BACKGROUND KNOWLEDGE AND COMPREHENSION OF COMMUNALLY CONSTRUCTED TEXTS: A CASE STUDY OF RUNYANKOLE SONGS IN LOWER CLASSES OF PRIMARY SCHOOLS IN BUSHENYI DISTRICT

BY

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1153/07036/02810

A THESIS SUBMITTED TO THE COLLEGE OF HIGHER DEGREE AND RESEARCH IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE AWARD

OF DEGREE OF MASTER OF ARTS IN LINGUISTICS

OF KAMPALA INTERNATIONAL UNIVERSITY

MAY, 2018

DECLARATION

I **Ahumuza Phionah** do declare that this report is my original work and has never been presented anywhere for any award in any other university or institution of higher learning.

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Name and signature

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Date

APPROVAL

I confirm that this thesis is the student's original work done under my supervision and guidance.

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Name and signature of supervisor

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Date

DEDICATION

I dedicate this research work to my beloved Parents Mr .Eliab Rutashunukwa and my mother Mary Rutashunukwa, My Sisters Eve Nuwasiima, Prisca Tukamuhebwa and Rose Amutuhaire my Brothers Christopher, Joseph and Yonah plus friends that is Walter, Allan and Jonath.

ACKNOWLEDGMENTS

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ABSTRACT

The study on background knowledge and comprehension of communally constructed texts. A case study of Runyankole songs in lower classes of primary schools in Bushenyi district was conducted in three government primary schools. The study was guided by the following objectives;To determine the role of background knowledge in understanding of Runyankole songs, to document the different types of Runyankole songs sung by pupils in lower primary schools, to determine the pupils' level of participation in and comprehension of Runyankole songs, and to explore the possible ways of enhancing the pupils 'understanding and use of Runyankole songs.The study focused on the fact that background knowledge on the content and genre related to songs is essential in order to comprehend the message behind the text. This study examined how kindergarten pupils reach school with knowledge but is not activated in their singing lessons as they just sing to pass time thus neglecting the didactic heritage behind songs. Schema theory, the ecological, anthropological and conceptual metaphor approaches were used to anchor this study. The population included primary two pupils and teachers of lower classes. The sample size was determined by Slovenes' formula and 132 respondents participated in the study including both teachers and pupils. The researcher used questionnaires for teachers and oral test for pupils to collect data. The researcher used both qualitative and quantitative research approaches and data was analysed using SPSS. The researcher found out that the singing lessons are not taken serious by both the teachers and learners since the songs are not examined and there are no good methods of teaching them. The students just sing and they don't understand what they sing. Through an experiment where learners were given a pre-test and after three weeks of teaching, given a post-test, the comparison, showed that pupils did better in the post test. This showed that there is a significant relationship between background knowledge and comprehension of communally constructed texts. The researcher recommended the government of Uganda through the ministry of education and sports and the national curriculum development Centre to fully implement the thematic curriculum by emphasising the singing lessons and provide the teachers with enough resources to carry out the teaching of songs. She recommends the teachers to always activate the learners' background knowledge for better comprehension of songs. This would aid in comprehension of all communally constructed texts basing on the structure, content and language as in the case of songs.

CHAPTER ONE

INTRODUCTION

1.1 Introduction

This research dealt with discovering and dealing with the role of background knowledge in understanding of Runyankole songs in the selected government primary schools of Bushenyi district. Runyankole is a Bantu language which is a member of the Niger – Kordofanian group of language families. *(WWW. every culture com/wc/ Tajikistan – to – Zimbabwe/Banyankole html)* Communally constructed texts refer to those texts that are formed as a result of society's' collective power and reflect a communities' way of living .Most of such texts are performed orally in groups .They include proverbs, songs, tales, and riddles. This study concentrated on songs as one of the forms of communally constructed texts. Among the Banyankole, there are many types of songs like traditional marriage songs, funeral songs, church hymns, wedding songs, twin ceremony songs, hunting songs and nursery songs. This study focused on Runyankole songs for pupils in lower classes of primary schools of Bushenyi District.

Christenbury (2000) asserts that students come into the classroom with a rich heritage of personal, experiential and acquired knowledge from their parents and community, on which teachers need to draw from and allow the student to share their familial and cultural-historical perceptions within the classroom. He adds that like other communally constructed texts such as proverbs, riddles, and stories, songs are great musical pieces of oral creative works for transmission of knowledge, values and skills through generations (Christenbury, 2000).

According to Sze and Yu (2004:1), music should be integrated in classroom situations to provide children with concrete, hands-on experiences that are essential to developing each child's ability to reason, think, solve problems, analyze, evaluate and to enhance creativity" (p.1). These scholars add that all students have different modes of learning; however the most common way in which all students learn is through hands-on experiences, and therefore music fulfills this learning style.

This important role of music has therefore prompted the researcher to examine the role of background knowledge in the comprehension of communally constructed texts: a case study of Runyankole songs in lower classes of primary schools in Bushenyi District**.**

1.1.   Background of the study

This chapter dealt with activating and constructing background knowledge in the comprehension of communally constructed texts using schema based interventions. The researcher found out that singing is not taken seriously though it is common in lower primary schools of Bushenyi District. As a trainer of music in the schools, she found out that songs are only sung for pleasure and to pass time. The teachers don't take efforts to awaken the pupils' latent knowledge of what they sing. This prompted her to carry out an experimental research where pupils would be taught other importance of songs and also to show teachers that songs are effective teaching tools. It includes historical, theoretical, conceptual and contextual perspectives.

1.1.1 Historical background

Grieg T. V. (2015) asserts that, from the work of John Painter in the 1970s up until today, music has become a part of the school curriculum in many countries. According to Richmond, (1997) music is the universal language and therefore woven into the tapestry of each aspect of human history. So he adds that throughout history music has held records of changing times and has been used as an avenue to direct social consciousness and triggered emotional awareness. He says music both communicates history and brings value-based teaching into the history and language classroom. He adds that even before writing was invented, stories of the ages were told in musical lyrics, cadence, tenor, and notation. Root, (2005) asserts that for adults, songs bring back memories of emotion as they hear, sing, or recite songs that were a part of their past. He concludes that music connects people to what was, and conveys a sense of excitement about what is to be. It drives the emotional core of human existence, linking the past to the present (Root, 2005).

Music therefore plays an important, developmental role during adolescence through which the adolescents construct, negotiate, and modify aspects of their personal and group identities; it offers them a range of strategies for knowing themselves and connecting with others (North, Hargreaves, &O'Neill, 2002). According to Brogla-Krupke,(2003)using music in classroom instruction has tremendous potential in reinforcing student learning and can provide a powerful teaching tool for history and language teachers. Brogla-Krupke continues that researches done concerning the students' experiences with music-based learning opportunities, indicated that

adolescents viewed music as a powerful component of their lives and, consequently, music has a place in the classroom as a viable and successful teaching strategy (Brogla-Krupke, 2003).

In addition to the role of music and classroom teaching, Weber, (1991) studied the relation between background knowledge and comprehension of communally constructed texts and established that there was a facilitating effect on comprehension, in both adults and children, of having background knowledge of the topic of a text (Weber, 1991).

Studies comparing experts with learners have made it clear that people with high domain knowledge comprehend a (musical) text better than those who lack that knowledge. Adams, Bell, and Perfetti (1995) investigated the relation between children's knowledge of a specific domain (Songs) and reading skill in text comprehension. Their conclusion was that reading skill and domain knowledge make complementary contributions to comprehension of songs and reading speed. Stahl, Chou Hare, Sinatra, and Gregory (1991) studied domain knowledge in relation to vocabulary knowledge among 10th graders. They concluded that background knowledge and vocabulary knowledge have independent effects on comprehension, and that these effects are on what is comprehended as well as on how much is comprehended (Bugel and Buunk, 1996). Traditionally among the Banyankole, songs used to be preserved orally by frequent singing from one generation to another. These oral performances would be accompanied by drums and flutes and would be danced to rhythmically.

The practice of singing known as "okweshongora" used to be done mostly at night by the hearth fire at home, on important ceremonies like marriage, harvest and beer parties and with the introduction of formal Education during the day at Primary School. (Zabajungu .B (2007)

Zabajungu also added that songs were a form of entertainment in the absence of other types of leisure activities and would keep people happy and even others would express their feelings through them. Singing songs was a significant medium of promoting informal Education, especially with regard to imparting skills, in language use, social, moral and generally cultural formation. The entertainment and didactic heritage in songs is worth preserving, utilizing, and teaching across cultures and languages

From studies by scholars above, it can be seen that music is important in the education of children; and that the comprehension of music is positively facilitated by having background knowledge. This has therefore prompted the researcher to ascertain the role of background knowledge in comprehension of Runyankole songs, and also determine the ways of enhancing the understanding of communally constructed texts, especially Runyankole songs in lower primary schools in Bushenyi District.

1.1.2 Theoretical background

The study of Background knowledge and its role in the comprehension of communally constructed texts, with a focus on native songs of Runyankole origin, may be scrutinized from the following theoretical perspectives:

These include: The "ecological approach" to perception, the conceptual metaphor, theory, the anthropological approach, and the Schema theory. We will first briefly consider each in turn.

1.1.2.1 The "ecological approach" to perception developed by psychologist James J. Gibson (1979), is based upon the relevance of evolutionary biology to perception: this looks at human beings as evolved from animals and therefore share their perceptual capacities. Gibson thus favored a view of perception whereby information is directly interpreted from its stimulus, in contrast to perception as the act of gathering, organizing, and interpreting unstructured data by our brains, he saw our environment as already highly structured, so our perception simply brings this already structured information to us. According to the ecological approach, we do not hear sounds and *subsequently* interpret their meaning; we instead understand sounds directly and intuitively and therefore may act on them instantly. This intuition is for this research termed as background knowledge.

1.1.2.2 The conceptual metaphor theory by linguist George Lakoff and philosopher Mark Johnson is useful for understanding music. In their book *Philosophy in the Flesh* from 1999 employed the term "primary metaphors" (in contrast to "complex metaphors") to illustrate the basic connection that exists between abstract and literal expressions. These metaphors are based on correlations between expressions and embodied experiences and are, according to Lakoff and

Johnson, fundamental to all thinking on subjective experience and judgment: in relation to that, Zbikowski remarks upon how other languages characterize pitch relations in music: "Greek music theorists of antiquity spoke not of 'high' and 'low' but of 'sharpness' and 'heaviness'; in Bali and Java pitches are not 'high' and 'low' but 'small' and 'large'; and among the Suyá of the Amazon basin, pitches are not 'high' and 'low' but 'young' and 'old'" (Zbikowski 1998:3.5). Basing on this theory, the language of music is metaphorical and may be understood only in that way.

1.1.2.3 The anthropological approach

This is concerned with "the study of music in culture" (Merriam, 1960a). Ethnomusicology is made up both of the musicological and the ethnological and this states that music sound is the result of human behavioral processes that are shaped by the values, attitudes, and beliefs of the people who comprise a particular culture. This further postulates that Music sound cannot be produced except by people for other people and the two aspects may not be separated conceptually, since one is not really complete without the other. This state further that human behavior produces music, but the process is one of continuity; the behavior itself is shaped to produce music sound, and thus the study of one flows into the other.

1.1.2.4 Schema theory

The schema theory proposed by Barlett, (1932) holds the view that peoples' understanding and remembrance of events is shaped by their expectations. These expectations are presented mentally in some sort of schematic fashion. Schema theory is an explanation of how readers use prior knowledge to comprehend and learn from texts (Rumelhart, 1980). The term was first used by Barlett in psychology as "an active organisation of past reactions or experiences (1932 p.201).Later, schema was introduced in reading by Rumelhart*(1980),* Carrel *(1981)* when discussing the important role of background knowledge in reading comprehension. Whereas most scholars applied the schema theory on reading comprehension, the researcher in this study intends to ascertain how this background knowledge explained through schema theory can as well enhance comprehension of Runyankole songs by pupils in lower primary school levels.

1.1.3 Conceptual background

Communally Constructed Texts are pieces of oral creative works for transmission of knowledge, values and skills through generations. CCTs include: proverbs, riddles, narratives, poetry, tongue twisters, puns, and songs Christenbury (2000). For the purpose of this academic study, songs and music will be studied in relation to how they are understood easily by children with background knowledge of them from their cultures.

Baker et al, (2001) cited by Christenbury (2000) defines communally constructed texts as a text containing many or all of these features: a way to communicate information about the natural or social world, factual content, technical vocabulary, classificatory and definitional material, compare and contrast, or cause and effect type structure. They refer to those texts that are formed as a result of society's collective power and reflect a community's way of living. Most of such texts are performed orally in groups. They include proverbs, songs, tales, and riddles (Christenbury, 2000).

A song most broadly is a single work of music. More narrowly a song is intended to be sung by a human with more distinct and fixed pitches and patterns using sound and silence and a variety of forms that often include the repetition of sections (LuiseEitel Peak, 1980).

Comprehension refers to the totality of intentions, that is attributes, characters, marks, properties, or qualities, that possesses, or else the totality of intensions that are pertinent to the context of a given discussion. Therefore, comprehension means to analyse a text fully and derive the expected meaning from it. A person's background knowledge often called prior knowledge is a collection of ''abstracted residue'' that has been formed from all of life's experiences (LuiseEitel Peak (1980).

 In the context of the study, background knowledge can be defined as the knowledge students have learned both in the classroom as well as informally through life experiences. In an academic sense, background knowledge also includes content knowledge, academic language and vocabulary necessary for comprehending content information (LuiseEitel Peak (1980).

1.1.4 Contextual perspective

Njemanze and Ononiwu (2014) indicate that songs and other oral literature pieces such as myth, fables, and drama are highly valued in African society for education. Research in the field of psychology of music education in recent years has yielded valuable insights into what music can offer not only in aesthetics as earlier perceived, but in other disciplines too. It is now widely believed that music has many benefits to offer to children especially those in the pre-school and primary levels. This in turn has triggered volumes of scholarly work on the topic (Njemanze and Ononiwu, 2014).

According to Vander Linde (1999), play and music are interrelated activities. They are both essential components to a child's development, but this is not always understood. There are many areas in early childhood where music and play are inseparable and others that are strengthened by the pairing. Play and music are both important for children's cognitive development: Songs can be used to teach new concepts and to introduce new vocabulary. Songs give children the opportunity to explore adult roles. Children playing with dolls in a dramatic play area will sing lullabies to their dolls or hum while cleaning, emulating what they have seen their parents do. Movement to music develops children's awareness of their bodies and what they can do. It can also help to develop feelings of self-confidence and fine motor skills. Listening to music can help teach children about the basic properties of music: loud, soft, fast tempo, slow tempo, and pitch. It can also lead to further creative expression (Spodek&Saracho, 1994).

The use of music as a tool by language teachers to teach foreign languages has been the center of attention to researchers for many years. It has been stated that music can contribute to acquiring the linguistic skills such as reading, writing, listening and speaking (Jalongo& Bromley, 1984; Jolly, 1975; Martin, 1983; McCarthey, 1985). It is interesting to notice that not only teachers but also other scholars have benefited from the effect of music in their work "Throughout time, healers, philosophers, scientists, and teachers have recognized the role of music for therapeutic and developmental functions"(Bancroft, 1985 cited in Stansell, 2005).Stansell (2005) asserts that music has a positive effect on language accent, memory and grammar as well as mood, enjoyment, and motivation. Based on his assertion we can conclude that music can have some positive influences on both cognitive and affective traits of humans.

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Akivaga and Odaga (2003) further emphasize that music and songs ground a student in his peoples' culture, and help him to become a useful member of his society. He says that if a student has a sympathetic understanding of the way his people look at the world, for instance, in deciding what is right or wrong, or their sense of justice, he is better able to be involved in the evaluation of good social institutions which uphold the values of justice. He concludes therefore that proper education should give the student confidence in the human values of his people and should strengthen the students understanding of his people's needs and aspirations so that the student may play a positive role in seeking ways of meeting those needs and satisfying those aspirations. This he says can be done through the music of the people.

Basing on the above context, the researcher considered it worthwhile to determine the role of background knowledge in comprehension and use of Runyankole songs as they are effective teaching/ learning aids especially in lower classes which not only promote students' understanding but also improve on their skills of interpretation in the language.

1.2 Statement of the problem

Whereas studies by Baker et al (2011); Jeong and Gaffney (2010), and McNamara (2008) have demonstrated that the presence of prior knowledge on a given topic and the ability to activate the same prior knowledge improves the comprehension of songs in children of all ages, and whereas the above scholars have also stressed the importance of music exposure to children in classroom learning situations, there is limited usage of this genre coupled with less or poor understanding of the songs. Children come to school with knowledge of songs from different experiences but this knowledge is not always explored by teachers. Therefore taking Runyankole songs as a case study, this study sets out to highlight the role background knowledge can play in children's appreciation and understanding of such songs as well as explore ways and means of enhancing their use in the classroom.

1.3 Purpose of the study.

The purpose of this study was to establish the relationship between background knowledge and comprehension of Runyankole songs in Lower classes of primary schools in Bushenyi district.

1.4 Objectives of the study.

The general objective of this study was to assess the role of background knowledge in understanding and use of communally constructed texts in the selected government primary schools of Bushenyi district.

1.4.1 Specific Objectives

(i) To determine the role of background knowledge in understanding of Runyankole songs.

(ii) To document the different types of Runyankole songs sung by pupils in lower primary schools.

(iii) To determine the pupils' level of participation in and comprehension of Runyankole songs.

(iv)To explore the possible ways of enhancing the pupils 'understanding and use of Runyankole songs.

1.5 Research questions.

(i)   What is the role of background knowledge in the understanding of Runyankole songs?

(ii) Which Runyankole songs are sung by pupils in lower classes of primary schools?

(iii)Do pupils in lower primary schools participate in and comprehend Runyankole songs?

(iv)What can be done to enhance pupils' understanding and use of Runyankole songs?

1.6 Hypothesis

There is a significant relationship between background knowledge and understanding of Runyankole songs.

1. 6.1.Test Implication of the Hypothesis

The pupils of lower primary schools in Bushenyi District would be able to understand and use Runyankole songs if their community and teachers expose them widely to their use both at home and in classroom learning environment.

1.7 Scope of the study.

1.7.1. Geographical scope

This study was carried out in Bushenyi District in Western Uganda. It was done within the selected government primary schools: Nkanga Primary School, Kyanyakatura Central Primary School and Basajjabalaba Primary School. Two of these schools that is; Nkanga and Kyanyakatura are in the out-skirt of Bushenyi-Ishaka Municipality and Basajjabalaba is in the Municipality. Only government schools were selected because they are the ones that follow the government thematic curriculum.

1.7.2 Content scope

The research was limited to the role of background knowledge in understanding and use Runyankole songs as part of communally constructed texts in lower primary schools of Bushenyi District. Runyankole songs sung by pupils, and their comprehension were determined and recommendations towards improving background knowledge in relation to comprehension of Runyankole songs were clearly identified. Though there are more things to be learnt about songs like the structure, new words, the rhythm and many more others, the researcher therefore focused on comprehension.

1.7.3 Time scope.

This research work has been carried out within a period of one and a half years that is from August 2016 to May 2018. From August 2016 to March 2017, the proposal was prepared and approved. From April to June, data was collected from the field and in July, the researcher started analysis of data up to September. The work was submitted to the college of higher degrees for supervision. In November the researcher received the corrections which she worked upon and the thesis was ready by April 2018.

1.8 Significance of the study

This study generated literary knowledge entailed in Runyankole songs for both teachers, pupils, policy makers and Ankole community as a whole. This study on Runyankole songs in lower primary schools of Bushenyi District Western Uganda has both theoretical and practical significance as shown here below:

Community

Project implementers would understand the role of the community members in Runyankole songs in lower primary schools of Bushenyi district, learnt how to mobilize for their support project and know the importance of background knowledge in comprehension of communally constructed texts in their projects as the best way they can deal with their beneficiaries. This will ensure project ownership and sustainability.

School

In perspective, this study adds to the stock of knowledge about Runyankole songs in lower primary schools of Bushenyi district in education as practiced in developing countries. In Uganda, knowledge in comprehension of communally constructed texts in education is an emerging contemporary phenomenon whose successes and challenges are not well documented. So a study of this kind provides understanding of the dynamics of language development in education and expected to benefit the local decision-makers, to respond to constraints that affect active knowledge in comprehension of communally constructed texts in schools.

Government

This study would contribute vital information to government, policy makers, and community organizations, NGOs, education institutions and Development partners like the Funding Agencies in planning and implementing educational projects as a way of improving the community's wellbeing.

1.9 Conclusion.

Children hardly comprehend Runyankole songs and this is due to the fact that society has changed from the traditional to modern activities. Songs are no longer actively used communally in society's daily activities; the elderly are dying off and the few who are alive are not conversant with their meanings. With the introduction of thematic curriculum, songs can be used as effective teaching tools especially in lower classes where they have singing lessons

With the help of background knowledge, songs can play a prominent role in the teaching of pupils in lower classes as they can be able to learn a language or cultural related issues by connecting the new information to what already exists in their minds. The researcher therefore decided to bridge the gap by conducting a research about the role of background knowledge in comprehension of Runyankole songs in lower classes of primary schools in Bushenyi district.

CHAPTER TWO
LITERATURE REVIEW

2.1 Theoretical Review

The study of Background knowledge and its role in the comprehension of communally constructed texts: with a focus on native songs of Runyankole origin may be scrutinized from the following theoretical perspectives:

2.0 Introduction

This chapter presents the theoretical review, conceptual framework, related studies and summary of the gap identified. This is in line with the objectives of the study focusing on the role that background knowledge plays in understanding and use of Runyankole songs in lower classes of primary schools in Bushenyi district.

These include: The "ecological approach" to perception, the conceptual metaphor, theory, the anthropological approach, and the schema theory. We will first briefly consider each in turn.

2.1.1 The "ecological approach"

The "ecological approach" to perception developed by psychologist James J. Gibson (1979), is based upon the relevance of evolutionary biology to perception: this views human beings as evolved from animals and therefore shares their perceptual capacities. Gibson thus favored a view of perception whereby information is directly interpreted from its stimulus; in contrast to perception as the act of gathering, organizing, and interpreting unstructured data by our brains, he saw our environment as already highly structured, so our perception simply brings this already structured information to us. According to the ecological approach, we do not hear sounds and *subsequently* interpret their meaning; we instead understand sounds directly and intuitively and therefore may act on them instantly. This intuition is for this research termed as back ground knowledge.

Gibson adds: "Perceiving is an act, not a response, an act of attention, not a triggered impression, an achievement, not a reflex." He links perception and action very closely in any human encounter with the outside world. In his book *Ways of Listening* from 2005, Eric Clarke draws

upon Gibson's theories in relation to meaning in music: The interdependence between perception and action that is emphasized in ecological theory suggest that every perceptual experience will bear the trace of an action component. In the case of music, these traces are not hard to find— they are displayed overtly in the foot-tapping, head-nodding, and body-swaying that are commonly observed in even the most constrained circumstances of the Western art music tradition. He continues that musical sounds may be perceived by the culturally trained listener via an intuitive understanding of the movements related to them. Gibson sees all knowledge as an extension of our perception: The child becomes aware of the world by looking around and looking at, by listening, feeling, smelling, and tasting, but then she begins to be *made* aware of the world as well. She is shown things, and told things, and given models and pictures of things, and then instruments and tools and books, and finally rules and short cuts for finding out more things. Toys, pictures, and words are aids to perceiving, provided by parents and teachers (Clarke E., 2005).

According to the theory above intuitive knowledge is facilitated by parents and teachers who make the children aware of the world. This together forms background knowledge that later influences the pupils' understanding of music and or communally constructed texts. Hence in such a way this theory is relevant to this study.

2.1.2 The conceptual metaphor theory

The conceptual metaphor theory by linguist George Lakoff and philosopher Mark Johnson is useful for understanding music. In their book *Philosophy in the Flesh* from 1999 employed the term "primary metaphors" (in contrast to "complex metaphors") to illustrate the basic connection that exists between abstract and literal expressions. These metaphors are based on correlations between expressions and embodied experiences and are, according to Lakoff and Johnson, fundamental to all thinking on subjective experience and judgment. Zbikowski used this theory to explain how some languages characterize pitch relations in music: he explains that "Greek music theorists of antiquity spoke not of 'high' and 'low' but of 'sharpness' and 'heaviness'; in Bali and Java pitches are not 'high' and 'low' but 'small' and 'large'; and among the Suyá of the Amazon basin, pitches are not 'high' and 'low' but 'young' and 'old'" (Zbikowski 1998:3.5). Basing on this theory, the language of music is metaphorical and may be understood only in that way.

In addition, the embodied experiences that according to Lakoff and Johnson, are fundamental to all thinking on subjective experience and judgment, form the background knowledge for which is the basis for subjective comprehension of songs. According to McGlone, M.,S. (2007), The rise of "cognitive musicology" has been among the more notable trends in recent scholarship. He adds that if one draws on the discipline(s) of cognitive science, especially the cognitive linguistics of George Lakoff, Mark Johnson, Ron Langacker, Gilles Fauconier, and Mark Turner, this emerging field seeks to address questions of music perception, cognition, and conceptualization. McGlone adds that the fundamental premise of "conceptual metaphor" theory— is that metaphor is not just a lexical but a mental construct—ostensibly linguistic insights are elevated to cognitive and epistemological facts. He concludes that, metaphor theory is not just a theory of musical meaning but according to Lawrence Zbikowski's claim, "the value of this approach…lies in better understanding what it means to be human and what it means to have culture."Zbikowski further adds that the conceptual metaphor is "one of the chief cognitive structures by which we are able to have coherent, ordered experiences that we can reason about and make sense of music."

Since this theory explains people's comprehension of music, and since it asserts prior experience acquired through culture which is termed as the "coherent ordered experiences" that later leads in comprehension of songs, the conceptual metaphor theory together with the anthropological approach of music as seen below is relevant to this study.

2.1.3 The anthropological approach

This theory backs up the conceptual metaphor theory in explaining the comprehension of songs. The theory is concerned with "the study of music in culture" (Merriam, 1960 b). Ethnomusicology is made up both of the musicological and the ethnological and this states that music sound is the result of human behavioral processes that are shaped by the values, attitudes, and beliefs of the people who comprise a particular culture. This further postulate that music sound cannot be produced except by people for other people and the two aspects may not be separated conceptually, since one is not really complete without the other. This state further that human behavior produces music, but the process is one of continuity; the behavior itself is shaped to produce music sound, and thus the study of one flows into the other.

Anthropological approach views music as a means and device of communication, and therefore communication also involves both understanding and receptivity to understanding. According to this theory music is taken as a complex of activities, ideas and objects that are patterned into culturally meaningful sounds recognized to exist on a level different from secular communication." Of a similar nature is a definition offered by Farnsworth (1958:17): who asserts that "Music is made of socially accepted patterns of sounds." What is held in common in these two definitions is that the sounds of music are shaped by the culture of which they are a part. The conclusion to this as cited by Wekesa, (2015) citing Fortes, (1936) is that music (and dance) is embedded in the matrix of culture.

Therefore as part of culture, comprehension of music and songs depends on the background knowledge imparted by the cultural context in which a child is born. This theory is therefore relevant to this study because it explains the context in which music and songs should be looked at: that is cultural context of a people that in turn shapes their experiences that help them respond to music.

2.1.4 The Schema Theory

The schema theory proposed by Barlett, (1932) holds the view that people's understanding and remembrance of events is shaped by their expectations. These expectations are presented mentally in some sort of schematic fashion. Schema theory is an explanation of how readers use prior knowledge to comprehend and learn from texts (Rumelhart, 1980). The term was first used by Barlett in psychology as "an active organisation of past reactions or experiences (*1932 p.201).*Later, schema was introduced in reading by Rumelhart(1980)*, and* Carrel(1981)when discussing the important role of background knowledge in reading comprehension.

Schemata exist in two types that is:

i). A formal schemata which refers to "background knowledge of the formal, rhetorical organizational structures of different types of texts" *(Carrel 1981 p. 29).* Different texts have different structures. Lack of such kind of knowledge also contributes considerably to the problems in comprehension.

ii.) Content schema. This refers to "background knowledge of the content area of the text". Content schema is largely culture – specific. Therefore, cultural schema is usually categorized as

content schema. Different groups may interpret the same texts differently as is shown in the study by Steffonson et al (1979) which indicates that it is important to be sensitive to cultural differences, particularly of the target culture and without such cultural awareness there may be no efficient and total comprehension.

Cook (1989:69) states "The mind stimulated by key words or phrases in the text or by the context activates a knowledge schema, Cook implies that we are not necessarily dealing with conscious processes, but rather with automatic cognitive responses given to external stimuli. This view clarifies that schemata are activated in one of two ways:

1. New information from the outside world can be cognitively received and related to already known information stored in memory through retrieval or remembering. In the case, new concepts are assimilated into existing schemata which can be altered or expanded; For example if one is asked to write a letter, the mind will automatically tell him/her the type of a letter required, the structure and the diction to be used. Even on receiving one, one easily internalizes the contents of the letter basing on what he/she already knows not purposely basing on what is written.

2. New information can be represented by new mental structures. In this case, in absence of already existing schemata, new knowledge builds up new schemata.

According to *Plastina (1997),* in both cases, the individual is piecing bits of knowledge together, attempting to make sense of them

Carrell and Floyd (1987) maintain that the ESL teacher must provide the student with appropriate schemata he/she is lacking, and must also teach the student how to build bridges between existing knowledge and new knowledge accordingly, the building of bridges between existing knowledge and new knowledge needed for text comprehension.

Whereas most scholars applied the schema theory on reading comprehension, the researcher in this study intends to ascertain how this background knowledge explained through schema theory can as well enhance comprehension of Runyankole songs by pupils in lower primary school levels.

2.2 Conceptual Framework

In the conceptual frame work, the researcher related variables and the concepts that were used in the study. It drew the relationship between background knowledge and comprehension of communally constructed texts: a study of Runyankole songs.

Independent Variable   Dependent Variable

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┌─────────────────────────┐                          ┌─────────────────────────┐
│ Background knowledge     │                          │ Comprehension and        │
│                          │                          │ use of communally        │
│   • Context in which     │                          │ constructed texts:       │
│     songs are sung       │ ───────────────────────► │                          │
│   • Images created by    │                          │       • New words        │
│     songs                │                          │       • Metaphors        │
│   • Cultural values in   │                          │       • structure        │
│     songs                │                          │                          │
│   • exposure             │                          └─────────────────────────┘
│                          │
└─────────────────────────┘

          ┌─────────────────────────┐
          │ Intervening Variables    │
          │                          │
          │   • Learners' interest in│
          │     songs                │
          │   • Motivation by        │
          │     teachers             │
          │                          │
          │                          │
          └─────────────────────────┘
```

In the conceptual framework the researcher considers background knowledge to consist of the pupils' knowledge of the context in which songs are sung, Images within songs sung the cultural values embedded in songs, and pupils' exposure to music as the major or independent variable that leads to the comprehension and use of communally constructed texts: Runyankole songs. The researcher also takes note of personal interest by pupils, and motivation by teachers as intervening variables that could influence comprehension and use of communally constructed texts.

2.3 Related Literature

2.3.1 The role of background knowledge in understanding and use of Runyankole Songs

Brandao & Oakhill, (2005) defines prior knowledge also referred to as background knowledge, as, "the sum of what a person knows about the content of a text. "He adds that prior knowledge is created through world knowledge and personal experiences. This construction of new knowledge is an essential component to understanding communally constructed texts and songs in particular (McNamara & Kintsch, 1996).In order for a learner to successfully comprehend and apply knowledge from a communally constructed text, learners must have background knowledge on the topic already available. Free body and Luke (1990) emphasize the importance of readers having and using background knowledge when comprehending a text. Being successful at comprehending texts is a skill that all students must possess to be not only successful in their educational career, but also as productive members of society (Duke, 2000).

Studies comparing experts with learners have made it clear that people with high domain knowledge comprehend a text better than those who lack that knowledge. Adams, Bell, and Perfetti (1995) investigated the relation between children's knowledge of a specific domain (football) and reading skill in text comprehension among fourth to seventh graders. Their conclusion was that reading skill and domain knowledge make complementary contributions to reading comprehension and reading speed. High-skilled readers with little domain knowledge compensate for their lack of knowledge by relying on their general reading skill, and low-skilled readers with high domain knowledge compensate for poorer reading skills by relying on their specific domain knowledge. Stahl, Chou Hare, Sinatra, and Gregory (1991) studied domain knowledge in relation to vocabulary knowledge among 10th graders. They concluded that domain knowledge and vocabulary knowledge have independent effects on comprehension, and that these effects are on what is comprehended as well as on how much is comprehended. Vocabulary difficulty had an effect on the construction of the microstructure of the text, whereas domain knowledge, in this case baseball knowledge, appeared to have an effect on the participants' macro processing. Fincher-Kiefer (1992) also found that domain knowledge facilitated the inference tracking necessary in building a macrostructure of a text.

In a number of studies, it was found that the cultural background of the reader may affect the type of information remembered. Bugel and Buunk (1996) demonstrated that the text topics of a foreign-language reading comprehension examination gave an advantage to boys, because the topics of the texts were of more interest to boys than girls. Lipson (1983) compared the reading comprehension of children in relation to their religious affiliation and found an effect of religious affiliation on reading comprehension when children read texts about a topic dealing with aspects of their familiar or unfamiliar religion. Pritchard (1990) examined the role of cultural schemata on the reading comprehension processes of proficient nth-grade readers with an American or a Palauan background. Both groups read two letters in their native language, which dealt with funeral ceremonies in the two countries. The students were asked to give verbal reports of their reading strategies as they were reading and to retell the passage after reading. From the verbal reports, Pritchard concluded that cultural schemata influence the processing strategies as well as the level of comprehension.

Studies on the effect of background knowledge on second-language reading have so far been carried out almost exclusively with adults. Only a very few studies have focused on children (cf. Au, 1993; Bernhardt, 1991; Steffensen, 1987).The effect of different cultural schemata on the reading comprehension of children from different cultural backgrounds in the United States was studied by Reynolds, Taylor, Steffensen, Shirley, and Anderson (1982). They showed that students from a White, agricultural area were disadvantaged when reading an ambiguous text referring to a cultural aspect of students from a Black, working class area. Steffensen (1987) found that the religious background of ESL children affected their reading comprehension scores. Children with a Christian background turned out to have higher comprehension *scores* on a text describing a Christmas celebration. Kerkhoff and Vallen (1985) studied the relation between cultural origin of a text and second-language reading comprehension of Dutch, Turkish, and Moluccan children living in the Netherlands. They found a clear interaction between text and ethnicity, indicating a facilitating effect if the children's background and the cultural origin of the text matched. The contribution of background knowledge to comprehension has become clear from a range of experimental studies manipulating relevant sources of knowledge under varying conditions in both first- and second-language readers.

On the role of background knowledge and songs comprehension, *the new Common Core Standards (2011)* place a far larger emphasis on the importance of reading and exposing students to informational text. The standards require that students in kindergarten are able to identify key details about the song and answer questions about those details. They also state that kindergarten students should be able to ask and answer questions about unknown words in a text while actively engaging in group activities related to communally constructed texts. The presence of background knowledge on a topic greatly impacts a student's ability to read and comprehend a variety of texts. The growth of background knowledge provides more opportunities for successful comprehension (*The new Common Core Standards, 2011)*. According to McCullough, (2008), the ultimate goal in comprehending a song is for the learner to build a mental representation of what the text is about. He adds that this is done through the creation of a situational model, or new knowledge. McCullough, (2008) continues that students who possess a large amount of prior knowledge about their own culture can better understand other cultures when reading *(McCullough, 2008).*

In comprehension of metaphors, Ortony, Schallert, Reynolds, & Antos, (1978) as cited by --- indicates that second-language learners know for certain that many metaphors, idioms, and other literary devices are based on background knowledge. For example, if one says that 'you really hit the ball out of the park' after you gave a presentation to your colleagues, you would quickly understand the compliment that it is a cricket game not the national park. We know that it can't be taken literally because we know what the saying refers to. Writings are heavily dependent on metaphors and idioms. Studies *(e.g., Ortony, Schallert, Reynolds, & Antos, (1978)* have shown that idioms are often processed just as rapidly as literal meanings, indicating that we are constantly activating background knowledge.

In comprehension, texts tend to have a greater density of vocabulary and concepts that are directly related to students' background knowledge *(Price, Bradley, & Smith, 2012)* and these demands placed on background knowledge only accelerate as pupil's progress through the grade levels. Students will be required to apply previously learned concepts to increasingly complex text. They must read, discuss, and write about topics that are conceptually more difficult, and they will need to increasingly draw on inter-textual linkages across subject areas. They'll be required to provide evidence from text, show deep and thorough understanding of these

concepts, and think creatively about applying these concepts in new ways *(Price, Bradley, & Smith, 2012).*

Whereas these studies above discuss background knowledge in relation to reading comprehension, the researcher intends to ascertain whether this applies to comprehension of communally constructed texts with a major focus on native songs of Runyankole origin; a gap the researcher intends to fill.

Although most of the scholars above highlight the impact of prior or background knowledge in the comprehension of texts, most of their researches are in relation to reading comprehension, and much is left to be desired as to the impact of background knowledge in the comprehension of communally constructed text: a focus on the native Runyankole songs. This has prompted the researcher to carry out a study to fill this gap.

2.3.2 Songs sung by pupils in lower primary schools.

A renowned saying by Veronika Rosová is that, "Language is a treasure that enriches my mind. Music is a treasure that enriches my soul. Teaching enriches my spirit."
In light of the above, Blunkett, (1998) asserts that music can help to raise standards and provide other valuable aspects of a child's education. It can be part of a cross-curricular approach, helping with numeracy, developing the talents of those with special needs as well as the gifted. It can also draw on the tremendous history of folk music and ballad writing to reinforce understanding of the history of a people's culture (Blunkett, 1998). He continues that `the history of folk music and ballad writing' is essential to the understanding of `our' culture.

The belief in music as a positive cultural influence stems from the post-war years of compulsory secondary schooling, particularly amongst those who favored traditional teaching methods and curriculum content: The aim of musical education is not so much to train the singer or instrumentalist, as to restore the belief that music is as much an element in culture as a literature or a science and that it cannot be disregarded or neglected. (Winn, 1954: 3) Winn defends this by highlighting the shifting parameters of music in education in the 1950s and onwards, as the move towards comprehensive schooling coincided with the expansion of popular music. That culture

was changing, and the complacent view that music, particularly classical music, was a desirable part of adult life had to be reconsidered (Winn, 1954).

Emielu (2006:29) and Wanjala (2003:14) observe that traditional African musical performances germinate from shared folk imagination, beliefs and customs, history, philosophy and literary creations. However Nyamwaka (2008) indicates that the activities of Christian missionaries had a profound effect on African music and dance. He gives an example of Gusii music, where he affirms that Western education introduced through mission schools encouraged the performance of Western songs and dances in learning institutions in Gusiiland. He says early Christian converts were discouraged from performing Gusii traditional songs and dances which the missionaries believed were barbaric. These early converts were confined in mission stations to prevent them from getting back into African traditional life. Nyamwaka argues that the introduction of the cinema, radio and television popularized foreign dance styles among the Gusii, especially those in urban areas. This changed the nature of African songs (Nyamwaka, 2008).

Singing is so much part of everyday life that its nature and purpose are rarely questioned. It is a diverse and lifelong activity, enjoyed by people of all ages. As a universal part of all cultures, singing exists in great many forms, for great many purposes and at many levels of complexity.

Songs are indispensable part of the child-centred curriculum as one of the range of intelligences and as a special way of knowing and learning. Singing challenges the child to act in unique ways, to listen discerningly to his/her own music and the music of others, to sing, play or read sensitively and accurately, and to evaluate critically. In posing these challenges, music contributes to the development of artistic awareness, self-expression, self-growth, self-esteem and multicultural sensitivity and, therefore, to the development of the whole child. An important aspect of music in the curriculum is the way it contributes to the personal, social, mental and physical development of the child. Co-ordination of mind and body is achieved through singing action songs, playing singing games, tapping rhythms, moving to music and playing in time while simultaneously listening to others, following directions or reading from notation. Songs are sources of history, reflecting the social and cultural context and the era of its creation; at times songs can even portray the country, the mood of the people or the thoughts of the individual who lives there. Musical activities such as echo-singing and clapping develop short-term memory,

while rote learning of songs, rhymes, or games help to extend the capacity of long-term memory (source).Songs sung in lower primary schools are structured differently from other songs. Structure refers to how a piece of music is organized. Young children become aware of structure from an early age through listening to stories, solving mathematical problems or simply arranging their toys in a certain order (Music curriculum, 2011).

De Nora, 2000, asserts that the school classroom has turned a site for the entanglement of musical meanings, values and experiences. This is particularly so in relation to pupils' 'own' music as popular field against what they often refer to as 'old people's music' the classical field. The idea that music's 'true' meaning and value rise above social and political considerations, is rightly discarded nowadays. Current research suggests that through such practices, pupils can conceive not only popular, but also classical, and by extension other music as well. Popular music has at times been included in schools to pander to pupils' tastes, in the hope that this will lead them on to something more 'worthwhile' (that is, classical music). Such an approach implicitly downgrades the value of popular music in and for itself (De Nora, 2000).Worldwide, school children love learning through song. Not only are songs funs, but brains remember information much better if it's set to a song. This is why you can remember the lyrics from your favorite song as a child, but have trouble remembering something tasks on a to-do list. Here is a list of songs that get kids active, let them have fun, and teach them the foundational knowledge necessary to advance into Kindergarten.

'Shape Up' by Jack Hartmann

Children's Songs | Jack Hartmann

Lyrics (first four verses)

Circle, Square, Triangle, Rectangle

Spread your feet out wide, put your arms out front

Circle round and round, everyone shape up

Make a square in the air, feel your muscles pump

Use your legs and arms, everyone shape up

Now let's make shapes all together, don't you stop

Follow me and move your body, let's shape up

Circle

Go round like the sun, go round like a ball

A circle, a circle has no straight lines at all

We made a circle

Square

Straight line down then across, back up then one more line

A square, a square has four equal sides

We made a square

This is another modern song that is highly effective for incorporating active learning. This song is a hybrid between a dance routine and educational song on the shapes. Only the first two shapes are included, but the full song covers triangles, rectangles, and ovals as well. "Days of the Week"

Tune: Twinkle, Twinkle, Little Star

Lyrics:

Sunday, Monday, Tuesday too.

Wednesday, Thursday just for you.

Friday, Saturday that's the end.

Now let's say those days again!

Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday!

While there are certainly more intricate songs for learning the days of the week, this one makes the list for its effective simplicity. What sets this song apart is the fact that it's set to the tune of

Twinkle, Twinkle, and Little Star. Virtually every preschooler knows this tune, so you don't have to worry about teaching the tune to the students. The lyrics are also simple and easy to remember.

"Old Macdonald had a Farm"

Super Simple Songs

The lyrics for this song were omitted for the sake of brevity, but the basic premise is each verse is dedicated to a different farm animal, with the children making the noise of each farm animal at the end of the verse. This timeless classic is still taught in elementary schools because it makes the children active participants while teaching them about farm animals in the process.

" A Counting we will go"

barney - a counting we will go

Tune: A Hunting we Will go

This modern take on "A Hunting we Will go" is useful for teaching students how to count, which is an integral educational building block. The reason it makes this list is because of its versatility. The lyrics of the original version, which can be found at Songs for teaching kids how to count to 5, 10, 15, and 20. These lyrics can be altered to count to any number and by any interval, which make it such a great teaching tool.

(Adapted from: The development of first songs in young children by Patricia. E. McKernon.)

In music, structure is achieved through the use of repetition, pattern and contrast. Songs in lower classes are classed into two groups; the complex (with hidden meaning) and the simple ones (with surface meaning). Below are examples;

An example of a complex song

Natema Akati kaarara,
Kaarara nikaza Igara,
Igara owa Ntambiko,
Ntambiko yampa akasyo,

Akasyo nakaha abagyesi,

Abagyesi bampa oruro,

Oruro naruha Warukoko,

Warukoko yampa ihuri,

Ihuri nariha abaana,

Abaana bamp'engyeya

Engyeya naagiha omukama

Omukama yampa   kasha

Kasha nagishweza omukazi

Omukazi yanzaarira omwana

Namweeta Mugarura

Yaagarura seby'ow'ishen'ishenkuru

(Anthony Kakooza)

The translation follows:

The stick I cut strayed into Igaara where Ntambiko reigns. Ntambiko gave me a knife which I gave to millet harvesters, who gave me millet, that I gave to a hen, which gave me an egg, that I gave to children who gave me a monkey that I gave to the king, who gave me a cow that I used to marry my wife. She gave me a child I called Mugarura who raided back what belonged to me and my fathers. (Adapted from :)

The song is rich contextually, socially and structurally. The words reflect a deeper meaning about the culture of the Banyankole for example the names like Ntambiko, Mugarura, Igaara, and omukama (kingship) which really bring up the setting as they are typical Banyankole names. The marriage practice of using cows as dowry and the cows' names like Kasha is a practice of Banyankole. The other aspect is that everything is interlinked: With every event interlinked into another event, one thing always leads to another; that one little thing that seems like it is insignificant, all of a sudden ends up giving you something else, like – gets you into marriage, and after marriage, gets you a son – what bigger gift can you ever get, to create bigger events that are currently bigger than your thoughts, and you don't see the way ahead. So don't underestimate those little steps with the things that you do in life. They may shock you. So there

are too many lessons that pupils learn from the song and this can only be achieved if only they get the story behind the song in a schematic fashion.(Teacher's Resource book, NCDC 2007)

An example of a simple song

*(Ekyenyanja kinuzire)*X 3

Wakikwatsa omubumba,

Tugyende tuhikyeyo,

Ahanyanyanja   hare,

Tugoye,ebyenyanja tubitegye,

Tubikwate tubireete,

Tubibagye tubitekye, tubiryeeeeee.

> *(Runyankolesongs;Resourcebook.NCDC 2007)*

Translation

Fish is very delicious especially when it is eaten with Matooke paste, let us go far to the lake, we mingle and get fish, bring, prepare cook and we eat.

This song is about names and sources of food in Ankole land. The child can easily get over it. Though it seems obvious, a child must first be aware of the setting because not all Banyankole eat fish. It is eaten by the Bairu as it requires hard work and the Bahima cannot eat fish as they cannot participate in hard activities like fishing. This brings out the divisionism among the Banyankole. A child needs the background knowledge about the cultural practices of Banyankole in order to understand the song fully, minus that knowledge, singing remains a routine. Therefore, there is literal meaning as well as hidden meaning in songs. The literal meaning may be self-explanatory but the hidden meaning requires one to have background knowledge about them and this is where our study focuses (Adapted from: NCDC, 2007).

Although the above scholars expound on the genres of songs sung by children in the classroom, a gap still remains as to which type of songs of Runyankole origin are particularly sung by the pupils in Bushenyi District. The researcher therefore intended to carry out a study to fill this literature gap.

2.3.3 Pupils' level of participation and comprehension of songs sung in lower classes

According to *Curriculum Development Council,* (2002) teachers often find it challenging to teach Primary one pupils in a classroom learning setting as their attention span is short and textbook bound materials cannot attract their attention. It is also difficult to design tasks for them because of their limited vocabulary and language skills. Although there are lots of teaching materials available, there is a lack of systematic organization and the contents may not be relevant to their life and background. Teachers have normally used task-based learning as a guiding principle to plan the curriculum systematically and infused language arts into the curriculum to design authentic tasks for students (*Curriculum Development Council,* (2002)*.

Kembo (2012) asserts that during Kenya's 1969 independence day celebration, locally known as Madaraka day, the famous African poet Okot p' Bitek reported being outraged by a team of male teacher trainees who entertained the audience with the following song:

> Bobby Shaftoes gone to sea
> Silver buckles on his knee,
> He'll come back and marry me,
> Bonny Bobby Shaftoe

(Okotp'Bitek (1973: vii) cited by Kembo. S. (2002))

When they were asked about the meaning, their answer was that they didn't know and as far as they were concerned, they just sung *(Kembo, 2002).*This is exactly what is happening in lower classrooms where teachers are required to teach songs to learners without the guidelines to follow. Pupils grasp the chorus of the songs and just sing and the teachers instruct the lessons to go on because they have   knowledge about the singing lessons. Much as they are given guides to use, the guides do not give the background knowledge in form of stories about the given songs. Due to changes in society from traditional to modern, songs are no longer actively used and most of them are not documented. The elderly people conversant with their meaning are aging and are likely to die with their knowledge. This will leave the modern teachers and the learners with no reference thus putting them at risk of low levels of understanding (*Kembo Sure 2002)*.

2.3.4 Possible ways of helping pupils understand and use songs sung in lower classes of primary schools in Bushenyi District.

According to *Bradley (1999)* music leaves a sense of continuity and satisfaction through the singing of songs learned in previous years. Singing is an ideal way of engaging large groups in enjoyable and fulfilling music making. He proposes that in the teaching of singing, the emphasis must always be placed on the joy of singing and on leading the children to use their voices to make beautiful music. Very young children learn songs by ear (or by rote). The teacher sings or plays the song from a record, or plays the melody on an instrument, and the children sing it back *(Bradley, 1999).*

According to Music curriculum (1999) the teaching of a song by ear is by far the best method as the teacher can instantly let the children re-hearse a phrase that they have not picked up correctly, without having to upset the flow of the lesson. The class teacher who sings with his/her own class is the expert, and therefore the teacher's voice is the best one. The teacher should select the song on the basis of its appeal, genre, and suitability of words and range of notes. When choosing a song, the teacher should keep the following criteria in mind: does it appeals to the teacher, does the teacher thinks it will appeal to the children, does it form part of a selection of styles, within the yearly schema or are the words appropriate to the child's stage of development and emotional understanding and whether the range of notes is suited to the children's voices. In choosing a song in Irish, teachers should be sensitive to the difficulties a class may encounter with unfamiliar words or themes. Any preparatory work that might be undertaken as part of the Irish or history programme would be of great benefit. Ideally, the teacher should know the song by heart and should not need to rely too much on a copy of the text (Music curriculum, 1999).

Further recommendations state that every endeavour be made to gain an understanding of the words, context and purpose of the song in order to convey its entire meaning to the children. If the teacher is learning the song for the first time, it can be very helpful for him/ her to note any difficulties encountered, as these are likely to challenge the children also. In introducing the song, the teacher may choose one of the following approaches:
- integrating the song with another curriculum area
- linking the song with a story using a suitable picture to set a scene

- Looking at the children and communicating with them to give them something specific to listen for to help their concentration.

- sing the whole song through and thereafter work with the first verse only (and chorus, if applicable),concentrating on words, beat, rhythm, melody, diction, style and expression, usually in that order

- discussing briefly the theme or message of the song, clarifying the meaning or pronunciation of obscure words.

- the song would need several hearings before the children will be able to perform it independently (Music curriculum, 1999).

With all the above put into practice and background knowledge explored by both the teacher and learners, then Runyankole songs will emerge as effective teaching and learning aids.

In addition to the recommendations by Music curriculum (1999), the 20th century has seen many distinctive approaches being developed or further refined for the teaching of music, some of which have had widespread impact. The Dalcroze method (eurhythmics) was developed in the early 20th century by Swiss musician and educator Émile Jaques-Dalcroze. The Kodály Method emphasizes the benefits of physical instruction and response to music. The Orff Schulwerk approach to music education leads students to develop their music abilities in a way that parallels the development of western music. The Suzuki method creates the same environment for learning music that a person has for learning their native language. Gordon Music Learning Theory provides the music teacher with a method for teaching musicianship through *audiation*, Gordon's term for hearing music in the mind *with understanding*. Conversational Solfège immerses students in the musical literature of their own culture, in this case American. The Carabo-Cone Method involves using props, costumes, and toys for children to learn basic musical concepts of staff, note duration, and the piano keyboard. The concrete environment of the specially planned classroom allows the child to learn the fundamentals of music by exploring through touch. Popular music pedagogy is the systematic teaching and learning of rock music and other forms of popular music both inside and outside formal classroom settings (Wikipedia).

2.4 Summary of the gap.

Different researchers have undertaken various studies on the role of background knowledge in understanding of communally constructed texts at different levels of learning and in different languages. Among those who work in this area of study include: Carly Smith St John Fisher College who researched on; The Importance of Background Information When Reading Informational Text in the Primary classroom, Zabajungu Boniface Kerere (Rev. Fr.) who conducted a research titled: Challenges of translating folk stories from Runyankore-Rukiga to English. Anthony C.K. Kakooza, also conducted the research on the cultural divide: Traditional cultural expressions and the entertainment industry in developing economies. Omale, A. (2010), conducted a research on Teaching Reading Comprehension in Selected Primary Schools in Oyo State, Nigeria. Brandao, A.C.P., & Oakhill, J. (2005). How do you know this answer? Children use of text data and general knowledge in story comprehension. However, none of these researches pay attention specifically on the role of background knowledge in understanding of Runyankole songs in the selected government primary schools of Bushenyi district; therefore the researcher envisages a need to fill this literature gap.

CHAPTER THREE

METHODOLOGY

3.0 Introduction

This chapter presents the methodology that is used to carry out this study. It shows the research design, target population, sample size, sampling technique, research instruments, validity and reliability of the instruments, data collection procedure and analysis, ethical consideration and limitation of the study.

3.1 Research Design.

In carrying out this research, a case study was used where experimental methods were employed in establishing the relationship between prior knowledge and understanding of Runyankole songs. Experimental design was used because it clearly brings out the relationship between variables based on available facts as found out by the researcher. The researcher divided the respondents into two groups i.e. the controlled and experimental groups. So, the researcher started by testing the controlled group by giving them questions to answer after singing a song in song books for Runyankole learners with no background knowledge given. Then, the experimental group was taught for two to three weeks where background knowledge about songs was always given before singing. At the end, a test was conducted on comprehension exercise. The two results were compared and analysed using descriptive and quantitative methods. However, a questionnaire was administered for the teachers of Runyankole songs of the selected primary schools to have their views on the extent to which background knowledge helps in comprehension of Runyankole songs. The questionnaire was administered because teachers are old enough to read and answer the questions in writing.

3.2 Target population

The population of the research consisted of primary pupils of primary two (P.2) class and Runyankole teachers of lower classes in the selected primary schools. Primary two pupils were selected because they understand and can easily respond to questions as compared to other infant classes and they also participate in singing Runyankole songs regularly. Teachers of lower

classes were involved because they were sought to have more information about the problem since they are always with pupils in lower classes.

3.3 Sample size

Samples were selected from only three government schools in Bushenyi district because the researcher wanted to avoid too much sample from many schools which would affect the results of the study. The researcher took the sample size by using the Slovenes formula as follows:

n= sample size

N= population size

e= significance level= 0.05

$$n = \frac{N}{1+N(e2)}$$

$$n = \frac{168}{1+168\,(0.05)2}$$

$$n = \frac{168}{1+168\,(0.0025)}$$

$$n = \frac{168}{1+0.4}$$

$$n = \frac{168}{1.4} = 120$$

Table 1: Sample size of pupils per school

S/NO	SCHOOL	Sample size
1	Bassajjabalaba Primary School	40
2	Nkanga Primary School	40
3	Kyanyakatura Central Primary School	40
	TOTAL	120

Table 2: Population of teachers of the three selected primary school

S/NO	SCHOOL	No. of teachers
1	Bassajjabalaba Primary School	3
2	Nkanga Primary School	4
3	Kyanyakatura Central Primary School	5
	TOTAL	12

Therefore, the sample size of the study is 120 pupils plus 12 teachers of the selected primary school. This gave us a total number of the respondents as 132. The researcher considered 120 pupils in the selected schools because the number was determined using Slovenes formula. Only 12 teachers were involved in the study because the researcher targeted teachers in lower classes as they were sought to possess more knowledge about the problem. Reaching in the field of study, only 12 teachers were found teaching in lower classes in the three selected schools as shown in table 2 above.

3.4 Sampling techniques

The researcher applied purposive and systematic random sampling technique. Purposive sampling was used because the participants were sought to have the required information. Systemic sampling was used because the researcher wanted to avoid bias on the findings of the study and also to avoid research errors. Here, the researcher labelled pieces of papers 'yes' and 'no' and spread them on the table for each pupil to pick. Therefore, those who picked yes were the ones who participated in the research study as the researcher's respondents. Purposive sampling was used as criteria which both pupils and teachers met and qualified to participate in the study.

3.5. Research instruments

The research instruments used by the researcher were; questionnaire, an oral test and observation. The questionnaire was administered to the teachers while the oral test was used for the pupils of the selected schools. The questionnaire was divided into five parts that is A, B, C, D

and E. Part A is the respondents profile; part B, C, D and E tested the variables in relation to the research objectives respectively.

Observation was used to collect data which was direct to her senses like hearing and seeing. For example pupils singing Runyankole songs were heard and seen by the researcher.

Questionnaires were used to collect data among teachers because they could not answer the questions on spot and therefore required some time to answer the questions even when they are not in the school premises which was found easier to use questionnaires.

The researcher used an oral test to collect data from pupils because it was sought to be easier and time saving. This was conducted by the researcher as she visited the sample population in each school and asked them questions which were answered by pupils in the class as a whole.

3.5.1 Validity and Reliability of the instruments

As described by Amin (2005), validity is the degree to which a test measures what it is supposed to measure. To ensure validity of research instruments; pilot testing of copies of questionnaire was carried out in three schools. This helped to assess the language clarity, ability to tap information from respondents, acceptability in terms of length and ethical consideration for clients. The Supervisor was requested to rate the instruments in order to discover their validity. In order to establish content validity, results from the ratings were computed using tables and formulas as presented in chapter four.

Questionnaire pre-test was done through a pilot study to test the reliability, clarity and the validity of the instrument. This was done in order to suggest modification for increasing clarity or having some questions removed from the list.

The content validity index was computed as follows;

$$CVI = \frac{K}{N} = \frac{\text{Agreed items by both judges as suitable}}{\text{Total number of items in the questionnaire}}$$

The content validity index (CVI) was computed and content validity index was above 0.7 hence accepted (Amin, 2005: 288).

Reliability: This refers to the consistency of the instruments in measuring what they are intended to measure. Therefore, test and retest was used within the interval of one week and then the two results were almost the same. Since they were almost the same, then the instruments were considered as reliable. The reliability of the instruments was established using Cronbach's alpha according to Amin (2005). The researcher used the Cronbach Alpha coefficient in order to establish reliability. This was calculated using the formula $\alpha = \dfrac{k}{k-1}\left(1 - \dfrac{\Sigma Sd^2 i}{\Sigma Sd^2 t}\right)$ (where: α= alpha coefficient, k= number of items, Σ= summation, Sd^2 i= squared standard deviation within each item and Sd^2 t= total standard deviation squared).

3.6 Data collection

The researcher collected the introductory letter from the University's Department of Education Foundations, then, preceded to the selected schools where the researcher appealed for the maximum cooperation of the schools' heads and teachers in ensuring the smooth conduct of the research work.

3.6.1 Data collection methods.

During this study, three government schools were used as they follow the thematic curriculum which encourages learners to sing in classrooms in their local language. Two songs were covered to examine the importance of Background knowledge in comprehension of Runyankole songs. The songs were taken from the teachers' response on the questionnaire and the songs appeared most times. 40 pupils were selected from each school to participate in the study and all the teachers of the lower classes in the three schools were taken since they were not many. The researcher took the questionnaire to the teachers and after three days, they were collected since they were to be used in preparing the pupils test. After one week, the researcher went back to the schools and gave a pre-test to the pupils. All the 40 pupils (controlled group) participated in the pre-test and their marks were recorded. Later the pupils were divided into two groups of twenty. One group was taken for intervention and after three weeks of teaching, they were given a post-test about what they had been taught, their marks were also recorded and later compared. This was done in all the three schools and results were obtained and presented as in chapter four.

3.7 Data analysis

In data analysis comparisons were used to find out whether there was a relationship between background knowledge and comprehension of communally constructed texts. Description of frequency and percentage was used as an instrument to present the data collected from the respondents.

3.8 Ethical considerations

This refers to privacy and confidentiality of the respondents. The main ethical consideration was voluntary participation, signing informed consent, ensuring confidentiality and privacy of the respondents. The protection of rights and integrity of participants was observed. The researcher obtained an approval from the College of Higher Degrees and Research which she presented to the concerned schools and individual respondents prior to conducting the research. The rights and welfare of the respondents were protected. Ethical considerations included obtaining authority to conduct research, getting permission from the Head teachers of the selected schools and I tried to minimize risks to respondents as much as possible. In relation to holding oral tests, the researcher observed the most important ethical consideration to make the learners be aware of the following; entirely voluntary, free to withdraw from the test at any time and keep strictly confidential by the researcher. The results were presented in a generalized manner.

3.9. Limitation of the study

There were extraneous *variables* which were beyond the researcher's control such as respondents' dishonesty, personal biases and uncontrolled setting of the study. As a remedy the researcher explained objectives to the respondents and educated them about the purpose of the study.

Instrumentation: The research instruments on resource availability and utilization were to be standardized. Therefore a validity and reliability test were done to produce a credible measurement of the research variables.

Attrition/Mortality: Not all questionnaires were returned neither completely answered nor even retrieved back due to circumstances on the part of the respondents such as travels, sickness, hospitalization and refusal/withdrawal to participate.

In anticipation to this, the researcher reserved more respondents by exceeding the minimum sample size. The respondents were reminded not to leave any item in the questionnaires unanswered and were closely followed up as to the date of retrieval

DATA PRESENTATION, ANALYSIS AND DISCUSSION OF FINDINGS

4.0 Introduction

The content of this chapter begins with the demographic characteristics of respondents followed by the data collected on the variables as they were indicated in the research objectives.

4.1 Socio-demographic data of respondents

4.1.1 Socio-demographic data of teachers

Table 3: Teachers' gender

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	6	50.0	50.0	50.0
	Female	6	50.0	50.0	100.0
	Total	12	100.0	100.0	

Source; primary data

The table above indicates that male teachers (50%) involved in the study were equal to the female teachers (50%) involved. This is an indication that the researcher was gender sensitive and this helped to prevent gender bias by the respondents in the study.

Table 4: Teachers' Age

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Below 25 years	3	25.0	25.0	25.0
	26 - 35 years	5	41.7	41.7	66.7
	36 - 45 years	2	16.7	16.7	83.3
	46 and above	2	16.7	16.7	100.0
	Total	12	100.0	100.0	

Source; primary data

The results show that majority (41.7%), of the teachers are middle aged adults at (26 - 35) years, followed by young adults of (below 25 years) who are energetic. Older teachers over 46 years of age and young adults at (below 25years) are quite few representing only 25% and 17% respectively. This shows that most teachers are active and physically fit to teach pupils and stress the fact that few elders are available for consultation about the meaning of songs.

Table 5: Teachers' Education Level

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Grade III	8	66.7	66.7	66.7
	Grade V	3	25.0	25.0	91.7
	Degree	1	8.3	8.3	100.0
	Total	12	100.0	100.0	

Source; primary data

Grade III teachers dominated the teaching staff in lower primary (67%) followed by grade V teachers (25%). The least respondents among teachers were degree holders who were 8% of the teachers. This indicated that all the teachers were qualified to teach in the primary schools in the selected area.

Table 6: Years of Teachers' Experience

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1 - 5 years	2	16.7	16.7	16.7
	6 - 10 years	5	41.7	41.7	58.3
	11 - 15 years	3	25.0	25.0	83.3
	16 years and above	2	16.7	16.7	100.0
	Total	12	100.0	100.0	

Source; primary data

Table 6 above shows that (41%) of the teachers involved in the study have spent 6-10 years in the teaching profession followed by (25%) who have spent 11-16 years. This is an indication that most teachers have experience and can therefore teach efficiently using different strategies. Since the thematic curriculum had just been introduced, then few teachers know much about its implications especially in teaching and interpretation of Runyankole songs.

4.1.2; Socio-demographic data of pupils

Table 7: Pupils' Sex

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Male	56	46.7	46.7	46.7
	Female	64	53.3	53.3	100.0
	Total	120	100.0	100.0	

Source; primary data

In this study, both male and female pupils were involved to avoid gender bias. However, females were higher (53%) as compared to males (47%). This was the nature of the distribution of different sexes in schools and was therefore not determined by the researcher.

Most pupils (51%) were young between 8-10 years followed by those below seven years (40%). This is a clear indication that data was collected from the pupils of lower classes in primary schools of Bushenyi District thus correct information assured.

4.2 Role of background knowledge in understanding communally constructed texts

Table 8: Teachers' response on factors that influence background knowledge in comprehension of Runyankole songs

Descriptive Statistics

	N	Range	Minimum	Maximum	Sum	Mean		Std. Deviation
							Std. Error	
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Error	Statistic
Elders Participation	12	3.00	1.00	4.00	39.00	3.2500	.27866	.96531
Environment	12	3.00	1.00	4.00	39.00	3.2500	.32856	1.13818
Cultural background	12	2.00	2.00	4.00	36.00	3.0000	.17408	.60302
Thematic Curriculum	12	2.00	2.00	4.00	38.00	3.1667	.20719	.71774
Teachers' Workshops	12	3.00	1.00	4.00	37.00	3.0833	.28758	.99620
Availiability of Materials	12	2.00	2.00	4.00	36.00	3.0000	.21320	.73855
Valid N (listwise)	12							

Source; primary data

According to table 8 above, teachers agreed that cultural background and the environment are the most important factors affecting the role of background knowledge in comprehension of Runyankole songs in primary schools of Bushenyi district with the mean of 3.2500.   It was reported that different cultures have different ways of handling issues and also have different interpretation to the phenomena. Therefore, culture dictates the comprehension of Runyankole songs by pupils in the selected schools. Within the schools, both pupils and teachers had

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different cultural backgrounds which affected the comprehension of Runyankole songs in the lower classes.

Teachers also agreed that the environment in which pupils have grown matters a lot in the comprehension of Runyankole songs. This was explained that most pupils who have grown up in towns find it a problem to comprehend communally constructed texts than those in villages. This is because most pupils in towns have grown in the modern world of watching television and get adapted to the modern world, and secondly, their parents have no time to interact with them and teach them cultural matters like telling stories of long ago. Besides that, they rarely visit their grandparents in villages who have a wider knowledge of their culture and who could tell more stories to them unlike pupils who have grown up in a rural environment.

Other respondents continued and agreed that among the factors affecting the comprehension of communally constructed texts in lower primary are; teachers' workshops, the thematic curriculum and availability of teaching materials.

Table 9: Teachers' response to background knowledge in comprehension of Runyankole songs

Descriptive Statistics

	N	Range	Minimum	Maximum	Sum	Mean		Std. Deviation
	Statistic	Statistic	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic
Richness and Influence of culture	12	2.00	2.00	4.00	41.00	3.4167	.22891	.79296
Effective Learning Materials	12	2.00	2.00	4.00	40.00	3.3333	.22473	.77850
New words and Expressions	12	1.00	3.00	4.00	40.00	3.3333	.14213	.49237
Deep revision and comprehension	12	2.00	2.00	4.00	37.00	3.0833	.19300	.66856
Discovering stories and history behind songs	11	3.00	1.00	4.00	37.00	3.3636	.30963	1.02691
Valid N (list wise)	11							

Source; primary data

Table 9 above shows the role of background knowledge in comprehension of communally constructed texts in selected primary schools of Bushenyi district. It was found out that background knowledge helps in developing and interpretation of new words and expressions in the communally constructed texts. It becomes difficult and most of the times impossible for pupils to comprehend Runyankole songs without background knowledge. Teachers (Mean 3.4176) strongly agreed that richness and influence of culture is one of the major factors that influence the role of background knowledge. Discovering new stories and history behind songs was also said to be very important in influencing background knowledge as it was also agreed upon by teachers (mean 3.3636) thus emerging as the major factors affecting the role of background knowledge in comprehension of communally constructed texts in Bushenyi district.

4.3 Runyankole songs sung by pupils in lower classes of primary schools

Table 10: Teachers' response on Runyankole songs commonly sung by pupils in lower classes of primary schools and their meanings

Runyankole Song	English Meaning
Twegire okubara……….	We have learnt mathematics
A, E, I, O, U enyuguta itano……..	Vowels make consonants talk
Kampandike gye…………………..	Encourages pupils to learn how to unite well with accuracy
Natema akati karara…………	A stick I cut strayed……..
Itwe turi entaama ento ……….	We are young sheep.
Omwana omurofa ………	Personal hygiene
Shaaha mushanju zahika ……	Time for lunch
Ninkunda taata hamwena maama………	Loving parents
Nyina mpeengyere otekireki?……………	Cooking in Ankole
Tumanyire okubara………………………	We have learnt counting numbers
Obuyonjo Kani burungi………………..	Cleanliness is good
Rutangura akombeka omu muti muraigwa.	Mr.Rutangura built up in a tall tree.
Kishamututu waterwa oha……………..	Taking care of children
Iwe kanyonyi we ………………………	Our domestic animals
Enkoko yaitu negamba…………………..	Waking up early in the morning
Enjojonimpango ………………………	Comparing the size of animals (an elephant is big)
Yesu nakunda abato……………………	Jesus loves young ones
Omuzaire bantu mwe……………………..	Respecting parents
Taata mpa esente ngyende kushoma………..	Requesting for money to go to school
Orakoraki iwe ku oriheza kushoma ………	Showing future careers
Enkoko yaitu egamba kurungi………………..	Domestic birds
Ruhanga akampa aga amaisho…………….	Gods' gifts to us parts of our bodies
Iwe mwana nozahi?....................................	You child where are you going
Kosiya akaba ari muto……………………..	Childhood memories

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Enyuguta "a" ekeiruka…………………….	Teaching the letters of alphabet
Nkabanyine mama nituza owaabo.…….	I had my mother on the way to their home.
Itwe turi entaama ento…………………….	We are young children
Iwo omuzaire orinzireki………………………	Gives us courage to learn
Iwe kaana we kacereere……………	Personal responsibilities

Source; primary data

Table 10 above indicates different Runyankole songs sung by pupils in lower classes in selected government primary schools. These songs were presented in this chapter as they appeared in teachers questionnaires. The songs were reported to be sung on a daily basis and therefore their difference in the duration of singing was not determined by the researcher. This is an indication that teachers involve pupils in singing daily and the songs sung are mostly repeated. It also shows that teachers do not normally come up with new songs since the songs sung were normally the same daily. It was evidenced that pupils can sing the songs but not knowing their meanings. The fluency levels and naturalness of the language has gone on declining among the current pupils because of code switching and code mixing. This has led to development of new words replacing the original words of Runyankole language. This indicates that the local words are perishing and most pupils have grown up in the modern era of such modification of the language which has caused them to miss the meaning of the original words which are commonly used in the Runyankole songs.

It was also reported that most pupils in this modern world have showed no love for local languages and everyone wants to express their capability and fame in foreign languages. This is a big challenge to the comprehension of Runyankole songs because pupils miss out the real meaning of some words in Runyankole vocabulary and cannot express themselves in Runyankole language without code mixing or code switching. This is further worsened by the lack of materials about background knowledge for a few people who would like to discover what used to happen in Ankole culture. This has limited the uplift of Background knowledge again and affects comprehension of communally constructed texts especially songs.

4.4 Pupils' level of understanding Runyankole songs

Table 11: Pupils' level of understanding Runyankole songs

Descriptive Statistics

	N	Minimum	Sum	Mean		Std. Deviation
	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic
Pupils' understanding the songs they sing	12	1.00	38.00	3.1667	.34451	1.19342
Asking questions in relation to songs	12	1.00	33.00	2.7500	.37183	1.28806
Pupils' responding correctly to questions	12	1.00	34.00	2.8333	.36584	1.26730
Explaining more about songs	12	2.00	40.00	3.3333	.22473	.77850
Participating in songs in their free time	12	2.00	40.00	3.3333	.25624	.88763
Valid N (listwise)	12					

Source; primary data

Several teachers (mean3.3333) strongly agreed that songs sung by the students are always explained to them and that; pupils understand the songs they sing. This was explained as one way of building back the use of local language but teachers said that it is so hectic because pupils come to school when they completely lack background knowledge. However, teachers reported that with their efforts, pupils are able acquire some background knowledge and can be able to comprehend some communally constructed texts especially Runyankole songs. Respondents (mean 2.7500) continued to agree that they always ask questions to pupils after explaining and singing the songs which most pupils pass. However, the teachers continued and explained that the little background knowledge pupils have was learnt from the school and therefore is very little and limited knowledge from the school environment which affects their comprehension of Runyankole songs and other communally constructed texts not common in the school

environment. A few respondents (mean 3.3333) agreed that pupils normally practice what they learn in Runyankole songs and this was attached to the fact that they have little background knowledge and the parents who do not want to see their children practice in the local language.

4.5 Possible ways of enhancing teachers and pupils understanding of Runyankole songs

Table 12: Possible ways of enhancing teachers' and pupils' understanding of Runyankole songs

Descriptive Statistics

	N	Minimum	Sum	Mean		Std. Deviation
	Statistic	Statistic	Statistic	Statistic	Std. Error	Statistic
Through conducting seminars	12	3.00	45.00	3.7500	.13056	.45227
Through effective learning	12	3.00	43.00	3.5833	.14865	.51493
Through effecting love for local language	12	2.00	41.00	3.4167	.19300	.66856
Deep reading for comprehension by teachers	12	3.00	40.00	3.3333	.14213	.49237
Through discovering stories and history behind it	12	2.00	37.00	3.0833	.22891	.79296
Valid N (listwise)	12					

Source; primary data

Table 12 above clearly indicates that most respondents (mean 3.75) strongly agreed that through conducting study seminars and effective teaching/learning materials, (mean3.5833), pupils and teachers can be enhanced to understand Runyankole songs. Other respondents also continued to agree that deep reading for comprehension by teachers, discovering the stories and history

behind songs and effecting the love for local language could also be effective. Though, these approaches were seen as teacher centred, they could affect comprehension of pupils since they learn from their teachers.

4.6 Interpretation and themes behind the songs used in testing pupils' understanding in this study.

Song1, Rutangura: Free translation
Rutangura built in a tall tree……..
When it rained he fell down.
When it shined,
The water dried up,
Rutangura went back and started the reconstruction process,
When he reached, he repented.
He called his in laws
And other people
They cooked, ate and happily entertained one another.

It is midday time,
We are going to eat.
Matooke and sweet potatoes

Mareebe's potato has
Finished the sauce,
Give it to me,
* I eat it without sauce,*
And then rest on
A spring bed.

According to the researcher, the major theme of the song is unity, when people are united, they live a happy life and once one decides to stay alone, he can never develop even if he has a lot of energy. Unity helps communities to stay together and work hard. And food in communities was

very crucial because a community without food was characterized by quarrels and disunity. So children are encouraged to sing that song so that they can be able to learn to live a social and happy life and work hard so that they can have a day's meal. The song goes ahead to teach us the impact of the naming ceremony, people were given names according to their physical make up and behaviors, "Rutangura" was called so because of his tall and long arms and legs and Mareebe was called so because she was so productive and her produce was very fresh like the water lilies.

Also, among the Banyankole, there are two types of people that is; the Bairu and the Bahima, the Bairu are cultivators and the Bahima are cattle keepers and carryout cattle keeping, so the song is practiced by the Bairu because they are the ones who plant matooke and sweet potatoes and these are energy giving foods, that is why after eating they do rest so that food can be digested.

The song goes on to hint on division of labour, men are to do heavy activities like construction and clearing land for settlement and women are to provide a day's meal and entertain visitors, the latter are to make sure that the family is happy.

Song 2; Kaceerere. Free translation
You young one Kaceerere
Eeeee……..kaceerere…….(chrs)
Bring me some live coal
Chrs
Where has yours gone??
Chrs
Mine went out
Chrs
In the process of going off
Chrs
Where had you gone??
Chrs
I had gone for matooke search
Chrs

Which sauce are you going to eat it with?

Chrs

It is Dodo (greens)

Where did you get it from?

Chrs

Under the stone (in the cave)

Chrs

According to the researcher and teachers, the major theme of the story is respect and responsibility. The young ones were expected to respect the elders and be loyal to them, it was the responsibility of the young ones to be sent on errands and for fire fetching. It was also the responsibility of the women to look for food and provide a meal for the family. In families where food was not in plenty, women would move long distances to different areas in search of food commonly known as "okushaka". Sometimes they would dig or do other activities before being given food as Banyankole believed in hard work. Fire was very much honoured because, it would be used for cooking and providing security and warmth to the family members especially the hunters. The names were also important for example "Kaceerere" referring to a berry which is beautiful, attractive and productive.

The structure of the song is also important as it is a dialogue between two parties one party sings the chorus and another party takes the words. This is proof that the singing activity is communal and this is an indicator of unity. For a child to understand and comprehend the song, one needs to know the story and the themes behind it, he needs to understand symptomatically that is beyond the wording and that is what we call, background knowledge.

4.7. The results from testing Primary two pupils in lower classes of Bassajjabalaba, Nkanga and Kyanyakatura primary schools using the two songs shown in appendix C

The purposive sampling method was used in selecting P.2 pupils from the three schools that is 40 pupils per school making a total of 120 from the three schools. Pupils at that level are able to appreciate the songs in Runyankole because they are taught following the thematic curriculum which encourages teaching in local language.

Song 1; Rutangura

The oral test was done by pupils of Kyanyakatura, Nkanga and Bassajjabalaba primary schools. The pupils were first given the test before the intervention and these three groups of 40 pupils were taken as controlled groups by the researcher. They performed as in the tables below.

4.7.1 Results for the non-experimental group of pupils at Kyanyakatura, Nkanga and Bassajjabalaba primary schools.

The questions given to pupils were set towards achieving the objectives given in Chapter One. Therefore question 5 and 6 answered objective 1 about the role of background knowledge in comprehension of songs. Questions 1, 3, 4 and 10 were set to get answers for objective two; about the Runyankole songs sung in lower classes, Questions 2, 7 and 8 gave an answer to objective three about pupils' level of understanding Runyankole songs and the last objective of ways in which pupils' background knowledge could be enhanced was answered by pupils' response to question 9.

Table 13: Distribution of respondents according to whether they had heard the songs before

Pupils were asked whether they had ever heard the songs before which they answered either using a "NO" for a negative answer or a "YES" for a positive answer.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	102	84.3	85.0	85.0
	No	18	14.9	15.0	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

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From the table above, most of the pupils answered randomly and the researcher observed that they didn't know what they were supposed to answer. This was due to the fact that most of the pupils had no idea about the song and they confessed that they had never heard it.

Members (15%) were looking at the song for the first time an indication that they had never been taught about it neither from home nor at school and for that case, did they participate in other questions when they were not sure.

Table 14: Distribution of respondents according to the source of background knowledge.

Pupils were asked where they had heard the song and they were given different options as in the table below.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Home	57	47.1	47.5	47.5
	School	42	34.7	35.0	82.5
	Neighbours	21	17.4	17.5	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

The home is a key unit in developing background knowledge as learners (47.5%) first heard the song from home followed by school 35.0% and then from neighbours. This shows that parents have a vital role to play in enriching pupils with background knowledge. However, school and neighbours also play a very significant role.

Table 15: Distribution of respondents according to their singing skills

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Yes	91	75.2	75.8	75.8
	No	29	24.0	24.2	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

From the table 16 above, 75.8% of respondents could sing the song effectively while 24.2 percent could not. This showed a need for them to be taught so that they could foot with others. When the whole class understands what it is singing, then it becomes simple for them to interpret other texts thus effective teaching.

Table 16: Distribution of respondents according to the resource persons.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Parents	51	42.1	42.5	42.5
	Relatives	13	10.7	10.8	53.3
	Teachers	35	28.9	29.2	82.5
	Friends	21	17.4	17.5	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

The teachers found out that pupils reach school with some knowledge as the biggest number that is 42.5% learnt the song from parents followed by 29.2% who learnt from teachers. That

implied that the home is a significant institution in the development of the learner's understanding.

Table 17: Distribution of respondents according to the moral lesson learnt.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Staying alone	83	68.6	69.2	69.2
	Sharing with others	37	30.6	30.8	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

The biggest number (69.2%) of pupils did not know the real lesson from the song, only 30.8% knew the right lesson though they were not very sure. This indicated that there is a need for learners to be taught accordingly and that can be done if their background knowledge is activated because there is something they know which can be brought closer in a schematic fashion.

Table 18: **Distribution of respondents according to new Runyankore words**

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Nothing	5	4.1	4.2	4.2
	1 - 3 words	22	18.2	18.3	22.5
	4 - 7 words	49	40.5	40.8	63.3
	7 and above	44	36.4	36.7	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

A big number (36.7%) found many new words in the song and 40.8% found about 4-7 words which were new to them an indication that they needed more explanation in order to fully understand the song. Though the words were not very hard, pupils found them difficult because they lacked prior knowledge about them. Therefore there is a need for these learners to be taught more about Runyankore vocabulary.

Table 19: Distribution of respondents according to the song's meaning

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Builder	102	84.3	85.0	85.0
	Long and tall man	18	14.9	15.0	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

85% of the pupils did not know the meaning of the song.only15% betted it right thus a need for more explanation. Pupils need to be taught that songs have meanings which they should know. They should not just sing for entertainment but for other values.

Table 20: Distribution of respondents according to what can be remembered from the song

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Falling of Rutangura	51	42.1	42.5	42.5
	His re-Union	21	17.4	17.5	60.0
	Rhythm	40	33.1	33.3	93.3
	All the above	8	6.6	6.7	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

The biggest number (42.5%) could remember the act of falling by Rutangura and a few of them (6.7%) could remember all the contents. The few who hardly remembers the few contents should be taught so that they can also find value in singing Runyankole songs.

Table 21: Distribution of respondents according to enhancement measures.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Tell the story	27	22.3	22.5	22.5
	Be given song books	93	76.9	77.5	100.0
	Total	120	99.2	100.0	
Missing	System	0	.0		
Total		120	100.0		

Source; primary data

The learners concluded that, they should be provided with songbooks before the lesson so that they can be able to understand the song and a few (22.5%) knew that there were stories behind the songs. The names they gave in relation to the title for example Shantel, Joinus, Praise Shillan and others were irrelevant and only a few gave names like Miraaba, Kahuuba, Rwamira and others. This really showed a need for one to teach them about the didactic heritage behind the songs and teachers should be able to know that the songs can be used as important teaching materials especially if pupils' background knowledge is activated to influence comprehension of communally constructed texts like songs.

4.7.2; Results for the experimental group at Kyanyakatura, Nkanga and Bassajjabalaba primary schools.

The questions given to pupils were set towards achieving the set objectives of the study. Therefore, question 5 and 8 answered objective 4 about the role of background knowledge in comprehension of songs. Questions 1, 4 and 10 were set to get answers for objective two; about the Runyankole songs sung in lower classes, Questions 2, 3 and 7 gave an answer to objective three about pupils' level of understanding Runyankole songs and the last objective of ways in which pupils' background knowledge could be enhanced was answered by pupils' response to question 6 and question 9,

Table 22: Distribution of controlled respondents according to whether they had heard the song before

	Frequency	Percent	Valid Percent	Cumulative Percent
Valid Yes	60	100.0	100.0	100.0

Source; primary data

From the table above, 100% of respondents had ever heard the song and they could sing it meaning that the song was popular in their classroom, this was attributed to the good teaching which they went through for three weeks.

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Table 23: Distribution of controlled respondents according to the source of background knowledge.

		Frequency	per cent	Valid Per cent	Cumulative per cent
Valid	Home	33	55.0	55.0	55.0
	School	20	33.3	33.3	88.3
	Neighbours	7	11.7	11.7	100.0
	Total	60	100.0	100.0	

Source; primary data

From table 23, (55%) of the respondents learnt the song from home followed by (33.3%) that learnt it from school and then 11.7% who learnt the song from the neighbourhoods. This showed that family background contributes a lot to background knowledge that pupils have and so families are credited for the pre- teaching that pupils go through before reaching formal schools.

Table 24: Distribution of controlled respondents according to their singing skills.

		Frequency	per cent	Valid per cent	Cumulative per cent
Valid	Yes	58	96.7	96.7	96.7
	No	2	3.3	3.3	100.0
	Total	60	100.0	100.0	

Source; primary data

From table 24 above, 96.7% of the learners could sing the song perfectly and only 3.3% found difficulty in singing the song though they knew it structurally. The good performance is attributed to none other than the intervention that the pupils went through.

Table 25: Distribution of controlled respondents according to the resource persons

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Parents	20	33.3	33.3	33.3
	Relatives	3	5.0	5.0	38.3
	Friends	37	61.7	61.7	100.0
	Total	60	100.0	100.0	

Source; primary data

From table 25 above, 61% of the pupils learnt the song from friends and 33.3 % learnt the song from parents. This shows that parents, the environment and family background plays a big role in activating background knowledge.

Table 26: Distribution of controlled respondents according to the moral lesson learnt

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Loyal to elders	39	65.0	65.0	65.0
	Careful in what is got	21	35.0	35.0	100.0
	Total	60	100.0	100.0	

Source; primary data

From table 26 above, 65% of the learners knew the correct lesson and the rest also had knowledge related to the songs' set objectives. This shows the importance of background knowledge in interpretation of Runyankole songs as the good performance is attributed to the intervention.

Table 27: Distribution of controlled respondents according to new Runyankore words

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Nothing	48	80.0	80.0	80.0
	1 - 3 words	10	16.7	16.7	96.7
	4 - 7 words	2	3.3	3.3	100.0
	Total	60	100.0	100.0	

Source; primary data

From table 27 above, 80% of the pupils found no difficulty with the words and16.7% found1-3 new words and also 3.3% who found 4-7 new words. This proved that if the pupil's background knowledge is activated then comprehension would become very easy.

Table 28: Distribution of controlled respondents according to the Song's meaning

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Berries	47	78.3	78.3	78.3
	Small person	3	5.0	5.0	83.3
	Beautiful	10	16.7	16.7	100.0
	Total	60	100.0	100.0	

Source; primary data

From table 28 above, 78.3% of respondents knew the exact meaning of the title followed by16.7% who almost passed the question contextually. Since the biggest number got the meaning right, then background knowledge is credited in interpretation of Runyankole songs.

Table 29: Distribution of controlled respondents according to what could be remembered from the song

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	Rhythm	7	11.7	11.7	11.7
	The story	14	23.3	23.3	35.0
	All the above	39	65.0	65.0	100.0
	Total	60	100.0	100.0	

Source; primary data

A big number (65%) said that they could remember and enjoy everything from the story an indication that they understood the song.

From the tables above, Learners were able to analyse the song and got the right answers for the questions. Learners enjoyed the story behind the song meaning that background knowledge in form of stories is very crucial as far as interpretation is concerned.

All learners agreed that they knew the song and that they mostly learnt about it from parents and then by teachers, this meant that the songs selected for this study were within the thematic curriculum.

Table 30: showing a list of songs given by pupils in response to question 10.

Song	Meaning
Taata mpa esente…………….	Father provide school fees
Nabugana ak'akaikuru…………………….	I met an old person
Omwanamutiima………………	A responsible child
Enceebebe zaturira amacanda………….	The power of unity
Kobuura obu atayo obu…………..	When you fail in one you try another
Komire okamushanga hi……………	The delicious meal
Ekyenyanza kinuzire………………..	Fish is delicious
Hurirao muzaire……………….	Listen to your parent
Yesu nakunda abato…………..	Jesus loves the young
Ninkunda taata…………	I love my parents
Omukazi murofa…………………	A dirty woman
Orakoraki iwe?……………..	What will you do?.............

Source; primary data

Question 10, brought in a list of songs in relation to the one they had just sung and most of the songs were the same as those given by their teachers. This showed that the songs used were correctly selected. The pupils were able to identify where they learnt the song from and internalized the lesson learnt plus the meaning of the title, that meant that background knowledge was put to use and thus helping them in comprehending Runyankole songs and other communally constructed texts

4.7.3 The tables below show the comparisons between the controlled and non-controlled groups in the respective schools.

Table 31: Comparison of respondents according to whether they had heard the song before.

		Percent	Valid Percent	Cumulative Percent
Valid	Control - Yes	50.5	50.5	50.5
	Uncontrolled – Yes	41.5	41.5	92.0
	Others	8.0	8.0	100.0
	Total	100.0	100.0	

Source; primary data

From table 31 above, the controlled group did better with (50.5%) compared to the uncontrolled group (41.5%) about whether they had heard the song. The improvement is attributed to non-other than the intervention. This brings out the role that background knowledge plays in interpretation of Runyankole songs.

Table 32: Comparison of respondents according to the source of background knowledge

		Percent	Valid Percent	Cumulative Percent
Valid	Controlled – Home	27.5	27.5	27.5
	Uncontrolled – Home	19.0	19.0	46.5
	Others	53.5	53.5	100.0
	Total	100.0	100.0	

Source; primary data

From table32 above, the most suggested source of background knowledge was home. When the two groups were compared the controlled group had the biggest number than the non-controlled. This was attributed to the intervention as the controlled group members had knowledge about the song and answered when they were sure.

Table 33: Comparison of respondents according to their singing skills.

		Percent	Valid Percent	Cumulative Percent
Valid	Controlled – Yes	49.0	49.0	49.0
	Uncontrolled – Yes	37.5	37.5	86.5
	Others	13.5	13.5	100.0
	Total	200	100.0	100.0

Source; primary data

According to table 33 above, two groups that is the controlled and non-controlled were compared about their singing skills. Both groups tried but the controlled one performed better with 49.9% and the uncontrolled one got 37.5%.The above performance shows that all pupils can sing and they knew the song only that the experimental group had gone through training for three weeks thus mastery and better performance.

Table 34: Comparison of respondents according to the resource persons

		Percent	Valid Percent	Cumulative Percent
Valid	Controlled – Friends	31.0	31.0	31.0
	Uncontrolled – Parents	20.0	20.0	51.0
	Others	49.0	49.0	100.0
	Total	100.0	100.0	

Source; primary data

From table 34 above, most of the pupils from the controlled group (31%) said that they learnt the song from their friends and the uncontrolled group members in comparison said that they learnt the song from their parents. This shows that most pupils learn a lot from their parents and the

teachers need to do a lot in order to educate these pupils basing on what they already know. This will lead to improvement in comprehension levels as the parents and friends can act as consultants.

Table 35: Comparison about the Lesson learnt

		Percent	Valid Percent	Cumulative Percent
Valid	Controlled - Loyal to elders	32.5	32.5	32.5
	Uncontrolled - Staying a lone	28.5	28.5	61.0
	Others	39.0	39.0	100.0
	Total	100.0	100.0	

Source; primary data

Table 35 above compares the two songs and the number of pupils that got the right lesson from the songs. Most pupils (32.5%) from the controlled group gave the right lesson and also (28.5%) from the uncontrolled group got the right lesson. This shows that if all the pupils were taught, they would all do better. Therefore, teaching pupils about activation of background knowledge is important in comprehension of Runyankole songs.

Table 36: Comparisons about the new Runyankole words in the song

		Percent	Valid Percent	Cumulative Percent
Valid	Controlled – Nothing	40.0	40.0	40.0
	Uncontrolled - (4-7 words)	20.0	20.0	60.0
	Others	40.0	40.0	100.0
	Total	100.0	100.0	

Source; primary data

From table 36 above, most pupils (40%) knew all the words in the songs and that eased the comprehension exercise as the pupils would compare the words and suit them in the experiences they had gone through. For the un controlled group members, 20%) of the pupils found 4-7 words difficult and they needed explanation in order to get them better. This showed that background knowledge is important especially in comprehension of Runyankole words as there was an improvement in comprehension after the intervention.

Table 37: Comparison about the meaning of the song's title

		Percent	Valid Percent	Cumulative Percent
Valid	Controlled – Beries	39.0	39.0	39.0
	Controlled – Builder	42.0	42.0	81.0
	Others	19.0	19.0	100.0
	Total	100.0	100.0	

Source; primary data

From table37 above, there was a comparison about the meaning of the title of the song. Before the intervention, 39% of the pupils got the correct answer and after the intervention, there was an improvement 42%. This indicated that there is a need for teachers to educate the learners on how to put what they know into the context of Runyankore songs thus activation of background knowledge.

Table 38: Comparison about understanding the meaning of the song

		Percent	Valid Percent	Cumulative Percent
Valid	Controlled – Everything	32.5	32.5	32.5
	Uncontrolled - Not sure	21.0	21.0	53.5
	Others	46.5	46.5	100.0
	Total	100.0	100.0	

Source; primary data

From table 38 above, the comparison shows that before the intervention, the pupils answered when they were not sure but after, they answered correctly and knew the whole meaning of the song. This was due to the fact that the pupils were taught and given explanation about the structure and the history of the song.

From the comparison tables above, the controlled groups were better in comprehension compared to the non-controlled pupils. Since the improvement came after the intervention, then the credit is given to background knowledge which the learners got from series of teachings during the intervention.

The comparison justifies the fact that there is a relationship between background knowledge and comprehension of communally constructed texts an example of Runyankole songs used in this study.

CHAPTER FIVE

SUMMARY OF FINDINGS, CONCLUSION, AND RECOMMENDATIONS

5.0 Introduction

This chapter gives the summary, conclusions and recommendations based on the findings of the study in relation to the previous research findings and in accordance with the specific objectives of the study.

5.1 Summary of findings

The study's investigation was on "Background knowledge and comprehension of communally constructed texts: A Case Study of Runyankole songs in lower classes of primary schools in Bushenyi District." The study attempted to find out the role of background knowledge in comprehension of Runyankole songs. To achieve the objectives of the study, both quantitative and qualitative data was collected. In the first instance, a self-administered and structured questionnaire was administered to the teachers to obtain their opinions about background knowledge and the comprehension of Runyankole songs. In addition two, oral tests were administered to pupils and their level of interpretation was ascertained. Data obtained was analysed using the Statistical Package for Social Sciences (SPSS) and presented in tables. The findings and conclusions of the research will be discussed in line with the objectives as seen below:

5.1.1 Background knowledge and comprehension of communally constructed texts.

Objective one of the research was to determine the role of background knowledge in comprehension of Runyankole songs in lower classes of primary schools in Bushenyi district. The findings showed that background knowledge plays a greater role in interpretation of communally constructed texts especially Runyankole songs, this was observed through the teachers' and pupils' responses towards the questions given in the questionnaires and oral test respectively. The teachers who had spent a long time (16 years and above) in service had much knowledge about songs compared to the young and new ones. They agreed that cultural background, the environment and participation of elders alongside other factors mostly influence

the role of background knowledge in comprehension of songs. The teachers strongly agreed that the stories behind songs and cultural richness help them together with the learners to interpret songs.

The pupils' through the oral interaction with the researcher showed that background knowledge was of a paramount importance in interpretation of communally constructed texts. This was through observation of the experimental and controlled groups. The controlled groups hardly did any interpretation while the experimental group positively responded to the questions given to them. The findings coincide with Baker et al(2001),Barlett (1932),Carrell (1981), Floyd(1987), Gee(2004), Duke(2000), McVee (2005) and Smagorinsky(2001) whose findings revealed that background knowledge plays a bigger role in interpretation of texts.

5.1.2. Songs sung by pupils in lower classes in primary schools of Bushenyi district.

Objective two about the songs sung by pupils in lower classes in primary schools of Bushenyi district was done by the teachers in respective schools and they gave a list of songs which they said that they are in Runyankole resource books. The songs given are of two types that is the complicated songs (deeper meaning) and simple ones (surface meaning). It is from the list that the researcher got the songs which she used to test pupils. Most pupils knew the songs by surface meaning but they did not know the history behind them. Even some of the teachers came to learn the stories behind songs after the intervention, they said that songs are comprehensible and good learning materials if background knowledge is expounded about the content, diction and structure. It was found out that every song has a story behind it and the story is always about the culture or the way of life about a particular society. Through songs, children can learn discipline, cultural values and many other things. The teachers enjoyed the teaching done by the researcher and even asked for a compilation of the stories behind the songs. They said that if such materials are available, they would make singing lessons more lively and productive. The findings coincided with Anthony Kakooza (2014) and Zabazungu B.K (2007), who carried out their studies on the communally constructed texts among communities like Ankole community. Lucy Green and Patricia F McKernon also gave highlights on the development of first songs in young children.

5.1.3 Pupils' level of participation and use of   Runyankole songs.

Objective three was to measure the pupils' level of understanding Runyankole songs and this was achieved through the questions given to pupils about songs. The teachers said that they labour to explain the songs to pupils but from the test given to pupils before the intervention, it really showed low levels of understanding, pupils only enjoyed jumping up and down but they hardly knew what they were singing. This coincided with Kembo S. (2002) reported by Okot P. Bitek where pupils sung an English song on Kenya's independence and when they were asked about the meaning, they really did not know and they said that they just sung. The anthropological and conceptual metaphor theories encourage us to look at the pictures created in our minds during the process of singing, different cultures have different ways of interpreting words or structure.so it is very important to consider culture while teaching or learning a song .ideas should be interpreted in a schematic fashion. The results after the intervention proved that pupils' level of understanding can be activated if they are given background knowledge about the songs as pupils interpreted the songs positively and answered the questions correctly. The teachers too need to do further reading and research in order to fully comprehend the texts.

5.1.4   Possible ways of enhancing pupils' and teachers' understanding of Runyankole songs.

The last objective was to find out possible ways of enhancing pupils' and teachers' understanding of Runyankole songs. The findings showed that most respondents strongly agreed that through conducting seminars and effective teaching/learning materials, pupils and learners can be able to understand Runyankole songs. Through the pupils' oral test, the learners said that if the stories behind the songs are given to them before singing, they can be able to value singing lessons from the daily routine to effective learning materials. The teachers are also encouraged to read deeply about Runyankole literature and love local language teaching. This coincides with the government of Ugandas' thematic curriculum which emphasizes the teaching in local language in lower classes of primary schools. *Bradley M. P (1999)* also gives ways on how the level of understanding songs can be enhanced through the Music teacher guidelines. In introducing the song, the teacher may choose one of the following approaches ;integrating the song with another curriculum area, linking the song with a story using a suitable picture to set a scene, Looking at the children and communicating with them to give them something specific to listen for to help their concentration, sing the whole song through and thereafter work with the

first verse only (and chorus, if applicable),concentrating on words, beat, rhythm, melody, diction, style and expression, usually in that order, discussing briefly the theme or message of the song, clarifying the meaning or pronunciation of obscure words, the song would need several hearings before the children will be able to perform it independently (Music curriculum, 1999).In addition to the recommendations by Music curriculum (1999), The Dalcroze method (eurhythmics) The Kodály Method and The Orff Schulwerk approach to music education leads students to develop their music abilities in a way that parallels the development of western music. The Suzuki method creates the same environment for learning music that a person has for learning their native language. Gordon Music Learning Theory provides the music teacher with a method for teaching musicianship through audition. With all the above put into practice and background knowledge explored by both the teacher and learners, then Runyankole songs will emerge as effective teaching and learning aids.

5.2 Conclusion

Based on the study findings as discussed in chapter four, the researcher concludes on every objective are as follows:

5.2.1 Conclusions on Objective Number One

Pupils reach school with background knowledge which can help them to interpret Runyankole songs but it is so unfortunate that such knowledge is not considered hence making it hard for learners to comprehend the songs.

5.2.2 Conclusions on Objective Number Two
Pupils enjoyed the stories given to them during the intervention and they appreciated the researchers' effort to teach them. The teachers also asked the researcher to compile story books for them about the songs an indication that Runyankole songs can be enjoyed by both the learners and the teachers if there structure, language and content is modified and documented.

5.2.3 Conclusions on Objective Number Three

Findings on this objective affirm that pupils spend a lot of time singing but they gain less from this exercise. They only sing for pleasure and time wasting on the side of teachers. With the help of the intervention, it is affirmed that if students background knowledge is activated, then Runyankole songs would easily be interpreted and liked by the learners and teachers. The controlled group performed better than the non- controlled meaning that background knowledge influences the comprehension of communally constructed texts as the improvement was only contributed to background knowledge which was given to members of the controlled group before the oral test

5.2.4. Conclusions on objective four.

Students' comprehension of Runyankole songs can be enhanced through critical analysis of the structure, diction and content as the ecological, conceptual metaphor, anthropological and schema approaches suggest. There are other methods for example; In introducing the song, the teacher may choose one of the following approaches ;integrating the song with another curriculum area, linking the song with a story using a suitable picture to set a scene, Looking at the children and communicating with them to give them something specific to listen for to help their concentration, sing the whole song through and thereafter work with the first verse only (and chorus, if applicable),concentrating on words, beat, rhythm, melody, diction, style and expression, usually in that order, discussing briefly the theme or message of the song, clarifying the meaning or pronunciation of obscure words, the song would need several hearings before the children will be able to perform it independently (Music curriculum, 1999).In addition to the recommendations by Music curriculum (1999), The Dalcroze method (eurhythmics) The Kodály Method and The Orff Schulwerk approach to music education.

Based on the conclusions above that are based on the study findings as discussed in chapter four, the research study affirms the hypothesis of the research which indicates that there is a significant relationship between background knowledge and comprehension of Runyankole songs in lower classes of primary schools in Bushenyi district.

5.3 Recommendations

The researcher recommends the government of Uganda through the Ministry of Education and Sports and the National Curriculum Development Centre to fully emphasise the thematic curriculum in lower classes. This will aid in implementation of the methods for teaching of Runyankole songs in lower classes of primary schools in Bushenyi district. .

Promoting songs in lower classes is worthwhile doing, because of the literary pleasure it can give in social aspects and moral informal education it can foster amongst the listeners and readers across cultures and languages. Songs normally simulate real life with the fiction plotted to extol uprightness, as a factor that leads to a happy ending; or conversely, plotted to denounce avoidable wickedness that tends towards a sad ending. This can be done by teachers through refresher courses that emphasise the activation of background knowledge.

It would be helpful for the Ministry of Education and sports to make native songs singing required and examinable subjects at Primary and at least an optional subject at Secondary School levels. This can encourage learners to put in a lot of efforts in the comprehension of songs.

The Uganda National Curriculum Development Centre (NCDC) should produce appropriate syllabus and course designs for the teaching of the major native songs in different languages of Uganda at various levels. This should be encouraged and effectively promoted by all the stakeholders: parents, teachers, the state and private sector. The bias against native songs in favour of singing English songs supported by westernized instruments should be discouraged. Parents should be made aware that singing is a recognised basis for a child to acquire foundational skills for learning how to think reason and express himself or herself. These are basic for all further learning.

The teachers are encouraged to use effective approaches and methods to make learners use their prior knowledge as it is an important tool in comprehension.

However, a major handicap is still lack of documents about Runyankole literature It is recommended for the Government to provide preferential sponsorship for promoting the Training of native music teachers at Teachers Colleges and Universities in Uganda and support the publication of songs for future reference.

5.4 Areas for further study

- Researchers should go ahead and find out more about the use of background knowledge and its effectiveness in teaching learning process.

- The same research should be conducted about the different types of songs sung by Banyankole for different occasions.

- Comparisons between Runyankole songs and songs from other languages should be looked into for native language development.

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APPENDIX A

INFORMED CONSENT

I am giving my consent to be part of the research study by Ms. Ahumuza Phionah that will focus on the role of background knowledge in comprehension of communally constructed texts.*"* I measured of privacy, anonymity and confidentiality and that I will be given the option to refuse participation and right to withdraw my participation any time.

I have been informed that the research is voluntary and the results will be given to me if I ask for it.

Respondent…………………………   Researcher………………………………

Date………………………………….   Date…………………………………….

    Witness ……………………………………
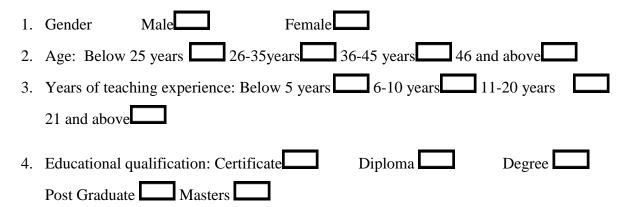
    Date……..………………………………….

APPENDIX B

QUESTIONAIRES FOR TEACHERS

This questionnaire is designed for research purposes only. It intends to investigate Background Knowledge and Comprehension of Communally Constructed Texts: A Case Study of Runyankole Songs in Lower Classes of Primary Schools, Bushenyi District. The first section is the respondent's profile the second is testing the content.

Please, tick the right options

Section A: Socio-Demographic data

1. Gender   Male ☐   Female ☐

2. Age: Below 25 years ☐ 26-35years ☐ 36-45 years ☐ 46 and above ☐

3. Years of teaching experience: Below 5 years ☐ 6-10 years ☐ 11-20 years ☐

    21 and above ☐

4. Educational qualification: Certificate ☐   Diploma ☐   Degree ☐

    Post Graduate ☐ Masters ☐

Section B: The role of background knowledge in understanding communally constructed songs by people

Respond to all items by ticking the number which best interpret your opinion as follows:

4: Strongly Agree **3:** Agree **2:** Disagree **1:** Strongly Disagree

Response mode	Scoring	Description	Interpretation
Strongly Agree	**4** You agree with no	Very high	Doubt at all.
Agree	**3** You agree with	Moderate	Some doubt.
Disagree	**2** You disagree with	Low	Some doubt.
Strongly disagree	**1** You disagree with	Very low	No doubt at all.

5. Factors that influence the role of background knowledge in comprehension of communally constructed texts

S/N	ITEM	1	2	3	4
1	The participation of Elders				
2	The environment				
3	Cultural background				
4	The thematic curriculum				
5	Teachers workshops				
6	Availability of teaching materials				

6. Role of background knowledge in comprehension of communally constructed texts

S/N	ITEM	1	2	3	4
1	Richness and influence of culture				
2	Effective teaching/learning materials				
3	New words and expressions				
4	Deep reading for comprehension				
5	Discovering the stories and history behind songs.				

Section c:Runyankole songs sung by pupils in lower classes of primary schools

Fill in the songs commonly sung by pupils in lower classes of primary schools

Songs commonly sung	Meaning

Section D: Pupils level of understanding Runyankole songs

S/N	ITEM	1	2	3	4
1	Pupils understand the songs they sing				
2	I always ask them questions in relation to the songs they sing				
3	Pupils always respond correctly to the questions				
4	I always explain to them more about the songs sung				
5	Pupils participate in what the songs say normally in their free time when they are playing				

Section E: Possible ways of enhancing teachers and pupils understanding of Runyankole songs

S/N	ITEM	1	2	3	4
1	Through conducting study seminars				
2	Through effective teaching/learning materials				
3	Through effecting the love for local language				
4	Deep reading for comprehension by teachers				
5	Through discovering the stories and history behind songs.				

Thank you very much

PUPILS' ORAL TEST

Song1; Rutangura

Rutangura akombeka omumuti muraigwa

Enjura kuyagwire Rutangura yagwaaaaaa.

Omushana kugwajwaire

Amaizi gayooma

Kuyahikireyo yayegarukamu

Yayeta aba kamwana

Na bantuboonaaa…………..

Bateeka, barya, haza bashemererwa,

Shaha mukaga zahika,

Twazakunena,

Akitookye, nekitakuriiiiii,

Ekitakuri kyamareebe

Kyamar'emboga

Mukimpe, nkinyate

Ngarame aha katande

Kasipuringi.

The story behind the song

Long time ago, there was a greedy man called Rutangura. He was called so because of his tall arms and long legs. Due to his greed, he decided to go and stay alone in a distanced land. While there, there was a storm and all his property got destroyed. After the storm, everything cleared up and he went back for resettlement. After seeing what had happened, he repented and called all his relatives and in-laws. They enjoyed merrily and ate together. Since that day, people celebrate the midday time by eating their strong meal after the day's work and that is matooke or sweet potatoes and then rest so that food can sink in their bodies.

Questions about the song.

1. Have you ever heard this song before?

a) Yes   b) No

2. Where did you first hear it from?

       a) At home

       b) At school

       c) From the neighbours

3. Can you sing this song?

a) Yes   b) No

4. Who taught you this song?

       a) Parents

       b) Relatives

       c) Teachers

       d) Friends

5. The moral lesson of this song is

     a) To escape from people and stay alone.

     b) To share with other people without greed.

6. How many new Runyankole words have you found in this song

a) 0   b) 1-3   c) 4-7   d) More than 7

7. The title of the song means

    a) Builder   b) Long and tall man

8. What do you remember mostly from this song

a)The falling of Rutangura from the tree by Rain

       b)His re-uniting with friends and relatives

       c) Rhythm

       d) All the above

   9. What should be done to make you understand this song the more?

     a) Tell the story before

b) Give us the books with songs
10. Tell me other songs that have meaningful titles. You can give in relation to 'Rutangura' that we have just sung.

Song 2;Kaceerere

Iwekaana we kaceerere

Eeeehhhh………kacerere

Ndeteraakariro……….

Kaceerere…Eeeeh…Kacerere

Akawekazahi?……………….

Kaceerere…Eeeehh…Kaceerere

Akangyekalala…………

Kaceerere…Eeehh…Kaceerere

Kukazakulala…………

Kaceerere…Eeehh…Kaceerere

Waabaogirehi?

Kaceerere…Eeehh…Kaceerere

Kushakaakatokye,

Kaceerere…Eeehh…Kaceerere

Keinembogaki?

Kaceerere…Eeehh…Kaceerere

Nenyabutongo

Kaceerere…Eeehh…Kaceerere

Ogihirenkahi?

Kaceerere…Eeehh…Kaceerere

Omundaye' ibaare

Kaceerere…Eeehh…Kaceerere

EeehhKaceerere…Eeehh… Kaceerere

The story behind the song

Long, long ago, before the introduction of match box and lighters, the Banyankole aimed to keep fire continuously, smoulding in the family hearth. Occasionally when fire went off, someone especially a sensible child would be sent to fetch a live coal from a neighboring home commonly known as "okuguhaomuriro". This practice was not supported by most people because everyone had to know the details of your family through the interviews exchanged before getting alive coal. Even a young one could interview an elder due to the fact that the elder is in need. So to avoid all those narrations "orugambo" one would keep fire in the hearth throughout. The elders would feel abused on receiving questions from young ones and it was not expected in Ankole.

Questions about the song for the oral test .

1.Have you ever heard this song before?

a) Yes   b) No

2.Where did you first hear it from?

a) At home

b) At school

c) From the neighbors

3. Can you sing this song?

a) Yes   b) No

4. Who taught you this song?

        a) Parents

        b) Relatives

        c) Teachers

        d) Friends

5. The moral lesson of this song is

    a) To be loyal to elders

    b) To be careful in keeping what we have

    c) To sing all the time

d) To eat and know neighbours food

6. How many new Runyankole words have you found in this song

a) 0   b)1-3   c) 4-7   d) More than 7

7. The title of the song means

    a) Berries

    b) Small person

    c) Beautiful

    d) All the above

  7. What do you understand most from this song?

    a) The Rhythm

    b) The story

    c) All the above

9. What else is there to learn from this song?

10.Which others songs can be sung in relating to theme Kaceerere?