

Folk-telling and Freire's (1970) framework of banking versus dialogical methods of education – In search of innovation and social cohesion

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Abstract

Freire (1972) established what he termed banking methods of education on one hand and dialogical methods of education on the other. For Freire, banking methods of education should be discouraged whilst dialogical methods should be promoted in educational circles. Freire feels that the banking method of education should be discouraged since it kills a shared sense of education between the teacher and the learner. As such, it encourages learning by rote. That being the case, Freire feels that it is dialogical education that should be promoted in education circles since it promotes participatory education and in doing so, it curtails rote learning. This paper discusses how the art of folk telling discouraged banking methods of teaching the young and how it promoted dialogical education in Shona traditional societies. The paper also discusses how modern formal education promotes banking methods of teaching folktales at the expense of dialogical methods. Furthermore, the paper discusses the sort of innovation that can be improvised to restore the use of dialogical methods of education in the art of folk-telling in Zimbabwe. The researcher will use document analysis and in-depth personal interviews to gather data for this research endeavour.

Introduction

This paper is set to discuss how the art of folk telling discouraged banking methods of education and how the same art promoted dialogical (problem-posing) methods of education. The paper will then establish how modern education is resorting to the use of banking methods of education at the expense of the dialogical methods. Above all, the paper will discuss how dialogue can be used as an aid in teaching folktales in modern day Zimbabwean society. The paper starts by establishing Freire's views on the banking (anti-dialogical) Methods of education and his views on the problem-posing (dialogical) education. The paper will then discuss how folktales were told in the traditional Shona society after which it will discuss how the art of folk telling defied banking methods of education and how it promoted the dialogical methods. Furthermore, the paper will discuss how the modern school system encourages use of banking methods of education during folk telling lessons and how the school system can move away from anti-dialogical methods of education as they encourage the dialogical ones.

Educational approaches in Freire's thesis

Freire has established some two major approaches that can be employed to teach the oppressed masses of the world. There is what he has called the banking method of education on one hand and the problem-posing method on the other hand. The former is anti-dialogue in its approach whilst the latter is pro-dialogue. Thus Freire (1972: 64) says that, "Banking education resists dialogue; problem-posing education regards dialogue as indispensable to the act of cognition which unveils reality". In his thesis, Freire argues that, the banking method of education perceives the students as "depositories and the teacher is the depositor [of knowledge] (1972:53). What that means is, in banking education which is anti-dialogical in its approach, the teacher is 'the know-all' about the world and what is happening in it. As such, he/she wields all the know-how and know-what which the students should listen to and memorize in quietude. Therefore Freire has called that teacher, "a bank-clerk teacher" (1972: 56). Just because the students in banking education are not allowed to dialogue with the teacher but are only allowed to listen in silence and submission, they appear like the 'know-nothing' that will depend on their teacher to become knowledgeable.

In fact, Freire gives some major characteristics of banking education. They are repeated here since they will be constantly referred to in the discussion that follows.

The characteristics of banking education are:

- (a) the teacher teaches and the students are taught;
- (b) the teacher knows everything and the students know nothing;
- (c) the teacher thinks and the students are thought about;
- (d) the teacher talks and the students listen – meekly;
- (e) the teacher disciplines and the students are disciplined;
- (f) the teacher chooses and enforces his choice, and the students comply;
- (g) the teacher acts and the students have the illusion of acting through the action of the teacher;
- (h) the teacher chooses the program content, and the students (who were not consulted) adapt to it;
- (i) the teacher confuses the authority of knowledge with his or her own professional authority which she and he sets in opposition to the freedom of the students;
- (j) the teacher is the Subject of the learning process, while the pupils are mere objects. (Freire, 1972:54).

Some of these characteristics will be used to create an argument in this paper.

Freire has the view that, it is through dialogue and not through silence and it is through solidarity between the educationist and the students and not through 'narration sickness' that both the educationist and the learner gain real and genuine critical consciousness that is required to help men and women to struggle for becoming full human beings. That is Freire's view since he believes that, men and women are beings in the process of becoming fully human beings (1972: 65). What that means is in their current situation – especially at a period where some dominate others, men and women are both "unfinished" and "uncompleted" beings (1972: 65). Therefore, for Freire, it is through dialogue that men and women become conscious of the world in which they live. As such, problem-posing education, which is dialogue-centred and dialogue-driven enhances and boosts the critical consciousness of both the teacher and the learner. As such, problem-posing education is a humanizing education. He concludes that, "In problem-posing education, people develop their power to perceive critically *the way they exist* in the world with which and in which they find themselves; they come to see the world not as a static reality but as a reality in process , in transformation" (1972:64). Therefore, dialogical education serves to humanize and not to dehumanize both the teacher and the student.

There are characteristics of the problem-posing education. Those characteristics include:

- (a) In problem-posing education, the titles 'the teacher-of-the-students' and 'the students-of-the-teacher' found in banking education cease to exist and new titles emerge which are: 'teacher-student' and 'student-teachers'

- (b) In problem-posing education, the teacher is not merely the one-who-teaches, since he/she is also taught during his/her dialogue with the students
- (c) In dialogical education, authority is on the side of freedom and not against it (Freire, 1972:61).
- (d) Dialogical education liberates men and women by helping them to act and reflect upon their world in order to transform it. (Freire, 1972:60);
- (e) The same education helps to make men and women conscious of the world in which they live since it helps to locate them in their history and culture.

Some of these characteristics of the problem-posing/dialogical education will be referred to as this discussion continues to unfold.

Defying banking education and promoting dialogical education in the art of folk telling.

In the traditional Shona society, the art of folk telling promoted dialogical education and did not celebrate banking methods of education. Different means and ways helped the *Sarungano* (story teller) to defy banking methods of education as he/she worked to promote dialogue and co-operation between him/her and his/her audience.

One characteristic of banking education is that, **“the teacher teaches and the students are taught;” (Freire, 1972:54).** The *Sarungano* uses different means and ways to avoid this aspect of the banking method of education. By all means necessary and applicable, the *Sarungano*, makes the audience have a sense that he/she is not the custodian of the *rungano* (Folktale). In doing so, he/she distances himself/herself from the knowledge and consciousness that is shrouded in the folktale. In Shona tradition, the *Sarungano*, begins his/her *rungano* (folktale) with some predetermined formats. Fortune, (1982: x) has called those pre-determined formats the “stylized beginnings to *ngano*”. The stylized beginnings to *ngano*, include: among many the sayings: *Zvakangodai hazvo...* (it so happened...) (Fortune, 1982: x); *Karekohako/karekare/karekareko/ karekarekwazvo...* (long ago/a long time ago) (Fortune, 1982: x; Kumbirai, 1983: 1, Chigidi, 2011: 51); *kwaivapo/paivapo...* (There was once...) (Kumbirai, 1983: 1 & Chigidi, 2011: 51); *kunyikairikurekurekwazvo...* (In a very far away world..) (Chigidi, 2011: 51). The folk tale with the title, “*vakadzinyina*” (Women in a polygamous marriage) begins with the stylized beginning *kwaivepo...* (There was once...) (Fortune, 1982: 76). The folktale, “*TsuronaGudo*” (Hare and Baboon) begins with the stylized beginning “*Karekare...* (Long ago) (Fortune, 1983:3). These stylized beginnings have something in common. They distance the *Sarungano* from the events in the folktale using either time or space. In that sense, the *Sarungano* is distanced from both the world and the events that took place in that world she/he will be treating in his/her narrative. By distancing herself from the world

he/she is treating in a folktale and from the happenings that took place in it, the *Sarungano* stylistically distances himself/herself from the knowledge and consciousness that is embedded in the folktale. That is conclusive since, “The world which brings consciousness (knowledge of the world) into existence becomes the world of that consciousness” (Freire, 1972: 63). What that means is the knowledge that individuals display, advocate and lobby for, is directly and indirectly generated by their existence in a given world. In other words that knowledge is generated and defined by both a specific time and place setting. That being the case, the moment a *Sarungano* distances himself/herself from the world he/she will be talking about, becomes the very moment she/he will be distancing himself/herself from the consciousness that particular world generated for its inhabitants. Therefore, the stylized opening sets the *Sarungano* separate and apart from the message she/he delivers to the audience and from the knowledge and consciousness that is embodied in that message. In that sense, the *Sarungano* will be making herself/himself not to appear like a know-all during folk-telling. That being the case, she/he avoids to cut a picture of a teacher who knows everything in front of her audience (learners). In that way, the stylized beginnings serve to defy the banking approach to education of the young in a traditional set up.

In Shona tradition, the *Sarungano* usually ends his/her tale with a stylized ending, (Fortune, 1982, Kumbirai, 1983 & Chigidi, 2011). The common stylized endings include but are not limited to: *Ndipopakapererasarungano/Ndopakapererasarungano* (That is where the story-teller ended and/or died) (Fortune, 1982: xi; Kumbirai, 1983: i & Chigidi, 2011: 51); *Ndipopakafirasarungano/Ndopakafirasarungano* (That is the point at which the story-teller died) (Fortune, 1982: xi; Kumbirai, 1983: i & Chigidi, 2011: 51); *Ndipopakagumirarungano/Runganorwakapererapano/ Ukavendiwomugumoworungano* (That is where the folktale ended) (Fortune, 1982: xi & Chigidi, 2011: 51); *Ndipokanwiranhondwasarungano* (That is where the story-teller choked by drowning) (Fortune, 1982: i) and *Ndikokufa, kwasarungano* (And so they die, but the story remained) (Fortune, 1982: xi). The folktale “*Mukadzine Murume*” (Wife and Husband) has the stylistic ending “*Ndopakapererasarungano*” (Fortune, 1982: 4). The folktale, “*Maminimini*” (The changelings) ends with the saying, “*Ndopakafirasarungano*” (Fortune, 1983: 6). Different as they are, the given stylized endings convey the message that the folktale does not belong to the *Sarungano*. In other words they give the sense that, the folktale is not *Sarungano*’s own creation. Rather, they imply that *Sarungano* heard or rather learned the folktale from a *Sarungano* who has already passed own (*Ndipopakafirasarungano/Ndopakafirasarungano*) or who told the folktale up to the

point he/she ended it herself/himself (*Ndipopakapererasarungano*). The stylized endings also suggest that the 'original' *Sarungano* has died leaving the folktale behind for the benefit of up and coming generations (*Ndikokufakwasararungano*).

The endings serve to distance the story-teller from his/her folktale. Instead of crediting himself/herself with the folktale, he/she credits it to another person who has either passed on or who has told the tale up to the point he/she has narrated it. In that sense, the story-teller (*Sarungano*) creates a gulf between herself/himself and the knowledge and type of consciousness that is embodied in the folktale. In doing so, he/she refuses to claim ownership of the folktale he/she would have just told and he/she refuses to claim ownership of the know-how the folktale exalts and spreads. In that way, the *Sarungano* successfully defies the notion of the banking method of education that the teacher has the knowledge that he/she seeks to bank in the students. At the end of it all, the *Sarungano* cuts a picture of somebody who does not own any knowledge and who is simply sharing communal knowledge with the audience. In that sense, the story-teller as a teacher uses both the stylistic beginnings and endings to overcome "authoritarianism and an alienating intellectualism] that is promoted by banking education] (Freire, 1972: 67). By crediting somebody else with the know-how in the folktale, the story-teller, ceases to appear as a mere teacher-of-the-students (her audience) and her audience ceases to appear as mere students-of-the-teacher. That is interpreted to be the case, since the story-teller will appear in front of her listeners like a student of the deceased teacher who is just informing some other students (His/her audience) of what he/she learnt from the 'original' teacher. Therefore, the *Sarungano* does not consider himself/herself a teacher in front of her/his audience. Rather she presents herself as a student who is merely sharing what she got from the teacher with the other students. In that way, he/she appears more of a student who is sharing knowledge with the other students although in real terms she will be teaching the young to imbibe the art of growing up in a communalist society. The moment she appears like a student in front of other students, becomes the very moment the story-teller creates a spirit of co-operation and solidarity and a sense of a horizontal and not of a vertical relationship between the educationist (*Sarungano*) and the learners (listeners).

One other way in which the *Sarungano* avoids behaving like a bank-clerk teacher during folk-telling is his/her use of human and animal characters to exalt and spread the knowledge he/she will be seeking to share with her audience. In fact, his/her use of human and animal characters during folk-telling, helps to make his/her audience, who are almost always young children, feel what will be speaking to them is

not the *Sarungano* but are the human and animal characters in the folktale. Fortune (1982: xi) mentions that the *Sarungano*, uses mimicry to impersonate different animal characters. In fact, the story-teller's mimicry,

goes beyond mere imitation and the speech of the particular animal as impersonated by the story-teller is blended into the rest of the imaginative portrayal of the animal which stands out from the body of animal tales as a whole. Animals are made to lisp by the change of alveolar consonant phonemes into interdental and the use of palatal glides but the tone of voice and tempo of different animal contrasts. Thus the speech of tortoise is slow and measured" (Fortune, 1983: xi).

What that means is, during folk-telling, using the art of mimicry the *Sarungano* empowers the animals to speak for themselves in their own ways. In other words, he/she empowers them with a voice and with actions that correspond to their voices, to their behaviours and their intended messages. Therefore, it appears that, during folk-telling, the story-teller usurps herself/himself of the duty of teaching the audience when he/she gives that duty to her/his human and animal characters. What should be taken note of is that, through mimicry the story-teller creates a situation where the animal characters and not herself/himself in particular speaks to the audience. At the end of it all the young minds of the young children who are his/her audience feel they are listening to the animals and not to the *Sarungano*. In that way authoritarianism during folk-tailing is greatly curtailed. That helps the *Sarungano* to maintain a horizontal relationship between herself/himself and the audience. Therefore, at the end of it all, she appears to the audience not to be a know-all but a mere somebody who will be learning from the animal kingdom how animals think and behave. In that way she/he fights dogmatic approaches of the banking method to the education of the young people of his/her community. Her/his ability to create solidarity between herself/himself and the audience through generating and maintaining a horizontal-type of relationship helps him/her to enforce social cohesion between the educator and the learners.

One characteristic of banking education is that, **the teacher acts and the students have the illusion of acting through the action of the teacher, (Freire, 1972: 54)**. The above discussion that seeks to prove that, the teacher distances himself/herself from the knowledge he/she seeks to share with the audience through the use of mimicry can easily be used to accuse the *Sarungano* of 'acting' in front of the listeners (his/her students) who will simply have "the illusion of acting through the action of the teacher". That is

not the case in the art of folk-telling since the *Sarungano*, can use his/her audience as assets that can be used to mimic animal actions. Chigidi (2011: 56) records that,

Vateererivanogonakusevenmzeswanasarungano pane zvaanoda. Somuenzaniso,
zeraromukomana [kana mhuka]
arimunganoringaratidzwanokurienzanisanoumwewavateererivacho (members of the audience can be used by the story-teller to demonstrate what he/she wants to. For instance, the age of a boy [or animal] character can be mimicked using a boy from among the audience).

What that means is the actions of the *Sarungano* cannot be complete without the involvement of the audience. In that sense, the *Sarungano* engages the audience in mimicking animal and some human characters in his/her folktale. In that manner members of the audience will be part and parcel of bringing out a message. Therefore, the audience will be part and parcel of knowledge generating and displaying during the folk-telling session. What that means is the idea that it is only the teacher who acts whilst the students act through the actions of the teacher is defied in the art of folk-telling.

The other thing that needs to be taken note of is that, there are moments when the *Sarungano* will allow members of his/her audience to play the role of a *Sarungano* (Chigidi, 2011: 55). The fact that members of the audience have the chance to tell stories too indicates that members of the audience have the chance to narrate the story and to mimic animal and human characters as they proceed with their tales. Therefore, in the art of folk-telling, the art of mimicry is not and will not be the preserve of the *Sarungano* at the expense of the audience. That alone serves to defy banking methods of education.

In the banking method of education, **“the teacher teaches and the students are taught; the teacher thinks and the students are thought about and the teacher talks and the students listen – meekly** (Freire, 1972: 54). What that means is, in banking education, the teacher will be the subject (actor) in every educational proceeding whilst the students will be objects (acted upon). In folk-telling tradition, the *Sarungano* becomes totally innovative to avoid a situation where he/she becomes the central point of the educational proceedings in ways that defy banking methods of education and that promote co-operative solidarity between the story-teller and the audience. Commenting on this aspect of folk-telling, Kumbirai (1983: ii) says that, “A complimentary feature which emerges from this volume [Nganovol 4] is that, the audience are not passive participants as would be, for example, the audience in a cinema. The *Sarungano* could not continue to tell his tale without the cooperation of his audience.” Kumbirai is reiterating the fact that, the *Sarungano* has to be innovative enough in order to devise means and ways of making sure his/her audience become part and parcel of his/her tale. One of the method

he/she can use to make sure the audience remain involved is making them respond with the word *Dzefunde* whenever, he/she utters a sentence during her/his telling of the story, (Kumbirai, 1983: ii; Chigidi, 2011: 56). In fact Chigidi says that, “*Vateererivenganovanogonakubatsirasarunganonokudavira ‘dzefunde’ mushuremechirevochogachogachinengechataurwanasarungano*” (Audience in a folk-telling session can give some service to the story-teller by pronouncing the word “*Dzefunde*’ whenever he/she utters a complete sentence). Most of the folktales in Fortune’s Ngano Volume 4 (1983) have the binary structure of the Sarungano uttering a complete sentence and the audience responding by saying “*Dzefunde*’. This is the case with the folktale TsuronaBveni (Hare and Baboon) (Fortune, 1983: 6-7). That happens as follows:

SarunganoVateereri

KwaivapoDzefunde

TsuronaBveniDzefunde

TsuronaBvenivakanga vane ushamwarihwavo,

Dzefunde

NdokurimamundawavowenyimoDzefunde

.....

.....

Story-tellerAudience

Once upon a time there was

Dzefunde

Hare and Baboon

Dzefunde

Hare and Baboon were good friends

Dzefunde

They planted some round nuts

Dzefunde

.....

.....

The audience will continue to utter the word “*Dzefunde*” whenever the story-teller pronounces a complete sentence up to until the narration of the folktale comes to an end. The pronouncement of “*Dzefunde*” by the audience as the story-teller will be telling his/her tale is quite functional. For Kumbirai (1983: ii) “*Dzefunde*” is the sign that the audience wish the *Sarungano* to continue with his story, it is a sign of approval. The lack of it will be a sign of disapproval”. What that means is ‘*Dzefunde*’ serves as the format the audience uses to urge the *Sarungano* to go on narrating of his/her tale or to urge him/her not to proceed with it. Therefore the audience uses ‘*Dzefunde*’ as a device of checking and balancing the proceedings of the folk telling session. It is noteworthy that, the pronouncement of *Dzefunde* by members of the audience ensures that they do not listen to the tale in silence and submission. As such, the pronouncement of *Dzefunde* by the audience helps to create solidarity between the teacher and the learners since “Solidarity requires communication[and not silence]”

(Freire, 1972: 58). The binary nature of folktales such as "*Tsuro and Bveni*" helps to ensure learning is and remains a dialogical process since dialogue cannot occur in silence, (Freire, 1972: 69).

Kumbirai has also discovered that the uttering of "*Dzefunde*" by the audience whenever the story-teller pronounces a statement has a psychological effect on the *Sarungano*. He says that, "If a lively Dzefunde comes from the audience,...he (*Sarungano*) [knows] that he is doing well if it is a passive one then he [knows he] has to find means of stepping up the tempo by all sorts of devices such as the use of gestures and postures, modulation of his voice in the service of mimicry and dramatization, the use of exaggerated conceits and so on" (1983: ii). With these words, Kumbirai is emphatic on the idea that, Dzefunde is a strong method by which the audience directs the roles of the *Sarungano* during story telling. Therefore the audience (learners) will not just be passive recipients of knowledge from the teacher as what banking education demands.

The use of songs is common in folk-telling. Most of the folktales in *Ngano* Volume 4 have songs. Some songs occur at the beginning of a folktale. This is the case with the folktale with the title "*Runganorwemwana*" (A tale of a child). The tale begins with a song. Songs can appear in the body of a folktale. The folktale "*Gore renzara*" (The year of famine) has a song that appears in its body. The folktale "*Chimimba*" (MrChimimba) ends with a song. Songs that *Sarungano* injects at the end of the folktale are what Fortune (1982: xii) has called "*nziyodzokupunza*" (The songs to break the spell of the stories).

Fortune (1983: x) has discovered that songs are injected in the story to complement the art of story telling itself. They serve to bring either the humour or the pathos to mark the most important moments in the tale. In other words, Fortune is revealing that songs are used as narrative devices to mark important scenes in a folktale. Fortune (1983: x) has established that there are two parties that are involved in the singing of most songs in folktales. The first part is made up of the leader and vocalist (Mushauri) and the second part is that one of the chorus which constitutes of backup vocalists (Vadaviri). *Sarungano* is usually the leader and members of the audience make up the chorus. This appears to be the case in the song adopted from the folktale "*Vasikanavakaroorwanamadzvinyu*" (Girls who were married by lizards) (Fortune, 1982: 57-8). The song goes like this,

MushauriVadaviri

Vasikanaimitichakuudzai Toda kuenda, todakuenda
VasikanaimitichakuudzaiToda kuenda, todakuenda

Leader (Story-teller)

Girls we warn you
Girls we warn you

Chorus (the audience)

We want to go, we want to go
We want to go, we want to go

The song serves as one way the *Sarungano* uses to make sure the audience becomes part of the storytelling session. Kumbirai (1983: ii) has this to say, "The choric contribution of the audience, whether by the regular interjection *Dzefunde!* Or by the response to the song is so important that, if it were withheld, the *Sarungano* would regard it as tantamount to being told to keep quiet". What that means is, the song plays important roles in the telling of a folktale. It serves as a means by which the audience can check and balance the proceedings of a folktale. It also serves to make sure the audience does not receive information in quietude and submission during the story telling session. Therefore, songs are means the *Sarungano* employs to operate above the banking methods of education. If the song requires stakeholders to dance, both *Sarungano* and his/her audience dance together. In that way there will be interactive cooperation between the educator and the learners. By virtue of indulging in the same action with the audience, the *Sarungano* does not become the teacher of the students and members of his/her audience do not just become students-of-the-teacher. The *Sarungano* will be teacher-student and members of his/her audience will be students-teachers. That scenario that marks dialogical education and that defies banking education.

Chigid (2011) has already been referred to indicating that, the *Sarungano* could use members of her/his audience to demonstrate the size and age of either the human or animal character she/he will be referring to and/or simply describing. His/her use of the audience as living examples of what is said to have happened a long time ago in a distant world, helps to make sure the audience fully participates in the telling of the story. In that way, the listeners do not become passive and inactive as what is supposed to be the case in banking education. Again, Chigidi (2011:55) has established that,

Vateererivaivanebasarokukurudzirasarunganonokumupamanyawimubasa rake rokurondedzera. Izvivaizviitanokuratidzakufaranokuseka kana sarunganoataurazvinofadza, kuratidzakusuwa kana ataurazvinosuwisa, uyekuombera kana aratidzaunyanzvihwakehwokutauranyambo(The audience had the role of encouraging the story-teller to go on telling the story. It did that by showing happiness through laughter when the story-teller creates humour, by sulking when the story-teller narrates a destabilizing event and by clapping hands in appreciation when the story-teller has demonstrated some excellent story-telling ability).

What that means is, in the dialogical approach to education that is promoted during folk-telling, members of the audience remain both feeling and thinking beings. They ponder over and meditate thoughtfully whatever the story-teller narrates in his/her tale and either celebrate in style if it is worth celebrating or sulk if it is sorrowful. Therefore, through their expression of various emotions, the listeners encourage the story-teller to go on narrating his/her tale. Chigidi, 2011: 55) comments that,

Vateererindivovanoitakutisarunganoanakidzwenezvaarikuita.

Hapanachinhuchinosvotanokurasisamwoyosavateererivasingateereri kana vanokotsira. (The audience makes the story-teller to enjoy telling his/her tale. There is nothing more frustrating to the story-teller than narrating a tale to an audience that does not listen to him/her and that is dosing off).

What Chigidi implies is that the audience is an important part of a story-telling session. The audience's expression of sorrow and joy in relation to the events that are narrated by the story-teller serves as a spur that pushes the story-teller to go on narrating his/her story. Therefore, members of the audience are a special component of the story-telling tradition in Shona culture since their presents and involvement in the telling of the story serve to promote interactive cooperation between the story-teller and his/her audience. Such solidarity in performance promotes dialogue and cooperation between the educator and the learners. Dialogue and cooperation promotes social cohesion.

In the story-telling tradition in Shona culture, the audience is not subordinated to the story-teller. Rather, the story-teller and the audience interact in a dialogue that is meant to enrich one another with lessons of life. The audience has the chance to pass comments at the end of the story. It also has the chance to ask questions and seek elaborations on some thorny and difficult matters that arise during story-telling. Kumbirai (1983: iii) says that, "Similarly, once *Ndipopakapererasarungano* has been pronounced, the audience pass their comments on the story in phrases like these, *Runganourwurunonakidzakwazvo* (This story is very entertaining); *A! munhuakangaakaipachaizvouyu* (Oh! This was a really bad man)". Chigidi (2011: 54) says that, "*Sarungano...aipinduramibvunzo kana paineingeneyabvunzwa [navateereri]*" (The story-teller was expected to answer any questions which the audience raise). What that means is members of the audience are called upon to make comments on the folktale and how it is told by the *Sarungano*. They also have the chance to ask questions that pertain to a folktale and how it would have been narrated. Therefore, unlike bank-clerk teachers, who are afraid of entertaining comments and questions during an educational session for the sole purpose of covering up their intellectual inability, the *Sarungano* as a dialogical educator, who believes in a problem-posing approach to education, welcomes comments and questions from the audience.

One other thing that is characteristic of the dialogical education which the folk-telling tradition promoted in Shona culture is that, not only the *Sarungano* has the right to narrate tales to a gathered audience. Fortune (1982: x) says that, “The audience is a group of people drawn from the neighbourhood...It may include people of all ages and the venue will be the house of a gifted story-teller, often a grandmother. However, anyone who has a story to tell and who can tell it well will be able to do so”. What that means is, the renowned story-teller does not always tell stories to an audience since members of the audience have the chance to come up and tell their stories too if they have them. The same view is echoed by Chigidi (2011: 55) when he says that,

Kana sarungano arimwanamudikianenge achiedzakutaurangano, ibasaravateereri (kusanganisirambuyazvino), rokukurudziramwanauyu, vachimuratidzakuti vane chivimbonaye... (If the story-teller of the day is a young person, it is the duty of the audience (including the original story-teller) of encouraging the young story-teller to continue telling his/her story).

Therefore, what that means is even members of the audience can emerge to be story-tellers in some sessions. In such sessions, the regular and gifted elderly story-teller becomes part of the audience. In such a scenario, the usual teacher will be a student and the usual student becomes teacher. The *Sarungano* ends-up a teacher-student and the particular member of the audience who take up the duty of telling the story becomes a student-teacher. Therefore, such an arrangement defies the banking approach to education where the teacher remains teacher by virtue of his/her assumed knowledge ability and the students remain students by virtue of their being assumed to be empty vessels in terms of knowledge ability. By virtue of his/her allowing members of the audience to tell their stories too, the *Sarungano* ends up not confusing the authority of knowledge with his or her professional (folk-telling ability) authority” (Freire, 1970: 54). Just because the *Sarungano* understands that she/he is not the custodian of the knowledge of community culture and history, she allows those that have not excelled in the art of folk-telling as herself/himself to share with her/him and with the other people their own understanding of the world and their own critical consciousness and life awareness.

Unlike banking education, dialogical education is problem-posing education. It poses problems for both the teacher and the learner for them to try and solve. The fact that, the story-teller has the duty to answer any questions raised by his/her audience (Chigidi, 2011: 54) indicates that he/she expects

members of his/her audience to pose problems for her/him to solve them together with the other members of the audience.

Fortune (1982: x) has established some roles played by the audience during folk-telling. They include that: “members of the audience take part in the singing of songs during folk-telling, they punctuate the art of story telling by ‘interjections at the end of each sentence’ and they venture solutions in the case of the conundrum”. If the audience has to supply solutions in the case of conundrum that happens in the story that is told, what it means is they are called upon to engage critically with tensions and misunderstandings that will be taking place between and among characters. In that sense, the *Sarungano* narrates his/her story in a manner that will create moral dilemmas and misunderstandings which he/she will call upon audience to grapple with critically. In that way, she sharpens their consciousness of what is happening in their culture. In doing so he/she defies the banking method of education which celebrates the inactive role of the learner in matters raised during the education process. In line with this, Chigidi, (2011: 54) has established that, after he/she has told her/his story, the *sarungano* can end up saying to the audience, “*Sakamazvionakavazukuru, tsuroakafapamusanapokuba*” (So you have discovered that Hare died because of his engaging in theft)” The statement indicates that the audience (*Vazukuru*) can either agree or disagree with her. In order for the audience to either agree or disagree with the *Sarungano*, they need to ponder over what happens to Hare in the story. Therefore, the statement is problem-posing in its scope since it calls upon the audience to think of the events in the story and then agree or disagree with the story-teller on the idea that Hare died because of theft”. Statements of this nature that invite brainstorming are avoided by the bank-clerk teacher in order for him/her to make sure members of her audience remain silent and submissive.

One other thing is that, in banking education, “**the teacher chooses the program content, and the students (who were not consulted) adapt to it**” (Freire, 1972: 54). In the story-telling tradition of the Shona people which is pro-dialogue in its approach, the teacher does not always impose his programme on the learners. It is expected that the story-teller at times plans what to do with the learners. Chigidi (2011: 55) has noted that,

Vateererivanogonakukumbirrasarunganokutiavataurirenganoyavanodazvichida pane akamboinzwazvinoanodakuinzwazvenokutivamwevainzwewonokutiinonakidza (The listeners can ask the story-teller to narrate a tale of their choice simply because probably one of them would have listened to it some time before and would like the *Sarungano* to repeat it for the benefit of other listeners).

What that means is the audience has the chance to ask for what one can call “repeat’ narrations of some interesting folktales. In that sense, the audience has a chance of setting the agenda of the day since the Sarungano will have no objections except that he/she should narrate the particular tale for the audience. In that way folk-telling becomes audience-initiated and audience-directed, which is a characteristic of dialogical education. That is the case since in dialogical education top-down (teacher to students) approaches are discouraged and the bottom-up approaches (students to the teacher) approaches are encouraged.

It is expected that, the listeners can ask the narrator to elaborate on any point of interest that they raise during story-telling (Chigidi, 2011: 54). That alone means that the listeners (students) can direct the events during the folk-telling session. They can enforce the reworking of the programme of the day in order to allow them to get clarifications on any matters that will be of interest to them. In that way banking education which operates on the idea that the teacher chooses the programme content (what to offer/teach) during lessons and/or lectures is greatly defied.

Banking versus dialogical method in the colonial era and thereafter

Zimbabwe was colonized by the British in 1890. From then on, the British introduced a new system of education. That education had roots in the colonial philosophy of life (Makuvaza, 1996). Colonialism is a system of looting by foreigners of economic resources of a targeted nation. That looting is made possible by those foreigners’ domination of the local people at political and cultural levels. Therefore, colonialism survives on what Freire (1972) has called anti-dialogical approaches to education that include conquest, divide-and-rule, manipulation and cultural invasion. The formal education which was introduced by the colonialists is what Chiwome (2002) has called colonial education. Generally speaking, colonial education is education that aids the colonialist to dominate indigenous people at political and cultural levels for the purpose of looting economic resources and siphoning them to their mother countries. Freire (1972) believes that colonialism survives on dehumanizing the colonized. In fact, Freire says of dehumanization, “...dehumanization, although a concrete historical fact, is not a given destiny but the result of an unjust order engenders violence in the oppressors, which in turn dehumanizes the oppressed”. Colonial education was part and parcel – a watchdog to colonial activities. That education had roots in the banking methods of education, since banking methods of education survives on silencing the learners for the benefit of the oppressors. In fact, banking education, “...as an exercise of

domination stimulates the credulity of students, with the ideological intent (often not perceived by educators) of indoctrinating them to adapt to the world of oppression" (Freire, 1972: 59). The teaching of folktales in kindergarten schools and at other levels of education became rooted in the banking approaches to education in order for education to become part and parcel of the colonial agenda for Zimbabwe.

The high school experience of the writer will help to clarify on the use of the banking methods of education at that level. As a student of Shona at "A" Level in the years 1990-91 the writer studied folktales. He studied folktales recorded in Fortune's *Ngano Volume 1* and *Ngano Volume 4*. Learning by rote was the order of the day. Students read the folktales in private. If a folktale has a song, the student, who was not creative enough, would simply read the song as a written poem. A creative student would come up with a tune and sing the song in his/her own way. Both reading of a song as a written poem or creating a tune for the song was done to enhance memorization of the songs. Therefore, the *Ngano volumes 1* and *Ngano Volume 4* were considered to be knowledge banks from which the student 'withdrew' the knowledge without questioning. The issue was the story-teller was not there to answer the student's questions. Again, the story-teller was not available to elaborate on any matters that arise when the student read the folktales. The story-teller was not around to supply the tune to the written song. Therefore an uncreative reader would read the words of the song as words of a poem. What does that really mean?

The scenario that is described above indicates that, there is indirect banking of learning matter by the teacher in the learner. Just like in Freire's thesis of banking education, the student remains more of a container and the teacher deposits his/her knowledge in the student. The writer of the folktales – that is George Fortune and his team of informants become teachers-in-the-absence. They deposited their knowledge of the folktale in a book with the view of banking the information in the reader. Therefore, anyone who reads the folktales becomes a student of a teacher-in-the-absence. That teacher, by virtue of his/her being absent from the scene for the purpose of stimulating dialogue, remains a bank-clerk teacher, and the student who reads the folktales with the view of memorizing them in preparation of a school examination remains an empty container that needs to be filled up. The teacher-in-the-absence remains the teacher-of-the-students and the learners remain the students-of-the teacher. The collaborative approach between the teacher and the students that is advocated in dialogical education is totally severed in the scenario that has been described.

When I attended high school education, there were moments when the high school teacher would hold lessons with “A” Level students on folktales. At face value it seemed those lessons promoted dialogue between the teacher and the learners. Dialogue is an aspect of problem-posing education. However, that dialogue that was promoted during “A” Level Shona lessons could not develop the students’ critical thinking. That was the case since that dialogue was simply concerned with carrying out the anatomy of the folktales using ‘structuralist’ and formalist devices. Dialogue that is not informed by critical thinking is no dialogue. Freire(1972: 73) says that, “...true dialogue cannot exist unless dialoguers engage in critical thinking...” During “A” Level folktale lessons, the teacher and the students concentrated on spelling out and outlining formal components of the folktale such as those that are treated by Chigidi (2011). They include among many: understanding the general structure of the folktale; scouting the major events in a folktale, spelling out the duties of the story-teller, establishing the roles of the audience, establish the role and position of songs in folktales, understanding animal characters in folktales, scouting the difference between a written and a narrated folktale (oracy and literacy link); spelling out the differences between a folktale with only animal characters and a folktale with only human characters; outlining lessons that are got from folktales, coming up with major themes that are found in folktales and focusing on examples of questions that can be asked in an examination. These aspects were merely described and outlined and were rarely interrogated. The trend was that, the students were examined on his/her ability to state things and support them with what is in the folktales. That approach did not invite the students to grapple with the issues in the folktales in a manner that will sharpen their critical consciousness and their life awareness.

In an interview with the researcher some five teachers who offer Shona at “A” Level in schools that are found in Gweru, indicated that they stick to the use of formalist-cum-structuralist approaches when they teach folktales since examination questions that are set by the Zimbabwe Schools Examination Council (ZIMSEC) are formalist and structuralist in their nature and scope. One of them actually said that, *“Tinodzidzisanganotakanangananezvakaiumbanezvirikubudamairichetesezvozvirizvozvinobvunzwavana veduavamubvunzodzavodze”* “A” Level” (We use the formalist approach since “A” Level examination questions are formalist in the manner they are set). What that means is the use of banking methods of education in the teaching of folktales at “A” Level is directly and indirectly promoted by the examining board (ZIMSEC) which sets examination questions which demand the candidate to demonstrate his/her knowledge of the formal components of the folktales and which do not seek to establish the candidates’

level of consciousness of the link that exists between what is in the folktale and their people's culture and history. Therefore, although there will be some form of dialogue between the teacher and students during "A" Level Shona lessons, the learning and teaching exercises, that will be going on in those lessons remain rooted in the banking methods of education. That is the case since those processes will not be tailor-made to encourage both the teacher and the students to engage critically with the messages in the folktales.

Folktales are taught at kindergarten and at primary schools' level of education. In an interview with the researcher, some five teachers, who teach in some kindergarten schools found in Senga high density suburb of the city of Gweru, indicated that they use ambivalent approaches in teaching folktales. One of the teachers indicated that, when she seeks to test the level of literacy of her learners, she asks the kids to read aloud the folktales one after the other. She also indicated that, whenever she seeks to teach the kids those lessons that are found in folktales she reads a folktale whilst the kids listen in silence and then ask them to spell out what they learn from that folktale. One other informant indicated that, when she seeks to entertain the kids, she will play the role of a *Sarungano*. In fact, she indicated that, when faced with such a situation, she always tells the story and she always encourages the kids to sing when there is a song and to dance when there is need for a dance.

What is noteworthy is that, reading for literacy, reduces the study of folktales to a reading game. The teacher will be above the situation since she/he will be indicating to the student where she/he would have managed to read well and where he/she would not have managed to read well. Therefore, reading for literacy testing, does not promote critical dialogue between the teacher and the learner. The idea is reading for literacy testing, encourages the banking of the reading skill in the kids. As a matter of fact, the kids remain empty containers, that are to be filled with reading skills and mechanisms and the teacher remains a bank-clerk teacher, who seeks to deposit the reading skills and mechanisms into the learners.

The concept of the teacher reading a folktale when the kids listen and then engage in an activity of stating lessons that are got from the particular folktale, promotes banking education in some specific ways. In the first place the teacher acts and the students and the students have the illusion of acting through the action of the teacher. That becomes the case since reading the folktale aloud makes the teacher the sole subject of the proceedings. The students will be made to act in silence by the teacher.

Their action is marked by listening attentively in silence to the reading that the teacher will be delivering. In that way the teacher will deposit the content of the folktale into the empty containers (students). The students have to accept to be filled up in preparation of the exercise of outlining lessons that they get from the folktale.

The concept of the teacher engaging with the students in a session of outlining lessons that surface from the reading of a folktale promotes dialogue to a limited extent. It promotes limited dialogue since both the teacher and the learners have the chance to talk and identify the lessons. However, the nature of dialogue it promotes is shallow and is not worthy considering it to be dialogue. That is held to be the case since a simple exercise of identifying lessons that are got from a folktale does not promote discussion that promotes critical thinking. Critical thinking is an important aspect of dialogue. Therefore communication which does not promote critical thinking does not constitute dialogue. In that way, the exercise of identifying lessons that emerge from the reading of a particular folktale promotes anti-dialogical approaches to education at the expense of promoting the dialogical ones.

The teacher who plays the role of *Sarungano*, and who invites the learners to participate in the narration of the tales by inviting them to play the role of the chorus when he/she starts a song and through inviting them to dance to the tune of the song manages to promote solidarity during the folktale lesson. Solidarity between the teacher and the learners is an aspect of dialogical education. Her approach needs to be encouraged for it has the potential to urge the use of dialogical methods to education. However, still her approach has its shortfalls in its attempt to promote problem-posing education. In the first place, it does not promote discussion between the teacher and the learners. The learners act when the teacher calls them to act. In that sense they remain objects of the teacher. They dance when she invite them to dance. They sing when she invites them to sing. In that sense the teacher-*Sarungano* remains the teacher-of-the-students whilst the students remain the students-of-the-teacher. The titles teacher-of-the-students and students-of-the-teacher epitomize banking education. The titles that characterize dialogical education are teacher-student and students-teachers. The method that the kindergarten teacher uses although it promotes some form of solidarity between the teacher and the taught, still it promotes vertical more than horizontal relationship between the two parties. That is the case since the teacher remains an authoritarian in her approaches whilst the students remain submissive by virtue of the fact that they do not have a chance to share their own consciousness of the world with the teacher.

Generally speaking the approaches which the teachers at kindergarten levels of education use are anti-dialogue. They encourage the banking concept of education that the teacher chooses the program content, and the students (who were not consulted) adapt to it. That is the case since the teacher remains the main actor in all the proceedings. She chooses what to do and the approaches that should be used to do that which she/he thinks ought to be done. There is of course some need to promote dialogical education in the teaching of folktales in Zimbabwe's education system.

Possible means and ways of promoting dialogical methods of education in the teaching of folktales in Zimbabwe.

There are many means and ways which can be used to promote dialogical education in the teaching of folktales at the different levels of education in Zimbabwe. Some are discussed here in single file.

(a) Take the would-be teachers of folktales and some other culturally related school subjects to the *gurus* of folk-telling tradition that are mostly found in the rural areas of Zimbabwe

One way in which dialogical education can be promoted in the teaching of folktales in the Zimbabwean school system is sending the would-be teachers of folktale to rural villages where they can meet, liaise with and receive lessons on folk-telling from *gurus* of folk-telling. It is too early in the day to imagine that there are no longer experts in folk-telling in the rural areas. The would-be teachers of folktales at the different levels of education in Zimbabwe need to meet those *gurus* in the art of folk-telling and learn the art of folk-telling that has roots in problem-posing (dialogical) education. In Zimbabwe teachers are trained at different teachers' colleges and at different universities. Generally speaking, Zimbabwean teachers' colleges operate on a system where their students attend the colleges for two school terms before they go out for teaching practice in schools for five school terms after which they would then spend some two other school terms at the college. They operate on what they term the two-five-two system. This paper proposes that when they go out for teaching practice, the students should be allowed to have a full term of meeting village elders among which will be *gurus* in folk-telling. They have to learn indigenous methods of education which they would use when they teach indigenous knowledge systems such as the art of folk-telling. Zimbabwe's universities, that offer bachelor of education degrees, train classroom practitioners. It is those university graduates who almost always become "A" Level teachers. At the Midlands State University, students who study for the bachelor of education degree go

on teaching practice for a maximum period of a full year. This paper proposes that, three months of the twelve (a full school term) should be reserved for the students to go out into the villages and meet gurus in culture. They will learn indigenous means and methods of teaching students culturally related aspects such as folktales. In that way teachers who are going to teach folktales at high school level will learn the dialogical methods of teaching them from the rural gurus in folk-telling.

(b) Take the *gurus* of folk-telling tradition to the schools, teachers' colleges and universities in Zimbabwe to teach the teacher, the would-be teachers and the students the dialogical methods of teaching folktales.

This method was advocated by the Ugandan scholar Okot p'Bitek. In fact, "Okot p'Bitek, former director of the Uganda National Theatre and author of the neo-negritudist poem "Song of Lawino" has been a leading spokesman in favour of university reform which would make it possible to use local artists effectively." (Mazrui, 1978:212). Okot p'Bitek is on record saying that, "You may be the greatest (traditional) oral historian but they will never allow you anywhere near their universities" (cited by Mazrui, 1978:212). At one time, p'Bitek complained against the absence of a Department of Music at the Makerere University of his time. However, he decried that even if that department was to be established at that university, "If there were Uganda's most gifted drummer [he/she] would not get a job on the academic staff as instructor or lecturer" (as cited by Mazrui, 1978:212). Mazrui who buys p'Bitek's view concludes that, "No village expert on oral tradition is ever appointed to a university lectureship. He does not have a degree from a Western university or comparable institutions" (1978:212). The two scholars decry how Western-cum-colonial influence has demonized universities in Africa to a point where they see no value in either inviting or employ *gurus* in traditional culture (those, who live or have once lived it) to deliberate on cultural issues at universities that purport to offer cultural studies. Thus Mazrui has concluded that, "The Eurocentrism we have inherited in our educational institutions is still with us. For the time being we seem unable to achieve a paradigmatic revolution in favour of greater intellectual autonomy" (Mazrui, 1978:267). The Westerners taught Africans to accept that those that are knowledgeable are the certificated, 'diplomats' and degreed people. That sort of understanding makes Africans shun great teachers of culture including great teachers of folk-telling tradition who are *gurus* in that area not because they have degrees, diplomas and certificates in that area but because they have lived the tradition. In fact, those *gurus* are the 'professors' in cultural matters. As such they should be invited and/or employed to teach cultural issues

in schools, colleges and universities. In that way, those institutions of learning will learn to accept and training dialogical methods of education.

The whole issue which is at stake here is that, Teachers' college may need to invite those who are knowledgeable in folk-telling tradition from the rural areas to teach the would-be teachers of folktales in Kindergarten schools primary schools secondary and high schools. In other words, teachers at kindergarten schools, at primary, secondary and high schools and lecturers at teachers' colleges and universities ought to invite *gurus* in folktale tradition to come to their institutions of learning and teach them and their students the art of folk-telling from a point where they promote dialogical and not banking methods of education. Truly that will be a great leap forward in the exercise of decolonizing African education.

(c) Employ **modern technology to promote dialogical teaching of folktales.**

The use of modern technology as a teaching aid can help to introduce dialogical education in the teaching of folktales in schools. There should not be a gap between cultural studies and modern technology. That is the case because modern technology is now an important aspect of education. This paper advocates that if colleges and universities find it uneasy to send would-be teachers to study the art of folk-telling in the villages and if they find it not uneasy to invite *gurus* in folk-telling to their institutions they can benefit from the use of modern technology. College and university lecturers can visit *gurus* of folk-telling in the rural areas and shoot videos whilst the *gurus* will be in action with their audience. Those videos can be used to teach the would-be-teachers the art of folk-telling. The lecturer and the students can view the video and dialogue over the dialogical art of folk-telling. "A" Level teachers can also visit *gurus* of folk-telling in their setting when they will be performing their professional duties as *vanasarungano* (Story-tellers). They can then use those videos during lessons to teach folktales. The teacher and the students will watch the videos of the traditional *Sarungano* in action. In that way, they will have the chance to deliberate on and dialogue over the actions of the *Sarungano* and his/her audience. In doing so, they will learn through discussion the concept of dialogical education. Since the teacher and the students will be watching the video together and dialogue over it, they will assume a more-or-less similar position. The position will promote solidarity between the teacher and the students. It is solidarity that promotes social cohesion. Since the teacher and the students will be watching the video together and dialoguing over the events of the video together, the teacher ceases to be merely the teacher-of-the-students for he/she will also become the teacher-

student. The students cease to be merely the students-of-the-teacher for they will appear students-teachers. In that way, with the correct attitude displayed and the right type of innovation encouraged, modern technology can help to promote and enforce dialogical teaching of folktales.

(d) Use drama to promote dialogical methods of teaching folktales in Zimbabwe

During folk-telling, the *Sarunganomimics* both animal and human characters as both a teaching aid a narrative technique for the benefit of his/her audience. At times, as what Chigidi (2011) has established the *Sarungano* uses members of his/her audience to demonstrate the stature and height of his/her animal or human characters. In that way he/she incorporates members of his /her audience into the ongoing folkloric drama. Drama can still be used to promote dialogical education in schools. The teacher can also use drama as both a teaching aid and a narrative technique. Instead of the teacher at the kindergarten school to read the folktale whilst the children will be listening, he/she can make the children dramatize the folktale. Instead of having the student at "A" Level to read the folktales in *Ngano* Volume 1 in silence, the teacher can organize that the students dramatize the folktales. In order for that dramatization to promote solidarity between the teacher and the students, the teacher should also take part in the dramatic performances. She can be one of the characters in the drama. In that way he/she will collaborate with his/her students as an equal. In that way she/he will cease to be the teacher-of-the-students for he/she will be the teacher-student.

As they dramatize the folktale, one of the students can shoot a video. After the drama, both the teacher and the students can watch that video and dialogue over it. They will have the chance to comment on their actions. In that way, the students can have a chance of commenting on their actions and on the actions of their teacher. The teacher will also have the chance to comment on his/her students' actions and on hi/her own actions. That promotes solidarity and dialogue between the teacher and the students. The scenario described here as the potential to promote critical observation of the actions of those who would have participated in the drama. Critical observation can develop critical thought when the students and the teacher discuss the actions of the actors when the watch the video. If funds will allow, instead of acting the dramas and recording them as videos, schools, teachers' colleges and universities can work towards producing cartoon videos that are based on folktales found for example in Fortune's works on folktales. Those cartoon videos can be watched by both the teacher and the students during a lesson or lecture. In the process, the teacher and the students can discuss the actions of the characters in the different cartoon episodes. Solidarity and social cohesion will be achieved when

the teacher and the students sit down to discuss characters' actions in a truly horizontal form of relationship that will be characterized by the educationist playing the role of the teacher-student and the learners playing the role of the students-teachers.

(e) indigenize/Africanize the syllabus

Mazrui, (1978:203) speaks of the need to indigenize the curriculum in some African institutions of learning when he says that "One of the most explicitly nationalist criteria of relevance is therefore the Africanization of the syllabus in African institutions [of learning]". The indigenization or Africanization of the syllabus for the teaching of folktales should involve the indigenization of the taught content, of the methods of education used to teach the folktales and of the examination questions set on folktale studies. Teachers who offer lessons on folktales at "A" Level indicated that they stick to the use of rigid formalist-cum-structuralist approaches when they teach folktales since the examination questions that are set by the Zimbabwe Schools Examination Council (ZIMSEC) are formalist and structuralist in form as in nature. What that means is as long as the examinations that are set by ZIMSEC demand the knowledge of the form and structure of folktales, the teachers will continue to feel obliged to use formalist-cum-structuralist approaches when they teach folktales at "A" Level. Those approaches will continue to promote banking education in Zimbabwe. Therefore, the Zimbabwe Schools Examination Council and the Curriculum Development Unit (CDU) should work together to indigenize syllabuses at the level of the taught content and the approaches used to teach that content. That will empower the teachers to implement dialogical methods of education and to shun the banking methods teaching folktales..

Conclusion

This paper has discussed Freire's (1972) concepts of banking and problem-posing education. It has established that the former is anti-dialogue whilst the latter is pro-dialogue in its approach. The paper has established the major characteristics of the two forms of education. The chapter has demonstrated that the art of folk-telling as it is practiced in Shona culture upholds the characteristics of dialogical education. In that culture, the *Sarungano* employs different strategies to defy banking education as she/he thrives to promote dialogical education. The paper has established some of the strategies which the *Sarungano* employs to achieve that noble goal. They include among many: the use of particular stylistic beginnings when introducing a folktale; the use of particular stylistic endings when she seeks to end a folktale. She also uses animal and human characters as her/his mouthpieces. The stylistic

beginnings and the stylistic endings and the use of animal and human characters as his/her mouthpieces help the *Sarungano* distance herself/himself from the folktale she/he will be narrating and from the knowledge the folktale spreads and exalts. In that sense she/he ceases to appear like a know-all before his/her audience during the folk-telling session. The paper has established that, the *Sarungano* makes sure the listeners remain part of the story-telling session through intruding song and dance during the session. In some sessions, she/he also allows members of the audience to tell their own stories too.

This paper has established that, the colonialists deconstructed the dialogical education which the *Sarungano* promoted before colonialism. They introduced banking methods of teaching folktales. When it attained independence in 1980, Zimbabwe did not indigenize the methods of teaching folktales especially at "A" Level. Therefore, banking educational approaches are used at that level of education. The paper also established that, banking methods of education are also used to teach folktales at kindergarten levels of education. The paper ends up by discussing methods that can be used to reconstruct dialogical education in the teaching of folktales at both the kindergarten and "A" Level stages of education. Those methods include: inviting *gurus* of folk-telling from the rural areas to come and teach would-be-teachers at teachers' colleges and inviting them to teach folktales at all other levels of Zimbabwean education. The other method is attaching would-be-teachers at different teachers' colleges and at different universities to *gurus* of folk-telling tradition that are found in the rural homes. In that way they will be taught in practical terms dialogical approaches to the teaching of folktales. The other method is using modern technology to re-introduce dialogical education in the teaching of folktales at the different levels of Zimbabwe's education system. The paper established that, the other thing which can be done to promote dialogical methods of education in the teaching of folktales is introducing dramatic performances as methods of teaching folktales at the different stages of education in Zimbabwe. The paper advocates and lobbies for the idea that the Zimbabwe Schools Examinations Council (ZIMSEC) and the Curriculum Development Unit (CDU) ought to work together to indigenize/Africanize the syllabuses in order to allow "A" Level teachers, who offer lessons in folk-telling, to experiment with dialogical approaches to the teaching of folktales.

It seems Freire (1972) is celebrated for inventing the two methods of education: that is banking and dialogical. However, this paper has demonstrated that sort of understanding reality. It has established that, dialogical education was in use in the art of folk-telling well before the introduction of pen and paper to Zimbabwe and Africa. What came as a new unwelcome reality is the banking method of

education, which was introduced by the colonialists to Zimbabwe and Africa. The colonialists deconstructed traditional dialogical methods of education by introducing banking education. Therefore, dialogical education was and still is an afrocentric form of education and banking method is an imposed colonialist-cum-western-centred form of education. It was introduced by the colonialist when they sort to kill dialogue in schools in order to enforce conquest, divide-and-rule, manipulation and cultural subversion for the sole need of dominating Africans on all levels of their life. Therefore, to an Afrocentric critic and scholar Freire(1972) is not bringing something new to Africa when he talks about the problem-posing (dialogical) education; rather he appears like somebody who is simply reconstructing what was and still is the reality in Shona culture and in some other African and related cultures..

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