

A Critical Analysis of Attitudes of Tanzanian Students towards Dance Courses

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Abstract

This study explores the attitudes of students towards dance courses. The study was carried out with 25 students from the Department of Creative Arts, University of Dar es Salaam. Out of 25, 7 were foreign students.¹ The major criterion for selecting foreign students was that of being a student in the dance class. Tanzanian students pursuing a bachelor degree in theatre, music, film and television studies, whether or not studying dance, were involved as informants. Students pursuing a Bachelor in Art and Design were not selected to take part in the study except for those who took dance courses.² To triangulate the information provided by the students, conversations took place with a small number of theatre/film professionals at the University of Dar es Salaam.³ The study is mainly qualitative in nature, employing focus group discussion, observation and in-depth interviews to collect data. In this study I argue that students being or not being in favour of dance courses is expedited by a multiplicity of factors, ranging from students' evaluation of themselves toward the course, the influence of significant others, colonial influences and theatrical infrastructure to the manner by which the course was structured.

Keywords: dance culture, theatre, students 'attitudes, higher education, Tanzania.

1. Setting the Scene

My enthusiasm to research into dance started during my undergraduate studies when pursuing a bachelor degree in the Department of Fine and Performing arts, currently known as the Department of Creative Arts.⁴ Being a student of theatre, I was of the view that dance is a course which many students would not like to miss, whether it was optional or compulsory. I was confident that the background knowledge each of us have had on *ngoma* would possibly encourage many students to register for the course.⁵

¹ I am thankful to Tanzanian students from the Department of Creative Arts for feeding me with important information which I believe I would not have got apart from them. I would like to thank in person Ayub, Firdaus, Gunga, Sacred, Dimas, Hooga, Leonia, Wang, Li Wenfei, Feng Lida, Song Linyao, Song Jiayi, Ne Yingao and Yi Feng for providing me with the information I needed.

² Students pursuing a Bachelor Degree in Art and Design were not involved for they consider performance studies as separate art with no connection with fine art.

³ I am grateful to Professor Mlama for being ready to be one of my informants and feed me with information which I would not have obtained otherwise. I am thankful for her fruitful ideas that made the paper take this shape.

⁴ The name Department of Creative Arts changed officially in 2016, although the idea to change began in 2013 when Professor Mlama presented her paper, which indicated that the enrolment of students in the department was falling for different reasons, including the outdated programme. The change of department name went side by side with changes in the degree programme. Before the review of the programme, fine art, theatre, music and film courses were offered under the degree programme, known as a Bachelor in Fine and Performing Arts. After the review of the programme different degree programmes were established as follows; BA (Theatre Arts), BA (music), BA (Art and Design) and BA (Film and Television Studies). Indeed, statistics show that the number of students enrolled for the 2015/2016 academic year rose from 17 (when the degree of Fine and Performing Arts was the only one) to 66 for the academic year 2016/2017 (when the various degree programmes were established).

⁵ Ngoma is a Kiswahili term with different meanings. Some refer to it as a "drum", others define it as the coming-of-age ceremony or a traditional performance (Madan 1903, Drews 2000, Pels 2000). Ngoma as a performance is widely recognized as an expression through music, dancing, drumming and singing (Campbell and Eastman 1984: 467). In this study the term ngoma is used to mean a performance and/or a course of study

This motivated me to quickly find a course instructor and register for the course to make sure I did not miss the chance. When classes began, I was astonished to see only two of us had registered for the dance course. After several days, three more students joined the class, which pushed our number to five. Observing this caused me to have loads of questions with no answers. Some of the questions I asked myself were; does it mean that students are not informed about the course? Are they keen to learn about the course? Do they have an aversion to the course? Do they feel ashamed of joining the course? Do they feel scared? Does the course seem trivial to them? What is it then that makes students have no passion to enrol in the dance course? Questions of this nature piled up in my mind throughout my undergraduate studies, particularly when I noticed the small number of students in the dance class.

After completing my Bachelor degree, I was employed as a tutorial assistant tutoring theatre courses, dance courses in particular. Although the number of students registering for dance courses when I was a student was disappointing, at the time I began teaching the situation was even worse. This was especially true of Tanzanian students. Even those whose major was the theatre, their interest in dance courses was almost nil notwithstanding the dance skills they demonstrated in non-class dance projects.

As I endeavoured to seek answers to my questions through different ways, including a review of literature, I realized that, regardless of such a state of affairs, studies on the attitude of university students towards culture (in this case dance) in Tanzania are non-existent. I realized that studies available on shelves have focused more on documenting Tanzanian traditional dances (Kaduma 1972) and exploring changes that traditional dances have undergone since independence (Makoye 1996, Edmondson 2010, Songoyi 1998). The impact of globalization on Tanzanian ngoma performances was explored by Sanga (2015) and Browning in (2009). Except for these studies, no study has been carried out to explore the attitudes of university students toward dance in Tanzania. This paper is therefore an attempt to provide answers to three questions. What is the attitude of students towards dance courses? What are the dynamics triggering students' favourable or unfavourable attitudes toward dance courses? What is the way forward toward stimulating the desire of students to join dance courses? To answer the above questions, the study uses the concept of attitude as discussed by different scholars from different fields, including education, to which this study pays attention. Decolonizing the mind by Ngũgĩ wa Thiong'o is integrated to trace the colonial past and how that impacted, and still impacts, the way we view ourselves and our culture.

2. Conceptualizing the term attitude

Attitude is commonly referred to as an inclination of an individual to evaluate an object in a favourable or unfavourable manner (Katz 2015: 168). Rikard and Banville (2006) state that attitudes are born from the beliefs people have about themselves and things that tend to shape our behaviour and determine our involvement in a particular activity. Bandura (1977) adds that significant others, such as peers, parents and the community, influence our behaviour and actions. Ngũgĩ (1986), in his study *'Decolonizing the Mind'* argues that our attitudes toward things are influenced by our history. He contends that imperialists colonized the mental universe in a way that affected the way we see ourselves and our relationship to the world. One way they did this was by controlling our culture. They undervalued our dances, our language and our religion and elevated their own. Being cognisant of this, Ngũgĩ calls for Africa to produce intellectuals who can rationalize this upside down way of looking at Africa, so that Africa can be seen in its true light. The concept of attitude is explored to delve deeper into how self-evaluation impacts a person's decision to join or not to join a dance course. The paper also seeks to understand how significant others and the colonial past triggered and still triggers students' decision to join or not to join dance courses.

3. Dance as a discipline of study in Tanzania

Dance as a discipline of study began after independence when the first President of Tanzania, Mwalimu Nyerere, insisted on introducing it in the education system. Mwalimu Nyerere was suspicious of colonial education and claimed that it established in educated youth a sense of hatred of their culture. He was of the opinion that colonial education encouraged educated youth to regard their culture as savage and obsolete and so be ashamed of it (Nyerere 1962: 9).

This is what he said; Of all crimes of colonialism, there is none worse than the attempts to make us believe we had no indigenous culture of our own; or what we did have was worthless - something that we should be ashamed of rather than a source of pride" . . . Our young men's ambition was not to become well educated Africans, but become black Europeans! Indeed, at that time it was a compliment rather than an insult.

Being conscious of this, after taking power from the British in 1961, Mwalimu Nyerere did everything possible to redeem culture which was on the brink of collapse. It should be noted however that Tanzanian youth being equipped to culture, for Nyerere, was not limited to Tanzanian culture. He insisted on Tanzanians learning from other cultures as he regarded a nation which was opposed to learning from other cultures as one of idiots and lunatics (Nyerere: 1968:10, see also Hussein 1975 and Mbuguni 1974 on the matter).

The Department of Creative Arts (formerly the Department of Theatre Arts) was part of the endeavour to rescue culture. The department was established in 1967 under the headship of Professor Herbert Shore from the USA.⁶ Upon his retirement, the position as head was assumed by Professor Benjamin Leshoai from South Africa. The late Professor Godwin Kaduma is remembered for being the first head of Department whose nationality was Tanzanian.⁷ Whereas Professor Mlama headed the department between 1971 and 1976, Professor Lihamba was head of Department between 1986 and 1988.⁸ In fact, Dr. Ibrahim Hussein and Professor Emeritus Joachim Fiebach, whose nationality is German, should by no means be forgotten when narrating the history of the Creative Arts Department, particularly theatre.

Turning our attention to dance, which is the main focus of this study, as a course, dance began side by side with the establishment of the department. This is true because students who came to join the bachelor degree programme in 1968/1969 found dance courses being taught in the department and the late Professor Godwin Kaduma was employed by the University to teach the courses.⁹ The courses which were, and still are, offered by the Department are Dance Production, Dance Choreography and Introduction to Dance (after reviewing the programme, the course is entitled Introduction to African Dance). The courses have been structured so that in the introduction to African dance, as the title elucidates, students are introduced to both the theory and practice of African dances. In the theory, students are exposed to the fundamentals of African dances, their history and functions. In practice is when the training focuses on Tanzania. Students learn one full-length dance from a selected ethnic group in Tanzania. Whilst in the introduction to African dance students learn about African dances alone, in Dance Production and Dance Choreography students learn dances from beyond the boundaries of Africa to dances from different corners of the world. They do this by juxtaposing movements from diverse dance cultures to form a dance that never existed before. Being exposed to different dance cultures, not only do students learn dance movements, they also learn tolerance, humanity, leniency and appreciation of other cultures (Carter 2004).

Notwithstanding the aforementioned benefits of dance, the number of Tanzanian students signing up for dance courses is incredibly poor. This paper seeks to reveal why students have an unfavourable attitude toward dance. The analysis focuses on studying students' evaluation of themselves toward the course and the influence of significant others such as peers, community and parents. The government as among significant others is also studied simultaneously to explore how it impacts favourably or unfavourably the attitude toward culture, including dance. In addition, the colonial past, theatrical infrastructure and course structure are studied for the same ends. The discussion begins with self-evaluation and how it impacts students' unfavourable attitude towards dance.

4. Self-evaluation vs. students' desire to dance

Self-evaluation is the process of assessing one's ability/performance in relation to an objective standard (Oxford dictionary 2017). From the dance perspective, self-evaluation is the process of weighing up one's ability to dance in relation to the fundamental skills thought necessary for one to take part in a dance class. Through interviews it became obvious that self-evaluation is one of the dilemmas hampering students from taking dance courses. This was particularly true of students whose origins were in cities.

⁶ Although studies and documents indicate that the department began in 1967, evidence shows that it began earlier. The interview with Professor Mlama shows that when she began her undergraduate studies in 1968/1969, she met Ibrahim Hussein who was in his third year. This proves that the department began around 1965/1966. Jengo (2011) also asserts that the department of theatre arts began in 1966.

⁷ Interview with Professor Jengo, January 2017

⁸ Professor Mlama and Professor Lihamba are acknowledged for remarkable projects like Tuseme – Lets' speak out, Children's Theatre Project (*Sanaa kwa Watoto*) and Theatre for Development in Tanzania, which were born out of their initiatives.

⁹ Interview with Professor Mlama, January 2017

Most of them reported being scared of learning to dance because of their inadequate background in ngoma. They presumed that a background in ngoma is a prerequisite for taking dance courses. Attempting to register without it was equated to tampering with one's future. This outlook was however disputed by the instructors, who associated students' unfavourable attitude not with limited background in ngoma but rather with hostility. The instructors indicated that students are reluctant to learn ngoma because they consider dancing as the activity of ancestors. They silently question how people who live today can engage in the obsolete activities of the ancestors. It was further elaborated by the instructors that because of unfavourable attitudes, teaching dance becomes paradoxical and complicated. The instructors added that some students pursue dance-related courses when they are compulsory but tend to avoid dance courses which are elective. Digesting what the instructors claimed made me realise that not having a background in ngoma is not the dilemma, but the problem is students' attitudes. Kealiinohomoku (1983) supports that human beings are born with inherent cultural ability that is sensitive to movement and gesture. This is also maintained by Pablo Picasso, as he claims that 'all children are born artists but the problem is how to make them remain artists as they grow up.'

If we all judge that the lack of background in ngoma is not a predicament, as we blame the victim, it is perhaps time for we instructors to also question our role in motivating students to learn dance. What do we do to make students take dance to heart? What role do we play in making our students have a positive experience of dance? Luke and Sinclair (1991) established that teachers have the greatest impact in triggering the positive or negative attitude of students toward physical activity, including dance. Simon-Morton *et al.* (1987) also maintain that students, who have had a negative experience of physical activity of whatever nature, tend to dislike physical activity more than those who have had a positive experience. Practice indicates that students with a negative experience tend to avoid dance courses and substitute them with other courses no matter how difficult or unfamiliar the courses are.

5. Perception of film students of dance courses

Another interesting finding of the study concerned the attitudes of film students toward dance courses. The trend indicates that students pursuing a bachelor degree in film and television studies are less inclined to pursue dance courses than music or theatre students. Questioning why this is so, students pursuing a bachelor degree in film and television, associated their unfavourable attitude toward dance with their career as film experts. One student said, 'it is nonsense to learn something that cannot be applied in your field'. Another student claimed that 'it is better to choose the options of sociology, political science or Kiswahili, which are connected to film. Film is about society and so is sociology and political science.' This view was confronted by experienced theatre and film professionals, who argued that Tanzanian film makers prevent to learn their culture while in reality they are in demand of it. Their demand is obvious from the films they produce for the Tanzanian audience. Being deficient in Tanzanian dances and music, they employ western music as background for their films. Film and theatre professionals urged Tanzanian film makers to learn from successful film makers from other countries of Africa. Nigerian film makers, for instance, in most cases use their own traditional music and dance to create rhythm for their films. Subsequently, it ushers their films to have a Nigerian taste in spite of the English language they share in common with Hollywood.

To further the discussion on film students and their unfavourable attitude toward dance courses, some students associated their hostility in dance with the overall academic structure of the University. They complained that in almost every semester many find that they have to choose obligatory courses and little room is left for optional courses. In this situation, one second-year student stated 'I never thought of taking dance as one of my options.' This student was not the only one, as many students claimed that their options were human resources, sociology, political science and the like for the purpose of diversifying their education and expanding employment opportunities. The implication here is that the abovementioned courses expand opportunities more than dance courses usually do.

My own view is that there are many advantages to taking dance courses in this time of employment crisis. Evidence shows that taking dance courses increases the likelihood of a person employing him or herself (Sanga 2013). While others wait for the government to offer them employment, dance enables those who have the skills to survive as self-employed in the market. Apart from self-evaluation, the perception that dance courses are meant for foreigners also reduced the number of students enrolled in the courses.

6. Perception of Dance as a course for foreigners

As already cited, dance courses were established along with the Department for the purpose of exposing Tanzanian youth to their culture as well as other cultures (Nyerere 1967). As the world increasingly globalizes, dance courses have become an attraction for many exchange students who come to study at the University of Dar es Salaam for one or two semesters. Interviewing students, I was perplexed to hear both foreign and Tanzanian students consider that dance courses meant for foreign students to equip them with knowledge about Tanzanian culture. The photo below is a proof of their claim.



Figure1: A photo indicating a high number of foreign students in dance class. A field photo by Daines Sanga

Arguing against that, one may question their claim as being inaccurate in the sense that they overlook the purpose of establishing dance courses and their subject matter. Dance courses have been designed so that the content transcends the culture of Tanzania to cut across the cultures of Africa and beyond. As outlined somewhere in this paper, by taking part in Dance Production and Dance Choreography courses, students get a chance to introduce dances from their own culture and combine the selected pieces to form a hybrid dance. In this light, dance course can best be understood as a platform through which students learn aesthetics and the history and socio-cultural contexts of people from around the world (Carter 2004: 4, see also Campbell and Eastman 1984). It is therefore naive to argue that dance courses were designed to equip foreign students with the knowledge of Tanzanian culture while the truth is that the content of dance courses cuts across a range of cultures. Apart from the perception that dance is a course for foreigners, significant others was another factor that appeared to influence students' attitudes toward dance.

7. Influence of significant others

Significant others are the people of great importance to someone's life and wellbeing. Being of great importance, Cooley (1902) maintains that significant others' judgment plays a vital role in constructing our attitudes towards things. He further argues that being proud or ashamed of doing something is not merely a mechanical reflection of ourselves but an imagined effect of reflection upon others' minds (p. 184). This study reveals similar results. Students' unfavourable attitude towards dance courses appeared to have been triggered by significant others, such as peers, parents and the community (Cole 1991) including the government. Students who claimed their unfavourable attitudes were triggered by their peers, for example, stated that at first they wanted to study dance. However, they changed their mind after being labelled licentious who take the courses whose end purpose is to train them to sway their hips or *kukata mauno*. They reported that when their peers see them on stage, they make fun of them saying they are pursuing a degree in *kukata mauno* or hip-swaying, which cannot take them anywhere. This poking fun did not begin overnight. It is historical. When the department started, students pursuing dance courses were regarded as students who were pursuing a degree in *ngomaology*. They said this because many degrees ended with the suffix *ology*, such as archaeology, biology, sociology, or psychology, to name a few. Therefore, they made fun of the students pursuing a bachelor degree in theatre arts as pursuing a bachelor degree in *ngomaology*. To equate dance courses or a degree with simply *ngoma* or swaying hips, in my view, is to ignore the particularity and potential of the dance (Nettleford 1996). Nicholls (1996) states clearly that dance is a microcosm of the world view that provides participants with skills to manage their lives, such as cooperation, working in a team and equipping them with the confidence and ability to make decisions, all of which are central to humans' lives. Narrowing dance courses down to swaying hips, in my opinion, is to ignore the diverse nature of dance courses.

Further discussion concerning the unfavourable attitude of students towards dance courses showed that parents have a major impact on matters relating to their youths' education choices (Erlendsdóttir 2010). Students confirmed that parents, mainly those residing in cosmopolitan cities, contribute to their negative attitude toward dance. One extreme case was that of a privately sponsored student who complained about his father snubbing to pay tuition fees because he is taking courses that cannot benefit him. This student was not the only case, as many others involved in this study reported being challenged by parents and guardians regarding what to learn. Various cases showed that parents demand that their youth pursue degrees in engineering, mathematics, computing or business studies because they are valued in the market. The situation of parents choosing what their children should pursue brings us to the question as to whether parents are required to choose what to learn on behalf of their children. For me, the gist of the matter is that parents finance the education of their children. Thereafter, they should allow their children to choose who they want to be. This, to me, is what it takes to be a parent. Further to the discussion on significant others, it would appear that the government also contributes to the cynical view of students in dance.

8. Influence of the government as a prestigious authority

The government as a prestigious authority has the power to twist the attitude of its people toward culture positively or negatively, depending on its stance on culture. In the interviews with students, it became obvious that their unfavourable attitudes towards dance were connected to how the government treats culture. Their perception was that the government does not give culture, including dance, the attention it deserves (Mlama 1990). It was reported that the government of Tanzania has recently declared publicly that it has stopped employing art teachers (Hassan 2016), which has disappointed university students currently pursuing a bachelor of education specializing in art, including those studying fine art, music or theatre (dance) as their teaching subjects. In addition, the unfavourable attitude of the government towards culture was associated with its decision to do away with training in the arts at Butimba Teachers College, whose purpose was to prepare teachers who after training would teach fine art, theatre, music and dance in government primary schools. It was further lamented that the reasons for getting rid of this training at Butimba Teachers College have not been communicated to the stakeholders until now, probably because this decision might cause a major predicament of insufficient art teachers in primary schools. This is especially true of government primary schools, which depended on Butimba Teachers College to produce art teachers for its schools. Universities offering training in the arts might also be affected as, for example, the Department of Creative Arts has a good number of lecturers and instructors whose initial training as professional artists was acquired at Butimba Teachers College. This was before joining the University as students and afterwards as members of staff. Last but not least is the course structure, which was also mentioned by the informants as another stumbling block contributing to their negative attitudes toward dance.

9. Course Structure

Course structure is the way in which a course is organized, ranging from the content, mode of delivery and assessment to the setting up of the materials to be used for teaching and learning. In dance classes, course structure is all about what is going to be taught and how. It comprises lectures, practicals, mid-semester assignments, both written and practical, and the aptitudes the course intends to measure at the end of course. Dance structure entails the early preparation of costumes, props, drums, shakers and the like, which are extremely fundamental in the entire process of learning. The interviews revealed that students perceived course structure as another dilemma contributing to their unfavourable attitude towards dance courses. It was stated that dance courses have been structured in such a fashion that beginners are taught along with the more experienced. Being placed together makes beginners deem the course difficult because they cannot cope with the fast pace of their experienced counterparts. As a result of this, it causes panic and fear to fail and carry over the course.

During the discussion concerning course structure, the students raised the issue of costumes as an additional reason for their negative attitude. Costumes are a crucial dimension of dance, but students expressed their dissatisfaction with the way in which costumes are handled. It was claimed that at first the University was responsible for purchasing costumes for the final dance performance. However, at present it is the student who is accountable for everything relating to costumes. Because of this, the students were not sure whether they or the university are in charge of the costumes.

They made it obvious that the issue of them buying costumes themselves would prevent some of them from taking part in the dance course, especially self-sponsored students and students from low-income families.¹⁰ It was reported that because of insufficient income, students from these strata fail to manage the costume expenses. In connection with this, students complained that the tailors who usually make the costumes for the final dance performance tend to bring costumes incredibly late, during sunset, putting the performers under considerable strain. To avoid unnecessary tension during practical dance examinations, dance students proposed that students pursuing a bachelor degree in Art and Design, particularly students taking Fashion and Design, should sew the costumes for them. If this were done, the students felt that it would be a positive means of developing collaboration and concord between artists from diverse fields.

Extending the discussion on course structure, the students admitted that the mode of assessment was another matter contributing to their negative view of dance courses. They observed that assessment solely focuses on students' ability to dance while ignoring the drumming aspect. The students considered this as a shortcoming since dance and drumming are like two sides of the same coin, and so ruling out one means distorting the entire meaning of the dance. To deal with this, they proposed that drumming should be among the components when assessing dance performance. The benefit of this was thought to be twofold. First, it would increase the enrolment of students and second, it would overcome the problem dance courses endure at present - that of inadequate drummers. In line with this, the students brought up the issue of co-learning in which students pursuing a particular course at some point join students in another course of a similar nature and study together. Dance students proposed that students taking drumming course should collaborate with them in their class for the purpose of producing music for their dance. It was presumed that this would benefit not just dance students but also music students, as it would provide them with a platform to apply their theoretical knowledge in a real environment. Theatrical infrastructure was another matter amongst many pointed out by the students, which prevented them from having a positive attitude towards dance.

10. Theatrical Infrastructure

Concerning theatrical infrastructure and how it impacts attitudes towards dance, students' opinions on this varied significantly. Some were very satisfied with the theatrical infrastructure available at the department while others were not. Satisfied students were of the view that nothing is wrong with the performance area, which was deemed big enough. The dissatisfied students claimed that the stage was unventilated, and the curtains separating performers from the audience are heavy, which is unsuitable in Dar es Salaam where the weather is warm. Foreign students never lamented about the bathroom for they reported using the bathroom in their hostel which is quite near the department. Conversely, Tanzanian students displayed discontent with the Department bathroom for not being enough to meet their needs. Because of the inadequate bathroom, they had to take the shuttle bus to Mabibo hostel or wherever they reside without taking a shower. This was especially an issue for female students, who reported that the inadequate bathroom threatens not just their appearance but also their relationships, as sometimes they had to cancel trips to their boyfriends and travel straight to the hostel for a shower.

Of equal importance were the changing rooms that were another matter pointed out by the students. The department has two changing rooms but neither is used as initially planned. One changing room is used by the staff as an office and the other is used by cleaners for keeping their cleaning stuff in. The students thought it disgraceful that the department has allowed rooms meant for changing in to be used for something else. To resolve this dilemma, the students suggested that the University should build a fully-furnished dance studio to be used by them for rehearsals. They wondered how private companies manage to own dance studios but a prominent university does not have even one.

11. Concluding Remarks

This study sought to explore the attitude of students towards dance courses. The study underscores different factors contributing to students' unfavourable attitude towards dance. Overall findings show clearly that students' unfavourable attitude towards dance appears to be triggered by diverse factors, namely, self-evaluation regarding ngoma, peer pressure, parents, the government, course structure, unsatisfactory theatrical infrastructure and

¹⁰ During interviews with students it became obvious that one student whose name wanted not to be mentioned in this study was unable to take his final ngoma performance examination due to the costumes. As a result, he came back in September and took his examination as special. His friends were delighted for they were in the front line supporting him.

inadequate background in ngoma. Students, whose unfavourable attitudes were connected with their limited knowledge of ngoma, championed the establishment of a permanent dance club which could be utilized by students as a laboratory to explore their dancing potential. Students who think they have made the wrong choice in pursuing a degree in the performing arts (dance included), it was proposed during the department's orientation week, lecturers should prepare talks to prove to students that they have made the right choice. One way to do this would be to open up their minds to the applicability of the knowledge they look forward to to acquire. Equally important, the University in collaboration with the department staff should earmark places where students can go for their fieldwork. Because film students trivialize dance courses, it was suggested that the dance course be made obligatory for all students admitted to degree programmes in the Department of Creative Arts. Following the role of dance as an identity symbol and the enrolment of students in dance courses along with the role that youth have as a carrier of culture, the study proposes that students pursuing a bachelor degree in physical education should also study dance. It should be an obligatory course for the fact that it is also a form of psychomotor activity akin to netball and/or football. What makes it different from football and netball is the powerful rhythm and songs that often accompany movements. For students, whose unfavourable attitudes appeared to be connected with the perception that dance is an obsolete pursuit, it was proposed that the department should arrange a seminar on decolonization of the mind with the aim of educating young minds on the subject of valuing their culture. One of the roles of the seminar would be to reveal to them the lasting consequences of colonialism, which has made us, see our culture the way we do. To teach them what shaped us to perceive our traditional ngoma performances as abnormal and break dancing normal. Ultimately, the seminar shall inform students that it is through culture such as dance or ngoma (the voice of bonded and socially and economically oppressed), that Africa continues to rule while others govern (Nettleford 1996).

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