumbu have been televised for the aforementioned channels while there are other groups whose aspirations are not so high. These people will carry on as long as they have a venue, as they always have an audience.

CLASSIFICATION OF DANCES

This typology is based on dance forms:



The above dance classification is based on a literature survey and fieldwork.

CONCLUSION

An attempt has been made to see dance in a cultural context in Zulu society. Dance events of the past served as a starting point in order to emphasise the importance of dance to the Zulu people in the past. Dance on the life cycle gave insight into the role that dance plays in the various stages of development in an individual's life while contemporary trends hoped to develop an insight into the dance forms that still exist and new dance forms that are being established within the urban area.

The child's experience of dance-games, dance and music is largely dependent on the group (intanga) of children slightly older and the adult women that he is physically and socially in close contact with until the age of five. Learning takes place through imitation. The songs and dances involved in the ukuthomba and umemulo ceremonies are taught to the girls by mothers and older sisters while boys are taught praises by fathers and older boys. The songs of puberty rites play an important part in maturing the girl for marriage and subsequent procreation. Dances at a marriage are indicative of the expected rivalry that still exists between the two families and has a ritually manifested function.

The two most popular styles of social dance forms are isizulu and isishameni and the manifested function of both styles is recreation. In the urban areas there has been a development of competition in the ingoma isizulu style while the development of isicathamiya as an art form is a cultural means of adapting to the urban African environment and as well as making life more pleasant for its audiences, it serves as an expression of group identity and solidarity and embodies emerging social value systems. Isicathamiya is representative of an integration of traditional culture and Western culture.

Dominant features in Zulu ethnic dance are stepping, flinging, stamping, kicking and pointing. The mood of the men's dances is commanding, powerful and strong. The style of dance is forceful and energetic. While the dances of the married women

indicate a certain amount of suppression, as married women are expected to be restrained and high kicks or powerful stamps are not part of their movement pattern. They glide and shuffle using their arms to wave small brooms, calabashes filled with pebbles or umbrellas as they move. Powerful stamps and high kicks are part of the young unmarried women's movement vocabulary as they are encouraged to display their bodies as a sign of purity. Magico-religious dance forms display an hypnotic mood due to the constant repetition of the dance-songs. This trance-like state is highly developed in the Shembe religious dances, Zionist circular dances and the isangoma dance-songs.

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NOTATION AND ANALYSIS OF TWO ISISHAMENI ZULU DANCES

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- Glossary and step-and-action sequences
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TECHNICAL ANALYSIS OF "WE TSHITSHI"

Analysis of dance movements

1. Body aspects
2. Movement aspects
3. Environmental aspects

Choreographic analysis of the dance

1. Accompaniment
2. Planning of content
3. Aesthetic principles of composition
4. Duration of dance

OWN CULTURAL CRITERIA FOR EVALUATION OF THE ISISHAMENI STYLE

Dance event

Dance

Accompaniment

Material components

SUMMARY

INTRODUCTION

This chapter deals with the analysis of two isishameni Zulu dances. The accompaniment and relevant material components such as costume, ornamentation, paraphernalia and musical instruments are described. Isishameni is a most popular recreation dance style and is danced predominantly north of Mapumulo on the Natal north coast. This isishameni style is danced by both men and women of whom general similarities and differences in performance are discussed.

"Lalelani madoda" and "we tshitshi", two typical dances, have been selected for notation and analysis. For the notation, a glossary of step and action sequences are presented followed by the notation of the dance. The technical analysis

of the dance includes the dance movement content and the choreographic components. The body, movement and environmental aspects form part of the dance movement analysis. The choreographic components include aspects such as accompaniment, the development of content, nature of movement content, dance technique, group relationships and changes, floor plan and the duration of the respective dances. Lastly, a brief discussion of the cultural meaning and description of cultural criteria for the evaluation of the isishameni style is presented.

GENERAL ASPECTS

Terminology

Isishameni is a dance style that was developed by the Thembu farm labourers living on a farm a few kilometres east of Colenso, Natal. The style was initially created by Jubele Lumbu Dubazane after which it became established as a new dance genre. Typical features of this dance style is a group of dancers who start a dance in a single line. Movements are executed in unison and the emphasis is on timing and precision. The end of the dance is indicated by the team moving forward and executing a fall.

Locality

Isishameni is a social dance style with recreation, competition and entertainment as manifested functions. These dances are performed in any open area (isiycawu) large enough to enable the dancers to perform freely and the audience to surround the dancers and the group of clappers/singers on three sides, usually in a rough semi-circle. The performance area is therefore, usually created by the community itself. They are the architectural element and their gathering defines a space. The area must be flat enough for dancing while large enough to accommodate the crowd.

There is usually no clear-cut division between the performers and observers. Those committed to the performance are all involved and outwardly at least respond appropriately to the dance being performed by ululating at appropriate times. During

the female dances, mothers will ululate during exciting step sequences and always at the end of a dance. Mothers and other relatives will often improvise a step-sequence, particularly at the end of a dance as they move towards their respective children to express their appreciation for the performance.

During the men's performance, women will also express pleasure by ululating and executing single step sequences while men who form part of the group of singers and clappers will often move out of the group and execute spontaneous, innovative step sequences. The dancing, therefore, on the part of the observers is sporadic and consists of single step sequences.

Time

The style isishameni is danced in areas of Natal and KwaZulu by both men and women as a form of recreation, throughout the year. Practices can take place during the week or at the weekend. At the locations in Durban, for example, Dalton Road, Cleveland and Jacobs, a set day, time and place for practices is a common occurrence and the attendance at practice is the duty of each member of the team. At these practices dance-songs are practised and new dances are introduced. Precision and perfection of performance by each member of the team is a prerequisite and it is the task of the leader of the team (igosa) to control this and to compose new dances. The innovations that occur within the dance style are as varied as the creative ability of the leaders. The leader has assistant "seconds-in-command" (amaphini). These are usually people with gifted voices and are sometimes involved in the choreography of new dances. Leadership of the group is often inherited in the rural areas while in the urban area when a leader becomes too old for performance a younger "second-in-command" will assume leadership of the group.

Practices for the female teams occur during the week and/or at the weekend. A phenomenon that occurs is that the teams are managed by a man who often choreographs dances for the team. There is a continual cross pollination of ideas between the rural and urban areas. During the performance of the dance

the leader of the team will control the start of the song and dance and will be responsible for the performance of her team. The group of singers/clappers form an integral part of the dance performance in the isishameni dance style. It is therefore, necessary that these people also attend practices. Often these people are aspiring and possible future members of the team. With the female teams, the younger girls who are not as proficient as the older girls will sing and clap, but it is possible for these children to dance as well. If this happens the older girls will sing and clap for them and the leader of the team will signal the start of the dance and the transitions. The leader does not carry a whistle.

Functions

The major manifested function is recreation. Within this style of dancing, teams will gather together to compete against one another. These competitions are pre-planned by the manager/choreographer of the respective teams. The competitions do not begin at a set time but tend to flow out of every day activities and begin when everyone is ready. During the competition the different groups dance for each other and the observers. Each group occupies the dance area in an orderly fashion and then allows the next group to take its turn. Between each dance, songs are sung. This singing is led by the leader who may also sporadically dance a step sequence. The songs sung during this interlude are not necessarily the dance songs. This singing also occurs in an orderly fashion as a particular team will take the opportunity to sing before their dance performance. During one competition one team could perform four to eight dances. There are also solo dances which offer opportunities for individual expression but the dance is dominated by groups and teams suggestive of the control of the group over the individual in the society and the strong social bonds that exist in each group. Often in the rural areas teams comprise of members from an extended family.

Another occasion where these teams, both men and women, will be invited to dance, is at local celebrations, such as a wedding (udwendwe). These dances will be performed after the

ritual and on this occasion the manifested function is entertainment.

A latent function of this and other forms of organised group dance is the strengthening of social bonds. The movement-sharing experience of the dance offers security to the groups within a society and generates a sense of responsibility towards other members of the group. In former times, among the Zulu, social bonds were strengthened between the young men and women who danced in age sets and the regiments and clans that danced together. Today, the extended family can experience a sense of family unity and cohesion, in spite of the fact that the men are migrant labourers, and dancing together no doubt helps to create and re-inforce family ties. In the urban area on the other hand, members of any particular team are drawn from various areas but yet this organised dance form helps to create and re-inforce social ties and is a display of social solidarity.

Dance personnel

A dance group within the isishameni dance style can be established if there is an individual with knowledge of the technique and the creative ability to compose new dance compositions. It is found that most often the dance style has been inherited by the following generations as part of their cultural equipment but it is only the really gifted dancer and composer that will be accepted by the people as a teacher/leader, while in the teams of younger children it is the best performer that is appointed as the leader. Choreographic guidance is given by a talented adult man, while older women, usually the children's mothers, give their consent and opinion in the creation of new songs and/or step sequences. They are, thus, not only active in expressing their pleasure at the dance performance but they are also actively involved in voicing their opinion.

The membership is usually eight to sixteen dancers, and it is necessary for all the dancers to be committed to the team and to work for perfect unison. There is usually a leader and

sub-leader for every team. These people are chosen by the whole team at the practices and they are given whistles of varying tones. The leader in the girls' team stands on the right hand side of the group with the sub-leaders on the left hand side and in the middle, in the senior teams. In the junior teams the leader stands on the right. The leader in the men's team stands in the middle with the sub-leaders on either side of the line. The leader leads the group in song and during the dance she controls the group, by determining the duration of each step sequence and initiating changes with her whistle.

The group of singers/clappers who accompany the men are often people who aspire to be members of the team but who have not as yet attained the necessary standard. The clappers/singers for the girls' teams are the younger children who may or may not perform on that particular occasion. The older women (mothers) also form part of this group. Female voices will always form the accompaniment for the female teams and male voices for the male teams. The group that forms the accompaniment is usually much larger than the dance group and can consist of twenty to thirty people. This group always sits behind the dance group.

CRITERIA FOR SELECTION OF DANCES

For this study, the term socio-ethnic dances was selected to exclude ritual dances or dances of an intimate "religious" nature and to include dances which have a social or recreational function and would be acceptable and suitable for the inclusion in the school curriculum as a formal form of education. The emphasis is on the group expression and participation with the minimum of intimate ritual, that is, the dances which the ethnic group will do spontaneously without being dependent on a ceremonial occasion of the group. This criteria would make the dances suitable for educational programmes for other ethnic groups. Another criteria used in the choice of dances for notation and analysis is the acceptability of the choice by the Zulu people for other ethnic groups to perform. Interviews were held with educationists and cultural leaders

in order to be able to assess the acceptability of the chosen social dances that could be taught to and danced by Whites. Lastly, the dances that have been chosen are dances executed by girls' teams as the ethnic dances to be taught will be included in the Physical Education Syllabus for girls. The "lalelani madoda" and the "we tshitshi" comply with the criteria in that both dances are social-recreational and are performed by younger girls and young women. Both groups perform both dances but the actual notation is based on two different groups. It is also acceptable to the Zulu people that these two could be taught to and danced by girls and young women of other ethnic groups.

DANCE EVENT

The dance event was a competition between four groups of isishameni dancers, but one group was unable to participate due to the death of a father (ubaba) of four of the girls in the team. This competition was organised by the manager-choreographer of the respective teams. It affords the girls an opportunity of dancing, observing innovations in costume and composition of the other groups as well as competing.

All teams danced into the dance area; the group then stood still while the singing continued. Individual dancers moved forward spontaneously to perform their own improvised sequence. These individual performances took place in an orderly fashion, as all dancers waited for their turn. If a younger girl came forward with a more senior member of the team, it would always be the younger girl who would retreat and wait for the next turn. All teams sat with the dance personnel and the leaders/sub-leaders of the respective teams lead the singing of songs. The songs that were sung in the rest periods during the dance event were different from the dance-songs. The leader signified the start of the dance by singing the dance-song and performing a step sequence that occurred in the dance. The leaders of the senior teams also used a whistle to indicate the start of a dance while the junior teams indicated the start of a dance by the leader and another good performer in the team performing a step sequence. Thereafter, the leader sang the phrase

that would be sung during the dance performance and the remainder of the team commenced dancing. After the performance the team sat down immediately and the singing interlude executed by the next team to dance, took place. Thereafter, the team stood up ready to perform.

DOCUMENTATION OF "LALELANI MADODA"

"Lalelani madoda" was a group dance of eight young Zulu women from the Nkandla area. The choreographer was a migrant worker in Durban. This was the first dance performed by this group at the competition in Nkandla on 27 August 1983. The name of the dance was the name of the song.

Material components of the dance

The material components included the costume, ornamentation, paraphernalia and accompaniment.

1. Costume

The costumes worn by the isishameni dance teams from Nkandla showed innovation as all teams created their own costumes and had them made up so that they were identical. Dances performed in a special costume are an important method of display among the Zulu. This serves as the focal point and reason for dressing up. The dances also function as a reason for gathering for social intercourse, such as for establishing relationships between neighbours and courting.

The costume worn by the dance group consisted of white takkies, a blue pleated skirt open at the front to display a multi-coloured towel, a deep rose coloured T-shirt, a blue sash over the left shoulder, a white knitted beret and a white glove worn on the right hand. While the leader and sub-leader wore white takkies, a red pleated skirt also open at the front to display a white towel underneath it, a white T-shirt, a blue sash over the right shoulder, a belt of leopard skin coloured material, a maroon beret and a white glove on the right hand.

The dress worn bears resemblance to the traditional dress worn in former times. The girls wore pleated skirts that were open at the front to display a towel. This resembles the hipcloths and aprons of beads that formed part of the traditional Zulu dress, while the T-shirts, glove, takkies and sash are items of clothing that are the influence of Western styles of dress. A typical costume for the men is black trousers, a uniform coloured vest and rubber sandals with a double flap at the heel to emphasise the stamping action.

2. Ornamentation

Very little ornamentation is used by the dancers in this style of dancing. Beads form the dominant form of ornamentation and the dancers skirts are embroidered with beads or decorated with different coloured material. Bracelets and necklaces of beads are worn. Men tend to wear skin bracelets and beads around their necks. The ornamentation of the girls performing "lalelani madoda" consisted of beaded necklaces, a string of beads around the waist and material patterns on the skirt.

3. Paraphernalia

In the "lalelani madoda" the leaders and sub-leaders of the female teams wore a soccer whistle around their neck. The leader would use the whistle to assemble the group and to indicate transitions for the step sequences within the dance. It was speculated that the sub-leaders used their whistles to indicate climaxes in the dance.

4. Accompaniment

Singing is the most common form of Zulu indigenous music and is always accompanied by rhythmic movement. When this rhythmic movement develops into dance the music may occupy a secondary position to the dance which it is designed to sustain. The rhythm dominates and it is the rhythm of the songs accompanying the dance that stimulate the dance

movements. The term "dance-song" was often used because of the close relationship between dance and song in performance. The song is a mixed meter with one bar of 2-time and two bars of 3-time for all step sequences.

The repetition of phrases was a feature of isishameni dance songs. During the composition in which dance dominates, the song could be repeated for three minutes and more within the isishameni style. The composition opened with a song sung by the igosa and the remainder of the team and singers responded by repeating the same melody or a different melody. The calling chant which was a solo by the leader and answering chant which was the group, relate to the rhythm and melody. One voice did not dominate over the others.

Clapping always accompanied the singing and the stamping of the dancers. Clapping could be executed according to the basic pulse or the rhythm pattern of the accent of the step sequence. The whistles of the leader and sub-leaders, voice sounds such as "oe" made by the dancers and the ululating by the female observers that occurs at the climaxes in the dance completed the accompaniment.

Glossary of step-and-action sequences

See page 162.

STEP SEQUENCE AND STEP
CONSTRUCT ORDER

DESCRIPTION OF STEP-SEQUENCE

ACCOMPANYING MOVEMENTS OF FREE
BODY SEGMENTS

TECHNIQUE

FLOOR PATTERN

1. "Ibampi" step-sequence
(8 count step-sequence;
uneven rhythm pattern;
tempo = + M108)

	R	R	L	R	R
(Lift)	Stamp	Step	Step	Touch	Step
	(Step)				
(and)	<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>	
	(1)	(2)	(3)	(4)	

L	R	L	
Step	Step	Step-hold	
<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
(5)	(6)	(7, 8)	

Variation (even rhythm)

R	L	R	R
Stamp	Step	Touch	Step
(Step)			
<u>1</u>	<u>2</u>	<u>1</u>	<u>2</u>
(1)	(2)	(3)	(4)

L	R	L	R
Step	Step	Step	Touch
<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
(5)	(6)	(7)	(8)

Starting position: Upright standing position with feet parallel and slightly apart. Head forward and inclined downward with eye focus on ground; arms hang comfortably at sides.

Step sequence: (Lift RL up, knee bent at right angle - count "and")

STEP (stamp) forward onto RF(1); STEP forward onto LF with ball of LF opposite heel of RF(2); LIFT-TOUCH with RF on the spot where RF supported mass (3); STEP backward onto RF with ball of RF opposite heel of LF(4); STEP backward onto LF with ball of LF opposite heel of RF(5); STEP backward onto RF next to and directly parallel to LF(6); STEP forward onto LF with heel of LF opposite ball of RF(7) and HOLD(8).

Prior to the STEP (stamp) on count "1", the RL is lifted up on the "and", i.e. LIFT-STEP (stamp) during counts "and-1". The RF always leads when the step is repeated and the step is performed forward-backward on the spot. The astride stance is retained throughout the performance.

Arms: Both arms (slightly flexed) swing symmetrically backward in sagittal plane (and, 1); Swing simultaneously forward a little way (2); Swing simultaneously backward (3); Both arms are lifted forward-upward gradually to arms flexed to + a 90° angle at the elbow and the upper arm nearly parallel to the ground (4-6); Lower arms (7,8). "Back, front, back, up, up, up, down, down-(back)".

Head: The head is forward-inclined laterally to the right and retains this position throughout with the downward focus.

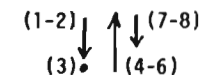
R-leg: For the first step (stamp) the knee is raised to be in line with hip joint; the knee is flexed at a right angle and the foot is in a natural semi-dorsiflexed position.

Torso: The torso remains upright. Some dancers use a forward-backward pulsation of the upper torso on the "and" between counts in a syncopated manner. Other dancers allow the torso as a whole to sway forward-backward to-and-fro in syncopation.

An easy and fairly smooth quality of performance is retained during counts "2-8". On count "1" a dynamic and semi-forceful stamp is used giving an accent to the 8-count sequence. Yet there is a pulsating manner of performance in the dynamics with an up and down "bop" or rebound in the knees. Some dancers allow the trunk as a whole unit to move slightly forward (when knees are on the upward phase of rebound) and back (when knees flex for downward phase of the rebound). During transference of the mass during the step constructs, the knees remain slightly flexed and the short steps allow the foot to be placed down flat. Stepping on the foot could be described as a "kneading" action, with the feet staying close to the ground during stepping, with the exception of the first step (stamp). The foot is relaxed when lifted and actions seem to be initiated proximally due to the contraction of the hip-flexor muscles with nearly no push-off by the feet nor active flexion of the knees.

The upward action centres around a proximal control and the downward action is geared to distal control.

The step sequence is performed on the spot.



STEP (stamp) on count "1" is approximately a foot length forward while the other steps take approximately a half-foot length at a time.

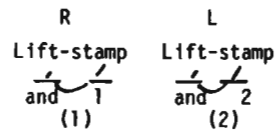
STEP SEQUENCE AND STEP CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
	<p>The VARIATION is performed in an even rhythm and is identical for counts "1-7" but the HOLD during count "8" is replaced by a TOUCH with the ball of the RF on the spot of support followed by a LIFT of the RL on "and" in preparation for the repeat of the step.</p> <p>The tempo of + M108 is maintained. The beats group as two sets of 2 and one set of 4 and follows 2,2,4 pattern.</p>	<p><u>Variations:</u> At times fingers are placed slightly to the front on the "hips" (near waist height) and retained during counts "3-6" (arm position) and then released to a flexed position in front of the body on counts "7-8" and lifted higher up on "and" as the RL lifts up for the step (stamp).</p>	<p>Some dancers perform the stamp as a "drop" of the foot to the ground instead of a muscle-contraction-initiated stamp. The stamp is accompanied by the transference of body mass from the LL to the RL. The feet remain parallel and are hip-width apart throughout.</p>	

Integration with Accompaniment

	1	2	3	4	5	6	7	8
Clap	X.	X.	X.	X.	X.	X.	X.	X.
Steps	X.	X.	X.	X.	X.	X.	X.	.x
Song	XX	.X	X	X.	.X	X	X.	..

X = Preparatory lift for the stamp
 .. = Hold

2. "Lift-stamp" step sequence I
 (8 count step sequence;
 uneven rhythm pattern;
 tempo = + M108)

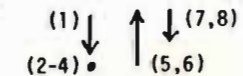


Starting position: Standing position with feet parallel, slightly apart, RF a little ahead of LF, and knees slightly flexed; trunk slightly inclined forward and the head focused forward-downward to ground; both arms are held symmetrically forward-side-ward with the upper arms horizontal (flexion-abduction), flexed at the elbow and the


Arms: The arms are dominantly used symmetrically. FLING-DOWN as RL lifts and both arms extended ("and"); FLING-UP as RF stamps down; bending arms at the elbow with upper arms abducted and lower arms also horizontal (1); EXTEND arms forward ("and"); BEND arms retaining horizontal position as LF stamps (2); FLING-ACROSS horizontally to R with RA

A very dynamic and vigorous quality is used during counts 1-4. During counts 5-8 the trunk extends with a sustained quality while the feet shuffle the steps along the ground nearly effortlessly. The first half of the sequence signifies on excitement while the second half seems like a recovery phase.

The sequence is performed on the spot with transference of the mass tending to be from side-to-side with stamps (1-4) and forward-back with steps (5-7).



The "steps" are rather

STEP SEQUENCE AND STEP CONSTRUCT ORDER		DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
<p>R Lift-swing and 3 (3)</p> <p>R Swing-stamp and 4 (4)</p>	<p>L Step 1 (5)</p> <p>R Step 2 (6)</p> <p>L Step-hold 3 4 (7, 8)</p>	<p>lower arms held vertically upward; the hands are loosely and naturally clenched.</p>  <p>Step sequence: (Preparation: Body sinks down due to further flexion at knees; arms extend at elbows to stretch upward; the mass transfers to LF to free RL for the "lift") LIFT RL forward-upward ("and"); STAMP RF forcefully on the ground next to LF to support body mass, i.e. stamp/step(1); LIFT LL forward-upward ("and"); STAMP LF forcefully on the ground next to RF to support body mass, i.e. stamp/step-in-place (2); LIFT RL forward-upward ("and"); SWING RL across to L in horizontal plane (3); SWING RL back-across to R in horizontal plane ("and"); STAMP RF forcefully on the ground next to LF to support body mass (4); STEP slightly backward (half foot length) on LF (5); STEP slightly backward (half foot length) on RF (6); STEP forward (foot length) on LF (7); HOLD (8).</p>	<p>swinging downward-sideward to behind body and RA nearly straight and LA remains bent and horizontal in front of body (3); BRING back across horizontally slightly "up-down" to L to finish in front of body again and TOUCH ground in front of feet and arms extended vertically downward as foot stamps ("and", 4); Trunk comes up and arms still hang downward (5,6); LIFT-BEND to return to starting position (7,8).</p> <p>"Down, up; forward, back; R, L; down, touch; hold, hold; lift, bend" with rhythm pattern.</p> <p><u>Torso:</u> BEND forward to slightly towards lifted RL with an accompany slight lateral flexion to R ("and"); STRAIGHTEN UP when RF stamps down (1); BEND as before ("and"); STRAIGHTEN (2); BEND ("and"); TWIST to R as RL swings to L (3); RETURN as RL returns in lift up ("and"); BEND right down until hands touch ground (4); come UP gradually to return upright position (5,6); RETAIN upright position (7,8). (Forward-back, forward-back, R-L, Down, Up, Up, Hold) The range of motion is small and the torso moves as a stabilised unit.</p>	<p>The torso is fixated and stabilised in position and moves in opposition to the leg actions causing to-and-fro movement during counts "and, 1, and, 2". The upward leg actions are initiated proximally by the hip-flexors and lateral muscles of the torso. The downward stamping action resembles a sudden "drop" of the foot/leg and seems distally controlled. The flexion ("lift") and extension ("drop") in the hip joint is the result of the simultaneous leg-trunk flexion then extension with a dominant thigh action. The range of the arm actions are large (1-3) and the movements are muscle contraction controlled. The action resembles a flinging action (1-3) rather than a swinging action. On count 4 the arms merely return due to rotation of the torso to the L. The tension of the arms are released for counts 4-6 as they drop vertically downward. The foot of the unsupported lifting leg is relaxed. During stepping on the foot, the foot is placed flat on the ground.</p> <p>The leg is flexed at the knee when lifted to nearly chest height. The lower leg hangs vertically down. The supporting leg and the stamping leg is bent and when the hands touch</p>	<p>slight shifts of the feet and cover very little space.</p>

STEP SEQUENCE AND STEP CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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The step sequence is performed on the spot. The RF always leads when the step is repeated. The slightly astride stance is retained to maintain equilibrium. Vigorous arm and trunk actions accompany the step sequence during counts 1-4.

Legs: The lifting action is initiated proximally with the side of the pelvis lifting upward as lift of the leg follows on the same side.

the knees are flexed slightly more. During counts 5-7 the feet barely leave the ground and could be described as shifting along the ground.

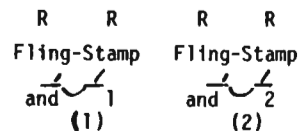
The tempo of + M108 is maintained. The sequence is performed with an uneven rhythm pattern, with strong accents on counts 1, 2 and 4. The counts group as 4,4 for the eight-count sequence.

Integration with Accompaniment

	+	1	+	2	+	3	+	4	+	5	+	6	+	7	+	8
Clapping	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X
Song	.	X	X	.	X	X	X	X	.	.	X	X	X	X	.	.
Steps	x	X	x	X	x	x	x	X	.	X	.	X	.	X	.	.

Small "x" = Lift and swing.

3. "Fling-stamp" step sequence II (8 count step-sequence; uneven rhythm; tempo + 108)



Starting position: Standing position with feet parallel slightly apart, LF a little ahead of RF, and knees slightly flexed; trunk inclined slightly forward and the head focused forward-downward to ground; both arms are held symmetrically upward-sideward, both upper and lower arms are held vertically upward, slightly

Arms: The arms are used symmetrically. FLING-DOWN ("and"), arms flexed at elbow, upper and lower arm horizontal, hands close to free leg and in line with head; FLING-UP (1), arms are flexed at elbow, upper arm vertical and lower arm diagonal inward towards centre line of body, hands slightly behind head nearly touching; FLING-DOWN as before ("and"); FLING-

An extremely dynamic vigorous and ballistic quality is used throughout the step sequence. The torso functions as a whole and moves forward in opposition to the upward phase ("fling") of the leg movement and is extended on the downward phase ("stamp"). The upward leg actions are initiated proximally by the hip flexors and lateral muscles of the torso.

The step sequence is performed on the spot with the transference of the

• (1-8)

mass tending to be forward-backward with steps (3) and (5) and side-to-side with steps (7-8).

CONSTRUCT ORDER		DESCRIPTION OF STEP SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
R (Lift) Step and (3)	L L Fling-Stamp and (4)	flexed at the elbow; the hands are loosely and naturally clenched.	UP (2); RETAIN extended position above head (3); FLING-DOWN as before ("and"); FLING-UP (4); RETAIN extended position above head (5); FLING-DOWN ("and"); FLING-UP (6);	The leg is raised above waist level. The downward stamping action resembles a "slap" of the foot/leg and seems distally controlled. The stepping action is executed relatively close to the ground. Slight flexion is retained in the supporting leg throughout the sequence. Flexion of the supporting leg increases as free leg is flung forward-upwards.	
L (Lift) Step and (5)	R R Fling-Stamp and (6)	Body extends due to the extension present in the hip and shoulder joints; arms extend at the elbow to stretch upward; the mass remains on the LF while free RL is flung forward-upward for the "fling")	RETAIN extended position above head (7-8). Down, up; down, up; up; down, up; up, down, up; up; up with rhythm pattern.	The range of the arm actions are large and the action resembles a flinging action and the movements are muscle contraction controlled. The foot is placed flat throughout the sequence. When the foot "slaps" down on counts 1,2,4,6 the mass does not transfer onto the foot but is retained on the supporting foot.	
R (Lift) Step and (7)	L Step-Hold and (8)	FLING RL forward-upward, this is a powerful action upward with the leg almost completely extended ("and"); STAMP RF forcefully on ground approximately a foot length in front of LF (1); FLING RL upward as before ("and"); STAMP RF downward as before (2); STEP backward on RF to support body mass alongside LF (3); FLING LL forward-upward ("and"); STAMP LF forcefully on the ground approximately a foot length in front of RF (4); STEP back on LF to support body mass next to RF (5); FLING RL forward-upward ("and"); STAMP RF forcefully on ground approximately a foot length in front of LF (6); STEP back on RF to support body mass next to LF (7); STEP in place on LF HOLD (8).	Torso: BEND forward to lifted RL ("and") STRAIGHTEN UP when RF stamps down (1); BEND as before ("and"); STRAIGHTEN UP and slight rotation to L when RL is flung up and to R when LL is flung up (2); RETAIN upright position and go into hyperextension (3); BEND ("and"); STRAIGHTEN (4); RETAIN upright position and go into hyperextension (5); BEND ("and"); STRAIGHTEN (6); RETAIN upright position (7-8). Forward-back; forward-back, up; forward-back; up; forward-back; up; up with rhythm pattern. Legs: The lifting action is initiated proximally and the downward action is distally controlled. Fling: During the upward action the knee is		

STEP SEQUENCE AND STEP CONSTRUCT ORDER

DESCRIPTION OF STEP SEQUENCE

ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS

TECHNIQUE

FLOOR PATTERN

The step sequence is performed on the spot. The RF always leads when the step is repeated. Vigorous arm and trunk actions accompany the step sequence. The tempo of + 108 is maintained. The sequence is performed with an uneven rhythm pattern with strong accents on counts (1), (2), (4) and (6). The counts group as 2,2,2,2 for an eight count sequence.

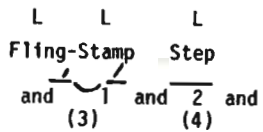
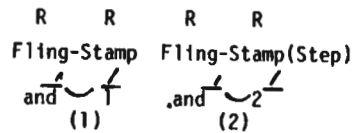
flexed and then the knee extends flinging the lower leg upwards at last moment so that the lift ultimately becomes a fling. At the same time the supporting leg increases flexion.

Head: The head is forward and retains this position throughout with a downward focus. When the torso flexes the head is nearly next to the leg.

Integration with accompaniment

	+	1	+	2	+	3	+	4	+	5	+	6	+	7	+	8
Clap	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X
Song	.	X	X	.	X	X	X	.	.	X	X	X	X	.	.	.
Steps	x	x	x	x	.	x	x	x	.	x	x	x	.	x	x	.

4. "Lalelani closing" step sequence
(8 count step sequence; uneven rhythm pattern; tempo + M108)



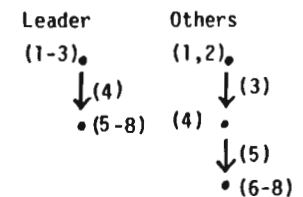
Starting position: Upright standing position, with feet parallel, slightly apart, LF approximately a foot length ahead of RF; knees are slightly flexed; trunk is included slightly forward.

Step sequence: (Preparation: Body stretches due to extension of the hip and shoulder joint; arms extend at elbow to stretch upward; the mass remains on the LF while the free RL is flung forward-upward for the "fling")

Arms: The arms are used symmetrically. FLING-DOWN as RL is lifted ("and"); FLING-UP as RF stamps (1); FLING-DOWN as RL is lifted ("and"); FLING-UP as RF stamps (2); FLING-DOWN as LL is lifted ("and"); FLING-UP as LF stamps (3); RETAIN position as LF steps (4); FLING-DOWN ("and"); FLING-UP (6); EXTEND down towards the ground to absorb some of the fall (7); RETAIN position (8).
Down, up; down, up; down, up; up; down; up; down; hold.

There is a very vigorous and dynamic quality. The whole step sequence signifies excitement which serves to conclude the dance. The torso functions as a whole and moves forward in opposition to the "flinging" phase of the stamping action. The torso retains the upright position in the step. During the "fall" the back is extended with a backward lean as the leg flings up. This creates an off-balance position.

The leader's step sequence is performed on the spot for (1-3), forward on (4,5) and on the spot (6-8) while the remainder of the team execute a step sequence performed on the spot (2), forward on (3), on the spot (4), forward (5) and on the spot (6-8)



STEP SEQUENCE AND STEP CONSTRUCT ORDER			DESCRIPTION OF STEP SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
R	R	RL	<p>FLING RL forward-upward ("and"); STAMP RF forcefully on ground in front of LF (1); FLING RL forward-upward ("and"); FLING-STAMP (STEP)RF forcefully on ground next to LF (2); FLING LL forward-upward ("and"); STAMP LF forcefully on ground next to RF (3); STEP forward onto LF with a long step (4); FLING RL forward-upward (5); STAMP RF forcefully on ground next to LF (6); FALL and HOLD (7,8).</p> <p>Note: Some fall with a jump. LF (supporting leg) goes up to meet "fling" leg on the downward action resulting in the feet/legs together with the leg bent at the knees. Some turn as they fall. Land on feet, buttocks, hands, side of upper legs.</p> <p>This step sequence is locomotor in the latter part. Very vigorous arm and trunk actions accompany the step sequence. This is also accentuated by the forward movement. The tempo of + 108 is maintained. The sequence is performed with an uneven rhythm pattern with strong accents on counts (1),(2),(3),(6) and (7). The counts group as 2,2,4 for an eight count sequence.</p>	<p><u>Torso:</u> BEND forward to lifted RL ("and"); STRAIGHTEN up as RF stamps (1); BEND forward to lifted RL ("and"); STRAIGHTEN up as RF stamps (2); BEND forward to lifted LL ("and"); STRAIGHTEN up as LF stamps (3); RETAIN upright position (4); EXTEND backward in off balance position as RL flings up (5); RETAIN position on 6-8 as body falls toward the ground.</p> <p>Forward, back; forward-back; forward-back; back; back-back; back-hold.</p> <p><u>Head:</u> The head is forward with a downward focus.</p>	<p>The <u>knee</u> is slightly flexed during the "flinging" phase of the stamp and the knee of the supporting leg remains flexed throughout the sequence. The <u>foot</u> is placed flat on the ground. The <u>arm</u> actions are large and are muscle contraction controlled.</p>	
<p>Fling-Stamp</p> <p>$\frac{1}{(5)}$ $\frac{2}{(6)}$ $\frac{3 \ 4}{(7,8)}$</p>	<p>Fall Hold</p>					

 DESCRIPTION OF STEP SEQUENCE

Integration with Accompaniment

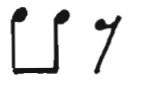



	+	1	+	2	+	3	+	4	+	5	+	6	+	7	+	8
Clap		X	.	X	.	X	.	X	.	.	.	X	.	.	.	.
Song	.	X	X	.	X	X	X	X	.	.	X	X	X	X	.	.
Steps	X	X	X	X	X	X	X	.	.	X	.	X	.	X	.	.

Small "x" = Fling

Notation of the dance

Notation of the dance : "Lalelani madoda" (isishameni)


Music Accompaniment : "Lalelani madoda" song
 (Listen men)
 Clapping
 "Oe" voice sound of dancers
 Foot stamping of dancers.

Rhythm Pattern of Melody : 2 4  | 3 4  |  |  :||

Tempo : ± M108

Formation : The dancers form a single frontal line abreast in the middle of the dance area. The leader stands on the right hand side of the line and the sub-leader on the left. The group of singers/clappers form an informal grouping and sit at the side of the dance group.

Step Sequences : "Ibampi" step sequence; variation of "ibampi" step sequence; "lift-stamp" step sequence; "fling-stamp" step sequence; "lalelani closing" step sequence.

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor Pla</u>
Introduction 1-8 (only clapping)	Leader blows whistle once on $\overset{\wedge}{+2} \overset{\wedge}{+3} \overset{\wedge}{+4} \overset{\wedge}{+5} \overset{\wedge}{+6}$ as dancers assemble	
A ₁ 1-16 (song starts)	2 " <u>Ibampi</u> " step sequences Leader blows whistle twice on beat $\overset{\wedge}{1} \overset{\wedge}{1} \overset{\wedge}{+}$	X X X X X X X X 

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor P</u>
B ₁ 1-8	1 "lift-stamp" step sequence "Oe" (voice) on $\overset{\wedge}{+2}+\overset{\wedge}{3}+\overset{\wedge}{4}+$	X X X X X X X X \updownarrow
A ₂ 1-16	2 " <u>Ibampi</u> " step sequences Sub-leader blows whistle once on $\overset{\wedge}{+} 14$	X X X X X X X X \updownarrow
B ₂ 1-8	1 "lift-stamp" step sequence "Oe" (voice) $\overset{\wedge}{+}3+\overset{\wedge}{4}+$	X X X X X X X X \updownarrow
A ₃ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows the whistle once on 12 $\overset{\wedge}{+}$ 13 $\overset{\wedge}{+}$ "Oe" (voice) on 15 $\overset{\wedge}{+}$	X X X X X X X X \updownarrow
B ₃ 1-8	1 "lift-stamp" step sequence "Oe" (voice) on $\overset{\wedge}{+2}+\overset{\wedge}{3}+\overset{\wedge}{4}+$	X X X X X X X X \updownarrow
A ₄ 1-24	3 " <u>Ibampi</u> " step sequences Leader blows whistle twice on $\overset{\wedge}{+} \overset{\wedge}{16}$	X X X X X X X X \updownarrow
C ₁ 1-24	3 "fling-stamp" step sequences "Oe" (voice) on $\overset{\wedge}{+}3+\overset{\wedge}{4}+\overset{\wedge}{5}+\overset{\wedge}{6}$, $\overset{\wedge}{+}11+\overset{\wedge}{12}+\overset{\wedge}{13}+\overset{\wedge}{14}$, $\overset{\wedge}{+}19+\overset{\wedge}{20}+\overset{\wedge}{21}+\overset{\wedge}{22}$ in syncopation	X X X X X X X X \updownarrow
A ₅ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows whistle once on beat 11 +	X X X X X X X X \updownarrow

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor Pl.</u>
B ₄ 1-8	1 "lift-stamp" step sequence Sub-leader blows whistle once on 3, 8 ⁺ "Oe" (voice) on 4 †	X X X X X X X X † ↕
A ₆ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows whistle once on 10 ⁺ 11 ⁺ 12 ⁺ in syncopation	X X X X X X X X † ↕
B ₅ 1-8	1 "lift-stamp" step sequence "Oe" (voice) 2 ⁺ , 4 ⁺ in syncopation	X X X X X X X X † ↕
A ₇ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows whistle once on 15 † "Oe" (voice) on 16 †	X X X X X X X X † ↕
B ₆ 1-8	1 "lift-stamp" step sequence "Oe" (voice) †1+2+3+4 ⁺ in syncopation	X X X X X X X X † ↕
A ₈ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows whistle once on 9 † "Oe" (voice) on 13	X X X X X X X X † ↕
C ₂ 1-24	3 "fling-stamp" step sequences "Oe" (voice) on †3+4+5+6, †11+12+13+14, †19+20+21+22	X X X X X X X X † ↕

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor Pl</u>
A ₉ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows whistle once on $\overset{\wedge}{+} \overset{\wedge}{14} + (\wedge = \text{long whistle})$ "Oe" (voice) $16 \overset{\wedge}{+}$	X X X X X X X X X \updownarrow
B ₇ 1-8	1 "lift-stamp" step sequence "Oe" (voice) $\overset{\wedge}{+}1\overset{\wedge}{+}2\overset{\wedge}{+}3\overset{\wedge}{+}4\overset{\wedge}{+}$	X X X X X X X X \updownarrow
A ₁₀ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows whistle once on $15 \overset{\wedge}{+}$ "Oe" (voice) on $16 \overset{\wedge}{+}$	X X X X X X X X X \updownarrow
B ₈ 1-8	1 "lift-stamp" step sequence "Oe" (voice) on $\overset{\wedge}{+}1\overset{\wedge}{+}2\overset{\wedge}{+}3\overset{\wedge}{+}4\overset{\wedge}{+}$	X X X X X X X X \updownarrow
A ₁₁ 1-16	2 " <u>Ibampi</u> " step sequences Leader blows whistle once on $\overset{\wedge}{+}11\overset{\wedge}{+}12\overset{\wedge}{+}13$	X X X X X X X X X \updownarrow
C ₃ 1-24	2 "fling-stamp" step sequences 1 " <u>Lalelani</u> closing" step sequence "Oe" (voice) $2\overset{\wedge}{+}3\overset{\wedge}{+}4\overset{\wedge}{+}5\overset{\wedge}{+}6\overset{\wedge}{+}$, $10\overset{\wedge}{+}11\overset{\wedge}{+}12\overset{\wedge}{+}13\overset{\wedge}{+}14$	X X X X X X X X X \updownarrow (1-20) \updownarrow (21-24)

TECHNICAL ANALYSIS OF "LALELANI MADODA"

The technical analysis of the "lalelani madoda" comprises of the analysis of specific dance movements with special reference to the body, movement and environmental aspects as well as the

choreographic analysis and the cultural meaning of the dance. The "lalelani madoda" consists of four step sequences that are all performed in unison by the group. These step sequences will be analysed in detail. The analysis will also serve as a consolidation and conclusion of the information already given in the glossary of the dance.

Analysis of the dance movements

Analysis of the posture and use of the body as well as the analysis of the quality of performance will offer conclusions regarding the typical dance technique.

1. Body aspects

The axial movement (posture) of the body during the "ibampi" step sequence which constitutes the major part of the dance is a relaxed upright position with the head slightly inclined laterally to the right and eyes focused diagonally forward and down. This position is retained throughout with a downward focus, while the head is held forward with a downward focus for the remaining step sequences.

The torso during the "ibampi" step sequence remains upright. Some dancers use a forward-backward pulsation of the upper torso in the "and" between the counts in a syncopated manner. Other dancers allow the torso as a whole to sway forward-backward in syncopation. In the "lift-stamp" step sequence, the torso is fixated and stabilised in position and moves in opposition to the leg action causing to-and-fro movements during counts "and 1, and 2". The torso twists to the right as the right leg swings to the left. The torso returns as the right leg is lifted up. During the "fling-stamp" step sequence and the "lalelani closing" step sequence, the torso functions as a whole and moves forward in opposition to the upward ("fling") phase of the leg movement and is extended on the downward ("stamp") phase. The torso shows a slight lateral flexion with the upward lift ("fling") to enable greater range on motion in the hip joint. In the performance of all step sequences the head and torso

function as a unit.

When the mass is transferred during the performance of the step construct, in the "ibampi" step sequence, the knees remain slightly flexed and the short steps allow the foot to be placed down flat. The stepping on the foot could be described as a "kneading" action, with the feet staying close to the ground during the stepping, with the exception of the first step. The upward leg action in the "lift-stamp" step sequence is performed with a flexed knee and the downward stamping action resembles a sudden "drop". Whereas, the upward leg action in the "fling-stamp" step sequence and "lalelani closing" step sequence, the upward leg action is performed with a flexed knee at first. The knee is then extended flinging the lower leg upward at the last moment so that the lift ultimately becomes a fling. At the same time the supporting leg increases the flexion at the knee joint. The downward stamping action resembles a "slap" of the foot/leg. The foot is placed down flat throughout the dance.

The arms are used predominantly symmetrically throughout the dance. The range of the arm action during the "ibampi" step sequence is relatively small when compared to the range of the arm movements in the other three step sequences, where the arm actions resemble a flinging action. The arm and torso actions move in opposition to the leg actions. In the upward phase of the leg action in the step sequence the torso moves forward and the arms are flung down towards the raised leg; while during the downward phase of the leg action the torso is returned to its upright position and the arms are flung upwards where they are held symmetrically forward-sideward with the upper arms horizontal (flexion-abduction), flexed at the elbow and the lower arms are held vertically upward with the hands loosely and naturally clenched. The movements of the torso and arms are muscle contraction controlled and this is effective in maintaining balance. The action content in the "ibampi" step sequence comprises of the arms only. Both arms are slightly flexed

and they swing symmetrically backward and forward in a sagittal plane.

The fall executed at the end of the dance signifies the final climax and conclusion. Some dancers fall with a jump, some turn as they fall and the landing takes place on the feet, buttocks, sides of the upper legs and hands.

2. Movement aspects

The STEP CONSTRUCTS that are performed in the respective step sequences are schematically represented as follows:

"Ibampi" step sequence

Lift-step (stamp)-step

Touch-step

Step-hold

or

Step-step

"Lift stamp" step sequence

Lift-stamp

Lift-swing

Step-step-step-hold

"Fling-stamp" step sequence

Fling-stamp-fling-stamp

Step fling-stamp

Step-step-hold

All the above step constructs take place on the spot and the combination of step-step on the spot can take place forward-backward, approximately a half-foot length at a time, while, at times the steps are rather slight shifts and cover very little ground. In all the step sequences the right foot leads when the step is repeated.

The GROUPING OF COUNTS for the step sequences are as follows:

STEP SEQUENCE	COUNT-GROUPINGS
" <u>Ibampi</u> " step sequence	2,2,4
"Lift-stamp" step sequence	2,2,4
"Fling-stamp" step sequence	2,2,2,2
" <u>Lalelani</u> closing" step sequence	2,2,4

From the above it seems that preference is given to a 2-count grouping, climaxing with a 4-count grouping.

The TOTAL COUNT GROUPING of the step sequences is as follows:

STEP SEQUENCE	TOTAL COUNT GROUPINGS
" <u>Ibampi</u> " step sequence	8
"Lift-stamp" step sequence I	8
"Fling-stamp" step sequence II	8
" <u>Lalelani</u> closing" step sequence	8

The total count grouping for all step sequences is exactly the same. The total count grouping is relatively short, and typifies the repetition that is present in the dance.

The MOVEMENT RHYTHM PATTERN for the majority of the step sequences follows an uneven rhythm pattern. The "ibampi" step sequence variation has an even rhythm.

The indication of MOVEMENT ACCENTS was determined visually and auditorily. Accents result according to the increase in the range of movement and distance of individual step constructs. The stamp construct on count "1" in the "ibampi" step sequence is semi-forceful and gives a moderate accent to the eight-count step sequence. The "lift-stamp" step construct in the "lift-stamp" step sequence gives a strong accent due to the semi-forceful upward lift of the leg in preparation for the stamp and the stronger downward accent with the stamp. The "lift-fling" step construct gives a strong accent to the step sequence due to the semi-forceful upward lift of the right leg, with the knee bend at a 90° angle and the forceful flinging action of the right leg to the left hand side while the torso

moves in opposition to the right. The "fling-stamp" construct is very dynamic and gives a very strong accent upward in the fling and downward on the stamp ("slap"), the latter appearing the stronger. In the "lalelani closing" step sequence the fall-hold step construct has a strong accent as the whole body applies downward force due to the execution of the fall.

RHYTHM PATTERN of groupings of counts and MOVEMENT ACCENTS are schematically represented below:

2-count

$\overline{\text{1}} \quad \overline{\text{2}}$

$\overline{\text{1}} \quad \overline{\text{2}}$

$\overline{\text{1} \quad \text{2}}$

$\overline{\text{1}} \quad \overline{\text{2}}$

$\overline{\text{1}} \quad \overline{\text{2}}$

$\overline{\text{1}} \quad \overline{\text{2}}$

4-count

$\overline{\text{1}} \quad \overline{\text{2}} \quad \overline{\text{3}} \quad \overline{\text{4}}$

$\overline{\text{1}} \quad \overline{\text{2}} \quad \overline{\text{3,4}}$

$\overline{\text{1}} \quad \overline{\text{2}} \quad \overline{\text{3}} \quad \overline{\text{4}}$

$\overline{\text{1}} \quad \overline{\text{2}} \quad \overline{\text{3,4}}$

= / strong accent

= / stronger accent

MOVEMENT RHYTHM PATTERNS OF STEP SEQUENCES is represented schematically:

- "Ibampi" step sequence :
- "Lift-stamp" step sequence :
- "Fling-stamp" step sequence :
- "Lalelani closing" step sequence:

"Lift" and "fling" always fall on the "and" of the count.

The TEMPO of the movement is indicated in metronome counts and remains consistent at + M108 throughout the dance. This also indicates the repetition that occurs in the dance and is suggestive that there is very little movement away from the spot in the dance. This is in fact the case for the dance is performed on the spot, with forward-backward and side-to-side transference of body weight, except during the "lalelani closing" step sequence performed once at the end of the dance. This step sequence is performed in a forward direction.

The quality of movement presented in the dance varies from an easy and fairly smooth quality of performance during the "ibampi" step sequence to a very dynamic and vigorous quality during the performance of the remaining three step sequences.

The SPATIAL PATTERN followed by the free body segment as a result of the movement of the free leg is predominantly curvi-linear. The flexion and extension of the trunk as well as the up and down movement of the centre of gravity caused by the flexion and extension of the knee also shows a rectilinear spatial pattern.

The majority of the step sequences take place as a result of the body segments that move in a sagittal plane except for the single step construct, lift-swing in the "lift-stamp" step sequence. The right leg is swung in a horizontal plane across the left leg and back again while the arms are swung horizontally to the right with the right arm swinging downward-sideward to behind the body. The right arm is nearly straight and the left arm remains bent and horizontal in front of the body. The torso also twists to the right as the right leg swings to the left. There is no change in the levels as the dancers perform the step sequences in an upright position and the elevation of the body mass is limited. When the mass is transferred forward-backward during the step constructs, the knees remain slightly flexed and the short steps allow the foot to be placed down flat.

3. Environmental aspects

Relevant environmental aspects that influence the dancers are the accompaniment, inter-group relationships and the dance leader. The dance is performed while the dancers and the group of singers/clappers sing the "lalelani madoda" song. While other forms of ACCOMPANIMENT are the two whistles of varying tones that are blown by the leader to indicate the start of the dance and transitions into the step sequences and the sub-leader to indicate climaxes in the respective step sequences. Placing the whistles in the mouth does not hinder movements unnecessarily. A voice sound "oe" performed by the dancers is also used in the "lift-stamp" step sequence and the "fling-stamp" step sequence while the actual stamping of the dancers adds to the auditory accompaniment.

The clapping-accent complements the movement accents for "lift-stamp" (part B) and "fling-stamp" (part C).

Clapping for "B"

1+ 2+ 3+ 4+ 5+ 6+ 7+ 8+
 X. X. X. X. X. X. X. X.

between this group and the dancers. The leader controls the start of the singing and clapping and when exciting step sequences were performed, mothers expressed their pleasure by ululating. This ululation is an expected and very acceptable way of expressing appreciation for a dance performance.

A crowd of neighbours and friends gathered in the dance area during the course of the afternoon to observe the proceedings. Most of the observers wore various forms of Western dress. There was a sense of involvement among this group and a sense of community. These observers may arrive at any time during the performance and there is no compulsion to sit still, keep quiet or offer concentrated attention.

In the "lalelani closing" step sequence there is a limited degree of individuality as some dancers perform a fall with a jump, some with a turn and the landing position varies. This offers dancers an opportunity for individual expression but the dance is dominated by the group suggestive of the control of the group over the individual in the society and the strong bonds that exist in each group.

Choreographic analysis of the dance

The choreographic analysis of the "lalelani madoda" will be presented under the following headings, namely, accompaniment, planning of the content, aesthetic principles of composition and duration of the dance.

1. Accompaniment

The accompaniment for the "lalelani madoda" is provided by a group who sing and clap behind the dancers, the whistles of the leader and sub-leader, the voice sound "oe" and foot stamping of the dancers.

The composition opens with a song sung by the igosa and the remainder of the team respond by repeating the same melody.

The leader then uses her whistle to start the dance and to indicate a change of step sequences as the dance progresses. The whistle sound is mainly functional as it is used to vie transitions. During A₃, A₆ and A₁₁ the whistle is blown in syncopation and this adds emphasis to the climaxes. "Oe" voice sounds also add emphasis to the climaxes when used in syncopation during B₁ - B₈ and especially during C₁ - C₃. The "oe" sound serves to complement the peaks of the step sequences. For example, the syncopation of the whistle and "oe" adds to the excitement of the fling-stamps, while after the touch on the ground in the lift-stamp sequence "oe" follows to strengthen this action as a climax to the step sequence. The clapping throughout the dance provides a sound that complements the dynamics of the dance. When the dance ends singing and clapping stop and there is ululating.

2. Planning of content

At the beginning of the dance there is an introduction of eight counts, during which time the dancers assemble and prepare for the start of the dance. This introduction has a manifested function to assemble the dancers, to obtain order and to co-ordinate the clapping and the "ibampi" step sequence executed by the leader and some members of the group. The song begins on the stamp on count one of the second "ibampi" step sequence.

The structure and arrangement of the parts of the "lalelani madoda" is as follows:

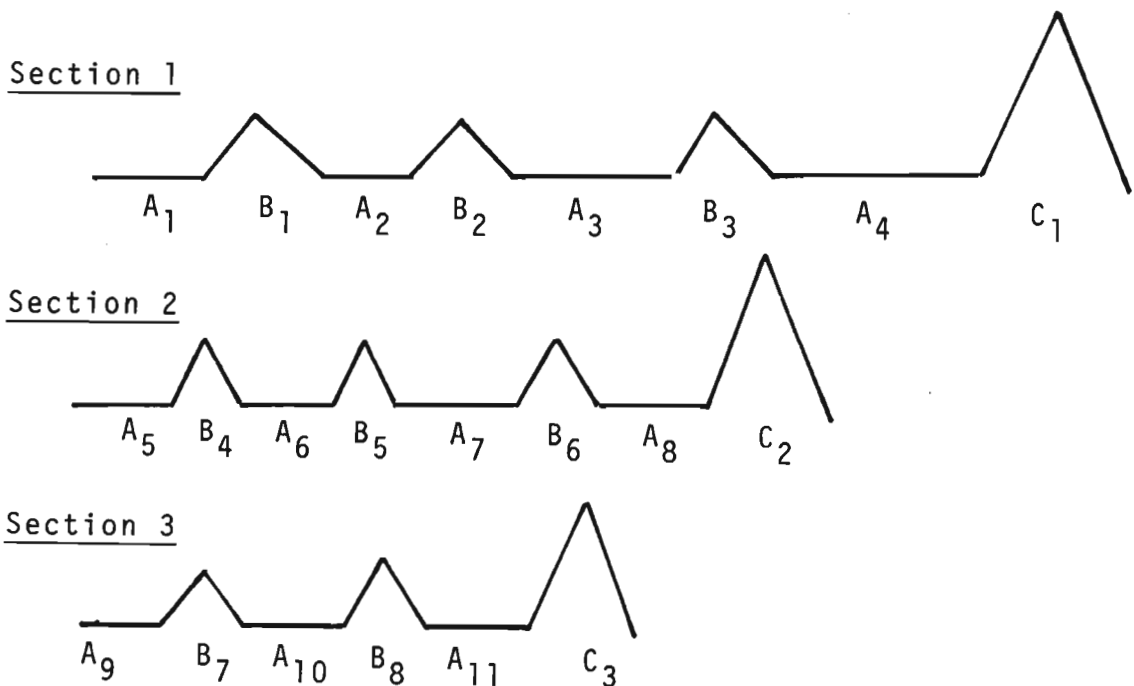
Introduction	A ₁	B ₁	A ₂	B ₂	A ₃	B ₃	A ₄	C ₁
	A ₅	B ₄	A ₆	B ₅	A ₇	B ₆	A ₈	C ₂
	A ₉	B ₇	A ₁₀	B ₈	A ₁₁	C ₃		

The above structure exhibits a repetitive binary form in composition.

"A" represents the "ibampi" step sequence, "B" the lift-

stamp step sequence and "C" the fling-stamp step sequence. From this structure it is obvious that the dance comprises of three sections or it could be considered that the dance is repeated three times in the performance. The first and second section consist of eight parts with a duration of 120 counts and 112 counts respectively. The third section consists of six parts and a count duration of eighty. All three sections end with Part "C", the "fling-stamp" step sequence although this is executed only twice in the third section as the dance is concluded with the "lalelani closing" step sequence which is actually a repeat of the "fling-stamp" sequence but a variation, thereof. Part "A" ("ibampi" step sequence) is always repeated twice and has a count duration of sixteen except in part "A₄" where it is repeated three times and therefore has a count duration of twenty-four. The duration of Part "B" is always 8 counts. This acts as a semi-climax in the composition.

Below is a schematic presentation which illustrates the build up for the repeats of the dance or the sections of this performance.



The duration gradually decreases and there is a climax at the end of each section, although, part "C₃" of section 3 is the overall climax to the dance.

The dance is executed in unison at all times while the concluding "lalelani closing" step sequence allows some individuality as the execution of the fall varies. The accompaniment stops after the fling-stamp-fall-hold construct in the "lalelani closing" step sequence. The structure of the "lalelani madoda" shows a repetitive binary form. The most prominent part is "A" ("ibampi" step sequence).

3. Aesthetic principles of composition

Although the dance can be divided structurally into three sections, the dance forms a UNIT. The repetition of the melody and phrase sung and the unison of the dancers also indicates unity. This unit is further emphasised by the HARMONY that exists in formation, movement and the discipline that is evident, not only during the actual performance of the dance but also in the orderly fashion in which dancers move into and out of the dance area. Harmony is also displayed in parts "B" and "C" where the accents in movement are the same as the accents of the clapping. The clapping follows the movements in the dance composition.

Another element of composition in this dance is REPETITION. Part "A" is repeated eleven times, part "B" eight times and part "C" three times at the end of every section. Step-sequences are also repeated over and over again to obtain the necessary impact. There is also repetition with regard to the placing of the accent within the step constructs as well as in the melody and phrase that is sung. Repetition is also evident in the very dynamic and vigorous quality that characterises the dance as a lively dance. Spatial use is repetitive in that the dance is performed on the spot except for the "lalelani closing" step sequence which lasts eight counts and is performed in locomotion. Repetition is also shown in the establishment of a climax where part "A" is repeated twice, part "B" once and part "C" three times. Also, two repeats of part "A" serve as a prelude to the excitement of "B" and "C".

The VARIATION of the two and four count groupings together

with the variation of the placing of the accents within the step sequences adds fulness to the composition. There is also a variation in the quality of performance which varies from an easy, fairly smooth quality with no ululating in part "A", to a dynamic energetic quality with ululating in part "B", to a very dynamic, energetic, ballistic quality with ululating in part "C".

A CONTRASTING element in the dance performance is the conclusion of the dance. The group move forward in dance with a relatively free use of space and move from a high to low level. This contrast is accompanied with excitement because of its difference in spite of the fact that the construct grouping are repeated except for the fall-hold construct grouping. This constitutes the final climax to the dance. The parts "B" and "C" are contrasted by "A".

4. Duration of the dance

The "lalelani madoda" dance lasted for three minutes. When compared with other dance compositions within this isishameni style of dancing it is considered to be a composition of an average length of duration. Some dance compositions have a duration of four and a half minutes while some short dances (umcupho) last for only a minute. These short dances are considered by the Zulu people to be the best dances with which to introduce the style of isishameni dancing. This is a pertinent consideration for the introduction of the isishameni dance style to dancers/pupils of other ethnic groups.

DOCUMENTATION OF "WE TSHITSHI"

Background information

"We tshitshi" is a team dance (ifolo or isipani from the Afrikaans, to span the oxen) of seven young girls. This group of young girls are the younger sisters and relatives of the team who performed the "lalelani madoda". This team performed the same dance compositions performed by the older group and they

always dance directly after the older group. This was the fifth dance performed by this group at a competition held at Nkandla on 27 August 1983. The name of the dance is the name of the song.

Material components

The material components includes the costume, ornamentation and accompaniment.

1. Costume

The costume for the team comprised of black takkies, a short black pleated skirt, a leopard skin coloured vest and a white shoulder cape. The leader and sub-leader also wore a black pleated skirt, black takkies but showed a distinction in dress in that they wore a white T-shirt, red shoulder cape and a waist band of leopard skin coloured material. This costume was created specifically for this team and these costumes were made up so that they were identical.

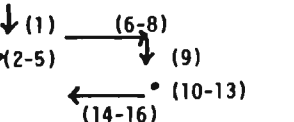
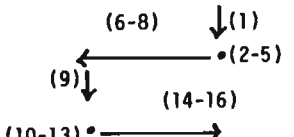
2. Ornamentation

Beads formed the dominant form of ornamentation. Dancers wore a string of beads around the hips. The heavier bead work appeared at the front. The dancers also wore a bracelet of white tassels on the right wrist. When the arms hung relaxed at the sides, the tassels fell over the right hand to cover the palm and back of the hand.

3. Accompaniment

The accompaniment for "we tshitshi" consisted of the "we tshitshi" song, hand clapping and the stamping of the dancers. The composition opened with a song sung by the igosa. The remainder of the team then responded by repeating the same melody. The calling chant and answering chant related to the rhythm and the melody. One voice did not dominate over the others.

Glossary of step-and-action sequence

STEP SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
<p>1. "<u>Fling-stamp-run</u>" <u>step sequence</u> (16 count step-sequence; even rhythm pattern; tempo + M152)</p> <p>L R R L L Step Fling-Stamp Fling-Stamp — / / / / (Step) (Step) 1 2 3 1 2 (1) (3) (3) (4) (5)</p> <p>R L R Leap Leap Leap — — — 1 2 3 (6) (7) (8)</p> <p>L R R L L Step Fling-Stamp Fling-Stamp — / / / / 1 2 3 1 2 (9) (10) (11) (12) (13)</p> <p>R L R Leap Leap Leap — — — 1 2 3 (14) (15) (16)</p>	<p><u>Starting position:</u> Upright standing position with feet parallel and slightly apart. <u>Head</u> of the leader is turned to the left while the heads of the group are turned to the right; <u>arms</u> are bent and upper arms hang comfortably at sides while lower arms are in front of body hands nearly touching.</p> <p><u>Step sequence:</u> STEP forward approximately half a foot length on LF (1), LL slightly bent; FLING-LL bends more as RL flings (2); STAMP RF forcefully on ground next to LF to support body mass, i.e. stamp/step RL retains flexion (3); FLING-LL forward-upward while RL straightens slightly as it takes weight and then bends (4); STAMP LF next to RF to support body mass, i.e. stamp/step in place, while RL retains flexion (5); LEAP onto RF while making a quarter turn to the L (3 dancers on R) or a quarter turn to the R (remaining 4 dancers) and land approximately a foot length ahead of LF (6); LEAP forward on LF and land as before (7); LEAP forward on RF and land as before (8); STEP on LF and land a foot length ahead of RF while executing a quarter turn to the right for the 3 dancers and to the L for remaining dancers (9): FLING - LL bends</p>	<p><u>Head:</u> The head is forward with a downward focus and it bends slightly forward towards the flinging leg.</p> <p><u>Arms:</u> The arms are dominantly used symmetrically. UP on (1), arms are flexed at elbows, upper arm in hyperextension, hands behind head and touching; DOWN on (2) arms flexed down and apart to shoulder level, horizontal, reach slightly forward (slight extension of elbow); UP on (3) as for count (1); on count (4) open to sides and swing DOWN to horizontal and forward as for count (2); DOWN to sides, elbows bent (5); LA FORWARD, RA BACKWARD opposition to feet for leap (run) (6); RA FORWARD, LA BACKWARD (7); LA FORWARD, RA BACKWARD as for count (6), (8). Repeat arm movement 1-8 for counts (9-16). Up; down; up; down; down; L,R,L.</p> <p><u>Torso:</u> EXTEND slightly in lower back (1); BEND upper torso slightly forward to lifted RL (2); HYPEREXTEND lower back when RF stamps down (3); BEND upper torso slightly forward to lifted LL (4); HYPEREXTEND lower back when LF stamps down (5); UPRIGHT position (6-8). Repeat for counts (9-16). Up; down; up; up; down; up; up;</p>	<p>A dynamic and vigorous quality is used during counts 1-5. During counts 6-8 there is an easy and fairly smooth quality of performance.</p> <p>The <u>torso</u> as a whole unit moves forward in opposition to the upward phase of the leg action on counts 2,4,10,12 and is extended on the downward phase (1). This is repeated for (3), (5), (11), (13). The upward <u>leg</u> actions are initiated proximally by the hip flexors and lateral muscles of the torso. The downward stamping action resembles a slap of the foot/leg distally controlled. The flexion "lift" and extension "drop" in the hip joint is the result of the simultaneous leg-torso flexion then extension. The legs are slightly flexed at the knee during the upward phase on (2), (4), (10), (12) and at the height of the fling the knee is extended. This relatively long lever presented by the leg affords a fair range of motion in the hip joint and results in a relatively fast movement. The range of the arm actions are large (1-5). The action resembles a flinging and circling action and the movements are muscle contraction controlled. Arm actions on (6-8) are small,</p>	<p>The step sequence is performed on the spot (1-5). LEAP on (6-8) is to the left for half of the group and right for the other half of the group.</p> <p>X dancers face direction of locomotion</p>  <p>OR</p>  <p>The LEAP on counts (6-8) is approximately a foot length to the left or right hand side. When the step-sequence is repeated the group return to their original starting position.</p>

STEP SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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more as RL flings (10); STAMP RF forcefully on ground next to LF to support body mass, i.e. stamp/step, RL retains flexion (11); FLING LL forward-upward as RL straightens slightly as it takes weight and then bends (12); STAMP LF as before next to RF to support body mass, i.e. stamp/step in place, RL retains flexion (13); LEAP onto RF while making a quarter turn to the R (3 dancers on L) or a quarter turn to the L (remaining 4 dancers) and land approximately a foot length ahead of LF (14); LEAP forward on LF and land as before (15); LEAP forward onto RF and land as before (16).

Legs: The lifting action is initiated proximally with the downward action being distally controlled. The forward-upward "flinging" action occurs in a sagittal plane. The knee is flexed and then the knee extends flinging the lower leg upwards at the last moment so that the lift ultimately becomes a fling. At the same time the supporting leg increases flexion.

with slight forward-backward movements in a sagittal plane. Tension remains in the arms. The foot of the raised leg is placed flat on the ground almost with a slapping action. During (3-4) the feet leave the ground slightly to execute an easy relaxed running style.

The right foot always leads. Vigorous arm and trunk actions accompany the step sequence during counts (1-4) and (9-12).

The tempo of + M152 is maintained. The sequence is performed with an even rhythm pattern with strong accents on counts (2),(4),(10),(12). The counts group as 3,2,3; 3,2,3 for the 16-count sequence.

Integration with accompaniment

	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16
Clap	X.	..	X.	X.	X.	X.	X.	..	X.	..	X.	X.	X.	X.	X.	..
Song	X	XX	XX	X	..	X.	X.	..	X	XX	XX	X.	..	X	X	..
Steps	X.	X	X.	X.	X.	X.	X.	X	X.	X.	X.	X.	X.	X.	X.	X.
	3	4	5	6	7	8	9	10	11	12	13	14	15	16	1	2

Counts for Accompaniment

2,2,2,2; 2,2,2,2

3,3,2; 3,3,2

3,2,3; 3,2,3

Counts for step sequence

STEP SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN																								
<p>2. "Fling-stamp"step sequence (8 count step sequence; even rhythm pattern; tempo + M144)</p> <p style="text-align: center;">L R R Step Fling-Stamp (Step)</p> <table style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">—</td> <td style="text-align: center;">/</td> <td style="text-align: center;">/</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> </tr> <tr> <td style="text-align: center;">(1)</td> <td style="text-align: center;">(2)</td> <td style="text-align: center;">(3)</td> </tr> </table> <p style="text-align: center;">L L Fling Stamp</p> <table style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">/</td> <td style="text-align: center;">/</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> </tr> <tr> <td style="text-align: center;">(4)</td> <td style="text-align: center;">(5)</td> </tr> </table> <p style="text-align: center;">L R R Step Fling-Stamp (Step)</p> <table style="margin-left: auto; margin-right: auto;"> <tr> <td style="text-align: center;">—</td> <td style="text-align: center;">/</td> <td style="text-align: center;">/</td> </tr> <tr> <td style="text-align: center;">1</td> <td style="text-align: center;">2</td> <td style="text-align: center;">3</td> </tr> <tr> <td style="text-align: center;">(6)</td> <td style="text-align: center;">(7)</td> <td style="text-align: center;">(8)</td> </tr> </table>	—	/	/	1	2	3	(1)	(2)	(3)	/	/	1	2	(4)	(5)	—	/	/	1	2	3	(6)	(7)	(8)	<p><u>Starting position:</u> Standing position with feet parallel, hip-width apart, and <u>knees</u> are slightly flexed; <u>trunk</u> is inclined slightly forward and <u>head</u> is focused forward-downward to the ground; both <u>arms</u> are held symmetrically upward-sideward, flexed slightly at the elbow; the hands are loosely and naturally clenched.</p> <p><u>Step-sequence:</u> STEP forward on LF as body extends due to the extension present in the hip and shoulder joint (1) (arms extend at the elbow to stretch upward; the mass remains on LF while free RL is swung forward for the "lift"). FLING RL forward-upward (2); STAMP RF forcefully on ground next to LF to support body mass, i.e. stamp/step in place (3); FLING LL forward-upward (4); STAMP LF forcefully on ground approximately a foot length in front of RF and parallel to right foot without supporting body mass (5); STEP back on LF placing it alongside RF to support body mass (6); FLING RL forward-upward (7); STAMP RF forcefully on the ground next to LF to support body mass, i.e. stamp/step in place (8).</p>	<p><u>Head:</u> The head is forward and retains this position throughout with a downward focus and is kept relatively still.</p> <p><u>Arms:</u> The arms are dominantly used symmetrically. STEP arms UP, arms flexed at elbows, upper arm in hyperextension; hands behind head and touching (1); FLING DOWN as RL lifts and both arms move apart frontally and are extended (2); FLING UP sagittally as RF stamps down (3); FLING DOWN as LL lifts and both arms move apart frontally and are extended (4); FLING UP sagittally as LF stamps down (5); CIRCLE backward-forward-up in a sagittal plane as LF steps backward (6); FLING DOWN as RL lifts and both arms move apart frontally and are extended (7); FLING UP as RF stamps (8).</p> <p>Up, down; up, down; up, circle down; up, circle down with rhythm pattern..</p> <p><u>Torso:</u> BEND forward slightly to lifted RL ("and"); STRAIGHTEN UP when RF stamps down (1); BEND as before ("and"); STRAIGHTEN (2); RE-TAIN upright position ("and"); BEND forward slightly to lifted RL (3); STRAIGHTEN</p>	<p>A very dynamic and vigorous quality is used throughout this step sequence.</p> <p>The <u>torso</u> is fixated and stabilised in position and moves in opposition to the leg actions. The upward <u>leg</u> actions are initiated proximally by the hip flexors and the lateral muscles of the torso. The downward stamping action resembles a "slap" of the foot/leg as is distally controlled. The leg is slightly flexed at the knee when lifted and straightened to nearly chest height during the flinging phase of the stamp. The leg/foot constitutes a unit. The supporting leg is also slightly flexed during the stepping action but flexes more during the stamping actions. The centre of gravity hardly moves due to retaining the knee flexion of the supporting leg. The range of the <u>arm</u> actions are large and move in the region of the upper half of the body. Only during the circling action do the hands come below waist height.</p> <p>The action resembles a flinging action and the movements are muscle contraction controlled. The arms move in</p>	<p>The sequence is performed on the spot. The RF stamps (2) in place. The LF stamps (4) down ahead of RF and then LF is lifted and taken back for the step on the LF (5) next to RF. The RF stamps (7) in place and the step (8) on the LF is in place. The LF stamp on count (4) is approximately a foot length ahead of RF.</p> <div style="text-align: center;"> <p>(1-4) ● (6-8)</p> <p>↓</p> <p>(5)</p> </div>
—	/	/																										
1	2	3																										
(1)	(2)	(3)																										
/	/																											
1	2																											
(4)	(5)																											
—	/	/																										
1	2	3																										
(6)	(7)	(8)																										

STEP SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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The step-sequence is performed on the spot. The RF always leads when the step is repeated. Vigorous arm and trunk actions accompany the step sequence. The tempo + M144 is maintained. The sequence is performed with an uneven rhythm pattern with strong accents on counts (3), (5) and (8). The counts group as 3,2,3 for the eight-count sequence.

Integration with accompaniment

No singing

	1	2	3	4	5	6	7	8
Clap	X.	..	X.	X.	..	X.	X.	..
Steps	X	x	X	X	x	X	X	x
Count for steps	3	4	5	6	7	8	1	2

Accompaniment falls in on count 3 of step sequence for the start. For further repeats counts 7 and 8 of accompaniment is used for counts 1+2 of step-sequence.

("and"); RETAIN upright position (4).

Forward, back; forward, back; back, forward; back, back with the rhythm pattern.

Legs: The lifting action is initiated proximally and the downward action is distally controlled.

opposition to the upward/downward phase of the flinging/stamping action and circle from the shoulder joint backward and forward in a sagittal plane on the stepping action on count (3) and (4). The arm moves as a unit and there is a + 90° angle at the elbow.

3. "We tshitshi concluding" step sequence I
(8 count step-sequence; even rhythm pattern; tempo + M144)

Starting position: (See page 39)

Step sequence: STEP forward onto LF as body extends (1); FLING RL forward-upward (2); STAMP RF forcefully on the ground next to LF (3); LIFT

Arms: The arms are used symmetrically. STEP arms UP flexed at the elbows, upper arm in hyperextension; hands behind head and touching (1); FLING DOWN as RL is lifted both arms move apart frontally and are extended (2);

A very dynamic and vigorous quality is used throughout.

The torso moves in opposition to the leg actions. On count (8) the torso is bent forward towards the thighs in order for the body to assume a

The sequence is performed on the spot with transference of mass tending to be forward-backward on count (5-6). The stamp on count (5) is approximately a half a foot length in front of LF.

STEP SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN																																												
L R R Step Fling Stamp — / / 1 2 3 (1) (2) (3)	RF forcefully on the ground a half foot length in front of LF (5); STEP RF alongside LF to support mass (6); FLING LL forward-upward (7); STEP onto LF slightly in front of RF to support body mass and assume squat position simultaneously (8).	stamps (3); FLING DOWN as RL is lifted arms move apart frontally (4); FLING UP sagittally as RF stamps (5); CIRCLE backward-forward-up as RF steps backward (6); FLING DOWN as LL lifts both arms move apart frontally and are extended (7); EXTEND both arms vertically downward to touch ground alongside feet as LF steps (8). Up, down; up, down, up; circle; down; down with rhythm pattern.	crouch position. This crouch position is held for approximately fifteen seconds or + 36 counts. The dance is then recommended. The <u>leg</u> is slightly flexed at the knee when lifted then straightened to nearly chest height during the flinging phase of the stamp. The supporting leg is also slightly flexed during the stepping action but flexes more during the stamping actions. On count (8) the legs are fully flexed at the knee and a crouch position is assumed. The range of the <u>arm</u> actions are large. The action resembles a flinging action and the movements are muscle contraction controlled. The arms move in opposition to the upward/downward phases of the flinging/stamping action and circle from the shoulder joint backward and forward on the stepping action on count (6). The tension in the arms is released for count (8) as they drop downward vertically to touch the ground.	(1-4) ● (6-8) (5) ↓ The rest in crouch position is on the spot.																																												
R R Fling Stamp / / 1 2 (4) (5)	The step-sequence is performed on the spot and is executed once in the dance. Vigorous arm and trunk actions accompany the step sequence. The tempo + M144 is maintained.	Torso: STRAIGHT (1); BEND forward to lifted RL (2); STRAIGHTEN UP when RF stamps down (3); upper torso BENDS as before (4); STRAIGHTEN (5); RETAIN upright position (6); BEND (7); BEND with flexion at the hip joint until hands touch the ground (8). Back; forward; back; forward; back; back; back; down with rhythm pattern.	The sequence is performed with an even rhythm pattern, with strong accents on (2), (3), (4), (5), (7). The counts group as 3,2,3 for the eight-count sequence.																																													
R L L RL Step Fling Step (squat) — / / 1 2 3 (6) (7) (8)	The sequence is performed with an even rhythm pattern, with strong accents on (2), (3), (4), (5), (7). The counts group as 3,2,3 for the eight-count sequence.	Head: The head is forward and retains this position throughout with a downward focus.	The sequence is performed forward on (1-7) and on the spot (8).																																													
	Integration with accompaniment																																															
	<table border="1"> <tr> <td></td> <td>1</td> <td>2</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7</td> <td>8</td> </tr> <tr> <td>Clap</td> <td>X.</td> <td>..</td> <td>X</td> <td>..</td> <td>..</td> <td>X.</td> <td>X.</td> <td>..</td> </tr> <tr> <td>Song</td> <td>X.</td> <td>XX</td> <td>XX</td> <td>X.</td> <td>..</td> <td>X.</td> <td>X.</td> <td>..</td> </tr> <tr> <td>Steps</td> <td>X</td> <td>x</td> <td>X</td> <td>X</td> <td>x</td> <td>X</td> <td>X</td> <td>x</td> </tr> <tr> <td>Count for steps</td> <td>3</td> <td>4</td> <td>5</td> <td>6</td> <td>7</td> <td>8</td> <td>1</td> <td>2</td> </tr> </table>		1	2	3	4	5	6	7	8	Clap	X.	..	X	X.	X.	..	Song	X.	XX	XX	X.	..	X.	X.	..	Steps	X	x	X	X	x	X	X	x	Count for steps	3	4	5	6	7	8	1	2		
	1	2	3	4	5	6	7	8																																								
Clap	X.	..	X	X.	X.	..																																								
Song	X.	XX	XX	X.	..	X.	X.	..																																								
Steps	X	x	X	X	x	X	X	x																																								
Count for steps	3	4	5	6	7	8	1	2																																								
4. "We tshitshi concluding" step sequence II (8 count step sequence; uneven rhythm pattern; tempo + M144)	Starting position: Upright standing position; <u>legs</u> are extended at the knees; <u>head</u> is focused forward-downward to the ground; both <u>arms</u> are	Arms: Both arms are slightly flexed at the elbow and are used symmetrically. FLING UP forward-sideward ("1"); FLING DOWN to side of body, retain	An easy rebounding <u>quality</u> of performance is retained during (1-5) while a very dynamic and vigorous quality is used on count (6-8). The <u>trunk</u> is																																													

STEP SEQUENCE AND STEP-CONSTRUCT ORDER		DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN	
L Step-Leap 1,2 (1,2)	R Step-Leap 3 (3)	L R Step-Leap 1 2 (4) (5)	held symmetrically forward-sidewards with the upper arms horizontal (flexion-abduction), flexed at the elbow and the lower arms are held horizontal; hands are loosely and naturally clenched.	+ 90° angle at elbow, upper arms are adducted parallel to the side of the body, the lower arms are horizontal (1); FLING UP as before ("1"), REMAIN UP (2); FLING DOWN as RL lifts and both arms are extended ("1"); FLING UP as RF stamps down (3).	fixated and stabilised in an upright position on counts (1-6) and moves in opposition to the leg action on count (7). The step-leaps resemble gallop steps but are executed with even rhythm. Both legs are bent as they pass each other. There is good elevation therefore the leaps cover distance yet there is an upward accent. The leg is slightly flexed at the knee when lifted towards the chest on count (7). The arm actions are large and the movements are muscle controlled. The action resembles a flinging action. Tension in the body is released on the SIT-FALL (8). This occurs after the fall. The fall executed by the various members of the group are forward-sideward and backward. The fall is executed with a jump resulting in the feet/legs being together with the legs bent at the knees. Land on feet, buttocks, side of upper legs. Hands go down to support and break the force of the fall.	↓ (1-7) • (8) OR Variation: Step/pivot forward on (1) and (2). ↓ p (1,2) ↓ p (3,4) Turn L-about ↓ p (5-7) • (8)
L Step - Fling 1 and (6)	R - Jump 2 (7,8)	RL - sit/fall 3 and (7,8)	Step sequence: STEP forward on LF (1,2); LEAP forward on RF (3); STEP forward on LF (4); LEAP forward on RF (5); STEP forward on LF (6); FLING RL forward and upward and JUMP on both RF and LF (7); SIT/FALL (8). Variation: STEP forward on LF (1,2); LEAP forward and turn L-about on RF (3); STEP forward on LF (4); LEAP forward and turn L-about on RF (5); STEP forward on LF (6); FLING RL forward and upward and simultaneously turn L-about, JUMP on both RF and LF (7); SIT/FALL (8). The step sequence is performed forward and is executed at the end of the dance. Very vigorous arm and trunk actions accompany the step sequence. The tempo + M144 is maintained. The sequence is performed with an even rhythm pattern during counts (4,5) and an uneven rhythm pattern on counts (1-3)	Torso: The torso remains upright on counts (1-6); BEND forward towards lifted RL (7); STRAIGHTEN UP when jump is executed on ("and"). Variation: Torso remains BENT forward towards RL on jump ("and"). Up, up; bend, up. Legs: For the Leap the knee is raised to be in line with the hip joint, the knee is flexed (3); the knee is also raised to be in line with the hip joint on (5) but the elevation is less and the forward extension of the LL is greater. Repeat as before for count (4-5). The foot is placed down flat.		

STEP SEQUENCE AND STEP- CONSTRUCT ORDER	DESCRIPTION OF STEP SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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with strong accents on counts (3), (5) and (7). The counts group as 3,2,3 for the eight-count sequence.

Integration with accompaniment

	1	2	3	4	5	6	7	8
Clap	X	.	X	.	.	X	X	.
Song	X	XX	XX	X	..	X	X	..
Steps	X	X	X	X	XX	..	X	..
Count for steps	3	4	5	6	7	8	1	2

Notation of the dance

Notation of the dance : "Wetshitshi" (isishameni)

Music Accompaniment : Singing
Clapping
Foot stamping of dancers

Rhythm Pattern of Melody : $\begin{matrix} 3 & \text{P} & \text{P} & \text{P} & | & \text{P} & \text{P} & | & 2 & \text{P} & : || \\ 4 & \text{P} & \text{P} & \text{P} & | & \text{P} & \text{P} & | & 4 & \text{P} & : || \end{matrix}$

Tempo : \pm M152 for part A; \pm M144 for parts B, C and C₂

Formation : The dancers form a single frontal line abreast in the middle of the dance area. The leader stands on the right hand side of the line and the sub-leader on the left. The group of singers/clappers form an informal grouping and sit behind the dance group.

Step Sequences : "Fling-stamp-run" step sequence; "fling-stamp" step sequence; "we tshitshi concluding" step sequence I and II.

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor Pla</u>
A 1-16	1 "fling-stamp-run step" sequence	$\begin{matrix} \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \text{X} & \updownarrow & (1-4) \\ \text{X} & \text{X} & \text{X} & \longrightarrow & (5-8) \\ \longleftarrow & \text{K} & \text{K} & \text{K} & \text{K} \\ & & \text{X} & \text{X} & \text{X} & & & & \updownarrow & (9-12) \\ \text{X} & \text{X} & \text{X} & \text{X} \\ \longleftarrow & \text{K} & \text{K} & \text{K} \\ \text{X} & \text{X} & \text{X} & \text{X} & \longrightarrow & (13-16) \end{matrix}$

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor Pl</u>
B 1-16	2 "fling-stamp" step sequences	X X X X X X X ↕
C ₁ 1-8	1 " <u>we tshitshi</u> concluding" step sequence I	X X X X X X X ↕
Interlude <u>±</u> 36	Rest in squat position No singing; stand up	X X X X X X X ↕
A 1-16	1 "fling-stamp-run" step sequence	X X X X X X X ↕ (1-4) X X X → ← K K K K (5-8) X X X ↕ (9-12) X X X X ← K K K X X X X → (13-1)
B 1-16	2 "fling-stamp" step sequences	X X X X X X X ↕
C ₂ 1-8	1 " <u>we tshitshi</u> " concluding" step sequence II	X X X X X X X ↓

TECHNICAL ANALYSIS OF "WE TSHITSHI"

The technical analysis of "we tshitshi" comprises of the analysis of specific dance movements with special reference to body, movement and environmental aspects as well as the choreographic analysis and the analysis of the dance occasion. The "we tshitshi" consists of four step sequences that are performed in unison by the group. These step sequences will be analysed in detail. The analysis will also serve as consolidation and conclusion of the information already given in the glossary of the dance.

Analysis of the dance movements

Analysis of the posture and the use of the body as well as the analysis of the quality of performance will offer conclusions regarding the typical dance technique.

1. Body aspects

The axial movement (posture) of the body during the major part of the dance is an upright standing position. The exceptions to this standing position are in the "we tshitshi concluding" step sequences I and II where a squat position and fall is assumed respectively at the end of the step sequences.

The torso as a whole unit moves forward in opposition to the upward phase of the leg action and is extended on the downward phase in the fling-stamp constructs in all the step sequences. The head in the fling-stamp construct bends slightly forward towards the flinging leg and the focus is downward. The upward leg actions are initiated proximally and the downward stamping action resembles a slap of the foot/leg which is distally controlled. The flexion "lift" and extension "drop" in the hip joint is the result of the simultaneous leg-torso flexion then extension. The legs are slightly flexed at the knee during the upward phase and at the height of the fling the knee is extended. The relatively long lever presented by the leg affords a fair range of motion in the hip joint and results in a relatively fast movement. The arm action resembles a flinging and circling action and movements are muscle contraction controlled. During the fling-stamp construct the arms are down with arms flexed at the elbows, when the leg is lifted. The arms are up, flexed at elbows, upper arms in hyperextension, hands behind the head and touching when the foot is stamped.

During the leap construct of the "fling-stamp-run" step sequence the torso is in a relaxed upright position, with the head forward in the direction of movement with a downward focus. The leaps resemble easy running steps and the

arms move in opposition to the feet for the leap.

On count eight of the "we tshitshi concluding" step sequence I a crouch position is assumed. The torso is bent forward towards the thighs; the head is forward with a downward focus; the legs are fully flexed at the knee and the tension in the arms is released as they drop downward vertically to touch the ground. This squat position signifies the climax of the first section of the dance.

In the step-leap construct of the "we tshitshi concluding" step sequence II the torso remains upright and the knee is raised to be in line with the hip joint with the knee flexed for the leap. The step-leaps resemble gallop steps but are executed once in even rhythm and once in uneven rhythm. Both legs are bent as they pass each other. There is good elevation therefore the leaps cover considerable distance yet there is an upward accent. The arms are used symmetrically.

The fall that is performed on count eight of the "we tshitshi concluding" step sequence II signifies the final climax and conclusion. Some dancers fall with a jump resulting in the feet/legs being held together with the legs bent at the knees. Landing takes place on the feet, buttocks, sides of the upper legs and the hands extend downward to support and break the force of the fall.

The ACTION-CONTENT of the dance comprises of the arms and torso actions that move in opposition to the leg action. In the upward phase of the leg action the torso moves forward and the arms are flexed down and apart to shoulder level, horizontal and reach slightly forward (slight extension of the elbow) arms move apart frontally. During the downward phase of the leg action the torso hyperextends and the arms are flung up sagittally. The arms are flexed at the elbow with the upper arm in hyperextension and the hands are behind the head and touching. Arms move symmetrically.

2. Movement aspects

The step-constructs in the respective step sequences is schematically represented below:

"Fling-stamp-run" step sequence

Step-fling-stamp

Fling-stamp

Leap-leap-leap

"Fling-stamp" step sequence

Step-fling-stamp

Fling-stamp

"We tshitshi concluding" step sequence I

Step-fling-stamp

Fling-stamp

Step-fling-step/squat

"We tshitshi concluding" step sequence II

Step-leap

Step-fling-jump-sit/fall

The step-fling-stamp, fling-stamp, step-fling-step (squat) constructs take place on the spot while the constructs leap-leap-leap and step-fling-jump-sit/fall take place in locomotion. In all step sequences the foot leads when the step is repeated.

The GROUPING OF COUNTS for the step sequences are as follows:

STEP SEQUENCE	COUNT-GROUPINGS
"Fling-stamp-run" step sequence	3,2,3; 3,2,3
"Fling-stamp" step sequence	3,2,3
<u>"We tshitshi concluding"</u> step sequence I	3,2,3
<u>"We tshitshi concluding"</u> step sequence II	3,2,3

From the above it seems that preference is given to 3 and 2 count grouping.

The TOTAL COUNT-GROUPING of the step sequences is as follows:

STEP SEQUENCE	TOTAL COUNT GROUPINGS
"Fling-stamp" step sequence	16
"Fling-stamp" step sequence	8
" <u>We tshitshi</u> concluding" step sequence I	8
" <u>We tshitshi</u> concluding" step sequence II	8

The total count grouping for all the step sequences is exactly the same except for the "fling-stamp-run" step sequence. These total count groupings are relatively short.

The MOVEMENT RHYTHM PATTERN for all the step sequences except the "we tshitshi concluding" step sequence II follows an even rhythm pattern. The "we tshitshi concluding" step sequence II has a rhythm pattern that varies from even to even to uneven.

The RHYTHM PATTERN of grouping of counts and MOVEMENT ACCENT is schematically represented:

2-count

$$\frac{\text{/'}}{1} \quad \frac{\text{/'}}{2}$$

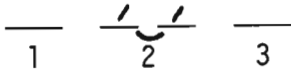
$$\frac{\text{—}}{1} \quad \frac{\text{/'}}{2}$$

3-count

$$\frac{\text{—}}{1} \quad \frac{\text{—}}{2} \quad \frac{\text{—}}{3}$$

$$\frac{\text{—}}{1} \quad \frac{\text{/'}}{2} \quad \frac{\text{/'}}{3}$$

$$\frac{\text{—}}{1,2} \quad \frac{\text{/'}}{3}$$



/ = strong accent, / = stronger accent

The MOVEMENT RHYTHM PATTERNS of the step sequence is schematically presented:

"Fling-stamp-run" step sequence : $\underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad}$
 (1) (2) (3) (4) (5) (6) (7) (8)
 $\underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad}$
 (9) (10) (11) (12) (13) (14) (15) (

"Fling-stamp" step sequence : $\underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad}$
 (1) (2) (3) (4) (5) (6) (7) (8)

"We tshitshi concluding" step sequence I : $\underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad}$
 (1) (2) (3) (4) (5) (6) (7) (8)

"We tshitshi concluding" step sequence II : $\underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad}$
 (1,2) (3) (4) (5) (6) (7,8)

The indication of MOVEMENT ACCENTS was determined visually and auditorily. Accents were the result of the increase in the range of movement and distance of individual step constructs. The fling-stamp construct in all the step sequences is very dynamic and gives a very strong accent upward on the fling and downward on the stamp ("slap"), the latter appears to be the stronger. In the "we tshitshi concluding" step sequence II the step-fling-jump-sit/fall construct has a strong accent as the whole body applies first upward then downward force due to the execution of the fall.

The TEMPO of the movement is indicated in metronome counts and is constant at \pm M144 for the "fling-stamp" step sequence, the "we tshitshi concluding" step sequence I and II while the metronome count for the "fling-stamp-run" step sequence is \pm M152. The consistency of the repetition that occurs in the tempo is indicative of the repetition that occurs in

the dance.

The quality of performance is dynamic and vigorous. The fling-stamp step construct serves to express excitement, thus making the performance lively.

The SPATIAL PATTERN followed by the free body segments as a result of the movement of the free leg is predominantly curvi-linear, while the flexion and extension of the trunk is also curvi-linear. The up and down movement of the centre of gravity caused by the flexion and extension of the knee shows a recti-linear spatial pattern. The majority of the step and action sequences take place as a result of body segments that move in a sagittal plane except for the arm action during the upward fling construct. Both arms move apart frontally and are extended slightly forward towards the flinging leg. There is a change in the level during the step and leap constructs during the "wetshitshi concluding" step sequence as there is good elevation while the step (squat) construct in the "wetshitshi concluding" step sequence I and the sit (fall) construct in the "wetshitshi concluding" step sequence II shows a change from a high to a low level.

3. Environmental aspects

Relevant environmental aspects that influence the dancers are accompaniment, inter-group relationships and the dance leader.

The dance is performed to the ACCOMPANIMENT of a group of young women and mothers clapping and singing the wetshitshi song, Kwenzenzani wajeka ekuseni we tshitshi lami? ("Why do you change your mind so early in the morning virgin?") The other forms of accompaniment are clapping and the foot stamping of the dancers. The integration of the step sequences is as follows:

"Lift-stamp-run" step sequence

Clapping : Accent on beats 1 and 3 of the eight beat cycle which is repeated for the step sequence.

Song : Accent on beats 1,3 and 7 of the 8-beat cycle (mixed meter 3,3,2 with the accent on the first beat of 3-and-2-time bars). The cycle is repeated.

Step sequence: Accent on counts 2-5 of the eight-count sequence repeated.

"Lift-stamp" step sequence

Clapping : Accent on beats 1 and 3.

Song : No singing occurs in this step sequence.

Step sequence: Accent on counts 2-5, 7 and 8 of the eight count sequence.

The accompaniment fall in on count 3 of the step sequence for the start. For further repeats, counts 7 and 8 of the accompaniment is used for counts 1 and 2 of the step sequence.

"We tshitshi concluding" step sequence I

Clapping : Accent on beats 1,3 and 6 of the eight beat cycle.

Song : Accent on beats 1,4 and 7 of the eight beat cycle (mixed meter 3,3,2 with the accent on the first beat of the 3-and-2-time bars).

Step sequence: Accent on count 2-5,7 and 8 of the eight-count sequence.

"We tshitshi concluding" step sequence II

Clapping : Accent on beat 1,3 and 6 of the eight beat cycle.

Song : Accent on beats 1,4 and 7 of the eight beat cycle (mixed meter 3,3,2 with the accent on the first beat of the 3-and-2 time bars).

Step sequence: Accent on counts 3,5 and 7 of the eight count sequence.

From the above it can be seen that the clapping and foot stamping accompaniment occurs throughout the dance composition while the song is sung for parts "A", "C₁", and "C₂" but not for part "B". In this part the actual stamping of the dancers is the prominent form of accompaniment.

The leader starts the dance by singing the melody once. The team then begins to dance and each dancer is aware of the dancers on either side of her as perfect unison is of utmost importance. The position of the leader and sub-leader are on the right and left hand side of the line respectively. The position of these proficient dancers at the extremities of the line (end dancers are called amaqulu) is necessary to obtain the unison and perfection that is needed in the dance performance. Every attempt is made by every member of the team to stay within the rhythm of the dance. In the "wetshitshi concluding" step sequence there is a limited degree of individuality as some dancers perform the fall with a jump, some with a turn and the landing position varies.

The formation is a single frontal line abreast for the major part of the dance. There is a formation change during the "lift-stamp-run" step sequence to a double frontal line abreast. When the dancers pass each other their sides are to the observers and each other. The dancers stand very close to each other to form a solid block which offers a sense of security to the group. Once again the social organisation and cohesion that are important aspects in the Zulu society are reflected in Zulu dance.

Choreographic analysis of the dance

The choreographic analysis of the "wetshitshi" will be presented under the following headings, namely, accompaniment, planning of content, aesthetic principles of composition and duration of the dance.

1. Accompaniment

The accompaniment for the "wetshitshi" dance is provided by

the group of older girls who sing and clap, and the actual foot stamping and singing of the dancers.

The words of the song are "kwenzenzani wajeka ekuzeni we tshitshilami?" (Why do you change your mind so early in the morning virgin?) Before the dance is performed, the leader and two other members of the team perform the fling-stamp sequence twice while the sub-leader controls the clapping as a prelude to the dance performance. The composition starts with the leader singing the song, the group respond by repeating the melody and starting to dance simultaneously. No whistle or voice sounds are used in this composition. Transitions within the dance composition occur without auditory indication from the leader although visual cueing is of utmost importance. The clapping provides a sound that complements the dynamics in the dance. After the interlude the dance is repeated and it is once again started by the igosa singing the melody and the group responding by singing the same melody and starting to dance simultaneously.

2. Planning of the content

The prelude to the dance composition has a manifested function to co-ordinate the clapping and singing with the "fling-stamp" step sequence executed by the leader and some of the members of the group. The dance begins on the seventh beat of the eight-beat cycle with a step on the left foot on count one of the "fling-stamp-run" step sequence.

The structure and arrangement of the parts of the "we tshitshi dance is as follows:

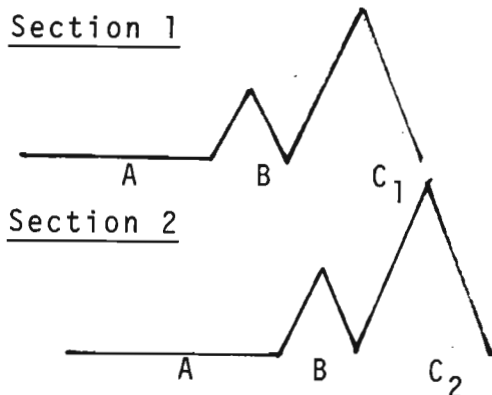
A, B, C₁
Interlude
A, B, C₂

The above composition exhibits ternary (three part) form.

"A" represents the "fling-stamp-run" step sequence, "B" the

"fling-stamp" sequence, "C₁" the "we tshitshi concluding" step sequence I and "C₂" the "we tshitshi concluding" step sequence II. From this structure it is obvious that the dance consists of two sections or it could be considered that the dance is repeated twice in the performance. Both the first and second sections consist of three parts with a total count duration of forty. The interlude has a count duration of approximately 36 counts during which time the team rest in squat position. There is no singing during this period. At the end of the interlude the dancers stand up ready to perform again. Part "C₁" acts as a climax to section 1 of the dance but a semi-climax to the total dance performance.

The schematic presentation below illustrates the build-up for the repeats of the dance or the sections of this performance.



The duration does not decrease and there is climax at the end of section 1 but the climax in section 2 represents the overall climax.

The dance is executed in unison at all times although the "we tshitshi concluding" step sequence II allows for some individuality as the execution of the fall varies. The accompaniment stops after the step-fling-jump-sit/fall step construct.

3. Aesthetic principles of composition

Although the dance can be divided structurally into sections, the dance forms one complete UNIT. The repetition of the

melody and the phrase sung, together with the unison of the dancers also indicates unity. This unity is further emphasised by the HARMONY that exists in the formation, movement and discipline that is evident. The accents in the movement are the same as the accents of the clapping in all parts. The clapping follows the movement. The latter is also indicative of the harmony that exists.

Another element of composition is REPETITION. The dance can be said to be repeated twice with part "C₂" being a variation of "C₁". Repetition is also evident with regard to the placing of accents within the step constructs as well as the melody and phrase that is sung. The very dynamic and vigorous quality of performance is repeated consistently throughout the dance. This characterises the dance as a lively dance. Spatial use is repetitive, in that the leap-leap-leap step construct performed in locomotion in Part "A" are executed in a recti-linear spatial pattern. The major part of the dance is performed on the spot.

VARIATION is evident in the quality of performance that varies from a very dynamic and vigorous quality to a smooth, easy, relaxed quality (repeated) in part A to a very dynamic, energetic, ballistic quality in the other parts. The variation of the three and two count groupings together with the variation on the placing of the accents within the step sequences adds fulness to the composition. There is variation in the formation when the line is broken into two lines. When the dancers pass each other they have their sides to the observers and to each other.

A CONTRASTING element in the dance performance is that part "B", "C₁", and "C₂" are contrasted by "A". While, during the conclusion of the dance when the group move forward with relatively free individual use of space. While the level change from high to low at the end of part "C₁" and "C₂" is also a contrasting element. This contrast is accompanied by excitement and constitutes the semi-climax and climax respectively.

4. Duration of the dance

The "wetshitshi" dance lasts for forty-eight seconds, where section 1, 2 and the interlude have individual time durations of sixteen seconds. This compared with other dance compositions within the isishameni style of dancing is considered a short dance (umcupho). This short dance is considered by the Zulu people to be the best dances with which to introduce dancers to the isishameni style of dancing.

OWN CULTURAL CRITERIA FOR EVALUATION OF THE ISISHAMENI STYLE

This cultural criteria is representative of the observers and participants of the isishameni style of dancing in the Nkandla area and in the locations in Durban.

Dance event

Dance compositions of the isishameni style assume a social form. The occasion creates a social opportunity that can have the manifested functions of recreation, competition and entertainment.

Dance

All compositions in the isishameni style comprise of an orderly entrance into and exit from the dance area. The start of the dance is controlled by the igosa and it is expected of the dancers to react immediately to his/her commands. Credit is given to the igosa and his/her team for the introduction of original movement and formation changes. Absolute unison of all movements and perfection in the execution of the movements are pre-requisites for good performance. Incorrect movement will result in a reprimand from the igosa. Innovations in composition and dress are highly recommended.

Accompaniment

The synchronisation of the singing, clapping, whistle and voice sounds and the foot stamping of the dancers is highly recommended for the accompaniment. The loudness of the accompaniment is also

of importance. Good volume is recommended. The lyrics sung can have a connection with historical, social and everyday situations.

Material components

Emphasis is placed on innovation with regard to the costumes worn and uniformity is of utmost importance. If the incorrect dress is worn a dancer is not ready for the occasion. For example, a similarity is drawn between a man going to fight and a man going to dance. Going to fight without sticks and a shield is the same as going to dance with takkies instead of the correct dancing shoe (dabul'uzwane). In the case of a male dancer, this dancing shoe is made out of tyre and thongs. The thick bit of tyre is thought of as giving strength to the dancer in the same way as a shield would give strength to a warrior. Often attention is drawn to the costume in the song sung during a dance composition, for example, "we wear the colours of a leopard for we are the winning team" (idlanga engwe mababa). Teams create their own costumes and have them made up so that they are identical.

SUMMARY

Both isishameni dances were performed in an open area (isiycawu). This area was large enough to enable the dancers to perform freely and the audience to surround the dancers and the group of singers/clappers on three sides. This dance style is performed in areas of Natal and KwaZulu by both men and women. The major manifested function was recreation, however, within this style of dancing teams could also gather together to compete against one another. On other occasions these teams could be invited to dance at local celebrations such as a wedding (udwendwe). A latent function was the strengthening of social bonds and this was a display of social solidarity. A dance group within the isishameni dance style can be established if there is an individual with knowledge of the technique and the creative ability to compose new dance compositions. Although, it is found that most often the dance style has been inherited by the following generation as part of their cultural equip-

ment but it is only the really gifted dancer and composer that will be accepted by the people as a teacher/leader.

The dance event for the two isishameni dances was a competition and the material components that were discussed included costume, ornamentation, paraphernalia and accompaniment. The isishameni style of Zulu dance reflected the traditional way of life and modern influences applied mainly to material components. The dances represented the identity of the Zulu and included typical Zulu features. Both dances were team dances (ifolo or isipani). The body posture for the major part of both dances was a relaxed upright position with the head inclined forward and eyes focused forward and downward. In both dances the majority of the dance was performed on the spot with a forward-backward transference of body mass. The arms were used predominantly symmetrically in both dances and the fall at the end of the dance signified the final climax and conclusion. The spatial pattern followed by the free body segments in both dances was predominantly curvi-linear. The count-groupings were two and four, and the total count-groupings eight in the "lalelani madoda". In the "we tshitshi" the count-groupings were two and three and the total count-groupings eight and sixteen. The rhythm pattern for the "lalelani madoda" was uneven and even for the "we tshitshi". Both dances were performed to a mixed meter. In the "lalelani madoda" there was a mixed meter of one bar of 2-time and two bars of 3-time. The "we tshitshi" had a mixed meter of 3,3,2 with the accent on the first beat of the 3 and 2-time bars. The quality of performance presented in the "lalelani madoda" varied from an easy and fairly smooth quality of performance to a very dynamic and vigorous quality. The quality of performance in the "we tshitshi" dance was dynamic and vigorous. The formation used in the "lalelani madoda" was a frontal line abreast. This formation was also used in the "we tshitshi" although there was a formation change from a single frontal line abreast to a double frontal line abreast. The form in composition presented in the "lalelani madoda" was repetitive binary and ternary (three part form) in the "we tshitshi".

NOTATION AND ANALYSIS OF TWO INGOMA ISIZULU DANCES

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Analysis of dance movements

1. Body aspects
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4. Duration of dance

DOCUMENTATION OF "WOZA MAKOTI"

Dance event

Dance personnel

Material components

1. Costume

2. Ornamentation
 3. Paraphernalia
 4. Accompaniment
- Glossary of step-and-action sequence
Notation of the dance

TECHNICAL ANALYSIS OF "WOZA MAKOTI"

Analysis of dance movements

1. Body aspects
2. Movement aspects
3. Environmental aspects

Choreographic analysis of the dance

1. Accompaniment
2. Planning of content
3. Aesthetic principles of composition
4. Duration of dance

CULTURAL CRITERIA FOR THE EVALUATION OF THE ISIZULU STYLE

Dance event

Dance

Accompaniment

Material components

SUMMARY

INTRODUCTION

This chapter deals with the documentation and analysis of two isizulu dances. The accompaniment and relevant material components such as costume, ornamentation, paraphernalia and musical instruments are described. Isizulu is a most popular recreation dance style. The isizulu style is danced throughout Natal and KwaZulu and is danced by both men and women of whom general similarities and differences in performance are discussed.

Two typical dances, "yaye wemqondo wami" and "woza makoti" have been selected for notation and analysis. For notation a glossary of step sequences and action sequences are presented followed by the notation of the dance. The technical analysis of the dance

includes the dance movement content and the choreographic components. The body movement and environmental aspects form part of the dance movement analysis. The choreographic components include aspects such as accompaniment, the development of content, nature of the movement content, dance technique, group relationships and changes, floor plan and the duration of respective dances. Lastly, a brief description of cultural criteria for the evaluation of the isizulu style is presented.

GENERAL ASPECTS

Terminology

Ingoma is the term used to refer to Zulu team dancing which was originally executed in the rural areas but has now developed on the mines, in the townships, towns and cities as a means of recreation.

Isizulu is a style of ingoma dancing that is most commonly found throughout Natal and KwaZulu. Typical features of this isizulu dance style includes the arrangement of the dancers in two lines if it is a large team but only one line if it is a smaller team. The individual members of the team move in unison with emphasis on timing and precision.

Locality

Isizulu is a social dance form with the manifested functions of recreation, competition and entertainment. These dances like the isishameni are dances also performed in any suitable open area (isiycawu) that is flat enough for dancing while large enough to accommodate the crowd. If the teams are participating in an organised competition in the townships, towns or cities, a stadium (for example, Bhekuzulu, eSibongile or Kings Park stadium) is used as a venue. Here the division between performers and spectators is clear while in the rural areas there tends to be no clear-cut division between performers and spectators. Nevertheless, those committed in both cases are all involved and outwardly show their appreciation by ululating at appropriate times. Another form of appreciation that

was witnessed at Isingolweni on 1 October 1983 was the giving of gifts to the dancers as they performed. These gifts, for example, money, sweets, handkerchiefs were immediately collected by the manager of the team. All gifts were shared equally among all the team members at the end of the performance. Spectators would also often improvise a step sequence to express their appreciation for the performance. The dancing on the part of the spectators was sporadic and consists of single step sequences.

Time

The style isizulu is danced in areas of Natal and KwaZulu by both men and women as a form of recreation, throughout the year. This dance style also forms part of the physical education programme of some schools such as the Thumela Primary School in Umlazi and the Mqhawe High School in Ndwedwe who have their own isizulu dance teams.

Practices in both the rural and urban areas can take place during the week or at the weekends, although practices in the urban area occur predominantly during the week on a set day, time and place as many of the teams are attached to industry, such as sugar mills, coronation, dairies, shipping companies. Names such as Glencoe Sugar Mill, Cabana Beach, Vryheid Coronation, Brown's Road, Illovo Mill and Welgedagt Utrecht are not uncommon. Firms give teams monetary allocations for costumes and paraphernalia and time is made available so that the team can practise. At these practices dance-songs are practised and new dances are introduced. Precision and perfection of performance by each member of the team is a pre-requisite and it is the task of the leader (igosa) to control this and compose new dances and devise a costume that is made up for each member of the team. These isizulu dances must be well practised in order to be executed successfully as they involve intricate step sequences and formation changes which must be performed in perfect unison. The leader has assistant "seconds-in-command" (amaphini). Leadership of the group is often inherited in the rural areas while in the urban area a young "second-in-command" will assume leadership of the group.

Practices for the female teams occur during the week and/or at the weekend. In the rural areas the practices for men and women sometimes occurs simultaneously and both teams are managed by one man. In the urban areas the teams practise and dance separately. When the teams practise together the women will accompany the men's dancing with singing, clapping and drumming and the men will accompany the women when it is their turn to dance.

The cultural heritage of the traditional Zulu is based on the period when the tribes were pastoralists and their prime concern was the care of their herds. The rights to grazing lands were a continuous source of tension and fight for possession was the norm. Every adult male was a warrior and with the rise of the Zulu nation under Shaka the interests in war reached a peak which was retained until the Zulu began to become industrially committed. This interest is obvious in the male and female isizulu dances which could be broadly classified as war dances.

Functions

The major manifested function is recreation. Within this style of dancing, teams could gather together to compete against one another. These competitions are pre-planned by the managers/leaders of the respective teams in the rural areas while in the urban areas ingoma competitions are organised by boards such as the Drakensberg Administration Board. On an occasion such as this, teams are invited to compete. Such a competition was witnessed on 16 May 1982 at the Bhekuzulu stadium when five junior teams and eight senior male teams were invited. These teams dancing isizulu ingoma could also perform at local celebrations, such as a wedding to provide entertainment for the families concerned and the public. The entertainment in the form of ingoma dancing will take place after the rituals have been completed.

Irrespective of the function that this ingoma dancing may assume, each group/team will take its place in the dance area moving in a procession into and out of the area. The group of

singers/clappers and drummers will accompany the dancers. Positioning of the group in the dance area is an informal grouping of the singers/clappers behind the dancers with the drummers in front of them but behind the dancers. On one occasion witnessed at Izingolweni, the drummers were positioned in front of the dancers facing them. At the competitions that take place in the urban area the teams do not have a group of singers/clappers, merely drummers.

Each team has a leader who cues the dancers, singers/clappers and drummers. The leader makes use of a whistle to cue. Performances of each team in the urban area are given a time limit of three to five minutes. In this time the team must approach the adjudicators, sing their introductory song, perform their dance and leave the area immediately in front of the adjudicators. Competitions in the rural areas do not have a strict time allotment.

When the isizulu style of dancing is used for recreation and entertainment, solo dances can be performed before the team dancing or may be performed towards the end of the dance event. This creates an opportunity for individual expression and each dancer waits for their turn and occupies the dance area in an orderly fashion. Dancing is also interspersed with the singing of songs that are different from the dance-song. In the rural areas teams comprise of members from an extended family. A latent function of this form of dancing is the strengthening of social bonds. This helps promote social solidarity.

CRITERIA FOR SELECTION

The dances "yaye wemqondo wami" and "woza makoti" are social-recreational dances that were performed on 22 January 1983 and 1 October 1983 respectively, to entertain the people of the valley. The two dances selected were one of the dances performed on the respective occasions. "Yaye wemqondo wami" is a team dance while "woza makoti" is a duet. Both dances are performed by young women. Interviews were held with the igosa and the chiefs of the respective areas in order to assess the acceptability of the chosen social dances that could be taught to and danced by Whites and other ethnic groups. It was as-

essed that it was possible to teach all dances performed on the respective Saturday afternoons to people of other ethnic groups.

DOCUMENTATION OF "YAYE WEMQONDO WAMI"

Dance event

The team which consisted of both men and women dancers had gathered in order to entertain the community. Chief Bo Chile and members of the Chile tribe were present. The team accompanied by the group of singers/clappers and drummers danced into the dance area and positioned themselves in front of the observers. The singers/clappers formed an informal grouping behind the dancers, but the group was a unit with the drummers interspersed among the group with one in the middle, one on his left and the other on his right.

An introductory song was sung, then a dance-song was performed. Individual dancers came forward in an orderly fashion to perform their own improvised sequences. The emphasis is on entertainment and a sense of enjoyment in physical prowess. The style of each dancer was different and often dancers execute amusing stiff-legged step sequences and amusing ways of falling to the ground. Thereafter the female group of dancers moved forward away from the group. They formed a single frontal line abreast. The drummers also moved forward to position themselves just behind the dancers while the male dancers and the singers/clappers formed an informal group behind the drummers. The group of singers/clappers comprised of relatives of the dancers.

The leaders of both the male and female teams controlled the singing-clapping, drumming and dancing for their own dance performances. The young women started their performance with an introductory song and thereafter performed their dances. The men then moved forward to perform their dance compositions.

Dance personnel

The dance style has been inherited by the following generation

as part of their cultural equipment but it is only the really gifted dancer and composer that will be accepted by the people as a teacher/leader. The igosa of the male team choreographs for his team while the leader (igosa) of the women's team choreographs for her team although older women (mothers) give their consent and opinion in the creation of new songs and/or step sequences. They are, thus, not only active in expressing their pleasure at the dance performance but they are also actively involved in voicing their opinion.

The membership of the male team was twenty-nine dancers and the women's team comprised of eight dancers. The leaders of both teams stand in front of the group during performance. The leaders lead the group in song and during the dance they control the group, by determining the duration of each step sequence, initiating change with a whistle and controlling the end of the dance composition and the accompaniment.

The group of singers/clappers comprise mostly of relatives and this group is usually much larger than the dance group. It can consist of thirty to forty people. This group always sit behind the dance group. Both male and female voices form the accompaniment for the male and female teams. The drummers are chosen because of their talent and comprise mostly of men although occasionally a female drummer will take her turn. The duration of her drumming is not as long as that of her male counterpart.

Material components

The material components includes the costume, ornamentation, paraphernalia and accompaniment.

1. Costume

The costumes worn by the isizulu dancers are derived from the festive attire of the tribal Zulu. Each team creates their own costume and have them made up so that they are identical. The men's costume consisted of a calf skin bullock-covering (ibeshu), cat-tail aprons (isinenas),

angora skin leggings and a skin head dress in the shape of a crown. This head dress is a show of inventiveness at producing striking and individual styles of uniform. The leader showed a distinction in dress in that he wore a leopard skin draped over his shoulders. The women's costume comprised of a maroon cotton skirt covered with coloured tassels in the front, a wide waist band of beads, angora skin leggings, a skin cap, monkey skin cross-overs on the chest. The leader showed a distinction in dress in that she wore a leopard skin draped over her shoulders. The remainder of the group were bare breasted. For the Zulu traditionalist, the sight of young women exposing their bodies is a great joy because it signifies the adherence to values such as innocence, virginity and simplicity. Uncovered breasts are a feature of ceremonial dress among unmarried Zulu women who in most cases cover their breasts at other times.

2. Ornamentation

The ornamentation used by the male dancers were beaded necklaces, skin bracelets and white pieces of material with a red dot in the centre; this was attached to the cat-tails in the front. While, the women used beads as the dominant form of ornamentation. They wore beaded necklaces, bracelets and waistbands. Some of the dancers wore earrings and all wore cacoons filled with seeds around their ankles.

3. Paraphernalia

The leaders wore a soccer whistle around their neck which they used to obtain attention from the group and to indicate transitions for step sequences within the dance.

Both teams carried sticks and shields. The men's shield were slightly larger than the women's while the sticks carried by the women were covered with angora skin. The men carried two sticks, one that resembled a spear and another knobbed at the end. These resembled weapons of

the warriors of the past. The sticks and shields were held during some of the dance compositions and in the male dances the sticks were beaten on the handle of the shield. The shield itself was not beaten because this is a very aggressive action to Zulu men, indicative of wanting to fight. The carrying of sticks and shields did limit the possibility of free and energetic movement therefore during some dance compositions the men put their sticks and shields down in a line in front of the dance area to free themselves for very vigorous stamping.

4. Accompaniment

The composition opened with a song sung by the igosa and the remainder of the team and singers responded by repeating the same melody. The drums began with this answering phrase. The calling and answering phrases related to the rhythm and melody. One voice did not dominate over the others. Clapping always accompanied the singing. The whistles of the leaders completed the accompaniment.

Glossary of step-and-action sequences

See page 222.

STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
<p>1.1 "Lift-stamp" sequence (crouch position) (2 count action sequence; even rhythm pattern; tempo + M132)</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="text-align: center;"> <p>R Lift Stamp and (1)</p> </div> <div style="text-align: center;"> <p>R Lift Stamp and (2)</p> </div> </div>	<p><u>Starting position:</u> Crouch position facing left. The <u>torso</u> is erect and inclined forward slightly. Mass is on the LF and the left <u>knee</u> is completely flexed; the <u>buttocks</u> rests on the heel of the LF. The RL is flexed at a + 70° angle at the knee and the RF is placed flat on the ground slightly apart and ahead of LF with the heel of RF opposite the toes of LF. Both <u>arms</u> are held symmetrically forward-sideward with the upper arms horizontal (flexion-abduction), flexed at the elbow and the lower arms held vertically upward; the left hand holds the shield and the right hand the stick. <u>Head</u> forward in the direction of movement. The shield is held in a sagittal plane parallel to the body with the back of the shield facing forward. The stick is held vertically.</p> <p><u>Step sequence:</u> LIFT RL up, knee bent retaining the flexion so that the foot just leaves the ground ("and"); STAMP directly downward on RF approximately a foot length in front of LF (1); LIFT as before ("and"); STAMP as before (2).</p> <p>The step sequence is performed on the spot. The RF leads throughout. There is a slight rebound in the supportina LL</p>	<p><u>Arms:</u> The arms are positioned symmetrically and are held in the stationary starting position throughout the step sequence.</p> <p><u>Torso:</u> The torso is upright and inclined forward slightly. The torso is fixated and stabilised in an upright position.</p> <p><u>Head:</u> The head is inclined forward in the direction of movement.</p> <p><u>Legs:</u> The RL remains flexed at + 70° angle at the knee and is raised above waist level on the upward lift of the stamp. The foot is in a natural semi-dorsi-flexed position and is lifted very slightly off the ground making the stamping action less forceful.</p>	<p>An easy dynamic quality of performance is retained. The stamps on 1,2 give accent to the two count sequence and provide a "marking time" effect with little use of energy. The <u>torso</u> functions as a unit and is inclined forward. There is no transference of mass in the sequence. The left <u>knee</u> remains completely flexed while the right knee retains a + 70° angle. The position of the arms, with the stick and shield give the impression of a bold <u>body shape/design</u>. (In the "Wemqondo" the dancers sing along which adds to the total physical involvement.)</p>	<p>The sequence is performed on the spot. Stamps executed by RF which is ahead and slightly laterally apart with the heel of RF opposite the toes of LF.</p> <div style="text-align: center;"> <p>LF RF (Up-down) (1-2)</p> </div>

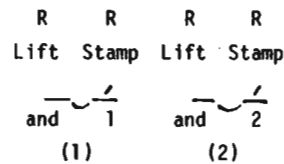
STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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as the RL lift-stamps. The forward-back astride stance is retained to maintain equilibrium. The accent is semi-forceful and is applied downward on each count. The tempo of + M132 is maintained. The sequence is performed with an even rhythm pattern. The counts group as 2 for the two-count sequence. The action sequence and the drumming is in two-time while the song is in four-time. Two action sequences are performed during one bar of the song.

Integration with accompaniment

	+ 1	+ 2	+ 3	+ 4	Counts for clap and song
Clap	. X	. X	. X	. X	
Song	X. X.	.. ..	X. X.	.. XX	
	+ 1	+ 2	+ 1	+ 2	Counts for action and drums
Action	x X	x X	x X	x X	
Drums	XX X.	XX X.	XX X.	XX X.	Resultant rhythm of LH and RH beating the drum

1.2 "Lift-stamp" sequence
(standing)
(2 count action-sequence;
even rhythm pattern;
tempo + M132)



Starting position: Standing position with feet parallel, slightly apart, RF a little ahead of LF, and both knees slightly flexed; torso upright and head focused forward in the direction of movement. Both arms are held symmetrically to R and L sideward and slightly forward with the upper arms horizontal flexed at the elbow and the lower arms held vertically upward. The LH holds the shield horizontal in the sagit-

Arms: The arms are held symmetrically in starting position throughout the step sequence.

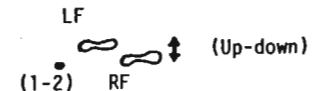
Torso: The torso is fixated and stabilised in an upright position.

Head: The head is inclined forward in the direction of movement.

Pelvis: The R-side of pelvis tilts laterally up as RL lifts and levels with slight lateral

An easy dynamic quality of performance is retained. There is a pulsating manner of performance in the dynamics with an up and down rebound in the left knee. The foot is placed down flat and is relaxed when lifted and the leg actions seem to be proximally initiated due to the contraction of the hip flexor and abductor muscles. The downward stamping action seems to be distally controlled. The legs

The sequence is performed on the spot. Stamps on RF are slightly in front of LF.



STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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tal plane and the RH carries the stick vertically.

Step sequence: LIFT RL upwards and knee is flexed ("and"); STAMP RF forcefully on ground slightly ahead of LF (1); LIFT RL upwards as before ("and"); STAMP RF as before (2).

The action sequence is performed on the spot. The RF leads throughout. The accent is forceful and is applied downward on each count. The tempo of + M132 is maintained. The sequence is performed with an even rhythm pattern with strong accents on each count. The accent is downward. The counts group as 2 for the two-count sequence. The action sequence and the drumming is in two-time while the song is in four-time. Two action sequences are performed during one bar of the song.

Integration with accompaniment

	+ 1 + 2 + 3 + 4	Counts for clap and song
Clap	. X . X . X . X	
Song	X. X. . . . X. X. . . XX	
	+ 1 + 2 + 1 + 2	Counts for action and drums
Action	x X x X x X x X	
Drums	XX X. XX X. XX X. XX X	Resultant rhythm of LH and RH beating the drum

tilt to L as RF stamps. There is therefore a lateral action of the pelvis during this action sequence.

Legs: The LIFT of the RL is upward and slightly forward and the knee is flexed; STAMP of the RF is downward slightly ahead of LF (1-2).

are flexed throughout which calls for retaining a certain amount of tension of the leg muscles. The body shape is bold yet less tense in the torso than was the case in the crouch position due to the vertical alignment in a non-gravity position.

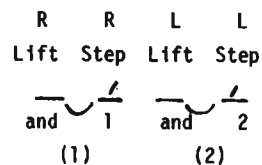
2.1 "High-stepping" sequence in place
(2 count action sequence; even rhythm; tempo

Starting position: Standing position with feet parallel, slightly apart, RF a little ahead of LF, and both knees

Arms: Arms move asymmetricaly. The LA is held stationary in starting position with shield in LH. SWING RA back-

A dynamic and vigorous quality is used during the step sequence. The step displays high-knee raise marking. The torso

The sequence is performed on the spot with transference tending to be from side-to-side with steps.



and head focused forward in the direction of movement. Both arms are held symmetrically to R and L sideward and slightly forward with the upper arms horizontal flexed at the elbow and the lower arms held vertically upward. The LH holds the shield horizontal in the sagittal plane and the RH carries the stick vertically.

Step sequence: LIFT RL upward and forward the knee flexes to $+90^\circ$ ("and"); STEP on RF in place parallel to LF and a hip width apart to support body mass on RF(1). LIFT LL upward and forward as knee flexes to $+90^\circ$ ("and"). STEP on LF in place parallel to RF (2) and a hip width apart to support body mass on LF.

The step sequence is performed on the spot. The RF always leads when the step is repeated. A backward forward left arm action accompanies the step sequence. The accent is on each count although the accent is stronger on the LF. This accent is downward. The tempo of $+M132$ is maintained. The sequence is performed with an even rhythm pattern. The counts group as 2 for the two-count sequence.

ward and backward in a sagittal plane, retaining flexion at elbow until hand is opposite the hip (1); SWING RA forward and upward in a sagittal plane, retaining flexion at the elbow (2) until hand is opposite the head. The arm is slightly abducted away from the body. (Backward-forward)

The vertical position of the stick is retained during the arm swings. When the dancers have their side to the leader the shield is held horizontal in the sagittal plane. When dancers face the leader the shield is held horizontally in a frontal plane with the grip-side facing the front.

Torso: The torso remains fixated and stabilised in an upright position.

Head: Head is forward and focused ahead.

Legs: In the LIFT phase of the stepping movement, the knee is flexed and faces forward; the action is initiated proximally. The feet are hip width apart.

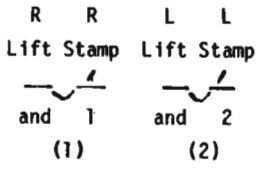
position. There is a lateral to-and-fro displacement of the line of gravity as each step is taken due to the lateral astride stance. When stepping on the RF the line of gravity shifts to the R, for example. The legs remain in a flexed position at the knee joint lowering the centre of gravity. The height of the centre of gravity remains constant yet moves horizontally from side-to-side. The upward leg actions are initiated proximally by the hip flexors and the lateral muscles of the torso. The leg is flexed at the knee when lifted. The supporting leg is slightly flexed. LL action is stronger due to knee lifting higher than RL in preparation for the step. The downward stamping action seems to be distally controlled. The range of the R-arm action is relatively large and the movements are muscle contraction controlled. The backward swing stops approximately opposite hip and the forward swing is stopped at approximately shoulder or head level. The foot of the unsupported lifting leg is relaxed. During the step the foot is placed flat on the ground.

STEP-SEQUENCE AND STEP CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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Integration with accompaniment

	+ 1	+ 2	+ 3	+ 4	Counts for clap and song
Clap	. X	. X	. X	. X	
Song	X. X.	X. X.	.. XX	
	+ 1	+ 2	+ 1	+ 2	Counts for action and drums
Action	x X	x X	x X	x X	
Drums	XX X.	XX X.	XX X.	XX X.	Resultant rhythm of LH and RH beating the drum

2.2 "High-stepping" sequence in locomotion (forward or backward) (2 count step-sequence; even rhythm; tempo + M132)



Starting position: Standing position with feet parallel, slightly apart, RF a little ahead of LF, and both knees slightly flexed; torso upright and head focused forward in the direction of movement. Both arms are held symmetrically to R and L sideward and slightly forward with the upper arms horizontal flexed at the elbow and the lower arms held vertically upward. The LH holds the shield horizontal in the sagittal plane and the RH carries the stick vertically.

Step sequence: LIFT RL upward and forward as knee flexes to + 90° ("and"); STEP on RF in place parallel to LF and a hip width apart to support body mass on RF (1); LIFT LL upward and forward as knee flexes to + 90° ("and"); STEP forward on LF approximately a half to a foot length ahead of RF(2).

Adaption for backward locomotion is that RL takes slightly longer step while LL takes a shorter step but slightly more

Arms: Arms move asymmetrically. The LA is held stationary in starting position with shield in LH. SWING RA backwards with stick in RH downward and backward in a sagittal plane, retaining flexion at elbow until hand is opposite the hip (1); SWING RA forward and upward in a sagittal plane, retaining flexion at the elbow (2) until hand is opposite the head. The arm is slightly abducted away from the body. (Backward-forward)

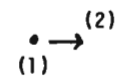
The vertical position of the stick is retained during the arm swings. When the dancers have their side to the leader the shield is held horizontal in the sagittal plane. When dancers face the leader the shield is held horizontally in a frontal plane with the grip-side facing the front.

Torso: The torso remains fixated and stabilised in an upright position.

Head: Head is forward and

A dynamic and vigorous quality is used during the step sequence. The step displays high-knee raise marking. The torso is fixated and stabilised in position. There is a lateral to-and-fro displacement of the line of gravity as each step is taken due to the lateral astride stance. When stepping on the RF the line of gravity shifts to the R, for example. The legs remain in a flexed position at the knee joint lowering the centre of gravity. The height of the centre of gravity remains constant yet moves horizontally from side-to-side. The upward leg actions are initiated proximally by the hip flexors and the lateral muscles of the torso. The leg is flexed at the knee when lifted. The supporting leg is slightly flexed. LL action is stronger due to knee lifting higher than RL in preparation for the step. The downward stamping action seems to be distally controlled. The range of the R-arm action

Locomotion is due to the forward step on LF ahead of RF.



STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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providing the accent.

The step sequence is performed in locomotion. The RF always leads when the step is repeated and RF steps forward next to LF when step is repeated. A backward-forward lift arm action accompanies the step sequence. The accent is on each count with a stronger accent on the LL. This stronger accent is due to the longer step forward. The force is applied downward. The tempo of + M132 is maintained.

The sequence is performed with an even rhythm pattern. The counts group as 2 for the two-count sequence.

Integration with accompaniment

	+ 1	+ 2	+ 3	+ 4	Counts for clap and song
Clap	. /	. /	. /	. /	
Song	X. X.	.. ..	X. /	.. XX	
	+ 1	+ 2	+ 1	+ 2	Counts for action and drums
Action	x /	x /	x /	x /	
Drums	XX /	XX /	XX /	XX /	Resultant rhythm of LH and RH beating the drum

Legs: In the LIFT phase of the stepping movement, the knee is flexed and faces forward; the action is initiated proximally. The feet are hip width apart.

movements are muscle contraction controlled. The backward swing stops approximately opposite hip and the forward swing is stopped at approximately shoulder or head level. The foot of the unsupported lifting leg is relaxed. During the step the foot is placed flat on the ground.

3. "Group-knitting" step sequence
(4 count step sequence; uneven rhythm pattern; tempo + M132)

Starting position: Standing position with feet parallel, approximately hip width apart and knees slightly flexed; torso upright and head focused forward; arms are held asymmetrically, the LA is forward-sideward with the upper arms horizontal (flexion-abduction) flexed at the elbow with lower arm held vertically upward,

Arms: The arms move asymmetrically and are sustained. The upper LA moves down to R in an arc in the frontal plane to hold the shield in front at waist height; elbow is flexed. The upper RA moves down to the left in an arc in a frontal plane to join the left hand in front of the body. The

An easy smooth quality is retained. The torso maintains in an upright position. The knees remain slightly flexed and the short steps allow the foot to be placed down flat. Stepping on the foot could be described as a "shuffling" action with the feet staying close to the ground during the stepping

The step sequence is performed sideward to the left. The steps are like slight shifts and cover approximately four foot lengths to the left. The purpose of the step is to bring dancers closer together. The centre dancer in the line only moves slightly for-

STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENT OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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R L R L
(Lift)-Step-step-step-step
/ — / —
(and) 1 and 2 and
(1) (2)

R L
Step-step-hold
/ —
1 and 2
(3) (4)

with the upper arm parallel to torso and the lower arm vertical (flexion-abduction); the LH and RH hold the shield and stick respectively.

Step sequence: STEP (sideward) onto RF slightly in front of LF to support body mass (1); STEP sideward to L onto LF approximately a half a foot length away from RF to support body mass ("and"); STEP sideward onto RF to L approximately a half foot length away from LF (2); STEP sideward onto LF as before ("and"); STEP sideward onto RF as before (3); STEP sideward onto LF as before ("and"); HOLD ("and" 4 "and"). When lift-stamp follows this sequence the HOLD is for counts "and" 4 followed by the LIFT on the remaining "and" (Step-step, step-step, step-step, hold-lift). The accent is semi-forceful and applied downward on counts 1 and 2.

The step sequence is performed sideward to the left hand side and is accompanied by a change in the position of the shield. The tempo of + M132 is maintained. The beats group as two sets of two counts.

Integration with accompaniment

	1	+	2	+	3	+	4	+
Clap	X	.	X	.	X	.	X	.
Song	X	..	..	X.	X.	..	XX	X.
Steps	X	X	X	X	X	X	.	x
Drum	X	XX	X	XX	X	XX	X	XX

with RH to end horizontally behind the shield. Hold onto stick of neighbouring person.

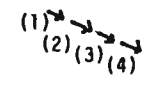
Torso: The torso is fixated and stabilised in an upright position.

Head: The head is inclined forward and focused downward.

Legs: Legs retain slight flexion at the knees throughout.

first step. The positions of the shield and sticks are changed from an elevated position to a position held in front of the body very smoothly. The stick moves down slightly ahead of the shield. Once the stick is horizontal the shield is placed in front of the stick and also held horizontally.

(diagonal) locomotion. The dancers on the L would move to the R closer to the centre dancer.



STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
<p>4. "Formation change" step sequence (various directions) (4 count step-sequence; even rhythm; tempo + M132)</p>	<p><u>Starting position:</u> Standing position with <u>feet</u> parallel approximately hip width apart with RF slightly in front of LF and <u>knees</u> slightly flexed; <u>head</u> forward with eye focus ahead; upper <u>arms</u> are at the sides of the body with lower arms horizontal and a + 90° angle at elbow; <u>left hand</u> holds shield and right hand holds stick horizontal to ground behind shield.</p>	<p><u>Arms:</u> Arms are held symmetrically in starting position throughout the sequence.</p> <p><u>Torso:</u> The torso is inclined forward slightly on (1) to aid the emphasis placed on the STEP on RF; REMAINS in upright position (2-4). Forward; back and hold.</p> <p><u>Head:</u> The head is forward with the eye focus ahead on the leader.</p> <p><u>Legs:</u> The LIFT is upward and slightly forward. STEP (1-2) on a flat foot.</p>	<p>A smooth, dynamic <u>quality</u> of performance is retained. The steps forward appear as quasi running actions with feet staying close to the ground. The <u>torso</u> bends forward slightly on count (1) and comes upright on count (2) and remains in upright position (3-4). An impulse for the locomotion is given by lifting the shield and stick slightly up and then drops again on count (1) as torso bends slightly forward. The upward <u>leg</u> actions are initiated proximally by the hip flexors.</p>	<p>The step sequence is performed forward (1-2) and on the spot (3-4).</p> <p style="text-align: center;"><u>Forward</u> ↓ (1,2) • (3,4)</p> <p>The runs cover approximately three foot lengths forward.</p> <p style="text-align: center;"><u>Backward</u> • (3,4) ↑ (1,2)</p> <p style="text-align: center;"><u>Diagonal</u> (1,2) ↘ • (3,4)</p>
<p style="text-align: center;">R R L R L Lift Step Step Step Step — / — — — and 1 and 2 and (1) (2)</p>	<p><u>Step sequence:</u> LIFT RL upward and forward ("and"); STEP forward on RF approximately a foot length in front of LF to support mass (1); STEP forward on LF approximately a half foot length in front of RF to support mass ("and"); STEP forward on RF as before (2); STEP forward on LF as before ("and"); STAMP RF slightly in front of LF with a flat foot (3); LIFT RL forward/upward ("and"); STAMP RF as before (4); LIFT RL forward/upward ("and").</p>			
<p style="text-align: center;">R R R R Stamp Lift-Stamp (Lift) / / / / 1 and 2 (and) (3) (4)</p>	<p>The step sequence is performed forward but can also be performed backward (counts 1,2) or diagonally forward or backward. The RF always leads when the step is repeated. The accent during the lift is semi-forceful and applied upward on</p>			

DESCRIPTION OF STEP-SEQUENCE

1,3 and 4 is forceful and applied downward. The tempo of + M132 is maintained. The sequence is performed with an even rhythm pattern with strong accent on counts 1,3,4. The counts group as 2 sets of 2 counts for the four-count sequence.

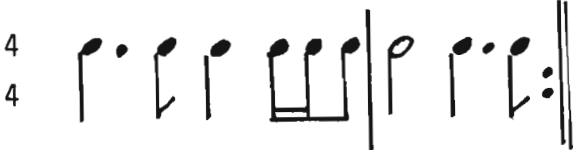
Integration with accompaniment

	+	1	+	2	+	3	+	4	+
Clap	.	X	.	X	.	X	.	X	
Song	X.	X.	..	..	X.	X.	..	XX	(X.)
Steps	x	X	X	X	X	X	x	X	(x)
Drums	XX	X.	XX	X.	XX	X.	XX	X	(XX)

Notation of the dance

Notation of the dance : "Yaye wemqondo wami" (Isizulu)

Music accompaniment : "Yaye wemqondo wami" song sung by the dancers and the group of singers/clappers; clapping; three drums and a whistle

Rhythm pattern of melody : 4 

Formation


: The dancers form a single frontal line abreast in the middle of the dance area. The leader stands in front of the line of dancers and as the dance progresses moves to the right and left of the line. The drummers are positioned directly behind the dancers, one in the middle of the line; another to his right and the other to his left. The group of singers/clappers form an informal grouping and sit behind the dance group.

Starting position

: Crouch position with mass evenly distributed on the balls of both feet; heels are raised. Knees are completely flexed and apart; the buttocks rests on the heels. The torso is erect and inclined forward slightly. Elbows rest on the knees, the upper arms are parallel to the body and the lower arms are horizontal to the ground and hands in front. The right hand holds a stick and the left hand carries a shield (ihawu); the stick points forward and the tip

rests on the ground; the shield is hooked onto the left hand and rests horizontally over the stick. Head is forward-upward focused.

Step sequences : "Lift-stamp" action sequence; "high stepping" in place step sequence; "high stepping" sequence in locomotion; "group knitting" step sequence and "formation change" step sequence.

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor P</u>
INTRODUCTION (+ M116)		
1 - 4	Leader chants first bar of song while facing the dancers, drummers and the singers/clappers.	(View from side  (Dancers)
5 - 8	Dancers sing first bar of chant phrase.	X X X X X X X X X (Leader)
9 - 12	Men singers echo the women's chant. Women sing second bar of chant phrase.	This squat sitting position and the formation is retained throughout.
13 - 16	Dancers repeat their chant.	
17 - 20	Men singers repeat their chant.	
21 - 60	Dancers and men alternate every 4 counts five more times.	
(Music bars 1 - 15)	(WHISTLE is blown during counts 53 - 60 with a few short blasts and a long blast.)	

Parts and Counts

(+ M132)

A₁ 1 - 46Dance Progression

Drum beat starts.
 Dancers beat shield on stick on each count starting by tilting shield slightly to R on first and every uneven count and tilting to the L on second and every even count. Torso and head sway slightly to and fro laterally (pulsating) in same direction as beat of shield. Dancers continue to sing throughout.

Formation and Floor Pl

X X X X X X X X

Dancers remain on the spot throughout.

47 - 48

Make a $\frac{1}{4}$ pivot turn L-about while remaining in crouch position to end with R-side towards leader (47) and transfer mass to LF and place RF flat on ground (48) with heel of RF opposite toes of LF and parallel to LF, feet slightly apart laterally. Simultaneously (47) lift stick to vertical upper RA lifted away from (abducted) body horizontal to ground and bent at 90° angle at elbow with lower RA held vertically up. Shield is held to L-side in a similar manner with grip facing the body and shield horizontal.

X X X X X X X X

Turn X to end X



Parts and Counts

(Music bars
1 - 12)

(+ M132)

A₂ 1 - 36

37 - 38

39 - 48

(Music bars
1 - 12)

(+ M132)

B₁ 1 - 46

Dance Progression

(WHISTLE blows in Part
A₁ counts 47-48 and
continues into Part
A₂ counts 1-2.)

Retain crouch position.
36 Lift-stamps with RF
on every count (lift on
"and" and stamp on
"count"). Rebound
(pulsating) slightly
on supporting LL in
unison with lift-stamps
of RF.

2 Lift-stamps with RF
as dancers rise to erect
standing position with
LL slightly flexed.

10 Lift-stamps with RF
while standing supported
on LL while pelvis tilts
laterally up on L-side
with "stamp" and levels
with "lift" of RL.

(WHISTLE is blown in Part
A₂ counts 33-38 and 45-48
and continues into Part B
counts 1-7.)

23 High-stepping sequences
on the spot leading with
RL. The shield is held
in sagittal plane and
horizontal.

Formation and Floor P

X X X X X X X X

All actions take
place on the spot
and formation is
retained throughout.


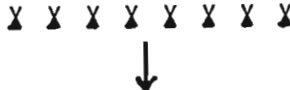


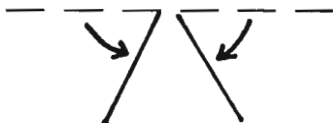


X X X X X X X X

Remain on the spot.

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor P</u>
47 - 54	4 High-stepping sequences while locomoting FORWARD.	X X X X X X X X <hr/>
55 - 94	20 High-stepping sequences on the spot leading with RL.	
95 - 102	4 High-stepping sequences while locomoting BACKWARD.	X X X X X X X X ←
103 - 138	18 High-stepping sequences on the spot leading with RL.	
139 - 146	4 High-stepping sequences while locomoting FORWARD.	X X X X X X X X <hr/>
147 - 164	9 High-stepping sequences on the spot leading with RL.	
165 - 172	4 High-stepping sequences while locomoting BACKWARD.	X X X X X X X X ←
173 - 192	10 High-stepping sequences on the spot leading with RL.	
(Music bars 1 - 48)	(WHISTLE is blown in Part B ₁ counts 45-52, 91-100, 135-142 and 161-168. During counts 97-100, 141-142 and 167-168 the whistle is blown in syn- copation to the clapping i.e. 1 \uparrow 2 \uparrow 3 \uparrow 4 \uparrow .)	
(+ M132) B ₂ 1 - 8	4 High-stepping sequences on the spot.	X X X X X X X X

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor P</u>
9 - 12	12 High-stepping sequences on the spot while gradually making a $\frac{1}{4}$ turn R-about to end facing the leader again.	
13 - 68	28 High-stepping sequences on the spot. The shield is held with grip surface facing forward in frontal plane.	
(Music bars 1 - 17)	(WHISTLE is blown in Part B ₂ counts 7-14, 67-68 and continues into Part C ₁ counts 1-9.)	
C ₁ 1 - 4	6 Quick shuffle steps laterally and a little forward (1-3) leading with RF and hold (4) the group ending close together. Stick and shield are lowered with the stick circling down to the L and shield down to the R in the frontal plane (1-2) to end horizontal. Own and neighbouring stick is gripped with LH holding shield which is held horizontal in front against body at waist height. Arms are flexed at the elbow.	
5 - 32	28 Lift-stamps with RF on the spot.	
33 - 34	4 Quick steps FORWARD leading with RF.	

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor P1</u>
35 - 60	26 Lift-stamps with RF on the spot.	
61 - 62	4 Quick steps BACKWARD leading with RF.	
63 - 74	12 Lift-stamps with RF on the spot.	
75 - 76	4 Quick steps FORWARD leading with RF.	
77 - 120	44 Lift-stamps with RF on the spot.	
121 - 122	4 Quick steps BACKWARD leading with RF.	
123 - 144	22 Lift-stamps with RF on the spot	
(Music bars 1 - 36)	(WHISTLE is blown in Part C ₁ counts 1-9, 31-34, 59-62, 73-76 and 119-122. When whistle cues the forward and backward locomotion, the rhythm pattern for 4 counts is $\overline{\quad} \overline{\quad} \overline{\quad} \overline{\quad})$ (1) (2) (3) (4))	
(+ M132) C ₂ 1 - 14	14 Lift-stamps with RF on the spot.	
15 - 16	4 Quick steps diagonally FORWARD leading with RF. The 4 dancers on R move diagonally-forward to L pivoting around the centre dancer. The 4	 Dancers end in a V-formation.

Parts and CountsDance ProgressionFormation and Floor P1

dancers on L move diagonally-forward to R pivoting around the centre dancer.

17 - 24

8 Lift-stamps with RF on the spot. Salute (37) with RH against forehead and elbow to R-side and hold (38-44).

25 - 26

4 Quick steps diagonally BACKWARD leading with RF to return to frontal line and grip stick (45) again with RH.

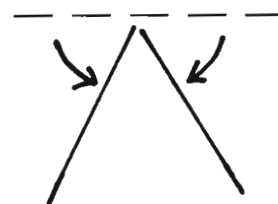


27 - 30

4 Lift-stamps with RF on the spot.

31 - 32

4 Quick steps diagonally FORWARD leading with RF into V-formation as for counts 35-36.



33 - 36

4 Lift-stamps with RF on the spot and salute (53) with RH and hold (54-56).

37 - 38

4 Quick steps diagonally BACKWARD leading with RF to return to frontal line and grip stick (57) again with RH.



39 - 48

10 Lift-stamps with RF on the spot.

(Music bars

1 - 12)

(WHISTLE is blown in Part C₂ counts 13-16, 23-26, 29-32 and 35-38. When whistle cues the forward

<u>Parts and Counts</u>	<u>Dance Progression</u>	<u>Formation and Floor P</u>
	and backward locomotion the rhythm pattern for 4 counts is $\underline{\quad} \underline{\quad} \underline{\quad} \underline{\quad}$) (1) (2) (3) (4)	
(+ M132) C ₃		
1 - 24	24 Lift-stamps with RF on the spot.	X X X X X X X X ↓
25 - 26	4 Quick steps directly forward while lowering sticks and shields to the ground, bending down and moving into a squat position.	
27 - 32	Hold squat position and sing.	
(Music bars 1 - 8)	(WHISTLE is blown in Part C ₃ counts 21-28 and 31-32.)	

Note: The dancers continue singing throughout. The leader freely improvises her own steps. These steps include lift-stamps, high-stepping and fling-stamps and steps on the spot. The leader controls the length of the parts and therefore the actual starting and concluding of parts is improvised. For this documentation, the start of a next part of the dance was judged to be the music cycle after which the leader did a short solo sequence which seemed to signal to the dancers that they can await a cue with the whistle. However, the fact that the leader was contemplating the next part in her mind seemed to be symbolised by her solo sequence. Due to unavoidable circumstances it was not possible to verify this with the dance leader at the documentation stage.

Delineating the parts is therefore considered a possible yet reasoned speculation.

To summarise the groupings of the parts according to music cycles and step counts the following is presented:

<u>Parts</u>	<u>Music</u>	<u>Steps</u>
Introduction	1 - 15 bars	1 - 60 counts
Part A ₁	1 - 12 bars	1 - 48 counts
A ₂	1 - 12 bars	1 - 48 counts
Part B ₁	1 - 48 bars	1 - 192 counts
B ₂	1 - 17 bars	1 - 68 counts
Part C ₁	1 - 36 bars	1 - 144 counts
C ₂	1 - 12 bars	1 - 48 counts
C ₃	1 - 8 bars	1 - 32 counts

TECHNICAL ANALYSIS OF "YAYE WEMQONDO WAMI"

The technical analysis of "yaye wemqondo wami" comprises of the analysis of specific dance movements with special reference to the body, movement and environmental aspects as well as the choreographic analysis. The "yaye wemqondo wami" consists of four step sequences that were performed in unison by the group.

Analysis of the dance movements

Analysis of the posture and the use of the body as well as the analysis of the quality of performance will offer conclusions regarding the typical dance technique.

1. Body aspects

The axial movement (posture) of the body during the major part of the dance is a relaxed upright position with the head focused forward in the direction of movement. When facing forward the focus is on the leader and hip flexibility is a pre-requisite.

The torso during the "lift-stamp" (crouch position) is erect but inclined slightly forward. This inclination helps to

maintain balance when the mass is on the left foot with the left knee completely flexed. The right foot is placed flat on the ground slightly apart and with the heel of the right foot opposite the toes of the left foot.

The body mass is not transferred from the left foot during the "lift-stamp" sequence in crouch and standing position. During the high stepping in place sequence, there is a lateral to-and-fro displacement of the line of gravity as each step is taken due to the lateral astride stance. For example, when stepping on the right foot the line of gravity shifts to the right. The legs remain in a flexed position at the knee joint lowering the centre of gravity and the height of the centre of gravity. The height of the centre of gravity remains constant yet moves horizontally from side-to-side. The transference of mass in the high stepping sequence in locomotion is to the right as the right foot steps in place next to the left foot and forward as the left foot steps forward approximately a half to a foot length ahead of right foot. The transference of mass in the "formation change" step sequence is in the direction of movement during the lift-step-step-step-step, step construct while during the lift-stamp step construct there is no transference of body mass. The mass remains on the left foot.

In the "lift-stamp" sequence in crouch position the stamps provide a "marking time" effect with little use of energy although the stamps give the action sequence accent. The left knee remains completely flexed while the right knee retains a $\pm 70^\circ$ angle. The stamping action of the lift-stamp sequence seems to be distally controlled during the downward action and proximally controlled during the lift phase. The legs are flexed throughout which calls for the retention of a certain amount of tension in the leg muscles.

During the high stepping sequence in place the legs remain in a flexed position at the knee. The upward leg actions are initiated proximally by the hip flexors and the lateral

muscles of the torso. The downward action seems to be distally controlled. The left leg action is stronger due to the knee lifting higher than the right leg in preparation for the step. In the "high stepping" sequence in locomotion (forward) there is a longer step forward on the left leg. The step on the right foot is in place parallel to the left foot while the step on the left foot is forward approximately a half foot length ahead of the right foot. Stepping in the "group-knitting" step sequence could be described as a shuffling action with the feet staying close to the ground during the stepping with the exception of the first step. In the formation change step sequence, the steps forward appear as quasi running action with the feet staying close to the ground, while in the "lift-stamp" construct the upward leg actions are initiated proximally by the hip flexors.

The arms, when held in their starting positions during the "lift-stamp" sequence and "formation change" step sequence, are symmetrical. The arms move asymmetrically during the "high stepping" step sequence and the "group-knitting" step sequence. In the "lift-stamp" sequence both arms are held forward-sideward with the upper arms horizontal (flexion-abduction), flexed at the elbow and the lower arms held vertically upwards. The arms are held stationary. The left hand holds the shield and the right hand the stick. The shield is held in a sagittal plane with the grip facing forward and the stick is held vertically. The position in the formation change step sequence is symmetrical, with the upper arms at the sides of the body and the lower arms horizontal. There is a $\pm 90^\circ$ angle at the elbow. The left hand holds the shield and the right hand holds the stick horizontal to the ground behind the shield. The arms move asymmetrically in the "high-stepping" step sequence. The left arm is held sideward and slightly forward with the upper arm horizontal, flexed at the elbow and the lower arm is held vertically upward. The shield which is carried in the left hand is held horizontally in a sagittal plane. The right arm swings downward and backward in a sagittal

plane, retaining flexion at the elbow until the hand is opposite the hip. The right arm is then swung forward and upward in a sagittal plane, retaining flexion at the elbow until the hand is opposite the head. The arm is slightly abducted away from the body. The stick is carried in the right hand and forms a unit with the right hand. In the "group-knitting" step sequence the arms move asymmetrically with a sustained quality. The upper left arm moves down to the right in an arc in the frontal plane to hold the shield in front at waist height. The upper right arm moves down to the left in an arc in a frontal plane to join the left hand in front of the body. The elbow is flexed. The stick moves down in an arc with the right hand to end horizontally behind the shield. Each dancer holds onto the stick of the neighbouring person. The stick moves down slightly ahead of the shield. Once the stick is horizontal the shield is placed in front of the stick and is also held horizontally.

2. Movement aspects

The STEP-CONSTRUCTS that are performed in the step sequences of the dance are as follows:

"Group-knitting" step sequence

Step-step

Hold

"Formation change" step sequence

Lift-step

Step-step

Stamp-lift

High-stepping sequence in place and in locomotion

Lift-step

The ACTION-CONTENT present in the dance is as follows:

Lift-stamp sequence in crouch and standing position

Lift-stamp

The GROUPING OF COUNTS for the action and step sequences are as follows:

<u>Action and Step Sequence</u>	<u>Count-Groupings</u>
"Lift-stamp" sequence	2
"High-stepping" sequence	2
"Group-knitting" step sequence	2,2
"Formation change" step sequence	2,2

The TOTAL COUNT GROUPING of the action and step sequences is as follows:

<u>Action and Step Sequence</u>	<u>Total Count Groupings</u>
"Lift-stamp" sequence	2
"High-stepping" sequence	2
"Group-knitting" step sequence	4
"Formation change" step sequence	4


The total count grouping for the action sequences is two while the two step sequences have a total count grouping of four. The total count grouping is relatively short and typifies the repetition that is present in the dance.

The MOVEMENT RHYTHM PATTERN for the two action sequences and the formation change step sequence is even. The rhythm pattern for the group-knitting step sequence is uneven. A rhythm pattern of groupings of counts and movement accents is presented below:

2-count grouping









$$\begin{array}{cc} \frac{\text{—}}{1} \text{ /} & \frac{\text{—}}{2} \text{ —} \\ \frac{\text{ /}}{1} \text{ /} & \frac{\text{ /}}{2} \text{ /} \end{array}$$

= strong accent

= stronger accent

The movement rhythm pattern of the action and step sequences is as follows:

"Lift-stamp" action sequence : $\frac{\text{—}}{1} \text{ /} \quad \frac{\text{—}}{2} \text{ /}$

"High-stepping" action sequence : $\frac{\text{—}}{1} \text{ /} \quad \frac{\text{—}}{2} \text{ /}$

"Group-knitting" step sequence : $\frac{\text{—}}{1} \text{ /} \quad \frac{\text{—}}{2} \text{ /} \quad \frac{\text{—}}{3} \quad \frac{\text{—}}{4}$

"Formation change" step sequence : $\frac{\text{ /}}{1} \text{ /} \quad \frac{\text{—}}{2} \text{ —} \quad \frac{\text{ /}}{3} \quad \frac{\text{ /}}{4} \text{ /}$

"Lift" always falls on the "and" prior to the count.

The indication of MOVEMENT ACCENTS was determined visually and auditorily. Accents were placed according to the increase in the range of movement and distance of individual step constructs. The stamp, in the "lift-stamp" action sequence in crouch position is semi-forceful as the foot is lifted very slightly off the ground making the stamping action less forceful. The stamps on 1,2 give accent to the two count sequence and provide a "marking time effect with little use of energy". In the "lift-stamp" action sequence in standing position, the stamp is more forceful. Strong accents are on each count and the force application is downward.

The accent in, in the "high-stepping" sequence in place is on each count although the accent is stronger on the left foot due to the left knee lifting higher than the right knee in preparation for the step. In the "high stepping" sequence, the accent is on each count with a stronger ac-

cent of the left leg. This stronger accent is due to the longer step forward although for backward locomotion the right leg takes a longer step while the left leg takes a shorter step but slightly more force is applied to assist in providing the accent. Stepping on the foot in the "group-knitting" step sequence could be described as a "shuffling" action with the feet staying close to the ground during the stepping with the exception of the first step where the force applied is forceful. A semi-forceful step is taken on count 2 and 3 which also gives accent to the step sequence. In the "formation change" step sequence a semi-forceful step is performed on count 1 while forceful stamps occur on counts 3 and 4. Thus, semi-forceful accents occur on count 1 and strong accents on counts 3 and 4.

The TEMPO of the movement is indicated in metronome counts and remains consistent at \pm M132. This indicates the repetition that occurs in the dance.

The quality of the movement presented in the dance is an easy dynamic quality of performance in the "lift-stamp" sequence in the crouch and standing position. A dynamic and vigorous quality is used during the "high stepping" sequence in place and in locomotion. In the "group-knitting" step sequence an easy smooth quality is retained while in the "formation change" step sequence a smooth, dynamic quality of performance is presented.

The SPATIAL PATTERN followed by the free body segments as a result of the movement of the free leg is predominantly curvi-linear. The flexion and extension of the trunk and of the supporting knee shows a curvi-linear spatial pattern. The majority of the step sequences take place as a result of body segments that move in a sagittal plane except for the upper arm movements in the "group-knitting" step sequence that moves down to the right in an arc in a frontal plane to hold the shield in front at waist height, with the elbow flexed. The upper right arm moves down to the left in an arc in a frontal plane to join the left hand in front of the body. The elbow is flexed.

3. Environmental aspects

Relevant environmental aspects that influence the dancers are the accompaniment, inter-group relationships and the dance leader. The dance is performed to the ACCOMPANIMENT of the dancers and the group of singers/clappers singing the yaye wemqondo wami song. This singing on the part of the dancers adds to the total physical involvement and continue singing throughout. Other forms of accompaniment are three drums which continue to play throughout and one whistle that is blown by the leader to cue the start of the dance and transitions into step sequences. The leader controls the length of the parts and therefore the actual starting and concluding of the parts is improvised.

Integration with the accompaniment for the action and step sequences is presented as follows:

"Lift-stamp" action sequence

Clapping : / / / / Accent on every beat
 Song : Accent on beat 1 of the 4-beat cycle
 Step sequence : Accent on every count of the 2-count sequence
 Drums : Accent on every count of the 4-beat cycle

"High-stepping" action sequence

Clapping : / / / / Accent on every beat
 Song : Accent on beats 1 and 3 of the 4-beat cycle
 Step sequence : Accent on every count of the 2-count sequence
 Drums : Accent on every count of the 4-beat cycle

"Group-knitting" sequence

Clapping : / / / / Accent on every beat
 Song : Accent on beats 1 and 3 of the 4-beat cycle

Step sequence : Accent on counts 1,2 and 3 of the 4-count step sequence

Drums : Accent on every beat of the 4-beat cycle

"Formation change" step sequence

Clapping : Accent on every beat of the 4-beat cycle

Song : Accent on beats 1 and 3 of the 4-beat cycle

Drums : Accent on every beat of the 4-beat cycle

The leader leads the group throughout the dance and during the dance composition she freely improvises her own steps. This adds to the excitement of the dance. Her performance was commanding and confident and she made use of the whole body to indicate the start of the dance. These steps include lift-stamps, high-stepping, fling-stamps and steps on the spot. Each dancer is aware of the leader and of the dancers on either side of her as perfect unison is of utmost importance. The position of the leader is in front of the team facing them. She controls the start of the dance by chanting the first bar of the song while facing the dancers, drummers and the singers/clappers. The dancers repeat the phrase for 14 music bars or 56 counts. To start the dancing the leader blows the whistle during counts 55-60 with a few short blasts and a long blast. The leader also blows the whistle on counts 31 and 32 to indicate the end of the dance.

The position of the leader in relation to the group is necessary to obtain the unison and perfection that is needed in the dance performance. Every attempt is made by every member of the team to stay within the rhythm of the dance.

The dancers stand very close together and form a solid block which offers a sense of security to the group. The pronounced formation changes of this dance indicates organisation ability that in the past would have been evident in the preparation and planning of military campaigns. The

western gesture of saluting was also evident in the dance. Social organisation and cohesion are important values within the Zulu society and these values are reflected in the clearly defined formations that are used in the dance composition. There is compensation for these strict formations in the solo dances which are improvised and offer opportunity for individual expression.

The observers were members of the Chile tribe who had gathered to be entertained by the two dance teams. The group of singers/clappers comprised of relatives of the dancers. Appreciation for creative and exciting step sequences was expressed in ululation.

Choreographic analysis of the dance

The choreographic analysis of the yaye wemqondo wami will be presented under the following headings, namely, accompaniment, planning of the content, aesthetic principles of composition and duration of the dance.

Accompaniment

The accompaniment for the yaye wemqondo wami is provided by the dancers and the group of singers/clappers who are positioned in an informal grouping behind the dancers. The song sung yaye wemqondo wami which means "hey!, these are my ideas". This song indicates a warning to the men by the women's team. The warning is that the men should not steal any of their ideas/creativity. Choreography in this dance style is the responsibility of the leader. This applies to both men and women. The clapping and drumming provides a sound that complements the dynamics in the dance.

The composition opens with a song sung by the igosa and the remainder of the team and the group of singers/clappers respond by repeating the same melody. The leader uses her whistle to start and end the dance and to indicate the change in the action and step sequences.

Planning of content

At the beginning of the dance there is an introduction of 60 counts or 15 music bars during which time the leader chants the first bar of the song. The dancers then repeat the chant phrase. The men singers then echo the women's chant, the dancers then repeat their chant and so on for 60 counts.

The structure and arrangement of the parts of the yaye wemqondo wami is as follows:

Introduction: A₁ A₂
 B₁ B₂
 C₁ C₂ C₃

This structure shows a ternary form in composition. A represents the lift-stamp action sequence in crouch and standing position, B the high-stepping action sequence in place and in locomotion and C the group-knitting step sequence and the formation change step sequence. Part A consists of 96 counts or 24 bars. Part B consists of 260 counts or 65 bars and part C consists of 224 counts or 56 bars. The dance is executed in unison at all times.

Aesthetic principles of composition

The dance forms one complete UNIT. The repetition of the melody and the phrase sung and the unison of the dancers also indicates unity. This unity is also further emphasised by the HARMONY that exists in the formations, movement and discipline that is evident. This discipline is not only evident during the actual performance but also in the orderly fashion in which the dancers move into and out of the dance area. Harmony is also represented in the fact that the accents in movement, clapping and drumming in the action sequences is the same while the accents in the clapping and drumming in the step sequences is the same.

Another element of composition is REPETITION. Part A is repeated for 96 counts, part B for 260 counts and part C for 224.

Action and step sequences are repeated over and over again to achieve the necessary impact. Repetition is also evident with regards to the placing of accents with the step constructs as well as in the melody and phrase that is sung. The easy smooth dynamic quality of performance is repeated consistently throughout the dance. This characterises the dance as a fairly lively dance. Spatial use is repetitive in that the dance is performed on the spot with the transference of mass being predominantly from side to side. When the dance is performed in locomotion the direction is forward and backwards with the body facing forward and team members are one behind the other. Focus is on the leader during the major part of the dance and the position of the shield during the dance is repetitive. There is also repetition in the two four-count groupings and the placing on the accents on every count in the action sequences.

VARIATION occurs in the step constructs of the parts as well as the placing of the accents within the step sequences. This adds fulness to the composition. There is also a variation in the quality of performance which varies from an easy, smooth, dynamic quality to a dynamic, vigorous quality.

A CONTRASTING element in the dance is the formation change and low level contrast at the beginning and end of the dance, with the high level during the major part of the dance.

Duration of dance

The yaye wemqondo wami dance lasts for five minutes. This compared with other dance compositions within the isizulu style of dance must be considered to be of average duration.

DOCUMENTATION OF "WOZA MAKOTI"

Dance event

The team consisting of both men and young women dancers had gathered in order to entertain the community. Chief Xolo and members of the Goqoza tribe were present. The team accompanied by two female drummers danced into the dance area and positioned themselves in front of the observers. The young women who

were the singers/clappers when the men performed and the two drummers formed a line behind the male dancers. During the first dance the men performed and the singers/clappers and the two drummers (on the extremities of the line) moved forward and backward with the male dancers. The manifested function of this first dance was an introduction to the dance event. The dance was started by the igosa singing a phrase, the dancers repeated the phrase, singers/clappers then repeated the phrase, thereafter the dancers sang the phrase and the women repeated the phrase. The leader danced in front of the team and the introductory dance was performed with the men holding their shields.

After the introductory dance-song, the dance group reorganised themselves. The men formed a line with the leader and sub-leader in the front. The young women formed a semi-circle behind the men. The drummers moved forward to stand on the right and in the middle of the dance area but due to filming this dancer was requested to move to the left hand side of the dance area. The drummers faced the group. During this period of reorganisation the men put down their shields.

The men performed team dances, dance compositions with four men and another with two men and two women and duets with each other and with the women. The young women performed duets with each other and with the men. They also performed one composition with two girls and two men. The dance that was selected for documentation and analysis was repeated seven times with slight differences in style.

The group of singers/clappers grew in size during the course of the afternoon as relatives joined the ten female singers/clappers.

Dance personnel

The dance style is inherited by the younger generation and the leader was the choreographer for the whole group. The membership of the team was eight men, ten women and two drummers. The leader and sub-leader of the team stood in front of the

group during the team performances. The leader lead the team in song during the performance. He controlled the group by determining the length of each step sequence, initiating the changes with a whistle and controlling the end of the dance composition.

The group of singers/clappers comprised of some of the dancers who danced in the duets, thus, not all singers/clappers danced. Relatives of the dancers joined this group during the course of the afternoon. This group stood in a line behind the dancers. Female voices formed the accompaniment for the men's dance compositions while both male and female voices formed the accompaniment for the compositions of four female dances and the duets.

The drummers are chosen for their talent. During the afternoon both female and male drummers took their turn to play the drums.

Material components

1. Costume

Absolute uniformity was not a striking feature with this dance group. The male dancers wore angora skin leggings, cacoons filled with seeds around the ankles, shorts, tassels were worn over the shorts in the front and strips of skin at the back, vests of different colours, although blue appeared to be the dominant colour. The female dancers wore a straight skirt of blue material. A multicoloured towel was draped over this skirt and left open at the right hand side. T-shirts, blouses and vests of various colours were worn. Some dancers wore a short pleated skirt of various colours. This skirt was functional as it allowed free movement of the legs.

2. Ornamentation

The ornamentation used by the male dancers were beaded necklaces, earrings, skin-bracelets, handkerchiefs tied around the upper arm and headbands made from handkerchiefs.

The female dancers wore beaded necklaces, bracelets, headbands, anklets and waistbands. Handkerchiefs were tied around the lower leg just underneath the knee joint. The handkerchiefs were folded into a triangle so that the point pointed down the front of the leg. Some dancers wore headbands made of handkerchiefs while some handkerchiefs were attached to the necklaces worn around the neck.

3. Paraphernalia

The leader and two sub-leaders wore soccer whistles around their necks. These whistles were used to obtain attention from the group and to indicate changes of step sequences. The men carried a stick and a shield. The stick and shield were held during the first and last dance but the shields were put down in the front of the dance area to free the dancers for the very vigorous stamping that occurred in the other dance compositions.

4. Accompaniment

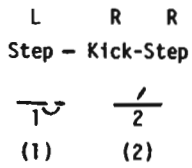
The composition opened with a song sung by the igosa and the remainder of the team and singers/clappers responded by repeating the same phrase. The drums begin with this answering phrase. The calling and answering phrases relate to the rhythm and melody. One voice does not dominate over the others. Clapping always accompanies the singing. The whistles of the leader and sub-leader completes the accompaniment.

Glossary of step-and-action sequences

See page 255.

STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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1. "Marking-time" step sequence
(2 count step-sequence; uneven rhythm; tempo + M96)



"Kick" prior to count 2.

Starting position: Upright standing position with feet parallel and slightly apart. Head inclined to the right hand side with eye focus on partner; arms hang comfortably at sides.

Step sequence: STEP on LF next to RF (1); KICK RF forward slightly off the ground, the RL comes from the back with a slight flexion and then it is extended ("and"); STEP on the RF next to the LF (2).

The step sequence is performed on the spot. The LF always leads when the step is repeated. The slightly astride stance is retained to maintain equilibrium. The accent is on count 2 with the force application forward/downward. The tempo of + M96 is maintained. The sequence is performed with an uneven rhythm pattern.

Integration with Accompaniment

	1	+	2	+	3	+	4	+
Song	X.	X.	X.	..	—	—	—	.X
Counts for clap and drum	1		2		3		4	
Clap	X	.	X	.	X	.	X	.
Drum	X.	.X	X.	.X	X.	.X	X.	.X
Counts for steps	1	+	2	+	1	+	2	+
Steps	X.	.X	X.	..	X.	.X	X.	..

— = silence

Arms: Arms move asymmetrically and arms and legs move alternatively. SWING LA slightly across body into slight flexion at elbow in frontal plane and simultaneously SWING RA extended slightly back in sagittal plane (1). SWING LA slightly away from body in frontal plane as arm extends and simultaneously SWING RA slightly forward in to flexion in sagittal plane (2).

Head: The head is forward inclined laterally to the right for dancer B and laterally to the left for dancer A. Eye focus is on partner.

Torso The torso remains upright with a left-right pulsation of the upper torso in opposition to the stepping action of the foot. Slight lateral to-and-fro action to L kick RL, to R kick LL, caused by transfer of mass from LF to RF while feet are hip width apart.

Legs: During the kick phase the leg comes from the back in slight flexion and then it is extended and the foot is in natural dorsi-flexion.

The step action has an easy, dynamic quality of performance. The arm action has a relaxed and swinging quality. The torso moves as a whole unit and moves to the left-right in opposition to step-sequence. During transference of mass during the step-constructs; the foot is placed down flat. Stepping on the foot could be described as a gliding action, with the feet staying close to the ground. Supporting leg is comfortably extended as it takes the body mass.

The step-sequence is performed on the spot.



Transference of mass is from side-to-side. Feet are hip width apart. All stepping is on the spot of previous support.

STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
<p>2. "Lead-up" step sequence (8 count step-sequence; uneven rhythm; tempo + M96)</p>	<p><u>Starting position:</u> Upright standing position with <u>feet</u> parallel and slightly apart. <u>Head</u> forward inclined laterally to right with a downward eye focus; <u>arms</u> are asymmetrical, LA is sideways to the left in a frontal plane, RA is back in a sagittal plane.</p>	<p><u>Arms:</u> The arms move predominantly asymmetrical. On count (1) LA moves from L-side down to R across body. On counts (2 and 3) LA moves out to side to L of body. On count (4) LA moves down to next to body. On count (5) LA moves up forward (elbow bends) in sagittal plane. On count (6) LA moves from L-side down to R across body. On counts (7 and 8) LA moves out to side to L of body. On count (1) RA moves back in sagittal plane, slight flexion at the elbow. On count (2 and 3) RA moves slightly up forward (elbow bent) in sagittal plane. On count (4) RA moves down to next to body. On count (5) RA moves back in sagittal plane, slight flexion at the elbow. On count (6) RA moves up backward (elbow bent). On count (7) RA moves out to side of body to R side. On count (8) RA moves from R-side down to L across body.</p>	<p>An easy, dynamic <u>quality</u> of performance is retained. The sequence signifies a preparation for the start of the dance. The range of arm actions are large (6-8) and the movements are muscle contraction controlled. The arms have a relaxed, swinging quality.</p>	<p>The step sequence is performed on the spot.</p>
<p>L R L R Step Step-Step-Step</p> <p>1 2 3 (1) (2) (3)</p>	<p><u>Step sequence:</u> STEP in place on LF (1); STEP forward on RF approximately a half a foot length in front of LF (2); STEP in place on LF ("and"); STEP in place on RF (3), STEP sideward and slightly backward on LF (4) STEP in place on RF next to LF ("and");STEP in place on LF next to RF (5); STEP back slightly to the side on RF approximately a half foot length away from LF (6); TOUCH back on LF next to RF (7); STEP forward onto LF approximately a foot length in front of RF (8).</p>	<p><u>Head:</u> The head is forward-inclined laterally to the right with a downward focus.</p>	<p>The transference of mass is predominantly forward and backward. The "steps" on counts (2), (3) and (5) are slight shifts and cover very little space.</p>	
<p>L R L Step - Step - Step</p> <p>(4) (5)</p>	<p>The step sequence is performed forward, backward, forward on the spot. The LF leads when the step-sequence is repeated. Relatively large arm movements accompany the STAMP on count (6-7). The tempo of + M96 is maintained. The sequence is performed with</p>	<p><u>Torso:</u> The torso fixated and stabilised in an upright position with slight lateral to-and-fro action to L and R caused by the transfer of mass from LF to RF while feet are</p>		
<p>R L L Step - touch Step</p> <p>1 2 3 (6) (7) (8)</p>				

STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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an uneven rhythm pattern. The counts group as 3,2,3 for the eight-count sequence. The accents of the step-sequence coincide with the accents of the drum beat and clapping. Integration with accompaniment

hip width apart.

Legs: The legs have a natural extension at the knee on taking mass. The foot is placed flat.

	+	3	+	4	+	5	+	6	+	7	+	8	+	1	+	2	+
Song	.X	X.	X.	X.	.X	X.	X.	X.	..	—	—	—	.X	X.	.X	X.	.X
Clap	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
Drums	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X
Steps	+	1	+	2	+	3	+	4	+	5	+	6	+	7	+	8	+
	.	X	.	X	X	X	.	X	X	X	.	X	.	X	.	X	.

Counts for song

Counts for clapping and drums

Counts for steps

— = silence

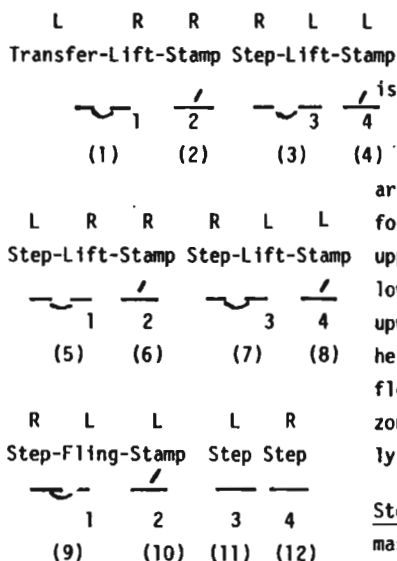
3. **"Stamp-fling" step sequence 1a**
(16 count step-sequence; uneven rhythm; tempo + M96)

Starting position: Upright standing position; feet parallel with LF approximately a foot and a half length away from RF; knees are flexed; torso is inclined slightly forward and to the right; the head is forward inclined to the right with eye focus on the ground; arms are asymmetrical, LA is forward-sideward with the upper arm horizontal and the lower arm held vertically upward, RA held at chest height in front of body, flexed at elbow, arm horizontal; the hands are loosely and naturally clenched.

Arms: The arms are dominantly used symmetrically. SWING arms in frontal plane from left to right (1-2); SWING arms in frontal plane from right to left (3-4); SWING both arms to meet in front of stomach hands almost touch (5); RAISE both arms to chest level (6); RAISE both arms above head in front of body (7-8); SEPARATE arms, RA stretches upward next to head, LA is extended downward-forward in front of body ("and"); FLING RA downward to join LA (9); FLEX elbows to bring both arms towards chest (10-11); RAISE both hands to in front of face (12); SEPARATE arms; LA stretches upward next to head, LA extended downward-forward

A dynamic quality is used throughout the step sequence. The torso functions as a whole and moves forward in opposition to the upward phase ("fling") of the stamping action. During the remainder of the sequence the torso is fixated and stabilised in an upright position. The upward leg action for the stamping action is initiated proximally and the leg is raised above waist level. The downward stamping action resembles a "slap" of the foot and seems distally controlled. The range of arm actions is large and resembles swinging and flinging actions and the movements are muscle contraction con-

The step sequence is performed on the spot with the transference of mass tending to be forward-backward.



Step sequence: TRANSFER mass from RF onto LF (1);

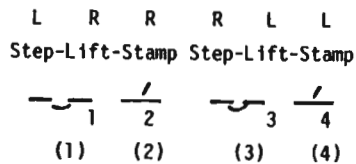
STEP-SEQUENCE AND STEP-CONSTRUCT ORDER				DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN		
L	R	R	R	L	L	LIFT RL upward, knee flexed ("and"); STAMP RF slightly in front of LF (2); STEP backward onto RF approximately a foot length behind LF (3); LIFT LL upward, knee flexed ("and"); STAMP LF slightly in front of RF (4); STEP forward onto LF approximately a foot length ahead of RF (5); LIFT RL as before ("and"); STAMP RF as before (6); STEP RF as before (7); LIFT LL as before ("and"); STAMP LF as before (8); STEP forward onto RF slightly in front of LF (9); FLING LL forward-upward, this is a powerful action with leg almost completely extended ("and"); STAMP LF forcefully on the ground approximately a foot length in front of RF (10); STEP back onto LF placing it just behind RF (11); STEP back onto RF placing it next to LF (12); STEP forward onto LF approximately a foot length in front of RF (13); FLING RL forward-upward, this is a powerful action with leg almost completely extended ("and"); STAMP RF forcefully on ground approximately a foot length in front of LF (14); STEP backward onto RF approximately a foot length ahead of LF (15); LIFT LL as before ("and"); STAMP LF slightly ahead of RF (16).	in front of body ("and"); FLING LA downward to join RA (13); EXTEND RA above head and RETAIN arm position for LA (14); SWING arms in frontal plane, from in front of body to left (15-16). <u>Torso:</u> The torso remains upright with slight flexion at the hips, BEND forward slightly to lifted LL (9); STRAIGHTEN (10); and BEND forward slightly to lifted RL (13); STRAIGHTEN (14). <u>Head:</u> The head is forward and inclined downward with eye focus on the ground. <u>Legs:</u> The lifting/flinging action is initiated proximally and the downward action distally controlled. The upward leg action is performed with a slightly flexed knee at first. The knee is then extended flinging the lower leg upward at the last moment so that the lift ultimately becomes a fling. At the same time the supporting leg increases the flexion at the knee joint. The foot is placed flat.	trolled. The <u>foot</u> is placed flat except on backward steps where the heels are raised slightly off the ground.	
1	2	3	4						
(13)	(14)	(15)	(16)						

The step-sequence is performed on the spot. The LF always leads when the step is repeated. Vigorous arm and trunk actions accompany the step-sequence. The tempo of + M96 is maintained. The sequence is performed with an uneven rhythm pattern with semi strong accents on (2),(4),(6),(8) & (16) and strong accents on (10) & (14). The counts group as 4,4,4,4 for the sixteen-count sequence.

Integration with Accompaniment

	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
Song	X.	.X	X.	.X	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.
	15	+	16	+	1	+	2	+	3	+	4	+	5	+	6	+	7	+	8	+	9	+	10	+
Steps	X.	x.	X.	..	X.	x.	X.	..	X.	x.	X.	..	X.	x.	X.	..	X.	x.	X.	..	X.	..	X.	..
	1		2		1		2		1		2		1		2		1		2		1		2	
Drums	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X
Clap	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.

3.2 "Stamp-Fling" step
sequence 1b
(12 count step-sequence;
uneven rhythm pattern;
tempo + M96)



Starting position: Upright standing position with feet parallel with LF approximately a foot and a half length in front of RF, arms held symmetrically in front of chest, arms extended forward, flexed at the elbow and horizontal; the hands are loosely and naturally clenched.

Step sequence: STEP forward onto LF (1); LIFT RL upward,

Arms: Arms move predominantly asymmetrical. SWING both arms across body in frontal plane from left to right (1); SWING arms together in frontal plane to front of body (2); SWING both arms across body in frontal plane from R to L (3); SWING arms together in front of body (4); RAISE RA upwards along side head, EXTEND LA forwards and downward, elbow slightly flexed ("and"); FLING RA downwards

A dynamic quality is maintained throughout the sequence. The torso functions as a whole and moves forward during the ("fling") of the stamping action. During the remainder of the sequence the torso is fixated and stabilised in an upright position. The upward leg actions for stamping is proximally initiated and the downward "slapping" action is distally controlled. The range of the arm action is

The step sequence is performed on the spot with the transference of mass forward and backward.

STEP-SEQUENCE AND STEP- CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
<p>R L L L R Step-Fling-Stamp Step Step</p> <p>1 2 3 4 (5) (6) (7) (8)</p>	<p>knee is flexed ("and"); STAMP RF slightly in front of LF (2); STEP backward onto RF placing it approximately a foot length behind LF (3); LIFT LL upwards, knee flexed ("and");</p>	<p>to join LA as LL is raised (5); RAISE both hands to chest level in front of body (6); RAISE both hands to in front of face (7-8); SEPARATE arms LA stretches upwards alongside head, RA is extended</p>	<p>large and resembles a swinging, flinging action that is muscle contraction controlled. The <u>foot</u> is placed flat except on the backward steps where the heels are raised slightly off the ground.</p>	
<p>L R R R L L Step-Fling-Stamp Step-Lift-Stamp</p> <p>1 2 3 4 (9) (10) (11) (12)</p>	<p>STAMP LF back slightly in front of RF (4); STEP forward on RF slightly in front of LF (5); FLING LL forward-upward, this is a powerful action with leg almost completely extended ("and"); STAMP LF approximately a foot length in front of RF (6); STEP backward on LF placing it approximately a half foot length behind RF (7); STEP backward on RF placing it approximately a half foot length behind LF (8); STEP forward on LF approximately a foot and a half length in front of RF (9); FLING RL forward-upward, this is a powerful action with the leg almost completely extended ("and"); STAMP RF on the ground approximately a foot and a half length in front of LF (10); STEP backward onto RF approximately a foot and a half length behind LF (11); LIFT LL upwards, knee is flexed ("and"); STAMP LF approximately a half foot length in front of RF (12).</p>	<p>downward-forward in front of body ("and"); FLING LA downward to join RA as RL is raised (9); FLING both arms upward alongside head as RF is stamped (10); SWING both arms from in front of body to left, LA is sideward with upper arm horizontal and lower arm held vertical, RA is folded across body with elbow flexed (11); SWING arms together in frontal plane to in front of body (12).</p>		
		<p><u>Torso:</u> The torso remains upright with slight flexion at the hips, except BEND forward slightly to lifted LL (5); STRAIGHTEN (6); BEND forward slightly to lifted RL (9); STRAIGHTEN (10).</p>		
		<p><u>Head:</u> The head is forward, inclined downwards with eye focus on the ground.</p>		
		<p><u>Legs:</u> The lifting/flinging action is initiated proximally and the downward action is distally controlled. The up-</p>		

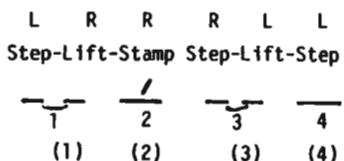
STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
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The step-sequence is performed on the spot. The LF leads when the step-sequence is repeated. Vigorous arm and torso actions accompany the sequence. The tempo of + M96 is maintained. The sequence is performed with an uneven rhythm pattern with semi-strong accents on counts (2),(4) and (12) while there are strong accents on counts (6) and (10). The counts group as 4,4,4 for the twelve-count step-sequence.

ward leg action is performed with a slightly flexed knee at first. The knee is then extended flinging the lower leg upward at the last moment so that the lift ultimately becomes a fling. At the same time the supporting leg increases the flexion at the knee joint.

	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+	1	+	2	+	3	+	4	+
Song	X.	.X	X.	.X	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.	X.
	1		2		1		2		1		2		1		2		1		2		1		2	
Clap	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.	X	.
Drums	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X	X.	.X
					1	+	2	+	3	+	4	+	5	+	6	+	7	+	8	+	9	+	10	+
Steps					X.	X.	X.	..	X.	X.	X.	..	X.	X.	X.	..	X.	..	X.	..	X.	X.	X.	..

4. "Stamp-fling" step sequence II
(16 count step sequence; uneven rhythm; tempo + M96)















Starting position: Upright standing position, feet parallel with LF approximately a half foot length in front of RF; knees slightly flexed; torso inclined slightly forward; head forward inclined downward with eye focus on the ground; arms are flexed at the elbows in front of body.
Step sequence: STEP for-

Arms: Arms move predominantly symmetrically. Arms held in front of stomach upper arms parallel to body, lower arms horizontal. RAISE arms to in front of chest, upper arm is parallel to front of chest, lower arm vertically forward flexed at elbow ("and"); SWING arms symmetrically left in frontal plane (1); SWING arms in frontal plane back to in

A dynamic, smooth quality of performance is maintained. Yet there is a pulsating manner of performance in the dynamics with an up and down bounce in the knees. The torso as a whole moves forward to meet the leg on the upward phase of the step and straightens on the downward phase. During transference of the mass during the step constructs, the knees

The step sequence is performed on the spot. The transference of mass is forward-backward.

STEP-SEQUENCE AND STEP-CONSTRUCT ORDER	DESCRIPTION OF STEP-SEQUENCE	ACCOMPANYING MOVEMENTS OF FREE BODY SEGMENTS	TECHNIQUE	FLOOR PATTERN
<p>R L L L R R</p> <p>Step-Fling Stamp Step-Fling-Stamp</p> <p>   </p> <p>(5) (6) (7) (8)</p>	<p>ward onto LF (1); LIFT RL upwards, knee flexed ("and"); STAMP RF next to LF (2); STEP backward on RF approximately a foot length behind LF (3); LIFT LL upwards, knee flexed ("and"); STAMP LF next to RF (4); STEP forward on RF approximately a half foot length in front of LF (5); FLING LL forward-upward, this is a powerful action and the knee is extended ("and"); STAMP LF approximately a foot and a half length in front of RF (6); STEP backward on LF placing it next to RF (7); FLING RL forward-upward, powerful action, knee extended ("and"); STAMP RF forcefully on ground slightly in front of LF (8); STEP backward on RF next to LF (9); FLING LL forward-upward, this is a powerful action, knee is extended ("and"); STAMP LF forcefully on the ground slightly in front of LF (10); STEP backward on LF (11); STEP backward on RF placing it next to LF (12); STEP forward on LF approximately a foot length from RF (13); FLING RL forward-upward, powerful action, knee extended ("and"); STAMP</p>	<p>front of body (2); SWING arms to R in frontal plane (3); SWING arms in frontal plane back to in front of body (4); SEPARATE arms, RA stretched upwards next to head, LA extended forward-downward, slightly flexed at elbow ("and"); FLING RA downward to join LA (5); RAISE both arms slightly (6); FLING LA upwards next to head, FLING RA forward-downward towards raising RL ("and"); FLING LA down to join RA (7); RAISE both arms to chest height (8); FLING RA upward next to head, FLING LA forward-downward elbow slightly flexed ("and"); FLING RA downward to join LA (9); SWING both arms up to chest (10); SWING arms in frontal plane to right (11-12); SEPARATE hands, LA is stretched upward next to head, RA is extended forward-downward ("and"); FLING LA downwards to join RA (13); RAISE both arms to chest (14); SWING to right side in frontal plane (15-16).</p> <p><u>Torso:</u> The torso remains upright with slight flexion at hips. This flexion is increased on the "fling" phase of the stamp when it is bent</p>	<p>remain slightly flexed.</p>	
<p>R L L L R</p> <p>Step-Fling-Stamp Step Step</p> <p>   </p> <p>(9) (10) (11) (12)</p>				
<p>L R R R L L</p> <p>Step-Fling-Stamp Step Lift Stamp</p> <p>   </p> <p>(13) (14) (15) (16)</p>				

Notation of the dance

Notation of the dance : "Woza makoti" (Isizulu)

Music accompaniment : "Woza makoti" song
Handclapping
2 Drums

Rhythm pattern of melody : 

Tempo : + M96

Formation : The two dancers (A and B) form a single line abreast in the middle of the dance area. The group of female singers/clappers form a single frontal line abreast while the male clappers form an informal grouping and sit in front of the line of female singers/clappers. The two dancers move into the dance area from the line of singers/clappers at the back, from both the left and right hand side.

Step sequences : "Marking-time" step sequence; "lead-up" step sequence; "stamp-fling" step sequence 1a; "stamp-fling" step sequence 1b; "stamp-fling" step sequence II.

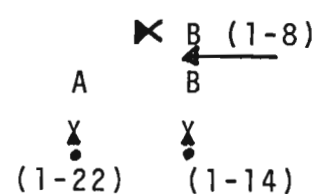
Parts and Counts

A₁ 1 - 22

Dance Progression

+ 11 "marking-time" step sequences. (A performs 4 "marking-time" step sequences alone in place while B performs 4 step sequences while approaching. They perform 7

Formation and Floor P



Parts and CountsDance ProgressionFormation and Floor P

"marking-time" step sequences in place together.

A ₂	1 - 8	1 "lead-up" step sequence	X	X ↗
B ₁	1 - 16	1 "stamp-fling" step sequence 1a	X	X ⇕
B ₂	1 - 12	1 "stamp-fling" step sequence 1b	X	X ⇕
C	1 - 16	1 "stamp-fling" step sequence II	X	X ⇕
C	1 - 16	1 "stamp-fling" step sequence II	X	X ⇕
A ₁	1 - 22	+ 11 "marking-time" step sequences (4 "marking-time" step sequences while locomoting sideways with dancers B passing behind dancer A; 7 "marking-time" step sequences in place)	A X	B X (1-8) (Retain facing forward) B A X X On the spot
A ₂	1 - 8	1 "lead-up" step sequence	X	X ⇕
B ₁	1 - 16	1 "stamp-fling" step sequence 1a	X	X ⇕
B ₂	1 - 12	1 "stamp-fling" step sequence 1b	X	X ⇕
C	1 - 16	1 "stamp-fling" step sequence II	X	X ⇕
C	1 - 16	1 "stamp-fling" step sequence II	X	X ⇕

TECHNICAL ANALYSIS OF "WOZA MAKOTI"

Analysis of dance movements

Analysis of the posture and the use of the body as well as the analysis of the quality of performance will offer conclusions regarding the typical dance technique.

1. Body aspects

The axial movement (posture) of the body during the major part of the dance is a relaxed upright position. In the "marking-time" step sequence there is a slight lateral to and fro action to the left as the right leg kicks and to the right as the left leg kicks. This is caused by the transfer of the mass from left foot to right foot while the feet are hip width apart. In this step sequence the head is forward, inclined laterally to the right for dancer B and laterally to the left for dancer A. Eye focus is on partner. During the "lead-up" step sequence, the torso has a slight lateral to and fro action to the left and right caused by the transfer of mass from the left foot to the right foot while feet are hip width apart. The torso, during the "stamp-fling" step sequences Ia, Ib and II, remains upright with slight flexion at the hips. This flexion is increased on the "flinging" phase of the stamp when it is bent forward to meet the raised leg. The torso straightens during the downward action. The head is forward with the eye focus downward.

In the "marking-time" step sequence, the foot is placed down flat during the transference of mass. The stepping could be described as a gliding action with the feet staying close to the ground. The supporting leg is comfortably extended as it takes the body mass. Transference of the mass is predominantly forward and backward, during the "lead-up" step sequence and the legs have a natural extension at the knee on taking the body mass. The foot is placed down flat. The upward leg action, in the "stamp-fling" step sequences Ia, Ib and II, is performed with a slightly flexed knee at first. The knee is then extended

flinging the lower leg upward at the last moment so that the lift ultimately becomes a fling. At the same time the supporting leg increases the flexion at the knee joint. The foot is placed down flat throughout the dance.

The arms are used predominantly asymmetrically in the "marking-time" and "lead-up" step sequences. There is a relaxed, swinging quality present in the use of the arms and the range of movement, when compared with the arm movements of the "stamp-fling" step sequences Ia, Ib and II is relatively small. The range of the arm actions in the "stamp-fling" step sequences Ia, Ib and II are large and resemble a swinging, flinging action. The arm movements throughout the dance are muscle contraction controlled.

2. Movement aspects

The STEP-CONSTRUCTS performed in the step sequence are schematically presented below:

"Marking-time" step sequence

Step - Kick - step

"Lead-up" step sequence

Step step-step-step

Step-step-step

Step-touch-step

"Stamp-fling" step sequence Ia

transfer - lift-stamp

step-lift-stamp

step-fling-stamp

step-step

"Stamp-fling" step sequence Ib

step-lift-stamp

step-fling-stamp

step step

"Stamp-fling" step sequence II

step-lift-stamp
 step-lift step
 step-fling stamp
 step step

The GROUPING OF COUNTS for the step sequences are as follows:

STEP SEQUENCE	COUNT-GROUPINGS
"Marking-time" step sequence	2
"Lead-up" step sequence	3,2,3
"Fling-stamp" step sequence 1a	4,4,4,4
"Fling-stamp" step sequence 1b	4,4,4
"Fling-stamp" step sequence II	4,2,2,4,4

From the above it seems that preference is given to the 4-count grouping.

The TOTAL COUNT GROUPING of the step sequences is as follows:

STEP SEQUENCE	TOTAL COUNT GROUPINGS
"Marking-time" step sequence	2
"Lead-up" step sequence	8
"Fling-stamp" step sequence 1a	16
"Fling-stamp" step sequence 1b	12
"Fling-stamp" step sequence II	16

The total count grouping varies from two to sixteen. The total count groupings of two and eight are relatively short and typifies the repetition that is present in that part of the dance.

The MOVEMENT RHYTHM PATTERN for all the step sequences follows an uneven rhythm pattern. A schematic presentation of the MOVEMENT RHYTHM PATTERNS of the step sequences is illustrated below:

"Marking-time" step sequence : $\frac{\text{—}}{(1)}$ $\frac{\text{—}}{(2)}$

- "Lead-up" step sequence : $\overline{(1)} \quad \overbrace{(2)} \quad \overline{(3)} \quad \overbrace{(4)} \quad \overline{(5)} \quad \overline{(6)} \quad \overline{(7)}$
- "Stamp-fling" step sequence 1a : $\overbrace{(1)} \quad \overline{(2)} \quad \overbrace{(3)} \quad \overline{(4)} \quad \overbrace{(5)} \quad \overline{(6)} \quad \overbrace{(7)} \quad \overline{(8)}$
 $\overbrace{(9)} \quad \overline{(10)} \quad \overline{(11)} \quad \overline{(12)} \quad \overbrace{(13)} \quad \overline{(14)} \quad \overbrace{(15)} \quad \overline{(16)}$
- "Stamp-fling" step sequence 1b : $\overbrace{(1)} \quad \overline{(2)} \quad \overbrace{(3)} \quad \overline{(4)} \quad \overbrace{(5)} \quad \overline{(6)} \quad \overline{(7)} \quad \overline{(8)}$
 $\overbrace{(9)} \quad \overline{(10)} \quad \overbrace{(11)} \quad \overline{(12)}$
- "Stamp-fling" step sequence II : $\overbrace{(1)} \quad \overline{(2)} \quad \overbrace{(3)} \quad \overline{(4)} \quad \overbrace{(5)} \quad \overline{(6)} \quad \overbrace{(7)} \quad \overline{(8)}$
 $\overbrace{(9)} \quad \overline{(10)} \quad \overline{(11)} \quad \overline{(12)} \quad \overline{(13)} \quad \overline{(14)} \quad \overbrace{(15)} \quad \overline{(16)}$

The "lift" and "fling" always fall on the count.

The indication of MOVEMENT ACCENTS was determined visually and auditorily. Accents were placed according to the increase in the range of movement and distance of individual step constructs. The rhythm pattern of groupings of counts and movement accents is schematically presented below:

2-count grouping

$$\overbrace{1} \quad \overline{2}$$

$$\overline{1} \quad \overbrace{2}$$

3-count grouping

$$\overline{1} \quad \overbrace{2} \quad \overline{3}$$

$$\overline{1} \quad \overline{2} \quad \overline{3}$$

4-count grouping

The kick construct in the "marking-time" step sequence gives a semi-forceful accent to the step sequence due to the forward/downward force application of the kick. In the "stamp-fling" step sequence 1a the stamp construct on counts (2), (4), (6) and (8) gives a strong accent due to the semi-forceful upward lift of the leg, while, the stamp construct on counts 10, 14 and 16 gives a very strong accent to the step sequence due to the forceful upward fling of the leg. The stamp construct on counts (2), (4) and (6), in the "stamp-fling" step sequence 1b, gives the step sequence a strong accent due to the semi-forceful upward fling of the leg. In the "stamp-fling" step sequence II, the stamp and step construct on count (2) and (4) respectively give the step sequence a strong accent due to the semi-forceful lift of the leg. The stamp construct on counts (6), (8), (10), (14) and (16) give a very strong accent to the step sequence due to the forceful upward fling of the leg.

The TEMPO of the movement is indicated in metronome counts and remains consistent at \pm M96 throughout the dance. This indicates that a certain amount of repetition occurs in the dance and is suggestive that there is very little movement away from the spot in the dance. This is in fact the case for the dance is performed on the spot, with forward-backward transference of body mass.

The quality of movement presented in the dance varies from

an easy, dynamic quality in the "marking-time" and "lead-up" step sequences to a dynamic quality in the "stamp-fling" step sequences 1a, 1b and II.

The SPATIAL PATTERN followed by the free body segments as a result of the movement of the free leg is predominantly curvi-linear. The flexion and extension of the trunk also shows a curvi-linear spatial pattern. The majority of the step sequences take place as a result of body segments that move in a sagittal plane. The exception is the arm movements which are conducted in both frontal and sagittal planes. There is also a slight lateral to-and-fro action to the left as the right leg kicks and to the right as the left leg kicks in the "marking-time" step sequence. While, during the step action in the "lead-up" step sequence there is a slight lateral to-and-fro action to the left and right caused by the transfer of mass from the left foot to the right foot while the feet are hip width apart.

3. Environmental aspects

Relevant environmental aspects that influence the dancers are the accompaniment, and inter-personal relationships. The dance is performed while the group of singers/clappers sing the woza makoti song and clap simultaneously. The drumming completes the accompaniment. The integration with accompaniment is presented below:

"Marking-time" step sequence

- Clapping : $\frac{\quad}{1} \frac{/}{2}$ Accent on every even numbered beat.
- Song : There are no accents on the beats in the 8-beat cycle. (2 bars of 4-time)
- Drums : Accent on every even numbered beat.
- Step sequence : Accent on every even numbered count (2) of the 8-count sequence.

The "mark-time" step sequence starts on count 5 of the 8-beat music cycle. When the dance is repeated the sequence starts on count 7 of the 8-beat cycle.

"Lead-up" step sequence

Clapping : / Accent on every even numbered beat.

Song : There are no accents on the beats in the 8-beat cycle (2 bars of 4-time).

Drums : Accent on every even numbered beat.

Step sequence : There are no accents in the 8-count sequence.

The "lead-up" step sequence starts on beat 3 of a bar.

"Stamp-kick" step sequence 1a

Clapping : / Accent on every even numbered beat.

Song : Accents on beat 2 and 4 of the first bar of 4-time and 2 of the second bar of 4-time.

Step sequence : Accent on every even numbered count of the sixteen-count step sequence.

The "stamp-kick" step sequence 1a starts on beat 3 of the 8-beat cycle. When the sequence is repeated it starts on beat 5 of the 8-beat cycle.

"Stamp-kick" step sequence 1b

Clapping : Accent on every even numbered beat.

Song : Accent on beat 2 and 4 of the first bar of 4-time and on count 2 of the second bar of 4-time.

Drums : Accent on every even numbered beat.

Step sequence : Accent on counts 2, 4, 6, 10 and 12 of the 12-count step sequence.

The "stamp-kick" step sequence 1b starts on beat 3 of the 8-beat cycle. When the sequence is repeated it starts on beat 5 of the 8-beat cycle.

"Stamp-kick" step sequence II

Clapping : Accent on every even numbered beat.

Song : Accent on beat 2, 4 and 6 of the 8-beat cycle (2 bars of 4-time).

Drums : Accent on every even numbered beat.

Step sequence : Accent on counts 2, 4, 6, 8, 10, 14 and 16 of the 16-count step sequence.

The "stamp-kick" step sequence II starts on beat 3 of the 4-beat cycle. When the sequence is repeated it starts on beat 1 of the 4-beat cycle.

The start and end of one section of the dance and the transitions into the step sequences were executed visually. The two dancers continually controlled what the other dancer was doing. Every attempt was made by the two dancers performing the duet to stay within the rhythm of the dance.

Choreographic analysis of the dance

The choreographic analysis of woza makoti will be presented under the following headings, namely, accompaniment, planning of the content, aesthetic principles of composition and duration of the dance.

1. Accompaniment

The accompaniment for the dance woza makoti is provided by the group who sing the song woza makoti. The words of the song are "woza makoti, bayofika ngo sweni wasemini" (Come engaged girl, come at seven o'clock in the morning). This group are positioned behind the two dancers. Clapping and drumming occurs simultaneously with the singing. The song, clapping and drumming provide a sound that complements the dynamics of the dance.

2. Planning of content

At the beginning of the dance part A_1 serves as an introduction to the dance. The duration is 22 counts. During this time the dancers assemble and prepare for the start of part A_2 of the dance.

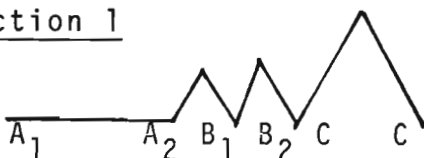
The structure and arrangement of the parts of the woza makoti is as follows:

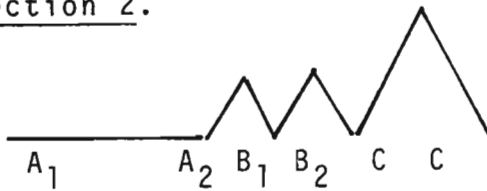
A_1 A_2 B_1 B_2 C C

A_1 A_2 B_1 B_2 C C

A_1 represents the "marking-time" step sequence, A_2 the "lead-up" step sequence, B_1 the "stamp-fling" step sequence 1a, B_2 the "stamp-fling" step sequence 1b, and C the "stamp-fling" step sequence II. From this structure it is obvious that the dance is repeated twice or comprises of two sections. Both sections consist of six parts with a duration of 90 counts. Below is a schematic presentation of the section of this performance.

Section 1



Section 2.

There is a climax at the end of each section. This structure represents a ternary (three-part) form in composition. The dance is performed in unison at all times.

3. Aesthetic principles of composition

Although the dance can be divided structurally into two sections, the dance forms a UNIT. The repetition of the melody and the phrase sung and the unison of the dancers also indicates unity. This unity is also further emphasised by the HARMONY that exists in the formation, movement and discipline that is evident. This discipline is not only evident during the actual performance but also in the orderly fashion in which the dancers move into and out of the dance area. Harmony is also present in the accents placed on the clapping, drumming and movements of part A₁ and the song, clapping, drumming and movements of part B₁, B₂ and C.

Another element of composition is REPETITION. Part C is repeated twice in each section and the dance is repeated twice. Repetition is also evident with regards to the placing of accents within the step constructs as well as the melody and phrase that is sung. Repetition also occurs in the step constructs of the parts. The dynamic and vigorous quality of performance is repeated consistently throughout the dance. This characterises the dance as a lively dance. Spatial use is repetitive in that the dance is performed on the spot with the transference of mass being predominantly forward-backward.

VARIATION occurs in the step constructs of parts A₁ and A₂ and parts B₁, B₂ and C. The parts A₁, A₂ are CONTRASTED by parts B₁, B₂ and C. There is also a variation of the

two, three and four count groupings together with the variation in the placing of the accents within the step sequences. This adds fulness to the composition. There is also a variation in the quality of performance which varies from an easy, dynamic quality in parts A₁ and A₂ to a dynamic quality in parts B₁, B₂ and C.

4. Duration of dance

The woza makoti dance lasts for approximately one minute forty-seven seconds. This compared with other dance compositions within the isizulu style of dancing must be considered to be a short dance as some team dances have a duration of five to six minutes. Generally, the solo dances and duets tend to be shorter than the team dances in the isizulu style of dancing.

OWN CULTURAL CRITERIA FOR THE EVALUATION OF THE ISIZULU STYLE

This cultural criteria is representative of the observers and participants of the isizulu style of dancing in the Ndwedwe, Vryheid, Dundee, Durban, Himeville, and Izingolweni areas.

Dance event

Dance compositions of the isizulu style assume a social form. The occasion creates a social opportunity that can have the manifested functions of recreation, competition and entertainment. Appreciation for the dance performance was expressed by the observers. They came forward and placed gifts such as sweets, money, handkerchiefs on the dancers person, or on the floor in front of them or actually gave the gift to the dancer. During the second part A₁ an observer came forward and placed a sucker in the headband of both dancers. This and ululating are acceptable forms of expressing appreciation for the dance compositions being observed.

Dance

All compositions in the isizulu style comprise of an orderly

entrance into and exit from the dance area. The start of the dance is controlled by the igosa and it is expected of the dancers to react immediately to his/her commands. Credit is given to the igosa and his/her team for the introduction of creative movements and formation change. Innovations in composition are highly recommended. During performance discipline is of utmost importance. Absolute unison of all movements and perfection in the execution of the movements are pre-requisites for good performance. Incorrect movement will result in a reprimand from the igosa.

Accompaniment

The synchronisation of the singing, clapping, whistle and the foot stamping of the dancers is highly recommended. The loudness of the accompaniment is also of importance, so much so, that some teams use wooden blocks to clap together rather than just their hands. The lyrics sung can have a connection with historical, social and everyday situations.

Material components

The costumes worn by isizulu dancers are derived from the festive attire of the tribal Zulu although each team creates their own costume which bears resemblance to tribal festive dress. These costumes are often made up so that they are identical. It is imperative that these costumes are worn when the team is performing. Beads are an accepted and dominant form of ornamentation. All dancers performing the isizulu style of dancing carry a shield and stick. The shields carried by the women tend to be smaller than that carried by the men. The shields are often placed on the ground in a line in front of the dancers so that dancing can proceed unhindered by the equipment.

SUMMARY

The isizulu style is danced throughout Natal and KwaZulu by both men and women. Isizulu is a social dance form with the

manifested functions of recreation, competition and entertainment. A latent function of this form of dancing is the strengthening of social bonds that could promote social solidarity. These dances are performed in any suitable open area (isiycawa) that is flat enough for dancing while large enough to accommodate the crowd. Although, if the teams are participating in an organised competition in the townships, towns or cities, a stadium is used as a venue. The Zulu's interest in war is very obvious in the male and female isizulu dances which could be broadly classified as war dances.

The dance style has been inherited by the following generation as part of their cultural heritage but it is only the really gifted dancer and composer that will be accepted by the people as a teacher/leader. The criteria used for the selection of dances for documentation and analysis was the acceptability of the choice by the Zulu people for other ethnic groups to perform, dances were performed by girls as the ethnic dances would be included in the Physical Education Syllabus for Girls. Lastly, the dances were socio-ethnic.

The dance event for the two isizulu dances was entertainment for the community and on both occasions the chief and members of the tribe were present. Material components that were discussed included costume, ornamentation, paraphernalia and accompaniment. The isizulu style of Zulu dance reflected the traditional way of life and the dances represented the identity of the Zulu and included typical Zulu features. The yaye wemqondo wami was a team dance (ifolo or isipani) and the woza makoti was a duet. The body posture for the major part of both dances was a relaxed upright, everyday body position with the head inclined forward. The woza makoti was performed on the spot with a forward-backward transference of body mass while in the yaye wemqondo wami movement away from the spot occurred in a forward-backward direction. The arms were used predominantly asymmetrically in both dances. The spatial pattern followed by the free body segments in both dances was predominantly curvi-linear. The count-groups were two and the total count-grouping two and four in the yaye

wemqondo wami. In the woza makoti, the count groupings were two, three and four and the total count grouping varied from two to sixteen. The rhythm pattern for the yaye wemqondo wami varied from even to uneven and was uneven for woza makoti. Both dances were performed to meter of two bars of 4-time. The quality of performance in both dances varied from an easy dynamic quality to a dynamic and vigorous quality. The dominant formation used in both dances was a frontal line abreast and the form in composition was a ternary, three part form.

ETHNIC DANCE AND THE PHYSICAL EDUCATION SYLLABUS

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INTRODUCTION

The approach taken in this chapter will be to view the educational system as influenced by the research findings of the Human Sciences Research Council (Republic of South Africa, 1983) and the new political system as well as look at the present day needs of society. Secondly, the Physical Education Syllabus will be discussed. In conjunction with the aforementioned, the present proposals being considered for the revised Physical Education syllabus will be discussed with a more indepth view of Folk Dance. Finally, implications for implementation specifically as it

relates to ethnic dance will be discussed.

CURRENT EDUCATIONAL SYSTEM

In June 1980 the Cabinet requested the Human Sciences Research Council (H.S.R.C.) to conduct an indepth investigation into all aspects of education.

"The Government requested that the HSRC, taking account of, inter alia, the present situation on education, the population composition in South African society and the resources available for education in the Republic of South Africa, make recommendations on organisational structures for the administration of education, on education infrastructures and on a programme to attain education of an equal quality for all population groups."
(Republic of South Africa 1983:1)

The de Lange Commission commenting on the meaning and implications of education of equal quality and the manner in which it should be achieved say that this aspect has received much theoretical and practical attention but that only a limited and varying degree of success has been attained in different parts of the world (Republic of South Africa 1981:205). The premises that were assumed in order to achieve the objective, equality of education for all race groups in South Africa, were the desire to adhere to a particular social-ethical concept regarding the structure of society, namely the right of every individual to receive equal treatment in the allocation of collective benefits; the maintenance and elaboration of cultural values that is to equip the learner, parent and community with "an appreciation of cultural heritage as well as with the critical and creative abilities essential for cultural renewal, taking into full consideration the requirements of the different cultural groups"; raising the material standards of living; the development of innovative and adaptive abilities with regard to the demands of cultural change; the improvement of interpersonal relationships, that is, "to equip the educational client with knowledge, interaction skills and a sense of social responsibility which can promote mutual respect, trust and cooperation between individuals and groups", (pertinent to this premise is knowledge and insight into the culture of other race

groups); the cultivation of positive civil attitudes and lastly the promotion of the overall quality of life (Republic of South Africa 1981:208).

The Government received the Report on the HSRC investigation in July 1981 and released it in October 1981, together with an Interim Memorandum. In the memorandum it was stated that the Report of the Main Committee would be commented on after interested persons and bodies had had an opportunity of commenting on the Report and after the Government had in turn had an opportunity to consider the recommendations.

The White Paper was compiled, in which the views of the Government and decisions regarding most of the recommendations are set out. When considering the role of central Government in the provision of education, it is generally accepted that it is the task of the Central Government to promote the interests of the State and all its inhabitants. The main aim of the Government is to ensure the highest degree of spiritual and material welfare for all its people.

One of the requirements for this is that the Government should see that particular services are rendered and an infrastructure created that will ensure that an orderly society in the fullest meaning of the term can be created and maintained. The opinion that private initiative and the devolution of functions from the Central Government to other authorities or to the private sector will serve to prevent education taking on an impersonal cast, and avoid indifference and inefficiency in the administration of education, is generally accepted. The Government does not, however, consider it its duty to administer these systems for the provision of education in all their ramifications from a central perspective. In South Africa this task has been delegated at present to executive education departments and to autonomous institutions that function under the control of statutory councils. There is, nevertheless, a need for a Government policy on objectives, the structure and functioning of the systems for the provision of education, and that certain aspects of general importance within these systems are

in accordance with a clearly co-ordinated policy which is in line with its aims (South Africa 1983:1-2).

"The policy should, however, take due cognisance of generally accepted educational principles and educational and community values and should comply with the requirements of administrative efficiency and efficacious educational functioning. The policy should also allow full scope for self-determination for each population group in regard to its education as an own affair in terms of the new Constitution of the Republic of South Africa."
(Republic of South Africa 1983:2)

According to the new Constitution as laid down in section 14(2) that the matters mentioned in Schedule 1 to the Constitution which include education at all levels, are own affairs of the White, Coloured and Indian population groups respectively. This means that all educational matters that relate solely to a specific group, are own affairs of the population group concerned. The education of each of these population groups will therefore, as an own affair, take place within the context of the particular group's own culture and frame of reference (Republic of South Africa 1983:5).

This division of education into the "own affairs" category and the fact that one of the guiding principles adopted in considering the HSRC report is that each population group should have its own schools and therefore its own education authority/department, necessitates the need for co-ordination by the Government.

At this stage certain aspects of the constitutional position of Blacks within the borders of the RSA still must receive consideration, the Government has decided that any general Act and general policy in terms of such Act relating to the general affairs, will also apply to education for Blacks within the borders of the Republic of South Africa (Republic of South Africa 1983:5). This excludes the national states. It is also the intention of the Government to negotiate with the national and the independent states with the view to the co-ordination of the abovementioned general policy.

The provision of separate educational facilities for the four main ethnic groups that constitute the people of the Republic of South Africa evolves from the concept of separate development, now referred to as multinational development (Behr 1967: 150). The problem of segregation or integration has been a recurring theme throughout South African history. The core of this problem concerns the relationships between the different ethnic groups in various fields of human intercourse, namely, domestic, economic, educational, political, religious and social. Today about two-thirds of the African population live in the homelands and the remainder in the rest of the Republic and the problem of intergroup relations between the Whites, Indians, Coloured and Black exists in various forms and various degrees of intensity in the Republic of South Africa. Consequently, in a segregated society such as South Africa specific problems arise, when an attempt is made to promote social integration and improvement of intergroup relationships. Nevertheless, within this segregated society formal education must create an opportunity for social development where one of the aspects that is developed should be the appreciation of one's own culture and the culture of other groups.

PHYSICAL EDUCATION SYLLABUS

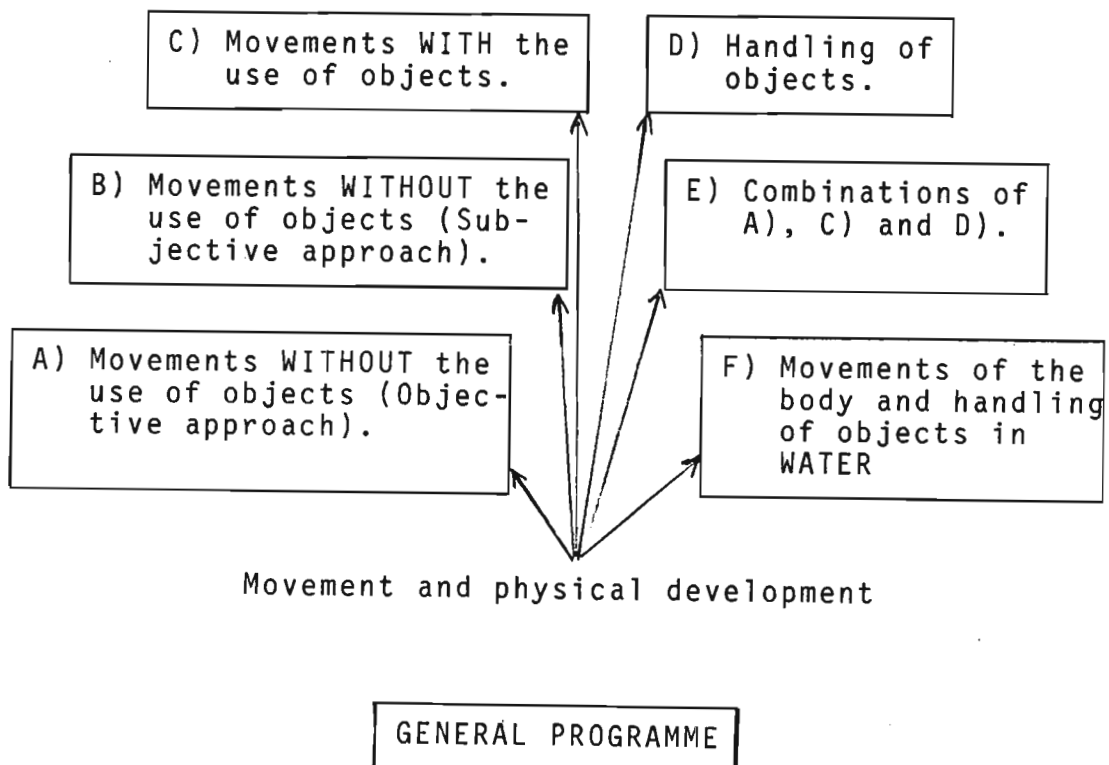
The Education Departments of the various population groups are responsible for their own syllabus. The Coloureds and Indians have their own prescribed syllabus while the Blacks have no prescribed syllabus. The Whites have a national syllabus which was released in 1972. This syllabus was drawn up by the inter-departmental committee in collaboration with a working committee of university lecturers. The syllabus was officially evaluated in 1980 (Katzenellenbogen and Wiid 1980). This revision of the syllabus was conducted by the Cape Education Department. The working committee comprised of inspectresses, college lecturers, university lecturers, high school and primary school teachers. The data collected was finalised by an interdepartmental committee and will be presented to the Committee of Heads for approval in 1985. This core-syllabus will be implemented in 1986.

1972-Syllabus

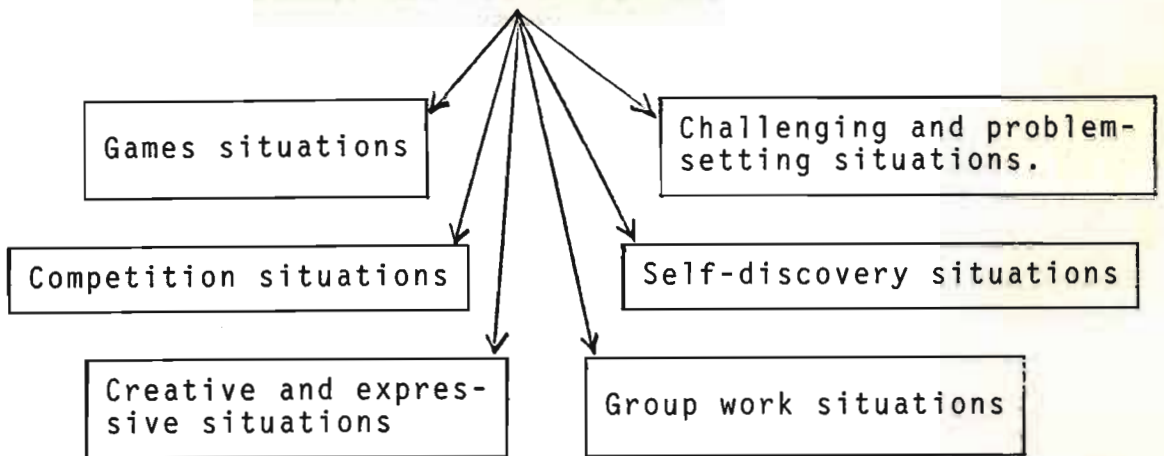
The general aim of physical education is to make a contribution in accordance with the educational aim, towards forming a mature, harmoniously developed personality, that will enable a girl to take her rightful place in the community (Interdepartment Committee 1972:1). The four objectives of physical education are movement development, physical development, emotional and social development and intellectual development. The school programme for physical education is divided into the General Programme (Class i - Standard 3); General/Specific Programme (Standard 4 - Standard 7) and the Specific Programme (Standard 8 - Standard 10). The movement development objective forms the basis for the three programmes.

1. General Programme (Class i - Standard 3)

Schematically the objectives (divided into sections) for this programme can be set out as follows in accordance with the objectives of physical education (Interdepartmental Committee 1972:37).



Emotional and Social Development

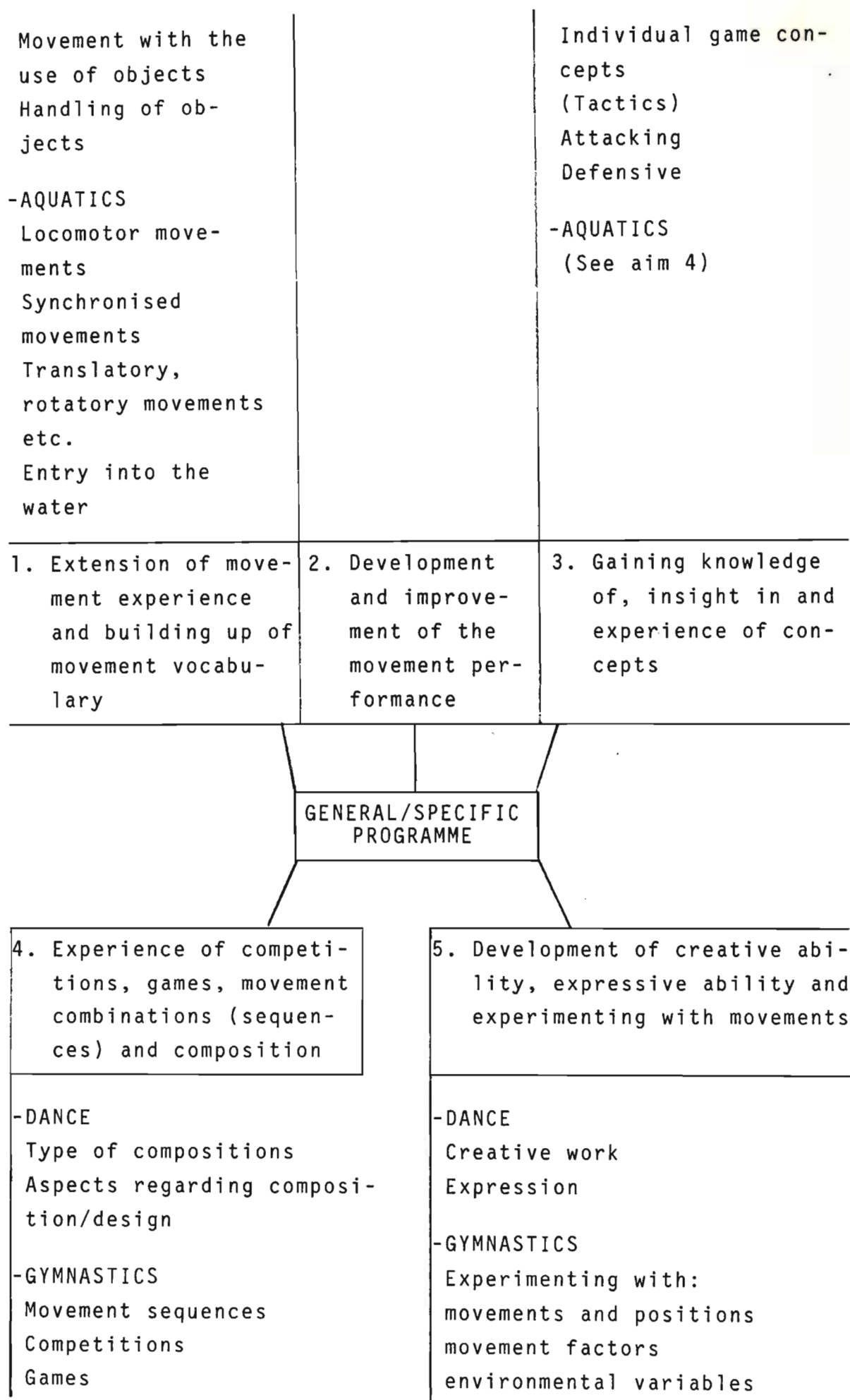


N.B. Challenging, problem-setting and self-discovery situations should be covered mainly through the presentation method, while creative situations could be presented in the form of dances and combinations of expressive movements.

2. General/Specific Programme (Standards 4 - 7)

Schematically the media for this programme in sections, drawn up according to more specific aims (which link up with the aims of physical education) can be set out as follows (Interdepartmental Committee 1972:106).

-DANCE Traditional movements self-designed movements	-DANCE	-DANCE Force and quality concepts
-GYMNASTICS Movement without the use of objects Movement with the use of objects	-GYMNASTICS	Time and rhythm concepts
-GAMES/SPORT Movement without the use of objects	-GAMES/SPORT	Space and design concepts
	-AQUATICS Physical requirements Motor requirements (For each of the above sections)	-GYMNASTICS (See aim 4)
		-GAMES/SPORT Team game concepts (Tactics) Attacking Defensive



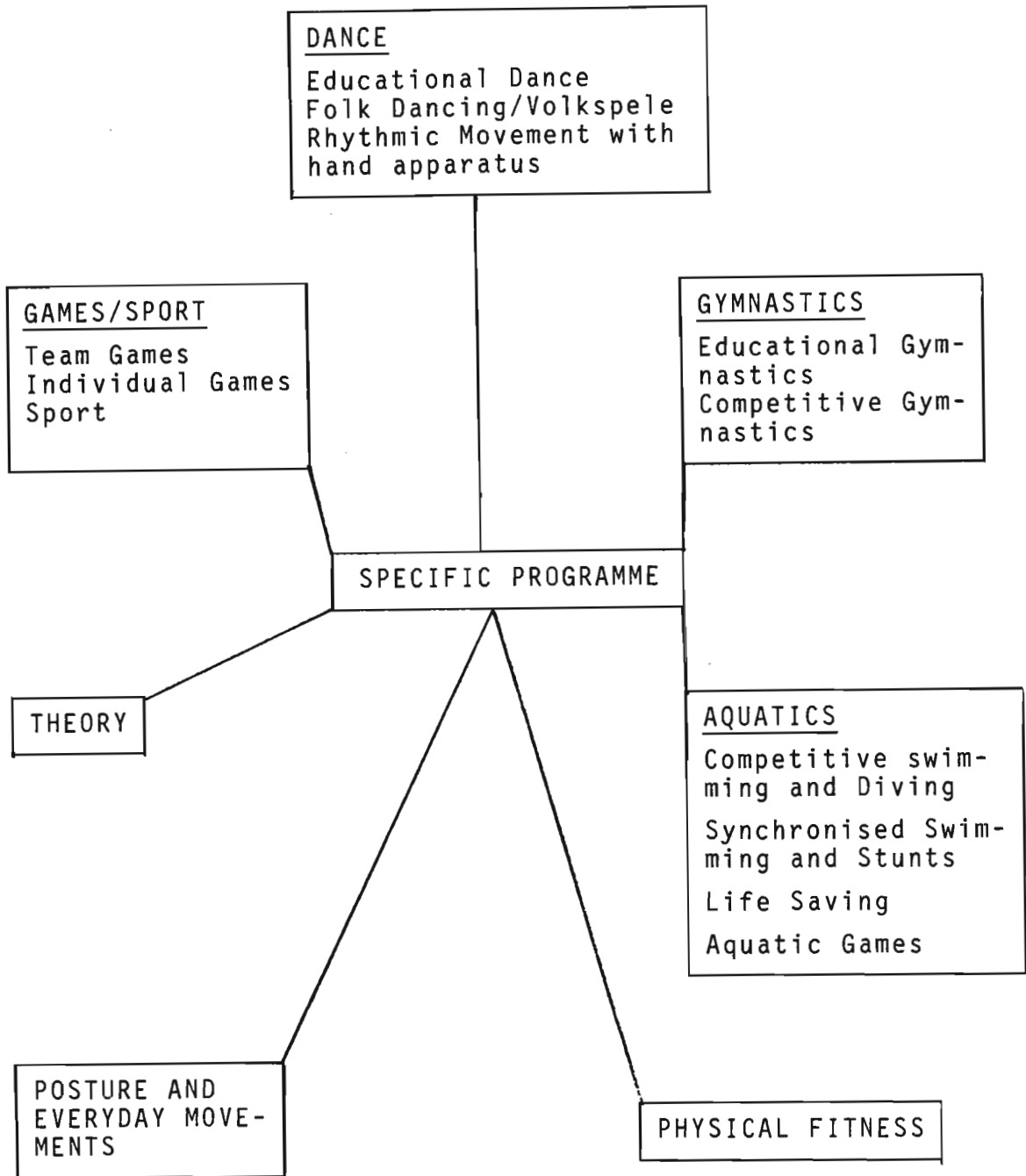
<p>-GAMES/SPORT Games (individual and team) Competitions (individual and team)</p> <p>-AQUATICS Competitions (individual and team) Group movement combinations Games</p>	<p>-GAMES/SPORT (See aim 3. Experimenting with game concepts)</p> <p>-AQUATICS Experimenting with: Use of the body Performance aspects Movement combinations</p>
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From the above it can be seen that the only form of dance presented in the programme is educational dance.

3. Specific Programme (Standards 8 - 10)

Schematically the sections, sub-sections and specific sections of this programme can be set out as follows (Inter-departmental Committee 1972:198).

(The section aims are the same as for the General/Specific Programme. Each section will be planned according to its own objectives or contents.)



Evaluation of 1972-Syllabus

The aim of the research was to make a situation analysis of physical education for white girls with a view to the evaluation of the curriculum.

The nature of the research was to establish the present situation in physical education at school level. Data was received from 1949 schools, 5645 teachers, 6227 high school pupils, 48 lecturers and 8 inspectresses all of whom are directly or in-

directly involved in the implementation of physical education at school level. The suitability of the 1972 syllabus for the school situation and today's pupil was determined by 407 teachers and aforementioned inspectresses, lecturers and pupils. The needs and interests of the girl was established. Problems with regard to the implementation of the syllabus was also determined. All aspects were evaluated according to the criteria that is based on research and existing factual knowledge of today's approach to education. This basis for the criteria was established on the opinions of 57 lecturers from 18 training institutions (Katzenellenbogen and Wiid 1980:366).

In the evaluation of the school situation, organisation and administration was evaluated to be satisfactory in three provinces but not ideal in all aspects. In one province the situation was not satisfactory in a number of areas. Number and variety of small apparatus and facilities such as swimming pools and halls appear to be the most prominent items and facilities, short listed in all the provinces (Katzenellenbogen and Wiid 1980:371).

The evaluation of the programme resulted in the conclusion that a balanced programme was being offered and that this programme fell within the framework of the syllabus. The only short fall to appear in the implementation of the physical education programme was the testing and measuring for evaluation purposes and the fact that there was little opportunity for enrichment activity and co-education (Katzenellenbogen and Wiid 1980:375).

With regards to the related aspects of the subject, namely, extra-mural programmes, training and inspection, three problems of cardinal importance were found. Firstly, a large percentage of untrained teachers were teaching physical education; secondly, physical education teachers bore a heavy extra-mural load and lastly there are a limited number of inspectresses who have to serve a large number of schools (Katzenellenbogen and Wiid 1980:381).

When the complete syllabus was evaluated, the general opinion

was that the syllabus is acceptable and successful and should remain in use. The problem areas that were highlighted include the school situation, departmental policy, status of the subject and the qualifications of the teachers (Katzenellenbogen and Wiid 1980:390).

For syllabus revision the following conclusions were drawn:

- 1.1 Objectives should be retained but stated more clearly.
- 1.2 Emphasis of objectives for respective programmes should be revised.
- 1.3 Objectives should be formulated as the outcome for the pupil.
- 2.1 Content should be corrected, revised and extended especially the Specific Programme.
- 2.2 The Specific Programme should be more flexible so that adaptation to specific situations and interests of the pupils could be possible.
3. The allotment of different standards to the different programmes should be reconsidered, particularly the commencement of the General/Specific and the Specific Programmes.
4. Handbooks should be made available to supplement the syllabus.
5. The conditions within which the subject is taught should be improved in relation to the policy of the education departments; the comprehension of the aims and the content of the subject by principals, the staff and the community; closer co-operation and co-ordination between the inspectorate and the training institutions.

The following recommendations were made for the implementation of the findings. There should be close co-operation between lecturers and the subject inspectorate so that a policy for the subject and suggestions for the revision of the syllabus to meet today's educational demands, could be discussed. The aspects that would receive attention are: time allocation;

the nature of the subject in the high school; specialists in the primary school; the workload of teachers; the composition of the inspectorate; apparatus and facility provision; status of the subject; the availability of handbooks for immediate use by the teacher to supplement the syllabus; the presentation of regular refresher and enrichment courses for teachers (Katzenellenbogen and Wiid 1980:392).

The above represent major general findings. A specific proposal with regard to the folk dance section made by the pupils was to present a greater variety of ethnic-and-folk dances particularly of the ethnic groups in South Africa with less emphasis on folk dances of other countries, that are not pertinent to the South African culture (Katzenellenbogen and Wiid 1980:262).

PROPOSALS FOR REVISED SYLLABUS

These proposals were presented at the SAASSPER Congress in 1984 by R. Wienand and L. Campbell for comment by the participants. At that stage the final document was being prepared for the Committee of Heads to be submitted for approval in 1985.

Aims

The general aim of Physical Education was retained with minor adjustments. The objectives proposed for the subject in the revised syllabus are: movement development where a broad movement vocabulary will be built-up and the development and improvement of motor skills will be promoted; physical development, here the emphasis will be on the maintenance and development of physical fitness and the promotion of desirable growth and health; affective development, a positive attitude and self image based on a foundation of a good value system will be developed and to promote the ability to adapt and to make decisions; social development, to promote healthy group relationships and to develop community responsibility; cognitive development, to gain knowledge of and insight into man and movement and to be able to apply knowledge and evaluate.

Five objectives are thus represented as opposed to the previous

four objectives as there has been a split in the affective and social objective. The objectives are specified for each programme thus ensuring the required emphasis within the programmes, progression, continuity and avoidance of repetition.

The various programmes that have been proposed for the respective school phases are as follows:

Junior primary phase : Discovery programme
 Senior primary phase : Mastery programme
 Junior secondary phase : Refinement programme
 Senior secondary phase : Enrichment programme

Movement development is objective based and process oriented, and the cultural aspect is mentioned in the social objective of the Mastery, Refinement and Enrichment programmes.

Content

The core-syllabus content is geared to unit plans and unit objectives with an open-ended choice of means. The movement sections according to the programmes are as follows:

Discovery programme : Junior primary phase

Functional movement sections (objective)

Bodily movement without adaptation to objects
 and

Bodily movement with adaptation to objects

Bodily movement with adaptation to objects
 and

Handling of objects without adaptation to other objects

Handling of objects without adaptation to other objects

Handling of objects with adaptation to other objects

Bodily movements and the handling of objects in water

Expressive movement section (subjective)

Bodily movement with expression

Interaction situations

Games

Competitions

Dances
Group work

Mastery programme : Senior primary phase

Sections

Dance
Gymnastics
Games
Aquatics

Refinement programme : Junior secondary phase

Sections

Dance
Gymnastics
Games
Aquatics

Enrichment programme : Senior secondary phase

Sections

Dance
Gymnastics
Games/Recreation
Aquatics
Physical Fitness
Theoretical Aspects

The sub-sections proposed for the dance section in the revised syllabus are, namely, creative dance, social dance and rhythmical movement with hand apparatus. Social dance comprises of the sections folk dance, ethnic dance, ballroom dancing and social/recreational group dancing. The time allotment in percentages for the sub-sections of dance have been changed as follows:

	<u>1972-Syllabus</u>	<u>Revised Syllabus</u>
Creative dance	80%	54%
Social dance	10%	28%
Rhythmical movement	10%	18%

Katzenellenbogen (1984) recommended that more time be allotted to social dance, that is, social dance should be introduced in standard 1 instead of standard 8.

FOLK DANCE SECTION

Educational value

Lange (1975:112) writes that "dance requires the involvement of all human faculties". This still applies in our modern society if dance is to become an art form. Today, it is obvious that there is a reduction in the status of dance as an important medium of our culture. Lange (1975:112) supports this by saying that "the role of dance in our times is an impoverished remnant of its former great significance". The disintegrated modern society has lost direct contact with dance, and it is no longer an integral part of our group life. Thus, the necessity for children to participate directly in dance is greater than ever before.

"For full development of all his potentialities, man needs to express himself through movement, using once again the primary medium of dance. This is desperately needed because it is a common biological urge. In this way, dance has the chance to be reintroduced into life again, into the life of the modern, urbanised, industrialised world."
(Lange 1975:112)

To achieve this in our present day civilisation man can no longer rely on intuition alone, but that this intuition must be supported by knowledge and understanding of all that dance means to man, in order to interpret our contemporary needs. Thus, the area of scientifically-founded dance studies is badly needed, for the study of living dance forms in their own cultural context is the only way to acquire the knowledge of dance. Therefore, the collection of "folk dances" will not be the only concern, but, that the widening of knowledge of the essence of dance, of its nature will also be of great importance. The practical utility of research on socio-ethnic dances within a culture for the teacher is the ability to communicate to the students the meaning of the dances which makes the learning experience fuller, for when dance movements are taught apart

from their socio-cultural context, it may be argued (Hanna 1967: 83) that the artificial and unnatural segment of the dance totality has been singled out. Teaching dance through this holistic approach would mean that the experience will be richer and more meaningful if students realise that the essential dynamics of the Zulu society, for example, are being acted out through the dance.

"One reason for the inseparability of dance and culture, except for analytical purposes, is the inseparability of dance from its creator and the instrument of expression. The creators and instruments live in a cultural context that shapes them and their dance. Dance does not exist apart from dancers. We must, therefore, not only look at the form of dance but consider as well the meanings it has for the people who create it, do it and watch it."
(Royce 1977:214-215)

Oral tradition has been and still is very important in certain parts of KwaZulu. As a result the Zulu learn much through song and dance. Music and dance function as historical devices, means through which current events are recounted, as educational vehicles and as natural outlets for exercising general social control. Zulu dance is a language, a means of expressing and communicating real life experiences using relevant and significant movements that have their counterparts in everyday activities. Dance reveals the Zulu's way of life; his love, fear, joy and sorrows are expressed in dances about childhood, puberty, marriage, religion, magic and harvesting.

Russel commenting on the place of dance in the curriculum says:

"Dance can be considered as a primary art because, firstly it is an expression in movement, which is itself the first expression of the human being; because, secondly, every other form of expression uses movement as a vehicle - sound making with voice or instrument, painting, sculpture, constructivism, dynamic architecture, kinetic art; because, thirdly, it is a form immediately conveyed in the body with no extension of brush, chisel, instrument; because, fourthly, dance springs from the universal language of movement which knows no barriers."
(Russel 1969:18)

Important educational values of folk dancing according to Kraus

(1964:3-5) is to develop desirable social attitudes through participation in group activity; to develop an understanding and respect for one's own ethnic heritage and that of other people; to promote efficient use of the body including co-ordination, speed, agility, balance, endurance and grace and to pursue a recreational activity that may be carried into adulthood. The values are thus, physical, social, cultural and recreational. Hall (1963:26-29) shows a comparable grouping of the values of recreational dance. She groups the values under three headings, namely, sociological, physiological and psychological. Sociological because "dance is an activity in which one can learn social responsibilities and creditable behaviour traits as well as making new friends and be drawn closely into a social group" (Hall 1963:27); physiological as physical fitness, suppleness, co-ordination and good posture is promoted; lastly, psychological in that recreational dance affords people an opportunity to participate in wholesome recreational activities and affords a means of relaxation; individual confidence can be developed through success in the execution and "dance movements offer the best activities an individual can use to determine his own capabilities; positive attitudes can be developed, for example, it can give an individual an approved skill which will help him achieve social status; it can also teach him consideration and sensitivity towards others; dance can also supply the participant both with recognition and with the response of approval and through this response he learns to develop an artistic sense. All values finally can contribute to the individual's development of an integrated personality. Burnett-van Tonder (1984:6) commenting on the value of traditional dance in the Venda school curriculum says that movement, activity and situations can serve as a means for teaching folk dance. These means can be pedagogically approached to develop movement, physical, emotional, social and intellectual aspects of the individual. In that traditional dance could promote a harmonious development of man; it could contribute to a community feeling with cultural positiveness; it could promote group solidarity and preservation of culture while the improvement of individual execution could result in recognition from the group.

Objectives

The social object proposed in the revised syllabus is to promote social development by establishing experience and knowledge of one's own culture, then to experience and gain insight into the culture of others thus cultivating understanding, respect and appreciation with the aim of improving group relationships.

This proposal, when evaluated according to the proposed programme aims for the revised syllabus, shows that in the mastery programme movements are selected according to specific movement sections and situations should be created in dance whereby a well-balanced self image and good interpersonal relationships will be promoted, as well as the appreciation of one's own culture. In the refinement programme it is proposed that the appreciation of one's own culture should continue to be promoted as well as the introduction to and the development of the appreciation of the culture of others. While in the enrichment programme the development of the appreciation of the culture of others is of importance.

Planning

Katzenellenbogen (1984) proposed an educational perspective for planning the content of the folk dance section of the physical education programme based on the following assumptions:

That the folk dance section inherently contributes towards cultural development which primarily relates to the affective, social and cognitive aims;

That cultural development involves experiencing, understanding and appreciating own and other cultures through the medium of folk dances;

That experiencing the folk dances and thereby learning about the culture of groups can foster a positive attitude towards peoples of other ethnic groups and other nations.

The progressive order of the selection of themes for the choice of folk dances for the total school programme proposed by

Katzenellenbogen (1984) is as follows:

1. Folk dances of own ethnic group - first language group
- second language group;
2. Folk dances of European countries of origin;
3. Folk dances of other countries represented in the immediate social environment;
4. Folk dances of other ethnic groups in the South African society;
5. Folk dances of any other foreign countries (international).

In planning the programme the folk dances of the own ethnic group as stated in point 1 above, should be allotted more time in total than the categories mentioned in points 2 to 5 above.

Katzenellenbogen (1984) proposed that the content of social dance from standard 1 to standard 10 should include singing, games and action songs in class 1 and 2; English or Afrikaans folk dances in standard 1; folk dances from European countries of origin in standard 2; South African dances in standard 3; in standard 4 international folk dances; South African dances, English folk dances and Volkspele in standard 5; in standard 6 international folk dances; ethnic dances of Southern Africa in standard 8; ballroom dancing in standard 9 and social/recreational group dancing in standard 10. Ethnic dance is included in standard 8 but as more material becomes available for teachers and training courses adjust, earlier inclusion can be considered.

Within the abovementioned development of the appreciation of one's own culture and the culture of others, the place of ethnic dance as part of the Enrichment Programme content is pertinent. It is recommended that these dances should be representative of social recreational dances of the indigenous ethnic groups of South Africa. These social recreational dances should receive preference over initiation dances or dances of an intimate religious nature so that the emphasis is on group

expression and participation with the minimum of intimate ritual, that is the dances which the ethnic group will do spontaneously without being dependent on a ceremonial occasion of the group. This criteria would make the educational implication of the dances possible. This, together with the fact that in the curriculum evaluation (Katzenellenbogen and Wiid 1980: 262) pupils themselves requested that more ethnic and folk dances particularly of South African ethnic groups be offered.

It is also recommended that socio-ethnic dances be introduced into the physical education programme at an earlier age, that is, before standard eight. Singing games and simple ethnic dances together with simple cultural aspects could be introduced during the senior primary phase. This is a future perspective.

IMPLICATIONS FOR IMPLEMENTATION

Present situation

Within the white population group of South Africa there is a lack of knowledge and experience with regard to the socio-ethnic dances of the various ethnic groups. There is also no material available although the present Human Sciences Research Council's project "The documentation and choreographic analysis of the socio-ethnic dances and music of selected ethnic groups in Southern Africa in anthropological perspective" could contribute positively to the situation and supply teachers with material of certain ethnic groups, such as the Venda, South Sotho, Zulu, Xhosa, Malays, Coloureds. This sub-section of social dance will be a new departure for pupils as well as for teachers. There is also the problem of a shortage of people who can train teachers.

Principles for approach

The concept of dance should be culturally bound, that is, dance is a product of culture. Thus the presentation and experience of socio-ethnic dances within the curriculum should take place within a particular cultural perspective and function. For

example, the socio-ethnic dance compositions of the isishameni dance style should take place within the correct cultural perspective where composition principles of harmony, repetition, variation, contrast and unity are emphasised according to social regulations. The harmonious performance by the group and leader are accentuated, while variation and contrast are visually stimulating parts. The performance of the dances are linked to an event, such as a competition, and exhibit the involvement of the community. The manifested and latent functions of the dance should also form part of the cultural information that is imparted, for example, isishameni dances could have a manifested function of recreation and a latent function of social solidarity. Teaching through this holistic approach would mean that the experience will be richer and more meaningful.

The choice of dances as has already been recommended is socio-ethnic (recreational) dances and a major determining factor in the use of teaching styles will be the desirability of certain outcomes. This may also determine the degree of formality used in the learning activity. Therefore, according to Vannier et al (1975:78) consideration should be given to the objectives, nature of the students and the environment when choosing a style or approach. They also maintain that "the ability to vary instructional methodology to meet the appropriate needs of the individual class circumstances is part of the art of teaching". A further consideration with regard to the teaching of socio-ethnic dance is necessary, in that, the teaching style would have to be culturally sound. For example, verbal cueing does not have a place in ethnic dance. All cueing is either visual or auditory in the form of accompaniment, whistles etc.

The command approach would have its place in the teaching of ethnic dance where the efficacy of the method is dependent on the pupils' quick responses to the teachers' formal commands or instructions.

An informal approach with this method finds favour in the teaching of all types of dance. That is, there could be a minimis-

ing of the rigid unison and the maintenance of formal spacing and lines.

The lecture method would also be used. Generally the lecture method in physical education implies a more comprehensive talk than those involved in merely giving directions, short explanations and other forms of verbalisation which accompany contact with pupils. This method of instruction would be used to impart cultural knowledge about the various ethnic groups of South Africa. The lecture method often proves of greater advantage when used in conjunction with other techniques, such as the use of visual aids. Examples of visual aids that could be used in such a lecture period are slide-tape programmes, video tape recordings and charts and equipment pertinent to the topic. Other effective combinations include question-and-answer periods, panel discussions and group discussions.

The project method is generally thought of in connection with classroom activities, particularly in those subject-matter areas where learning centres around problem areas, such as social studies. The aim of the project method is to enable pupils to put into practice what they have learnt in class. It is generally considered outside work. For example, the preparation of socio-ethnic dances for use in a school play or simply preparing for an ethnic dance demonstration. This work would serve as motivation and would widen the social significance of the activity. The project method may also have a special use in assisting pupils to learn related information. When time is limited in the regularly scheduled programme, outside projects on ethnic dance in a cultural context represent invaluable aids to teaching.

Closely aligned to the aforementioned method is the assigning of field work to pupils. Field study in connection with ethnic dance in a cultural context will help pupils learn activities and develop interests in them, since if pupils are able to reach acceptable standards in knowledge and understanding, it becomes necessary that a certain amount of study accompany

actual participation. Assignments should be of a reasonable length and allowances should be made for different types of learning, such as memory work, as compared with the reading of materials that may increase one's interest in an activity. Provision should be made to check assignments and perhaps brief question periods or a review and marking of written reports could represent suitable means of control.

The demonstration method could also be used in the area of ethnic dance. This method directs the organisation of classes towards the preparation for a public performance of some kind. The demonstration refers to non-competitive type public performances with emphasis placed on skill and form such as a dance programme where ethnic dance could be represented. The demonstration method as used here, describes the organisation of the teaching of physical education classes solely around learning which will become a public demonstration when concluded.

Demonstration is a means of publicising the physical education programme. This could obviously be highly advantageous to the inclusion of ethnic dance into the social subsection of dance. The demonstration method also serves as an excellent group method where demonstrations based on group work with pupil responsibility utilised in the planning and organising make this type of method a potentially valuable one.

Training

The course curriculum for physical education in all teacher training institutions will have to be modified in order to allow for the inclusion of ethnic dance into the dance section of the physical education programme. It is also imperative that all personnel involved in the training of teachers become familiar with the course content necessary for promoting successful teaching of socio-ethnic dance in a cultural context. In order for this prerequisite to be effectively conducted, an instructional handbook will have to be devised. At first the socio-ethnic dances of the ethnic group in the immediate surrounding may be dealt with and gradually as more material on ethnic dance becomes available the socio-ethnic dances of other ethnic groups in South Africa could be dealt with. A

possible training procedure for the latter is an exchange programme, whereby course leaders are exchanged in order to facilitate the training in socio-recreational ethnic dances of other ethnic groups in South Africa.

In-service activity would serve as an invaluable means whereby teachers and lecturers involved in the teaching of physical education could be introduced to socio-ethnic dance. The first consideration in in-service activity is, what constitutes successful in-service activity? Ashton (1981:15) writes that "most often teachers do in-service work because they want to improve some aspect of the curriculum they offer". These improvements in the curriculum will undoubtedly be measured by the success of the in-service activity. The problem of engaging peoples' interest and encouraging them to play a reliable part in what is always extra work is probably a major area, needing skilful handling. In this instance, the introduction of ethnic dance into the dance section of the physical education programme in South African schools, it is suggested that the initiators, that is, the researchers concerned with dance in the culture of various ethnic groups work very closely with the inspectorate of the various provinces.

According to Ashton (1981:18) it is possible for a school-focused activity to have two components. Firstly, it must have a classroom element in which teachers are experimenting with new ideas or inclusions or simply gathering up-to-date information about how the aspect of the curriculum under consideration is actually working. Without this constant reference to reality the sharp, practical purpose is lost. Secondly, school-focused in-service activity must provide adequate time and opportunity for reflection and discussion of that reality so that the actual curriculum is being developed in a considered fashion.

Knapp and Hagman (1953) are of the opinion that clinics and workshops provide one of the better means of in-service education for physical education teachers. Clinics can be of one day's duration or can continue over a period of days or weeks. In structuring a clinic it is permissible to define the general

area of problems which in this instance would be the inclusion of ethnic dance into the physical education programme. The programme could include small-group meetings, meetings of the entire membership to share experiences, interviews and conferences with leaders and consultants, and usually group recreational activities of some kind. A final summary meeting where outcomes are presented and evaluated usually concludes a clinic. It is felt that participation opportunities of this kind are essential to teacher improvement. Passive observations of demonstrations very often have limited results, while actual participation of a teacher in physical activity he wishes to learn to teach proves valuable.

Keeping the aforementioned considerations in mind it is envisaged that initially a one day in-service course in the form of a clinic will take place. Both teachers and lecturers involved in the teaching of physical education in Natal should be invited to attend. The focal point of the course can be the inclusion of ethnic dance into the dance section of the physical education programme. A probable course structure could be represented as follows:

1. Revision of the Physical Education Syllabus for Girls Class i to Standard IX. (Particular attention will be paid to the dance section of the syllabus.)
2. Human Sciences Research Council's project. "Ethnic Dance of Southern Africa."
3. Dance in the Zulu culture.
4. Practical implementation of socio-ethnic dances in the white school curriculum.

The practical section of this clinic can be conducted by Zulus who are leaders of their groups in the various styles of ingoma socio-ethnic dancing. This is imperative if the correct execution of the dances is to be achieved. After this initial clinic instructional material can be distributed as an excellent means of disseminating further information and stimulating teacher improvement. The preparation of this supervisory

material in written form will provide an important type of group activity, as the material will be the result of a working committee of teachers and lecturers.

A follow-up clinic can be held to assess the practical implementation of ethnic dance into the physical education programme in the schools. This will ensure that the programme is being developed in a considered fashion. The programme for this clinic would be determined by the participants (teachers) themselves.

Presentation in schools

The aim of presenting ethnic dance as a sub-section of social dance is to allow pupils to experience dances, to enable them to gain knowledge of the culture of the ethnic groups in South Africa and lastly to promote an appreciation of the culture of others.

The content of the ethnic dance programme could be structured so that the socio-ethnic dances of the ethnic group in the immediate social environment could be conducted. That is, in Natal, Zulu and Indian ethnic dances will be included; Transvaal, Venda; Orange Free State, South-Sotho; Western Cape, Malays and Xhosa and lastly in the Eastern Cape the Xhosa ethnic dances.

The means that could be used pedagogically to achieve the aims of ethnic dance are movements, activities and situations while teaching across the school curriculum is suggested. Where possible there should be planned co-ordination between the physical education programme and subjects such as music, zulu, speech and drama, history and geography. This suggestion could apply to both the senior primary and secondary phase.

Presentation techniques that could be used in the introduction and inclusion of ethnic dance into the school curriculum are films, Zulu-teacher visits and demonstrations by Zulu dancers.

Teaching aids

Basically, the use of audio-visual materials represents a

teaching method as well as to aid other types of method to be more effective. Since, audio-visual materials create interest and increase perception and conception, they are of major value in teaching motor skills. One problem does arise, however, when using films and videos, for example, it is important to relate them effectively into the teaching sequence. When their purpose is to create interest, immediate practical participation thereafter is unnecessary. However, when the purpose of an audio-visual device is used to replace the demonstration phase of teaching motor skills, it is important that pupils have a chance to practice the skill immediately after viewing the model. This problem must be borne in mind if video-tapes or films are used for demonstration in the teaching of ethnic dance.

Following is some suggested use of selected audio-visual materials in the teaching of ethnic dance.

Chalkboards do not represent an innovation in education but offer an inexpensive and effective means of producing information which all pupils can view at the same time. In the teaching of ethnic dance chalkboards can be used to introduce new vocabulary/terminology, drawing music-rhythm patterns and flow patterns for the dance being taught.

Bulletin boards are essential equipment for a physical education programme as they serve a multitude of purposes. They are appropriate for making available diverse information and would definitely have a place in distributing information on ethnic dance.

Pictures as a visual aid are important to good teaching since they are easily assessable and handled visual aids which can make major contributions. Use of pictures is particularly worthwhile in teaching dance as authentic costuming can be illustrated in this way. Another very necessary aid would be a handbook on ethnic dance plus an accompanying cassette tape for use by the physical education teachers involved in the teaching of ethnic dance.

Slide-tape programmes will also have their place in the teaching of ethnic dance particularly in the area of cultural ethnic information about the pertinent ethnic group being dealt with. Also many aspects of movement can be illustrated better by stills rather than motion pictures. Slides permit adjustment of the length each item will be viewed and permit selection of only those items from a series which are pertinent to the lesson. Another advantage is their portability and ease of storage.

Tape recordings will also be a valuable asset to an ethnic dance programme as they provide a means to provide music for the classwork in this section. However, another source of music in the ethnic dance programme could be created by the pupils themselves. For this procedure to be successful, planned co-ordination of programme planning would be needed between the music and physical education.

Films will also be a desirable instructional aid in the teaching of ethnic dance. Generally, films prove of most worth for instructional purposes where they are preceded by explanation and followed by discussion. Films will reveal the movements basic to ethnic dance of a particular ethnic group. They could also serve to create interest in this section of social dance.

Lastly, it is generally acknowledged that television is the most powerful medium of mass communication that has ever existed. Video recordings not only enrich a study and create new interests, but also add variety to the subject-matter and create situations which may well be beyond what either the teacher or school can provide. These programmes could be structured so as to help pupils increase their appreciation and also improve their understanding of ethnic dance in a particular culture. This programming can also serve the useful purpose in helping pupil performers gain an insight into the step-sequences, accompanying body segments, dance technique and floor plan that constitutes a particular socio-ethnic dance.

CONCLUSION

Generally the term culture is used by anthropologists to refer

to the total pattern of a society's life. The ways in which men co-operate or conflict, their social and political institutions, their taboos, ritual and ceremonies, the non-formal education of their young: All these are regarded as equal manifestations of the culture. It can be said that dance through the ages has reflected and interpreted the culture of a people as dance has been concerned with basic issues of life, the emotions of man, the mysteries which puzzle man and the natural phenomenon which surrounds man. It has been expressive also, of the joy and happiness of sharing in a community celebration, for example, the festival of a harvest. It is therefore possible that through ethnic dance the development of an appreciation of the cultures of the ethnic groups in South Africa can be achieved. When teaching socio-ethnic dance, the teaching situation should have a conducive atmosphere to stimulate a culturally sound experience. As much cultural information as possible, for example, the name of the dance, the location of the homeland, the cultural function of the dance, related cultural information and information about the homeland and its people should be provided. It is recommended that the socio-ethnic dances of the ethnic group in the immediate surrounding be dealt with first, that is, for example, pupils in Natal will experience the socio-ethnic dances of the Zulu and later as material becomes available the socio-ethnic dances of the South-Sotho, Venda, etc. For the inclusion of ethnic dance into the physical education syllabus to take place effectively, it is also recommended that there be close co-operation between the researchers and the inspectorate of the respective provinces. For within the present educational climate in South Africa the syllabus proposals are possible.

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INTRODUCTION

The main problem of this study is focused on the identification and categorisation of Zulu dances in contemporary society and the documentation and analysis of selected social or recreational Zulu dances as it concerns the dance movement content and choreographic structure within the cultural context. With this proposed research the following sub-problems can be formulated.

An ethnographic portrayal of the Zulu

1. The collection and classification of ethnographic information about the Zulu as it relates to the current traditional and contemporary society.
2. Determining the present place and function of dance in the Zulu society.

The documentation and analysis of social dances

1. The identification of the components for selection, documentation and analysis.
2. The documentation of selected social dances of the Zulu.

3. A technical and choreological analysis of four Zulu dances representing two Zulu dance styles.
4. The identification of contextual and textual characteristics of selected social dances within the framework of the dance event and cultural setting.

A view of ethnic dance and the physical education syllabus

1. The identification of the present educational system and the Physical Education Syllabus.
2. The place of folk dance in the Physical Education Syllabus.
3. A conceptualisation of the implications for implementation.

For this study, the term socio-ethnic dances was selected to exclude ritual dances or dances of an intimate "religious" nature and to include dances which have a social or recreational function and would be acceptable and suitable for the inclusion in the school curriculum as a formal form of education. The emphasis is on the group expression and participation with the minimum of intimate ritual, that is, the dances which the ethnic group will do spontaneously without being dependent on a ceremonial occasion of the group. This criteria would make the dances suitable for educational programmes for other ethnic groups. Other criteria used in the choice of dances for notation and analysis is the acceptability of the choice by the Zulu people for other ethnic groups to perform. Interviews were held with educationists and cultural leaders in order to be able to assess the acceptability of the chosen social dances that could be taught to and danced by Whites. Lastly, the dances that have been chosen are dances executed by girls' teams as the ethnic dances to be taught will be included in the Physical Education Syllabus for girls.

FINDINGS AND CONCLUSIONS

Ethnographic traits of the Zulu

Among the Zulu the family is the smallest kinship unit. Poly-

gymy is general. The husband, his wives and children live together in the household (umuzi). The umuzi consists of a number of beehive huts grouped together in a certain manner, inside the outer fence (uthango). The umuzi is mainly a kinship unit in which children are legitimately born, and is under the authority of the kraal head (umnumzane). He is the head of the household and in external affairs acts on behalf of his nuclear or extended family. Each of his various wives with her children occupies a specific hut according to her rank in the umuzi. The umuzi is also an economic unit in which various houses work for its maintenance. Thirdly, the umuzi is a religious unit and at certain times the kraal head takes the lead when the ancestral spirits (amadlozi) are invoked. Fourthly, the umuzi is an educational unit, within which the individual is taught to take his place in adult life. The Zulu are divided into exogamous patrilineal clans. Each clan has its own name (isibongo) and within the clan we find lineages. The clan is a unit within which members observe certain rules of conduct among themselves.

From birth the Zulu child is taught to observe certain rules of conduct in accordance with a classificatory and descriptive system of kinship terminology. A classificatory system of kinship terminology, shows that a person has other fathers and mothers besides his biological father and mother. Within the family, the behaviour and duties of individuals towards one mother and father are governed by fixed rules. The rules of behaviour towards the father and mother are the basis of and set the pattern for behaviour towards all their respective relatives. To a large extent age determines the position and behaviour of the individual within a community and individuals pass through certain stages (age-grades).

Ancestor worship is the vital part of Zulu religion. Their belief in ancestor spirits is based on their belief that man has a body (umzimba) and a spirit (idlozi; ithongo). The spirit is often seen as a person's shadow, which survives after death. The spirit retains the biological needs and personal qualities of the deceased. An unimportant person

becomes an unimportant spirit; the spirit of the deceased lineage head must be revered by his kin if they are to receive help and the spirit of a chief continues to look after the interests of his tribe. Spirits take their place among the dead in order of seniority. The ancestral spirits remain in close touch with their living kin. They provide for their needs and protect them against danger, provided that necessary sacrifices are made to them. The Zulus have a vague concept of a creator and creation. They believe that Unkulunkulu created the universe, or that if he was not the actual creator, he came into being at the time of the creation. The Zulus believe that Unkulunkulu has a daughter Umomkhubulwana who influences the growth of the corn. She is treated with respect, for it is believed that she can be harmful to man.

In the Zulu society there is a close relationship between territorial and political organisation. The Zulu kraal (umuzi) forms part of a larger territorial unit, the isigodi. In his district the headman of the isigodi exercises the same powers and authority as the kraal head within his smaller unit. Often the isigodi is part of a larger unit, the isifunda. Like the head of the isigodi, the induna has to maintain law and order in his area and he also fulfils priestly functions on its behalf and on behalf of his people. Isifunda heads are tribal chiefs but are subject to the authority of the king. The position of the Zulu king is hereditary as he is born of the royal house and becomes successor to the throne because he is the eldest son of his father's principal wife. The Zulu king rules according to law with the assistance of his councillors.

The Zulus are mainly herdsmen and agriculturalists who also did some hunting and collecting. Simple industries such as pottery, woodwork, iron forging and basket and mat weaving were sufficient to satisfy their comparatively modest needs. Contact with the Whites has given rise to new needs and activities that have brought about radical changes in the economic life of the Zulu. Even in tribal areas where, a way of life largely conforming to Zulu tradition is still followed, the effects of Western influence are clearly evident.

There is the consideration of the culture of the Zulus in the towns and cities and when this culture is compared with the western culture in general and with the Zulu tradition, its orientation may be described as predominantly western. These people depend on the occupations that are generally found in western cities to earn a living. Material cult is cast in a western mould, formal education is generally on western lines, the majority of people are in some way connected with a Christian church and most forms of recreation follow western patterns. Among certain urban Zulu, however, some of the indigenous patterns of behaviour may still be traced.

Dance in the Zulu culture

When dance is approached holistically dance is viewed as one social phenomenon among many and as a human behaviour common to all societies. This behaviour may be aesthetic in nature. Merriam (1972:24-25) states that "dance does not exist in a vacuum or as a thing in itself", but rather that "dance is human behaviour and must therefore be viewed holistically". Dance is not only a product, but behaviour and concept, and, all three aspects are integrated both within themselves and within the framework of culture and society. The study of one aspect of dance is incomplete without reference to the others. Dance will only be understood when it is viewed as a "constellation of human behaviour that is inextricably bound up with all those aspects that make up the unity we call culture" (Merriam 1972:24-25), therefore dance must be approached holistically, as dance behaviour of a cultural group is considered to be a product of that society and thus a social phenomenon.

It was concluded that dance plays an important role in the life cycle of the individual. The songs and dances involved in the ukuthomba and umemulo ceremonies play an important part in maturing and educating the girl for marriage and subsequent procreation. Dances at a marriage (udwendwe) are indicative of the expected rivalry that still exists between the two families and has a ritually manifested function. It is also possible to identify differences among choreographed dances,

dances that are choreographed but also have improvised components and dances or dancing that is improvised. A dance may have a manifested as well as a latent function and these functions may be different from the functions it had in the past due to the absence of other dances that have become extinct. In adaptation to urban conditions and internal creativity new styles of Zulu dance have been developed but traditional values still feature prominently. The men's dances are commanding, powerful and strong and the style of dance is forceful and energetic. Dance in the Zulu culture was to a great extent moulded and determined by their military system and dance today is found to be an outcrop of this warrior tradition. Dances of the married women indicate a certain amount of suppression, as married women are expected to be restrained. Gliding and shuffling form a dominant part of a married women's movement vocabulary. While, powerful stamps and high kicks are part of the young unmarried women's movement vocabulary as they are encouraged to display their bodies as a sign of purity. Magico-religious dance forms display an hypnotic mood due to the constant repetition of the dance-songs. This trance-like state is highly developed in the Shembe religious dances, Zionist circular dances, and the dances of an isangoma.

Traits of dance styles

The Zulus experience and demonstrate movement in sequences. The step construct groupings are relatively short and they are danced in unison at all times. The typical posture maintained during the dances is upright, proud and commanding with a relatively broad stance. Dances are performed predominantly on the spot with a forward-backward transference of body mass. If there is locomotion it generally occurs in a forward-backward direction as it is related to the body. The movement accents are represented by strong stamps preceded by high kicks and flings in a sagittal plane. This relates closely to the warrior tradition. This gives meaning to the dance. The spatial pattern followed by the free body segments is predominantly curvilinear while the quality of performance varies in a performance and correlates with the intention of the dance. The dominant formation used in Zulu dances is a frontal line abreast. The cultural criteria used in evaluation is representative of the observers, participants and cultural leaders.

The social dances of the isizulu style described include movement content and material components which reflect the traditional way of life while movement content in the isishameni style reflected the traditional way of life and modern influences applied mainly to the material components. The dances still represent the identity of the Zulu and include typical Zulu features. The isishameni and isizulu are dance styles that have recreation, competition and entertainment as manifested functions. A latent function of both styles is the strengthening of social bonds. The movement sharing experience of the dance offers security to the group within a society and generates a sense of responsibility towards other members of the group. Today, the extended family can experience a sense of family unity and cohesion, in spite of the fact that men are migrant labourers. Dancing together no doubt helps to create and re-inforce family ties. In the urban areas on the other hand, members of any particular team are drawn from various areas but yet this organised dance form helps to create and re-inforce social ties and it is a display of social solidarity. Both dance styles have been inherited by the following generation as part of their cultural equipment but it is only the really gifted dancers and composers that will be accepted by the people as teacher/leader. A dance group in both dance styles can be established if there is an individual with knowledge of the technique and the creative ability to compose new dance compositions.

The dance event for the two isishameni dances was a competition and the material components that were discussed included costume, ornamentation, paraphernalia and accompaniment. The isishameni style of Zulu dance reflected the traditional way of life and modern influences applied mainly to material components. The dances represented the identity of the Zulu and included typical Zulu features. Both dances were team dances (ifolo or isipani). The body posture for the major part of both dances was a relaxed upright position with the head inclined forward and eyes focused forward and downward. In both dances the majority of the dance was performed on the spot with a forward-backward transference of body mass. The arms were

used predominantly symmetrically in both dances and the fall at the end of the dance signified the final climax and conclusion. The spatial pattern followed by the free body segments in both dances was predominantly curvi-linear. The count-groupings were two and four, and the total count-groupings eight in the "lalelani madoda". In the "we tshitshi", the count-groupings were two and three and the total count-groupings eight and sixteen. The rhythm pattern for the "lalelani madoda" was uneven and even for the "we tshitshi". Both dances were performed to a mixed meter. In the "lalelani madoda" there was a mixed meter of one bar of 2-time and two bars of 3-time. The "we tshitshi" had a mixed meter of 3,3,2 with the accent on the first beat of the 3 and 2 time bars.

The quality of performance presented in the "lalelani madoda" varied from an easy and fairly smooth quality of performance to a very dynamic and vigorous quality. The quality of performance in the "we tshitshi" dance was dynamic and vigorous. The formation used in the "lalelani madoda" was a frontal line abreast. This formation was also used in the "we tshitshi" although there was a formation change from a single frontal line abreast to a double frontal line abreast. The form in composition presented in the "lalelani madoda" was repetitive binary and ternary (three part form) in the "we tshitshi".

The dance event for the two isizulu dances was entertainment for the community and on both occasions the chief and members of the tribe were present. Material components that were discussed included costume, ornamentation, paraphernalia and accompaniment. The isizulu style of Zulu dance reflected the current traditional way of life and the dances represented the identity of the Zulu and included typical Zulu features. The yaye wemqondo wami was a team dance (ifolo or isipani) and the woza makoti was a duet. The body posture for the major part of both dances was a relaxed upright, everyday body position with the head inclined forward. The woza makoti was performed on the spot with a forward-backward transference of body mass while in the yaye wemqondo wami movement away from the spot occurred in a forward-backward direction. The arms were used

predominantly asymmetrically in both dances. The spatial pattern followed by the free body segments in both dances was predominantly curvi-linear. The count-groups were two and the total count-grouping two and four in the yaye wemqondo wami. In the woza makoti, the count groupings were two, three and four and the total count grouping varied from two to sixteen. The rhythm pattern for the yaye wemqondo wami varied from even to uneven and was uneven for woza makoti. Both dances were performed to a meter of two bars of 4-time. The quality of performance in both dances varied from an easy dynamic quality to a dynamic and vigorous quality. The dominant formation used in both dances was a frontal line abreast and the form in composition was a ternary (three part form).

Ethnic dance in the Physical Education programme

The proposals of the revision of the syllabus, with special reference to the dance section are acceptable, suitable and relevant in the present social, political and educational situation, since in the development of the appreciation of one's own culture and the culture of others, the place of ethnic dance as part of the Enrichment Programme content is pertinent and very possible. It is concluded that the dances taught in white schools should represent social-recreational dances as this is acceptable to the Zulu and could promote respect and appreciation of the culture of others. Within the white population group there is a lack of knowledge and experience with regard to socio-ethnic dances of various ethnic groups within and around the Republic of South Africa.

IMPLEMENTATION OF FINDINGS AND RECOMMENDATIONS

Education

The implication of the new Constitution of the Republic of South Africa is that all educational matters that relate solely to a specific group, are own affairs of the population group concerned. The education of each of these population groups is considered as an own affair specifically where it takes place within the context of the particular group's own culture and frame of reference. At this level therefore, there is

segregation and this influences the relationships between the different ethnic groups in various fields of human intercourse. Today about one third of the African population live in the Republic. Within this society formal education must create an opportunity for social development where one of the aspects that is developed should be the appreciation of one's own culture and the culture of other groups. Cultural development is therefore relevant and applicable and the school is a good place to introduce this topic, in a structured situation.

Physical Education

The proposals of the revision of the syllabus, with special reference to the dance section are acceptable in the present educational situation. Revision indicates that in the Mastery Programme movements are selected according to specific movement sections and situations should be created whereby a well-balanced self image and good interpersonal relationships will be promoted, as well as the appreciation of one's own culture. In the Refinement Programme it is proposed that the appreciation of one's own culture should continue to be promoted as well as the introduction and development of the appreciation of the culture of others and in the Enrichment Programme the development of the appreciation of the culture of others is of importance. Within the aforementioned development of the appreciation of one's own culture and the culture of others, the place of ethnic dance as part of the Enrichment Programme content is pertinent and very possible. It is recommended that these dances should be representative of social-recreational dances of the ethnic groups of South Africa. These social dances should receive preference over initiation dances or dances of an intimate religious nature so that the emphasis is on group expression and participation with the minimum of intimate ritual, that is dances which the ethnic group will do spontaneously without being dependent on a ceremonial occasion of the group. This criteria would make the educational implications of the dances possible. It is also recommended that socio-ethnic dances be introduced into the physical education programme at an earlier age as more material becomes available. Singing games and simple ethnic dances together with simple cultural aspects could

be introduced during the junior and senior primary phase respectively.

Implementation

Within the white population group of South Africa there is a lack of knowledge, understanding and experience with regard to the socio-ethnic dances of the various ethnic groups. There is no material available although the present Human Sciences Research Council project "The documentation and choreographic analysis of the socio-ethnic dances and music of selected ethnic groups in Southern Africa in Anthropological Perspective" could contribute positively to the situation and supply teachers with material of certain ethnic groups, such as the Venda, South-Sotho, Xhosa, Malays and Coloureds. This subsection of social dance will also be a new departure for pupils as well as for teachers. There is the problem of a shortage of people who can train teachers.

In order to alleviate the aforementioned problems it is recommended that the course curriculum for physical education in all teacher training institutions be modified in order to allow for the inclusion of ethnic dance into the dance section of the physical education programme. It is also recommended that all personnel involved in the training of teachers become familiar with the course content necessary for promoting successful teaching of socio-ethnic dance in a cultural context. In order for this prerequisite to be effectively conducted, in-service activity would serve as an invaluable means whereby teachers and lecturers involved in the teaching of physical education could be introduced to socio-ethnic dance. An instructional handbook would have to be devised and made available. At first the socio-ethnic dances of the ethnic group in the immediate surrounding may be dealt with and gradually as more material on ethnic dances becomes available the socio-ethnic dances of other ethnic groups in South Africa could be dealt with. In Natal, for example, Zulu and Indian ethnic dances would be included and gradually the content may be broadened to include ethnic dances of the Venda, South-Sotho, Xhosa, Malays, etcetera.

Recommendations with regard to the presentation and experience of socio-ethnic dances within the curriculum is that dance should be culturally bound. The presentation and experiences of socio-ethnic dances should take place within the particular cultural perspective and function.

It is also recommended that the aim of ethnic dance as a subsection of social dance should be to allow pupils to experience dances, to enable them to gain knowledge of the culture of the ethnic groups in South Africa and lastly to promote respect and an appreciation of the culture of others. The means that could be used pedagogically to achieve the aims of ethnic dance are movements, activities and situations while teaching across the school curriculum is suggested. This could apply to both the senior primary and secondary phase. Presentation techniques that could be used in the introduction and inclusion of ethnic dance into the school curriculum are films, Zulu teacher visits and demonstrations by Zulu dancers. Teaching aids such as slide/tape programmes, videos and films should be compiled to create interest and to increase perception and conception of the socio-ethnic dances. For the inclusion of ethnic dance into the physical education syllabus to take place effectively, it is also recommended that there be close co-operation between the researchers and the inspectorate. The inclusion of ethnic dance is recommended for the physical education syllabus of all ethnic groups.

Further research

The Zulu dance styles pertinent for documentation and analysis in this study were isishameni and isizulu. There are various other social-recreational dance styles present in the Zulu culture, namely, isichuna/isigoli, isikhuze/isigenyanne, isibhaca, umzansi/omgobo, and isichathulo dancing. All these styles are social-recreational and the dances within the styles have a manifested function of recreation and entertainment. Thus studies of documentation and analysis are most necessary, to aid in the collection of the necessary material for education, and to help preserve traditional Zulu dance-songs before they are lost.

The dances within the art form, isichalamiya, which has entertainment as its manifested function could also be documented and analysed. This would add to the body of knowledge of Zulu dance.

Comparative studies between different ethnic groups in South Africa should be of great interest particularly if they lead to the identification and clarification of similarities and differences of socio-ethnic dances of the various ethnic groups.

Choreologic studies of ritual and religious dances of the various ethnic groups will contribute to the cultural information that could be imparted to pupils in physical education at school level and at the same time add to the body of knowledge of Zulu dance.

A notation system that is culturally linked and understood by the Black groups needs to be devised.

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SUMMARYABSTRACT

This study centres around the dances of the Zulu where the social and recreational functions feature prominently and in which current traditional as well as contemporary features of the culture are considered. The dance behaviour of a cultural group was considered a product of that society and thus a cultural phenomenon. An holistic approach to the study of Zulu dances led to a study of the Zulu culture where dance is a product which accurately represents the values, behaviour and concept of the cultural group. All these aspects are tightly interlocked both within themselves and within the framework of their culture and society. The four social dances documented and analysed represented two Zulu styles, the isishameni style (lalelani madoda, we tshitshi) and the isizulu style (yaye wemqondo wami, woza makoti). Dance personnel, material components, step-and-action sequences and notation of the dance were the aspects included in the documentation. The technical analysis of dance movements and choreographic aspects provided typical features of this dance style. The dance event with its manifested function and own cultural criteria for the evaluation of these dances was identified.

(Key words: Holistic approach; Zulu dances; socio-ethnic dances; documentation; technical analysis; dance event; cultural criteria.)

INTRODUCTION

The dance behaviour of a cultural group is considered to be a product of that society and thus a cultural phenomenon. An holistic approach to the study of Zulu dances led to a study of Zulu culture where dance is a product which accurately presents the values, behaviour and concept of a cultural group. All these aspects are tightly interlocked both within themselves and within the framework of their culture and society. Dance will only be understood when it is viewed as "a constellation of human behaviour" (Merriam 1972:25). This perspective is supported by Royce (1977:214-215), "We must, therefore, not only look at the form of dance but consider as well all the meanings it has for the people who create it, do it and watch it." While Hanna (1980:19) reached a working definition of dance through empirical observation, a survey of literature, consideration of dance movement elements and the human body in motion, and through adhering to a holistic approach where holism was not an attempt to know everything but that dance is meaning-

ful in its socio-cultural context. Kealiinohomoku (1976:17) says that "dance is comparable with culture but that they are not everywhere identified as such". Merriam (1972:17) goes one more step and concludes that "dance is culture and culture is dance" and the "entity of dance is not separable from the anthropological concept of culture". Thus, the approach that dance is one aspect of human behaviour inextricably bound up with all those aspects that make up the unity we call culture then it must be approached holistically.

This study is part of a larger research project "The documentation and choreographic analysis of the socio-ethnic dances and music of selected ethnic groups in Southern Africa in anthropological perspective". The purpose of the study is to help preserve the cultural heritage of the respective ethnic groups, to document dances that can be shared with other cultural groups and to extend the body of knowledge of dance science.

The need relating to the preservation of a cultural heritage is the result of westernisation, acculturation, urbanisation and industrialisation. Within the present political structure there is a second need. This need is to promote positive relationships between cultural groups in and around the Republic of South Africa for the purpose of positive and peaceful co-existence. The Human Sciences Research Council's News Letter No. 123, also identified group relationships and cultural policy as two of the ten priorities for research in the eighties. School going children represent a large proportion of the South African population and the school presents a suitable environment in which this problem area can be dealt with educationally and with discretion. The research findings revealed during the evaluation of the syllabus that pupils felt more ethnic and folk dances, especially of South African ethnic groups, should be offered in the dance programme (Katzenellenbogen and Wiid 1980:262) led to the Folk Dance section being expanded to include their own cultural dances as well as the dances of other ethnic groups in the Republic of South Africa. The draft of the revised syllabus has provided for this and folk dance is presented from standard one to standard ten,

with ethnic dance being conducted in standard eight. Zulu ethnic dances will be taught in Natal, Venda in the Transvaal, South Sotho in the Orange Free State and Xhosa, Malay and Coloured in the Cape. For the implementation of the aforementioned to be successful it is necessary that information and material be available for teachers. This pre-requisite serves as primary motive for this research project.

The body of knowledge of dance science is more geared to art-aesthetic form thus there is a need to expand on a choreologic level as dance science is a relatively new discipline. In 1956 and 1960 Kurath introduced the term choreology so as to refer to the cultural setting of the dance.

The assumption that knowledge of one's own and other's culture can contribute to the establishment of good relationships between the various ethnic groups in the Republic of South Africa is an application of this research. Dance will be viewed in an anthropological perspective and will be regarded as an expression of culture.

PROBLEM

The main problem of this study is focused on the identification and categorisation of Zulu dances in contemporary society and the documentation and analysis of selected social or recreational Zulu dances as it concerns the dance movement content and choreographic structure within the cultural context. With this proposed research the following sub-problems can be formulated.

An ethnographic portrayal of the Zulu

1. The collection and classification of ethnographic information about the Zulu as it relates to the current traditional and contemporary society.
2. Determining the present place and function of dance in the Zulu society.

The documentation and analysis of social dances

1. The identification of the components for selection, documentation and analysis.
2. The documentation of selected social dances of the Zulu.
3. A technical and choreological analysis of four Zulu dances representing two Zulu dance styles.
4. The identification of contextual and textual characteristics of selected social dances within the framework of the dance event and cultural setting.

A view of ethnic dance and the physical education syllabus

1. The identification of the present educational system and the Physical Education Syllabus.
2. The place of folk dance in the Physical Education Syllabus.
3. A conceptualisation of the implications for implementation.

For this study, the term socio-ethnic dances was selected to exclude ritual dances or dances of an intimate "religious" nature and to include dances which have a social or recreational function and would be acceptable and suitable for the inclusion in the school curriculum as a formal form of education. The emphasis is on the group expression and participation with the minimum of intimate ritual, that is, the dances which the ethnic group will do spontaneously without being dependent on a ceremonial occasion of the group. This criteria would make the dances suitable for educational programmes for other ethnic groups. Another criteria used in the choice of dances for notation and analysis is the acceptability of the choice by the Zulu people for other ethnic groups to perform. Interviews were held with educationists and cultural leaders in order to be able to assess the acceptability of the chosen social dances that could be taught to and danced by Whites. Lastly, the dances that have been chosen are dances executed by girls' teams as the ethnic dances to be taught will be included in the Physical Education Syllabus for girls. The

"lalelani madoda" and the "we tshitshi" comply with the criteria in that both dances are social-recreational and are performed by younger girls and young women. Both groups perform both dances but the actual notation is based on two different groups. It is also acceptable to the Zulu people that these two dances could be taught to and danced by girls and young women of other ethnic groups. In the isizulu style yaye wemqondo wami is a team dance while woza makoti is a duet. Both dances are performed by young women. Interviews were held with the igosa and chiefs of the respective areas in order to assess whether it was acceptable for these dances to be danced by other ethnic groups.

PROCEDURE OF INVESTIGATION

The research techniques included observation, interviews, colour and sound video tapes and music recordings. A policy of non-involvement was adopted during observation and interviewing. Dance performances were observed in totality but only the dances and relevant aspects of the performance were filmed. The observations made during the performance were used for questioning afterwards. The main themes used in questioning were the dances, locality, time, material components (costume, ornamentation, paraphernalia, accompaniment); cultural meaning and function; choreography; own criteria for the evaluation of the dance and dancers; teaching of traditional dances and dances that could be taught in the physical education programmes of other ethnic groups. On occasions videos were shown to groups and group leaders in order to obtain and verify information.

The notation system used in the research was prescribed by the project leader, Dr. Edith Katzenellenbogen for the total project of the Human Sciences Research Council "The documentation and choreographic analysis of the socio-ethnic dances and music of selected ethnic groups in Southern Africa in Anthropological Perspective". The notation system is a structural system whereby representative dances of different cultural groups could be notated. The components identified for the description of the step sequence were the sequence of the step con-

structs, movements of free body segments, technique and floor pattern. The dances were documented according to the content and progression of the parts and the group formation and floor plans. These transcriptions are illustrated by graphic representations for further clarification. In this study special emphasis was placed on the analysis of the dances as a product of culture.

A verbal rather than a graphic notation system was used as notational ideographs, representations in graphic symbols are a shorthand for data meaningful and used only by a small percentage of experts. The data collected must be readily available to teachers in education who are not trained to read notation systems, such as Benesh notation (Benesh and Benesh 1977), Eshkol notation (Eshkol and Wachman 1958) and Laban notation (Laban 1956).

FINDINGS AND CONCLUSIONS

The dances included in this study cover examples of dance styles in Zulu dance as it is practised by the present community. Magico-religious forms such as initiation and church dances were contextually discussed and illuminated. The specific social dance styles selected for detailed notation and analysis include the isishameni and isizulu and the dances representative of these styles are the lalelani madoda, we tshitshi, yaye wemqondo wami, woza makoti. These dances were regarded appropriate for educational purposes in schools and are still done by the community.

The findings include ethnographic traits of the Zulu, dance as a cultural product, the documentation and analysis of Zulu dances and ethnic dance and the physical education syllabus.

Ethnographic traits of the Zulu

1. The family is the smallest kinship unit.
2. Polygyny is general.
3. The household (umuzi) is a kinship, economic, religious and educational unit.

4. There is a close relationship between territorial and political organisation.
5. Rules of conduct are in accordance with a classificatory and descriptive system of kinship terminology.
6. Ancestor worship is a vital part of Zulu religion.
7. The Zulus are mainly herdsmen and agriculturalists and simple industries were sufficient to satisfy their comparatively modest needs.
8. Contact with the Whites has given rise to new needs and activities that have brought about radical changes in the economic life of the Zulu.
9. In tribal areas where the way of life is largely traditional, the effects of Western influence are clearly evident.
10. In the towns and cities the culture of the Zulus is predominantly western.

Dance as a cultural product of the Zulu

1. Dance plays an important role in the life cycle of the individual. The songs and dances involved in the ukuthomba and umemulo ceremonies play an important part in maturing and educating the girl for marriage and subsequent procreation. Dances at a marriage (udwendwe) are indicative of the expected rivalry that still exists between the two families and has a ritually manifested function.
2. Differences can be identified among choreographed dances, dances that are choreographed but also have improvised components and dances or dancing that is improvised.
3. A dance may have a manifested as well as a latent function and these functions may be different from the functions it had in the past due to the absence of other dances that have become extinct.
4. In adaptation to urban conditions and internal creativity new styles of Zulu dance have been developed.

5. Although changes and adaptations have occurred, traditional values still feature prominently.
6. The men's dances are commanding, powerful and strong and the style of dance is forceful and energetic. Dance to a great extent was moulded and determined by their military system and dance today must surely be an outcrop of this warrior tradition.
7. Dances of the married women indicate a certain amount of suppression, as married women are expected to be restrained. Gliding and shuffling form a dominant part of a married woman's movement vocabulary.
8. Powerful stamps and high kicks are part of a young unmarried woman's movement vocabulary as they are encouraged to display their bodies as a sign of purity.
9. Magico-religious dance forms display an hypnotic mood due to the constant repetition of the dance-songs. This trance-like state is highly developed in the Shembe religious dances, Zionist circular dances and the dances of an isangoma.

Documentation and analysis of Zulu dances

1. The Zulus experience and demonstrate movement in sequences.
2. The step construct groupings are relatively short and are danced in unison at all times.
3. Step combinations and content correlate with the intention of the dancers.
4. The typical posture maintained during the dances is upright, proud and commanding with a relatively broad stance.
5. Dances are performed predominantly on the spot with a forward-backward transference of body mass. If there is locomotion it generally occurs in a forward-backward direction as it is related to the body.
6. The movement accents are represented by powerful stamps

preceded by high kicks and flings in a sagittal plane. This relates closely to the history of warrior dance.

7. The spatial pattern followed by the free body segments is predominantly curvi-linear.
8. The quality of performance varied in a single performance and correlated with the intention of the dance.
9. The dominant formation used in the dances was a frontal line abreast.
10. The cultural criteria used for evaluation is representative of the observers, participants and cultural leaders.

Ethnic dance and the Physical Education Syllabus

1. The proposals of the revision of the syllabus, with special reference to the dance section are acceptable, suitable and relevant to the present social, political and educational situation.
2. In the development of the appreciation of one's own culture and the culture of others, the place of ethnic dance as part of the Enrichment Programme content is pertinent and very possible.
3. The dances taught in white schools should represent social-recreational dances as this is acceptable to the Zulu and could promote respect and appreciation of the culture of others.
4. Within the white population group there is a lack of knowledge and experience with regard to the socio-ethnic dances of various ethnic groups within and around the Republic of South Africa.

DISCUSSION

When dance is approached anthropologically dance is viewed as one social phenomenon among many and as a human behaviour common to all societies. This behaviour may be aesthetic in nature. Merriam (1972:24-25) states that "dance does not

exist in a vacuum or as a thing in itself", but rather that "dance is human behaviour and must therefore be viewed holistically". Dance is not only a product, but behaviour and concept, and, all three aspects are integrated both within themselves and within the framework of culture and society. The study of one aspect of dance is incomplete without reference to the others. Dance will only be understood when it is viewed as a "constellation of human behaviour that is inextricably bound up with all those aspects that make up the unity we call culture" (Merriam 1972:24-25), therefore dance must be approached anthropologically.

The social dances of the isizulu style described include movement content and material components which reflect the traditional way of life while movement content in the isishameni style reflected the traditional way of life and modern influences applied mainly to the material components. The dances still represent the identity of the Zulu and include typical Zulu features. The isishameni and isizulu are dance styles that have recreation, competition and entertainment as manifested functions. A latent function of both styles is the strengthening of social bonds. The movement sharing experience of the dance offers security to the group within a society and generates a sense of responsibility towards other members of the group. Today, the extended family can experience a sense of family unity and cohesion, in spite of the fact that men are migrant labourers. Dancing together no doubt helps to create and re-inforce family ties. In the urban areas on the other hand, members of any particular team are drawn from various areas but yet this organised dance form helps to create and re-inforce social ties and is a display of social solidarity. Both dance styles have been inherited by the following generation as part of their cultural equipment but it is only the really gifted dancers and composers that will be accepted by the people as teacher/leader. A dance group in both dance styles can be established if there is an individual with knowledge of the technique and the creative ability to compose new dance compositions.

The dance event for the two isishameni dances was a competition

and the material components that were discussed included costume, ornamentation, paraphernalia and accompaniment. The isishameni style of Zulu dance reflected the traditional way of life and modern influences applied mainly to material components. The dances represented the identity of the Zulu and included typical Zulu features. Both dances were team dances (ifolo or isipani). The body posture for the major part of both dances was a relaxed upright position with the head inclined forward and eyes focused forward and downward. In both dances the majority of the dance was performed on the spot with a forward-backward transference of body mass. The arms were used predominantly symmetrically in both dances and the fall at the end of the dance signified the final climax and conclusion. The spatial pattern followed by the free body segments in both dances was predominantly curvi-linear. The count-groupings were two and four, and the total count-groupings eight in the "lalelani madoda". In the "we tshitshi", the count-groupings were two and three and the total count-groupings eight and sixteen. The rhythm pattern for the "lalelani madoda" was uneven and even for the "we tshitshi". Both dances were performed to a mixed meter. In the "lalelani madoda" there was a mixed meter of one bar of 2-time and two bars of 3-time. The "we tshitshi" had a mixed meter of 3,3,2 with the accent on the first beat of the 3 and 2 time bars.

The quality of performance presented in the "lalelani madoda" varied from an easy and fairly smooth quality of performance to a very dynamic and vigorous quality. The quality of performance in the "we tshitshi" dance was dynamic and vigorous. The formation used in the "lalelani madoda" was a frontal line abreast. This information was also used in the "we tshitshi" although there was a formation change from a single frontal line abreast to a double frontal line abreast. The form in composition presented in the "lalelani madoda" was repetitive binary and ternary (three part form) in the "we tshitshi".

The dance event for the two isizulu dances was entertainment for the community and on both occasions the chief and members of the tribe were present. Material components that were dis-

cussed included costume, ornamentation, paraphernalia and accompaniment. The isizulu style of Zulu dance reflected the traditional way of life and the dances represented the identity of the Zulu and included typical Zulu features. The yaye wemqondo wami was a team dance (ifolo or isipani) and the woza makoti was a duet. The body posture for the major part of both dances was a relaxed upright, everyday body position with the head inclined forward. The woza makoti was performed on the spot with a forward-backward transference of body mass while in the yaye wemqondo wami movement away from the spot occurred in a forward-backward direction. The arms were used predominantly asymmetrically in both dances. The spatial pattern followed by the free body segments in both dances was predominantly curvi-linear. The count-groups were two and the total count-grouping two and four in the yaye wemqondo wami. In the woza makoti, the count groupings were two, three and four and the total count grouping varied from two to sixteen. The rhythm pattern for the yaye wemqondo wami varied from even to uneven and was uneven for woza makoti. Both dances were performed to meter of two bars of 4-time. The quality of performance in both dances varied from an easy dynamic quality to a dynamic and vigorous quality. The dominant formation used in both dances was a frontal line abreast and the form in composition was a ternary (three part form).

This study proved to be worthwhile and served as a point of departure for the retention of material that could be lost in the future. The possibility of introduction of ethnic dance in the school physical education programme can begin with the aforementioned four dances where the contribution to race relations can be carefully monitored. The study also contributed to the knowledge of dance science.

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APPENDIX A

CHECK LIST USED IN FIELD WORK

1. Dances: Identify the different dances of the Zulus.
- 1.1 Men Various styles of dancing
 - isizulu
 - isikhuze
 - isibhaca/isigenyane
 - omgobo/umzansi
 - isishameni/isichunu/isigoli
 - isicathulo
- Female isizulu
 - isishameni
 - isikhuze
 - isibhaca
- Mixed isizulu
 - isishameni
 - ballroom
 - disco
- 1.2 What religious dancing is associated with the Annual Religious Ceremony of the Shembe and the Zionists?
 - 1.2.1 What other forms of religious dances do the Zulus have?
- 1.3 What form of possession dances do the Zulus have?
- 1.4 Do the Zulus have any initiation dances?
- 1.5 On which occasions do the Zulus perform their traditional dances?
- 1.6 Which dances are performed in connection with the following occasions?
 - 1.6.1 at birth
 - 1.6.2 during childhood
 - 1.6.3 at puberty (ukuthomba)
 - 1.6.4 puberty ceremony (umemulo)
 - 1.6.5 qoma ceremony
 - 1.6.6 khekla ceremony
 - 1.6.7 umsindo; ushadu udwendwe or icece ceremony

- 1.6.8 at a funeral
 - 1.6.9 at a first fruits ceremony
 - 1.6.10 at other functions of commemorating, example,
memorial celebrations
- 1.7 What other types of dances are or were performed by the Zulus?
- 1.7.1 War dances
 - 1.7.2 Hunting dances
 - 1.7.3 Acrobatic dances
 - 1.7.4 Dance as an art form
 - 1.7.5 Social dances
 - 1.7.6 Other

2. Title of the dance

- 2.1 What is/was the title of the dance?
- 2.2 Does the name/title have any specific meaning?
- 2.3 Where did the name come from?
- 2.4 Is this dance known by this specific name in different areas?

ZULU TERMINOLOGY

3. Locality

- 3.1 Where did the people learn the dance?
- 3.2 Is the dance performed anywhere else?
- 3.3 Where is the dance performed?

4. Time

- 4.1 When is this dance usually performed?
 - 4.1.1 What occasions?
 - 4.1.2 Time of year, month, week or day
- 4.2 What is the function of the dance during that occasion or period when performed?

5. Costume

- 5.1 What costume will be worn by the dancers?

Material

Appearance

Availability

Reasons for choice

Changes

Reasons for changes

Reasons for different clothing in different areas

6. Ornamentation

6.1 What decorations are worn for the dance?

Today

Originally

Reasons for changes

In different areas

7. Objects handled during the dance

7.1 What objects are handled during the dance?

(Give a description according to the material, form, colour, texture, quantity and way of handling)

Changes

Reasons for changes

Variations in different areas

8. Accompaniment/Music

8.1 Musical instruments

8.1.1 Which musical instruments are being played and how many?

8.1.2 Where does the instrument come from?

8.1.3 How is the instrument tuned for the dance?

8.1.4 How is the instrument played?

8.1.5 What melody is being played?

8.1.6 What rhythm is being played by the different instruments?

8.1.7 Do the instruments get their rhythm from the dancers or the dancers from the instruments?

8.1.8 What and by whom are the instruments used for outside the context of the dance?

- 8.1.9 How and by whom are the instruments made?
- 8.1.10 To whom do the instruments belong?
- 8.1.11 By whom and where are the instruments kept?
- 8.1.12 Who are chosen as musicians and by whom?
- 8.1.13 How and by whom are the musicians taught?
- 8.1.14 When do the musicians practise?
- 8.1.15 Who is the leader of the musicians and how is he chosen?
- 8.1.16 Where and how are the instruments placed during the dance?

8.2 Songs

- 8.2.1 When was the song composed and by whom?
- 8.2.2 Where did it originate?
- 8.2.3 Is the rhythm of the song followed by the steps?
- 8.2.4 Are the words of the song acted out? How?
- 8.2.5 What other calls, exclamations or sounds are made by the dancers, bystanders and/or singers?

9. The Meaning of Dance

- 9.1 What is the meaning/function of the dance within the culture of the Zulu?
- 9.2 What cultural values are being transmitted through the dance?
- 9.3 Describe the structure (different parts) of the dance?
- 9.4 Do the steps have specific names?
- 9.5 How many times are specific steps repeated within the dance?
- 9.6 How many times are the phrases repeated in the dance?
- 9.7 Are the phrases always repeated in a specific order?
- 9.8 How do they change from one phrase to another?
- 9.9 According to what style is the dance performed?
- 9.10 Which steps and phrases are traditional?

10. Dances

- 10.1 Who performs the dance?

- 10.2 Is it compulsory for the dancers to perform?
- 10.3 What other types of dances are being performed in their leisure time?
- 10.4 How frequently do they practise the dance?
- 10.5 For what reasons do they take part?
- 10.6 What feelings do they experience during the dance?
- 10.7 Are they trying to show something to the people watching?
- 10.8 How are the dancers arranged within the group?
- 10.9 Are there reasons for placing the dancers in that specific order?
- 10.10 Who are the leaders and how are they selected?
- 10.11 How do they change position during the dance?
- 10.12 What are their responsibilities before, during and after the dance?
- 10.13 Who is responsible for the dance group?
- 10.14 To whom is the dance group responsible?
- 10.15 Who selects the dancers?
- 10.16 How are the dancers selected?

11. Choreography

- 11.1 By whom was the dance composed?
- 11.2 How was the dance composed?

12. Evaluation of the Dance and Dances

- 12.1 How will you describe a well performed dance?
- 12.2 When is a dancer performing well?
- 12.3 What are the characteristics of good music?

13. The Teaching of Dances

- 13.1 Who is responsible for the teaching and practising of the dances in this area?
- 13.2 When and where are the dances being taught?

- 13.3 How are the dances being taught?
- 13.4 Are individual variations allowed?
- 13.5 Will any changes be introduced for performance sake?
- 13.6 What sort of variations will be introduced and how will it be introduced?
- 13.7 What is done to promote the dances?
- 14. What dances could be practised by pupils of other ethnic groups?

APPENDIX B

ANALYSIS OF DANCE STEPS

Passies is bewegingsaksies wat plaasvind waar die voete veral as basis van ondersteuning gebruik word. Passies word van spronge onderskei deurdat nie-ondersteunende passies nie op elevasie toegespits is nie. Wanneer passies beskryf word, is dit nodig om die paskonstrukte en die volgorde daarvan uit te ken, asook die ritmepatroon, die aksentplasing, tydmaat of tellinggroepering, tempo, ruimtegebruik en tegniek/styl.

Paskonstrukte is daardie aksies wat aan elemente van die ritmepatroon gekoppel word. Paskonstrukte is eerstens daardie bewegings waarby die verplasing van die massa betrokke is, naamlik:

- LOOP (tree) : Verplaas massa van een voet na die
("Walk") ander terwyl ondersteund voortbeweeg
(1 na 1 ander);
- "LEAP" (oorspring) : Verplaas massa van een voet na die
ander op die plek of met voortbeweging
terwyl nie-ondersteund (1 na 1 ander);
- HUP : Verplaas massa van een voet na dieselfde
("Hop") voet op die plek of met voortbeweging
terwyl nie-ondersteund (vastrapvoet is
landingsvoet - 1 na 1 dieselfde);
- SPRING : Verplaas massa van een of twee voete
("Jump") na een of twee voete op die plek of
met voortbeweging terwyl nie-ondersteund
sodat twee voete óf by die wegtrap en/
óf die landing betrokke is (1 na 2,
2 na 1, 2 na 2);
- TRAP : Verplaas massa van een voet na die ander
("Step in place") terwyl ondersteund op die plek beweeg.
(TRAP/STAMP dui daarop dat die trap met
'n sterk afwaartse kragtoepassing ge-
paard gaan - 1 na 1 ander);

KNAK/WIP : Buig en/of strek ondersteunende been terwyl ondersteunende voet kontak met vloer behou. (Massa beweeg dus op- en afwaarts.)

Paskonstrukte kan tweedens kenmerkende aksies van die nie-ondersteunende been/voet insluit wat soms by 'n element van die ritmepatroon aansluit of gelyktydig met die beweging van die ondersteunende voet(e) plaasvind.

Hierdie konstrukte is soos volg:

- RAAK : Raak die vloer met die voet (of deel daarvan) weg van of langs die ondersteunende voet sonder om die massa daarop te verplaas;
("Touch")
- STAMP : Soos "Raak" maar die aksie word kragtig uitgevoer met 'n deel van of die hele voet;
- SKOP : Skop vrybeen (gestrek of van buig na strek of strek na buig) in enige rigting afsonderlik of met meegaande ondersteunende beweging met 'n kragtige aksie;
- SWAAI : Swaai vrybeen opwaarts (aksie in heupgewrig);
- "BRUSH" : Skop vrybeen (gestrek/gebuig) waar die voet eers grondlangs oor die vloer geveeg word en dan die vloer verlaat;
- KLOP : Soos "Brush", maar dit is kortstondig en meer krag word toegepas. Indien die klop heen-en-weer (dit wil sê twee keer) uitgevoer word dan kan daarna verwys word as "KLOP-KLOP" ("Shuffle").
("Tap")