THE ROLE OF ARTS

IN AESTHETIC EDUCATION

IN SOUTH AFRICA

by

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DECLARATION

"I declare that this thesis '*The role of art in aesthetic education in South Africa*' represents my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references.

.....

NH GCABASHE

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SUMMARY

The aim of this investigation was to establish the role of art in aesthetic education in South Africa.

From the literature study it became clear that modern societies are gradually turning into technotronic societies as electronic news networks and computers bring about radical changes, accompanied by value shifts. Technological societies can be potentially beneficial by increasing personality aspects such as self-actualisation, but can also be detrimental to mankind's development by creating social and pedagogical problems.

In a modern society scientific knowledge, technology and prosperity (wealth) define power, and "a brave new world" has appeared in which a person can achieve his objectives by means of his own power and intellect, and does not need God or his fellow man. Human contact is replaced by technology (automatisation, electronic, mass media), resulting in the creation of an inhuman technological society. On the one hand technology has multiplied the casual meeting of people and cultures, whilst on the other hand it has led to increased loneliness of people and a formality in human relationships, increasing the distance between people in an extremely complex world,

In this study certain aesthetic objectives experienced in art education were highlighted as well as possibilities of career opportunities, should the secondary school curriculum include art as a subject. Attention was given to Design Education as the global name for all works of art, with special emphasis on art forms which can be regarded as authentically South African. These art forms include handcrafts, the manufacturing of textiles, jewellery and furniture, as well as design in printing, packaging and advertising. It was shown that Design Education in schools should be regarded not merely as an interesting career but as a subject that can contribute to the economy of the country and also be instrumental in making life more meaningful to people in general. Career opportunities in the following fields were discussed in details: industry, interior decorating, ceramics, jewellery manufacturing, clothing, textiles, entertainment, film, video and audio taping and the fine arts.

The main purpose of education should be to lead learners to optimal realisation of their unique potential. Art education will not only be instrumental in educating learners about developments in the scientific and technological fields but will also allow them to use and apply their skills to their own benefit as well as to that of others.

For the purpose of the empirical investigation a self-structure questionnaire was utilised. An analysis was done of 150 questionnaires by the educators of secondary schools in KwaZulu-Natal. The data thus obtained was processed and interpreted by means of descriptive and inferential statistics.

In conclusion, a summary and certain findings emanating from the literature study and the empirical investigation were presented. Based on these findings, the following recommendations were made:

- Works of art should be accorded equal status with other subject areas of the curriculum and this should be reflected in the allocation of resources.

- Principals of schools and art educators should construct policies and procedures of governing all the art subjects in schools, particularly in relation to the allocation of time and facilities.

- Patterns of assessment should emphasise the principles and objectives of art education and of the nature of aesthetic experience and development.

- The appropriateness and usefulness of criterion-referenced tests in arts should be fully investigated.

CHAPTER 1

ORIENTATION

CHAPTER 1

ORIENTATION

1.1 INTRODUCTION

Improved communication means and systems are essential. The world has shifted considerably from the industrial to an information age. A new "technotronic society" has been born which, of course, relies heavily on the availability and immediate accessibility of information about the world and around the world. If science and technology have brought about rapid and radical changes which are accompanied by a drastic shift in value systems among nations, then it should also have brought about innovative approaches to questions regarding cultural and behavioral patterns among human beings.

1.2 ANALYSIS OF THE PROBLEM

Modern societies are gradually turning into technotronic societies as electronic news networks and computers bring about radical changes accompanied by value shifts (Sebald, 1984:343). Technological societies could increase man's self-actualisation considerably, but at the same time it could also create numerous social and pedagogic problems. Science and technology have a strong determining influence on the image of our present and future society. The speed with which scientific and technological

development takes place, has radically changed man's view on matters concerning society, religion and life in general.

To modern man scientific knowledge, technology and prosperity (wealth) define power, and "a brave new world" has appeared in which man can achieve his objectives by means of his own power, and does not need God or his fellow-man. Human contact is replaced by technology (automatisation, electronics and mass media), consequently an inhuman technological society is created (Heller & Feher, 1986:147). Technology has multiplied the casual meeting of people and cultures, and has also caused the loneliness of man, the formality of human relationships, the increasing distance between man and his fellow-men and the creation of an extremely complex world. A higher, but more difficult level of life has emerged: the church, state, family, school, organisations and groupings, all have their own objectives, structures and means, which lead to social uncertainty and disorientation. Infantilising, massification, superficiality, sensation, materialism, sexualisation, the loss of spiritual freedom and privacy, manipulation of the masses, etc., are threats that are part of the technological world. Technological development binds people in an unbelievable acceleration, intensification and multiplication of communication (Pretorius, 1998:239).

The ways of measuring human development and progress, as well as other issues, have also changed drastically in the technological world: productivity,

success, achievement, power and sensation are highly valued. Intelligence is preferable to intellect; the new to the true; the present and future to the past; personal appearance to inner life. Thus the modern technological society may be regarded as a triumph, but at the same time as a tragedy. Together with the triumph of magnificent scientific and technological knowledge and achievements, come the tragedy that man does not really know his God, his fellow-man or himself (Kelly, 1984:133). The technological society has created numerous problems in life, society and education, the latter particularly with regard to socialisation within a technological environment, as well as education amidst social influences to which the educand is to a very large extent subjected (education in technological society). Therefore, the question to be asked is: Does art education have any role to play as part of aesthetic education in the Republic of South Africa?

1.3 STATEMENT OF THE PROBLEM

In essence the problem that will be investigated in this study pertains to challenges facing art and aesthetic education. To understand the crux of the problem, answers have to be found to *inter alia* the following questions:

- Is the deliberate drive towards creating a technotronic society affecting the role of art in aesthetic education?

- What is the nature of the social problems that are being created by an over emphasis of technology and technique?

- Which school facilities are required in order to promote an effective aesthetic programme?

1.4 RESEARCH HYPOTHESIS

In behavioural research, the statistical hypothesis is almost always a null hypothesis, i.e. a "no difference" statistical hypothesis. The null hypothesis is a statistical hypothesis in which the parameter in question is hypothesized to be zero. The hypothesis to be tested is referred to as the null hypothesis, because it states that the difference between one's sample statistic and the hypothesized value of the population parameter is "null". It is therefore a statement about an unknown parameter.

The research hypothesis for this study is formulated as follows:

- The pedagogic relationship between educator and learner shows a relation to art education at school.

For the purpose of this study the research hypothesis is formulated as a null hypothesis and reads as follows:

- The pedagogic relationship between educator and learner has no relation to art education at school.

1.5 ELUCIDATION OF CONCEPTS

This study of the role of arts in aesthetic education will cover a wide spectrum of concepts. To ensure a clear understanding of the problem to be investigated it seems necessary to explain the following concepts:

1.5.1 The gender issue

In this study references to any gender includes references to the other gender.

1.5.2 Aesthetic

Moore (1986:30) defines aesthetic as: "..... belonging to the appreciation of the beautiful". Attainment of such appreciation is in accordance with principles of good taste. Aestheticism is, therefore, a philosophy of the beautiful or of art which is based upon a set of principles of good taste and appreciation of beauty.

The term aesthetic means "beautiful" and that implies a standard for excellence or a yardstick by which to measure other similar objects or events (Lloyd, 1992:319). The current broader usage and meaning of the term refers

to qualities that are intrinsically interesting to our senses in terms of colour, shape, sound, or texture and / or which appeal to our sense of form in terms of balance, proportion and composition.

1.5.3 Aesthetic education

Aesthetic education consists of programmes that may increase environmental consciousness among learners and assist them in making personal adjustment, among other things, opening a wider scope for effective recreational and leisure activities, thus broadening opportunities for self-expression. In aesthetic education, concern is based upon the intervention in the artistic life of a learner in two distinct phases, namely, the impressive and the creative phase (Holder, 1977:37). Aesthetic education cannot be indoctrinated. The desire to develop an understanding and an appreciation of those things around him must come from the person himself.

1.5.4 Art

The term art originated from the Greek word *tekhn`e* and the Latin word *ars*, both words refer to "... human skill which employs imitative or imaginative skills" (Scriven, 1991:116). Work of art through human skills can be viewed as preserving the cultural heritage of all societies by employing visual and auditory experience and is also the visual and auditory language of

all people. It is an integrating process of sensing, thinking, feeling and expressing.

Barrow & Wood (1979:47) maintain that to understand art, one must understand one's fellow beings and the many forms of visual expressions people employ. The development of such understanding is not an easy process; it is deep and complicated but learners should be introduced to these invaluable art skills so as to make sense of the world in which they live. The initial virtue of effective art education can help learners to be sensitive to what they look at, what they listen to and also what they touch.

1.5.5 Creativity

Creativity is the capacity to be effective and innovative and to become excited about the outcome, after using unique and individual effort. Van den Aardweg & Van den Aardweg (1988:54) maintain that creativity incorporates concepts such as imagination, ingenuity, inventiveness, intuition, discovery, exploration, uniqueness, originality, novelty and utility. It is the highest form of meaningful learning.

The ability to be creative requires a person to possess a high sense of imagination as well as the routine skills found in works of art (Myers, 1989:219). Two objects designed by two different people will not look alike in their final form because the creative ability of one artist is not the same as

that of the other artist. The question is: Can creativity be taught? All learners possess some ability to perform creatively, but educators' role in helping learners express themselves creatively, is unsettled. In most cases educators act as critics who evaluate learners' work according to standards of visual differences.

1.5.6 Culture

The term culture originated from the word *cultura* which refers to a complex process in which human beings were deliberately and intentionally interfering with nature and trying to improve its performance (Scriven, 1991:340). Culture is something that has been created, artificially and experimentally; it is not something that is given to us in the way in which numbers and colour are given to us (Younge, 1988:127). Behaviour patterns, language, beliefs, heritage, as well as forms of societal organisation and power relations are constituents of culture.

Lloyd (1992:386) maintains that culture refers to the dynamic totality of distinctive spiritual, material, intellectual and emotional features which characterise a society or social group. It includes the arts and letters as legitimate components of our cultural heritage. It is important to note that there are resemblances between all cultures - which stem in part from diffusion and in part from the fact that all cultures are built around biological, psychological and social characteristics common to all mankind.

1.5.7 Community

Thornton and Ramphele (Boonzaier, 1985:29) maintain that community is a political term which assumes different meanings and ideological resonances depending on the political orientation of the user. In South Africa, for

instance, the state has used the term with radically different intentions to opposition "democratic" organisations. In its most general use, however, the term carries fundamentally utopian associations. Community implies a common identity and common purpose amongst a group of people assumed to be homogeneous. The term therefore signifies group activity as opposed to individual action and as such is most commonly associated with the socialist ideology.

The term is often used to imply that community organisations, in South Africa and abroad, are serving the needs of materially and culturally deprived sectors of the population, while the state and institutions cater for the needs and greed of an elite privileged minority. "Community arts", by extension, is seen to cater for the cultural needs of "the people", and as such purports to be antipathetic to "state arts" (Kelly, 1984:139).

1.5.8 Education

Education is the practice: the educator's concern in assisting the child on his way to adulthood. Education may be defined as the conscious, purposive intervention by an adult in the life of a non-adult to bring him to independence (Van Rensburg, Landman & Bodenstein, 1994:366). Education as pedagogic assistance is the positive influencing of a non-adult by an adult, with the specific purpose of affecting changes of significant value. Du Toit and Kruger (1994:5) contend that education refers to the help and support which the child receives from an adult with a view of attaining adulthood.

1.5.9 Pedagogic relationship

The pedagogic relationship is a constellation of relations. This relation structure consists of a number of unchanging relations without which the education relation ceases to exist. The three essential facets of the pedagogic which are usually grouped under the inclusive term pedagogic relationship according to (Du Toit & Kruger 1991:117) are:

- the relationship of knowing (relationship of understanding),
- the relationship of trust, and
- the relationship of authority.

1.5.10 Perspective

Perspective means a point of view, and a way of looking at things. According to Ngobese (1996:29) perspective is an approach the individual may follow in viewing education. Once education as an interhuman phenomenon begins to interest a person, he can no longer remain an uninterested and aloof onlooker, he must view the education phenomenon from a particular perspective (Venketsamy, 1997:10). Education may be approached from philosophical, sociological and historical perspectives.

Perspective has the following characteristics:

- It is a point of view.
- It naturally implies a particular set of assumptions, beliefs and values on the part of the person holding the viewpoint.
- The viewpoint will be influenced by the culture in which a person lives.

Reber (1985:538) conceives perspective to mean a mental view, a cognitive orientation, a way of seeing a situation or a scene. Perspective is the arrangement of the parts of a whole scene as viewed from some conceptual, physical or temporal vantage point. The implication in this meaning is that this vantage point provides the proper point of view, the perception being

more veridical than from some other. Chaplin (1975:382) defines perspective as a frame of reference from which parts or elements of an object or a problem are seen to better advantage or form a better organisation.

Drever (1983:208-209) asserts that perspective refers to the perception of ideas in relation to other ideas, principles, and events. It involves the appreciation of the relative importance of things and ideas.

Barnhart and Barnhart (1993:155) define a perspective as a particular mental point of view of things or facts in which they are in the right relations. It is a settled opinion that one has of something.

In this study a perspective refers to a particular attitude or viewpoint which someone has of certain educational phenomena such as teaching and learning.

1.5.11 Relationship theory

A relationship is the dynamic, interactive, truly human stand or alignment with another person or persons, whereby bipolar association or interaction is established and mutual influence is realised. Furthermore a relationship may be defined as a particular mode in which persons, things, ideas, self and God are mutually connected (Van den Aardweg & Van den Aardweg, 1988:193; Le Roux (ed.), 1992:14). According to Vrey (1990:20) the word relationship

refers to a connection between two referents. This may be an associative connection between two objects or between an object and its properties. A person is busy throughout life with these associations, giving them meaning and so forming a relationship. Relationships can be experienced as pleasant or unpleasant and can then either be encouraged or avoided. Therefore the relationship between people will depend largely on their knowledge of each other, mutual trust and understanding.

This theory forms the foundation on which this study is based.

1.6 PURPOSE OF THIS STUDY

The purpose of this research is:

- To pursue a study of relevant literature on art and aesthetic education in schools.

- To undertake an empirical investigation concerning the role of art in aesthetic education in schools.

- To formulate certain recommendations so that accountable support can be given to educators in order to promote art and aesthetic education.

- To test the hypothesis as formulated in 1.4.

1.7 METHOD OF RESEARCH

Research with regard to this study will be conducted as follows:

- A literature study of available, relevant literature.
- An empirical survey comprising a structured questionnaire to be completed by educators in secondary schools (cf. 4.2.2).

1.8 FURTHER COURSE OF THIS STUDY

Chapter two will deal with the influence of art and aesthetic education on the developmental task of the adolescent.

Chapter three will examine the influence of scientific and technological development on the pedagogic relationship between the educator and the adolescent.

The research design to be used in this study will be covered in chapter four.

Chapter five will contain the presentation and analysis of data.

In chapter six a summary and certain recommendations will receive attention.

CHAPTER 2

ART AND CAREER OPPORTUNITIES IN ART

2.1 INTRODUCTION

2.2 TYPES OF ART

2.2.1 Graphic art

(1) The aesthetic and graphic art

(2) Necessary skills in the classroom

(3) Present and future trends

(4) National interests

2.2.2 Music

(1) Music as a discipline

(2) Administrative problems

(3) Music issues and specific outcomes

2.2.3 Dance

2.2.4 Poetry, drama and script-writing

(1) Poetry

(2) Drama

(3) Script-writing

2.2.5 Clay, drawing, embroidery and sewing

(1) Clay

(2) Drawing

(3) Embroidery and sewing

CHAPTER 2

ART AND CAREER OPPORTUNITIES

2.1 INTRODUCTION

In this chapter attention will be given to types of art and career opportunities in art. Man has the capability to appreciate beauty in nature, i.e. another human being, plants, birds, sounds and all art activities. Aesthetic experience and creative reflection of one's environment constitutes characteristics of man. No other living organism shares this characteristic (Jager, 1992:1).

Art is a subject where individual expression of one's inner feelings, ideas and views are socially shared. No man can live in isolation. His experiences trigger those universal feelings and emotions common to all humans. His art work will be understood by others. Art functions as a mirror in which man finds reflection of himself and his fellow beings (Gallas, 1991:40; Eisner, 1985:101; Pick, 1980:37).

Work of art will help the adolescent to develop their own aesthetic standards and values. In time, these become the standards and values of the nation (Goodman, 1985:114).

Considering the above attention will now be given to types of art.

2.2 TYPES OF ART

The main aim behind the teaching of art is to develop an adolescent who will be involved in art and aesthetic activities towards the development of aesthetic standards and values for his adulthood. Subsequently types of art will now be discussed.

2.2.1 Graphic art

Graphic art may be described as the visual language of all people because it calls for visual experience. Visual experience encourages the imaginative competence of an individual which is the fundamental phenomena needed in art leading to aesthetic development. Arnold (1988:76) supports this idea by saying that it is the graphic designer's task to convey a specific message effectively by means of an appropriate visual medium. This includes all forms of visual communication and involves different production processes.

The graphic designer should be able to conceptualise and generate ideas and be prepared to use a wide variety of techniques to produce his ideas. The

visual message may be produced in print (packaging, advertisements, books, magazines and posters), or on film, video and computers (illustrations, animations and typographic). The computer has dramatically changed the method and style employed by a graphic designer.

When an artefact is evaluated as an art object it is perceived and judged according to aesthetic criteria. The aesthetic criteria used will depend upon the chosen "aesthetic theory". For example, Dewey's (1979:66) evaluation theory is based upon the idea that one should not consider the object in its final form but one should consider efforts, dedication and imaginative skills that have been put into making a particular object. In other words, Dewey is appealing to the emotional sense of a human being, that is, the aim or the purpose behind designing a particular object. Dewey (1979:67) maintains that art has been the means of keeping alive the sense of purpose. Learners need to be fully aware of the implications of Dewey's theory before they engage themselves in any art work. The following implications can be identified (Dewey, 1979:153):

- The final form of an object must be studied to determine efforts, dedication and imaginative message the maker tries to relate with that finished product.

- The importance of works of art lies in the creation and transmission of community life in imaginative forms.

(1) Aesthetic and graphic art

Mason (1983:214) maintains that an aesthetic situation develops whenever an aesthetic attitude is adopted, or evoked towards an object and is entered into for no other reason than the enjoyment it affords. It differs from that of the practical attitude where study material tends to be seen in instrumental terms. Thus, if a diamond necklace, for example, is seen only in terms of its commercial viability or as a gift in order to pacify, the attitude adopted would be practical rather than aesthetic. This is to say, instead of the necklace being perceived in an aesthetic way it is seen rather as a means towards some other end.

The notion of the aesthetic is wider than that of art (Younge, 1980:117). Aesthetic education has emerged during the past decade as an alternative for art education. The distinction between the two is significant. Art education has, in reality, focused on teaching art to learners, with an artist being the primary mode in curriculum building. Aesthetic educational methodology

places an emphasis on teaching the student through multiple experiences, striving to maintain a balance between cognitive and effective learning. This approach translates the artists' mode of activity into a structure for learning, sometimes called the arts process.

(2) Necessary classroom skills in graphic art

In graphic art lessons, practical experiences of learners are taken into consideration. Examples are: the making of clay oxen, building of mud houses near rivers when children play, grass mats and other related experiences. These experiences constitute the life-world of the learner which needs to be pedagogically supported. The learner has been engaged in all art activities because he poses a sense of appreciation *en route* to aesthetic development. Therefore, the learner must be afforded an opportunity to expand his basis knowledge of art work (Burgin, 1992:143; Coplan, 1980:263).

The adolescent must understand art as a visual means of communication through drawing, painting, sculpture, culture, and the creation of personal symbols. This means that skills need to be developed through experiences with a variety of graphic and structural media (Breadsley, 1979:38).

Different opinions are suggested by Myers (1989:327) regarding the issue of skill development in art classrooms. He mentions the idea of a single experience whereby a student is encouraged to delve more deeply into a single experience and carry it through with a single process for greater development of finesse and understanding. Another idea is that of a group al project through which learners have the opportunity demonstrate creativity within a group. Both these approaches should be used as a tool for learning and as a basis for creativity.

(3) Present and future trends

Art affects everybody at all growth levels because it governs one's life inside the classroom as well as outside. Therefore, there is a need for community art. Trump & Miller (1989:107) emphasised this idea by stating that "... a civilization without art is impoverished, and the person who depends on other for providing vicarious artistic experience is barren". There is a need to demonstrate the value of art in schools and also to influence administrators to include art as a compulsory subject.

Ragan (1990:73) points out that curriculum planners must stress the fact that art provides learners with experiences that are satisfying and directly salutary to them in their daily lives. Through art, learners develop their critical faculties and discover constructive avenues for emotional expression that enables them to contribute artistically to the creation of a more gratifying environment.

Future citizens should learn to create wholesome, satisfying experiences beyond those necessary for making a living. Since they live in the world of colours, forms, lines, textures, space and emotions, they need to develop the ability to explore things creatively through the senses (Breadsley, 1979:104). Learners have a relative amount of talent for creative expression, so they should have an opportunity to work on their own ideas, concerns and imaginative projections.

(4) National interest

The importance of art in the life of a nation cannot be denied. It is paradoxical, however, to compare the lofty position art occupies in the cultural life of South African schools.

Samuels (1986:55) mentions that galleries are crowded in all towns and cities and no new ones are being built. Great works of art are topic of daily conversation. In the commercial world, advertising, product design, packaging and television programming are constantly seeking new artistic and colourful ways of increasing product appeal. Communities of all sizes are engaged in serious planning for improved artistic appearance and creative architectural design. It is surprising that art subjects are given lower status in schools as compared to other subjects.

A survey of the programmes in senior secondary schools does not reflect an ardent and fiery activity in the art field. Research data indicate that learners either do not have the opportunity to study art or are availing themselves of the opportunity to pursue art courses (Arnold, 1989:99). Arnold mentions that "... not more than fifty (50%) of learners are enrolled for art courses". This indicates that a limited number of high schools include art as a subject. Current statistics indicate that there is a very limited number of high schools that are offering courses in art in South Africa (Mabandla, 1999:45).

Technikons are bearing an extensive art curriculum, for example: Industrial design, interior design, graphic design, ceramic design, jewellery design, jewellery design, clothing and fashion design and textile design (Goodman,

1985:137). As very few black high schools are engaged in art activities, learners meet an art curriculum for the first time at tertiary level. Proper implementation of Curriculum 2005 depends to a large extent on works of art, and hopefully that will be the time South African educators will realise the need to attach more status to works of art (Coombs, 1981:156; Toffler, 1980:133; Craig, 1980:98).

2.2.2 Music

Very few things in life touches people's emotions like music. History reveals that different kinds of music existed a long time ago. The Egyptians paper-scrolls showed that music writing dated as far back as 2 500 years before Christ. Pythagoras insisted that music is a subject which bears influence on emotions and appeal of people (Meyer, 1985:183). Together with the idea of music notes, Plato warns that the introduction of any new music form must be appreciated. Aristotle stresses the appreciation and potential of other music forms. He maintains that all forms of emotions must be played with melody and rhythm (Searle, 1988:190; Dumisa, 1989:59).

Bentley (1975:103) maintains that the general objective of teaching music to learners is to develop them aesthetically. In a music lesson learners must

enjoy music together with aesthetic experiences. Enjoyment will result from involvement in the effort of planning, producing, analysis, and evaluating musical experiences which grow out of realistic personal and environmental problems that have significance in their lives.

Dumisa (1989:40) supports the above idea by arguing that: "The music we teach should not only be for enjoyment but also didactic. Through delightful music, we must ... see something of more permanent value learned". Most activities that are included in music experiences are listening, singing, playing, physical response, composing, reading, writing and analysing. Music should be mainly experience aurally, since it deals with sound. Today's adolescents are highly involved in pop-music.

In some cases certain music forms require a particular type of clothing and colours, light and body movements, so that it will appeal to the emotions of the crowd. Feelings of the heart are often displayed, rebellious against God. Through music, people are made to feel how they set themselves high, important and arrogant in life. On the other, popular music is neglected at the expense of aggression. All cultures and their music (no matter how strange they might appear to some of us) must be welcomed (Killian, 1990:175; Meyer, 1985:212).

Botha (1977:111) confirms that the pop-culture and subculture for the radical up and coming youth is their way to fight if the existing culture does not suit them. Pop-music should guide the youth and lead them away from material things and emptiness (Krohn, 1982:27). Their focus should be directed at a new world which will be without war ailment, burglary and eliminate the lost generation on streets who end up as alcohol dwellers (Rich, 1993:142; Scarlett & Perriello, 1991:185).

Another primary factor worth to be considered concerning pop-music is the idea of sex. The modern youth is constantly bombarded with sexual acts which may steal away their norms and values. There is no other avenue where adolescents are granted a platform to question and answer certain aspects of norms and values regarding their sexual behavior - thus pop-music occupies this vacuum. Little effort is contributed by schools to teach them how to enjoy different types of music in a constructive manner (Serbin, Powlishta & Gulko, 1993:213).

Bentley (1975:90) states that education that has no intellectual content at the level appropriate to the age and development stage of the learner, is no education. Therefore, music lessons should not be taken only as entertainment but also as an educational form of art.

Music provides an insight into what is beautiful, artistic, and intellectual. It has a relationship with art, poetry and drama. As learners are exposed to better music, they learn to understand it and their musical taste is enhanced as well as their cultural sensibility and their national solidarity is improved. When the latter is accomplished learners choose, on their own accord, during their leisure time to join groups concentrating on the traditional music, classical music and/ or gospel music or pop-music. When music responsiveness has attained this level, it offers definite vocational possibilities for an individual. It is estimated that about eleven percent of the adult population earn their entire living through some association with music (Peters, 1985:127; Rice, 1984:39).

(1) Music as a discipline

(Dumisa, 1989:117) it is evident that music is worth of recognition as an important school subject in the curriculum. The basic contribution it makes to daily living, pleasure and the promise it holds or purposeful use of leisure-time in a technological society could be sufficient reasons for making it part of the general education of the adolescent (Dubon, 1986:131; & Dumisa, 1989:174).

It would be regrettable if schools were to neglect music which is a vital part of the humanities. Music has form and design, as well as cause and effect. It is a means of communication between man and other fellow beings, his own spirit and God as he celebrates his life. This leads to the upliftment of the I-THOU relationship as propounded by Martin Buber, the Jewish existentialist philosopher. It serves both the mind and the spirit (Howard & Samuels, 1990:170). Music illustrates literature and history; it brings civilization to life. Music draws its sources from great novels, sonnets and Biblical texts. Music is a universal language. It is structured around linguistic symbols that convey impressions, express ideas, communicate thoughts and create moods (Howard & Samuels, 1990:174; Griffin, 1989:132; Jenkins, 1971:97).

(2) Administrative problems

Raeburn & Kendall (1989:307) maintain that administrative problems regarding music programmes are experienced and they are sometimes philosophical in nature. Some problems are associated with a common attitude of music educators, who are too frequently performance-oriented. Their programmes are centered around marching bands and public appearances of choral groups. By so doing they (educators) attach public relations value to music as against the opportunity granted to an individual learner to experience a variety of musical activities in depth. Parents get satisfaction from the public performance of their sons and daughters. Therefore, pop-music must receive attention in schools, learners must not only experience it outside educational institutions.

(3) Music issues and specific outcomes

Music educators should understand the purpose of music education well, that is, music education should not only transmit the great musical heritage of the past, but also lend direction in shaping the future. From the knowledge gained in the classroom, the adolescent should be able to develop and create

his own world of music knowledge, for example, a learner who will one day be able to compose songs like Mirriam Makeba, Dorothy Moore and many other artists. The attainment of such status calls for an innate aesthetic development in music (Wagner, 1984:48-51).

The phenomenon that human beings have a capability and need for forms of emotional expression that transcend the limits of physical and verbal description, places music at a very high hierarchy in the life of man. Everyone with normal sensory endowment has the capability to use music to some meaningful and expressive level (Bogle, 1989:322). These capabilities range from the self-initiated, self-taught folk level to highly developed technical and artistic levels. Societies and sub-societies are pluralistic in their musical tastes and preferences. Types of music favoured by one society may not necessarily be the same as those of other societies. Huskisson (1980:131) maintains that multi-cultural schooling that has developed creates the situation that schools must offer varied and diverse music programmes.

Meyer (1985:71) formulated the following minimum specific outcomes for public schools musical experience.

- Practised ability in listening to music, ability to use one's voice confidently in speech and song; expertise in expressing oneself instrumentally; ability to respond to musical notation.

- Awareness of structure and design in music; recognition of the relationship between social and political development and art forms, awareness of the place of music in contemporary society.

- Instrumental instruction and orchestral ensembles should be included in the secondary school music programmes.

- Musical activities should provide experience that relate the musical and dramatic arts - that is music, theatre and dance.

- Opportunities should exist for experience in creating, composing, organising, and arranging musical forms and sounds.

- The music literature of the secondary school music programme should provide an acquaintance with representative music of the past.

- Experience in music should be made available to special learners, challenging for the gifted and talented together with appropriate experiences for learners with learning disabilities.

It is evident from these outcomes that music education should not only be to transmit the great musical heritage of the past, but also to lend direction in shaping the future.

2.2.3 Dance

All works of art possesses a distinctive character, that of an inseparable fusion of form and content (Seale, 1992:132). The purpose of art is art itself, in art there is no gap between what is done and the manner in which it is done, that is, there is no separation between the nature of the activity and its model of presentation (Brennan, 1985:103). Artistic activities, by their very nature, are intrinsically concerned with aesthetic consideration. That is clearly visible in art subjects like dance, music and sports. Music is one of the special art subjects where the sense of form and content comes out clearly. This practice is also found in education, that is, the moral manner in which things are taught is as important as what is done. So in art the aesthetic form is as important as the content.

Another recognisable status of the work of art is that its meaning cannot be expressed in any way other than the way it is. This means that the content and form are fused into a single entity. Trussler (1983:67) maintains that in

movement art like dance, what is aesthetically achieved is done through the medium of the actions of the embodied person. In dance, the object is the dance and not the dancer. It is only when the dancer is able to perform the dance by embodying and projecting the sensory, formal and expressive qualities intended by the choreographer that he is able to communicate the dance as being aesthetically meaning. Packard (1983:111) in writing on the perception of dance explains that: "The dancer must ... remain one with the dance to preserve the unity and continuity of the aesthetic image. The technical competence of the dancer includes not only the physical skills required to perform the dance, but the ability to exist within the dynamic illusion of the dance".

2.2.4 Poetry, drama and script-writing

Poetry, drama and script-writing are very important components of art. Poetry refers to the message, how it is written has to do with script-writing and how it is presented to the audience is associated with drama (Pang & Edwards, 1983:174).

(1) Poetry

Poetry is a shortened long story. Through the use of symbols one is able to read, understand and interpret it just like in a long story.

Poetry and other works of art are to a large extent about need, despair and hopelessness, yet usually this content is neglected by emphasising the formal, aesthetic side alone (Esland, 1990:210). Therefore, poetry writing rests upon an elevated sense of emotions and imaginative literary competence. Imagination calls for the power of mind over possibilities of things (Eisner, 1985:110; Esland, 1990:210; Gallas, 1991:47).

According to Kermode (1990:312) every true poet has a style of his own, a personal way of using language, figurative and rhetorical devices, tones and the like. There is a need to note that as men live in societies, their use of language will have something in common. Though a poet has his own distinctive style, he owes something to the style of his age and space, in other words to his lived experiences and the millieu where he was brought up.

Hence, some poems are registered as Elizabeth poems or Shakespearian poems, simply because they were composed during those times. This confirms the idea that poems like novels, songs and drama emanate from Biblical texts, love, historical events of a particular nation as well as general day-to-day events.

Essential features poets use in composing a poem should be introduced to learners at an early stage. Connotation brought by different literary symbols as found in poems need to be instilled in the child, for example (Field & Newick, 1973:103).

- A cross is used to evoke Christianity.
- A rose means love.
- A sword invokes thoughts of war.

Colours also play a role in this regard, for instance:

- Green to symbolise envy.
- Red to indicate anger.
- Black to mean sorrow.
- Yellow, pink, and orange - to represent love.

Considering the above symbols one can conclude that a poem is a moment of perception conveyed to the reader through images (Egan & Nadaner, 1988:101).

The introduction of symbols and colours as found in poetry and other works of art are of great significance to adolescents. They learn to appreciate beauty. If they come across a well-dressed person they experience an aesthetic feeling and esteem him highly because he knows how colours should be mixed and clothes matched. They are able to re-arrange items in the house, for example furniture, pictures on the wall, ornaments and flowers. Later on in life, they develop the ability to re-arrange their points for public speeches and other educational matters.

Kivy (1988:98) maintains that a poem is made up of many things held together by tone, the poet's attitude towards the subject and other relevant aspects. Austin (1990:230) points out a very important distinction between poetry and history. He mentions that poetry has higher aesthetic value than history. It expresses the universal, not the particular. It does not tell the story but from it one can learn more life. History is based on facts and poetry transforms facts into truth. He stresses the idea that poetry is not concerned with facts, but with what transcends facts. It represents things that are not, and never can be an actual experience. It erases the "Ought to be" from that which answers to the true idea.

The wisdom behind the composition of poems must be intelligibly interpreted to learners so as to enhance their understanding of poetry as a work of art. Knowing the poem itself and how to analyse it as is practised at colleges of education and universities does not fully evoke in the child an aesthetic sensibility. Much needs to be done to encourage the aesthetic value of poetry in education (Watson, 1983:39; Williamson, 1989:176; Trussler, 1983:122).

(2) Drama

Every work of art yields its own aesthetic development, for instance, aesthetic development of music is quite different from the development of aesthetic understanding of sculpture, painting, poetry, dance and other aesthetic forms of activities. However, it is important to note that the common aesthetic ground of all the works of art is aesthetic appraisal (Goodman, 1985:112; Watson, 1983:29).

Any work of art of whatever kind or genre, must be experienced aesthetically. Drama seems to create a bit of confusion when compared with other forms of art. Drama requires learners to draw on prior knowledge and to apply it through rational discourse to the logistics of a problem. It involves the role-play method which is used to concentrate on the imaginative and the intellectual level necessary for most good subject-learning. To many drama

educators the role-play idea becomes the central exercise. Role-play in drama provides the basis for practical sociology because it involves imitative skills from what others were doing as the basis and proceeds to a person's your life view (Arnold, 1988:107; Eisner, 1985:68; Esland, 1990:121).

In drama the value of imagination plays a great deal. One way of activating the imagination is to use the dramatic mode. It is a pity that few educators recognise this. The dramatic mode uses 'as it' as point of departure and proceeds to self-expression. Self-expression calls for the gathering of facts by an individual and putting them into practice, yet, all based on unknown information (Arnold, 1988:123). The dramatic mode encourages the disclosure of one's true personality in all its fullest as the natural course of the action may require (Watson, 1983:101)

Samuels (1986:149) points out that there is much involved in drama, yet the focal point tends to be on imitating, imagination and emotional or self-expression. He points out that dramatic conflict constitutes what he regards as "the soul of a tragedy". In every drama there is a collision of force. For example, man is imprisoned within the limits of the actual. Surrounding him, there is a necessity which restrict his freedom, a superior power with which his will frequently collides. Again, there is the inward want of harmony in his

own divided will. Further, there is a struggle with other human wills which obstruct his own. Yet, while conflict is the essence of drama, every conflict is not dramatic. In real life, not all action manifests itself in external acts. There is a silent activity of speculative thought which, in the highest sense, may be called action, though it never utters itself in deed. The action of drama cannot consist in an inward activity. Learners ought to be introduced to this type of aesthetic mode as it happens more often in man's everyday life. They must learn to appreciate it whilst young. To gain the learner's appreciation to such acts, they must be introduced to the idea that when they act they must put their whole selves, their whole force of thinking and of willing into whatever pieces of drama they act (Griffin, 1989:96; Holder, 1977:157; Hornbrook, 1986:138).

According to Lowenfeld & Britain (1982:234) dramas are divided into two components: ancient drama and modern drama. Ancient drama is known as drama of destiny because it focuses on a long journey of what was done relating historical events of each citizen, for example:

- Biblical historical drama.
- Traditional historical drama.
- General historical drama.

The main objective of any drama is that at the end it should give an important message to the becoming child. Kivy (1988:14) suggests that the learner should feel the need of such a lesson and wish the drama to be repeated or feel the need to teach others the same or similar drama. Drama lessons should add to life experiences that the learner has seen or will meet in the near future. Along with the teaching of drama, it is very important for drama educators to teach learners particular techniques and skills associated with drama composition and performance as an aesthetic activity so that they will know how to express themselves.

Hornbrook (1986:311) says self-expression and creativity are important in all art activities. Imitation takes place when one does what has been done by other. Self-expression particularly in education espouses the principle of "no" into the learner. Self-expression is the ability voice one's own ideas ove those of others. Self-expression must not be confused with doing as one pleases. Self-expression, is to be contrasted with imposition from without as involving an exercise of choice in which one reveals his personal tastes, preferences and hence distinctive style of individual response. Creativity demands that a person invents, imagine, makes or produces something which is new to him, even though it may have been replicated many times before by

others. Heller (1986:113) maintains that creativity is born from self-expression. He points out that the practice of self-expression and creativity is not commonly practiced in drama. Imitating seems to be the most popular manner.

(3) Script-writing

Script-writing often forms part of drawing skills. It calls for measuring skill so that letters may be smaller or bigger than other within one composition of letters. Knowledge of script-writing is sometimes further extended by learners during special fun occasion such as "Mothers' Day" where home made cards are designed with special script-writing on them. Such knowledge is further extended to career success, for example drawings to be pasted against the wall within the classroom or at home in order to create a homely atmosphere. There is aesthetic pleasure in being involved in these endeavours.

2.2.5 Clay, drawing, embroidery and sewing

Working with clay, drawing, embroidery and sewing are part of art that are concerned with the manipulation of hand muscles producing what one thought in designing an art artefact.

(1) Clay

Working with clay stimulates that part of the brain which words and thinking are constantly threatening to destroy (Toney, 1978:92). These words are expressing the pleasure one gets when working with clay. Clay is also used by people when they want to detoxify and tone their body muscles - they wrap their body with sea clay and relax for a period of time (theraphy). Such a practice is often done by "beauty therapists" - but the results are of value to everyone.

In almost all the works of art the idea of playfulness is accommodated. It is, however, more so demonstrated in working with clay. In working with clay learners get a closer opportunity to mix textures, handle them and plan something with the mixture in their hands. This practice draws their minds to the infant stage

When they were working with mud, stones, dolls, making wire cars, and other related objects. The idea of playfulness and freedom is further boosted by the role of a committed educator. According to Weitzman (1989:147) the educator is accessible and democratic in nature, youngsters can express themselves freely, both in words and in artistic expressions; but it is also vital

that the educator should be able to provide a flexible format so that the expression can be formed into an art product. He further maintains that not only is the supportive atmosphere necessary, but flexible channeling of the learners' feelings, ideas and perceptions must culminate in an artistic form for the process to be meaningful.

When learners are working with clay, there is a lot that they learn from one another, for example, the ability to work as a group where the acceptance of one another are fostered. They also master the ability to assist one another in handling a ready-made mixture at the venue where the object is made; in that way co-operation is instilled. The factors discussed above help to remind learners that the activity belongs to them and not the educator; thus consciousness for personal involvement is encouraged.

(2) Drawing

Drawing is much more than a pleasant exercise for learners. It is a means by which they develop relationships and make visual creations of some of the vague thoughts that may be important to them. Drawing is a learning experience. Hyman (1986:39) maintains that it has been observed how five-year olds recognised missing or deformed arms and legs in incomplete pictures of people and then drew them with more accuracy as they have recognised them.

To everyone a picture is not as important to look at as it is to draw (Hyman, 1986:101). It may be that through the drawing experience, one is able to establish some sort of conceptual organization, and this experience cannot be imposed.

The development of concepts in art and their relationship to reality can enable an educator to understand the thinking process of learners under his supervision as they draw their individual pictures.

Learners of all races, at an early stage, even before they enter formal schooling, show a considerable amount of enthusiasm for drawing (Smit,1989:142). For example, they will draw any square and name it a house or any circle and name it a ball. This elementary stage needs to be encouraged as it is the beginning of greater things to come. The following are certain important attributes pertaining to the learner's personality as distinguished by Hyman (1989:110; Coleman, 1980:97):

- The flexibility of the learner can best be demonstrated in the frequent changes in his concepts. A child whose drawings are mere repetitions of the same symbols without any deviations, shows no flexibility in his work and in general.

- The learner's stereotypes which result from his poor ability to be flexible. Repeating the same drawing time after time is a sign of being stereotyped.

- A learner will reflect his emotional sensibility when he reacts towards meaningful experiences in an emotional sensitive manner. This will also reflect in his art work. In his drawings he will exaggerate those things in which he has become emotionally involved. For instance, when a learner draws a vicious dog, the dog's mouth might be very big, perhaps as he was once bitten by such a dog.

(3) Embroidery and sewing

This is the work of art directed mostly at females, although at an advanced stage there are males who undertake designing as a career. Once skills of embroidery and sewing have been thoroughly mastered, one is able to choose the texture of the material to be used; pattern to be designed; design in the case of embroidery, and matching of colours in the case of assorted patterns (Brennan, 1985; Black & De Blassie, 1985:102).

The field of works of art as a whole is constantly changing and the laborious learning of particular techniques or skills that seem to be presently in vogue

may be meaningless ten years latter (Cumbey, 1983:40). The same applies in embroidery and sewing. The role of an educator is to introduce learners to the skills and techniques required in embroidery and sewing, and thereafter learners will find value out of that experience and continue with their creativity. An individual might even use this competence in pattern design in arranging flowers in the garden, care and maintenance of a rockery and perhaps painting of home walls. This will make learners' lives richer and more meaningful.

Williamson (1989:110) feels today's life style demands an individuality outlook. One can share ideas with others, but a larger part of his life calls for individual creativity and fruitful prospects. Females are spending their leisure time engaged in crochet work, knitting, sewing and embroidery in order to sell and boost their income. Society has reached a stage where finding a female fixing tiles of her kitchen floor or painting walls is accepted as part of showing off her creativity.

2.2.6 Television and drama

The main function of television is to apply technological devices to bring all life's events to the public (Garbers, 1985:104).

(1) Leisure and recreation

Leisure and recreation play a major role in the upbringing of the adolescent. To them newspapers and magazines are great sources of knowledge enrichment. Luxury items, for example, expensive cars, radios, racing cars, etc. are advertised in a sexual appeal style, with a women dressed nearly half naked. Such public advertisements magazines and papers are paying no heed to the norms and morals.The only concern is that the seller's market must be promoted. Le Roux & Dey (1994:65) give examples of very sensitive issues of prominent public figures whose behaviors can affect the South African youth:

- The public display of a love relationship of Piet Koornhof (former cabinet minister and ambassador) with his secretary.
- Prince Charles and Lady Diana (of Wales) and their unfaithful marriage life.
- Marike's relationship with a young man (You, 20 August 1999).

The above examples leave today's youth with a lot of unanswered questions as to what value is marriage and the role it has to play in family matters. Journalists and authors are not concerned with the breaking of norms and

values but the sellers's market. Pornography which appears in popular magazines and papers like Scope, Playboy and others do not consider the growing youth. The adolescents feel they can dress, act, behave any how as they please: following the trend of others portrayed in the media.

(2) Television and actors

Television can have a remarkable influence on the sexual behavior of the adolescent. This form of mass-media cannot be ignored as it draws ninety percent of the attention of adolescent (Schutte, 1988:459).

Sexual relations that should be respected as private is daily seen on television. As a result norms of regarding one's body as a commodity is lost (Le Roux & Dey, 1994:68). The South African television programmes are busy conveying messages that are unbecoming. Rights pertaining to a particular sex within marriage are being promoted, for example in plays like, Santa Barbara, The Young and the Restless, The Bold and the Beautiful and Loving.

Programmes such as "Egoli" are portraying the sexual part of marriage, breaking of promises and illegitimate children (Van der Merwe, 1993:28). Through these programmes messages are sent to the subconscious mind of the adolescent which may lead to the belief that this is the correct way of life.

McDowell (1990:18) mentions that the influence of what one sees everyday, particularly, during the teenage stage carries a lot on the formation of one's personality: "Many teenage girls and even a few boys are hooked on soap operas. In most 'soaps' actors in the cast are involved in sex without marriage. Teenagers watch this and learn through those programs that premarital sex will make them happy and content". The adolescents quickly become conditioned to the things they listen to, read about and see and they turn to regard them as normal and right. It appears as if television through plays, promotes sexual relationships outside marriage as an ideal practice.

(3) Advertisments

McDowell (1990:42) has this to say about advertisment and sex: "The media bombards us daily with messages about sex. Sex is a primary ingredient in most advertising. It is used to sell everything from automobiles to deodorants. Our radios, television sets, movie screens, record players, books, magazines, and newspapers loudly proclaim that sex is normal, available and certainly not restricted to adults, much less married people".

It appears as if the power of advertising motor cars, cooldrink, chocolate, cigarettes, soap and other rests on a picture of a naked women. Seckinger (1975:124) comments as follows about sex and advertisments: "A peculiarly

Design is not only an interesting career, it also contribute towards our economy and our well-being in general (Ragan, 1990:133). This poses interesting challenges to the designer. Good design is essential to making a product attractive enough to sell and it should furthermore add value to any product. Good design also has to ensure that the product will fulfil the function it is designed for, will last as long as the buyer would wish, will be good value for money, will be easy to use, will be easy to manufacture, will be easy to maintain, will be friendly to the environment and so on (Jaffe, Petersen, & Hodgson, 1980:193).

Design education challenges educators, the present curriculum as well as learners to persuade this academic stream with good results.

2.3.1 Industrial design

Industrial design involves the creation of valuable products, for consumer or industrial use. A typical example would be the design of a domestic iron, which needs to function effectively, to be comfortable, safe and affordable, as well as have some aesthetic appeal. An industrial designer is a professional, whose expertise lies in product design and development.

In industrial art the emphasis is on the technological functions of a product but the aesthetic appeal is also of great significance to the buyer or user. The goal is to achieve an elegant and appealing design that take into consideration all the application requirements and technical considerations expected of the product. Intrinsic to this is the consideration of fashion, style, competition, technology, trends, materials, production process, and social concerns (Heller & Feher, 1986:108).

2.3.2 Interior design

A career in interior design, which is termed **Interior Architecture** in many countries, involves the design of space within an architectural framework (Esland, 1990:241; Holder, 1977:91). These spaces might include offices, restaurants, shops, hotels, discotheques, and others. The design of such spaces takes into account the needs of the people using them. For this reason lighting levels, temperature control, acoustics and pleasant surroundings are all taken into account. The fixtures, such as reception desks, storage units, display units and built-in seating within these spaces are also part of the work of an interior designer.

Interior designers need to be creative in solving the problems created by the needs of the people using a space. They need to be practical in their use of building materials and construction methods, and need to be artistic in their use of colours, form and texture.

2.3.3 Ceramic design

A study in ceramic design will enable a student to be a professional studio potter, a sculptor in ceramics, a ceramic designer, a ceramic educator or a production manager in a ceramic factory (Mabandla & Mtshali, 1999:1)

Apart from articles for household use, ceramic design plays a part in architecture and interior design where use is made of ceramic murals as well as floor tiles, wall tiles and ornamentals. A thorough understanding of both the technical and the aesthetic background of the art in ceramics is essential. A wide choice of materials and techniques is available for providing the market with functional hand-made articles.

2.3.4 Jewellery design

In jewellery design students are trained in the designing, manufacturing and marketing of creative and commercial jewellery. All the various stages of

drawing, designing, manufacturing and sales presentations are covered. Incorporated in the course is a thorough study of workshop materials and gemology, using modern facilities (Williamson, 1989:93).

A constant high standard of skill is required. Job opportunities are generally very good in South Africa and also boosted by the availability of raw material. There is also a steady demand for jewellery. Possible employers are jewellery shops and large manufacturers. It is also possible to work independently as a sole trader business. Jewellery design can also be studied through an apprenticeship system (Samuels, 1986:56; Erikson, 1980:49).

2.3.5 Clothing design

The fashion industry is a dynamic, competitive industry serving varied, constantly changing markets. The clothing designers' role in the industry is the creation, adaption and interpretation of clothing styles and accessories for each season. Designers have to know how to relate fabrics and designs to market needs and must have the ability to cost and carry out the design through to the finished sample garment. The designer needs a sound technical knowledge of pattern construction and garment construction and must keep abreast of changing fashion trends (Mabandla & Mtshali, 1999:12).

A designer must be creative and innovative with a good sense of colour, line, form, and texture, and have the ability to draw well and communicate easily. Main career possibilities include: design for individuals, for wholesale and for mass production.

2.3.6 Textile design and technology

A wide range of career opportunities exist after training. The textile designer creates knitted, woven or printed textiles suitable for fashion wear or interiors. Cultural and historical conservation may require the reproduction of wall paper and cloth. The theatre, fine arts and performing arts require special effects in utilising fabrics. Botanicals, educational and fashion illustrations are produced integral to the process of design (Garbers, 1985:11).

Graduates may also serve as consultants to interior designers or produce ceramic tile design. The services of textile designers are also employed in training both skilled and unskilled labour through textile art and design in an ongoing endeavour to encourage job creation and to stimulate the economy.

2.3.7 Photography

A career in photography offers a wide diversity of directions, from the glamorous world of fashion and advertising to the exacting requirements in

the industry, medical and scientific fields, and everything in between (Lewis, 1990:145; Griffin, 1989:89).

Photographers generally end up being self-employed and this demands a high degree of self-motivation and entrepreneurial skill. The photographer should have a high degree of creativity balanced with a thorough command of all the changing technical aspects of the medium, as well as good inter-personal skills to deal with clients and art directors.

2.3.8 Entertainment technology

The curriculum for the entertainment technology is designed to give students an idea of all the technical and administrative aspects of the entertainment business, allowing them to specialise in the direction of their choice. Specialisation fields include all the technical and administrative aspects necessary to get a production for stage, film, video or corporate business off the ground and to keep it running satisfactorily (Jaffe, Peterson & Hodgson, 1980:144).

2.3.9 Film and video technology

The film and video technology course offers training in directing, script-writing, camera work, lighting, editing, sound and all technical and artistic aspects of the medium. It is a complete package to train film and television producers, artists, and technicians (Puk, 1997:103). The diploma is recognised internationally and many South African students who have completed it work overseas. It is interesting to note that this is the only course in South Africa where both the film and video media are simulteneously introduced to students (Mabandla, 1998:13).

Students study for two years and spend the third year in the industry for experiential training. Successful students are always in demand and work at the SABC, M-Net and private production and post-production companies. Career opportunities exist as producers, directors, script-writers, production managers, production secretaries, editors, directors or photography, sound recordists, animation artists, art directors and studio managers (Rowntree, 1982:61, Puk, 1997:132).

2.3.10 Fine arts

A person in fine arts is an artist who is keenly aware of the whole world environment and social issues. The artist is responsible for rendering visible or concrete ideas, perceptions, opinions and concepts. This is achieved through the skillful use of the artist's chosen medium (Marx & Engels 1974:110).

Traditional media include painting, drawing, printmaking and sculpture in all their forms. Recently, many artists have chosen to develop skills using materials of other disciplines and craft, such as photography, ceramics, paper-making and glass (Eisner, 1985:115) They have also gone as far as using the whole language and skills base of dance, drama and sound disciplines. Computers have become useful tools for the artist in drawing, publishing and as animated and digital imaging. The study of fine arts requires considerable time and effort in the development of creative and technical skills. The field has broadened during the latter half of the twentieth century (Garbers, 1985:110).

2.4 SUMMARY

There is a need for educationists and educators to consider that the modern adolescents are a new breed. They see more, know more, does more, avoids inactivity at all costs. They drives cars, trucks, and motorcycles, travels here and abroad, has considerable buying power for artifacts of culture, initiates trends in food, music, dance, and lifestyles, at eighteen he can vote, and in some states he can also drink at bars, marry and enter binding contracts. He has more autonomy that any past generation of adolescents, and yet he is subjected to authoritarian control of a structured curriculum in educational institutions.

Adolescents should be encouraged to take art as a relaxing activity, as a subject to help towards career designing, as something to relieve the strain of daily living, and as a means of contact with oneself and the manner he communicates with others and the world around. At present design education is warranted a low status in schools and society and it occupies a back seat when considerations for change are mooted. There is a drastic desire for the change in school curriculum.

In this chapter various types of art were discussed and certain career opportunities in art were prescribed. Art work will indeed be of great help. Appreciation of and involvement with art will indeed assist the adolescents to develop their own aesthetic standards and values. In the next chapter the influence of scientific and technological development on the pedagogical relationship between the educator and the adolescent will be considered.

CHAPTER 3

THE INFLUENCE OF SCIENTIFIC AND TECHNOLOGICAL DEVELOPMENT ON THE PEDAGOGIC RELATIONSHIP BETWEEN THE EDUCATOR AND THE ADOLESCENT

3.1 INTRODUCTION

3.2 RELATIONSHIPS

3.2.1 Physical relationships

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3.2.4 Cultural relationship

3.3 THE LIFE-WORLD OF THE ADOLESCENT

3.3.1 Relationship with himself

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(1) Parents

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(1) Objects

(2) Ideologies

CHAPTER 3

THE INFLUENCE OF SCIENTIFIC AND TECHNOLOGICAL DEVELOPMENT ON THE PEDAGOGIC RELATIONSHIP BETWEEN THE EDUCATOR AND THE ADOLESCENT

3.1 INTRODUCTION

Education is actualised in modern society and it displays an increasingly complex character due to rapid changes, a complex social life and development. Harmful and impeding social influences flow through and overwhelm the educational situation to such an extent that educators and learners are both caught up in the conflict between educational and technological influences. Adequate education is therefore not always actualised (Thomas, 1991:213). Modern educators should be aware of social forces that influence education. They must be able to dissociate themselves from manipulation and unwanted influences

In this chapter, the life-world of the adolescent will be scrutinized.

3.2 RELATIONSHIPS

The child, on arrival in this world, finds his abode in a world of human beings. In this communal existence the child has to orient himself in relation to his world. For this purpose, he has to understand the significance of people, objects, ideas and himself. His life-world can only be constituted through meaningful relationships (Vrey, 1990:77). In his attempt to assist meaning to his world, the child initiates relationships. These will assist him in gaining increased control of his world and actualise his potential. The following relationships will be highlighted:

- Physical relationships
- Social relationships
- Psychological relationships
- Cultural relationships

3.2.1 Physical relationships

The adolescent experiences constant physical change and although this is accepted as being part and parcel of physical 'development', physical parental care is needed to achieve this progress. The physical needs of

children include food and love which will automatically enhance physical progress. A healthy child is a happy child with a positive approach to his environment. The child's physical state and motor competence will determine the quality of his physical relationships (Vrey, 1990: 67). The adolescent establishes physical relationships through personal involvement with his physical environment. He can only ascribe meaning to that which he understands. His life-world cannot be constituted without personal experience (Le Roux, 1993:103)

The adolescent wants to be seen doing something. He wants to make use of his physical being in performing some task, for example, taking part in sporting activities, performing various art activities e.g. drama, music, creating his own drawings using his own imaginative skills. The most important thing is that he wants the society to recognise his activities, therefore, if his parents and educators are not exposing him to these activities he will do it on his own and with his peers (Lowenfeld & Brittain, 1982:117). The senses (visual, auditory, smell, touch) play an important role in physical relationships.

(1) Senses

The adolescent explores his physical environment in a tactile way. He gains knowledge through his senses in assessing real materials, objects (and

situations). Hurst (1991:59) maintains that "... active exploration of the world through contact with the outside environment is fundamental; the materials and real-world technology for expressing meaning in a wide range of ways are necessary if children are to be able to be the authors of their own representations of the world". A small child will implement as many senses as possible in confirming the characteristics of an object.

Adequate in muscular control leads the adolescent further afield on his exploratory journey and introduces ever-widening horizons. Movement contains the idea of space and through physical actions the child explores direction, spatially orientates himself and acquires the concepts of temporality (Du Plooy, Griessel & Oberholzer, 1992:63; Vrey, 1990:75). During this particular mode of being, the child is closely cared for by the mother who evokes in him the will to find and give meaning (Du Plooy, Griessel & Oberholzer, 1992:54). Knowledge and life-world are two inseparable components to the adolescent (Le Roux, 1993:103). Children of all ages, including adolescents should be introduced to a rich variety of experiences.

(2) Language

A human being has the intrinsic ability to acquire speech. Language is introduced to the child without the latter having any prior knowledge of the

semantics of the spoken word. The primary function of language is communication (Duminy, Dreyer, & Steyn, 1990:75; Kozulin (ed.), 1989:34; Vrey, 1990:72). Dialogue through speech is an important constituent of the child's security (Du Plooy, Griessel & Oberholzer, 1987:64; Spodek (ed.), 1986:22)

Language provides the adolescent with a tool in forming relationships (Vrey, 1990:72). Language as a medium of communication should never be underestimated in the learning situation of the adolescent. The Piagetian model of "development" must be augmented by the supportive intervention of an adult to enhance knowledge. Language plays a key-role in the forming of relationships and results in effective social adjustment.

3.2.2 Social relationships

It is an indisputable fact that a human being can only constitute a life-world with the assistance of adult human beings (Vrey, 1990:71). The adolescent's social environment has come into being through the endeavours of his predecessors and only an adult can assist the child in finding a 'home' within the social millieu (Papalia & Olds, 1990:119).

On arrival in this world the child is part of, and often the centripetal focus of, the family. The family is the smallest yet most powerful single unit in societal and is expected to be the child's first and ongoing support system in his progress towards adulthood. The child's existence of dependency will eventually be replaced by independence of which adolescence forms and important part. It is the unequivocal task of the family unit to encourage this independence within the family unit by giving guidance and supportive assistance in forming social relationships. The mother plays a significant role in initiating these relationships (Duminy, Dreyer & Steyn, 1990:87). The family introduces the norms and values of society and thus assists the adolescent in creating his life-world within his social environment (Du Plooy, Griessel & Oberholzer, 1992:79; Duminy, Dreyer & Steyn, 1990:87). The relationship of the adolescent with his family unit is of the utmost importance to him as the parents within this unit are committed to supportive assistance. A breakdown in this relationship can have a devastating effect on the life-world of the adolescent and his subsequent world view.

With increased independence the adolescent becomes conscious of the importance of his peer group relationships. Within his social experiences, the adolescent is prepared for the pedagogical encounter in that he experiences pedagogical togetherness with parents, peers and adults outside

the family. Social contact with his environment can be experienced bodily, or through expressions, gestures and dialogue. Language plays an important part in social associations (Vrey, 1990:71). Through fellowship and encounter with peers acceptable social norms and the importance of co-operation are conveyed to the adolescent.

The social experiences of the adolescent pave the way to learning, becoming, orientation and eventual self-actualization.

3.2.3 Psychological relationships

The adolescent is corporeally subjected to a world of meanings, and as an intentionality he directs himself at constituting his world. Although the adolescent is bound to a situation, he is not at its mercy and can make a creative contribution. This contribution can only materialize in collaboration with other human adults (Du Plooy, Griessel & Oberholzer, 1992:81; Bouwer & Van Niekerk, 1991:43). Situations are never static and continued situational change introduces new relationships, knowledge and change. Knowledge and subsequent change enable the adolescent to attach meaning to his world and thus constitute a life-world for himself (Dunphy, 1990:132).

At any moment an adolescent is situated in a relationship with a variety of other things. To the adolescent deprived of adult assistance this could present

an awesome confrontation and stifle independence. The pedagogic situation enables the adolescent to investigate his environment and through a constellation of relationships achieve a grip on his world (Du Plooy, Griessel & Oberholzer, 1992:86).

Collins & Kuczaj 1991:197) say, "the basis for psychological relationships is cognitive ability". Adolescents' psychological capacity increases with interrelationships within their immediate surroundings and the quality of these experiences is of major importance. Language is significant in the forming of any relationship as dialogue is a prerequisite for progress in cognitive functioning (Vrey, 1990:68). As cognitive abilities increases, the adolescent is better able to recognize, differentiate and associate (Duminy, Dreyer & Steyn, 1990:90).

Psychology relationships are inseparably connected with the strong affective ties the adolescent has with his environment (Vrey, 1990:69). In most cases adolescents have limited control over their expressions of emotions and are known to indulge in rapidly changing moods swings. Adolescent years are characterized by an egocentric world-view which is gradually transformed into one of fellowship (Gouws & Kruger, 1990:113).

Psychological relationships are seen as meaningfully related to the child's progress towards adulthood. Once a pedagogically satisfactory level of progress has been attained, the adolescent becomes open and willing to be assisted in the comprehension of the realities of life (Van Niekerk, 1987:4; Dunniny, Dreyer & Steyn, 1990:90). The inadequate actualization of the psychic life of the adolescent invariably results in a distressful educational situation.

3.2.4 Cultural relationships

Each society has its own unique variety of social spheres such as home, church and school. The family as the ontic reality initiates the adolescent into the intricacies of his society to ensure that cultural values ad norms are instilled at an early age. The church and school as educative institutions reinforce the social values and thus assist the adolescent in creating his future adult (Du Plooy, Griessel & Oberholzer, 1992:163; Vrey, 1990:73). The entire socialization exercise is aimed at providing the adolescent with practice in culturally appropriate social and emotional behaviour models (Woodhead, Carr & Light (eds), 1991:63).

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As early as the late 1950s concern has been expressed about the increasing evidence of cultural deprivation and the negative effects on school learning (Elkind, 1986:155) The rapidly changing economy and the resultant job-distribution systems were awarded the blame for this phenomenon (Bloom, Davis & Hess, 1965:5; Feuerstein, 1980:57). Cultural relationships provide the adolescent with security and reinforces the intuitive sense of belonging. This, in turn manifests an important component of his self-concept (Le Roux, 1993:164; Taylor, 1984:138). Cultural deprivation alienates learning from living. Educational institutions, as the third partner in cultural relationships, often become foreign, threatening and far removed from the cultural realities experienced at home - a discrepancy which the adolescent has not been prepared for and will find intimidating (Feuerstein, 1979:13; Cohen & Rudolph, 1977:7; Reilly & Hofmeyer, 1983:4).

Culturally relationships are synonymous with language and depend on the adolescent's "pre-adapted capacity" to make meaningful phonemic distinctions (Woodhead, Carr & Light, 1991:9). Within cultural relationships the adolescent child surmounts his existential loneliness (Du Plooy, Griessel & Oberholzer, 1987:64).

3.3 THE LIFE-WORLD OF THE ADOLESCENT

Vandenberg (1971:65) describes birth as "... the acquisition of bodily independence". This independence permits the pedagogic relationship or initial pedagogic undertaking. The life-world of the adolescent is one of continual and continued search for meaning. The adolescent child intrinsically yearns for adulthood and therefore endeavours to conquer childhood (Van Rensburg & Landman, 1988:xxi). Experience and experiencing are regarded as preconditions for constituting a life-world unique to its constitutor. Authentic expansion of the life-world of the adolescent depends on adult assistance since the period prior to the pedagogic situation is characterized by educative dependence (Du Plooy, Griessel & Oberholzer, 1992:41; Vandenberg, 1971:64; Van Rensburg & Landman, 1988: xx, 484; Vrey, 1990:4)

In his emancipation into reality, the adolescent is, initially, dependent upon the adult to interpret his world for him. As the adolescent progresses adult support becomes superfluous and the adolescent can increasingly participate in his life-world through relationships of his own making. These include:

- Relationship with the self
- Relationship with objects and ideologies
- Relationship with God

3.3.1 Relationship with the self

The newborn child is dependent on his parents and close relatives for the establishing of a relationship with himself, as this in not something the child can achieve on his own. His relationship with relatives and parents assist him in defining his own adult identity (Vrey, 1990:76); Duminy *et al.*, 1991:88). The initial interaction between the adolescent and his environment is a bodily one through which he experiences cold, hunger, etc. The adolescent's body will further determine his acceptance by his environment and self-knowledge will increase. An adolescent's identification formation is both dynamic and continuous and is shaped by the extent to which his basic needs are met (Vrey, 1990:76; Duminy *et al.*, 1991:88). The adolescent who has experienced abundant love and security from parents forms a positive self-concept which, in turn leads to confidence. A confident adolescent displays an intentional willingness and drive and the initiative to self-actualize (Sonnekus (ed.), 1979:63). The adolecent's self-image plays an important part in the child's constituting a life-world for himself.

Within the adult world in which the adolecent finds himself he constitutes his own world which does not imply a smaller circle within a bigger circle (Le Roux, 1993:100). The adolescent's life-world is the gestalt of his meaningful

relationships (Le Roux, 1993:102). The quality of this relationships is influenced by the experiencing of security. The adolescent's self-image is the product of his relationship with himself and his self-acceptance is closely related to mastery of his world (Le Roux, 1993:106). The evaluation and the subsequent self-acceptance of a child is maintained and becomes an attitude of approval or disapproval which indicates the extent to which the child believes in his capabilities, significance and worth.

An adolescent bases a relationship with the self on self-knowledge, which includes self-recognition, competency adjudication in relation to his environment, physical attributes as perceived by him, however subjective this perception might be and a perceived idea of the perception his environment has of him. From these percepts, self-concept will crystallize. Once the adolescent has established an identity he becomes involved in a continual "process" of action and evaluation (Le Roux, 1993:160; Du Toit & Kruger, 1991:28; Woodfolk, 1990:100). Le Roux (1993:61) maintains that the adolescent's acceptance of his potential arouses a willingness to participate in realistic expectations and self-actualization.

3.3.2 Relationship with others

According to Vandenberg (1971:64) the authentic expansion of the adolescent's world depends upon the adult who take responsibility for him. At present, in most developing countries, a situation exists that pressurizes the family into augmenting its income. Educational practice is determined by economic, political and social considerations and at present the so-called "competent adolescent" is seen as best equipped to deal with working parents, divorce and a generally disrupted and interrupted child-parent relationship (Elkind, 1986:631; Thomas (ed.), 1983:10). Consequently, an increasing number of infants are being cared for outside the home, thus introducing a variety of caretakers and educators. The rapid changes in society are not accompanied by provision of adequate care of all the young children who require it and this could seriously affect the quality of the relationship that replaces the parent-child relationship (Elkind, 1986:634; Le Roux (ed.), 1992:86).

Vrey (1990:93) claims that a child-educator relationship varies between strongly positive and strongly negative, between attraction and repulsion, and requires continued parental evaluation. It is important that the educator who

replaces the parent be capable of attaining a similar supportive level as that of the parent and will assist the child in realizing his potential. Close scrutiny of this relationship is necessitated should the child experience educational distress (Van Niekerk, 1987:10). Co-existence with other educators than his parents become increasingly important and involves all the features of the authentic pedagogic situation. This reciprocal relationship with significant others is but another mode of progressing towards adulthood (Du Plooy, Griessel & Oberholzer, 1992:61).

(1) Parents

The child initially finds himself in an education situation with his parent(s) where education is sponteneous and intuitive (Van Rensburg & Landman, 1988:483). This education situation is a human occurrence of parental nature and is inevitably characterized in ways deeply ingrained with social values (Kleinig, 1984:12; Du Plooy, Griessel & Oberholzer, 1987:30). They maintain that this relationship with parent(s) is the primary education situation, prescientific in character.

Inevitably the child is the congenital inheritance of parents who exercise purposive influence on his becoming (Rogers, 1985:176; Rice, 1984:208). This does not of necessity indicate that the child will relent his uniqueness

and fuse his personality with that of his educator. Parenting intervention can be described as both custodial and educational and should ideally be the embodiment of unconditional care and love, i.e. an anchorage point for the child in his varied relationships within his life-world (Vrey, 1990: 23). Since any relationship implies interaction and can be described as bipolar, this enables the child to relate to his parents while simultaneously constituting a life-world that supplies him with his own psychological space (Ramphele, 1992:221). The child constitutes his life-world from the totality of his meaningful relationships (Lotz, 1986:102).

The home as the fundamental education situation enables the child to commence a continual occurrence of transformation which cannot be accomplished without teaching (Kleinig, 1984:23; Hurst, 1991:60; Stones, 1979:8). Home education is primarily directed at the child's emotional growth (Griessel, Louw & Swart, 1986:4).

The child in his relationship with his parents, soon discovers the power of language in communication. The parents first elicit an interest in this medium through their profuse usage. Language skills are spontaneously imparted and most volitionally acquired by the learner. Linguistic progress can be greatly

influenced by factors such as poor health, intellectual background, adult interaction and intelligence (Duminy *et al.*, 1991:80). Constistent care, affection and support from parents enable the child to initiate relationships within his environment. Empirical research data testify that maladjustment among children is preceded by unsatisfactory relationships between parents and children (Vrey, 1990:24).

(2) Peers

The child's relationships with(in) his immediate and extended family form the basis of all his relationships. A happy and secure child is motivated to expand his horizons and establish relationships with his peers (Vrey, 1990:24; Duminy *et al.*, 1991:82; Woodhead, Carr & Light (eds), 1991: 5). Initially peer relationships are facilitated by parents, but the child soon becomes involved by bodily or verbally joining in communications. The relationship grows in intensity to a point in the teenage years where it surpasses the parent relationship displays parallelism in that there is total absence of association despite close physical proximity. Parallelism is followed by an innate desire to be noticed by the peers. The child, therefore, commits himself to an association with his peers, identifies with them and evaluates achievements through comparison (Duminy *et at.*, 1991:88). Like all relationships, the

peer relationship is bipolar. The effect of polarization is evident in the child's experiencing of acceptance or rejection (Vrey, 1990:24). This dynamic relationship is reliant upon mutual knowledge which is the predecessor of a purged, authentic relationship. Vrey (1990:24) claims that this relationship could have a cognitive component, but that affective communication is a prerequisite for cognition. Positive polarization leads to an attitude of conformity, co-operation and trust.

In the systematic overall becoming of the child, play can, according to Dumiiny *et al.*, (1991:91) never be underestimated and is seen as the principal means of learning in early childhood (David, 1990:78; Hurst, 1991:53; Pascal, 1990:13; De Kok, 1989:12; Gotz, 1977:331).

3.3.3 Relationship with objects and ideologies

On his journey towards adulthood, the adolescent is confronted with and forms relationships with a variety of objects and the ideologies of his society.

(1) Objects

Objects within the life-world of the child assist him in giving meaning. When the child first encounters objects they are devoid of symbolic meaning and

their utility centres around their manipulability. The more involved the child becomes with the object, the more he acquires knowledge of the object and the more meaning can be assigned. Vrey (1990:20) has found that the relationship with objects is characterized by knowledge and utility. The knowledge about any object becomes denotative when there is recognition of its distinguishable attributes and connotative when the child is able to attach feeling to the object, be that positive or negative. Negative polarizations can be reversed to positive interaction through greater involvement and subsequent knowledge expansion (Vrey, 1990: 25; Hurst, 1991: 59; Spodek (ed.), 1986:96)

If children are to learn effectively about the world, they need to experience the quality of recreation and reworking of experience in play (Hurst, 1991:53; Spodek (eds), 1986:91). Different forms of play can be perceived; often period-typical to a certain age as a specific type of play will gain popularity at that age (Duminy *et al.*, 1991:83). Most forms of play require objects for detailed execution. Initially, the child is intent on mere acquaintance but this is soon replaced by the discovery of its utility. Utility encourages interest which, in turn. Leads to exploring all the possibilities of change and transformation of objects (Duminy *et al.*, 1991:83). Common play material is fundamental to construction, creativity and fantasy play. The wider the range of a child's experience with play materials, the easier the discovery of attributes comprising permanence, size, time, number, space, volume, etc.

The effective satisfaction gained through play is important to the adolescent. It assists the child in "conquering" his environment and establishing a life-world for himself. Playing children are perceived as becoming thinking adults. Lindberg & Swedlow (1980:3) claims that "the young of all species play. It is their way of learning to live in society".

(2) Ideologies

Societies differ vastly in their cultural approach. This is closely interwoven with norms, values and cultural objects. Any child, on starting his journey towards adulthood, is introduced to the norms and values of his society by his parents. His awareness of his environment is punctuated by his awareness of people and objects. The latter gain important with significance (Vrey,1991:177).

In his relationship with ideologies, the child is expected to identify with the norms and values of the group as society is seen as a construction of activities and practices (Kleinig, 1984:24; Sonnekus, 1985:41).

Griessel, Louw & Swart (1986:14) state that education is a norm-related act, founded on the norms and values of society, controlled and directed by

society itself. The child is dependent upon the guidance of an adult to form a relationship with the ideas and ideologies of his society. The educator has knowledge of the norms of society and through exemplification assists the child in relating to these norms (Du Plooy, Griessel & Oberholzer, 1987:142). The child, in his relationship with these societal norms and values, has a criterion for measuring this actions. Adulthood is a normated reality where a given order of value preference rules. The child in his quest for adulthood must be guided into accepting what is existentially valuable (Du Plooy, Griessel & Oberholzer, 1987:141).

3.3.4 Relationship with God

The initial trust of the child lies in his parents. In his egocentric approach to his environment the young child is unaware of the existence of the omnipotence of God. In a religious home and millieu the child will gradually become aware of powers exceeding those of his parents (Duminy *et al.*, 1991:88; Landman & Roos, 1973:173); Sonnekus & Ferreira, 1979:54). The child is seen as having innate potential to acquire knowledge of God as "Absolute". In the educator-educand relationship the educator initiates an awareness of an "Absolute Power" and the educand's relationship with God

would thus have a strong cultural bias, instilled by the educator. In forming a relationship with God, the child is dependent upon the educative assistance of an adult to call him to become an understanding participant. This educative intervention is characterized by presence, assessibility, bonding, caring, fellow humanness, dignity, intimacy and availability (Landman *et al.*, 1989:6) Du Plooy, Griessel & Oberholzer, 1992: 5; Van Schalkwyk, 1982:190).

In his relationship with God, the educand discovers an "Authoritative Quality" which he initially equates with magic and immenseness and which, in his egocentric perception, is there to fulfill his every whim (Duminy *et al.*, 1991:88). In his movement towards adulthood, the child builds on this awareness of God. Through educative assistance the child progresses to gratitude and accountability (Landman *et al.*, 1989: 71; Bekker, Naicker & Olivier, 1976:24).

The child's relationship with God is part of his affective world as religious rituals are the child's first experiences of worship. His religious attitude is, therefore, closely related to his parents' quality of religion (Vrey, 1990:119).

3.3.5 Prerequisites for self-actualization

Self-actualization is the ultimate aim of learning and indicates the fulfilling of potentialities (Vrey, 1990:44). The child on his way to adulthood is subjected to needs and the satisfying of these needs, both physical and psychological, can have either positive or negative repercussions for the educand. Once the basic needs of the child have been met, all energy can be focused or channelled into authentic self-actualization (Vrey, 1990:42). Before any self-actualization can be achieved, the child must discover his adequate self, meaning, significance and involvement in his life.

(1) Adequate self

Education is regarded as a dynamic occurrence which implies that the educative situation is purposive (Du Plooy, Griessel & Oberholzer, 1992:157). The child becoming an adult needs the educative situation to conceptualize an identity of his own. Self-identity is seen as that integrated whole which develops the child's concept of himself, the acceptance of attributes particular to himself and the equation of his self-concept to the esteem he helds and by his immediate environment (Vrey, 1990:45; Lundsteen, 1981:150, 152). A negative self-concept leads to insufficient self-realization (Griessel, Louw & Swart, 1986:77).

Through learning the child enters a level of meta-communication which enables him to view himself objectively and to organize the attitudes towards himself as observed in his environment (Woodhead, Carr & Light eds.), 1991:328). The child is dependent upon adult assistance for adequate actualization of his learning potentialities and his success will enhance his self-concept (Sonnekus (ed.), 1985:93). The child conceptualizes his reality in association with others and this integrated universe of self-concept must be stable for the child to attain self-identification (Vrey, 1990:45; Le Roux (ed.), 1992:15; Lundsteen, 1981: 152). Self-identity leads to behavioral modes and is accompanied by growth and change.

An own identity results in dignity and recognition by the environment and significant others. This recognition enhances a positive self-concept which is fundamental to self-actualization (Vrey, 1990:45; Van Niekerk, 1987:19). The confident adolescent is intent on discovering meaning and signicance through active involvement.

(2) Meaning

The attribution of meaning involves the comprehension of the reality of the child's world (Vrey, 1990:28; Van Niekerk, 1987:3). Meaning cannot be

achieved through passivity: it is an ongoing involvement of active discovery and interpretation (Vrey, 1990:28, 29; Elkind, 1986:25). The world of the child needs meaning and the child needs to be the initiator in the interaction between himself and his environment. Initially he is accompanied on this course of discovery by an adult, a person who will safeguard his interests. This will facilitate his venturing into strange territory. As the child progresses, he attaches meaning to his world and thus constructs his life-world (Du Plooy, Griessel & Oberholzer, 1992:78). Every purposive effort by the child initiates involvement and involvement assists the child in the attribution of meaning to objects, significant others and himself (Vrey, 1990:28). Through conscious engagement the child progresses to adulthood and to a subjective understanding of himself. Meaning can only exist in close proximity of comprehension and possesses a logical component which is idiosyncratic (Vrey, 1990:34). Therefore, meaning is always cognitive and implies an affective dimension to change.

(3) Significance

Significant attribution is innate to childhood and involves the differentiation between sensory perceptions. In its more sophisticated form, it permits predictions and expectations (Vrey, 1990:28,29). Progress in the attribution

of significance leads to increasing responsibility and independence as the child orientates himself in his surroundings. Favourable social relationships and participation within an increasingly larger group enhances the child's feelings of being significant. This feeling of significance becomes fertile breeding ground for an adequate self-concept (Dunniny et al., 1991:40, 45; Vrey, 1990:31).

(4) Involvement

Significant attribution and involvement become two sides of the same coin as the one is dependent upon the other. Meaning grows through significant attribution which can only result from active involvement by the educand (Vrey, 1990:32). Involvement is interrelated with willingness and intentionality. The educand has every intention to become an adult and becomes actively involved in learning through change. Involvement is not sporadic or incidental but an ongoing interest in widening of horizons (Vrey, 1990:35; De Jager, 1973:7; Reeler & Davey, 1991:7).

The child is involved in his future and is intent on assigning meaning to his world. This involvement leads to knowledge and knowledge leads to further involvement. In his pursuit of knowledge, the objectives become endless possibilities and active involvement leads to increasing awareness. This in turn implicates choice followed by cognitive action (Vrey, 1990:36).

The child on his way to adulthood constructs his own life-world with the supportive assistance of an adult. The psychic vitality that motivates the child to actualize his potential is referred to as "intentional involvement" (Vrey, 1990:37). Through active involvement the child assigns meaning and significance to his life and establishes an adequate self which is a basic component of success in the educative situation. Therefore, one can conclude that self-actualization emerges from an adequate self - the goals he sets for himself and his willingess to work with others *en route* to fulfillment of his goals.

In the following section attention will be given to scientific and technological development and the pedagogic relationship.

3.4 SCIENTIFIC AND TECHNOLOGICAL DEVELOPMENT AND THE PEDAGOGIC RELATIONSHIP

It is a fact that science and technology have a strong influence on the image of our present and future youth at the expense of human relations.

3.4.1 Scientific and technological development

The power of educational technology as an agent for educational transformation and reconstruction has long been identified within most educational systems of the world (Plomp, 1996:102; Puk, 1997:65; Richmond, 1986:224). Although, the advent of technology has brought about the possibilities for an individual to actualise his own potential to the optimum, it has also increased social and educational problems (Cemane, 1984:63).

The speed with which scientific and technological development takes place, has radically changed man's view on matters concerning society, religion and life. To modern man scientific knowledge, technology and prosperity (wealth) define power, and "a brave new world" has appeared in which man can achieve his objectives by means of his own power, and does not need God or his fellow-man. Human contact is replaced by technology (automatisation, electronics, mass media), and an inhuman, technological society is created (Engelbrecht, 1989:10; Kirsten, 1990:97; Traas, 1974:38).

Modern technology decreased cultural socialisation amongst people and caused them to become isolated. As a result poor relationships prevail

amongst fellow human beings, parents and children, and an extremely complicated world has been created. Modern people no longer know about prayer, thankfulness, wonderment, fantasy, meaning, nature and belief in God; man's view on humanity and the world in general has become improverished and superficial. Such a generation of educators, who cannot even guess the depth of being human, is not capable of transferring its meaning to the next generation (Pistorius, 1971:105; Traas, 1974:25 Engelbrecht, 1992:19).

Technology is very much involved in the creation of "things, objects and inventions" which sometimes threaten to control the lives of people (Morrish, 1985:69). Everyday more amenities and utilitarian objects are being created, making people more and more dependent upon man's inventions. Whilst modernisation, technological and scientific advancement of societies are important, it is hoped that this will not lead to dehumanisation and abandonment of some of the values that have been central to men's existence (Garforth, 1985:15).

Educational curriculum planners and specialists now work in close partnership with educational technologists to develop, plan and produce educational resources and materials to improve the quality of teaching and

learning. Hiynka (1989:1-3) argues very strongly that the tools approach (teaching machines and gadgets) to educational technology is a traditional positivistic approach and every effort should be made to avoid such a perception. Tools approach will not be of any significance if proper methodologies and strategies are not understood with regard to applying these tools in the classroom.

It is, therefore, important that educationists should conceptualize the concepts "educational technology" from a post modernistic view. In other words technology should be taught in conjuction with other subject. Educational technology under post modernism views education as a discipline that includes both technology in education (teaching methods/ strategies, learning outcomes, curriculum planning and restructuring, etc. (Percival & Ellington, 1984:31; Rowntree, 1982:89-93; Sampath, 1984:132).

This shift towards a post modernistic approach has gained educational technology an increased status throughout the world. Thus educational technology has become a familiar feature on most educational landscapes of the world. It can be concluded that educational technology has been the most powerful change agent thus far in restructuring educational systems in countries such as Hungary, Scotland, Australia, and Botswana (Seels & Richey, 1994:87-91; Percival & Ellington, 1984:3; Romiszowski, 1990:79).

There is no doubt that educational technology has begun to cement its significance and stamp its authority within successful educational systems (Windhaven, 1996:145).

3.4.2 The pedagogic relationship

In the pedagogic situation, according to Landman (Du Plooy & Kilian, 1990:66), the educator (parent) and the educand (child) are related in a special way. They become involved in pedagogic relationships, which are:

- Relationship of trust.
- Relationship of understanding.
- Relationship of authority.

These pedagogic relationship structures are fundamental-pedagogic structures. If they are not actualized, no genuine education (pedagogic) situation will be realised, and education cannot be fully actualised.

(1) Relationship of trust

To become an adult, a child must learn to explore his life-world and come to know it. If the child does not feel secure, he will be reluctant to venture into

the unknown and his learning will cease to progress adequately. This confidence and security are experienced by the child when the adult accepts the child as he is, and the child trusts and accepts the adult as a guide to and an image of his own future. This resulting sense of confidence and security promotes the child's readiness and willingness to explore and to learn (Du Toit & Kruger, 1991:11).

From the above, it is evident that the relationship of trust is significantly affective in nature, which result to lasting relationship as for that of a parent and his child. It is primarily within this relationship that the trusted adult accompanies the trusting child and provides emotional support. The quality of the relationship of trust, or affective guidance, is directly related to the quality of the child's learning (Sonnekus, 1985:51; Vrey, 1990:24).

Whatever the educator and the educand accomplish during their pedagogic encounter, there is a specific goal, namely that the events are aimed towards a future about which the educand is still uncertain. He searches for certainty. His human form of existence is a venturing out to the future. Because this is inevitable, he has to depend on the support of the adult to do so. Since his future actually represents a greater existential venturing than in the present, he needs someone he can trust. He hankers after safety and security and once he has acquired this, he experiences emotional security (Du Plooy, Griessel & Oberholzer, 1992:95).

A trusting sphere in which the child and the educator (parent) accept each other as persons who are bearers of human dignity is necessary to constitute the education relationship. In accepting the child, the adult must accept the child as he is, but also as he wants to be, must be and should be. The mutual involvement of the educator and the child is indicated in the adult's accosting of the child as a "child". In calling out the name "child" the adult concurs that he accepts the existence of an ontic bond between himself and the child. This ontic bond is a pre-condition for the constitution of a coexistential world as life-world in which the child can trust the adult as someone who welcomes him on the grounds of his indisputable human dignity (Oberholzer, Van Rensburg, Gerber, Barnard & Moller, 1990:84-85).

According to Kruger (ed.) (1992:54) the child should not be viewed in a cold and unsympathetic manner. He should be lovingly accepted by the adult as a fellow human being. Since one is concerned here with the mutual involvement of adult and child, it is also of great importance for the child to trust the adult. The child's trust in the adult is shown by his willingness to accept and realise the norms himself that are exemplified through the adult's life. The relationship of trust as a pre-condition for education implies active and meaningful involvement of adult and child. In actually calling to the child, the adult exhibits his trust in the child. In other words, the adult shows

his trust in the child to lead a life which is worthy of being human. In his being together with the child in trust, the adult is presently related to the child in the pedagogic situation on account of his faith in the child's potential to become that which he ought to be through increasing humanisation (Kilian, 1990:169).

The key to the understanding of trust is faith (Nel & Urbani, 1990:119). One can only trust a person if one has complete faith in him. Faith always configures within a relationship. Faith is lasting, firm and consistent. To the one who has faith it encompasses the sensible, the valuable and the truth. It is dynamic and is a fulfilment of the demand emanating from what the person who has faith views as the "good order". It ensures security, consistency and safety to the person who trusts. Pedagogic trust manifests numerous dimensions. The educator must have faith that the child is educable within the society. He must also have trust in the social order within which he educates. If his faith in any of the two (spheres) is inconsistent or fluctuates, then the pedagogic situation will be weakened, especially because the child's faith in the educator (parent) depends on the educator's trustworthiness (Griessel, Louw & Swart, 1989:53-54).

A child has expectations of "his world" which, although still very much founded in the present situation, are also to a great extent future directed. A well-educated small child has a diffused, still naïve but explicit faith in his educator. His orientatedness is equally undifferentiated and unrefined (Dacey, 1982:108)

(2) Relationship of understanding

The child desires to be someone and also needs to and wants to know and understand. In order to adequately actualise this cognitive directedness (intentionality), the child relies on the accompaniment or guidance of a trustworthy as well as understanding adult. This accompaniment of the child by the adult towards adulthood requires that the educator generally understands not only the nature of children and the role of education in their becoming, but also the uniqueness and particularity of this child in his actuality and potentiality. This understanding should also reflect a respect for the dignity of the individual child (Grobler & Moller, 1991:42-43). The child's acceptance of such accompaniment emanates from his belief and trust in the adult as someone who offers advice and knowledge worth following. This implies that the child regards the adult as someone who understands him well and is always ready to be there for his benefit. Because

the child wants to become independent, he has a perceptive understanding that he is directed towards adulthood. In this way the child's willingness impelled to explore and learn to understand the life-world as learning content (Nel 1988:57-58).

This relationship of understanding revolve around unequal interpersonal understanding between the adult and the child, and also embraces understanding of certain aspects of the life-world. This means that the relationship of understanding implies a relationship of exploration within the pedagogic situation (Van Niekerk, 1987:46). It becomes the duty of the parent to support the child in this exploration towards a knowledge of the life-world as learning content. This aspect of the relationship gains prominence when one takes a didactic-pedagogic or teaching perspective on educating. Obviously, the pedagogic relationship of understanding has a profound cognitive quality. Thus the primary purpose of this modality is the adult's ability to assist and guide the child to self-actualization of his cognitive potentialities (i.e. cognitive modes of learning) with regard to the content presented to the child the adult (Du Plooy, Griessel & Oberholzer, 1992:98).

The relationship of understanding is a condition for creating and maintaining the education relation. In learning to understand the child well, the educator

has to acquaint himself well with the educand's capacity of being educable, and who the educand is. The educand also has to learn to know the educator and his expectations of him. On the strength of their mutual understanding, they both establish the education relationship which either of them can initiate (Landman *et al.*, 1992:113-114). The importance of the relationship of knowing within the education situation is that it is characterised by trust. The educator endeavours to teach the educand that each one of his actions (as self - becoming action) in accordance with behavioural expectations (i.e. as educative events aimed at influencing and improving) represents a breakthrough of his situatedness in the education situation. They also mark an extension of the horizons of his life-word. Because of the invaluable help, support and guidance of the familiar educator, the educand acts with great discretion after making responsible decisions befitting the norms of aduthood. His action is essentiallly the design of a significant world as 'home' for him (Papalia & Olds, 1990:315).

From the beginning, the child does not understand himself, because the horizons of the situation in which he finds himself are still diffused. However, in explaining reality to the child, the adult should simultaneously call on the child to participate, to enable the child himself to start giving personal meaning to reality in order to get to know himself. The child on his

own cannot get to know himself or life reality without the expect guidance of the educator who helps to show him the way. Reality will then become known and comprehensive to the child. In this way the child gets to know his own reality situatedness (Landman *et al.*, 1992:58-59).

It is imperative for the child to give meaning to reality and his own reality - related position. Meaning - giving is very important for knowing reality as life reality, and must be done willingly by every human being (child). By constituting meaning through giving meaning the child in fact realises himself. In verbalizing reality the child verbalizes himself, and by so doing the child gets to know himself and reality. But because reality to the child is at first concealed reality, the educator has to illuminate concealed reality so that the child can get to know it. The child must also start giving meaning to illuminate reality and himself. It is the adult's duty to explain very lucidly to the child that it is crucial to his becoming an adult to personally know reality and his related position to reality (Kilian, 1990:165; Grobler & Moller, 1991:42043)

(3) Relationship of authority

Pedagogic authority cannot be imposed on children, but can be acquired or developed through interaction between the educator and the child in a spirit of

mutual trust, respect and understanding. The educator, as a symbol of authority, has to display certain qualities in his inter-personal relationships or contact with the child in order to get him to accept and respect his authority (Grobler & Moller, 1991:35-36; Mhlambo, 1993:46).

According to Nel and Urbani (1990:15) pedagogic authority differs from all other forms of authority because it has roots in love. Pedagogical love, according to Vrey (1990:94), is the most important attribute of the parent-child relationship. Yet later in the course of the child's becoming, this pedagogical love is increasingly significant in the adult/ educator - educand relationship when it underpins the relationship of pedagogic authority. The components of this pedagogical love are knowledge, care, respect, responsibility and trust (Griessel, Louw & Swart, 1993: 137-138).

An educator (parent or teacher) can only be entrusted with pedagogic authority if he displays love for the child, concern for his well-being and genuine interest in his progress. Pedagogic love implies an affective disposition that indicates a feeling of mutual attraction, affection and closeness as sacrifice between the adult (parent) and the child. But before pedagogic authority can succeed, there must be mutual understanding between the adult and the child. If the parent or adult does not know the

child well enough to impart the norms and values inherent in the societal code of conduct, then the progress of pedagogic authority may flounder. Their bond of mutual acceptance may be weak. Through respect the adult and the child will accept each other just as they are - as a unique person each in their own right. The child has to perceive the adult's demeanour as reliable, consistent and trustworthly before he can submit himself to the educator's guidance, and attach appropriate meanings to what is wrong and what is right (Du Plooy. Griessel & Oberholzer, 1992:102; Kruger (ed.), 1992:55).

In the course of the child's becoming and learning there are many areas of emotional development that may be affected. Du Toit and Kruger (1991:90) observe that although discipline is essential, it is unnecessary to exercise rigidity and excessive strictness in the name of authority. A child who is intentionalised towards success in attaining the accepted standard of adulthood may rebel against too much authority and regard it as suppressive of his personality or actualization of his possibilities if there is no pedagogic love displayed. According to Nel and Urbani (1990:16) parents may teach children verbally to be non-violent but can at the same time demonstrate the exact opposite by the instrumental violence of physical (corporal) punishment

as an authoritative figure. Physical punishment is often accompanied by verbal communication which justifies the parent's behaviour and along with it violence or the germ of violence. The best predator of future violence has a history of past violence. Without the child being thwarted in his journey of exploration towards his future, he should through pedagogical love learn from an early age to obey rules and show deference to authority. When strict discipline of parents is accompanied by emotional rejection and an atmosphere of animosity, the dividing line between discipline and violence may indeed be blurred (Vrey, 1990:94; Nel & Urbani, 1990: 16-17; Du Toit & Kruger, 1991:61-62).

Initially, most of the life-world is concealed from or is unknown to the child. The educator should gradually present aspects of the life-world which have been reduced to their essential core, such that the child can grasp and learn to know the content. It is also obvious to the educator that within the particular community into which a child is being brought up, there are important and unimportant aspects of the life-world as well as hierarchies of acceptable and unacceptable meanings and behaviors. In this way the question of the response giving and receiving of meaning becomes evident. This means that the giving and experiencing of meaning are always matters of norms and values. Since the adult already understands and lives these norms and values, he has something to "show and tell" the child regarding them. But this

showing and telling must take place within a dialogue between the adult and the child and not a monologue directed at the child by the adult. If the pedagogic relationship structures of trust and understanding have been adequately actualised, the adult can appeal to the child to listen to and respond to the authority of these norms and values. At the same time the child, because of his helplessness, is appealing to the adult for normative guidance (Oberholzer *et al.*, 1986:86-90).

It is also noteworthy that the source of pedagogic authority is not vested in the adult as such, but in his observance of the norms and values to which the adult is committed. These norms and values are exemplified to the child by the adult's word and deed in a trusting and understanding way. In this manner within the relationship of authority, the child experiences what is termed in psychopedagogics as "sympathetic and authoritative guidance". The establisment of authority as one of the major aspects of all education and every education action is so paramount that Du Plooy, Griessel and Oberholzer (1992:107) believe that, if authority, sympathy and authoritative guidance are lacking, adulthood can never be attained. This would clearly indicate that the relationship of knowing and the relationship of trust are pre-conditions for the existence of the relationship of authority (Kilian,, 1990:171; Griessel, Louw & Swart, 1986: 138-140).

3.4.3 Effect on the relationship between the educator and the adolescent

The subject-matter which the teacher presents to the child should be carefully selected and systematically arranged. This is done specifically with a view to the child's becoming an adult, where adulthood is understood to represent a well-ordered way of living. When the child learns this content while the teacher is instructing him it is nothing other than a conversation between the two of them. This dialogue unfolds propitiously to that the extent that the educational relationship itself succeeds on account of *mutual trust, understanding* and *obedience to authority* (Puk, 1997:173)

A child is constantly ascribing his personal meanings to these relationships with his educators and is emotionally vulnerable in this respect. The educator should, therefore, take special care in the course of his educative acts that the child will consciously *know* that he is *able to learn* and to *achieve*, and that his *personal worth* is genuinely recognised. If this is not accomplished, the educational relationship is *dysfunctional* and this invariably has a negative influence on the child's progress towards adulthood, i.e. his development (Pretorious, 1998:33; Pistorius, 1971:186). Although both the adult and the child are to be held responsible for the success of the child's education, the adult is the one who should mainly be called to account for any dysfunction in

the dynamics of upbringing. When the adult, who is the more responsible person does not take care that the conditions for adequate education are met, the child is usually affectively, intellectually and morally neglected. The present tendency of aiming at quantifiable results; great care is taken to avoid exceeding a specified percentage of failures, whereas the quality of the education offered is not always challenged.

In contrast to the qualification of the present society as a technological society, Tillich (1954: 129) refers to the concept of "*a technological society*" to indicate that in some modern societies modern techniques and technology are implemented on a large scale and that life styles are dominated and controlled by technology and technique. Sebald (1972:343) defines it as "*technocratic society*", in order to confirm the omnipotence of technology in modern society. According to Engelbretch (1994:19), modern society is gradually turning into a technotronic society, as electronic news networks and computers bring about radical changes, accompanied by value shifts. Technological society could increase man's self-actualisation considerably, but at the same time it could create numerous social and pedagogical problems. Technology has multiplied the casual meeting of people and cultures, and also caused the loneliness of man, the formality of human relationships, the distance between man and his fellow-men and the creation

of an extremely complex world (Pretorious, 1998:102). The ways of measuring fellow-men and other issues have also changed drastically in the technological world: productivity, success, effectiveness, (material) use, achievement, power and sensation are highly valued; intelligence is preferable to intellect; the interesting to the valuable; the new to the true; the present and future to the past; personal appearance to inner life (Kelly, 1984:132).

The modern technological society may be regarded as a triumph, but at the same time as tragedy. Together with the triumph of magnificent scientific and technological knowledge and achievements, comes the tragedy that man does not really know his God, his fellow-man or himself.

The technological society has created numerous problems in life, society and education, the latter particularly with regard to socialisation within a technological environment, as well as education amidst social influences to which the educand is to a very large extent subjected (education in a technological society). The overemphasised scientific and technologically oriented attitude towards modern society is analysed by Engelbrecht (1989: 7-8): In a scientific world orientation, man's spiritual abilities and assets are often subordinated to his technological ability.

Not everything that is scientifically possible, is necessary desirable. There is also the possibility of misusing technology. Our youth should be guided to use the power of knowledge to his own benefit. The person who cannot in a moral and cultural sense keep pace with new breakthroughs in technology, creates a danger for modern man (cf. Engelbrecht, 1989:10).

3.5 SUMMARY

To understand the relationships the adolescent (child) forms, it is necessary to look at the physical, psychological, social and cultural bases on which they are built. Involvement with the physical environment allows the child to explore the physical and social environment, establish contact and engange in self-discovery and self-expression, communication, experience, enjoyment and sensory pleasure. Scientific and technological development form a part of the child's physical environment. The child's psychological capacity, which includes cognitive powers, affective powers, conative powers and verbal articulateness, plays a significant role in establishing relationships. The child's social basis for relationships is his interaction with other human beings. An interaction which has changed significantly since the introduction of modern technology (TV, Electronic Mail, etc.)

The manner in which relationships are formed, as well as their intensity and emotional nature, change quickly according to the child's attribution of meaning to the world in which he finds himself. A world that is characterised by scientific and technological inventions that have a definite influence on the relationships formed by the child.

The life-world of the adolescent includes everything meaningful to him - not only the geographical world, but all the relationships with himself, others, objects and ideas, and God. To the adolescent, the forming of meaningful relationship constitutes his life-world. The adolescent's orientation in a scientific and technocratic world is possible only with the help of adults as educators.

In the pedagogic situation the educator and the learner (child) are related in a special way. They become involved in a pedagogic relationship which are characterised by trust, understanding and authority. These structures are fundamental-pedagogic structures and if they are not realised, education cannot be fully actualised. The introduction of various scientific and technological devices in the pedagogic situation resulted in changes to the traditional pedagogic relationship between educator and learner.

In the next chapter the preparation for and the design of the research will be explained.

CHAPTER 4

PREPARATION FOR AND DESIGN OF THE RESEARCH

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4.1 INTRODUCTION

Smit (1983:10) maintains that it is imperative that a literature study precedes empirical research. In the preceding chapters a literature study was made regarding the following topics: Art and career opportunities in art, the influence of scientific and technological development on the pedagogical relationship between the educator and the adolescent. The literature reveals that there is an over emphasis on technology at the expense of human sciences. In this chapter the research methodology used will be analysed in detail.

4.2 PREPARATION FOR AND DESIGN OF THE RESEARCH

4.2.1 Permission

With the aim of administering the questionnaire to schools it was required to first request permission from the Secretary of the KwaZulu-Natal Department of Education and Culture. A letter to this effect was drafted and posted to the secretary of KDEC (Appendix A). A copy of the preliminary questionnaire for the secretary's approval was enclosed.

Two schools will be selected in each of the five districts, namely; Umlazi North, Umlazi South, KwaMashu, Umbumbulu and Ndwedwe. Approval letter from KDEC secretary will be used to gain entrance to the five districts.

4.2.2 Selection of respondents

The KwaZulu-Natal Region comprises of twenty five (25) circuits. Five circuits around Durban were selected. Two (2) schools were selected in each circuit. Fifteen (15) respondents were randomly selected in each school. This finally provided a sample of 150 respondents which may be considered an adequate sample for reliable data analysis.

4.3 THE RESEARCH INSTRUMENT

4.3.1 The questionnaire as research instrument

According to Van Rensburg, Landman and Bodenstein (1994:504) a questionnaire is a set of questions dealing with some topic or related group of topics, given to a selected group of individuals for the purpose of gathering data on a problem under consideration. The questionnaire is a prepared question form submitted to certain persons (respondents) with a view to obtaining information (Van den Aardweg & Van den Aardweg, 1988:190). Within the operational phase of the research process, the questionnaire is all

important. Churchhill and Peter (Schnetler (ed.), 1993:77) say that the measuring instrument has the greatest influence on the reliability of data. The characteristics of measurement are best controlled by the careful construction of the instrument. The questionnaire as an instrument for data collection is well-known. A questionnaire is used when authentic information is desired. There is, however, insufficient appreciation for the fact that a questionnaire should be constructed according to certain principles (Kidder & Judd, 1986:128; Behr, 1988:155).

A well designed questionnaire is the culmination of a long process of planning the research objective, formulating the problem, generating the hypothesis, etcetera. A questionnaire is not simply thrown together. A poorly designed questionnaire can invalidate any research results, notwithstanding the merits of the sample, the field workers and the statistical techniques (Huysamen, 1989:02). In their criticism of questionnaires, Berchie and Anderson (Schnetler, 1993:61) object to poor design rather than to the questionnaire as such. A well designed questionnaire can boost the reliability and validity of the data to acceptable tolerances (Schumacher & McMillan, 1993:42).

Questionnaire design does not take place in a vacuum. According to Dane (1990:315) the length of individual questions, the number of response options, as well as the format and wording of questions are determined by the following:

- The choice of the subject to be researched.
- The aim of the research.
- The size of the research sample.
- The method of data collection.
- The analysis of the data.

Against this background, the researcher can consider all the principles that determine whether or not a questionnaire is well - designed. It is thus necessary to draw a distinction between questionnaire content, question format, question order, type of questions, formulation of questions and validity and reliability of questions.

4.3.2 Construction of the questionnaire

Questionnaire design is an activity that should not take place in isolation. The researcher should consult and seek advice from specialists and colleagues at all times during the construction of the questionnaire (Van den Aardweg & Van der Aardweg, 1988:198). Questions to be taken up in the questionnaire should be tested on people to eliminate possible errors. In this case, the researcher requested her colleagues to assist her in questionnaire designing. A question may appear correct to the researcher when written down but can be interpreted differently when asked to another person. There should be no hesitation in changing questions several times before the final formulation, however, bearing the original purpose in mind. It can be re-drafted several

times before being finalised. A researcher must therefore ensure that adequate time is budgeted for in the construction and preliminary testing of the questionnaire (Kidder & Judd, 1986:243). The above were taken into consideration during the designing of the questionnaire for this investigation.

An important aim in the construction of the questionnaire for this investigation was to present the questions in such a way that secondary schools art educators and non-art educators can give answers and opinions concerning the study. The questions were kept very simple and straightforward. The researcher aimed at avoiding ambiguity, vagueness, bias, prejudice and technical language in the questions.

The aim of the questionnaire was to obtain information regarding the status of works of art in secondary schools. Questions were formulated on the basis of:

- The influence of scientific and technological development on the life-world of an adolescent (2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13, 2.14, 2.15, 2.16).

- The status given to works of art by secondary schools (2.1, 2.2, 2.3, 2.4, 2.5, 2.6, 2.7, 2.8, 2.9, 2.10, 2.11, 2.12, 2.13, 2.14, 2.15, 2.16).

4.3.3 Characteristics of a good questionnaire

In the construction of the questionnaire, the researcher was guided by the following characteristics of the questionnaire as identified by Mahlangu (1987:84):

It has to deal with a significant topic, one which the respondent will recognise as important enough to warrant spending his or her time on. The significance should be clearly and carefully stated on the questionnaire and on the accompanying letter.

It seeks only that information which cannot be obtained from other sources.

It must be as short as possible, but long enough to obtain get the essential data. Long questionnaires frequently fail to get the essential data. Long questionnaires frequently find their way into the waste-paper basket.

Questionnaires should be attractive in appearance, neatly arranged and clearly duplicated or printed.

Directions for a good questionnaire are clear and complete and important terms are clearly defined.

Each question deals with a single concept and should be worded as simply and straight-forward as possible.

Objectively formulated questions with no leading suggestions should render the desired responses. Leading questions are just as inappropriate in a questionnaire as they are in a court of law.

Questions should be presented in a proper psychological order, proceeding from general to more specific and sensitive responses. An orderly grouping helps respondents to organise their own thinking so that their answers are logical and objective. It is preferable to present questions that create a favourable attitude before proceeding to those that are more intimate or delicate in nature. Annoying and /or embarrassing questions should be avoided if possible.

Data obtained from questionnaires are easy to tabulate and interpret. It is advisable to pre-construct a tabulation sheet, anticipating the likely tabulation and ways of interpretation on the data, before the final form of the questionnaire is decided upon. This working backward from a visualisation of the field analysis of data is an important technique for avoiding ambiguity in questionnaire form. If computer tabulation is planned it is important to designate code numbers for all possible responses to permit easy transference to a computer programme's format.

4.3.4 Advantages and disadvantages of the questionnaire

Data can be gathered by means of a structured questionnaire in *inter alia* the following ways: a written questionnaire that is mailed, delivered or handed out personally; personal interviews; telephone interviews (Kidder & Judd, 1986:221). Each mode has specific advantages and disadvantages which the researcher needs to evaluate for their suitability to the research question and the specific target population being studied, as well as relative cost. The researcher used the written questionnaire as research instruments taking into consideration the following advantages (Mahlangu, 1987:84-85; Norval, 1988:60).

(1) Advantages of the written questionnaire

The following are *inter alia* some of the advantages which were identified by the researcher:

Affordability is the primary advantage of written questionnaires because it is the least expensive means of data gathering.

Written questionnaires preclude possible interviewer bias. The way the interviewer asks questions and even the interviewer's general appearance or interaction may influence respondent's answers. Such biases can be completely eliminated with a written questionnaire.

A questionnaire permit anonymity. Questions arranged in such a manner that responses were given anonymously, would increase the researcher's chances of receiving responses which genuinely represent a person's beliefs, feelings, opinion or perceptions.

They permit a respondent a sufficient amount of time to consider answers before responding.

Questionnaires can be given to many people simultaneously, that is to say that a large sample of a target population can be reached.

They provide greater uniformity across measurement situations than do interviews. Each person responds exactly in the same manner to questions because standard instructions are given to the respondents.

Generally the data provided by questionnaires can be more easily analyzed and interpreted than the data obtained from verbal responses.

Using a questionnaire solves the problem of non-contact when the respondent is not at home "when the interviewer calls". When the target population to be covered is widely and thinly spread, the mail questionnaire the only possible method of approach.

Through the use of the questionnaire approach the problems related to interviews may be avoided. Interview "errors" may seriously undermine the reliability and validity of survey results.

A respondent may answer questions of a personal or embarrassing nature more willingly and frankly on a questionnaire than in a face-to-face situation with an interviewer who may be a complete stranger. In some cases it may happen that respondents report less than expected and make more critical comments in a mail questionnaire.

Questions requiring considered answers rather than immediate answers could enable respondents to consult documents in the case of the mail questionnaire approach.

Respondents can complete questionnaires in their own time and in a more relaxed atmosphere.

Questionnaire design is relatively easy if the set guidelines are followed.

The administering of questionnaires, the coding, analysis and interpretation of data can be done without any special training.

Data obtained from questionnaires can be compared and inferences made.

Questionnaires can elicit information which cannot be obtained from other sources. This renders empirical research possible in different educational disciplines.

(2) Disadvantages of the questionnaire

The written questionnaire also has important disadvantages. According to Van den Aardweg and Van den Aardweg (1988:190), Kidder and Judd (1986:223-224) and Mahlangu (1987:84-95) the disadvantages of the questionnaire are *inter alia* the following:

Questionnaires do not provide the flexibility of interviews. In an interview an idea or comment can be explored. This makes it possible to gauge how people are interpreting the question. If questions asked are interpreted differently by respondents the validity of the information obtained is jeopardised.

People are generally better able to express their views verbally than in writing.

Questions can be answered only when they are sufficiently easy and straight-forward to be understood with the given instructions and definitions.

The mail questionnaire does not make provision for obtaining the views of more than one person at a time. It requires uninfluenced views on one person only.

Answers to mail questionnaires must be seen as final. Re-checking of responses cannot be done. There is no chance of investigating beyond the given answer for a clarification of ambiguous answers. If respondents are unwilling to answer certain questions nothing can be done to it because the mail questionnaire is essentially inflexible.

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In a mail questionnaire the respondent examines all the questions at the same time before answering them and the answers to the different questions can therefore not be treated as "independent".

Researchers are unable to control the context of question answering, and specifically, the presence of other people. Respondents may ask friends or family members to examine the questionnaire or comment or their answers, causing bias if the respondent's own private opinions are desired.

Written questionnaires do not allow the researcher to correct misunderstandings or answer questions that the respondents may hae. Respondents might answer questions incorrectly or not at all due to confusion or misinterpretation.

4.3.5 Validity and reliability of the questionnaire

There are two concepts that are of critical importance in understanding issues of measurement in social science research, namely validity and reliability (Huysamen, 1989:1). Rarely do questionnaire designers deal consciously with the degree of validity and reliability of their instrument. This is one reason why so many questionnaires are lacking these qualities. Questionnaires have a very limited purpose. In fact, they are often one-time data gathering devices with a very short life, administered to a limited population. There are ways to improve both the validity and reliability of questionnaires. Basic to the validity of a questionnaire is asking the right questions phrased in the least ambiguous way. In other words, do the items sample a significant aspect of the purpose of the investigation? Terms must be clearly defined so that they have the same meaning to all respondents (Cohen & Manion, 1980:111; Cooper, 1989:60).

Kidder and Judd (1986:53) mention the fact that although reliability and validity are two different characteristics of measurement, they "shade into each other". They are two ends of a continuum but at points in the middle it

is difficult to distinguish between them. Validity and reliability are especially important in educational research because most of the measurements attempted in this area are obtained indirectly. Researchers can never guarantee that an educational or psychological measuring instrument measures precisely and dependably what it is intended to measure (Van den Aardweg & Van den Aardweg, 1988:198). It is essential, therefore, to assess the validity and reliability of these instruments. An educational researcher is expected to include in his research report an account of the validity and reliability of the instruments he has employed. Researchers must therefore have a general knowledge as to what validity ad reliability are and how one goes about validating a research instruments and establishing its reliability (Huysamen, 1989:1).

(1) Validity of the questionnaire

Van Rensburg, Landman and Bodenstein (1994:560) define validity as the extent to which a measuring instrument satisfies the purpose for which it was constructed. It also refers to the extent to which it correlates with some criterion external to the instrument itself. Validity is that quality of a data-gathering instrument or procedure that enables it to determine what it was designed to determine. In general the term "validity" refers to the degree to which an instrument succeeds in measuring what it has set out to measure. Behr (1988:122) regards validity as an indispensable characteristic of measuring devices.

Van den Aardweg and Van den Aardweg (1988:237), Mulder (1989:215) and Dane (1990:257) distinguish between three different types of validity:

Content validity refers to items where content and cognitive processes are included and can be measured. Topics, skills and ability should be prepared and items from each category randomly drawn.

Criterion validity which refers to the relationship between scores on a measuring instrument and an independent variable (criterion) believed to measure directly the behavior or characteristic in question. The criterion should be relevant, reliable and free from bias and contamination.

Construct validity where the extent to which the test measures a specific trait or construct concerned, for example, intelligence, reasoning, ability, attitudes, etcetera.

The validity of the questionnaire indicates how worthwhile a measure is likely to be in a given situation. Validity shows whether the instrument is reflecting the true story, or at least something approximating the truth. A valid research instrument is one that has demonstrated that it detects some "real" ability, attitude or prevailing situation that the researcher can identify and characterize (Schnetler, 1993:71).

The validity of the questionnaire as a research instrument reflects the sureness with which conclusions can be drawn. It refers to the extent to which interpretations of the instrument's results, other than the ones the researcher wishes to make, can be ruled out. Establishing validity requires that the researcher anticipates the potential arguments that sceptics might use to dismiss the research results (Cooper, 1989:120; Dane, 1990:148).

The researcher employed the questionnaire as an indirect method to measure how secondary school educators perceive the role of arts and aesthetic education in South Africa. Because of the complexity of the respondents' attributes one is never sure that the questionnaire devised will actually measure what it purport to measure. Items in the questionnaire cannot be measured like height, mass, length or size. From the interpretation of the results obtained and the sureness with which conclusions could be drawn the researcher is, however, convinced that the questionnaire to a great extent did measure that which it was designed for.

(2) Reliability of the questionnaire

According to Mulder (1989:209) and Van Rensburg, Landman and Bodenstein (1994:512) reliability is a statistical concept and relates to consistency and dependability. Consistency of obtaining the same relative answer when measuring phenomena that have not changed. A reliable measuring instrument is one that, if repeated under similar conditions, would

present the same result or a near approximation of the initial result. Van den Aardweg and Van den Aardweg (1988:194) and Kidder and Judd (1986:47) distinguish between the following types of reliability:

- Test-rest reliability (coefficient of stability). This gives an indication of the dependability of a score on one occasion and on another occasion.

- Internal consistency reliability. This indicates how well the test items measure the same thing. A testee who scores well on only half the items (if asked to complete every odd item) and then scores just as well on the other half.

- Alternate forms of reliability in which two forms of a test are designed and the scores of a student on each test are compared for reliability.

In essence, reliability refers to consistency, but consistency does not guarantee truthfullness. The reliability of the questions is no proof that the answers given reflect the respondent's true feelings (Dane, 1990:256). A demonstration of reliability is necessary if there is not conclusive evidence that an instrument is valid. Reliability refers to the extent to which measurement results are free of unpredictable kinds of error. Sources of error that affect reliability are *inter alia* the following (Mulder; 1989:209); Kidder & Judd, 1986:145).

- Fluctuations in the mood or alertness of respondents because of illness, fatigue, recent good or bad experiences, or temporary differences amongst members of the group being measured.

- Fluctuations in the mood of administration between groups. These range from various distractions, such as unusual outside noise to inconsistencies in the administration of the measuring instrument such as omissions in verbal instructions.

- Differences in scoring or interpretation of results, chance differences in what the observer notices and errors in computing scores.

- Random effects by respondents who guess or check off attitude alternatives without trying to understand them.

When the questionnaire is used as an empirical research instrument there is no specific method, for example the "test-retest" method, to determine the reliability of the questionnaire. Therefore, it will be difficult to establish to what extent the answers of the respondents were reliable. The researcher, however, believes that the questionnaires in this investigation were completed with the necessary honestly and sincerity required to render the maximun possible reliability. Frankness in responding to questions was made possible by the anonymity of the questionnaire. In the coding of the questions it was evident that questionnaires were completed with the necessary dedication.

4.4 PILOT STUDY

A pilot study is an abbreviated version of a research project in which the researcher practises or tests the procedures to be used in the subsequent full-scale project (Dane, 1990:42).

The pilot study is a preliminary or "trial run" investigation using similar questions and similar subjects as in the final survey. Kidder and Judd (1986:211) say the basic purpose of a pilot study is to determine how the design of the subsequent study can be improved and to identify flaws in the measuring instrument. A pilot study gives the researcher an idea of what the method will actually look like in operation and what effects (intended or not) it is likely to have. In other words, by generating many of the practical problems that will ultimately arise, a pilot study enables the researcher to avert these problems by changing procedures, instructions and questions.
The number of participants in the pilot study or group is normally smaller than the number scheduled to take part in the final survey. Participants in the pilot study and the sample for the final study must be selected from the same target population. For the purpose of this study the researcher conducted a pilot run on colleagues.

According to Plug, Meyer, Louw and Gouws (1991:49) the following are the purposes of a pilot study:

It permitted a preliminary testing of the hypothesis that leads to testing more precise hypotheses in the main study.

It provided the researcher with ideas, approaches and clues not foreseen prior to the pilot study.

It permitted a thorough check of the planned statistical and analytical procedures, thus allowing an appraisal of their adequacy in treating the data..

It greatly reduced the number of treatment errors because unforeseen problems revealed in the pilot study resulted in re-designing the main study.

It saves the researcher major expenditures of time and money on aspects of the research which would have been unnecessary.

Feedback from other persons involved were made possible and led to important improvements in the main study.

In the pilot study the researcher experimented with a number of alternative measures and selected only those that produced the best results for the final study.

The approximate time required to complete the questionnaire was established in the pilot study.

Questions and/or instructions that were misinterpreted were reformulated.

Through the use of the pilot study as "pre-test" the researcher was satisfied that the questions asked complied adequately to the requirements of the study.

4.5 ADMINISTRATION OF THE QUESTIONNAIRE

If properly administered the questionnaire is the best available instrument for obtaining information from widespread sources or large groups simultaneously (Cooper, 1989:39). The researcher personally delivered questionnaires to the selected schools.

4.6 THE PROCESSING OF THE DATA

Once data was collected, it was captured in a format which would permit analysis and interpretation. This involved the careful coding of all the completed questionnaires in EXCEL. Data analysis was done by the Department of Statistics - University of Durban Westville using the computer program SAS.

4.6.1 Descriptive statistics

Descriptive statistics serve to describe and summarise observations (Van Rensburg, Landman & Bodenstein (1994:355). Frequency tables, histograms and polygons are useful in forming impressions about the distribution of data.

Frequency distribution is a method to organize data obtained from questionnaires to simplify statistical analysis. According to Van den Aardweg and Van den Aardweg (1988:65-76) a frequency tables provides the following information:

It indicates how many times a particular response appears on the completed questionnaires.

It provides percentages that reflect the number of responses to a certain question in relation to the total number or responses.

The arithmetic mean (average) can be calculated by adding all the scores and dividing it by the number of scores.

4.6.2 Inferential statistics

Inferential statistics are values calculated from a sample and used to estimate the same value for the population. That is, inferential statistics are estimated,

based on a given sample, of qualities or quantities existing in a larger group of individuals (Dane, 1990:237). Inferential statistics, therefore, concerns itself with inferences that can be made about population indices on the basis of the corresponding indices obtained for samples drawn randomly form the population.

Kidder and Judd (1986:263) maintain that the logic of statistical inference starts with what is called a null hypothesis - a hypothesis that specifies what the researcher hopes not true in the population. Therefore, the null hypothesis would be that the two variables are unrelated in the population. In analysing the sample data, the researcher hoped to conclude that the null hypothesis can be rejected as false. Calculations in inferences and not simply to describe the data collected from the sample. These analyses include Chi-square, T-test and ANOVA (analysis of variance.

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4.6.3 Application of data

The questionnaire was designed to determine the role of arts in aesthetic education in ten schools in Kwa-Zulu Natal. In order to obtain the information needed for the purpose of this study the questionnaire was subdivided into three sections:

Section 1

This section involves the biological information.

Section 11

Questions about modern technology.

Section 111

Questions about art in aesthetic education.

Section 11 and Section 111 consist of questions in respect of the:

- Relationship of **trust** was covered by items:
  2.6, 2.12, 2.14, 3.10 and 3.14

- Relationship of **understanding** included items:
  2.1, 2.2, 2.3, 2.5, 2.9, 2.10, 2.13, 3.1, 3.2, 3.4, 3.5, 3.6, 3.12 and 3.13

- Relationship of **authority** was involved in items:
  2.4, 2.7, 2.8, 2.11, 2.15, 3.3, 3.7, 3.8, 3.9, 3.11 and 3.15

4.7 LIMITATIONS OF THE INVESTIGATION

This investigation was constrained by a number of factors. The following are factors that might have influenced the reliability and validity of the questionnaire:

The main problem experienced was that of getting enough respondents because the research was conducted after the end of the year examinations were finished and educators were engaged with the evaluation and assessment of learners and some were preparing themselves to go to Grade 12 marking centers.

- Because of the stressfull period which educators often experience at the end of the year, they might not be truthful in some of their answers.

- To restrict the investigation to manageable proportions, the study was limited to only ten (10) black schools around Durban.

- Since some educators were not present at schools, it was impossible to secure equal number of male and female respondents. Female respondents constitute the larger part of this study.

- Educators have a negative attitude towards completing a questionnaire. lot of rapport work from the researcher was necessary. This attitude might have influenced the reliability of the results because of *inter alia* the following:

- Misreading of instructions and questions.
- Misinterpretation of questions.
- Inexperience to respond to question items.

- The investigation did not consider the perceptions of educators of other racial groups in the Republic of South Africa, namely, whites, Indians and Coloureds.

- The research instrument was designed as part of an academic thesis, and was therefore subject to the following limitations:

- The data was collected by the researcher, which restricted the scope of the research.

- Due to the financial and time constraints the research sample was relatively small.

- The sample size lessened the likelihood of finding significant inferences between variables.

Despite the limitations identified, the researcher believes the investigation will provide a basis for future research regarding the role of arts in aesthetic education in South Africa.

4.8 SUMMARY

In this chapter the planning and design of the empirical research was discussed and a comprehensive description of the questionnaire as research

instrument was given. The data obtained from the completed questionnaires will be analyzed and presented in the next chapter.

CHAPTER 5

PRESENTATION AND ANALYSIS OF THE RESEARCH DATA

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5.2 DESCRIPTIVE STATISTICS

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5.2.2 Age of secondary school educators

5.2.3 Marital status of secondary school educators

5.2.4 Post level of secondary school educators

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5.2.12 Relationship of authority between educators and learners

5.3 INFERENTIAL STATISTICS

5.3.1 Introduction

5.3.2 Independent and dependent variables

(1) Independent variables

(2) Dependent variables

5.3.3 The hypothesis

5.3.4 The Chi-Squared (X^2) statistical test of significance

5.3.5 The relation between the age of the respondents, number of art educators at school, art activities at school and the relationship of trust.

5.3.6 The relation between the age the respondents, number of art educators at school, art activities at school and the relationship of understanding.

5.3.7 The relation between the age the respondents, number of art educators at school, art activities at school and the relationship of authority.

5.4 TESTING OF HYPOTHESIS

5.5 SUMMARY

CHAPTER 5

PRESENTATION AND ANALYSIS OF THE RESEARCH DATA

5.1 INTRODUCTION

The objective of this chapter will be to discuss the data which was collected from the questionnaires from one-hundred-and fifty respondents, and to offer some comment thereon, and interpretation thereof, and apparent patterns and trends that were reflected. Thereafter the responses to specific questions on the questionnaire will be examined. The data for this study was gathered by means of a questionnaire. The data which was obtained from this research procedure was analyzed as follows: The analysis of the questionnaire data involved coding the one-hundred-and fifty questionnaires received and subsequently transferring the coded data to a computer spreadsheet. Finally, the data was subjected to computerised statistical analysis in order to test statistically the relationship between the specific variables (cf. 5.3.1).

Statistical inferences were determined by means of the Chi-squared test of significance. This meant that those contingency questions which did not

require a response were given a value of O. The value was disregarded as a category during statistical analysis in order to prevent the inflation of the Chi-squared value. The Yates-corrected Chi-square was applied in 2 x 2 contingency tables where necessary, whilst in larger tables, the Chi-squared value was computed without correction, even though the expected frequency in any cell was less than desired.

Statistical significance is determined by a specific alpha level when a Chi-squared test is used. In educational research there are only three alpha levels in common range viz., the 0,10, 0,05 and 0,01 levels. The 0,10 level is restricted to very exploratory studies which have a high degree of uncertainty The vast majority of studies fall in-between and these use the 0,05 level. Using the 0,05 level of significance implies that only the null hypothesis is rejected when results are obtained of which sampling error probabilities are as low as or lower than 0,05 (Lutz, 1983:272-273). The researcher will otherwise fail to reject the null hypothesis. This provides the null hypothesis a real opportunity to be retained, even though it might not have a high measure of validity. For this study, significance was generally accepted at the 5% level and 1% level.

5.2 DESCRIPTIVE STATISTICS

5.2.1 Gender of secondary school educators

Table 1 Frequency distribution according to gender of secondary school educators.

GENDER	FREQUENCY	%
1. Male	57	38
2. Female	93	62
Total	150	100%

According to Table 1 a higher percentage of female educators as against male educators participated in this study.

Possible reasons for this finding are:

- Females consider teaching as a half-day job that leave them free in the afternoons to attend to their duties as housewives.

- Males prefer occupations in the private sector with higher salaries.

5.2.2 Age of secondary school educators

Table 2 Frequency distribution according to the age of educators.

AGE	FREQUENCY	%
1. Under 30	08	5,3
2. 30 - 34	25	16,7
3. 35 - 40	30	20,0
4. 41 - 45	40	26,7
5. 46 - 50	30	20,0
6. 51 - 55	12	8,0
7. 56 - 60	05	03,3
8. 61 and above	None	00
Total	150	100%

Table 2 shows that most of the educators (46,7%) are in the age group 35 to 45. The small percentage of educators older than 50 (11,3%) are probably due to the fact that educators take early retirement.

5.2.3 Marital status of secondary educators

Table 3 Frequency distribution according to marital status of secondary school educators.

MARITAL STATUS	FREQUENCY	%
1. Married	68	45,3
2. Single	49	32,7
3. Divorced	20	13,4
4. Separated	02	1,3
5. Widow(er)	11	7,3
Total	150	100%

The majority of educators (45,3%) are married and it can therefore be expected that they have more experience with children (Table 3).

5.2.4 Post level of secondary school educators

Table 4 Frequency distribution according to the post level of educators.

POST LEVEL	FREQUENCY	%
1. Principal	14	9,3
2. Deputy principal	09	6,0
3. Head of department	41	27,4
4. Educator	86	57,3
5. Other	00	00
Total	150	100%

The majority of respondents (57,3%) in this study were not in a promotion post and thus have direct contact with learners. They appeal to the day to day anxiety, stress and needs of learners (Table 4). The heads of departments are compelled to teach at least one of the senior classes in secondary school, and that is why they have the second highest percentage (27,3%).

5.2.5 Post level held by secondary school educators

Table 5 Frequency distribution according to post held by secondary school educators.

POST HELD	FREQUENCY	%
1. Permanent	121	80,7
2. Temporary	29	19,3
Total	150	100%

Table 5 indicates that most educators (80,7%) are permanently employed. This was an expected finding because the research sample was selected from schools with few temporary educators (usually employed by the school's governing body).

5.2.6 Department under which the respondent is employed

Table 6 Frequency distribution according to the department under which the respondent is employed.

EMPLOYED BY:	FREQUENCY	%
1. Department of Education	147	98
2. Governing Body	03	02
Total	150	100%

The majority of educators (98%) to whom the questionnaire was administered are employed by the Department of Education.

5.2.7 Educational level of secondary school educators

Table 7 Frequency distribution according to the educational level of secondary school educators.

EDUCATIONAL LEVEL	FREQUENCY	%
1. Grade 12	All	All
2. Certificate 07	07	04,7
3. Diploma	59	39,3
4. Degree only	05	03,3
5. Degree and diploma	79	52,7
Total	150	100%

The majority of respondents (52,7%) indicated that they have completed a degree. A possible reason for this finding is that secondary schools give preference to graduates in the appointment of educators.

5.2.8 Arts educator(s) employed in respondents' school

Table 8 Frequency distribution according to the art educators employed in respondents' school.

The school where I teach has a	Permanent	Temporary	None	Total
1. Music educator	14 9,3%	04 2,7%	132 88%	150 100%
2. Drama educator	02 1,3%	02 1.3%	146 97,4%	150 100%
3. Drawing/ painting educator	16 10,7%	04 2,7%	130 86,6%	150 100%
4. Sculpture educator	00 0%	00 0%	150 100%	150 100%
5. Sewing educator	22 14,7%	03 02%	125 83,3%	150 100%
6. Dance instructor	00 0%	00 0%	150 100%	150 100%

According to table 8 the minority of schools have art educators. None of the schools targeted in the investigation have educators for sculpture and dance. A possible reason might be that there are no posts allocated for these art subjects.

5.2.9 Art activities in respondent's school

Table 9 Frequency distribution according to the art activities in respondents' school

The school where I teach has a:	Yes	No	Total
1. Drama society	00 0%	150 100%	150 100%
2. Special room for painting/ drawing classes	13 8,7%	137 91,3%	150 100%
3. School choir	72 48%	78 52%	150 100%
4. Music room	06 4%	144 96%	150 100%
5. School orchestra	00 0%	150 100%	150 100%
6. Dance troop/ group	04 2,7	146 97,3%	150 100%

Art activities do not receive enough attention in secondary schools. That is confirmed by the findings in table 9. The majority of respondents (100%, 91,3%, 96%, 100% and 97,3%) indicated that none of the above art activities are offered at their school.

5.2.10 Relationship of trust

Table 10 Frequency distribution according to the items on the relationship of trust between educators and learners

Question number	Agree	Disagree	Uncertain	Total
2.2	147 98%	03 02%	00 0%	150 100%
2.4	66 44%	75 50%	09 06%	150 100%
2.6	114 76%	17 11,3%	19 12,7%	150 100%
2.12	47 31,3%	74 49,3%	29 19,4%	150 100%
2.13	45 30%	105 70%	00 0%	150 100%
3.1	147 98%	00 0%	03 02%	150 100%
3.2	135 90%	00 0%	15 10%	150 100%
3.3	95 63,3%	15 10%	40 26,7%	150
3.7	73 48,7%	22 14,7%	55 36,7%	150 100%
3.10	119 79,4%	05 3,3%	26 17,3%	150 100%
3.12	127 84,7%	00 0%	23 15,3%	150 100%
Average	82%	06%	12%	100%

On average the majority of educators (82%) were in agreement with the items in Table 10 regarding the relationship of trust between educators and learners. From this finding it can be concluded that the majority of educators regard mutual trust between educators and learners as fundamental for the adequate actualization of the education situation.

This statement is confirmed by inter alia the following items in Table 10:

2.2 Nearly all the respondents (98%) agreed that modern technology encourages learners to be innovative in their attitude towards school work.

2.4 Half of the educators (50%) did not agree with the statement that modern technology minimises verbal communication between educators and learners. A possible reason could be that very few schools are exposing learners to a curriculum that practically apply modern technology (Bhengu, 1995:1).

2. More than three-quarters of the respondents (76%) admitted that modern technology promotes the relationship of trust between educators and learners. Learners, as becoming adults, are eager to listen to educators when they have trust in their academic knowledge and experience.

2.12 The minority of educators (31,3%) are in agreement with the statement that modern technology alienates learners from the religious beliefs exemplified by their parents. Learners develop faith in the religious teaching of their parents and cannot part with those teaching easily. One can only trust a person if one has complete faith in him (Nel & Urbani, 1990:13).

2.13 Seventy percent of educators disagreed that modern technology causes an increase in violence (e.g.TV) A large number of educators as well as parents regard TV as a form of entertainment. The minority (30%) understand the psychological impact which can result from violence at a later stage.

3.1 A very high percentage of educators (98%) agreed that art activities enhance learners' self esteem. Educators can foster learners' feelings of confidence in their own abilities by praise during art activities and by so doing enhance learners' self-esteem. Such recognition and praise assure the child that the path he has chosen will lead to his goal, his successes and also enhance his self-esteem (Vrey, 1990:212).

3.2 Group projects in art promotes the pedagogical relationship. Learners enjoy working in groups and establish a competitive spirit. Educators get an opportunity of identifying those learners who are good in leading the group. Most educators (98%) agreed that an element of trust is developed when learners are in group projects. They learn to know and accept one another's weaknesses and strengths (Dumisa, 1989:123).

3.3 When one is engaged in art activities like writing a book or drama, there are times when one isolates himself and dwell deep into thinking about his being as a living being. These moments drive an individual to be in spirit next to his creator. Most educators (63%) agreed that art education enhances learners' beliefs in their Creator.

3.7 Nearly half of the respondents (48,7%) said that art education has the full support of their colleagues. This strengthen the fact that educators see art as an essential part of the school curriculum because it plays an important role in aesthetic education.

3.10 Most educators (79,4%) agreed that mutual trust between educator and learner is enhanced by art education. Learners develop trust when they are involved in an activity with the educator. One of the prerequisites for mutual trust is a warm class atmosphere. During art activities an educator can create an atmosphere in which the learner feels important, accepted and valued (Vrey, 1990:118).

3.12 Most of the respondents (84,7%) agreed that art education gives learners confidence in their own abilities. When a learner is noticed, addressed by name and engaged in conversation with his educators in a classroom situation it will give him confidence in his own abilities (Gallas, 1991:213).

5.2.11 Relationship of understanding

Table 11 Frequency distribution according to the items on the relationship of understanding between educators and learners

Question number	Agree	Disagree	Uncertain	Total
2.1	147 98%	00 0%	03 02%	150 100%
2.5	113 75%	06 04%	31 21%	150 100%
2.7	98 65%	12 08%	04 27%	150 100%
2.9	93 62%	38 25,3%	19 12,7%	150 100%
2.10	126 84%	03 02%	21 14%	150 100%
3.4	138 92%	03 02%	09 06%	150 100%
3.5	141 94%	00 0%	09 06%	150 100%
3.6	111 74%	05 3,3%	34 22,7%	150 100%
3.11	126 84%	03 02%	21 14%	150 100%
3.13	124 82,7%	06 04%	20 13,3%	150 100%
Average	86%	03%	11%	100%

According to the averages in Table 11 most of the respondents (80,7%) agreed with the questions which were aimed at establishing their perception regarding the relationship of understanding (knowing) between educator and learner. From this finding it can be concluded that the majority of educators perceive the relationship of trust between educator and learner as imperative for the adequate actualization of the education situation.

The above findings are substantiated by the response to the following questions in Table 11:

2.1 Nearly all the educators (98%) admitted that modern technology assists learners in developing critical thinking abilities. Practical work of any nature draws the attention of learners and they will critically comment afterwards, for example after the film or the video show - a variety of views will come from their own understanding of the modern technology lesson (Goodman, 1985:153).

2.5 Modern technology improves learners' ability to solve problems. Seventy five percent of the educators agreed with this statement. Modern technological aids, for example computers, can be utilized to teach learners problem solving methods (Botha, 1993:142).

2.7 Most of the respondents (65%) agreed that modern technology improves mutual understanding between educator and learner. The reason for this finding may be that a lesson that follows after the use of modern technology devices tends to improve the understanding of the lesson content.

2.9 Modern technology focuses mainly on material possessions. Sixty three percent (63%) of the educators responded positively to this statement. Modern technology attracts attention - leading to a wish to own all that one sees.

2.10 The statement that modern technology improves the academic achievement of learners was agreed to by (84%) educators. Modern technology requires scientific knowledge which is associated with academic achievement.

3.4 More than ninety percent of the respondents (92%) conceded that the creative potential of learners is actualised by art activities. An educator takes the lead in many of the events that occur in the education in the classroom. He can therefore exercise a tremendous influence on the actualization of the creative potential of learners (Vrey, 1990:234).

3.5 Ninety four percent (94%) of the educators agreed that art education develops learners' aesthetic feelings (e.g. appreciation of beauty). Beauty can be experienced when qualities that give pleasure to the senses or lift up the mind or spirit are present (Burgin, 1992:107). The principle that control the beauty of art is experienced during art activities (Arnold, 1988:111).

3.6 Close to seventy five percent of the educators (74%) were in agreement with the statement that knowledge of cultural art enriches learners' life. Art is rich in cultural heritage that can be transferred to learners through art education.

3.11 In art activities learners practically work together with their educators and that improves the level of understanding between educators and and learner. Eighty four percent of the respondents (84%) agreed with this statement.

3.13 Cultural enrichment takes place during art activities. Reference is directed to art activities like drama, dance, music and designing where cultural influence are combined in one's product. This was confirmed by the majority (82,7%) of the educators.

5.2.12 Relationship of authority

Table 12 Frequency distribution according to the items on the relationship of authority between educator and learners

Question number	Agree	Disagree	Uncertain	Total
2.3	126 84%	09 06%	15 10%	150 100%
2.8	95 63,4%	26 17,3%	29 19,3%	150 100%
2.11	89 59,3%	14 9,4%	47 31,3%	150 100%
2.14	32 21.3%	112 74,7%	06 04%	150 100%
2.15	57 38%	72 48%	21 14%	150 100%
2.16	144 96%	06 04%	00 0%	150 100%
3.8	76 50,7%	33 22%	41 27,3%	150 100%
3.9	102 68%	21 14%	27 18%	150 100%
3.14	120 80%	12 08%	18 12%	150 100%
3.15	138 92%	09 06%	03 02%	150 100%
3.16	27 18%	123 82%	00 0%	150 100%
Average	87%	10%	3%	100%

According to the findings in Table 12 most of the respondents (87%) agreed that a relationship of authority exists between educators and learners. Without authority there cannot be an educational situation for education implies a relationship of authority between educator and learner. Gouws and Kruger (1994:112-113) state that the relationship of authority is fundamental for the appearance of the education relation. The learner must accept the educator's authority and the educator must assist the child in his craving for support.

The above is substantiated by the following items in Table 12:

2.3 Modern technology unfolds the creative abilities of learners. This statement is supported by (84%) educators. Originality is the essence of creativity. The school system, however, is geared to conformity rather than originality with the result that the traditional school subjects offer the learner little room for original expression (Vrey, 1990:161).

2.8 Sixty three percent of the respondents (63%) were in agreement that modern technology instills respect for figures of authority in learners. Learners should acknowledge the authority of their educators. Van Rensburg, Landman and Bodenstein (1994:319) say that it is characteristic of the child to secure his own position by eagerly

looking for a guiding authority to place demands on him, expect things from him, lay claims on his loyalty and service, exact obedience from him and control his life.

2.11 Modern technology potrays norms that cause moral attenuation (e.g. TV programmes). Most educators (59%) acknowledged the importance of the statement that educators should set an example through word and deed regarding norms and values. To ensure that the learner increasingly obeys norms the educator or parent should prescribe norms for himself and live up to them. Landman et al (1989:20-21) say the educator must himself observe the norms and conduct his life accordingly.

2.14 Modern technology contributes to a breakdown in family life. Most of the respondents (74,7%) disagreed with this statement. They rather believe that modern technology devices (TV, radio, film) contribute to family unity when all of them come together to watch or listen (Botha, 1993:131).

2.15 Nearly half of the educators (48%) disagreed that TV programmes teach adolescents norms contradicting those of their parents. A possible reason for this, is that in traditional families, it is forbidden to discuss sensitive issues like sex (Ndlovu, 1995).

2.16 Modern technology is considered more important than art education by the Department of Education. Almost all the educators (96%) agreed with this statement. This response is confirmed by the findings in Table 8 concerning the number of educators employed in art-related posts in schools.

3.8 The School Governing Body fully supports art education. Nearly a third of the educators (27,3%) were **uncertain** about this statement. A possible reason for this finding is that in most blacks schools' governing bodies fail to function adequately.

3.9 Sixty eight percent of the educators (68%) agreed that cultural values and norms are transmitted through art education. One of the aims of education is to bring the learner to the point where he supports the norms and values of his society from personal conviction. This is also true of art education.

3.14 This statement was agreed to by (80%) of the respondents that art activities teach learners obedience to the authority of educators.

3.15 Most educators (92%) agreed that during art activities children learn self-discipline. Art activities demand individual performance. Learners are aware that a high level of accountability is expected from them and they cannot do as they please - self - discipline is cultivated in that way (Alvino, 1984:189).

3.16 The majority of educators (82%) disagreed that art education is less important than modern technology. This findings confirm that educators realise the need to include art as a subject in the school curriculum.

5.3 INFERENTIAL STATISTICS

5.3.1 Introduction

Inferential statistics are used to make inferences or predictions about the similarity of a sample to the population from which the sample is drawn. Since many research questions require the estimation of population characteristics from an available sample of subjects or behaviour, inferential statistics are commonly used in reporting results. Inferential statistics depend on descriptive statistics. Without a complete understanding of descriptive statistics, therefore, inferential statistics make very little sense.

5.3.2 Independent and dependent variables

An independent variable is a variable that is thought to influence or predict another variable, but no outside or previous influence on itself is being investigated. The variable that is hypothesized (thought to be), as the cause of an effect, is the independent variable. It is under the direct control of the researcher who may vary it in any way he desires (Huysamen, 1989:48-50).

(1) Independent variables

For the purpose of this study the researcher selected the following as independent variable.

- Age of respondents (educator)
- Number of art educators employed at respondents school
- Art activities at respondents school.

(2) Dependent variables

The dependent variables were selected from the wide range of questions within the questionnaire. The questions reflected the relationship of trust, understanding and authority between the educator and learners. The correct sequence and numbering of questions appear in the questionnaire (Appendix A).

5.3.3 The hypothesis

A hypothesis predicts the relationship between variables and can be tested empirically. A hypothesis is therefore proof that the researcher has come to grips with the problem under investigation and can pinpoint and control the variables which it can contain. It provides a basis for interpreting the results and draw conclusions. Researchers do not try to prove a hypothesis but collect data to enable them ultimately to accept or reject it.

(1) Hypotheses for this study

The research hypothesis for this study:

- The pedagogic relationship between educator and learner shows relation to art education at school.

For the purpose of this study the research hypothesis is formulated as a null hypothesis and reads as follows.

- The pedagogic relationship between educator and learner has no relation to the art education at school.

For the purpose of this study the null hypothesis is elaborated as follows:

Hypothesis 1:

The relationship of trust between the educator and learner has no relation with:

- age of respondent (educator);
- number of art educators at school; and
- art activities at school.

Hypothesis 2:

The relationship of understanding between educators and learners has no relation with:

- age of respondents (educators);
- number of art educators at school; and
- art activities at school.

Hypothesis 3:

The relationship of authority between educator and learner has no relation with:

- age of respondent (educators);
- number of art educators at school; and
- art activities at school.

5.3.4 The Chi-Squared (X^2) statistical test of significance

The interpretation of data is facilitated by the use of the Chi-squared statistic. The Chi-squared statistic (X^2) is a test of significance which compares observed frequencies with expected frequencies (Ary, Jacobs & Rozavieh, 1985:47). It is a measure of the discrepancy between observed and expected frequencies. Observed frequencies are obtained empirically while expected frequencies are generated on the basis of some hypotheses or theoretical speculation (Abhilak, 1994:226)

In this study, the (X^2) statistic is used to test for significant differences between proportions. Critical values for (X^2) are taken at the 5%, 1% and 0,1% level. Symbols used are:

- $p < 0,05$ to denote significance at the 5% level;
- $p < 0,01$ to denote significance at the 1% level;
- $p > 0,05$ to denote no significance.

5.3.5 The relation between the age of the respondents, the number of art educators at school, the art activities at school and the relationship of trust.

Hypothesis 1

The relationship of trust between educator and learner has no relation with:

- age of art educators;
- number of art educators at school; and
- art activities at school.

Each item in Table 13 has been formulated as a null hypothesis and reflects the educators' perception of the relationship of trust between educator and learner.

Table 13

Relationship of trust between educators and learners.

Question number	Age of educators $X^2 = (4)$ P-VALUE	Number of art educators at school $X^2 = (6)$ P-VALUE	Art activities at school $X^2 = (4)$ P-VALUE
2.2	8,4723 0,5828	2,9050 0,8207	3,1007 0,2122
2.4	15,1187 0,1278	20,3010 0,0024**	2,6209 0,2697
2.6	21,8666 0,0158	12,1710 0,0583	4,6317 0,0987
2.12	12,7852 0,2359	30,8204 0,0000**	2,2430 0,3258
2.13	42,3430 0,0000**	28,2418 0,0001**	10,7359 0,0047**
3.1	12,3657 0,0301*	5,7811 0,1228	2,0150 0,1558
3.2	10,5834 0,3909	12,7077 0,0479*	3,9944 0,1357
3.3	16,2732 0,0921	26.3572 0,0002**	3,4948 0,1742
3.7	20,5311 0,0246	6,7183 0,3477	0,5764 0,7496
3.10	12,4925 0,2534	6,1414 0,4075	2,5408 0,2807
3.12	12,7355 0,2388	4,6182 0,5936	2,4918 0,2877

* Significant at the 5% level ($p < 0,05$)

** Significant at the 1% level ($p < 0,01$

According to Table 13 there is a highly significant relation (P<0,01) between the age of the educators and their perception that modern technology causes increase in violence (e.g. TV) and a significant relation (P<0,05) between the age of the educators and their view that art activities enhance learners' self-esteem.

A highly significant relation (P<0,01) exists between the number of art educators at a school and the responses to the following statements:

- Modern technology minimises verbal communication between educators and learners
- Modern technology alienates learners' from the religious beliefs exemplified by their parents
- Modern technology causes increase in violence
- Art education strengthen learners' belief in their Creator

The relation between the number of art educators at a school and the perception of the respondents that group projects in art promotes the pedagogical relationship is significant (P<0,05) while the relation between the art activities offered at school and the respondents belief that modern technology unfolds the creative abilities of learners is highly significant (P<0,01).

The null hypothesis of the above are rejected. The majority of null-hypothesis concerning Table 13 will be accepted because there is no significant relation (P>0,05 between the independent and dependent variables (cf. 5.3.5). Therefore it can be concluded that the relationship of trust between educators and learners has no relation with the age of the educators, number of art educators at school and the art activities at the school.

5.3.6 The relation between age of respondent, the number of art educators at school, art activities at school and the relationship of understanding between educators and learners

Hypothesis 2

The relationship of understanding between the educator and learner has no relation with:

- age of educators;
- number of art educators at school; and
- art activities at school.

Each item in Table 14 has been formulated as a null hypothesis and reflects educators perception regarding the relationship of understanding between educators and learners.

Table 14

Relationship of understanding between educators and learners.

Question number	Age of educators $X^2 = (2)$ P - VALUE	Number of art educators at school $X^2 = (6)$ P- VALUE	Art activities at school $X^2 = (4)$ P - VALUE
2.1	11,8738 0,2936	6.8631 0,3337	2.4918 0,2877
2.5	21,6243 0,0171	9,6922 0,1382	1,3643 0,5055
2.7	18,1432 0,0526	8,3294 0,2150	0,2980 0,8616
2.9	23,3326 0,0096**	32,6702 0,0000**	1,5721 0,4556
2.10	14,9091 0,1354	7,6271 0,2667	0,0892 0,8654
3.4	13,9483 0,1754	3,5430 0,7382	0,6738 0,7141
3.5	9,2321 0,5102	2,4155 0,8778	1,5493 0,4609
3.6	9,8136 0,4570	2,1009 0,9102	1,0524 0,5908
3.11	13,7052 0,1869	13,0324 0,0425	4,3990 0,1109
3.13	11,2815 0,3360	1,2511 0,9743	2,0239 0,3635

* Significant at the 5% level ($p < 0,05$

** Significant at the 1% ($p < 0,01$)

Table 14 shows only two highly significant relations (P<0,o1), namely;

- A relation between the age of the educators and their opinion that modern technology focuses mainly on material possessions

- A relation between the number of art educators at school and the respondents view that modern technology focuses mainly on material possessions

With the above in mind, most of the null-hypothesis formulated on Table 14 will thus be accepted because there is no significant relation (P>0,05) between the independent and dependent variables (cf.5.3.6). The relationship of understanding between educators and learners has no relation with the age of the educators, number of art educators at school and the art activities at the school.

5.3.7 The relation between age of the respondent, number of art educators at school, the art activities at school and the relationship of authority.

Hypothesis 3

The relationship of authority between educators and learners has no relation with:

- Age of educators;
- number of art educators at school; and
- art activities at school.

Each item in Table 15 has been formulated as a null hypothesis and reflects the relationship of authority between parent and child.

Table 15

Relationship of authority between educators and learners.

Question number	Age of art educators $X^2 = (2)$ P - VALUE	Number of art educators at school $X^2 = (6)$ P - VALUE	Art activities at school $X^2 = (4)$ P - VALUE
2.3	9,4628 0,4888	3.3135 0,7686	3,4726 0,1762
2.8	6,8132 0,7430	11,1487 0,0832	0,9418 0,6244
2.11	20,3565 0,0261*	36,7821 0,0000**	2,7764 0,2495
2.14	16,5068 0,0860	15,2187 0,0186*	2,9757 0,2259
2.15	12,5481 0,2500	6,0532 0,0137*	0,3694 0,8314
2.16	10,0492 0,4362	10,0089 0,1243	4,5302 0,1038
3.8	19,1780 0,0381	4.4791 0,6121	0,1549 0,9255
3.9	13,5324 0,1954	12,9787 0,0434*	2,0478* 0,3592
3.14	11,7283 0,3037	7,2172 0,3012	1,8625 0,3941
3.15	19,3863 0,0356*	1,4824 0,9607	1,4978 0,4729
3.16	2,4852 0,7787	7,6120 0,0547	0,1316 0,7168

* Significant at the 5% level ($P < 0,05$)

** Significant at the 10% level ($P < 0,01$)

In Table 15 a significant relation (P<0,05) exists between the following:

- The age of the educators and their perception that modern technology portrays norms that cause moral attenuation (e.g. TV programmes)

- The number of art educators at a school and the respondents view that modern technology contributes to a breakdown in family life, TV programmes teach adolescents norms contradicting those of their parents and cultural values and norms are transmitted through art education

A highly significant relation (P<0,01) exists between the number of art educators at a school and the perception of respondents that modern technology portrays norms that cause moral attenuation (e.g.TV programmes)

The majority of null-hypothesis formulated in 5.3.7 must be accepted because P>0,0. Therefore, the relationship of authority between educators and learners has no relation with the age of the educators, number of art educators at school and the art activities at the school.

5.4 TESTING OF HYPOTHESIS

According to the findings emanating from the inferential statistics (5.3.5; 5.3.6; 5.3.7) the null hypothesis as formulated in 5.3.2 have to be accepted because the majority of P- values is larger than 0,05 (P>0,05).

The relationship of trust, understanding and authority between the parents and child has no relation with:

- age of educators;
- number of art educators at school; and
- art activities at school.

The null hypothesis as formulated in 1.4 has to be accepted.

5.5 SUMMARY

In the preceding pages of this chapter an attempt has been made to give some order to the range of information provided by educators in their answers to the questions in the questionnaire. Some of the data were of a factual or demographic nature which enabled the researcher to construct a broad profile of the sample.

Several highly significant practical implications and considerations have emanated from this study. It now remains for the findings of the study to be discussed and interpreted, making certain conclusions and recommendations that arise from the data. The following chapters will therefore focus on the summary and recommendations of this study.

CHAPTER - 6

SUMMARY AND RECOMMENDATIONS

6.1 INTRODUCTION

6.2 SUMMARY

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6.2.2 Theorectical background of works of art

6.2.3 Career opportunities in art

6.2.4 The influence of scientific and technological development on the pedagogical development on the pedagogic relationship between the educator and the adolescent.

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CHAPTER 6

SUMMARY AND RECOMMENDATIONS

6.1 INTRODUCTION

Having discussed the beneficial aspects of educational technology and the value of including arts in secondary school curriculum, a summary and certain recommendations will be presented in this chapter.

6.2 SUMMARY

6.2.1 Statement of the problem

This study investigated the problems experienced in secondary schools regarding the teaching of art as a subject. In essence the following was investigated:

- the problems surrounding the teaching of art as a subject in black schools; and

- the lack of proper facilities and materials as contributing factors to the inadequate teaching of art in black schools.

6.2.2 Theoretical background of works of art

In this chapter all constituents concerning the history of art and career opportunities were studied. History of art reveals the value and depth of all cultural aspects and also reveal career opportunities that are possible if the secondary school curriculum include works of art. Various types of art were analyzed.

The following art types were discussed:

- Graphic art
- Music
- Dance
- Poetry and drama
- Clay, drawing, embroidery and sewing
- Television and drama

6.2.3 Career opportunities in art

The global name for all works of art is Design Education - it combines all inputs from art, culture, science and technology into one end result. Design is integral in making crafts, textiles, books, advertising, packaging, furniture, jewellery and general products authentically South African.

Design is not only an interesting career, it also contribute tremendously towards our economy and our well being in general. The following career opportunities were discussed in details: industrial, interior, ceramic, jewellery, clothing, textile, photography, entertainment, film, video taping and fine arts.

6.2.4 The influence of scientific and technological development on the pedagogic relationship between the educator and the adolescent..

Harmful and impeding social influences flow through and overwhelm the educational situation to such an extent that educators and learners are both caught up in the conflict between educational and technological influences. Adequate education is therefore not always actualised. Modern educators should be aware of social forces that influence education. They must be able to dissociate themselves from manipulation and unwanted influences.

The learner in his attempt to assist meaning to his world, will initiates relationships. The following relationships and their roles were highlighted, i.e. physical, social, psychological and cultural.

The life-world of the adolescent is one of continual and continued search for meaning. The adolescent on his way to adulthood depends upon the adult to interpret his world for him. Experience and experiencing are regarded as pre-conditions for constituting unique life-world to its constitutor. The

adolescent will be successful through relationship of his own making, i.e. relationship with himself, relationship with objects and ideologies and relationship with God. In this study these relationship were analysed.

6.2.5 Scientific and technological development and the pedagogic relationship

Scientific and technology have a strong influence on the image of our present and future society. The speed with which scientific and technological development takes place, has radically changed man's view on matters concerning society, religion and life. To modern man scientific knowledge, technology and prosperity(wealth) define power, and "a brae new world" has appeared in which man can achieve his objectives by means of his own power, and does not need God or his fellow-man. Human contact is replaced by technology.

Modern technology decreased cultural socialisation amongst people and caused them to become isolated. As a result poor relationships prevail amongst fellow human beings, parents and children, and an extremely complicated world has been created. Modern people no longer know about prayer, thankfulness, wonderment, fantasy, meaning, nature and belief in God. Man's view on humanity and the world in general has become superficial.

Educationists should conceptualize the concepts "educational technology" from a post modernistic view. Educational technology under post modernism views education as a discipline that includes both technology in education (teaching methods, strategies, learning outcomes, curriculum planning and restructuring, etc.).

In the pedagogic relationship the educator and the learner are related in a special way. They are involved in education relationships which are:

- Pedagogic relationship of trust.
- Pedagogic relationship of understanding.
- Pedagogic relationship of authority.

The subject-matter which the teacher present to the child should be carefully selected and systematically arranged. This is done specifically with a view to assist the learner in becoming an adult, where adulthood is understood to represent a well-ordered way of living. The educational relationship itself succeeds on account of *mutual trust*, *understanding* and obedience to *authority*. A child is constantly ascribing his personal meanings to these relationships with his educators and is emotionally vulnerable in this respect. The educator should, therefore, take special care in the course of his educative acts that the child will consciously know that he is able to learn and to achieve, and that his personal worth is genuinely recognised.

The modern technological society may be regarded as a triumph, but at the same time as a tragedy. Together with the triumph of magnificent scientific and technological knowledge and achievements, comes the tragedy that man does not really know his God, his fellow-man or himself. The technological society has created numerous problems in life, society and education, the latter particularly with regard to socialisation within a technological environment, as well as education amidst social influences to which the educand is to a very large extent subjected (education in a technological society). The overemphasy of technology and technology by the modern society creates a situation where man's spiritual abilities and assets are often subordinated to his technological ability.

Not everything that is scientific possible, is necessarily desirable. There is also the possibility of misusing technology. Our youth should be guided to use the power of knowledge to his own benefit. The person who cannot in a moral and cultural sense keep pace with new breakthroughs in technology, creates a danger for modern man.

Children should be educated to be grateful for and to respect modern scientific achievements that are desirable and suitable. Youth should be educated to control scientific and technological developments and learn how to use and apply them to his own benefit and to that of his fellow-man.

6.3 RECOMMENDATIONS

6.3.1 Art in the school curriculum

(1) Motivation

The critical aim of education is that learners should be able to demonstrate their ability to use science and technology effectively and critically, showing responsibility towards the environment and human relations towards one another. Debates on the school curriculum revolve around subjects that are to be treated as examination subjects and those which are regarded as non-examination. In most cases art subjects - drama, music, literature, dance painting, drawing, sculpture and others are treated as non-examination subjects and in most secondary schools are not considered at all. If they happen to they happen to be examination subjects, that is strictly limited. Performance in public examinations is taken as the main index of the success of a school. Any pressure to raise standards of education tends, therefore, to be transmitted through the examination system. Schools are naturally anxious to secure examination qualifications for their pupils. Those school activities which are not examined suffer in terms of space, staffing, time, facilities and status. As a result, more teachers are concentrating on examination subjects (emphasise on science and technology) to legitimise what they are doing in the arts.

(2) Recommendations

The recommendations are:

Arts in secondary schools

- Opportunities for expressive and creative work in the arts should be more widely developed as part of the daily work.

- Principals of schools should explore ways of improving the confidence and expertise of educators in dealing with works of art. They can encourage members of staff, those with specialist skills, to act as consultants within the school.

- Progress records must be made available form primary level to secondary schools and to tertiary institutions. They should include all information on learners' activities and development in works of art.

- Works of art should be accorded equal status with other subjects areas of the curriculum and this should be reflected in the allocation of resources.

- Head teachers and those responsible for the time-table should recognise the different requirements for various art subjects. They should consider them in tackling matters of provision.

- Principals of schools and art teachers should construct policies and procedures of governing all the art subjects in schools, particularly in relation to the allocation of time and facilities.

Assessment and evaluation

- Patterns of assessment should emphasise the principles and objectives of art education and of the nature of aesthetic experience and development.

- Assessing learners' work should provide experience of positive achievement in schools, for example:

- The use of profile reporting in arts should receive attention.

- The appropriateness and usefulness of criterion-referenced tests in arts should be fully investigated.

Special needs

- Senior government authorities should give special consideration to the needs of the gifted, the disabled and to ethnic minority groups.

- Based on the above statement, local government authorities should:

  - Make extra help available and give tuition to learners with special gifts and talents in arts.

  - Provide for expert advice to assist in the identification of learners with special talents in the arts.

  - Be prepared to provide scholarships to individual learners for special tuition in works of art.

  - Be prepared to provide scholarships to individual learners for special tuition works of art to persui their studies at tertiary level.

  - Be prepared to provide school leaving learners with grants and awards to undertake vocational training in the arts.

6.3.2 Training of teachers

(1) Motivation

Art teaching like all teaching, depends for its quality and effectiveness on the supply and training of teachers. The shifting rate to all graduate professions has increased the academic pressures and reduced the practical component in

those courses which survive. The result is the shortage of confident and qualified arts teachers coming into the profession. The present low status of works of art based on the previous reasons, may discourage others from seeking such training. In an attempt to help this situation, the government should improve the quality of in-service training and advisory work.

(2) Recommendations

The recommendations are:

- To attend to special needs in the arts by providing in-service courses for educators and administrators.

- To provide courses on curriculum planning as part of in-service training provision for art educators.
- To provide courses on principles and practice of works of art to principals of schools and all concerned.

- Government expenditure must provide a substantive amount for the special needs (materials and facilities) of art educators.

- Provision for initial art courses should be made available to all student educators preparing to be art educators.

- Keep educators fully informed about opportunities for vocational training in arts.

6.3.3 Co-ordination and continuity

(1) Motivation

Some of the problems that the researcher experienced are outside the immediate control of schools and educators. The lack of co-ordination and continuity in art education can be attributed to the following aspects as suggested by (Sack, 1989:110):

- There is little contact between educators working in different areas of art- even within the same schools.

- There is inadequate co-ordination between the three main phases in education regarding the teaching of art. For example, primary, secondary ad tertiary level. This results in little continuity in the learners' arts education progress.
- There is no real contact between educationalists and professional artists.

(2) Recommendations

The recommendations are:

- To co-ordinate the use of staff and resources between schools.

- Schools should recognise the mutual benefit of working contracts between children and teachers and should encourage visits and joint projects between schools.

- Liaison officers must be employed, to build up smooth contact between schools and artists and even organise meetings and conferences.

- Projects must be created that will involve outside artists, educators and learners in a profitable way, for example conferences could be organised to that effect.

- Schools should consider ways of making special facilities and resource centres available for broader use by the community, for example community halls or other means.

6.3.4 Further research

(1) Motivation

Arts in black schools requires a system of education which takes account of both contemporary social circumstances and the perennial varied needs of children. There is need for a broad-based curriculum which is not too focused on academic and or science and technology education only.

Teachers give little attention or no attention at all on the pedagogic significance of the aesthetic dimension in the education of learners.

(2) Recommendation

The recommendation is:

- That an in-depth study be conducted on the contribution of arts in the pedagogic endeavour in schools. (This study may fill in gaps that have been left by other subject in education. Further research should be aimed at learners, students, parents, colleges, universities and the general public).

6.4 FINAL REMARKS

Aesthetic education programmes may increase environmental consciousness, assist learners in making personal adjustments, and open a wider scope for effective recreational and leisure activities, broaden opportunities for self expression and open career opportunities.

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APPENDIX A

QUESTIONNAIRE

STRICTLY CONFIDENTIAL

QUESTIONNAIRE

THE ROLE OF ARTS IN AESTHETIC EDUCATION IN SOUTH AFRICA

Ms N H Gcabashe

Dear Educator

QUESTIONNAIRE: THE ROLE OF ARTS IN AESTHETIC EDUCATION IN SOUTH AFRICA

At present I am engaged in a research project at the University of Zululand under the guidance of Professor G. Urbani. The research is concerned with *The role of arts in aesthetic education in South Africa.*

As one of the selected respondents, I have taken the liberty of writing to you in order to seek your assistance in acquiring information about your experiences relating to the research.

CONFIDENTIALITY

All information will be regarded as CONFIDENTIAL, and no personal details of any educator/respondent will be mentioned in the findings, nor will any of the results be related to any particular school.

Thank you for your co-operation.

Yours sincerely

.....

Ms N H Gcabashe

Instructions to the respondent

1. Please read through each statement carefully before giving your opinion.
2. Pleas make sure that you do not omit a question, or skip a page.
3. Please be honest when giving your opinion.
4. Please do not discuss statements with anyone.
5. Please return the questionnaire after completion.

Kindly answer all the questions by supplying the requested information in writing, or by making a cross (X) in the appropriate block.

SECTION ONE: BIOGRAPHICAL INFORMATION

1.1 **Gender of respondent?**

Male ☐ Female ☐

1.2 **Age group of respondent?**

Under 30 ☐ 46 - 50 ☐

30 - 34 ☐ 51 - 55 ☐

35 - 40 ☐ 56 - 56 ☐

41 - 45 ☐ 61 and over ☐

1.3 **Marital status of respondent?**

Married ☐

Single ☐

Divorced ☐

Separated ☐

Widow(er) ☐

Other(please specify) .....

1.4 **Post level of respondent?**

Principal ☐

Deputy principal ☐

Head of Department ☐

Educator ☐

Other(please specify) .....

1.5 **Post held by respondent?**

Permanent ☐

Temporary ☐

Other(please specify) .....

1.6 **Are you employed by:**

Department of Education? ☐ Governing Body? ☐

Other(please specify) .....

1.7 **Educational level of respondent?**

Highest standard (grade) passed in school?.....

Highest qualifications obtained after school?.....

1.8 **Arts educator(s) employed in respondent's school?**

The school where I teach has a:	Permanent	Temporary	None
Music educator			
Drama educator			
Drawing/painting educator			
Sculpture educator			
Sewing educator			
Dance instructor			

1.9 **Art activities in respondent's school?**

The school where I teach has a:	Yes	No
Drama society		
Special room for painting/drawing classes		
School choir		
Music room		
School orchestra		
Dance troop/group		

PLEASE NOTE!

In the context of this questionnaire:

- The term **ART** includes music, drama, poetry, dancing, painting, sculpting, drawing, sewing, designing.
- The term **TECHNOLOGY** includes computers, television, radio, film and videos.

SECTION TWO: MODERN TECHNOLOGY

	In education **modern technology**	**Agree**	**Disagree**	**Uncertain**
2.1	Assists learners in developing critical thinking abilities			
2.2	Encourages learners to be innovative			
2.3	Unfolds the creative abilities of learners			
2.4	Minimises verbal communication between educators and learners			
2.5	Improves learners ability to solve problems			
2.6	Promotes the relationship of trust between educator and learner			
2.7	Improves mutual understanding between educator and learner			
2.8	Instills respect for figures of authority in learners			
2.9	Focuses mainly on material possessions			
2.10	Improves the academic achievement of learners			
2.11	Portrays norms that cause moral attenuation (e.g. TV programmes)			
2.12	Alienates learners' from the religious beliefs exemplified by their parents			
2.13	Causes increase in violence (e.g. TV)			
2.14	Contributes to a breakdown in family life			
2.15	TV programmes teach adolescents norms contradicting those of their parents			
2.16	Is considered more important than art education by the Department of Education			

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SECTION ONE: BIOGRAPHICAL INFORMATION

1.1 Gender of respondent?

Male ☐ Female ☐

1.2 Age group of respondent?

Under 30 ☐ 46 - 50 ☐

30 - 34 ☐ 51 - 55 ☐

35 - 40 ☐ 56 - 56 ☐

41 - 45 ☐ 61 and over ☐

1.3 **Marital status of respondent?**

Married ☐

Single ☐

Divorced ☐

Separated ☐

Widow(er) ☐

Other(please specify) .....

1.4 **Post level of respondent?**

Principal ☐

Deputy principal ☐

Head of Department ☐

Educator ☐

Other(please specify) .....

1.5 **Post held by respondent?**

Permanent ☐

Temporary ☐

Other(please specify) .....

1.6 **Are you employed by:**

Department of Education? ☐ Governing Body? ☐

Other(please specify) .....

1.7 **Educational level of respondent?**

Highest standard (grade) passed in school?.....

Highest qualifications obtained after school?.....

1.8 **Arts educator(s) employed in respondent's school?**

The school where I teach has a:	Permanent	Temporary	None
Music educator			
Drama educator			
Drawing/painting educator			
Sculpture educator			
Sewing educator			
Dance instructor			

1.9 **Art activities in respondent's school?**

The school where I teach has a:	Yes	No
Drama society		
Special room for painting/drawing classes		
School choir		
Music room		
School orchestra		
Dance troop/group		

PLEASE NOTE!

In the context of this questionnaire:

- The term **ART** includes music, drama, poetry, dancing, painting, sculpting, drawing, sewing, designing.
- The term **TECHNOLOGY** includes computers, television, radio, film and videos.

SECTION TWO: MODERN TECHNOLOGY

	In education **modern technology**	**Agree**	**Disagree**	**Uncertain**
2.1	Assists learners in developing critical thinking abilities			
2.2	Encourages learners to be innovative			
2.3	Unfolds the creative abilities of learners			
2.4	Minimises verbal communication between educators and learners			
2.5	Improves learners ability to solve problems			
2.6	Promotes the relationship of trust between educator and learner			
2.7	Improves mutual understanding between educator and learner			
2.8	Instills respect for figures of authority in learners			
2.9	Focuses mainly on material possessions			
2.10	Improves the academic achievement of learners			
2.11	Portrays norms that cause moral attenuation (e.g. TV programmes)			
2.12	Alienates learners' from the religious beliefs exemplified by their parents			
2.13	Causes increase in violence (e.g. TV)			
2.14	Contributes to a breakdown in family life			
2.15	TV programmes teach adolescents norms contradicting those of their parents			
2.16	Is considered more important than art education by the Department of Education			

SECTION THREE: ART EDUCATION

		Agree	Disagree	Uncertain
3.1	Art activities enhance learners' self-esteem			
3.2	Group projects in art promotes the pedagogical relationship			
3.3	Art education strengthen learners' belief in their Creator			
3.4	The creative potential of learners is actualized by art activities			
3.5	Art education develops learners' aesthetic feelings (e.g. appreciation of beauty)			
3.6	Knowledge of cultural art enriches learners' life in their community			
3.7	Art education has the full support of most of my colleagues			
3.8	The School Governing Body fully supports art education			
3.9	Cultural values and norms are transmitted through art education			
3.10	Mutual trust between educator and learner is enhanced by art education			
3.11	Art activities promote the relationship of understanding between educator and learner.			
3.12	Art education gives learners confidence in their own abilities			
3.13	Cultural enrichment takes place during art activities			
3.14	Art activities teach learners obedience to the authority of educators			
3.15	During art activities children learn self-discipline			
3.16	Art education is less important than modern technology