

**THE PEDAGOGIC SIGNIFICANCE  
OF THE AESTHETIC DIMENSION  
IN THE EDUCATION  
OF BLACK CHILDREN**

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**1995**

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OF THE AESTHETIC DIMENSION  
IN THE EDUCATION OF  
BLACK CHILDREN**

By

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*Supervisor: Dr K.B. Cemané*

*January 1995*

*DURBAN*

## DECLARATION

I declare that

*"The pedagogic significance of the  
aesthetic dimension in the education  
of black children"*

had not previously been submitted by me for a degree at this or at another university, and that it is my work and that all sources and material used or quoted have been indicated, recognised and acknowledged.



**N.H. GCABASHE**

**January 1995**

**DURBAN**

## **DEDICATION**

**This dissertation**

**is dedicated to**

**My father Aaron Gcabashe and his wife Phyllis.  
Their spirits were with me all the time.**

**My son Bonga Sphephelo. This will be  
meaningful to him one day.**

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## **SUMMARY**

The aim of this study is to describe different works of art in order to establish the educational objectives for each type of art as a school subject.

An introductory theoretical background of works of art is provided with specific reference to traditional, semiotic and marketing values of art articles. The form and meaning of township art are examined closely. In the discussion of performing arts attention is given to drama, traditional music and dance as interrelated aspects of art. Attention was also given to works of art in KwaZulu-Natal schools (DEC schools).

Certain aesthetic objectives in education are highlighted. The educational objectives of graphic art, music, sports, dance, games, poetry, script-writing, drama, claywork, embroidery and sewing are scrutinised.

For the purpose of the empirical investigation a self-structured questionnaire was used. The questionnaire was completed by 200 randomly-selected teachers. An analysis was done of the questionnaires and the data obtained processed and interpreted by means of descriptive statistics.

In conclusion the findings emanating from the literature study and descriptive statistics are presented. Based on these findings the following recommendations are made:

- Urgent attention must be given to the content of the art curriculum in schools.

- Institutions for teacher training should incorporate suitable art courses.
- Both co-ordination between art teachers and the continuity in the teaching of art subjects should get priority attention.

## OPSOMMING

Hierdie ondersoek is daarop gerig om die opvoedkundige doelstellings van kuns as skoolvak te bepaal deur 'n beskrywing van die verskillende soorte kuns te gee.

Ter inleiding word 'n teoretiese agtergrond van kunswerke gegee met spesiale verwysing na die tradisionele benadering rakende die semiotiek en verkoopswaarde van kunsartikels. Die voorkoms en betekenis van "*township*"-kuns word van nader ondersoek. In die bespreking van die uitvoerende kunste word aandag aan drama, tradisionele musiek en dans as onderling verwante aspekte van kuns gegee. Aandag word ook geskenk aan kunswerke in KwaZulu-Natal skole (DOK-skole).

Sekere aspekte rakende die relevansie van astetiese doelstellings in die onderwys word uitgelig. Die opvoedkundige doelstellings van grafiese kuns, musiek, sport, dans, speletjies, digkuns, skryfkuns, drama, kleiwerk, borduurwerk en naaldwerk word bespreek.

In die empiriese ondersoek word van 'n selfgestruktureerde vraelys as meetinstrument gebruik gemaak. Die vraelys is deur 200 onderwysers wat op lukraak wyse gekies is, voltooi. Na ontleding van die voltooide vraelyste is die data wat verkry is verwerk en geïnterpreteer aan die hand van beskrywende statistiek.

Ten slotte word bevindings voorspruitend uit die literatuurstudie en beskrywende statistiek gegee. Na aanleiding van die bevindings word die volgende aanbevelings gemaak:

- Die inhoud van die kunskurrikulum in skole moet dringend aandag geniet.
- Inrigtings wat onderwysers oplei moet geskikte kunsrigtings vir skoolonderrig in hulle onderwysopleidingkursusse insluit.
- Dringende aandag moet gegee word aan die bevordering van die samewerking tussen kunsonderwysers in skole en die voortsetting van kuns as vak.

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## **CHAPTER 1**

### **ORIENTATION**

#### **1.1 INTRODUCTION**

Parents and teachers are crucial beings in the lives of children. It is primarily through them that values are established, intellectual processes are stimulated, and positive reactions to the environment are supported. It is therefore important for parents and teachers to understand the importance of creative expression and realise that creativity and works of art are a vital part of the learning effort (Smith, 1989:134). It is not the product that concerns the audience and viewers, it is not the picture or the properly moulded clay piece or the construction made out of wood or mellifluous music that should concern the viewers or audience; rather it is the value of these experiences to the child that is important.

When the child has attached value to such experiences, he can now appreciate and find beauty in whatever he is doing; thus aesthetic education would have paved its way through. The basis for aesthetic education stems from the nature of aesthetic experience. Experiences that one has been exposed to contribute significantly in aesthetic education. Duncan (1989:65) maintains that: "Aesthetic experience is a record and celebration of the life of a civilization, a means of promoting its development, and is also the ultimate judgement upon the quality of a civilization. Art is produced by individual artists, the content of whose experience has been determined by the cultures in which they live."

According to Dewey (1979:97) art serves in many ways to create and sustain community life. Its greatest importance is in creating and transmitting the meaning of community life in imaginative forms which make social experience possible. The idea that Dewey (1979:105) tried to bring forth is that the milieu in which one was brought up enables one to build up one's own world of imagination. However, one's imaginative and creative skills would not have been possible if it were not for the community or people to whom one belongs and with whom to share one's experiences. This view is further supported by Luthuli (1982:11) when he says that: "Being in the world means being with others ... in order to attain full actualization as a human being, a child must enter into communication with others and strive towards encounters with them."

This kind of experience is different from ordinary, practical, or rational experience. Just as it is different from psychological or religious experience. Dewey (1979:158) regards art as a social category of experience. He elaborates further that the social function of art depends on a specific quality of experience in art. From the social experiences that a person gathers, he is able to create a particular work of art. Examples include:

- a festival with organised activities and
- drama presented to a particular community or an institution within the community and many more.

## **1.2 ANALYSIS OF THE PROBLEM**

Children attending Department of Education and Culture (DEC) and Department of Education and Training (DET) schools expect academic progress in their schools. They want to see changes and innovations which include relevant curricula. Curricula that will enhance their progress.

Common problems which exist in schools, include overcrowding, lack of teaching - learning facilities, lack of libraries and lack of laboratories; another important area which receives little attention is the pedagogic significance of the aesthetic dimension in the education of black children.

Creative abilities of black children through works of art are neglected. researcher's motive for research is based on his concern. Every human being possesses an artistic ability in a limited way. For example, children are often seen drawing motor-cars, trees, singing choruses and hymns, dancing to radio music, practising drama and involved in performances; all of which proves that they have love and appreciation of art. This they miss in school as it is an aspect which is never cultivated fully once one enters school. Yet, the arts forms the basis of all subjects as it teaches children to acquire a sense of appreciation and in-depth understanding of what one is taught or comes across in educational pursuits as well as in private life (Alvino, 1984:34).

### **1.3 STATEMENT OF THE PROBLEM**

The problem that will be investigated in this study concerns the problems experienced in black schools regarding the teaching of art as a subject. Teachers are unable to perform in this area of aesthetic education because of inadequate facilities. This can also hamper the contribution of art on the general performance of pupils in other areas of education. To promote the importance of art in the educational endeavour in black schools this study addresses the following:

- Problems surrounding the teaching of art as a subject in black schools.

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

#### 1.4 ELUCIDATION OF CONCEPTS

For the sake of clarity it is essential that certain relevant concepts be defined:

##### 1.4.1 Aesthetics

According to Sykes (1982:15) the word *aesthetic* means "belonging to the appreciation of the beautiful".

When one delves deep into the connotation of the appreciation of beauty, one finally reaches conclusion that attainment of such appreciation is in accordance with principles of good taste. Aestheticism is, therefore, philosophy of the beautiful or of art which is based upon a set of principles of good taste and appreciation of beauty.

The term "aesthetics" is usually defined to mean the "beautiful" and that usage implies a standard for excellence or a yardstick by which to measure other similar objects or events (Lloyd, 1982:319). This historical and traditional connotation still prevails, but in current usage the term has come to take on a larger meaning and to refer 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; for example, the taste of wine, the touch of silk, the sound of music, the smell of freshly-cut hay, the feel of a tennis serve, or the motion of scathing, are all possible aesthetic 'objects' and all are capable of yielding

aesthetic satisfaction. Duncan (1989:273) maintains that it must be noted that aesthetic in life is open and almost boundless. It is not, as is sometimes implied, confined to a particular type of context or a particular kind of research sensibility.

#### 1.4.2 Aesthetic education

Educational institutions like schools are the most suitable areas where aesthetic education can take place. According to Reid (1979:81) it is important to emphasise that in schools aesthetic education should be concerned with:

- The teaching of aesthetic practices so that pupils learn how to engage in them. Pupils will, with good teaching, learn to move from where they are towards something more discriminating, finer, richer, fuller, richer, fuller and more complex.
- Pupils should be taught in such a way that the possibility for aesthetic involvement and experience is encouraged. In this respect much depends not only on what is planned, but also upon the environment and general teaching climate.
- Aesthetic concepts, when introduced, should be developed and used so that not only the work of others can be better appreciated, but more particular, that their own activities can be practised and expressed with greater knowledge and understanding.

In aesthetic education, concern is based upon the intervention in the artistic life of the child in two distinct phases or modes, namely the impressive and the creative phase (Holder, 1977:37).

A successful programme of aesthetic education depends on good balance and a combination of these two phases of teaching and learning.

(1) **The impressive phase**

The impressive phase develops the skills of looking, listening, and discerning the perpetual and contemplative facts of aesthetic education. In other words, this phase is primarily concerned with the acquisition of perceptual skills to promote aesthetic experience. These skills can be broken down into four main categories:

(a) **The sensory dimensional skill**

The sensory dimension of aesthetic perception includes the discernment of those qualities that make artwork interesting to man's senses, for example:

- the visual elements like colour, shapes, size, line and others; and
- the visual elements like gestures, movements and others.

When a person has these skills, he has at least some aesthetic literacy.

(b) **The formal dimension skill**

This category implies discernment of the structural properties of an artwork, that is, the ability to pick out the pattern or design in terms of composition as follows:

- Themes and variations.
- similarities and differences.
- proportion and relationships.

Form is very important to the working artists or musicians, and changes in form or composition can change the overall artistic idea or image. Form is what ties the work together and gives it the look of unity (Goodman, 1985:210).

Form and content cannot exist apart from each other. What the artist expresses is determined by how he expresses it. Form, of course, is not found exclusively in artwork. Form is a character of all experiences, for example, the following question may be expected: "In what form did you perceive this?" A tendency is to arrange events and objects with reference to the end purposes and values people struggle to reach (Goodman, 1985:213).

Art simply enacts more deliberately and fully the ways in which people organise unity within a field of perception or experience. Form then, is the quality of experience which carries experience to its own integral fulfilment. In this view therefore, form is not imposed from without, but from within, for it determines the moment of consummation of the act (Arnold, 1988:85).

(c) **The technical dimension skill**

This category implies sensitivity to the particular skill, technique, or craftsmanship of the artist in creating a work of art. This dimension is more easily perceived than other dimensions and it calls for interest on the side of the school child. The interest will eventually prompt questions such as:

- How did he do it?
- What medium did he use?
- Was it difficult to do it?

A very important point to note is that children are often very curious about how the artist got certain effects, and this curiosity may lead to a deeper aesthetic interest. Interest in technique and/or skill of execution may lead to a genuine appreciation of art.

(d) **The expressive dimension skill**

The expressive dimension of aesthetic perception is more complicated than other aspects in that it is more ambiguous, elusive and personalistic. Art seems to embody human expressive qualities, actually to take on human traits and feelings (Jarret, 1991:148).

There is a tendency in people of regularly assigning human feelings and character traits to inanimate things. Children do it more naturally than adults. As people grow older they think this is silly and childish, but losing this ability means losing an important way to know the world, that is, the non-discursive, metaphorical mode of knowing and experiencing. Jenkins (1971:131) maintains that there is no correct expressiveness to be perceived in art; teachers should avoid telling children just how they ought to see or hear anything. Every person brings to an aesthetic encounter his or her own personal background and history of experiences, associations and imagination which colour that experience.

One purpose of aesthetic education is to enhance and enrich associations as well as experiences so that the child shall have fewer stereotyped responses to art (Jarret, 1991:197). Instead, they should develop a very open, imaginative response to the images they see or hear. People might expect that as skills in perception develop, the child will tend to become more demanding of the art around him. Obvious, stereotyped images will not be

so satisfactory as they once were. Clearly this reflects a change in taste and a shift in values.

Aesthetic education must not become indoctrination. The need for developing an understanding and an appreciation of those things around must come from the person himself.

### 1.4.3 Art

Sykes (1982:48) defines the word *art* as: "... human skill which employs imitative or imaginative skills". Such practice is clearly illustrated in things like paintings, architecture, designs, music, dance, drama, literature and many others.

Art can, therefore, be viewed as one of the most sophisticated forms of 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 & Woods (1975:47) maintain that to understand art, one must understand one's fellow beings and the many forms of visual expression people employ. He further maintains that the development of such understanding is not an easy process, it is frequently deep and complicated. The infinite subtleties employed in visual expressions require artistic sensibility for interpretation.

### 1.4.4 Creativity

Creativity is the capacity to be effective and innovative and to become excited about the outcome, after using unique and individual effort. The creative individual believes in the importance of developing one's highest potentialities (Myers, 1989:213).

The ability to be creative requires a person to possess a high sense of imagination as well as routine skills as found in the works of art (Myers, 1989:219). Two objects designed by two different people will not look alike in their final form because creative ability of one artist is not the same as that of the other one. Judging what is or is not creative essentially depends on the degree of difference that may be noted between any two given objects. This means that every art object occupies its own unique position in space and is thus separated from all other objects. It manifests visible physical differences from any form made before. The creative pupil produces art objects unlike those produced by others. Jenkins (1971:67) maintains that: "One is meant to believe that the essence of creativity seems to involve uniqueness of response." He further maintains that in its purest sense, the creative act is based on standards of visual and auditory differences. It cannot be classified as either good or bad, beautiful or ugly, and it is inconsequential whether it is functional or nonfunctional. Whether creativity can be taught is worth pondering. Generally, all children possess some ability to perform creatively, but the teacher's role in helping students express themselves creatively is unsettled. In the broadest sense, the teacher would merely act as a critic who corrects the students' work according to standards of visual differences (Gallas, 1991:62).

The creative phase of aesthetic education includes the creating, experimenting and expressive form using the materials of a medium. To get a creation that looks or sounds complete and unified yet working well in that medium is the challenge of creating in art. In the general classroom, the endeavour of creativity is much more important towards aesthetic development and aesthetic sensitivity than the realisation of some satisfactory product.

#### 1.4.5 Education

Education is the practice - the educator's concern in assisting the child on his way to adulthood. Van Rensburg, Landman & Bodenstein (1994:366) maintain that education in its pedagogic form, can be defined as the conscious, purposive intervention by an adult in the life of a non-adult to bring him to independence - bearing in mind that education as pedagogic assistance is the positive influencing of a non-adult by an adult, with the specific purpose of effecting changes of significant value.

#### 1.4.6 Pedagogics

According to Viljoen & Kilian (1976:17) the term *pedagogics* means: "... science of education which reflects full knowledge of the mutual and reciprocal involvement of the educator and the educand in the pedagogic structure". This term reflects the whole situation where an educator applies all scientific measures in leading an adult-to-be on his way to adulthood.

### 1.5 AIM OF THIS STUDY

The aims of this study stem from the statement of the problem and can be formulated as follows:

- To describe different types of work of art in order to establish the educational objectives of each type of artwork at the hand of relevant available literature.
- To conduct an empirical survey into the vital role contributed by arts in the pedagogic endeavour which is neglected in black education.

- In the light of the findings obtained from the literature study and the empirical survey determines certain guidelines according to which accountable support can be instituted to meet the problems caused by neglect of aesthetic value in black education.

## **1.6 METHOD OF RESEARCH**

The pedagogic significance of art as aesthetic dimension in the education of black children is deeply embedded in the goal and structure of education. The point of departure for this study will be taken from the perspective of Philosophy of Education (Fundamental Pedagogics).

The method of collecting data used in this study has been based firstly on an initial literature study of available relevant research literature. Secondly, a questionnaire survey will be conducted through the use of structured questionnaires. To supplement the literature and empirical study, visits will be made to schools and interviews will be conducted with teachers and authoritative persons in the field of art and art education.

## **1.7 FURTHER COURSE OF THIS STUDY**

In chapter 2 of this study an overview will be given of historical information collected and gathered in order to establish the following:

- How art was created in the past.
- What was the motive / aim behind it?
- The cultural aspects of art (a means of preserving cultural aspects).

Chapter 3 deals with the relevance of aesthetic objectives in education.

Chapter 4 examines research procedures and methodology employed in this study.

Research data is presented and analyzed in chapter 5.

Chapter 5 presents a summary of the findings of this study and offers conclusions and certain recommendations.

## **1.8 SUMMARY**

An exposition of the problem, statement of the problem and the aims of this study were given in this chapter. The method of research was explained and certain concepts elucidated. Lastly, the further course of this study is set out. In chapter two traditional approaches to works of graphic art will be discussed.

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## **CHAPTER 2**

### **THEORETICAL BACKGROUND OF WORKS OF ART**

#### **2.1 INTRODUCTION**

When the concept history is mentioned, one is tempted to think of something that took place sometime in the past and is no longer of value in modern societies (Gallas, 1991:10). It is surprising that if one delves deep into the aesthetic value of works of art, one is directly driven back to the historical or theoretical adventures of the traditional people. The stones and clay found in the earth, grass, trees, plants and animals which live on the surface of the earth, have always provided man with the raw materials for the artifacts they need. Man still finds new uses for these raw materials. It is exciting for children to think that perhaps they, too, may be discoverers of some new ideas or construct original artifacts. For example, the quarries near Durban where stones are obtainable for concrete and the excavations where clay is obtainable for making bricks. These items are collected because the idea is to bring home the importance of raw materials gathered from the earth in developing modern civilization.

It is upon the above fundamental challenges of raw materials and their availability that the most important motivation for works of art seems to rest (Wenner, 1989:54). It may be demonstrated that all the fashioned objects of any environment which are man-made or manufactured provide everyone with the familiar accoutrement for civilised existence. They have been produced by the same steps as those which are followed in art education.

According to Samuels (1986:57) no civilization could have been established if mankind's activity was only on a mental and vocal plane, but parallel with the development of man's intellect there must exist an expression of his thoughts. Works of art of everyone will reflect in a very precise manner his or her stage of mental development. Where no work of art exists one major component of civilization would be missing. In the language of a child, this may be explained in terms of the home, the school and the town or village in which he lives. Discussing the personal belongings and clothes, like a pen, a watch, a bracelet, the furniture of the classrooms and the home, the books he or she reads, the piano, the radio and the motor car, is very relevant (Jarret, 1991:108). It is essential for a mature educator to establish in his or her pupils the idea of personal identification with perennial activities of mankind to provide his daily requirements of shelter, furniture and clothes as well as tools with which to shape the raw materials which nature provides. Such a discussion may be introduced in a sub-standard A class and upwards. Children of any age are able to classify the manufactured objects in their surroundings into those which are purely functional, and for utility, and those which are predominantly decorative (such as a table, a bracelet and other related items) (Wenner, 1989:78). The clarification of the material environment in which they live as being full of *things made* for their comfort and needs, rather than *things bought* is an important foundation stone in the building of a craft programme and achieving the sympathetic orientation towards creativity in art.

The belief that human thought can be developed and expanded is the basis on which all educationists build. Unless this were so, all education would be in vain. Lowenfeld & Brittain (1987:137) supports this statement by pointing out that: "In the classroom, the teacher, through conversation and questions, draws out pupils' imagination and thoughts and stimulates their minds into activity."

The ability to reason and think in terms of what can be made of wood, grass, wool, fibre, stone, clay and pencil as well as paints grows with experience. The word experience existed and was portrayed in a number of ways even during the days of yore and is still existing. Among other ways, it is portrayed through the works of art.

## **2.2 TRADITIONAL APPROACHES TO WORKS OF GRAPHIC ART**

According to Nettleton & Hammond-Tooke (1989:121) the following approaches are adopted in works of art in order to classify certain traditional art issues:

### **2.2.1 Semiotic approach**

The semiotic approach is peculiarly appropriate to the beadwork of blacks. The main feature of this art form is the supposed messages which the beads are said to carry.

The romance of the love-letters of ubiquitous blacks has spread far beyond the borders of KwaZulu and even Southern Africa. According to Nettleton & Hammond-Tooke (1989:127): "It is even possible to purchase such 'messages' in New York's Fifth Avenue and tourists to South Africa eagerly seek out examples of love-letters and enquire anxiously from producers and traders exactly what each colour means." People from other countries who show a lot of interest in understanding 'the language of the beads' are quickly introduced by curio sellers and those whose business it is to sell South African tourism. In any city there are enterprising firms which commission hundreds of simple, highly coloured love-letters from local bead-makers, pack them attractively and add a card explaining the message.

Traditional belief is always stressing the messages brought by beadwork, for example:

- A red bead is symbolic of love.
- A white bead is characterised by purity.
- A yellow bead symbolises jealousy.
- A pink bead (although seldom found) for first love.

Tourists respond to these types of messages by buying with alacrity and enthusiasm. More so a single item may cost as little as two rand and can be slipped into a purse or handbag. That creates an atmosphere of an ideal and exotic gift.

An intriguing twist to the semiotics of tourist art is produced on the contention that, far from being 'authentic' the so-called love-letter of a black represents, on the one hand, the outsider's misreading and, on the other hand, a commercial elaboration of what was a very simple and by no means universal tradition (Grossert, 1978:237). Substance is given to this view by the fact that, although beadwork is produced mostly by black groups, little evidence of bead messages has been forthcoming from outside the black cultural area. Even the relatively few sources which deal with the making and wearing of beadwork of blacks date from the past thirty years and refer either to regional or highly localised cases. What is universal, and probably reflects a degree of continuity with the past, is the fact that a good deal of beadwork of blacks carries not so much specific but generalised symbolic meanings, and that social status and position are signalled in dress of which beaded items are an integral part. It is upon the foundation of this wider system of communication and classification that the modern elaboration of tourist items has taken place. In moving from a purely endogenous usage to

production for outsiders there occurred, however, a number of changes in both the form and design and, most important, the intention behind the making of items which, like the love-letters, caught the fancy of white outsiders. Sifting through the available literature and talking to women who today produce beadwork both for their own use and for sale allows the researcher to make an informed view about the overall process which might have led to the development of the contemporary tourist love-letters.

Based upon the above statement the researcher concluded that there are two issues involved, that is, form and colour. Regional differences occur in both, but it seems usual, wherever beadwork flourishes for endogenous use, for both married and unmarried women to make simple strings of differently coloured beads called "UCU" \*. These they wear on various parts of their bodies, and unmarried girls often send them to their lovers as a token of their affection (Mbatha, 1993). Men wear these gifts with pride. A married man wears strings made by different wives and unmarried men may display tokens of different girlfriends. The messages of these strings is read consecutively from the bead nearest to the loop. The exact meaning of the colours and juxtaposition of different colours and sizes differs from region to region and even from individual to individual. To sum up, one single corresponding reading is impossible. In any local area, however, there is sufficient agreement on the symbolic meaning of colour and bead placement to make the communication of a general message feasible. What is not possible is the conveying of a complex and detailed message as can occur with the use of the written word.

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\* UCU - a single string of beads.

A UCU may be combined with other beaded items such as a small necklace or *UMGEXO*<sup>\*</sup> which often took a rectangular form and is suspended from the neck by a beaded cord (Xala, 1993). It is this general form which is now recognised as a love-letter amongst blacks. Most whites believe and are taught to believe that the message is encoded in the colours of the rectangle. Capitalising on this belief, some creative black artists during the seventeenth century introduced the idea of love-letters with red beaded hearts decorating the rectangle. In these, the symbolism of both colour and pattern are purely western in its original form. This symbolism differs from contemporary blacks' meanings of the colour red, for example the *UMGEXO*<sup>\*</sup> as a gift of recognition of a relationship between the maker and her lover. Nettleton and Hammond-Tooke (1989:129) point out that: "... this transformation in intention and message is demonstrated by the fact that bead-makers usually refer to love-letters produced for tourist trade not as UCU (or umgexo) but with a direct translation from English - as *incwadi yokuthanda*, that is, a letter or book of love". It is therefore appropriate that the love-letter which a tourist may purchase as a gift for his or her loved-one is decorated with red hearts.

The basis for classification of the theory of love-letters of blacks will be the utility-value of each object and the messages encoded by the maker and read by the purchaser. This is what the semiotic approach is all about. It allows one to ask, not only what particular colours and colour-combinations mean, or might once have meant, but to bring together in one frame of reference the aims of different bead-makers who today produce for either or both the internal (or the endogenous) and the external (or the exogenous) markets. To emphasise this idea of the semiotic approach, Davidson (1989:68)

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\* *UMGEXO* - small necklace of beads.

maintains that: "... (a woman) in making a gift for her lover, using pink beads in a traditional *umgexo* may be encouraging him to save, but in producing for selling she may make a similar item but with a very different statement, this time aimed at attracting a potential buyer either white or black."

Davidson (1989:91) suggested a number of implications that are derived from the semiotic approach:

- To a middleman and, eventually, a white tourist, the message which is read in the beads is that the item is typically black oriented or that it is something of Africa's past. It is the ethnic image in its most simple and blatant form which is being manipulated.
- If the potential buyer is a neighbour, the message is a cultural one which will pinpoint the social identity of the wearer on some future ceremonial occasion.
- If the consumer is black, but does not normally wear beads, the purchase may indicate an identification with national values and the wearing of the item may aim at making a clear political statement.
- If the consumer is white, the purchase may suggest a wish to identify with African culture and the heritage of a common multiracial South Africa.

In suggesting the usefulness of the semiotic approach to the analysis of blacks' beadwork, it must not be forgotten that bead-working also expresses and communicates a lively appreciation of colour and design. The variety

and exuberance of the dress worn on ceremonial occasions in KwaZulu are a clear indication that the maker and wearers enjoy their skill. The manner they put together elaborate costumes and beaded decoration does attract everybody's attention. This point, although made largely in relation to the intricate costumes of *AMABHINCA*<sup>\*</sup>, is relevant also to the growth of western fashion jewellery.

### 2.2.2 Marketing approach

Historical background concerning the works of art is best portrayed through traditional events. According to Grossert (1968:213) the distinction lies in the question: Was the particular art work produced for the internal or the external market?

#### (1) Production for the internal market

It is by no means easy to establish the amount of beadwork produced for personal use or for sale for a purely internal market. The use of beaded articles in everyday dress appears to be highly localised and, in rural areas of KwaZulu, for example, a woman dressed for the *UMAMULO*<sup>\*\*</sup> ceremony will be clearly identifiable and that is confined largely to *AMABHINCA* communities. A striking exception, however, exists in the case of Nazarite Church followers of the famous Isaiah Shembe who incorporate beadwork in both their everyday life as well as a ceremonial attire. Women who do not

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- \* *AMABHINCA* - Certain groups of blacks who stick to a traditional way of life and wear traditional costumes.
  - \*\* *UMAMULO* - A ceremony signifying that a girl has reached marriageable state.

usually wear beadwork but who recognise its money-making potential, have learnt the craft from neighbours. History reveals that during the time of Grossert (1978) who was for many years an inspector of Arts and Crafts for black schools in KwaZulu-Natal beadwork was taught to many school children who as adults, are putting this skill to lucrative use.

It is in the discovery of new styles and the appropriation of both new and complimentary materials that the vibrancy of any art or craft tradition lies (Grossert, 1978:253). One has only to attend blacks' ceremonies such as weddings or the annual festivals, for example that of the Nazarite church or *UMKHOSI WOHLANGA*\*.

Many of the public ceremonies of the blacks' Royal Calendar are celebrated in so-called 'traditional dress' and in that way beadwork has an increasingly striking and dramatic place. These events are being given greater coverage in the white and black press and on television networks. It is both in the continued use of beadwork in costume, and in the current increase in the use of many 'traditional' symbols such as beadwork to highlight and draw attention to black identity, that beadwork traditions are experiencing a creative impetus. In KwaZulu-Natal it is in effect what is worn and what is seen to be valued, not only by a limited and old-fashioned section of the population, but by the trendsetters in Nongoma and Ulundi that is bringing beadwork into the public eye and imagination. In addition it is television shows such as *Shaka Zulu*, as well as the display and sale of blacks' beadwork, both in curio stores and increasingly in smart departmental stores, that are changing the attitude of many black people to beadwork and to the

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\* *UMKHOSI WOHLANGA* Royal ceremony connected with women's preservation of culture and public display of their perfect chastity.

making and wearing of beadwork. In semiotic terms the message which is being given both to the bead-makers and to potential black consumers is today self-consciously positive. No longer are beads a sign of backwardness and of belonging to the category of the non-educated. Instead they are a sign of sophistication and national pride (Msomi, 1993).

(2) **Production for the external market**

During the primeval era, barter trading was used as the means of exchanging goods because the monetary system was not in operation. Therefore, production for the external market was something out of the minds of blacks. The idea of cash trading started after contact with westerners. Nettleton & Hammond-Tooke (1989:132) divided bead articles and other related works of art made for outside sale into the following:

- Large numbers of simple ethnic curios directed at the local holiday and overseas tourist market, for example, simple embroidery, calabash work, door-mats and other related items.
- Bead jewellery made for consumption on both the local and overseas tourists and fashion markets, for example bracelets and other items.
- A small and unique school of representational bead sculpture which has been stimulated by a highly specialised market of art collectors. These sculptures fall into the category of ethnic objects.

When the researcher scrutinises the above categories she concludes that there are major differences in the skill and attention devoted by the makers in producing individual items. The tutored eye can easily distinguish the fine

from the mediocre craftsmanship and producers make judgements both about their own work and that of others. In addition, items made for some sources are given greater care and attention than others. Work which will be offered direct to the public at the side of the road is often inferior to that which producers know will be scrutinised by middlemen and traders, many of whom demand, not only good workmanship but the use of threads known to last forever. Skill and finesse of workmanship are related to earning potential. In Durban, for instance, some craft and curio stores and in particular the African Art Centre, have built up a reputation for buying only high-quality goods. Correspondingly higher prices are charged and paid. There is a need for defining clearly each category and its characteristics (Khoza, 1993).

The following categories and characteristics can be distinguished in beadwork production (Grossert, 1978:310):

(a) Ethnic and curio beadwork

These items are small and inexpensive. Beadwork has the advantage of being light and easily packed in airline bags. It is colourful and makes attractive gifts for those whom the holiday-makers and tourists have left at home. The range is from ethnic jewellery, for example bracelets, belts and necklaces including love-letters of blacks to the more up-to-date daisy chains made of bead streamers hung from a necklet to medicine bottles and wooden salad sets decorated with a few beads. A recent addition to the gift line has been beaded coasters, rings and, probably in response to the popularity of *Shaka Zulu* short (wooden) stabbing spears. These items appear in what consumers regard as traditional colours favoured by blacks, namely red, white, yellow and blue - and are made in simple geometric designs.

(b) Common characteristics of popular bead artifacts

These items show similarity, simplicity and a tendency to standardization. On the evidence of old photographs and museum collections, and of what is produced for internal consumption, it transpires that what was once a fairly wide range of local styles has been consolidated into a relatively uniform range which the makers, middlemen and the managers of curio stores believe to be what customers want. In this they all combine as "culture brokers" although the message directed to the consumer is essentially that of primitive Africa with an emphasis on mystery (medicine bottles), savagery (assegaïs) and romance (love-letters). On the understanding that these items must sell cheaply and in large numbers, they should not take many beads to make nor can they take too long to make or demand exclusive skill to produce. They are the pot boilers of the beadwork trade. Individual women can produce large quantities within a short time.

(c) Messages sent and messages received

The predominant image of most relatively cheap beaded curios is that of ethnic differences and of the mystery and romance of a traditional and timeless Africa. The message which is conveyed to tourists is summed up and confirms the notion that "Darkest Africa" still exists and is within their reach. Hence the popularity, not only of ethnic curios, but of visits to a Zulu kraal where tourists are entertained by Zulu dance and a plethora of beaded and bare-breasted maidens (occasions such as *Umkhosi Wohlanga* which usually takes place at *oSuthu* in Zululand).

There is much to see and appreciate if one observes maidens doing beadwork, older women making pots and weaving and men also engaged in

wood-carving (Khoza, 1993). These are all activities which entrench the idea that black people have not changed. Such products which display traditional skills and activities are for sale in the 'Gift Shop' alongside market places, for example on the Durban beach-front area, Port Shepstone, Margate, Umgababa holiday resort area, Louis Botha curio shop and other KwaZulu towns. Due to an increase in the unemployment rate and the poor economic conditions in other countries, some blacks carry these items from Zululand to Durban or Zimbabwe to Durban and sell them at main railway stations, or from door-to-door. Nettleton & Hammond-Tooke (1989:36) said: "That sacred journey to the primitive and exotic is thus ended appropriately with the opportunity to purchase a timeless and enduring memento, a final rite of passage which, when they return home, will attest to the travellers having 'been to' and experienced a slice of that other world which is so dramatically different to the mundane concerns of their everyday working life."

Raeburn & Kendall (1989:214) maintain that appraisal of aesthetic value lies greatly on the above view and it is the view that will uplift the spirit of young growing black pupils leading them to the importance and worth of appreciation and finding the value and joy for living. Today's generation ought to value the satisfaction that can be derived from their cultural heritage. Literature, the visual arts, and music need to be taught in such a way that children (all children) will learn to appreciate what is theirs by right of birth. The current interest in African art may derive from a desire on the part of members of other cultures to identify with and share in an aspect of South African culture and the future which they believe there is, or they would like to see developing. In the same vein some whites consciously choose to wear ethnic jewellery and in so doing they are transmitting and reading into the items concerned a very different message to that which characterises most tourists viewing and buying. For them wearing ethnic

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jewellery (and even giving it as gifts) is a political statement and a limited and vicarious association with the world as well as concerns of black South Africans. Extending this line of argument, it may be conjectured that the increasing use of ethnic jewellery by a wide range of black South Africans is an expression of a cultural and political identity which goes way beyond the merely decorative. Therefore, in rural and neighbourhood contexts bead-work can indicate social status and cultural affiliation.

(d) Fashion jewellery

Ethnic bead jewellery slowly becomes fashion jewellery as bead colours and styles change and are designed to complement world fashion trends. This change was initiated by yet another category of cultural broker, the personnel of development projects. Most of these artifacts had strong religious links. Managers were seeking a source of local income for black women. Those managers who met with financial success, later attempted to expand their economic opportunities by capturing the overseas fashion market (Van Heerden, 1993). The *KwaZamokuhle* at Escourt is one of the markets that has grown into a highly lucrative business with international links and expert marketing. Future production is based on information on overseas fashion trends and the beads which are used are often distinctive and do not come from the same source as the beads used in ethnic items.

Fashion jewellery is highly saleable because it can be worn on far more occasions than can ethnic items. Styles which do not move rapidly are not repeated. Large numbers of similar fashion goods are not produced. There is a premium on variety, at least in colour and in type of beads used. Prices paid for fashion jewellery are higher than for ethnic items. Those who make fashion jewellery usually also produce ethnic items as the staples of their repertoire. It is in fashion jewellery where real evidence of initiative and

creativity is to be found. Some women adapt and carry over the exuberance of the pattern in their own dress to the costume jewellery they produce for whites (Njapha, 1993).

The message that is encoded in fashion jewellery is that of a common cultural universe in which both producer and consumer attempt to reach each other in an area appreciated and elaborated in both western and traditional culture.

In contrast to the ethnic jewellery, the field of fashion jewellery can be treated as an essentially neutral area and one which can be kept largely separate from the highly emotionally charged political environment in which even the least sensitive white South Africans meet black South Africans and black culture today. Powell (Davidson, 1989:139) suggests that: "... the current interest in what is labelled transitional art has as much to do with fear as with a wish for positive identification with black people. It would certainly not be surprising to find that a bead genre which neither glorifies nor brings ethnic difference openly to the fore could be extremely popular".

In the field of fashion jewellery it is above all the saleability, and the clever manipulation of this body by a variety of culture brokers which counts.

Representational bead and cloth culture is the field of bead-work which is essentially modern and market oriented, but which is more original and creative (Van Heerden, 1993). A group of women from the Valley of a Thousand Hills near Durban, produce what can be described as bead sculptures. These are free-standing representations of human figures, birds, animals and even material objects made from cloth and decorated with

beads. Such a portrait can be made similar to dolls or teddy bears but the only difference lies with beads which are decorating such sculptures. In some cases more than one figure appears, while in others the figures stand against features of the natural and cultural environment such as trees, a bee or bicycle, possibly cattle or an elegantly furnished room. What strikes the observer is that many of these figures and tableaux are more than careful representations of reality. They are vignettes of the life-world and social experience of their makers. Some, furthermore, appear to offer a subtle, if possibly unconscious comment of their social condition.

The last decade has seen the flowering of sculpture and sculptural forms among many black artists. Carving in wood by men has predominated although both women and men have experienced a lot in modelling with clay. More contemporary, perhaps, has been the use of an unusual medium such as tin cans, wire and even unhewn stone and cement blocks. Into the same highly imaginative and innovative category fall the bead sculpture. The bead-work is usually built up and around a framework of wire, wood, dolls and clay animals like birds, oxen and others which are made by black rural children all over Southern Africa. It is easy to classify such objects as toys rather than as art forms, especially in the case of the single human figures. Blacks' bead sculptures are not, and never were, made as dolls (Bogle, 1989:57).

The researcher views the idea of bead sculptures as something that introduced a creative innovation to the plain objects like dolls, clay-work and other artifacts which were made during the olden days. Further, beaded work introduced the importance of a commercial motive because these items started to be displayed on open market places (Silverman, 1989:56). In attempting to sum up bead sculptures in aesthetic terms: they serve to

please the eye, both that of the maker and the potential buyer. The fact that they are designed for the market should not detract from the assessment of their aesthetic merit and indeed, they are beginning to occupy important places in the art galleries around the country. For the makers they provide the opportunity not only to reproduce but to reflect upon their surroundings, to put their skills in designing and colouring and make money at the same time. This is a winning combination with women earning three or four times as much from the sale of sculptures as from selling numerous smaller pieces of jewellery. A sculpture might sell for between fifteen and forty rands in contrast to jewellery which may fetch between five to ten rands per item. While it is true that sculptures take a fair time to construct and decorate, they are probably no more time-consuming to make than many standard bead items.

The emphasis of the staff at the African Art Centres has always been upon individuality and creativity. This has resulted in the development of not only a wide variety of sculptural forms but also in a tendency for the overall repertoire to change over the years. According to Botha (1993:123) what follows is a preliminary attempt at classifying what has been produced to date:

- (i) **Human forms** - These range from solid standing figures in intricate and authentic contemporary traditional costume to idealised portraits of particular types of people, such as an *isangoma* (diviner), a jockey on his horse. The diviner is depicted at the moment when she waves her whisk.
- (ii) **Tableaux** - They consist of more than one beaded figure which together tell a single story. For example, one may find a mother lifting

her baby into a bath or a preacher raising his hand in blessing over a kneeling woman in church uniform.

- (iii) **Social commentary** - In these sculptures white and black people clearly differentiated in the use of black or pink material for skin tones, for example, white girls playing tennis and black boys playing soccer.
- (iv) **Material objects, birds and animals** - Some of the earliest bead and cloth sculptures were of birds and these remain extremely popular with both makers and buyers, for example, an acute observation of the characteristic stance of *uthekwane*<sup>\*</sup> is combined with experimentation and initiative in depicting wings by using a 'see through' wire frame covered with tiny beads.
- (v) **Sculptural message: beyond the ethnic image** - In semiotic terms the message which black beads and cloth sculptures carry is that of originality which might be different from what the wealthy tourists seek. They are sold at high value in South Africa and overseas galleries and museums. Each item bought presents a unique form of traditional artistic expression.

In revealing the range of these sculptures as they exist at present, Nettleton & Hammond-Tooke (1989:203) maintain that they are divided into the following two district types:

- The purely representational focused largely on simple human figures and on bird and animal subjects.

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<sup>\*</sup> *uthekwane* - name assigned to a certain type of birds.

- The more thought-provoking and complex scenes of everyday human experience.

It is the latter which speaks so clearly of the social conditions of their makers and because of this they are more challenging to the observer and potential consumer. Many tourists do in fact prefer the first type of sculpture because they are more accessible to western eyes than are the more complex human tableaux. Although human figures are represented in traditional dress to appeal to the ethnic image and carry the same messages as the typical ethnic curio, this is not the case with thought-provoking scenes. These sculptures are too complex, too lively and their statement far too dramatic to please the casual tourist who seeks simple and superficial messages from a primitive and timeless Africa. Such bead sculptures illustrate a living and changing tradition, a world in which their makers will take their place, not as the quintessential and unchanging primitive, but as the artists and creators of the future. It is in this respect that black bead sculptures should be seen as a '*Genre*' distinct from the increasingly popular ethnic dolls which are now to be found in most curio and tourist shops around the country.

## **2.3 CONTEXT, FORM AND MEANING OF TOWNSHIP ART**

### **2.3.1 The concept "township art"**

According to Kermode (1990:310) the term "township art" refers to a category of paintings and graphics of urban black art forms which emerged on the South African art scene in the late nineteen sixties. Although many black artists today still work within the township idioms, the term refers to an historical moment in South African black art which, by the early nineteen seventies, was already showing signs of change. The majority regard

township art as something that stands for all black art owing to the publicity it has been given both in this country and overseas. Township art has its origin in the black townships or satellite towns around white cities, especially those in the Johannesburg and Pretoria areas. The label 'township' implies a specific political, social and economic context: one which determines all aspects of its art, its aims, function and formal content. A brief review of this context and its cultural manifestation prior to the township era is required in order to assess from an aesthetic historical point of view, the position of township art within the broader framework of black art in South Africa.

Townships are the result of the implementation of the apartheid policy and legislation. Samuels (1986:114) says "It is a political solution to the problems of black urbanization which has been an ongoing process since labour was required for industry in the cities. The flow of rural blacks to the urban environment has increased steadily since the Native Trust and the Land Act of 1913 which confined black land ownership to 'Native reserves'. This resulted in the reduction of the possibility of livelihood in rural areas together with disrupting the traditional patterns including cultural unity of rural society."

The slum areas and locations around Johannesburg where blacks could own or rent property or land prior to the implementation of a determined township strategy in the nineteen fifties, were subject to socio-economic deprivation with its attendant ills of crime, disease and poverty. However, they were organic communities with a degree of social identity and freedom of action, association and expression. In spite of their heterogeneous nature, the inhabitants had a sense of belonging, a certain solidarity in opposition to the prevailing white attitude which viewed urban blacks as temporary sojourners, valued only for their role as a labour force. Matshikiza (1994) says: "In

general blacks preferred the relative measure of freedom and autonomy of the slums than living in the Government townships. The most popular of the slum areas in the 1940s and 1950s was Sophiatown: it was a slum of dreams, a battleground of the heart?"

The name given to this slum-yard culture was 'Marabi'. It is also the word used for its music. Marabi is the name of an epoch of Todd Matshikiza who lived during the period of the nineteen fifties: the period of popular history before the implementation of state segregation. The kernel of this proletarian culture was the shebeen or beer hall which provided entertainment and fulfilled the function of a social gathering place where music was the binding force (Austin, 1990:46).

The main aim of the Marabi culture was to create a degree of social cohesion and to humanise the living conditions of urban life. The role of the visual arts in such a culture was virtually nonexistent. The creation of art is usually an individual activity: the fine arts have little entertainment value and are less accessible to the general public artistic activity in traditional black society in South Africa and had been largely confined to wood-carving, bead-work, weaving, basket-making, pottery and wall painting. There was a limited heritage of modern visual forms available for the urban black artist. In traditional society art is rooted in a social system based on established moral and religious values. These values have been eroded with the disintegration of rural life patterns and no longer have much relevance for the urban black person. He has not only lost his tribal identity, but has had to come to terms with an urban society which is not of his making and in which he has little self-determination. Bright (1987:107) maintains that in the Marabi slum-yard and township, the tribal patterns had not yet been replaced by any alternative unified framework to ensure the cultural cohesion

necessary for either the making of art or the provision for art educational facilities. He further pointed out that in traditional societies, the artist is fully integrated in his tribal community, which not only satisfies his physical and ponderable needs yet receptive to his work of art because they reflect the aspirations of all. The lack of a common framework of values amongst the heterogeneous population of the slum-yards meant that the artist was isolated, deprived of a receptive community with which to communicate and without a market to ensure his financial survival. In such conditions the vital artistic 'dialogue' could not exist.

Prior to the township art of the nineteen sixties, black art was represented by several isolated artists, for example Bhengu, Pemba, Sekoto (1911-1950) and others had little or only an informal art training. The researcher became aware of a number of artistic work performed by them as displayed at the University of Fort Hare Art Gallery and their work is highly commendable. One cannot believe they were performed so long ago. Through white patronage, artists were introduced to various materials and techniques, but their works show only a superficial adoption of the Western graphic art tradition. The researcher once visited the University of Fort Hare as well as the De Beer Art Gallery where she witnessed a number of refined painted works by Gerald Bhengu. One could analyze a lot of his work which was advanced for his operational period, that is, 1916-1945. Gerald Sekoto, who was leading a township life in Sophiatown is quoted by Nettleton & Hammond-Tooke (1989:191) explaining that: "In my painting, I am trying to give a picture of life, the profundity of the people".

### **2.3.2 Meaning of township art**

In many instances if one studies a work of art from the brush of township artists, one can easily notice that their aim was the same. Their work shows

stylistic continuity with the art of the pre-nineteen sixty era. All works of art classified as township art have specific iconographic content: daily life in the township, its people, their activities and the township landscape. The selection of these predominant themes is significant in the context of South African art in general, because it represents a search for identity in the immediacies and reality of daily life, a situation determined by the politics by choice of subject alone, even if the aims of the artists involved were not specifically political. In the contemporary art of Europeans of the fifties and sixties, on the contrary, graphic art had its origins in a different reality. Sociopolitical overtones are lacking: its themes are still lives, landscapes and portraits. Furthermore, township art is primarily figurative: it is through the human situation that realities of urban life are manifested. The emphasis on explicit content and the humanistic bias of township art represent a counter-current to the increasing formalistic concerns and abstract styles of more art of whites of the sixties and show continuity with black art prior to this time. To support the above statement Dubon (1986:60) maintains that: "... the contemporary generation of white artists of the 50s up to the mid-seventies saw relevance, not in terms of political and social problems, but as a question of form. .... white artists had to struggle to come to terms with modernism."

In most cases township artists were engaged in exploring the more joyful aspects of urban life. Watson (1983:130) maintains that most work done by township artists display images of suffering, humanity struggling to survive in the misery of the poverty of the township. Consequently the prevailing mood is one of anger and bitterness, a harsh indictment of an unjust society which oppresses and deprives. Some predominant themes are the over-burdened mother, the starving child, the exhausted worker and the desolate urban landscape. The mood quality distinguishes the best township

art from the more descriptive, narrative and factual statements of some of the earlier generation artists.

Township art is not homogeneous: it is essentially the expression of an awareness by the individual of his existential situation in an alien and changing society. In this respect it differs from the traditional art of blacks which is generally group-oriented and conservative, based on traditional forms passed down from one generation of artists and craftsmen to the next. The predominant style, however, is powerfully expressionistic, characterised by distortion, an aggressive linear emphasis and harsh colour which not only indicates a strong emotional involvement on the part of the artist, but ensures maximum visual impact and a corresponding emotional response on the part of a spectator. Arnheim (1966:51) describes this style as 'figurative expressionism' and points out that it shows continuity with the traditional black aesthetic in which naturalism played no part because 'expression' was the foremost consideration.

### **2.3.3 Form of township art**

Grossert (1978:312) maintains that among the many township artists, a few stand out from the others by their power of expression, deep sincerity and the formal strength of their works: of these, Zwelidumile Mxgaji, known as Dumile, one of the forefathers of township graphic art, is the best known exponent of the expressionistic style. His work is displayed in many art museums and private collections and he has exhibited in major exhibitions both here and overseas.

Grossert (1978:313) further mentions that many black artists usually develop a specialist graphic art talent after they have been generally exposed to a fairly wide spectrum of art works. He mentions that Dumile taught himself

and had no previous contact with graphic art. His drawing ability started in the early 1960s when he was admitted to a Johannesburg hospital. His first drawings revealed an undeniable artistic ability. In black artist history, up until recently, Dumile remains a true primitive pure artist. His art is the unrestrained and authentic outpouring of his deepest emotional response to the world around him, for example, life in Sophiatown. His work source was based on the encounter between the inner reality of the self and the reality of the external world. Suddenly he was confronted with the dilemma of adapting to a modern, rapidly evolving, urban society which challenged his traditional black lifestyle and imbibed cultural values. He could not escape or return to the earlier lifestyle. He found himself confused and anxious in an urban society which was totally foreign to him. Grossert (1978:247) extracted some of his texts that read like a cry of anguish:

"Who am I?"

"Where do I come from?"

"What am I doing in this world?"

His art is an attempt to find an answer; it is a quest for identity as man and artist and articulates the voices of all his people. Stressing the point of identity Grossert (1978:248) extracted a text where Dumile is maintaining that: "I don't want to be the greatest artist in the country or the greatest sculptor, but I want to be able to say the things that are in my heart and in my mind." The researcher views Dumile's historical artistic work as the mainstream in black history.

## **2.4 PERFORMING ARTS**

An action is involved in this type of art, for example drama where action is performed on the stage, traditional music and dance where body movements are involved and vocal chords are exercising, etc.

#### 2.4.1 Drama

Drama is a story that people act out on a stage before spectators (Hornbrook, 1986:110). The word "drama" is often used in a different context which leads to different meaning attached to it. A clear example is that found in newspapers and magazines where the words 'drama' and 'dramatic' are used referring to some sensational event. Within such context the words mean 'exciting' or 'breathtaking', for example, one can read of someone's 'dramatic' escape from terrible danger, or of the 'drama' of a hard-fought football match. The meaning of the word as found in modern journalism is a special development and our concern in this study is that drama refers to a group of people performing in front of spectators.

There are a number of things that are performed in front of spectators, for example, singing, dancing, music or the ritual celebration of a great event. Out of all these, drama carries a distinctive character that involves real-life people pretending to be imagined-people and it places particular emphasis on action of a concentrated, often intense kind. Not that drama can do better than novel or other narrative forms of writing; but the fact that drama displayed a visible show, sudden turns of action which the eye takes in at a glance before a word is spoken with the double advantage of thrill for the audience and a saving of space for the dramatist.

Watson (1983:02) maintains that: "..... a born dramatist contrives his plot that a number of events follow one another in an ascending scale of excitement." Drama, then, is representation of carefully selected actions by living people on a stage in front of an audience.

It is not surprising that drama takes place in all of our everyday lives without us realising it. For example Christians take part in the Mass or the Holy

Communion. That is a religious drama which has been taking place in the same way for many centuries. The priest says certain words, and performs certain actions in a manner which is similar to the actor's performance of his script. The worshippers reply with other words and actions. These actions and the 'dialogue' between priest and congregation may reenact Christ's actions at the Last Supper. They may also express religious beliefs through other symbolic actions. The movements which these people perform and the singing were inspired by religious faith. Drama developed from the expression of two instincts in man, that is the worship of supernatural powers, and the desire to imitate (Green, 1989:147).

(1) Origins of drama

One cannot say who wrote the first play, or where it was performed. It is difficult to mention in which country it appeared, or in which year. Like any other form of human expression, drama developed slowly, from obscure primitive beginnings, until at last people could see that it had taken a definite shape, and could be written, talked about, and be given a name. According to Clarke (1965:10) the forms of expression which led to the birth of drama are music, dancing, magic, and ceremony. He pointed out that they came before drama, and drama grew out of them.

In the black community, drama began as a form of religious expression. Literature indicates that some primitive people worshipped their gods in a form of drama which was meant to ensure the renewal of life in the growth of crops leading to the harvest each year (Heilman, 1968:131). One can therefore conclude that drama is a communal art involving a group of performers and a larger group who watch the performance. This communal aspect of drama is rooted in its remote origins, in primitive fertility rites and

in religious observances. Drama's relationship to the myths, legends and folk observances of a culture is the major source of its power.

Drama as a form of human activity and expression, grew out of singing and dancing (sound and movement) and, with a ceremonial or religious purpose, became a new and distinct form of artistic expression. It developed naturally and spontaneously with the people; side-by-side with the civilization of people. The culture of people is rooted in their drama work. Clarke (1965:112) maintains that: ".... it is only through written records that we can now discover facts about the earliest performances." He further maintains that although people can make guesses about other civilizations, or reconstructions from modern remnants of ancient ceremonies, time and again there is a need for everyone to refer to Greek civilization to see how drama developed from earliest forms into a great and magnificent art.

Green (1989:171) elaborates that Greek literature reveals that there was a god called *Dionysus*, who seems to have had a great influence on many aspects of Greek life. To this god they sang and danced hymns of praise by a choir of fifty people. This choir had a leader. At some point in time this leader began to step out from the rest of the choir and speak to them. In that way a hymn became a dialogue or conversation between the leader and his choir. Before long he began to represent more than one person and then a man called *Thespis* in the sixth century B.C. introduced an actor, apart from the chorus and its leader, who took different parts by wearing masks to represent the person whose part he was playing. The chorus was still there but instead of telling the whole story in their song, they now only filled in the story between the dialogue of the actor and the chorus leader. At last drama, as today's generation understand it, was established.

All these initial Greek drama practices are conducted by modern societies, although commonly performed by other national groups. For example the Crucifixion of Jesus Christ is a drama which is performed at Durban Play House almost every Easter vacation. Other plays performed under the auspices of NAPAC are a combination of a few blacks and other national groups. These dramas are a pure indication of small drama works that were introduced in black schools. The researcher was engaged in an informal discussion with members of a Zulu Drama co-ordinate committee. The impression was gained that Radio Zulu and TV-2 are in need of qualified and interested authors of drama work and at times they had to replay some drama work at the request of listeners, or because of the shortage of proper written drama, that is the composers are failing to follow the correct skills in composing drama works. Drama such as *Shaka Zulu* had to be replayed (Mbatha, 1993; Xala, 1993).

Watson (1983:03) maintains that the universal appeal of drama is not based on the longevity of the form but on its naturalness. The impulse to act and to imitate can be observed quite easily in any young child in any part of the world; it seems instinctive, and psychologists point out that it is one of the most educative processes for the child. Referring to schools under the Department of Education and Culture and those under the Department of Education and Training, this can easily be demonstrated by the introduction of the project called "Read, Educate and Develop" (READ) which was launched in 1989 to promote the idea of junior box and classroom libraries in lower primaries in these schools. This project will be discussed in detail later in this study.

## (2) Types of drama

There are two types of drama: tragedy and comedy. According to Hornbrook (1989:198) the two main divisions evolved as Greek drama

reached its maturity. Both names are derived from Greek words. Tragedies are plays with a sad ending, and comedies are plays with a happy ending.

(a) Tragedy

Tragedy is basically defined as a play with a sad ending but this is by no means the whole truth. Tragedy represents the height of dramatic achievement. It is much more than a play with an unhappy ending and represents the height of dramatic achievement. The events which lead to the ending are often more important than the end itself. A sad ending on its own will leave a person unhappy or depressed; a great tragedy would never do that.

A tragedy may make use of an illustration of a man, essentially a good man, driven to his fate by evil, but at the end one can feel that it is the evil which is defeated and destroyed, and something good has triumphed. It is not easy to understand a great tragedy. Many books by different authors have been written defining tragedy from different angles and trying to discover the meaning thereof.

Hornbrook (1989:314) points out that from the religious point of view an illustration of great tragedy may be indicated by man's relations with God and the events and conditions which rule his life, or about the conflict between good and evil. One has seen how a man, through pride, or similar sin against God and the natural order of the world, is brought to suffer, until he is finally cleansed of his sin, and realises that he cannot set himself up against God and the natural order without bringing suffering upon himself and other people. This is the material of great tragedy over the ages, however it may differ in detail. It is about something which concerns the whole world over the ages, and this is the main reason why such dramatists

as Shakespeare and others can still be understood and appreciated today. Blaker (1980:123) maintains that tragedy at its best, deals with the universal and the unchanging problems of life. It produces a conflict of feelings in the spectator. He is sad that what is good in the hero is destroyed, yet consents to the destruction of the bad. He leaves the theatre feeling that he has understood a part of life and reconciled himself to it.

When one considers the tragic sense, a tendency is that one thinks of it as an attribute not only of a writer and what he writes, but of a human being who has a certain way of contemplating an experience. Heilman (1968:04) maintains that spontaneous association between a kind of experience in life and a comparable experience in the imagined life of drama is not arbitrary; it is not that one restricts or determines the other but that in both, tragedy implies a working of destiny, whether imposed from without or defined by inner nature.

One can conclude that tragedy is an experience that everybody wishes to avoid if one is able to and at the same time tragedy is a word that everybody likes to have within.

(b) Comedy

Comedy plays are commonly expected to bear a happy ending. It sometimes deals more with the particular, with local subjects so that it is not easily understood by people of different ages or places. According to Myers (1989:110) the Greek writer of comedies wrote particularly about the events and people of his own lifetime and Clarke (1965:93) maintains that unless one puts modern events and people in their context, one can find it difficult

to enjoy his plays today. He further mentions that there is still many of his comedies that can survive the test of time because they involve:

- things which all people at all times can laugh at;
- certain amusing happenings; and
- amusing types of people.

All these examples form basic characteristics of what is expected from comedy drama.

Comedy is not always amusing. Myers (1989:121) maintains that some comedies written by great authors like Shakespeare are very serious, and some would have an unhappy ending if it were not for a fortunate incident which changes a dangerous situation. In any comedy the comic hero and the tragic hero should make us think about human life and correct behaviours.

Trussler (1983:112) maintains that amusement in a comedy can be experienced in various ways namely:

- in a clever speech;
- by actions; and
- through events.

He further mentions that most great authors of comedy have usually combined humour in words with humour in action. Such action can be illustrated in cases where drum-beating will be played at a fairly low tone when the following event is illustrating death. Verbal and non-verbal event communication skills should be appropriate and be applied in accordance

with related actions, speeches and events. For example gestures for acknowledging something, frowning, bright facial expression, despair, anger, furious action, *etcetera*. Children should be encouraged to follow such skills when communicating so as to bring more empathy in to what they say or do.

High comedy as a subdivision of comedy does not rely too much on humorous action because at times these humorous actions do not always stimulate thought (Kivy, 1988:137). High comedies usually have quite a complicated plot; and different characters found in it are clearly distinguished by their speech and actions.

Comedy dramas can further be divided into (Trussler, 1983:113-115):

- **Farce** - This is a very popular form of play because it provides a great deal of entertainment whilst in operation, but is soon forgotten afterwards. It is full of humorous actions and funny situations with little attempt at character drawing and intellectual appeal.
- **Satire** - An author, in this type of comedy, will deliberately mock and ridicule people, institutions, or conventions which he thinks deserve to be ridiculed by showing them in ludicrous situations so that the audience will laugh at them. Such comedies are seldom found in the South African setting because they depend on a reasonably democratic society in which freedom of speech and expression is allowed. The historical event such as 'The Battle at Sandlwane' where the Zulus (blacks) were holding a battle with aMangisi (whites) and the Zulus won the battle, would be an ideal one. Pieter Dirk Uys may be described as a fearless exponent of Satire.

- **Religious** - Some authors, like Shakespeare and others, prefer to call them historical drama since they are based on the origin of man. Such plays dramatically represent the great events in the life of Christ and the Christian church. The idea behind it is the development of a strong individual personality in order to be able to withstand difficult circumstances in life.
- **Melodrama** - Such plays are full of exciting or sensational happenings, often mixed with horror, but at the end are assigned some sort of happy endings. Melodrama has since been replaced by a thriller which is a drama based on the detection of murder or crime in which the interest depends largely on the discovery of the guilty person. According to Heilman (1968:76) melodrama or a thriller drama is characterised by the following phrases:
  - Imprisonment and escape.
  - False accusation.
  - Cold-blooded villain.
  - Innocence beleaguered.
  - Pursuit and capture.
  - Virtue triumphant.
  - Eternal fidelity.
  - Mysterious identity.
  - Lovers reconciled.
  - Enemies foiled.
  - Secret mission.
  - The whole realm of vice and crime from the terror or horror of the evil deed to the detection of the evildoer to the reform of the corrupt persons or situation.

Pupils need to be taught about melodramas since they consist of things that happen in our daily lives, and they need to apply watchful eyes and to have enough knowledge as to how to go about dealing with them. For example:

- Burglary at home.
- Stealing a car.
- Pick-pocketing as commonly experienced, and other related issues.

Such issues help to equip anyone with skills that enable him to enter into an argument or a debatable issue with an idea of winning or losing and not feeling offended thereafter. An idea of self-confidence can be achieved if such skills are taught at an early age.

- **Characters of melodrama versus tragedy drama** - Raeburn & Kendall (1989:221) maintain that melodrama accepts man as a whole without questions whether his directions are neither uncertain nor conflicting. He is not troubled by motives that would distract him from the outer struggle in which is engaged. In tragedies where man is divided between his troubles some weakness or inadequacy do arise from the urgency of unreconciled impulses. In a tragedy therefore, the conflict is within; many yet in melodrama, it is between men, or between man and things. Tragedy is concerned with the nature of man, melodrama is concerned with the habits of men and things.

### (3) The importance of drama

The discussion about the importance of drama is based upon answering the following questions (Kivy, 1988:153):

- Why do people like to take part in drama?
- Why do people like to watch drama?
- Why does it exist at all?
- Why do people write drama?
- Does it have any purpose in human life?
- Does it have any value in the present life-world?

People like to take part in drama because they enjoy it and they have the instinct of imitation and self-expression. The arousal of instinct of imitation and self-expression is due to a person's interest in a particular thing.

A monkey loves to imitate the actions of humans; that is a common feature between a human being and a monkey. Imitation is the basic core of drama. In support of the above statement Burns (Heller & Fehér, 1978:310) explains: "Drama is like holding up the mirror to Nature. .... to see ourselves as others see us." The dramatist is an imitator of life; while he is imitating he is probably entertaining or teaching or doing both at the same time. Entertainment-based dramas appeal particularly to everybody's needs and senses since it makes no demand on anyone's brainpower. It then draws the majority of the public as against those which are more based on teaching which requires the intellectual aspect of an individual to function. Professional dramas do not give immediate satisfaction of the audience, hence the attendance is usually very poor. This leads to financial starvation on the side of the authors and actors. The existence of drama in a free society depends largely upon:

- the wishes of the people; and
- the fact that people love to be entertained rather than taught.

The researcher concludes that because of the above statement some good authors sacrifice their artistic skill of writing good dramas to their love of money.

Most dramas combine the two above skills but there are plays whose purpose are primarily to teach and to instruct with no considerations of pleasure. For example, drama concerning historical events such as *Shaka Zulu* (African history). In cases of both skills being implemented in drama work, children should be made aware that after a scene which demanded concentration by the audience, there must be a humorous scene, so that people can relax for a while.

Imitation is the main feature in all types of drama work. Imitation means more than mere copying. Weitzman (1989:47) maintains that: "Imitation is holding the mirror up to nature enabling actors to see themselves as others see them."

As the audience is watching actors on the stage, they are given an insight into their own minds and hearts. Evidence of this is found in high comedy and satire plays. Such plays (dramas) gives everyone an opportunity to see the pride he has and how it can be made ridiculous by other actions. Myers (1989:407) maintains that: "Man's greatest sin is pride ... when he sets himself up as something of importance."

People can laugh at such plays but at the same time introspect their pride against what they see on the stage. A human being's greatest sin is pride. Pride shows itself in many ways of which one may not be conscious, for instance:

- proud of one's personal abilities;
- political or social position; and
- of our possessions.

To be able to laugh at oneself is a great gift and many people have found themselves shaken by such a reflection.

Williamson (1989:109) maintains that the effect of imitation in great tragedy does play a role although in a different style as compared to high comedy and satire. In great tragedy people are brought face-to-face with the great mysteries of life. In this way people still realise the reflection of themselves. The element of pride is still there but does not let people laugh because they are filled with awe and wonder as they contemplate the power of God, laws and events which condition everybody's lives. People are made to realise the dreadful results that may come of man's pride, when he sets himself up as something of importance. An individual through his faults can ruin his life and also lives of innocent people around his life; maybe after great sufferings, the right order be restored.

Wolterstorff (1980:212) rates drama as the highest form of creative expression in which man is clearly capable of seeing the mysteries of life. It provides the mirror which makes people see the deepest part of themselves. Amongst others, drama works bears the following valuable points:

- the joy of self-expression;
- of imitation;
- of entertainment;
- instruction in religious and moral matters; and
- the curing of social evils.

(4) **Drama as literature and performing art**

All school children should be allocated time for drama work as a way of cultivating all relevant ideas as found in the work of drama. The newly organized project called "Read, Educate and Develop (READ)" is a non-government organization (NGO) which started in 1989 in an attempt to make teachers and children aware that even out of literature study they can develop drama work (Njapha, 1993).

(5) **English literature as a way of promoting drama work**

The READ project started in junior primary. Three primary schools were chosen in the Umlazi circuit and three from the uMbumbulu circuit. READ as an NGO was adopted by the Tioxide factory and Kentucky Fried Chicken where most black community members are employed. READ experienced problems since there were no books and no libraries in these chosen model schools. Through the Tioxide factory at Umbogintwini, they managed to access initial funds to implement the project. Later Kentucky Fried Chicken joined them as a second sponsor and they managed to obtain all the necessary books. READ staff demonstrated to teachers how to take a story out of a book and let pupils dramatise it. The initial story that was chosen was extracted from the book titled *Benny and Betty* by Swan (1988:28). The short story is titled 'The Lion and New Animals'. Children were then introduced to language skills as they read, speak and listen (Njapha, 1993).

The issue of libraries in junior and senior primary schools is a serious problem in black schools, but through READ they have acquired a lot of fiction and non-fiction books and they display them in their classrooms or they organise box libraries within the corners of their classrooms. The project enabled

teachers to realise that they can establish something within their classrooms even though libraries are not available. Children are granted opportunities to read and choose stories they want to dramatise. As children were dramatizing their stores, teachers were correcting their pronunciation, their ability to act confidently, their posture in front of the public and other related language and drama skills were corrected. Competitions in connection with this project are organized annually although at times they are disturbed by the high rate of burglary and disruption of schools.

Teachers of these "model schools" maintain that from 1991 the project uplifted their standard in English competence and it closed the gap between students who are attending multi-racial schools and those who are attending ordinary black schools. They further mentioned that some of their children were admitted in multi-racial schools freely, without having to undergo an entrance test or being made to repeat a class.

The 'Festival of Books' competition which was organised in 1991 titled *The Snakeman and the Girl* was attended by teachers from different racial groups and was held in the Community Hall. Children were interested since the theme of this drama was based on traditional format. Traditional dance, attire and blacks' norms and values formed the theme of this drama (Njapha, 1993).

Some of these "model schools" have pre-primary facilities which enables them to start drama work before pupils reach sub A. Even in those schools without a pre-primary facility, the project proved to be of great value to the older pupils more especially because it involves competitions. Children like to compete with one another as it is part of their maturing process.

From 1992 the idea of this project was already spread in a number of schools at Umlazi, KwaMashu, Umbumbulu, Tongaat, MaTendeni, Pietermaritzburg and other circuits (North coast and South coast). The school from the uMbumbulu circuit that obtained the first position in 1992 was granted an opportunity to represent the Natal region in the exhibition that was held at the Johannesburg College of Education. They resided for five days at Alpha Training Centre (Broederstroom) in Pretoria.

The researcher talked to one pupil who attended and who said they were not afraid because there was a white lady from READ who accompanied them and stayed with them in Pretoria. She said they enjoyed playing and sleep in their residence with other ethnic groups. On their return teachers instructed them to write essays about their tour. Pupils, on their own, wanted to dramatize their experiences especially that of visiting the Johannesburg zoo. Teachers are very grateful to the READ library staff for introducing this valuable project.

The researcher noted that drama work is in operation in pre-primary and junior primary schools since most of their work is taught through the play method. Higher primary teachers are not paying adequate attention to this aspect claiming that their content subjects are more important and they do not have enough time for drilling and memorization as demanded by the READ project.

Hyman (1989:65) maintains that drama work constitutes a very important part in one's life and if it has been started at an early stage it can contribute to:

- one's behaviour patterns;

- his imaginative skills; and
- his confidence gestures when engaged in conversation with others.

#### **2.4.2 Traditional music and dance as interrelated aspects of art**

Music is found in all African communities and it belongs to them. It arouses joy, compassion and also proves their identity and origin (Dumisa, 1989:89). A black mother sings to her child and introduces him to many aspects of his music right from the cradle. She trains the child to become aware of rhythm and movement by rocking him to music, by singing to him in unsensible syllables which may imitate drum rhythms. When the child is old enough to sing, he sings with his mother and learns to imitate drum rhythms by rote. As soon as he can control his arm, he is allowed to tap rhythms, possibly on a toy drum. Participation in children's games, stories and other related songs enables him to learn to sing in the style of his culture, just as he learns to speak his language. Dumisa (1989:101) points out that the child's experience is not confined to children's songs, because the black mothers often carry their children on their backs to public ceremonies, rites, and arenas for traditional dance, where they are exposed to music performed by adult groups.

In traditional black societies music-making is generally organised as a social event (Bogle, 1989:203). Public performances, therefore, take place on social occasions. These social occasions were arranged in such a way that community members would come together for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity, such as building bridges, clearing paths, going on a hunting party, or putting out fires and activities. In industrialised societies they might be assigned to specialised agencies. Those who get together in such communal

activities generally belong to the same ethnic or linguistic group. The basis of association for music-making however, is usually the community, those members of the ethnic group who share a common habitat (such as a group of homesteads, a village, a town) and who live some kind of corporate life based on common institutions, common local traditions, and common beliefs and values. Scruton (1974:253) maintains that the degree of social cohesion in such communities is usually very strong. Not only may the members know one another, but they may also be bound by a network of social relations; they may be kinsmen or members of social groups that cut across kinship.

(1) **The selection of music**

The type of music that is performed on any occasion depends on the occasion and those involved in it. Customarily music is organised in relation to the different phases of community life or in terms of the needs of special situations. Music authors like Mngoma & Khumalo, (1993) and others agree that music falls into two categories:

(a) **Music pieces that are not conceived of in sets**

Such music pieces are not conceived in sets but may be unified by a common contextual reference. Music pieces such as those performed in rituals or ceremonial occasions at prescribed stages of the proceedings or following prayers, speeches, ritual actions or processions not form a coherent formal unit.

(b) **Music items that are grouped in sets**

These music items share a lot of common characteristics. Each set of pieces generally constitutes a category of music or distinctive musical type, and

may be identified by a name. For example, songs of girls when going to the river to fetch water, or songs that are sung by a working squad whilst being engaged or operating a particular thing.

Sometimes a name, a proverbial saying that catches the type of a performing group, or the name of a person who originated a music type may be used as a label for the music, for example *Umculo woMasikanda* (Music of oMasikanda).

(2) The musical parameters

Music is a distinct type of art because little of it can be representational. Music remains an art of the most abstract kind. Raeburn & Kendall (1989:141) maintains that a theory of how music represents can only account for a very small part of what the art of music is all about. He further points out that approximately five percent of the art of music contains one hundred percent of the theory. Among many music parameters that can be highlighted Raeburn (1989:141) selected the following:

(a) Music has closure

Within a particular period when music is played or sung, there is a designed style or genre which tells us when a piece of music has begun and when it has ended. This is fully demonstrated in opera type of music although it also happens to other types of music; for example the 'music of oMasikanda'. In the 'oMasikanda' music somebody usually starts a song in a form of a solo, others will then join in and eventually the initiator will also close the song.

In a choral setting the beginning is usually vigorous but depending on the type of song and the first striking note, the ending is usually in soft mood descending up to the end of the song. Bentley (1975:108) regards this 'closure' as: "It is music's picture frame, its 'once upon a time' and its 'Finis'".

(b) Music has finite duration

There are constraints on the length of a musical sentence or stanza. Brindle (1988:163) maintains that a music piece must not only have a beginning, a middle and an end but must be of a certain length. When it is too short it cannot be beautiful because it is impossible to discern its parts. Therefore, a music item must be discernible in its parts. It must be long enough to accommodate all the necessary levels for interpretation and evaluation sake. Duration of a music piece, as commonly found in the case of music competitions are limited by time constraints. A different story will definitely take place in the case of women in *UMENYANO*<sup>\*</sup>. Their singing which is incorporated into their movements is ever providing hopes to those who are in despair. Their movements are also a source of inspiration for the future. For example:

- *"Siyohlangana ezulwini siyazi,  
siyohlangana khona,  
khona siyohlangana khona".*

Translation

We all shall meet in the heaven we know  
we all shall meet again, again,  
we all shall meet again.

---

\* A group of women answering a spiritual call.

Such "movement choruses" usually bear a long duration as compared to choral or classic music as found in schools.

(3) **The aim of traditional music and dance in African societies**

The basic aim of music is to move the listener or to satisfy the mind, but depending on whether his bias is classical, romantic or traditionally inclined. But in black societies, traditional music is something which generally serves a clear-cut purpose and is judged according to its fitness for that purpose. It is not an object of beauty to be contemplated in isolation. Music composers like Mngoma & Khumalo (1993) and others highlighted the following aims of traditional music:

(a) **Social purpose at work.**

They maintain that there are songs for keeping wrongdoers in line, for voicing grievances, for deriding enemies, for raising morale and for maintaining the authority of potentates.

(b) **Praise songs**

Praise songs which are usually composed in honour of the King (his Majesty), the chiefs (*Amakhosi*), or any prominent community leaders.

(c) **Ridicule songs**

Ridicule songs, for example when expected payment is not forthcoming.

**(4) Cultural day and the value of traditional music and dance**

Culture is described by philosophers as a way of life of a particular group of people and in this way it brings identity to the group it represents. The researcher observed that "Cultural Day" is a yearly occasion that is celebrated in most educational institutions in an attempt to drive the value of acknowledging, appreciating and respecting one another's way of life. The black community is made out of Suthus, Xhosas, Zulus, Tswanas, Vendas, Shangaans, Tsonga, Pedi, and others. Within the black community one does experience different cultural groups which can be clearly demonstrated by pupils at school in an organised way.

On cultural day students are expected to follow their culture in so far as the following is concerned:

- Their cultural attire.
- Language used in communication and gestures.
- Food highly favoured by their society.
- Entertainment items pertaining to their culture including traditional music.

In almost all schools where the celebration of this day is conducted, children show a lot of excitement because to them it is the day of their innermost expression of their cultural values. One good reason about this day is that everybody is important?

The researcher visited a multi-racial school on their cultural day. The celebration was of a higher standard because of different cultural groups and further internal divisions with different societal philosophies. Although

culture consists of complex and diverse issues which cannot be addressed in a single day, cultural day does play a significant role in so far as culture and its artifacts are concerned.

The celebration on cultural day is highlighted by traditional songs and dances. Black traditional dance draws almost everybody's attention because of its diction, drums and repertoire. Children in black schools are allowed only a few days to prepare for cultural day but despite this short time the way they perform the relevant skills required, is surprising. The researcher believes this is because of the intrinsic love these children possess of the traditional songs and dances which teachers are neglecting to cultivate.

In traditional music and dance performers are expected to perform with zest in things like:

- Physical movement in collaboration with music.
- Sharp ear in listening to drum beats.
- Fast movement and calculation of pause in-between, for example, sitting down period, forming a circle and when to dismantle to their position, kneeling period, hand movements, shoulders, head movement, legs and other.

## **2.5 WORKS OF ART IN KWAZULU-NATAL SCHOOLS**

The present and future trend and dimension concerning art work in KwaZulu schools requires much motivation and exposure on the part of both pupils and teachers as well as parents. Adults, be they educators or members of the community, should instil in the young generation the idea of creativity as the sum and substance of life. This idea is supported by Val & Wayman,

(1993:03). They are a couple from Johannesburg, and are presently living in a wood-and-iron home in Durban North. They suddenly found themselves without employment due to financial difficulties into which their company landed. Before this crisis they used to weld and produce rough iron ornaments as a hobby. They frequently found themselves producing marketable items. They maintain that: "People come to us with ideas and we meshed that together with what we know we can do and what will look good."

They further state that they could afford to produce anything from candlestick to lounge suites and dining-room suites and they could afford a better living than they did whilst employed.

#### **2.5.1 Relevance of works of art**

The importance of work of art to students, educators, parents and community as a whole can be noted clearly if one considers the following examples which took place during this era.

Loshini (Mngoma & Khumalo, 1993) came out with a new dimension concerning creativity - she mentions the frustration that is often experienced by mothers when they pin a nappy on a squirming and crying baby. She was born in Durban but had a much needed experience concerning motherhood from mothers in London and Germany. She designed a napkin that is far easier to fit on the baby and very easy to wash. It dries up quickly. It fits all sizes from newborn to toddlers and sells at a reasonable price. She hopes to enter the export market soon.

Hamlin (1993:7) relates the case of Lettie, the child who watched her father

and brother branding cattle, wagon and wood farm implements. She never imagined that in years to come she would be using a similar technique to emblazon wood with intricate patterns and pictures in the ancient art of pyrography. This term means "fire writing" and entails burning designs into wood with a heated metal implement. The stove Lettie uses is heated by electricity and not by plunging a branding iron into red-hot coals as they did on their farm all those years ago. She has carved herself a niche in the annals of the Transvaal and the South African Woodcarving Guilds. Over a period of six years her inspired work has won her an astounding forty prizes in almost all categories of woodcarving. Her expertise in teaching woodcarving has gained her various commissions. Her carving of a luxuriant daffodil design was used to cast the ceiling panels for the entrance of the Carousal Casino, near Pretoria.

Among other practical experience the researcher came across was when she visited kwaHlabisa where she believed most craft and grass-work are done. She found them making colourful mats and baskets using roots and leaves. Roots and leaves are boiled in water in order to brew up different colours. The researcher spent most of the time with the Ndwande family. The Ndwande family is made up of an active mother Sebenzile, a husband and five children. Sebenzile spent most of her time producing craft work and the five children were working together with their mother forming a family industry. There was division of labour within the family and disputes were sometimes cropping up. Sebenzile maintained that an income for her family is approximately one thousand, two hundred rands per month from the sales of the family-made artifacts.

Another family industry is the Mlotshwa family residence at Ntumeni. Eunice is the mother to the Mlotshwa family. They are engaged in clay-work. They

produce beer pots. The largest beer pot order they once produced cost six hundred rand. The most difficult part in the process of pot-making is the baking part which takes about three hours with a steady burning fire.

The above examples are clear indications that creativity is not limited to a certain age. Such articles need to be discussed openly at home, in schools and in community organizations.

The work of art, whether performing, literature or fine arts has a prominent place in the future (Huskisson, 1980:431). Some people might decry expenditure on visits to art centres, aesthetic entertainment and parade arenas while there are many homeless, hungry and sick people. The present generation owes it to the future generation to ensure that the aesthetic endeavours and artifacts survive along with their cultural, environmental and historical heritage. When the researcher visited two senior secondary schools around Durban under the Department of Education and Culture she was able to discuss with some pupils the value they derive from studying art as part of their curriculum. Answers differed according to their grades. For example in standard six and seven, the common answer was: "What a relief to leave the congested classroom situation and walk to the art room".

Their paintings and drawings constitute what they copy from earlier models. From standard eight onwards the idea of creativity and imagination takes place. Pupils at this stage would perhaps like to draw a tree and they would like to add some living status, for example, the leaves of a tree will face a certain direction as an indication that the wind was blowing in a certain direction. They might even add ground with stones to enhance their drawing which standards six and seven pupils would not have seen deemed necessary. Botha (1993:09) at the opening of the Natal Provincial

Administration Art Exhibition at Pietermaritzburg explained that when pupils are engaged in work of art they must be made aware that: "Art is a duty so that they might broaden their horizons, enrich their lives and develop into the peaceful, tolerant and prosperous society we all wish for."

The researcher maintains that the above view will be in evidence in a number of ways, for instance:

- The house one chooses as one's own home.
- The type of furniture one settles for.
- Mixing and matching of colours when one dresses up.
- Food one cooks for the family.
- Arrangement of flowers for an occasion.
- The manner one arranges his or her points for rendering a talk or a speech.

These considerations illustrate aesthetic awareness of the individual and his sense of artistic appreciation in nature and also in himself as a living being. This is clearly displayed when one judges the way traditional blacks used to decorate their houses using *UMCAKO*\* long before the introduction of paint. Houses found at emaShona, a district found at Mahlabathini near Nongoma, are attractively decorated with umcako. To enhance their drawing they even use different colouring of umcako mixed with *UBUMBA*\*\*. In some cases they even paint stones and place them a distance from their houses forming an entrance to their homes. The pride they have in their artistic skill leads them to assign names to their houses, for example *kwaLUNGISAMALANGA*

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\* *UMCAKO* - Whitewash obtainable from white ochreous stone.

\*\* *UBUMBA* - Fine soil for making pottery; clay.

(prepare days). The researcher analyzed a number of issues out of their decorated houses:

- Colours used for painting bore meaning similar to that of love-letters found in beaded material.
- Drawing of angles were not symmetrical because they were not using proper instruments for measuring.
- These houses were placed at the entrance of the kraal as they are usually polygamic homes and visitors are welcomed and entertained in them.
- The time spent and the problems encountered in obtaining the material for the decoration of houses.

Visiting Gazankulu, kwaNdebele where Vendas and Shangaans are residing under the district called *Tzaneen*. The main feature one noticed is that the roofing of their houses are designed in a similar pattern as hats worn by males. This is possibly done because males are generally known as the heads of families. Contrast is clearly distinguishable here. They do not decorate their houses, but build a wall in front or against the walls of the houses which are decorated. The house will be in the back yard.

A number of people are from different places are opening up new avenues concerning the works of art, for example:

- Classes are offered at the Gallery at Natal Technikon every Saturday catering for pupils between age six and eleven. The name of the

organization is called Natal Schools Association (NSA) (Dube, 1993:10).

- Durban Art Gallery has arranged certain days when art teachers are called upon to discuss problems they experience in schools.
- A new fleamarket for handcrafted goods opened in June 1993. Goldberg, the supervisor explained that the market would be only for artists, potters, sculptors and any home-crafted or hand-made goods. No mass or factory-produced goods would be allowed to be sold (Dube, 1993:7).

In an art course which the researcher attended at one local senior high school, Mr J van Heerden, the present inspector of art in kwaZulu-Natal schools mentioned that a book has recently been published entitled *Khula udweba*. He recommended this book and further mentioned that the book was already used by FUNDA CENTRE in Soweto. The point he stressed about this book was that the contents comprised related art with other subjects such as drama, literature and other cultural aspects. Preservation of culture is one of the concerns that has a major thrust in art. This view is supported by Yeko (1993:19) about Solomon Ngobese, a Zimbabwean. He brings a Christian element to his art. He is working in association with the New Nation Arts Foundation established by the New Life Church at Halfway House in Johannesburg. He concentrated on ethnic arts. He maintains that: "ethnic or 'ethno' art is concerned with indigenous dances, dramas, music and culture from around the world. It focuses on genres - traditional and contemporary, urban and rural, village and court - which lie outside Western tradition, conventionally the province of historical arts."

Ethnic art differs from historical art in that it emphasises understanding and developing ethnic art as a product of culture (Yeko, 1993:20). He was very involved in trying to combine all types of cultural arts, for example:

- he attended dance classes comprised of modern dance, jazz and related pursuits;
- studied and took part in drama work; and
- worked on staff notation related to ethnomusicology.

He was so successful that he was offered a number of sponsorships including a partial scholarship by Massachusetts College in the United States of America to study performing arts, but unfortunately failed to raise the excess funds.

#### **2.5.2 Innovations concerning works of art in KwaZulu schools**

Up to the year 1989 less remarkable issues took place in KwaZulu-Natal schools concerning art work. This might be due to *inter alia* the following issues:

- Teachers showed little appreciation for works of art and were using art periods for other school work.
- An overcrowded time-table is enough to make teachers very tired during art periods - hence this period is utilised as a rest period.
- Although music is part of art, choir leaders have a tendency to use most art periods for choir practice by the selected choir.

In 1990 Mr J.L. van Heerden was appointed as subject-adviser for arts in KwaZulu-Natal schools. He saw the need for improvement in almost all art subjects. He admitted that he has concentrated on art work in junior and senior secondary schools. He explained in a private interview that all primary schools in KwaZulu-Natal include art work in their curriculum, for instance: needlework, gardening, drawing and craft work depending on the environment in which that particular school is situated. He further explained that every year the Department of Education and Culture supplied all primary schools with drawing books, powder pens, brushes, scissors and glue. He encountered a problem of a shortage of adequately qualified art teachers. He then made all the necessary arrangements that specialist courses in art be introduced for teachers who were already in the field. The duration of this course is one year at Eshowe College of Education. The KwaZulu government agreed to his proposals on condition that only two teachers per circuit are considered per year. This special training was introduced in 1991 and is still offered. The special course curriculum consists of crafts, sculpture, painting, method and theory (Van Heerden, 1994).

The subject adviser further introduced in to senior secondary schools the idea that art can operate as a community project. He demonstrated this by giving each teacher present at Ogwini Comprehensive High school where the course was held, a clean sheet of paper and requested everyone to draw something selected from the following items, using bright colours:

- Butterflies.
- Animals: cats, dogs, fowls and fish.
- Flowers and plants: roses, veld-plants, palms.
- Fruit: bananas, apples *etcetera*.

Later on drawings were transferred to a piece of cloth or a T-shirt. The researcher also took part in this demonstration. After all the procedures everybody ended up with a beautifully decorated and painted T-shirt or cloth. The project is called "Fabric Painting". Materials used were:

- Cut clear.
- Syringe.
- Flour and water paste.
- Brushes.
- Cotton and T-shirts.
- Iron.

This project could help to generate funds for the school, church, or to sell for individual benefit. Further, the subject adviser mentioned the places where the above materials could be obtainable and Trusts and Associations that are prepared to sponsor materials.

Another interesting experience that the researcher came across was when she was watching the slides of the works of art that were compiled by the art adviser. She noted that the attractive and valuable work on display was done by pupils from rural places as against township students. The researcher also noted the amount of improvisation that was put into their creative work, namely:

- A Christmas tree that had been made out of sweet papers and cold-drink cans.
- A pair of slippers made out of orange bags.

- Cars made from wires of different diameter.

The KwaZulu-Natal art adviser maintains that he always encourages teachers to visit Siza Centre at Madadeni in order to learn more about improvisation measures from waste materials.

All human beings possess a sense of appreciation but at different levels. Dedicated educators are able to cultivate this appreciation through works of art. The researcher also noted that the topics that educators assign to pupils emanates from everyday life events for example:

- Happenings during the week-end.
- Live news over media.
- Fabric painting.
- Wash-away.
- Game reserve.
- At the beach.

With the above topics the individual is able to display his creativity skill.

### **2.5.3 Promoting works of art in KwaZulu-Natal schools**

Competitions are ideal evaluative measures which enables an individual to check whether what he or she is doing is in line with what other people are doing. The researcher feels competitions are designed to serve the following purposes:

- to rate your work against a certain standard or criterion;

- to criticise your own work against what other people in the same field are doing;
- to be motivated and be prepared to put more effort and perform better in the next competition; and
- to mix with other people with whom you share the same interest.

The researcher interviewed two female students at a competition held at Natal Technikon on Friday, 14 May 1993. They were excited because they had won prizes for their drawings. The first girl, June Mhlongo, won one thousand and five hundred rands for her drawing which was entitled 'Game Reserve'. She managed to draw different types of animals found in a game reserve and the mixing of colours made the painting look delicately beautiful. This girl was also actively participating in gymnastic classes. It was eye-opening to see a girl of seventeen years in standard ten fully committed to organized activities with an aesthetic flavour. The researcher advised her to pursue the B.A. Fine Arts degree, and she fully appreciated the idea.

The second girl, Nonkululeko Sithole, won three hundred and fifty rand for her picture entitled 'Wash-away'. She spent some time explaining to the researcher how she was blowing ink on a paper and the skills she applied in making ink appear dotted. The dotted ink picture was conveying a very thoughtful and exciting message. She showed an interest in doing the B.A. Fine Arts degree.

Of the exhibition centres operating in Durban there is one under close supervision of Miss Patricia Khoza which has developed to such an extent that classes are run almost every Saturday to help adults as well as pupils

expand their art knowledge. Miss Khoza also organizes shows where other exhibition centres even outside Durban present their items for competition and trading.

#### 2.5.4 Statistical information regarding art in KwaZulu schools

A statistical record of information, be it graphically or numerically presented, is of great value because out of it one can determine whether there is an improvement in a particular field or not. In the case of no improvement or figures going down, some measures could be adopted in order to improve the situation.

Van Heerden (1994) supplied the researcher with the following statistical information regarding art in KwaZulu schools:

YEAR	CIRCUITS	SUB A-STD 1	STD 3-STD 5	STD 6	STD.10
		1. Gardening	1. Gardening	1. Drawing	
		2. Needlework	2. Needlework	2. Painting	
		3. Drawing	3. Drawing	3. Clay-work	
		4. Music	4. Music	4. Aerobics	
		5. Craft-work	5. Craft-work	5. Drama	
				6. Sculpture	
				7. Music	
1989	25	ALL	700 schools	3 schools	3 schools
1990	25	ALL	800 schools	3 schools	3 schools
1991	25	ALL	900 schools	5 schools	5 schools
1992	24	ALL	1 000 schools	7 schools	7 schools

Present school circuits with standard 6 up to standard 10 classes are:

- Umlazi South
- KwaMashu
- Umbumbulu
- Port Shepstone

- KwaHlabisa
- Mahlabathini
- Nongoma

## **2.6 QUESTIONS USED IN THE ACQUISITION OF THEORETICAL INFORMATION**

The researcher used structured questions in compiling theoretical information. Examples are:

- (a) Do you regard creativity and originality as essential in one's life?
- (b) Which subjects can encourage this idea of creativity and originality are actively involved in your school?
- (c) What are other subjects which you feel could be included in your school curriculum?
- (d) Mention art subjects that were included in your teacher training programme.
- (e) Is art given less status as compared to other subjects like Mathematics, Science, Commercial subjects, Technical subjects and others?

## **2.7 SUMMARY**

History of art reveals the value and depth of all cultural aspects. Works of

art, like all human sciences, centre around certain fundamental principles. Nature in itself possesses certain regularities, for example, consider the way a bird flies, a man walks, the sea moves and other objects of the universe. They operate within certain laws and formulae designed by nature. Heller & Fehér (1986:80) maintain that works of art as a distinct world, is a prefiguration of a new world view, a forecast of an aesthetic state or a report about the existence of an aesthetic caste; in short, the utopian home of man, the human species, definable democratically or aristocratically, and even compressible into the artist's personality. History reveals that in the past works of art were performed for one of the following reasons:

- To while away time like in cases where grandmothers were relating tales to their grand-children.
- Grass was used to make decorated mats - such projects were done as a form of building up relationships with peers up to the adolescent stage or extended further.
- Calabashes were made because they were used as beer containers.
- *Imbenge* (calabash lid) which was used for hygienic purposes.
- Songs and lyrics were prepared for particular ceremonies.
- Bead-work was prepared in order to relate important messages especially to loved ones.

A modern idea and a modern experience that is formed about works of art that its intellectual construction can be derived, above all, from its aesthetic

nature, not from its substantive orientation and commitment. Another important thing is that it is precisely this kind of freedom that can make the enjoyment of aesthetic reception independent of ideological adaptation.

**CHAPTER 3**

**RELEVANCE OF AESTHETIC OBJECTIVES IN  
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## **CHAPTER 3**

### **RELEVANCE OF AESTHETIC OBJECTIVES IN EDUCATION**

#### **3.1 INTRODUCTION**

Relevance of aesthetic objectives in education depends upon the criterion used to evaluate works of art. Also important is the attention devoted by an assessor with an idea of getting to know what the performer or the maker was trying to bring forth to the final observer or listener. Doyle (1975:131) maintains that one should not evaluate the final product, but one's concern should be based on the message conveyed by the performer or maker through the finished product.

Doyle (1975:131) further mentions that when one listens to the music piece, the beats, transitions, diction and many other related aspects, one should ask oneself what made the author compose such a song. That will lead one to the understanding of the inner feelings of the composer. In other words, how the composer was appreciating the beauty of something at that time.

Hume & Kant (Bentley 1975:87) declare that: "...beauty is no quality in things themselves." They maintain that any work of art possesses several different types of aesthetic properties such as representational features, spatial and dynamic properties, and properties associated with the emotional and motivational life of people.

Man has the capability to appreciate what is beautiful in nature, whether it be another human being, a plant, birds, sounds and other related

phenomena. A person is valued as blessed and rich if he can appreciate the wealth of beauty that he encounters and observes. Breadsley (1979:108) maintains that a person who cannot distinguish between beauty and ugliness or who is reluctant to do so, is really poor, if not spiritually impoverished. He further pointed out that evaluating the works of art as an answer to the relevance of aesthetic objectives in education is based upon the following two things:

- aesthetic involvement; and
- aesthetic commenting.

The idea of works of art in education is to encourage young people to engage in activities such as painting, dancing, acting, singing, playing instruments and composing rather than just commenting upon or learning how to appreciate the great works of others. The above two factors stress the idea that the first task of the school is to get children to be able to participate in aesthetic activities rather than judging them. By knowing how to participate, by getting to know an activity from the inside, the child will, with good teaching, become more discerning about his own work as well as that of others.

Collinson (Arnold, 1988:73) supports the idea of involvement by distinguishing between the critic of an object and the lover of an object. His view is that the critic is primarily concerned with looking at the objective features of a work of art and comment upon them with a view of making some kind of detached assessment of it. Yet the lover, on the other hand, is concerned more with entering into a sympathetic and imaginative relationship with it.

## **3.2 TYPES OF WORKS OF ART AND THEIR OBJECTIVES**

### **3.2.1 Graphic Art**

Graphic art is the visual language of all people because it calls for visual experience. Visual experiences encourage the imaginative competence of an individual which is the fundamental phenomenon needed in art leading to aesthetic development. Arnold (1988:76) supports this idea by saying: "Artwork can be defined as an intentional arrangement of conditions for affording experiences with naked aesthetic character."

The arts of painting, sculpture, dance and drama are imaginative creations of man that are intended to be objects of aesthetic appreciation. This indicates that art is an open concept. This means that no single theory has yet been formulated to set necessary and sufficient conditions to accommodate the varied ways in which the term is used.

Attempts to define art points to descriptive and evaluative senses in which it is used. When something is described as a work of art, it means that it was done under conditions of observing some artifacts, made through human skill, ingenuity, and imagination which embodies its sensuous public medium, for example stone, wood, sounds and words. In other words certain distinguishable elements and relations. On the other hand, when an artefact is evaluated as an art object it is perceived and judged according to aesthetic criteria. The aesthetic criteria to be used will depend upon the chosen aesthetic theory; for example, Dewey's (1989:66) evaluating theory which 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 the making of an object. In other words, he is appealing

to the emotional sense of a human being; that is, the aim or the purpose behind designing a particular object. Dewey (1989:67) maintains that: "Art has been the means of keeping alive the sense of purpose."

Another important point to note about art is that it is not removed or detached from life but grows out of it and plays back into it. The emotions expressed in art, for example, could not be understood without understanding the emotions of people in everyday life. People's emotions should be the point of departure in art evaluation. It is because of this that art is able sometimes to encapsulate societal issues which are of social, moral or political significance. Davidson (1985:163) supports this idea by arguing: "In the arts, the notions of learning, understanding and experience cannot intelligibly be regarded as distinct from learning, understanding and experience in life situations generally."

Pupils carry life experiences to the classroom situation including other practical experiences, such as the making of clay oxen, building of mud houses near rivers when they play, grass mats and other related items. These experiences involve constituting the life-world of the child which needs to be pedagogically supported. The child has been engaged in all this because he poses a sense of appreciation en route to aesthetic development. The black child, when he enters the school becomes aware that he is not afforded an opportunity to expand his basic knowledge of art work.

(1) **Necessary skills in the classroom**

Wolterstorff (1980:102) points out that a skill in any field of life depends on a lot of practical work. Frustration arises in the classroom when children-in-education become dissatisfied with their shortcomings. Teachers may

accept this as a signal to change projects rather than as an opportunity to help pupils and students develop sufficient skills to enjoy the thrill of accomplishment. A learning programme in art is certain to present a number of problems of technique and design and if students are not sufficiently skilful in mastering such problems, they are likely to lose interest in a project.

Silverman (1989:9) maintains that the art teacher should strive very hard to develop sufficient ability in students to solve immediate problems; for example, drawing ability can be a major hurdle between conception and completion of a creative idea. Drawing is an ability that can be learned through the copybook method, to a certain extent. Imitative experiences under the competent guidance of a teacher is allowed. Imitative ability may be drawn from the works of the masters. Children need to draw well enough to express what they want to put across.

The ability to see and the ability to express reactions to the visual world are closely aligned. Each reinforces and motivates the other. Goodman (1985:113) maintains that as ideas become more complex, the need for expression motivates the development of greater skills. As practised abilities develop, the urge to originate new situations leads to still greater creativity.

Children must understand art as a visual means of communication through drawing, painting, 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.

Different opinions are suggested by Myers (1989:327) regarding the issue of skill development in the art classroom. He mentioned 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 an individual project through which pupils and students have the opportunity to be creative with material that is important to them. Both these approaches should not promote the idea of a student or pupil being different from others, but should be used as a tool for learning and as a basis for creativity.

(2) **Administrative problems**

Eisner (1987:20) points out that very few administrators would deny the value of art as a school subject. They would generally agree to its inclusion in the curriculum of the elementary school but, as has been pointed out earlier, there is a marked lack of concern in the secondary schools. School administrators contend that their curriculum is overcrowded with more basic requirements. They also point to their inability to secure qualified teachers. However, the inclusion of subjects in the school curriculum is determined partly by the significance attached to the subject (Reid, 1979:134). There is no research to indicate that one subject is more important than the other. Once it is decided by curriculum planners that art is an advantageous and edifying area of study, its status in the school curriculum will be improved.

Another problem that is encountered in secondary schools is that of scheduling of subjects. Some type of flexible scheduling system will have to be investigated to make it possible to enlarge the scope of curriculum offerings necessary to take care of the ever-increasing experiences needed by the school youth. Special attention should be given to the following:

- How many times per week should art classes be offered?
- How long should art period be?
- What should the size and composition of art classes be?

These problems are to be settled by the curriculum planners. Another important issue to note is, to what extent should some phases of art instruction be handled well in over twenty-five children in a class, while others will need individual attention?

The problem which always remains unsolved in the teaching mission is that of insufficient teaching personnel. Consideration of the quality, experience, expertise, special abilities, and limitations of art personnel is necessary if good results are to be secured. This is a situation where education in aesthetics and relevant qualifications do not always ensure adequate and effective teaching. Conversely, art classes cannot be assigned to any professionally unqualified member of staff who happens to have a light teaching load.

### (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. Trump & Miller (1989:107) emphasises this idea by stating that: "... a civilization without art is impoverished, and the person who depends on others for providing vicarious artistic experiences 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 children with experiences that are satisfying and directly salutary to them in their daily lives. Through art, children 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 must learn to create wholesome, satisfying experience beyond those necessary for making a living. Since they live in the world of colours, forms, lines, textures, space and motion, they need to develop the ability to explore things creatively through the senses (Breadsley, 1979:104). All children 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.

Art educators as proposed by Lowenfeld & Brittain (1987:117) may be divided into two: namely progressive art educators and conservatives. The progressive art educators are in the residual stream of progressive education. Theirs is the psychological and sociological approach associated with freedom and expression. The teacher acts as a keeper of material and a guide for students who venture into experiences of self-expression. The teacher would enter the classroom without plans of any nature, taking cues from the children's interests and desires. These educators were emphasising creativity. Lowenfeld & Brittain (1987:123) point out that the conservative art educators also aim at creativity, but they identify and develop it differently. They emphasise the development of skills and techniques, holding that drawing ability is basic to a youth's growth in art. They would stress visual accuracy and perspective, contending that basic art education is learning to draw cubes, cylinders, and human figures. In short, the conservative approach to creativity points to the necessity of having skills and techniques commensurate with desired creative expression.

Both the above art educator types are supposed to dominate curriculum planning in art education at the present time. They both reflect a conciliatory attitude towards the desirability of student's proficiency in both skills and creative expression. Any approach to creativity continues to be a point of debate.

Arnold (1988:131) mentions that more stress must be put on the development of understanding of art and the art method. In the past, too much emphasis has been put on art appreciation. Students have been encouraged to appreciate art for art's sake, or because it is the cultural thing to do. Little thought was given to the idea that real appreciation can come only through understanding. Art can be liked or disliked by the children according to their reactions to what the art form really means and not simply because a teacher has said it is good art to be appreciated.

According to Jarret (1991:131) art is a highly individualised enterprise. It is the rightful inheritance of every school youth, and it has a due place in the school curriculum. With the present emphasis on individual learning, art is especially worthwhile, since it offers extensive opportunities for the realisation of this important educational objective. The highly personal quality of response to visual design, inherent in individual experience in art expression, helps the children to develop their own aesthetic standards and values. In time, these become the standards and values of the nation and its people.

#### (4) National interests

The importance of art in the life of a nation is stressed. It is paradoxical, however, to compare the lofty position art occupies in the cultural life of the Blacks and the indifference it receives in black schools. An increased emphasis on art in public life may be noted.

In an article by Samuels (1986:55) he mentions that galleries are crowded and no new ones are being built. Great works of art are topics 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.

A survey of the programmes of the nation's public schools does not reflect an ardent and fiery activity in the art field. Research data indicate that the students either do not have the opportunity or are not availing themselves of the opportunity to pursue art courses. According to Arnold (1989:99): "....not more than 50 percent of secondary schools offer art courses and around 15 percent of the students are enrolled." This shows that a limited number of the secondary schools attempt to teach art.

Secondary school art education has been less supported than other areas in the curriculum. Perhaps the conservativeness of academic traditions in education is too strong for art to be allowed to find its own level of prosperity. Alternatively, the situation still reflects those traditional values where education is viewed as predominantly utilitarian and vocational. This statement is supported by Holder (1977:6) where he states that: "Subjects such as speech and drama, history, music and creative art are under threat because they are not directly linked to possible jobs in the commercial and industrial sectors."

To concerned educationists, some questions remain unanswered as to what this country is coming to when subjects quoted above which inculcate in children the importance of thinking critically of their environment and themselves are considered not essential. A school is not only a place where one is prepared for a prospective job or occupation. It is an institution which hopefully provides its members with the competencies with which to confront an ever-changing world.

The works of art teach social skills, express the skills of creativity, communication and understanding.

(5) The aesthetic and graphic art

The notion of the aesthetic is wider than that of art (Read, 1974:117). 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 students, with an artist being the primary model in curriculum building. Aesthetic educational methodology places an emphasis on teaching the student through multiple arts experiences, striving to maintain a balance between cognitive and affective learning. This approach translates the artists' mode of activity into a structure for learning, sometimes called the arts process. Many writers often disregard the above distinction.

According to Mason (1983:214) 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 order to pacify one's wife, the attitude adopted would be *practical rather than aesthetic*. That 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 aesthetic attitude is sometimes referred to as being a distinctive mode of consciousness; a particular way of perceiving something. Hornbrook (1986:38) regards it as: "... a form of disinterested and sympathetic

attention to and contemplation of any object of awareness whatever, for its own sake alone."

According to Hornbrook (1986:159) aesthetic, then, is a concept which refers to the possibility of perceiving things from a particular point of view. Mass-produced objects such as washing machines or stamps, hand-made objects such as chairs or drinking mugs, natural objects such as sunsets or mountain peaks, and objects such as stones or pieces of driftwood, are all possible objects of aesthetic perception, as well as those objects which are normally considered art objects.

When one refers to objects being perceived aesthetically one means that they are perceived in a particular way for their own sake. Hirst (1975:68) maintains that when an object is perceived aesthetically it is meant that it carries its own intrinsic satisfaction or reward, regardless of its functional or utilitarian value.

Art is therefore important in the realm of the aesthetic in that its objects are often considered paradigm cases of the aesthetic. Art objects, it is sometimes observed, are attempts to exemplify the aesthetic. The arts of painting, sculpture, dance and drama are distinctive in that they are *imaginative creations of man that are intended to be objects of aesthetic delight or aesthetic appreciation*. Bredsdley (1979:729) defines art as "an intentional arrangement of conditions for affording experiences with marked aesthetic character."

Bogle (1989:318) maintains that art is generally regarded as an open concept because no single theory has yet been formulated of necessary and sufficient conditions produced to accommodate the varied ways in which the term is

used. It is therefore impossible to define its meaning by referring to any one set of defining properties. Bredsdal (1989:341) suggested descriptive sense and evaluative sense. The work of art could assume a descriptive sense when some sort of artifacts are present which are a product of human skill, ingenuity, and imagination, and which embodies its sensuous public medium, such as stones, wood, sound, words, and others. On the other hand the evaluation sense calls for aesthetic criteria and the chosen criteria depend upon the favoured aesthetic theory. For example, formalists would judge a painted work in terms of arrangement of its lines, colour, shapes and so on but an emotionalist would look at it predominantly from the point of view of its expressive power. Both these approaches are important because they all point to important insights about the nature of art. Doyle (1975:197) sums up the above discussion by explaining that excellence in art is not confined to any one theoretical construct of it.

What is necessary to realise about art is that it is not removed from life but grows out of it and plays back into it. The emotions expressed in art could not be understood without understanding the excitement of people in everyday life. Feelings are evoked because they have something in common with the contexts of life from which they come.

### 3.2.2 Music

Many music educationists, according to Bentley (1975), maintain that the general objective of teaching music to pupils is to develop them aesthetically in music. In a music lesson children must enjoy music and have aesthetic experiences with it. Enjoyment will result from involvement in the effort of planning, producing, analysing, 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 the delightful music, we must ... see something of more permanent value learned."

Most activities that are included in music experiences are listening, singing, playing, bodily response to music, composing, reading, writing, and analysis. Music should be mainly experienced aurally, since it deals with sound.

Music has the facility for widening the cultural horizons of a nation (Msomi, 1975:93). It is part of the culture of all people, from the traditional to the highly sophisticated. The history of the black nation could be traced through the praisers (*izimbongi*) as well as through traditional songs which were sung during certain festivals. As an example there is a song by Magogo kaDinizulu, mother to His Majesty the King. Her most favoured song during ceremonies was *Inkosi bayibize oSuthu, bayibize kwaNongoma*. Background: *Zinsizwa, salani nonyoko*. English version: "The king is being called at oSuthu being called at kwaNongoma". Background: "Boys, remain with your mothers".

The idea is to relate to the crowd attending that particular festival or ceremony that the occasion is over and that the king must go to his palace at oSuthu in the district called *kwaNongoma*.

Most black societies do not regard music merely as entertainment but as an embodiment and expression of beliefs and societal norms. This then proves according to Dumisa (1989:21) that "... to Blacks, music is life rather than part of life."

Music is often heard featuring in religious services, weddings, burial, work situations, battles and wars, games at home, political gatherings and many other places. Examples include:

- Wedding song: *Iqhude*

*IQHUDE*

Leader

Chorus

*Iqhude we Ma ... lakhala, kabili, kathathu, sekusil' amanz' awekho*

English translation:

The cock has crowed twice, thrice, it is morning, there is no water.

There is ululation in sharp voices with the latter part of the song. The ululating women praise the singers and also stress the fact that it is great to have children who must fetch water.

- Battles and War song

*WENDUNA*

*Wenduna uth' ayihlome,*

*Wenduna uth' ayihlome kanjani?*

*Ngenyanda yomkhonto ongangoZulu.*

English translation:

You, *Nduna* (commander) instruct us to take up arms "*Nduna*, how can we take up arms with a bundle of spears which equals the whole Zulu nation?"

Bentley (1975:90) states that education that has no intellectual content at the level appropriate to the age and development stage of the child, is no

education. Therefore, music lessons should not be taken only as entertainment.

Music provides an insight into what is beautiful, artistic, and intellectual. It has companionship with art, poetry, and drama. As children are exposed to better music, they learn to understand it and their musical taste is raised as well as their cultural sensibility and their national solidarity is improved. When their responsiveness has been enhanced the youth 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 musical responsiveness has attained this level, it offers definite vocational possibilities for an individual. Trump & Miller (1979:137) confirms the above statement by adding the following statistics: "It is estimated that about 11 percent of the adult population earn all or part of their living through some association with music."

To confirm Trump & Miller's (1979:137) statement, one can consider the contributions made by artists like Brenda Fassie, Dorothy Moore, Rebecca Molohe, Erick D, Tembe family who left Umlazi for America to pursue their orchestra adventures and studies, Black Mambazo, Mahlabathini and the Mahotella queens, Hotstix Sipho Mabuza and many more. (Researcher's Practical collection & T V Programmes)

The school curriculum appears to be providing supplementary or basic knowledge of music to those who end up utilising music ability for making a living.

(1) **Music as a discipline**

There is credible evidence that music is worthy of recognition as an important school subject in the curriculum. The basic contribution it makes

to daily living pleasure and the promise it holds for purposeful use of leisure-time in a technological society could be sufficient reasons for making it part of the general education of youth.

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. 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. Mngoma & Khumalo (1993) asserts that to understand music at a highly sophisticated level requires a rigorous mathematical intelligence. It involves thinking, measuring exactly as well as making quantitative and qualitative analyses. Music has a theory and practical part as it is commonly emphasised in the case of classical music.

## (2) General music programme

A major objective of music in the curriculum is to make musical experiences available to all students (Besson, 1975:19). Music educators claim that there is no such thing as an "unmusical" person.

The experiences music offers for every child through singing, playing, creating or listening is great. Some children find difficulty participating in

choral music but easily and enjoyably take part in drama music which also includes creative skills. Some children cannot sing to their own edification yet play musical instruments pertaining to a particular key note with ease. Music programmes should cater for such musical experiences (Besson, 1975:27).

Regardless of the organizational pattern of the general music education programme, certain fundamental objectives need to be met. Trump & Miller (1979:112) sets forth these objectives:

- Basically school children should be provided with opportunities for exploring and understanding music as a cultural force in society.
- Individual talents should be discovered and developed and nurtured.
- Discrimination that leads to understanding and appreciation of worthwhile music should be stressed.

### (3) Administrative problems

Raeburn & Kendall (1989:307) maintain that administrative problems regarding the music programmes are experienced and they are sometimes philosophical in nature. One of the problems is associated with a common attitude of music teachers, who are too frequently performance-oriented. Their programmes are centred around marching bands and public appearances of choral groups. By so doing they (teachers) attach public relations value to music as against the opportunity granted to an individual pupil to experience a variety of musical activities in depth. Parents get satisfaction from the public performance of their sons and daughters.

(4) **Music issues and specific outcomes**

According to Brindle (1988:78) the major current issue in music education is the selection of content or subject matter to be presented to students and how this content or subject matter is to be used. In schools, the content selection must tally with the availability of music instruments such as pianos, tuning forks, guitars, drums, and other related items.

Huskisson (1980:131) feels the purpose of music education should not only be to transmit the great musical heritage of the past, but also to lend direction in shaping the future. Out of the knowledge gained in the classroom, an individual pupil should be able to develop and create his own world of music knowledge, for example, a school child who will be able to compose songs like Mirriam Makeba, Letta Mbuli and other black artists. The attainment of such status calls for an innate aesthetic development towards music.

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 endowments has the capability to use music to some meaningful and expressive level (Bogle, 1980:332). 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 blacks may not necessarily be the same as those of other national groups. The multi-cultural schooling that has since developed creates the situation that schools must offer varied and diverse music programmes.

Besson (1975:4) suggested the following minimum specific outcomes for public school musical experiences:

- Practised ability in listening to music; ability to use one's voice confidently in speech and song; expertise in expressing one's self 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 and contemporary society.*
- A way of thinking that values music as a means of self-expression - that looks to music as a source of renewal of mind and body, as an experience that extends the dimensions of life and living.

Besson (1975:71) further suggested that to meet the music needs and interests of all secondary school pupils, the secondary school music programme should feature the following:

- Favourable junctures should be available for participation in musical activities, the object of which is satisfying individual experience rather than formal public performance.
- Small ensembles, for example combos, quarters, miscellaneous groupings, and others should provide an occasion, not only for the advancement of individual musical sophistication, but also for experiences in a type of pursuit that can be continued pleasurably and profitably in adult life.

- Instrument instruction and orchestral ensembles should be included in the high school music programmes.
- School instrumentalists should be granted opportunities to play more than one instrument. Music experience in learning to play one instrument enables them to play other instruments.
- *School children in vocal organizations should have opportunities to participate in instrumental activities.*
- 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, organizing, 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 students challenging experiences for the gifted, and talented together with appropriate experiences for children with learning disabilities.

### 3.2.3 Sports, dance and games

When mention is made of sports one is inclined to think of all the physical activities and the objectives derived from them. When physical activities are carefully examined in relation to aesthetics it is possible to divide them up into three logically separate categories:

- those that are non-aesthetic.
- those that are partially aesthetic, and
- those activities such as dance and mime that can be considered as art.

(1) Sports

Breadsley (1979:107) posits that sports are divided into two categories, namely *purposive sports* and *aesthetic sports*.

Purposive sports are characterized by the fact that each of these sports can be specified independently of the manner of involvement, as long as it conforms to the rules or norms which govern it, such as football, baseball and tennis. The point about them is that the aesthetic is not intrinsic to their purpose. Breadsley (1979:124) maintains that it is important to win by scoring the most goals, tries, points or the recording of the best times and distance and so on. Such sports can still be considered from the aesthetic point of view. All it means is that they are not inherently concerned with the aesthetic. They do provide from time to time, either by accident or design, *aesthetic moments* but these are not necessarily or logically a part of their purpose.

Blaker (1980:201) points out that aesthetic sports on the other hand, are so called because the aim cannot intelligibly be specified independently of the means of achieving it. Aesthetic sports include activities like diving, synchronized swimming, ski jumping, and others. Inherently in all these sports is a concern for the way or manner in which they are performed. How they are done is part or purpose of the activity. It is not accidental but a necessary feature of what the activity is. The aesthetic sport is one in which the purpose cannot be specified without reference to the aesthetic manner of achieving it.

An important point to appreciate is that purposive and aesthetic sports do possess one character, that of winning. However, aesthetic sports are not only concerned with winning within the rules but with the giving of aesthetic guidance.

Goodman (1985:127) maintains that there is a distinction between regarding a sport as an activity which is only concerned with winning, and a sport which, amongst other things, is concerned with trying to win. Purpose in sport is not to be confused with or taken as being commensurate with the logical but trivial point of winning; nor even with trying to win. Rather, it is bound up with a complex network of beliefs, attitudes, values, customs and rules which, together, make up a miniature form of life in which participants find purpose. Each separate sport has its own distinctive purpose and this is bound up with the rules which help characterize it as being the one that it is. Each sport then can be regarded as having a purpose of its own and some sports have as a part of their purpose an inherent concern for the aesthetic; others do not.

Once a child has engaged in sport and has acquired all the characteristics of sport mentioned above, he develops a sense of belonging to a particular group. A will to belong as propounded by Maslow (Howard & Samuel, 1990:78) cannot be under-estimated in the development of a pupil. This will lead to the sense of appreciation on how others within the group perform and this leads to intrinsic motivation. A pupil will also learn to accept another as a fellow-being with successes and shortcomings. Within a group a pupil will eventually end up gaining a sense of responsibility, for instance, he or she can perform a duty like collection of material after a game and packing and placing at its relevant place.

(2) Dance

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. Artistic activities, by their very nature, are intrinsically concerned with aesthetic considerations. According to Beer (1975:134) the work of art possesses a distinctive character, that of an inseparable fusion of form and content. In music, for instance, 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 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 by the dancer being able to perform the dance by embodying and projecting the sensory, formal and expressive qualities intended by the choreographer that he or she is able to communicate the dance as being aesthetically meaningful. Read (1974:101) 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."

The difference between partially aesthetic physical activities, such as gymnastics and those which are artistic activities, such as dance, is that in

the former the gap between their purpose and the aesthetic is never entirely closed. Their purpose could still, to some extent, be fulfilled in the absence of the aesthetic, yet in the latter it will be illogical to think in terms of a gap at all. Goodman (1985:117) maintains that the purpose of art lies in the aesthetic, that is, it lies in the creation of significant aesthetic object which is its purpose.

In artistic activities, like dance and mime, aesthetic qualities, whether formal or expressive, are there because they help characterize and constitute the very nature of the exertion of energy. It is for this reason that they are important activities in movement and aesthetic education (Styan, 1976:113).

Goodman (1985:143) further holds that each dance is a unique composition, expressing its own imminent structure and as such is subject only to its own inherent demands. For both dancer and the audience each dance requires an imaginative response that is not governed or influenced by what has been done or witnessed before.

Trussler (1983:87) says dance as an art calculates its display of aesthetic qualities and it is the dancer who does his or her best to express them. What is done, difficult and technical though it may be, is intrinsic to the "give-expression" to an artistic performance. The discipline of the dancer is imposed by the medium of the dance itself. Each dance develops its own unique form and structure and becomes an independent, free and separate entity at the centre of which is the embodied dancing person.

### (3) Games

Every sport, including games has its own set of rules which help characterize and govern it. Each sport has its own traditions, customs and conventions

which help mark it out as being the one that it is. Heller & Fehér (1986:78) highlight the idea that the knowledgeable performer and spectator alike, understand that each sport takes place within the context in which certain skills, procedures adopted and strategies are part of what constitutes the nature of that sport.

Games, as part of sports exist because of common grounds which exist between the standpoint of the performer and that of the spectator when considering the aesthetic in sport. However, there are also a number of differences between them (Jenkins, 1971:78):

- The performer is a participant and takes his or her perspective from inside the activity in which he or she is engaged. The spectator, on the other hand, looks upon the activity as a witness from the outside.
- The performer is an author and agent of his or her own actions as Beer (1973:137) maintains that he "knows what he is doing in the sense of what he means to accomplish."
- The spectator remains basically a reader or an interpreter of what he sees. The spectator is able to make certain inferences about the performer's intentions but these cannot be taken for granted as being the same.
- The performer in action is able to attend to his own live-body experiences and constitutes them as meaningful. He attends to his kinaesthetic flow pattern, yet the spectator's qualitative movement in sport is seen rather than felt.

The stance of the performer is far different from that of the spectator and to illustrate this clearly Arnold (1988:84) suggested four themes. The themes are as follows:

(a) **The performer as the embodiment of aesthetic and expressive qualities**

The aesthetic perception of games for the spectator is predominantly a visual matter. It consists of being able to pick out from what is presented qualities which can be appreciated for what they are. The spectator's aesthetic experience arises from being able to recognise aesthetic qualities and react to them in an appropriate way.

In order that aesthetic qualities are presented for the spectator to behold and appreciate, it is a question of how best to present and display them in order that they can be appreciated. The spectator is fully engaged therefore, he is an agent of his or her own actions.

(b) **The performer as one who seeks the mastery of skills**

Related to the question of the performer as the embodiment of aesthetic and expressive qualities is the question of the acquisition and mastery of skills. Without the acquisition of techniques and skills, a game would not fulfil its own possibility either for the spectator or the performer.

According to Green (1989:115) practical knowledge, or knowing how, has much to do with the mastery of skills and being able to perform successfully and with understanding. In the mastery of techniques and skills, the performer strives for a particular kind of perfection. Skills in games not only helps characterise and mark out one game from another, but may also be regarded as indispensable exemplifications of knowing how to take part.

(c) **The performer as the incarnate location of identifiable and distinctive kinaesthetic flow patterns**

The aesthetic perception of kinaesthetic feelings, or kinaesthetic perception, is most likely to occur when skills as patterns of motion have been mastered. Kinaesthetic perception is a flow pattern which arises from and goes together with skilled movements.

Kinaesthetic feelings are the feelings of who I am, or can be, being aware and take pleasure in. They are mostly knowingly felt and appreciated when they are most skilfully performed and especially when there is time and inclination to dwell upon them.

(d) **The performer as actor in search of the good contest and the well-played game**

A correlative aspect of the good contest is the building up and release of tensions. Blaker (1980:118) maintains that each sport or game provides its own framework for the control, arousal and easing of tensions. A game's particular rules and procedures, to some extent, determine what is likely to be experienced. In tennis for instance, the scoring of the game is according to points, games and sets produce a staccato-like build-up and release of tension. Each sport because of its own distinctive structure, offers different experiential possibilities. According to many competitors these awakening and excitatory psychosomatic rhythms become part of a contest's intrinsic enjoyment.

Blaker (1980:121) further maintains that the good match can be thought of as an uplifting form of gaming experience. According to the participants, the

value of the good game lies not in victory or defeat but in the qualitative process of engagement.

A well-played game from the performer's perspective is not just one that is evenly played and fairly conducted, but one in which all the players' skills and intelligence in the form of know-how are put to the test and not found wanting. The well-played game is not only presented as an illustrative case of what that game is and what it can offer, but is experienced by the players in a way that is comparable to the experience a violinist might find in the acutely beautiful playing of a particular string quartet.

When all aspects that have to be known have been viewed about games as from the point of view of art, the combination of games, dance and music serve as pleasure giving cultural vehicles and even encourage team work. Competitive games visually indirectly tested and enhanced the physical, intellectual and social qualities of the individual. Luthuli (1981:47) emphasises this idea by affirming that : "... it can be rightly concluded that through play or games, the Black child developed those assets which served him in good stead in his adult life."

#### **3.2.4 Poetry, script-writing and drama**

##### **(i) Poetry**

Poetry is a shortened long story. To be able to shorten a long story one requires an exquisite literary competence. Through the symbols used in poetry one is able to read, understand and interpret just like in a long story.

According to Simpson (1984:109) 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. Therefore, one can conclude that poetry writing rests upon an elevated sense of emotions and imaginative literary competence. Imagination calls for the power of mind over possibilities of things.

Bright (1987:223) suggested that poetry may be intended to amuse, or to ridicule, or to persuade, or to produce an effect which we feel to be more valuable than amusement and different from instruction.

To dwell deep in the world of the imagination one does not look only at an object as it is in its surface structure and compose a poem about of it. The deep structure of observing and imagining things is of an elevated nature. When an individual during his or her imaginative moment looks at the sea, a number of sublime thoughts may race through the mind, for example (Simpson, 1984:110):

- The blue colour of the sea suggests the Almighty's righteousness and kindness in His divine life.
- Saltiness suggests the importance of salt in all life-sustaining victuals.
- Finally one can conclude that the sea resembles God Himself, the Omnipotent and Omnipresent.

Simpson (1984:78) emphasises the power of love in the following sonnet by Shakespeare:

"Let me not to the marriage  
of true minds,

admit impediments,  
Love is not love  
which alters when it  
alteration finds,  
or bends with the remover  
to remove."

The poet was meditating deeply about the value of love, but only when it is true love. He is aware of problems and difficulties which love can bring forth, but when it is true love it will resist and overcome all types of vicissitudes.

According to Kermode (1990:213) 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 communities, their uses 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. Hence, some poems are registered as Elizabethan poems or Shakespearean poems, simply because they were composed during those times. This confirms the idea that poems emanate from Biblical texts, love, historical events of a particular nation as well as general day-to-day events. The generation of each nation needs to be introduced to the poetic skills.

Essential features poets use in composing a poem should be introduced to children at an early stage. A connotation brought by different literary symbols as found in poems, needs to be instilled in the child, for example (Mason, 1983:103):

- 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.

Goodman (1985:203) maintains that these are common symbols and colours and their meanings have been fixed for centuries. Some symbols have easily recognizable meanings. For example, spiritual love and romantic love. One can therefore conclude that a poem is a moment of perception conveyed to the reader through images.

The introduction of symbols and colours as found in poetry and other works of arts are of great significance to growing children. They learn to appreciate beauty (Mason, 1983:108). If they come across a well-dressed person they feel a delicate impression and esteem him highly because they know 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.

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. The personality of the poet is the essential force in the poem. He expresses his mood or rather his real inner feelings. Such feelings are different from the feelings he has when he is not writing a poem. Poetry reflects his own life style of relating himself and to the world. He might relate a number of experiences that he has undergone and out of those experiences one is able to read the character or personality of the particular

poet. The manner in which he relates such experiences will also call for one to examine critically his level of intelligence.

Butcher (1951:230) points out a very important distinction between poetry and history. He mentions that poetry has higher subject matter than history. It expresses the universal, not the particular. It does not tell the story but out of it one can learn one's individual life. History is based on facts and poetry transforms its facts into truths. Poetry further exhibits a more rigorous connection of events, and causes which are a record of actual facts, of particular events, strung together in the order of time and space but without any clear casual connection. He stresses the idea that poetry is not concerned with facts, but with what transcends facts. It represents things which are not, and never can be an actual experience. It creates the 'ought to be' from that which answers to the true idea.

The wisdom behind the composition of poems must be intelligibly interpreted to children in schools so as to enhance their deep understanding of poetry as the work of art. Knowing the poem itself and how to analyze it as is practised at colleges of education and in universities does not fully evoke in the child an aesthetic sensibility. Much needs to be done to encourage poetry in the education of black children.

## (2) Script-writing

Script-writing is an aspect of drawing. It calls for measuring skill so that letters may not be smaller or bigger than others within one composition of letters. Knowledge of script-writing is sometimes further extended by pupils or students during special fun occasions such as "Mothers' Day" or "Fathers' Day" where home-made cards are designed with special script writings on

them. Such knowledge is further extended to career success, for example, drawing of time-tables by teachers in schools, drawings to be pasted against the walls within the classroom or at home in order to create a homely atmosphere. There is aesthetic pleasure in being involved in these endeavours.

### (3 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 or activities. However, it is important to note that the common aesthetic ground of all the works of art is aesthetic appraisal. Arnold (1988:107) emphasises that any work of art of whatever kind or genre, must be experienced aesthetically. He further pointed out that drama seems to create a bit of confusion when compared with other forms of art. Drama requires children 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 imaginative and the intellectual level* necessary for most good subject-learning. To many drama teachers the role-play idea becomes the central exercise. Yet drama has much to contribute to role simulation. Arnold (1988:101) maintains that 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 your own life-view.

Trump & Miller (1979:147) further pointed out that the dramatic 'as if' mode implies release from occurrences of the present into the logical rules of a hypothetical present. When these two characteristics are combined they

suggest a mental activity that is both dynamic and regional. They stressed that there is a need of a high sense of imagination in order to be successful in drama.

According to Pick (1980:155): "Imagination is the power to see possibilities beyond the immediate, to perceive and feel the boundless of what is before one." He maintains that one should delve deep into the roots and complications of the problem and finally come out with something which was previously scarcely noticed. One must be able to work on a project and to begin to find it interesting.

One way of activating the imagination is to use the dramatic mode. It is a pity that few teachers 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 known information. The dramatic mode encourages the disclosure of one's true personality nearly in all its fullest as the natural course of the action may require.

Butcher (1951:349) 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 mentioned conflict as a very important aspect. He pointed out that dramatic conflict constitutes what he regards as "the soul of a tragedy". In every drama there is a collision of forces. For example, man is imprisoned within the limits of the actual. Outside him is a necessity which restricts 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 the 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. Pupils 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 while young. To gain the child'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 piece of drama they act.

According to Lowenfeld & Brittain (1982:234) dramas are divided into two components: ancient drama and modern drama. Ancient drama is known as drama of destiny because its focus is on a long journey of what was done relating historical events of each citizen. Ancient drama can further be divided into:

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

Biblical historical drama such as the crucifixion of Jesus Christ and Samson and Delilah. For blacks traditional drama is based upon the historical events of a particular citizen. An example is *uShaka nezangoma* (Shaka and fortune-tellers). General drama can display general themes such as Mncwango's drama entitled *Ngenzeni* (What have I done?) or display cultural customs like the *Hlonipha* (respect) language or any subject that can be of value to the growing black generation.

The main objective of any type of drama is that at the end it should give an important message to the growing child. Kivy (1984:141) suggests that a

child should feel inwardly 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. Reaching such a creative stage would mean one has paved his way through. Such a lesson should add to the experiences of life that the child has seen or will meet in the near future. Along with the teaching of drama, it is very important for drama educators to teach children particular techniques and skills associated with drama composition and performance as an aesthetic activity so that they will know how to express themselves.

Hornbrook (1989:311) says self-expression and creativity are important in all art activities. Imitation takes place when one does what has been done by others. Self-expression particularly in education espouses the principle of "no" into the child. 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, thinks out, 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 out of self-expression creativity is born. He points out that the practice of self-expression and creativity is not commonly practised in drama. Imitating seems to be the most popular manner.

### 3.2.5 Working with clay, embroidery and sewing, drawing

#### (1) Working with clay

Working with clay stimulates that part of the brain words and thinking are constantly threatening to destroy (Toney, 1982:94). The teacher is a very important person when pupils are moulding clay objects. Without

constructive supervision children may be left disheartened or the project they are trying to accomplish may be rendered imperfect. Clay work is mostly done at the elementary school level. One could imagine a very incompetent teacher in the elementary school, one who is ineffective, unimaginative and uninspiring, not encouraging children to mould clay articles; one would undoubtedly feel pity for the children in his/her charge. At elementary level children rely mainly on activity and the imperative involvement of their teachers.

In almost all the works of art the idea of playfulness is accommodated but it is highly demonstrated in working with clay. In working with clay pupils 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 care, and other related objects. The idea of playfulness and freedom is further boosted by the role of a committed teacher. According to Weitzman (1989:147): "When the teacher is accessible and democratic in nature, youngsters can express themselves freely, both in words and in artistic expression; but it is also vital that the teacher be able to provide the 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 channelling of the youngster's feelings, ideas, and perceptions must culminate in an artistic form for the process to be meaningful.

Griffin (1989:64) maintains that when working with clay, there is much that children learn from one another, for example ability to work as a group where the acceptance of one another as they are is fostered, and the ability to assist one another in handling ready-made mixtures at the place where the object is made; in that way co-operation is instilled.

The factors discussed above help to remind pupils that the activity is theirs and not the teacher's; thus consciousness for personal involvement is encouraged.

(2) Embroidery and sewing

Embroidery and sewing are the work of art directed mostly at females, although at an advanced stage there are males who undertake designing as their career. Alvino (1984:210) says that 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.

The field 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 hence. The same applies in embroidery and sewing. The role of a teacher is to introduce pupils to the skills and techniques required in embroidery and sewing, and thereafter pupils shall possibly find value out of this experience (Eisner, 1987:153). This may lead to the development of an individual desire to create own patterns or embroidery designs. 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 the pupils' lives richer and more meaningful.

Williamson (1989:110) feels that blacks today are in an era where the idea of communality as sometimes practised by blacks is being phased out because of modern social change. One can share ideas with others, but a larger part of his life calls for individual creativity and fruitful prospects.

Today's 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 women fixing tiles on her kitchen floor or painting walls is accepted as part of showing off her creativity.

(3) Drawing

Drawing is much more than a pleasant exercise for children. It is a means by which they develop relationships and make concrete some of the vague thoughts that may be important to them. Drawing in itself is a learning experience. Hyman (1989:39) maintains that it has been observed how five-year-olds recognise missing or deformed arms and legs in incomplete pictures of people and they drew them with much more accuracy than they recognised them.

To everyone a picture is not as important to look at as it is to draw. It may be that through the drawing experience, one is beginning 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 a teacher to understand the thinking processes of children under his or her supervision as they draw their individual pictures. A jigsaw puzzle is one example where a child is actively involved in combining puzzle pieces together until they form a complete object, for example a picture of a man or a picture of a dog (Gallas, 1991:173).

Children of all races at an early stage even before they enter formal schooling show a considerable amount of enthusiasm for drawing. 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 child's personality as distinguished by Hyman (1989:110):

- The flexibility of the child which can best be demonstrated in the frequent changes in his concepts. A child whose drawings are more repetitions of the same symbols without any deviations, shows no flexibility in his work and in general.
- The child's stereotypes which result from his poor flexibility ability. Repeating the same drawing time after time is a sign of being stereotyped.
- A child will show his emotional sensitivity when he reacts towards meaningful experiences in an emotionally sensitive manner. This will also show in his art work. In his drawings he will exaggerate those things in which he has become emotionally involved. For instance, when a pupil draws a vicious dog, the dog's mouth might be very big, perhaps as he was once bitten by such a dog.

### **3.3 SUMMARY**

Aesthetics as it is based upon natural experiences and where an individual's artistic skill is displayed, should stimulate pupils' awareness of their environment and make them feel that the art activity is extremely vital and important. Art therefore, is the product of conscious effort.

To emphasise the relevance of art education Weinstock (Lowenfeld & Brittain, 1982:394) maintains that: "The modern adolescent is a new breed.

He sees more, knows more, does more, avoids inactivity at all costs. He drives cars, trucks, and motorcycles; travels here and abroad; has considerable buying power for the 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 than any past generation of adolescents, and yet he is subjected to authoritarian control in school."

*Those students who take art as an elective, as a relaxing activity, as a subject to use later as a hobby, as something to relieve the strain of daily living, and as a means of contact with oneself, obviously have a variety of ways of utilising art and a variety of ways of dealing with the world through artistic materials. Design seems to play a minor role in society as compared to money, and the arts invariably take a back seat when considerations for change are mooted.*

In the following chapter attention will be given to the research methods and procedures.

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## **CHAPTER IV**

### **RESEARCH METHODS AND PROCEDURES**

#### **4.1 INTRODUCTION**

Smit (1983:10) maintains that it is imperative that a valid literature study precedes empirical research. In the preceding chapters a literature study was made regarding the following topics: theoretical background on works of art in education, relevance of aesthetic objectives in education.

Over and above the literature study the researcher visited various schools in the Umlazi South Circuit, Umlazi North Circuit and Umbumbulu in order to collect data concerning the present situation regarding the study. Teachers and students which include artists were interviewed.

Collection of data is required in order to test hypotheses or to answer questions or statements such as the importance of works of art, problems hindering the implementation of art in schools and should it be given extra attention?

After all the above methods of collecting data were employed a need to construct a questionnaire was felt. By means of a well-designed questionnaire, the main aim of research work, that of discovering principles that have universal application, is possible. To study a whole population in order to arrive at generalizations is often impossible or impracticable. The process of sampling therefore, makes it possible to draw valid generalizations for a population on the basis of careful observation and analysis of variables

within a relatively small proportion of the population. A sample is a small proportion of the population selected for observation and analysis. A population of any group of individuals that have one or more characteristics in common that are of interest to the researcher. In this study the researcher also made use of senior students who are attending evening classes since they are already in the teaching field.

Nisbet & Entwistle (1970:143) maintains that the larger the sample the greater the validity of the findings, but size without representativeness is not enough. The first step towards representativeness is achieved by random sampling.

Random sampling is the method of drawing a sample so that each member of the population has an equal chance of being selected. From data collected from a random sample, it is possible to make reliable inferences about the population from which the sample was drawn. One cannot deny the fact that even if the sample is drawn randomly, it is never a completely accurate reflection of the population from which it was drawn, since not every member of the population participates. However, researchers often have no choice but to work within this limitation. Additional factors like finance, time available and amount of assistance for collecting and analysing the data are also critical in deciding the sample size of a study. While questions of a demographic nature were included in the questionnaire in order to determine some of the common characteristics of the group being analyzed, the major emphasis of the investigation lies in studying the perceptions of the respondents towards the significance of works of art in black education.

Another important factor is that of attitudes which might lead the researcher to favour certain responses or lead the respondent to answer in a certain

manner that will not be the true reflection of his intrinsic ideas. Nisbet & Entwistle (1980:154) suggests two possible methods of studying attitudes. The first system relies on the investigator observing individuals and inferring attitudes from behaviour. Not only is this method cumbersome and time-consuming but it also relies heavily on the assumed objectivity of the investigator. Investigators however, can do no more than make a subjective assessment of the attitudes of individuals by extracting that data which might be considered relevant, from the range of information available. What often occurs is that the investigator pays attention only to those circumstances which correspond to the expected pattern, ignoring all those situations which do not fit the norm. The alternative method advanced by Nisbet & Entwistle (1989:155) is that the study of the expressed opinions of the respondent is of vital importance. Attempts should be made to reduce the possibility of the respondents formulating what they consider to be "suitable" answers in an effort either to oblige the investigator or to show themselves in a favourable light. To reduce the tension between the investigator and the respondents, it was decided, in the present investigation, to indicate in the first paragraph on the front page that information from the respondents will be treated confidentially and the respondents' names must not appear. Where possible like in the case of senior university students who are already teachers, the researcher explained to them the value of this study and relevance of her findings in contributing towards the improvement of educational aspects in black education as well as black community at large.

#### **4.2 PREPARATION AND DESIGN OF THE RESEARCH WORK**

The researcher obtained all the help she could in planning and constructing the questionnaires. The author studied other questionnaires, and submitted the items for criticism to other members of her faculty, especially those who had experience in questionnaire construction.

The researcher tested the questionnaire on a few friends and acquaintances. By doing this personally, the author discovered some items that were ambiguous. What may seem perfectly clear to the writer may be confusing to a person who does not have the frame of reference that the author has gained from living with and thinking about an idea over a long period. It was also a good idea to "pilot test" the instrument with a small group of persons similar to those who would be used in the study. These "dry runs" proved to be well worth the time and effort. They revealed defects that were corrected before the final form was printed and submitted to the respondents.

#### **4.2.1 Permission**

Since this field is operating at a narrow scope in most schools, the researcher decided to accompany the art subject adviser in KwaZulu schools so as to be in a position to evaluate fully what is taking place concerning works of art in schools. Permission was granted by schools when the researcher could distribute questionnaires to be completed by chosen respondents.

#### **4.2.2 Selection of respondents**

One hundred teachers, two from each school, were selected by stratified random sampling from the following schools in Umlazi:

Ten primary schools.

Ten junior primary schools.

Ten senior primary schools.

Ten junior secondary schools.

Ten senior secondary schools.

Teachers to complete the questionnaire were distributed as follows:

Twenty teachers from pre-primary schools.

Twenty teachers from junior primary schools.

Twenty teachers from senior primary schools.

Twenty teachers from junior secondary schools.

Twenty teachers from senior secondary schools.

One hundred senior university students who are in the teaching field.

Black & Champion (1976:281) state that whenever the investigator possesses some knowledge concerning the population under study, for example, the age or sex distribution of the population, he may wish to use (like the researcher did) a proportionate stratified random sampling plan. Such a plan is useful for obtaining a sample that will have specified characteristics in 'exact' proportion to the way in which those same characteristics are distributed in the population.

Respondents were assured that their information would be treated confidentially and they need not submit their names.

#### **4.3 QUESTIONNAIRE**

Plug, Meyer, Louw & Gouws (1991:391) define the term "questionnaire" as a series of questions designed to cover a single topic or related topics to be answered by a respondent. Questionnaires can be employed to measure

interests, attitudes, opinions and personality traits, as well as the gathering of biographic data.

Within the operational phase of the research process the measuring instrument is all-important. Cohen & Manion (1980:217) have shown empirically that the measuring instrument has the greatest influence on the reliability of data. According to these authors the characteristics of measurement are the best controlled by the careful construction of the instrument. A questionnaire is used when factual information is desired. Insufficient appreciation is given to the fact that a questionnaire should be constructed according to certain principles.

A well-designed questionnaire is the culmination of a long process of planning the research objective, formulating the problem, generating a hypothesis, etc. A poorly-designed questionnaire can invalidate any research results, notwithstanding the merits of the sample, the field workers and the statistical techniques. In their criticism of questionnaire studies, Black & Champion (1976:289) object to poor design, rather than to questionnaires as such. A well-designed questionnaire can boost the reliability and validity of the data to acceptable tolerances.

#### **4.3.1 Characteristics of the questionnaire**

The advantages of the questionnaire for this study were as follows:

- It seeks that information which cannot be obtained from other sources.
- It is short, and only long enough to get essential data. Long questionnaires frequently find their way into the wastepaper basket.

- Is attractive in appearance, neatly arranged, and clearly duplicated or printed.
- Directions for a good questionnaire are clear and complete. Questionnaires are categorised according to their relevant headings, for example, educational structure, resource demands, pupils' participation, art as a social act, evaluative measure, staff developmental programmes. Each question deals with a single idea and is worded as simply and clearly as possible.
- The questions are objective, with no leading suggestions as to the responses desired. Leading questions are just as inappropriate in a questionnaire as they are in a court of law.
- Questions are presented in good psychological order proceeding from general to more specific responses. This order helps respondents to organise their own thinking so that their answers are logical and objective. Where possible, embarrassing questions were avoided.

Two basic question formats were used in this research, namely the open question (also called the free response or unstructured question) and the closed question (also called the structured question), with various combinations of these formats.

(1) Unstructured questions (open questions)

In an open question the respondent is encouraged to formulate and express his response freely, since this form of question does not contain any fixed response categories. Such questions are typically used to obtain reasons for particular opinions or attitudes adopted by a respondent.

(a) **Advantages**

- Open questions are sometimes more appropriate than closed questions since they impose no restrictions on the respondent's response. The researcher can thus determine exactly how the respondent has interpreted the question.
- Open questions are appropriate where the researcher's knowledge of the subject is limited, or where he/she is uncertain of the kind of answer that a particular question will elicit.
- Open questions are appropriate where a wide range of opinions are anticipated.
- Open questions are appropriate for pilot work, particularly with a view to the compilation of answer categories for structured questions for the main study.
- Open questions help to determine the more deep-rooted motives, expectations or feelings of a respondent.
- Open questions are also more appropriate than closed questions for measuring sensitive behaviour. More reliable information on such matters is obtained through open questions.

(a) **Advantages**

- Structured questions are easy to administer, since they are coded beforehand. Data processing and analysis are also facilitated prior encoding. They are more economical and less time-consuming to administer.

(b) **Disadvantages**

- Structured questions can lead to a loss of rapport and to frustration when respondents feel that the response options do not accommodate their personal opinions. They are thus forced to make artificial choices which they would not make in reality.
- Structured questions are often less subtle than open questions.

According to Black & Champion (1976:213) both question formats restrict the respondent. These authors found that the confusion about the relative suitability of the formats could be ascribed to the fact that the categories of the structured questions are not always properly deduced from the responses to the unstructured questions. They conclude that a properly-developed structured question is preferable to an open one.

Some authors like Nisbet & Entwistle (1970) choose the so-called 'structured-open' form as an ideal medium to be used in many instances. A question is compiled according to structured response options, but there is also an open option namely 'other (specify)'. Should the respondent consider his opinion to lie outside the structured options provided, he may select the 'other' category. Only responses in this category will then need to be classified and encoded later.

The researcher decided to employ mainly structured questions combined with a small percentage of unstructured questions.

#### **4.3.2 Advantages of the questionnaire**

Mahlangu (1987:84-85) found the following advantages in the use of questionnaires:

- They provide greater uniformity across measurement situations than did the interviews. A diversity of data obtained from questionnaires can be compared with each other.
- In general, the data they provided could be more easily analyzed and interpreted than the data received from oral responses.
- They could be mailed as well as administered directly to a group of people, although it may be very difficult to get a good return rate with mail questionnaires (as it happened with questionnaires answered at home).
- With the aid of a questionnaire a wide field of a topic could be covered in a relatively short period of time and at low costs.
- Information of a sensitive nature could only be obtained via the questionnaire. This makes an empirical survey possible in many spheres of education that, in turn, makes data available which would otherwise be lost.

#### 4.3.3 Disadvantages of the questionnaire

According to Mahlangu (1987:84-85) the following disadvantages of the questionnaire can be identified

- The main disadvantage of questionnaires is that some people are better able to express their views orally rather than in writing.
- 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 a question. If the questions asked are interpreted differently from one respondent to another, the validity of the information obtained is jeopardised. The researcher has a better chance of spotting this kind of problem and correcting it in an interview situation.
- It often happens that some of the questionnaires that are sent out are returned incomplete. This may cause the validity to be affected.
- Some questionnaires may be completed by respondents in a careless fashion and the researcher may doubt the sincerity of the responses given by the respondents if he himself was not physically present when the survey was conducted. This may cause the validity and reliability to be affected.
- A lot of people have developed a resistance to responding to questionnaires (especially those active in spheres where a lot of questionnaires are received) because they feel that questionnaires encroach upon their time. This may result in questionnaires being incompletely filled in or not being returned to the researcher at all.

- Some questionnaires include matters which are too sensitive to some respondents or which do not concern or interest them and their responses were therefore less objective.
- It was possible that choices relevant to a particular item on a questionnaire did not always provide the respondent with a response to which he was willing to commit himself.
- Not all respondents attached the same meanings to words and expressions making interpretation problematic.

#### **4.3 REQUIREMENTS OF THE QUESTIONNAIRE**

In designing a questionnaire, as a measuring instrument, it is very important to consider its validity and reliability. According to Cohen & Manion (1980:29) most questionnaire designers have a tendency of neglecting this aspect. He further speculates the following reasons:

- The questionnaire is designed for a very limited purpose.
- Questionnaires are one-time data-gathering devices with a very short life administered to a limited population.

Basic measures towards acquiring validity of a questionnaire can be acquired through asking the right questions, phrased in the least ambiguous way. In other words, do the questions asked serve the purpose of the investigation? Are questions asked clearly stated such that they have the same meaning to all respondents? Researchers need all the help and suggestions from colleagues and experts in the field of research work. This may reveal

ambiguities that can be removed or items that do not contribute to a questionnaire's purpose. The panel of experts may rate the instrument in terms of how effectively it samples significant aspects of its purpose, providing estimates of content validity.

It is possible to estimate the predictive validity of some types of questionnaires by follow-up observations of respondent behaviour at the present time or at some time in the future. In some situations, overt behaviour can be observed without invading the privacy of respondents.

Reliability of questionnaires may be inferred by a second administration of the instrument, comparing the responses with those of the first.

Research shows that a number of problems might occur during the administering of a questionnaire. Whether questionnaires have been posted or answered during the presence of a researcher or an interview was conducted by the researcher; there are very important factors which can cripple expected responses. Cohen & Manion (1980:11) considered the following factors in securing a good response rate from respondents and the researcher considered them a great deal in her study. They were:

- The appearance of the questionnaire is neat, with plenty of space for *questions and answers*.
- There is clarity of wording and simplicity of design, with clear instructions to guide the respondents.
- Squares were provided in some questions so that respondent can simply tick to indicate their responses.

- Sub-numbering of questions is used for grouping together questions.
- Varying types of questions were used to retain interest.
- Clear unambiguous wording was used.

#### 4.3.1 Reliability of the questionnaire

Smit (1983:25) maintains that psychological measurement is primarily a quantitative measurement of behaviour but also permits like questionnaires, qualitative judgement. He points out that this judgement must be based on *validated information in order to be of any practical value with regard to behavioural description*. The validity of the research instrument therefore refers to the degree to which variable factors have an influence on the measurement of the research instrument. It refers to the degree of consistency and/or accuracy with which the research instrument measures.

Plug *et al.* (1991:42) defines the validity of a research instrument as ".... a quality that makes the same result possible if the measurement is repeated in an identical manner". Smit (1983:29) refers to this as content-reliability, review-reliability and equivalent-form-reliability.

Reliability refers to consistency, but consistency does not guarantee truthfulness. An instrument's being reliable does not mean that it is a good measure of what it seems to measure. The reliability of the question is no proof that the answers given reflect the respondent's true feelings. A reliable measure is not necessarily valid. A demonstration of reliability is necessary but 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 include:

- Fluctuations in the mood or alertness of respondents because of illness, fatigue, recent good or bad experiences, or other temporary differences among members of the group being measured.
- Variations in the conditions of administration from one testing to the next. These range from various distractions, such as strange outside noise, to inconsistencies in the administration of the instrument; as oversights in giving directions.
- Differences in scoring or interpretation of results, chance differences in what an observer notices, and error in computing scores.
- Random effects by respondents who guess or check off attitude alternatives without trying to understand them.

Test-retest reliability is the oldest and most intuitively obvious method for demonstrating instrument consistency. It involves readministration of the questionnaire. Alternate-form reliability attacks the problem of memory effects upon the second administration by having the researcher write two essentially equivalent forms of the same instrument. Split-half reliability yields a measure of test consistency within a single administration. It allows the developer to obtain the two necessary scores from the same group of people by taking two halves of the items comprising an instrument and treating them as two administrations.

#### 4.3.2 Validity of the questionnaire

The validity of the questionnaire as a research tool relates to its appropriateness for measuring what a questionnaire is intended to measure.

Mahlangu (1987:83) and Smit (1983:46) points out that the validity of the questionnaire cannot be assumed, it must be established.

Validity indicates how worthwhile a measure is likely to be, in a given situation. Validity should show whether the instrument is giving you the true story, or at least something approximating the truth. A valid instrument is one that has demonstrated that it detects some "real" ability, attitude or prevailing situation that the test user can identify and characterize. If the ability or attitude in itself is stable, and if a respondent's answers to the items are not affected by other unpredictable factors, then each administration of the instrument should yield essentially the same results.

The validity of an instrument reflects the sureness with which one can draw conclusions. Validity is the extent to which one can rule out interpretations of the instrument's results other than the one the researcher wishes to make. Establishing an instrument's validity requires that the researcher anticipates the potential arguments that sceptics might use to dismiss the researcher's results. Respondents have an idea of which answers are socially desirable. Not wishing to appear deviant, they hide their true feelings and bend their answers to conform to a model of how they ought to answer. Where this happens, the instrument is of course not measuring true perceptions, rather; it is detecting people's ideas about what is socially acceptable. Such an *instrument is invalid and useless.*

Validity is concerned with an instrument's appropriateness for accomplishing the researcher's purposes. With regard to validity one can distinguish mainly between content validity, construct validity and criteria related validity. Construct validity refers to how well the instrument measures what it claims to. Demonstrating construct validity demands clear definitions of construct,

then presentation of logical arguments, credible opinions, and evidence from correlational or criterion-group studies, all aimed at ruling out alternative explanations of the instrument's results. Content validity refers to how well the items give appropriate emphasis to the various components of the construct. Concurrent validity is calculated when the researcher uses the results of one measure to predict the results of an alternative contemporaneous measure. Predictive validity justifies a questionnaire's usefulness for making decisions about people. The credibility of the researcher's evaluation depends on the use of valid instruments. Since there is *no one established method for determining validity*, the researcher is required to do his best in constructing, administering, and interpreting the instrument to anticipate scepticism about the results.

#### 4.5 PILOT STUDY

The pilot study, sometimes referred to as 'pilot testing', is a preliminary or 'trial run' investigation that precedes the carrying out of any investigation or project. 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 instruments, for example, questionnaires or textual materials, to be used. *The number of the participants in the pilot study or group is normally smaller than the number scheduled to take part in the subsequent study.*

Plug *et al.* (1991:45) elaborate the following purposes of a pilot study which the researcher took into consideration:

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

- It provided the researcher of this study with ideas, approaches and clues not foreseen prior to the pilot study.
- It greatly reduced the number of treatment errors because unforeseen problems revealed in the pilot study resulted in redesigning the main study.
- It saved the researcher major expenditures of time and money on aspects of the research which would have been unnecessary.
- It was possible to get feedback from research and other persons involved that led to important improvements in the main study.
- In the pilot study the researcher tried out a number of alternative measures and then selected those that produced the best results for the main study.

Nisbet & Entwistle (1970:39) maintain that a pilot study is done with a sample which is similar to the group from which the sample will be selected. The researcher of this study decided to conduct a pilot with a group of twenty teachers as her pilot study group. The group consisted of:

- five headmasters of senior secondary schools;
- five headmasters of junior secondary schools;
- five headmasters of senior primary schools;
- three headmistresses of junior primary school; and
- two teachers from pre-primary schools.

The main reasons for the pilot study was to ascertain whether questions were correctly structured and to identify questions of a sensitive nature. A

blank paper was provided at the end of the pilot questionnaire for the respondents to make the required comments.

Pilot study respondents were requested to answer their questionnaires during their spare time, thus, the researcher received constructive criticisms and ideas; these included the following:

- They maintain that the questionnaire was too long.
- The structuring of a questionnaire is such that one do not need expert knowledge of art.
- They maintain that it was too difficult for them to support their statements as required by some open questions;
- Question number fourteen under the sub-heading "Educational Structure" should not have been asked in a negative form.

All the above criticisms were attended to by the researcher in the final questionnaire draft. In this case the pilot study proved to be a worthwhile instrument which helped in anticipating problems that would otherwise not have been discovered.

#### **4.6 ADMINISTRATION OF THE QUESTIONNAIRE**

Researcher visited the schools selected in person (cf. 4.2.2). She explained to them the motive behind her research work and also reassured them that their information would be treated confidentially. They were to complete the questionnaires during their spare time. After three days the researcher called

to collect them. The procedure was time-consuming for the researcher, but she managed to obtain one hundred percent return of questionnaires which numbered 200 in all.

#### **4.7 LIMITATIONS OF THE INVESTIGATION**

Due to the sensitive nature of some of the information required in the questionnaire, it is possible that some respondents were not completely honest and open in their responses. For example, questions under sub-headings: Educational structure, Resource demands and Evaluative measures. Some responses indicated clearly that certain respondents are not acquainted with administrative issues and problems at their schools.

A number of responses reflected that some respondents had their own interpretation other than the one intended by the researcher.

#### **4.8 SUMMARY**

In this chapter attention was given to the research methods and procedures adopted during this study. The data and results will be attended to in the following chapter.

**CHAPTER 5**

**PRESENTATION AND ANALYSIS OF RESEARCH**

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## CHAPTER 5

### PRESENTATION AND ANALYSIS OF THE RESEARCH DATA

#### 5.1 INTRODUCTION

The purpose of this chapter will be to discuss the data collected from the following:

- Twenty teachers from ten pre-primary schools.
- Twenty teachers from ten junior primary schools.
- Twenty teachers from senior primary schools.
- Twenty teachers from secondary schools.
- Twenty teachers from secondary school.
- One hundred senior university students who are teachers.

The questionnaire was completed by two-hundred respondents who are all teachers at KwaZulu-Natal (DEC) schools.

#### 5.2 PILOT STUDY

A pilot study was conducted with a group of twenty teachers to test questions for *inter alia*, vagueness and ambiguity, to ascertain whether questions were correctly structured and to identify questions of sensitive nature.

Through the use of the pilot study to "pre-test" the questionnaire, the researcher was satisfied that the questions asked were largely meaningful, because clear responses were made by the respondents.

### 5.3 DESCRIPTIVE ANALYSIS OF THE DATA

#### SECTION A: BIOGRAPHICAL INFORMATION

##### 5.3.1 Sex

**Table 1: Frequency distribution according to sex of teachers**

Males	Females	Total
75	125	200
37,5%	62.5%	100%

##### 5.3.2 Marital status

**Table 2: Frequency distribution according to marital status of teachers**

Married	Single	Divorced	Separated	Total
94	81	22	03	200
47%	40.5%	11%	1.5%	100%

##### 5.3.3 Age group

**Table 3: Frequency distribution according to age group of teachers**

20-30 years	31-40 years	41 years and above	Total
72	109	19	200
36%	54,5	9,5%	100%

#### 5.3.4 Rank

**Table 4: Frequency distribution according to the rank of teachers**

Assistant teacher	Senior teacher	Head of department	Deputy head	Head teacher	Total
123	38	21	11	07	200
61,5%	19%	10,5%	5,5%	3.5%	100%

The data in table 4 indicates that the majority of teachers (61,5%) were assistant teachers.

#### 5.3.5 Experience

**Table 5: Frequency distribution according to years of teaching experience**

1 - 3 years	4 - 6 years	7 - 10 years	11 and above	Total
29	78	75	18	200
14,5%	39%	37,5%	09%	100%

#### 5.3.6 Number of children

**Table 6: Frequency distribution according to number of own children**

0	1 - 2	3 - 4	5 and above	Total
47	76	55	22	200
23,5%	38%	27,5%	11%	100%

Table 6 shows that 87,5% of the teachers have children of their own. The researcher believes that teachers with their own children will have different aesthetic values as against those without children. Their manner of approach in analysing and perceiving educational endeavours will assume different dimensions.

## SECTION B: EDUCATIONAL STRUCTURE

### 5.3.7 Art areas included in curriculum

**Table 7: Percentage distribution according to art areas in current curriculum**

	Pre-Primary	Junior Primary	Senior Primary	Junior Secondary	Senior Secondary
Drama		30%		20%	
Needlework			20%		
Graphic Art	55%	20%	10%	30%	
Gardening		35%	20%	05%	
Modelling			10%	10%	
Music	45%		40%	35%	
Clay-work		15%			

Table 7 shows the percentage of teachers that indicated that art is currently offered at their schools.

### 5.3.8 Importance of art areas in curriculum

**Table No 8: Percentage distribution according to the importance of art areas**

	Very important	Relatively important	Un-decided	Un-important	Not at all important
Drama		55%			
Needlework		45%			
Graphic Art	20%				
Gardening	20%				
Modelling				60%	
Music	60%				
Clay-work				40%	

Table 8 shows the teachers' ratings according to their assessment of the importance of art areas in their schools.

### 5.3.9 Art as an examination subject

**Table 9: Percentage distribution according to the teachers' opinions regarding the class groups in which art should be included as an examination subject**

	Pre-primary	Junior primary	Senior primary	Junior secondary	Senior secondary
Drama		25%	58%	20%	
Needlework					
Graphic Art	65%	20%	42%	57%	
Gardening		55%			
Modelling					
Music				43%	
Clay-work	35%				

### 5.3.10 Non-examination areas in art-work

**Table 10: Percentage distribution according to teachers' perceptions regarding art as non-examination subject in class groups**

	Pre-primary	Pre-primary	Senior primary	Junior secondary	Senior secondary
Drama			100%	52%	52%
Needlework					
Graphic Art					
Gardening					
Modelling		65%		48,6%	47%
Music		35%		43%	
Clay-work	100%				
Other (specify)					

### 5.3.11 Essence of creativity in art-work

**Table 11: Frequency distribution according to teachers' perception regarding the essence of creativity in art-work.**

Yes	No	Total
200	-	200
100%	-	100%

Table 11 reflects that all teachers (100%) see creativity as essential in art-work. Reasons given for the essence of creativity in art-work are the following:

- Creativity and originality encourages one to be proud of his or her talent - of what he or she can do making use of his or her environment.
- Creativity and originality create good use of leisure time.
- Creativity encourages good use of expression of thoughts, potentials and uniqueness of individuals.

### 5.3.12 Support from "non-art" teachers

**Table 12: Frequency distribution according to support services "non-art" staff members can provide towards pupils interest in art**

Support to child	Number	%
Encourage art appreciation	102	51%
Appointment as supervisors?	58	35%
Help in teaching of art subjects	30	14%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

5.3.13 Subject content of art subjects

**Table 13:** Frequency distribution according to considerations that may be used in drawing up the content for subjects with aesthetic value

Contents of art curriculum	Number	%
According to child's level of development	10	05%
A challenge to a child is talent / potential	78	39%
Significance attribution	20	10%
Consider the availability of equipment / materials	61	30,5%
Suggested evaluation schemes	31	15,5%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

5.3.14 Availability of time for art-work in class

**Table 14:** Frequency distribution according to the extent class-time afford a teacher opportunities for suitable child involvement in actual art-work

To a great extent	To some extent	Undecided	To a low extent	To no extent	Total
95	10	11	41	43	200
47,5%	5%	5,5%	20,5%	21,5%	100%

According to table 14 most of the teachers (47,5%) find time in class for involving the children in art-work.

### 5.3.15 Art-work as "side-show" for "non-art" pupils

**Table 15: Frequency distribution according to the regarding of art-work as a "side-show" for "non-art" pupils**

Yes	No	Total
65	135	200
32,5%	67,5%	100

The majority of teachers (67,5%) in table 15 do not regard art as a "side-show" for pupils not taking art. Reasons given by these teachers were that works of art is for everybody - children must be exposed to all types of knowledge and choose what they likes. The teachers (32,5%) who responded positively maintained that art should be only for those children who are highly gifted.

### 5.3.16 Teaching skills in art

**Table 16: Frequency distribution according to the teaching skills necessary for effective art teaching**

Teaching skills	No	%
Pupils divided into groups	22	11%
Pupils attitudes be addressed	53	26,5%
Excursions and environmental aspects	125	62,5%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

### 5.3.17 Visits to art exhibitions

**Table 17: Frequency distribution according to whether pupils should visit art exhibition centres**

Yes	No	Total
65	135	200
32,5%	67,5%	100%

According to table 17 the teachers (32,5%) answered positive and maintained that visits to art centres broadens pupils' horizons and they see what others have done. A larger group of teachers (67,5%) however, regard educational visits to art exhibitions as a waste of time. They are of the opinion that pupils can visit art galleries and exhibitions in their own time for example, over weekends or during holidays.

### 5.3.18 Participation in art competitions

**Table 18: Frequency distribution according to whether pupils should be encouraged to take part in inter-school art competitions**

Yes	No	Total
200	0	200
100%	0	100%

All the teachers (100%) agree to the question in table 18. They substantiate their agreement as follows:

- Competitions serve as a source of encouragement and motivation.
- Children learn from one another.

### 5.3.19 Exposure to "non-curricular" art

**Table 19: Frequency distribution according to whether pupils' exposure to art-work should be confined to curriculum activities**

Yes	No	Total
0	200	200
0	100%	100%

The following reasons were given by the teachers (100%) who indicated in table 19 that art should not only be confined to the curriculum:

- Pupils should learn to integrate art with everyday life.
- Art is everywhere. Even among the illiterates.

### 5.3.20 Art as basis for other school subjects

**Table 20: Frequency distribution according to the perception that art forms the basis for all school subjects**

Strongly disagree	Disagree	Undecided	Agree	Strongly agree	Total
-	-	-	06	194	200
-	-	-	03%	97%	100%

### 5.3.21 Comparison between arts and other school subjects

**Table 21: Frequency distribution according to the lesser status art in comparison to other subjects**

Strongly disagree	Disagree	Undecided	Agree	Strongly agree	Total
-	-	33	90	77	200
-	-	16,5%	45%	38,5%	100%

### 5.3.22 Art as a career

**Table 22: Frequency distribution according to whether bright students are discouraged from pursuing arts as a career**

Strongly disagree	Disagree	Undecided	Agree	Strongly agree	Total
19	41	08	90	90	200
9,5	20,5	04%	21%	45%	100%

### 5.3.23 Works of art as educational discipline

**Table 23: Frequency distribution according to suggested measures to make art implementation more meaningful**

Meaningful art implementation	No	%
Conducting of art workshops and / or courses	44	22%
Positive change in attitude and stereotype	15	07,5%
Introduction as examination subject	58	29%
Bursaries made available for art training	57	28,5%
Free supply of art materials by departments	26	13%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

### 5.3.24 Development of artistic themes

**Table 24: Frequency distribution according to possibilities for adopting artistic themes into everyday classroom activities**

Possibilities for artistic themes	No	%
Educational posters	30	25%
Visits from outside artists	62	31%
Visits to art galleries	74	37%
Exhibiting pupils' art-work	34	17%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

### 5.3.25 Additional duties of art teachers

**Table 25: Frequency distribution according to the duty of art teachers to find out what other teachers are doing in class (various subjects) and relate art topics to these topics**

Yes	No	Total
192	8	200
96%	4%	100%

Table 25 shows that 96% of the teachers answered this question positively. They maintain that teachers should reinforce the idea that art relates to all other subjects. Only a very small number of teachers (4%) answered "no" to this question. According to them there is no need to integrate art with other educational subjects.

### 5.3.26 Preservation of art

**Table 26:** Frequency distribution according to whether people actively involved in art could design programmes that can be preserved bearing cultural heritage so that posterity can benefit from them

Strongly disagree	Disagree	Undecided	Agree	Strongly agree	Total
-	-	20	111	69	200
-	-	10%	55%	34,5%	100%

### 5.3.27 Necessity of mastery and inquiry skills in art

**Table 27:** Frequency distribution according to the question "if teaching in general is elevated to an artistry level, to what extent are both mastery and inquiry skill prerequisites?"

To a great extent	To some extent	Undecided	To a low extent	To no extent	Total
51	101	48	-	-	20
25,5%	50,5%	24%	-	-	100%

### 5.3.28 What art means to handicapped children

**Table 28: Frequency distribution according to the meaningful issues works of art can bring out in handicapped people**

Meaning of art to be handicapped	Number	%
Means of earning money	56	28%
Rendering services to community	14	07%
Acceptance of disabilities	98	49%
Gaining of confidence in their abilities	32	16%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

### 5.3.29 Art centres at schools

**Table 29: Frequency distribution according to whether there should be a separate class (centre) set aside for art in schools**

Yes	No	Total
157	48	200
78,5%	21,5	100%

The majority of teachers (78,5%) indicated in table 29 that there is a lot of material / equipment that art people use, which also needs special storage facilities. Therefore the need for a separate art class (centre). Art teachers also need to do certain practical preparations for all lessons. A small group of teachers (21,5%) said art material can be kept aside in an ordinary classroom.

### 5.3.30 Size of art classes

**Table 30: Frequency distribution according to what should be the average number of students in an art class**

30 students	40 students	50 students	Above	Total
122	78	-	-	20
61%	39%	-	-	100%

### 5.3.31 Supply of art materials

**Table 31: Frequency distribution according to the question if all art materials used in schools should be supplied by the education department**

Yes	No	Total
47	153	200
23,5%	76,5%	100%

In table 31 more than three-quarts (76,5%) of teachers do not see the education department as the sole supplier of art equipment. They say that pupils should be taught to collect material from the environment so that they will develop a sense of value for something they obtained themselves. They will develop a sense of involvement, and also to be economical. The minority of teachers (23,5%) said the department should supply art materials because it is an expensive item and is not easily obtainable.

### 5.3.32 Furnishing of art classes

**Table 32: Frequency distribution according to the necessity that furniture in art classes be equal to the number of students in a class**

Yes	No	Total
138	62	200
69%	31%	100%

According to the data in table 32 the majority of teachers (69%) see each child at an art table. Their reasons are:

- An individual pupil can work at ease and be relaxed in his or her own place.
- Individual attention is also possible.

The opinions of 31% of the teachers are that pupils should learn to share facilities.

### 5.3.33 Availability of material resources for art

**Table 33: Frequency distribution according to the challenges that available material resources can give pupils towards active involvement in art**

A great challenge	Some challenge	Undecided	Low challenge	No challenge	Total
49	13	93	45	-	200
24,5%	6,5%	46,5%	22,5	-	100%

### 5.3.34 Completion of art projects outside school hours

**Table 34: Frequency distribution according to the question if pupils should be permitted to complete art projects outside normal school hours**

Yes	No	Total
172	28	200
86%	14%	100%

Reasons given by the 86% teachers in table 34 for completing art projects outside normal school hours are:

- Inspiration which plays a major role in art may be distorted in a group situation in class. It develops a culture of working independently and they learn to analyze against production.
- Week-ends, holidays and after-school-time should be utilised for private environmental research and constructive ideas to bring to school according to a small number (14%) of teachers.

### 5.3.35 Art preparedness of pupils

**Table 35: Frequency distribution according to the rating of pupils' preparedness in the beginning of an art lesson**

Well-prepared	Average prepared	Undecided	Slightly prepared	Unprepared	Total
39	43	87	31	-	200
19,5%	21,5%	43,5	15,5%	-	100%

### 5.3.36 Enthusiasm of pupils towards art

**Table 36: Frequency distribution according to the amount of enthusiasm shown by pupils in initiating new art projects**

To a great extent	To some extent	Undecided	To a low extent	To no extent	Total
42	41	28	89	-	200
21%	20,5%	14%	44,5%	-	100%

### 5.3.37 Increase in visual awareness and art

**Table 37: Frequency distribution according to the question if works of art increase pupils' skills of visual awareness**

Strongly disagree	Disagree	Undecided	Strongly agree	Agree	Total
0	0	89	17	94	200
0	0	44,5%	8,5%	47%	100%

### 5.3.38 Art as solution to social problems

**Table 38: Frequency distribution according to what extent aesthetics are rated as part of the solution to the social problems confronting schools**

To a great extent	To some extent	Undecided	To a low extent	To no extent	Total
55	53	92	-	-	200
27,5%	26,5%	46%	-	-	100%

### 5.3.39 The satisfactory influence of art

**Table 39: Frequency distribution according to whether the satisfaction works of art provide are often seen as appropriate only to the talented**

Yes	No	Total
143	57	200
71,5%	28,5%	100%

In table 39 the majority of teachers (71,5%) see satisfaction provided by art as only appropriate to the talented. They maintain that those with an art talent experience intrinsic love for art which manifests in satisfaction. The remaining 28,5% teachers say all human beings can appreciate the beauty of nature if they were introduced to it correctly.

#### 5.3.40 Art as a source of pleasure

**Table 40: Frequency distribution according to whether works of art provide sustaining sources of personal and group pleasure**

Strongly disagree	Disagree	Undecided	Strongly agree	Agree	Total
0	0	99	14	87	200
0	0	49,5%	0,7%	43,5%	100%

#### 5.3.41 Art as lived-experience

**Table 41 Frequency distribution according to whether pupils could draw beautiful images and make expressive and artistic objects but seem unaware how such artifacts fit into their life experience**

Strongly disagree	Disagree	Undecided	Agree	Strongly Disagree	Total
07	0	8	51	134	200
3,5%	0	4%	25,5%	67%	100%

### 5.3.42 Involvement of art pupils in community activities

**Table 42:** Frequency distribution according to the question if pupils who are involved in art-work should be encouraged to take part in community activities

Yes	No	Total
185	15	200
92,5%	7,5%	100%

According to an overwhelming number of teachers (92,5%) pupils taking part in community activities will improve their talents. They further maintained that pupils will deliver the message that art is accessible to everybody and not for a selected group. The possibility also exists that pupils may learn art skills from community members. A small group (7,5%) of teachers said that the pupils taking part in community activities usually neglect other fields of life for example, other school subjects.

### 5.3.43 Art education in the community

**Table 43:** Frequency distribution according to the question if art pupils should be encouraged to be actively engaged in community programmes as a way of educating their community regarding art skills

Yes	No	Total
168	32	200
84%	17%	100%

Reasons: The majority of teachers (84%) in table 43 are of the opinion that pupils will promote good community relations by being actively engaged in community programmes. Pupils can act as role-models and spread the idea that art is there for everybody in the community. Seventeen percent (17%) of the teachers felt that pupils neglect their school work if they are too involved in community programmes.

#### 5.3.44 Community involvement in school art

**Table 44:** Frequency distribution according to what extent have art educators been effective in explaining how the arts community might assist them best

To a great extent	To some extent	Undecided	To a low extent	To no extent	Total
0	0	37	163	-	200
0	0	18,5%	81,5%	-	100%

#### 5.3.45 Observation of art teaching by community members

**Table 45** Frequency distribution according to the question if community members should be invited to schools to observe teaching of arts and the students' learning processes

Yes	No	Total
154	46	200
77%	23%	100%

Reasons: More than seventy-five percent (77%) teachers in table 45 said that pupils will strive for perfection knowing their work is transparent to the community - more so their parents. The remaining 23% see outside observation in school art as a waste of time that will require a special day that will involve all staff members.

#### 5.3.46 Inspectors' awareness of problems in art education

**Table 46** Frequency distribution according to the awareness of art inspectors of the problems facing art educators regarding rules of governance, goals and resources

To a great level	To some level	Undecided	To a low level	To no level	Total
0	26	62	73	39	200
0	13%	31%	36,5%	19,5%	100%

#### 5.3.47 Training of art teachers

**Table 47:** Frequency distribution according to the question if teachers capable of teaching art should be given time to undergo intensive training

Yes	No	Total
200	0	200
100%	0	100%

All respondents (199%) in table 47 agree that capable teachers must be granted opportunities to further their studies because of their love for the subject, and the dynamic nature of art.

#### 5.3.48 Community resources as improvement to art

**Table 48** Frequency distribution according to the need for art teachers and inspectors to draw up art programmes and then use community resources to expand and improve on them

Yes	No	Total
147	51	200
74,5%	25,5%	100%

#### 5.3.49 Evaluation of art

**Table 49:** Frequency distribution according to suggestions of suitable ideas that could bring about justice and fairness as essential elements in the evaluation of art-work

Suggestions for Evaluation	No	%
Adequately trained evaluator	89	44,5%
Standardised evaluation criteria	63	31,5%
Evaluation criteria made known	48	24%
<b>TOTAL</b>	<b>200</b>	<b>100%</b>

#### 5.3.50 Support in art classes

**Table 50** Frequency distribution according to the question that an art classroom is supported by the ethic of hard work, diligence and mastery which are all recognised and awarded

Strongly Agree	Agree	Undecided	Disagree	Strongly Disagree
109	72	19		200
54,5	36%	9,5%		100%

## **5.4 SUMMARY**

In this chapter the information gathered through in the questionnaire was presented and interpreted by means of frequency tables. In the next chapter a summary of the study will be given followed by a certain relevant recommendations.

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## CHAPTER 6

### SUMMARY, AND RECOMMENDATIONS

#### 6.1 INTRODUCTION

Having discussed the beneficial aspects of including arts in the school curriculum at all levels of school education 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 black 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 at black schools.*

##### 6.2.2 Theoretical background of works of art

In this chapter all constituents concerning history of art were studied. History of art reveals the value and depth of all cultural aspects. Various traditional approaches were analyzed.

(1) Semiotic approach

This approach is peculiarly appropriate to the beadwork of blacks. The main feature about this art form is the messages the beads are said to carry. The message of love-letters is symbolised by bead-work. Beads are sometimes painted in different colours which also gives other interpretations, for example

- a red bead symbolises love;
- a white bead is symbolic to jealousy; and
- a pink bead symbolises first love.

Tourists respond to these messages and they end up buying for themselves or with an idea to sell.

(2) Township art

The term "township art" refers to a category of paintings and graphics of urban black art forms which emerged on the South African art scene in the late nineteen sixties. Township art has its origin in the black townships or satellite towns around white cities, especially those in the Johannesburg and Pretoria area.

In most cases township artists were engaged in exploring the more joyful aspects of urban life. They were displaying images of suffering, humanity, struggling to survive in the misery and poverty of the township. Some predominant themes were the over-burdened mother, the starving child, the exhausted worker, etc. All types of dramas and their origins, (tragedy, comedy, religion, melodrama, satire and farce) were used in demonstrating all the above events.

(3) Traditional music

Works on traditional music and its value were also explored. Music may be found in all African communities and it is generally organised as a social event. Community members were organised for public performances. Music pieces or items were selected depending on the type of occasion and those involved in it. Some music pieces are grouped in set and others are not.

(4) Works of art in KwaZulu-Natal (D.E.C.)

A number of places were visited in order to collect information concerning the present situation in KwaZulu-Natal. Some families are quoted in this study like the Ndwandwe family and the Mlotshwa family for the outstanding family industries they have established. Outstanding use of UMCAGO (whitewash) in decorating their houses in areas around Mahlabathini is also mentioned in this study. A visit to Gazankulu was also undertaken. Other relevant information (and pupils' achievements - statistics) was obtained from Mr J. van Heerden (inspector of art in KwaZulu-Natal schools).

**6.2.3 Relevance of Aesthetic objectives in Education**

Relevance of aesthetic objectives in education depends upon the criterion used to evaluate works of art. The idea that is highlighted in this chapter about the evaluation of works of art is that one's concern should not be based on the final product but should be based on the message conveyed by the performer or "maker" through the finished product. Different types of works of art, their objectives and other related issues were analyzed.

(1) **Graphic art, drawing and script-writing**

Important issues such as the cultivation of the classroom, administrative problems, present and future trends as well as national interest were studied.

(2) **Music**

Aspects concerning music as a discipline, different programmes and administrative problems were given attention.

(3) **Sports**

Sports, games and dance are governed by rules which determine whether one is losing or winning - that is the purpose. Such sports can still be considered from the aesthetic point of view. Aesthetic sports include swimming, running, etc. Inherently in all these sports is a concern for the way or manner in which they are performed. How they are done is part or indeed the purpose of the activity.

(4) **Painting and working with clay**

Art mediums stimulate that part of the brain that words and thinking are constantly threatening to destroy. Objectives of these mediums are not the final products but the concern is on all the processes that are involved in making or painting the product.

Aesthetics is based upon natural experiences where an individual's artistic skill is displayed. Art should stimulate pupils' awareness of their environment and make them feel that the art activity is extremely important. Art therefore, is the product of conscious effort.

## **6.3 RECOMMENDATIONS**

### **6.3.1 Art in the school curriculum**

#### **(1) Motivation**

Debates on the school curriculum revolves around subjects that are to be treated as examination subjects and those which are to be regarded as non-examination. In most cases art subjects - drama, music, literature, dance, drawing and others are commonly regarded as non-examination subjects. If 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 and more teachers are turning to examination subjects to legitimise what they are doing in the arts.

#### **(2) Recommendations**

The recommendations are:

##### **Arts in primary schools**

- Opportunities for expressive and creative work in the arts should be more widely developed as part of the daily work of primary schools.
- Head teachers should explore ways of improving the confidence and expertise of teachers 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 from pre-primary level to primary, right up to senior secondary schools. They should include all information on pupils' activities and development in works of art.

### **Arts in secondary schools**

- 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.
- 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.
- Head teachers 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 pupils' 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 children with special gifts and talents in arts.
  - Provide for expert advice to assist in the identification of children with special talents in the arts.
  - Be prepared to provide scholarships to individual school children for special tuition in works of art.
  - Be prepared to provide school leaving children with grants and awards to undertake vocational training in the arts.

### **6.3.2 Training of teachers**

#### **(1) Motivation**

Arts 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:

- Attend to special needs in the arts by providing in-service courses for teachers and administrators.
- Provide courses on curriculum planning as part of in-service training provision for art teachers.
- Provide courses on principles and practice of works of art to head teachers and all concerned.
- Government expenditure must provide a substantive amount for the special needs (materials and facilities) of art teaching.
- Provision for initial art courses should be made available to all student teachers preparing to be art teachers.
- Keep teachers 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 teachers. The lack of co-ordination and continuity in art education can be attributed to the following aspects as suggested by Marx & Engels (1974:65):

- There is little contact between teachers 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, junior and senior primary; junior and senior secondary and tertiary level. This results in little continuity in the pupils' arts education progress.
- There is no real contact between educationalists and professional artists.

#### **(2) Recommendations**

The recommendations are:

- Co-ordinate the use of staff and resources between schools.
- Schools should recognise the mutual benefits 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, teachers and pupils 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 learning only. Teachers give little attention or no attention on the pedagogic significance of the aesthetic dimension in the education of black children.

##### (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 subjects in education. Further research should be aimed at pupils, students, parents, colleges, universities and the general public).

#### **6.4 FINAL REMARK**

Aesthetic education programmes may increase environmental consciousness, assist children in making personal adjustment, and open a wider scope for effective recreational and leisure activities and broaden opportunity for self-expression.

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***QUESTIONNAIRE***

***TO***

***TEACHERS***

QUESTIONNAIRE TO TEACHERS

1.	Please complete all items.
2.	The information will be treated confidentially. Please do not write your name on this application.
3.	Mark with a cross (x) wherever applicable.

SECTION A: BIOGRAPHICAL INFORMATION

1. SEX

Male	1
Female	2

2. MARITAL STATUS

Married	1
Single	2
Divorced	3
Separated	4

3. AGE

20 - 30 years	1
31 - 40 years	2
41 years or more	3

4. RANK

Assistant teacher	1
Senior teacher	2
Head of Department	3
Deputy Principal Head Teacher	4
Head Teacher	5

5. YEARS OF EXPERIENCE AS A TEACHER

1 - 3	1
4 - 6	2
7 - 10	3
11 and above	4

6. NUMBER OF OWN CHILDREN

0	1
1 - 2	2
3 - 4	3
5 and above	4

SECTION B

I EDUCATIONAL STRUCTURE

1. Which of the particular art areas are currently included in the curriculum of your school?

Place a cross in the appropriate column (x)

	PRE- PRIMARY	JUNIOR PRIMARY	SENIOR PRIMARY	JUNIOR SECONDARY	SENIOR SECONDARY
Drama					
Needlework					
Graphic Art					
Gardening					
Modelling					
Music					
Claywork					
Other (specify)					

2. Rate the following in terms of importance according to your assessment.

	VERY IMPORTANT	RELATIVELY IMPORTANT	UN- DECIDED	UNIM- PORTANT	NOT AT ALL IMPORTANT
Drama					
Needlework					
Graphic Art					
Gardening					
Modelling					
Music					
Claywork					
Other (specify)					

3. In which class groups, in your opinion, should the following be included as an examination subject.

Place a cross (x) in the appropriate column.

	PRE- PRIMARY	JUNIOR PRIMARY	SENIOR PRIMARY	JUNIOR SECONDARY	SENIOR SECONDARY
Drama					
Needlework					
Graphic Art					
Gardening					
Modelling					
Music					
Claywork					
Other (specify)					

4. Which of the following should be non-examination subjects in particular class groups.

Place a cross in the appropriate column.

	PRE- PRIMARY	JUNIOR PRIMARY	SENIOR PRIMARY	JUNIOR SECONDARY	SENIOR SECONDARY
Drama					
Needlework					
Graphic Art					
Gardening					
Modelling					
Music					
Claywork					
Other (specify)					

5. Do you regard creativity as essential in art-work?

Yes	
No	

Please motivate your answer.

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6. What support services can staff members provide towards pupils' interest in aesthetics? (art teachers excluded).

1. 

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2. 

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3. 

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4. 

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5. 

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7. List important considerations that may be used in drawing up content for subjects with aesthetic value for example, music, arts and crafts, drama, and others.

1. 

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2. 

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3. 

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4. 

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5. 

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8. To what extent does class time afford a teacher an opportunity for suitable child involvement in actual art work?

TO A GREAT EXTENT	TO SOME EXTENT	UNDECIDED	TO A LOW EXTENT	TO NO EXTENT AT ALL
5	4	3	2	1

9. Should works of art be regarded to serve as a side-show for non-art pupils?

Yes	
No	

Please motivate your answer.

10. List the teaching skills you consider necessary for effective art teaching.

1.

2.

3.

4.

5.

11. Should pupils be given every possible chance to visit art exhibition centres?

Yes	
No	

Please motivate your answer.

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12. Should pupils be encouraged to take part in inter-school competitions on the arts?

Yes	
No	

Please motivate your answer

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13. Should exposure of pupils to the arts only be confined to curriculum material?

Yes	
No	

13. (continued)

Please motivate your answer.

14. Art is given less status as compared to other subjects like Mathematics, Science, Commercial subjects, Technical subjects, etc.

STRONGLY DISAGREE	DISAGREE	UNDECIDED	AGREE	STRONGLY AGREE
1	2	3	4	5

15. Bright students are discouraged from pursuing the arts as a career?

STRONGLY DISAGREE	DISAGREE	UNDECIDED	AGREE	STRONGLY AGREE
1	2	3	4	5

16. Works of art as an educational discipline is a long-neglected field. Suggest measures which can be implemented to make it more meaningful.

1.

2.

3.

4.

5.

17. What possibilities for developing artistic themes into everyday classroom activities do you foresee?

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

18. Is it the duty of an art teacher to find out what other teachers are doing in class (in various subjects) and then relate art programmes to those topics.

Yes	
No	

Please motivate your answer.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

19. People actively involved in the arts could design programmes that can be preserved bearing cultural heritage so that posterity will benefit from them?

STRONGLY DISAGREE	DISAGREE	UNDECIDED	AGREE	STRONGLY AGREE
1	2	3	4	5

20. If teaching in general is elevated to an artistry level, to what extent are both mastery skill and inquiry skill prerequisites?

TO A GREAT EXTENT	TO SOME EXTENT	UNDECIDED	TO A LOW EXTENT	TO NO EXTENT AT ALL
5	4	3	2	1

21. What meaningful issues can works of art bring out in handicapped pupils?  
Please list the issues.

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_

II RESOURCE DEMANDS

1. Should there be a separate class (centre) set aside for art in schools?

Yes	
No	

Please motivate your answer.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

2. What should be the average number of students in an art class?

30	
40	
50	
Above	

3. Should all art materials used in schools be supplied by the education department?

Yes	
No	

Please substantiate your view.

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4. Is it necessary that furniture used in art classes be equal to the number of pupils per class?

Yes	
No	

Please substantiate your view.

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III PUPILS’ PARTICIPATION

1. What challenges are the available material resources giving to pupils for active involvement in art work.

A GREAT CHALLENGE	SOME CHALLENGE	UNDECIDED	LOW CHALLENGE	NO CHALLENGE AT ALL
5	4	3	2	1

2. Should pupils be permitted to complete their art projects (in group or as an individual) after school or during the weekends.

Yes	
No	

Please motivate your answer.

3. How would you rate pupils’ preparedness in the beginning of an art lesson? (if you have lessons in arts and crafts).

WELL PREPARED	AVERAGE PREPARED	UNDECIDED	SLIGHTLY PREPARED	UNPREPARED
5	4	3	2	1

4. How would you rate the amount of enthusiasm shown by pupils in initiating new projects?

TO A GREAT EXTENT	TO SOME EXTENT	UNDECIDED	TO A LOW EXTENT	TO NO EXTENT AT ALL
5	4	3	2	1

IV AESTHETIC AWARENESS

1. Works of art increases pupils' skills of visual awareness of their surroundings?

STRONGLY DISAGREE	DISAGREE	UNDECIDED	STRONGLY AGREE	AGREE
1	2	3	4	5

2. In the hands of competent educators of artwork to what extent would you rate aesthetics as part of the solution to the social problems confronting schools.

TO A GREAT EXTENT	TO SOME EXTENT	UNDECIDED	TO A LOW EXTENT	TO NO EXTENT AT ALL
5	4	3	2	1

3. The satisfaction works of art provided are seen as appropriate to those people who have talent. Do other people regard it as forming an integral part of their lives?

Yes	
No	

3. (continued)

Please motivate your answer.

4. Works of art provide sustaining sources of personal and group pleasure and enhance the value of life. This is essential to all pupils, not just pupils of the privileged.

STRONGLY DISAGREE	DISAGREE	UNDECIDED	AGREE	STRONGLY AGREE
1	2	3	4	5

5. Pupils could draw beautiful images and make expressive and artistic objects, but they seem unaware how such artifacts fit into their lives, experiences and/or as means of communicating with others.

STRONGLY DISAGREE	DISAGREE	UNDECIDED	AGREE	STRONGLY AGREE
1	2	3	4	5

V ART AS A SOCIAL ACT

1. Should pupils who are involved in art work be encouraged to take part in community activities, for an example, Gospel groups, Adult choirs, Jazz groups, Drama, Gardening, Modelling, and other.

Yes	
No	

Please motivate your answer.

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2. Should art pupils be encouraged to actively engage in community programmes as a way of educating their community members, particularly art skills acquired at school?

Yes	
No	

Please motivate your answer.

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3. To what extent have art educators been effective in explaining how the arts community might best assist them?

TO A GREAT EXTENT	TO SOME EXTENT	UNDECIDED	TO A LOW EXTENT	TO NO EXTENT AT ALL
5	4	3	2	1

4. Should community members be invited to schools to observe teaching of the arts and the students’ learning processes?

Yes	
No	

Please motivate your answer.

VI STAFF DEVELOPMENTAL PROGRAMMES

1. To what level are art inspectors aware of the problems facing art educators regarding rules of governance, goals, and resources?

TO A GREAT LEVEL	TO SOME LEVEL	UNDECIDED	TO A LOW LEVEL	TO NO LEVEL AT ALL
5	4	3	2	1

2. Should teachers who are capable of teaching art be given time off to undergo intensive training?

Yes	
No	

Please motivate your answer.

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3. Is there a need for art teachers and inspectors to draw up programmes and then use community resources to expand and improve on them?

Yes	
No	

Give reasons for your answer.

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VII EVALUATIVE MEASURES

1. Suggest suitable ideas that could bring about justice and fairness as essential elements in the evaluation of artwork.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

2. An art classroom is supported by the ethic of hard work, diligence, and mastery which are all recognized and rewarded.

STRONGLY AGREE	AGREE	UNDECIDED	DISAGREE	STRONGLY DISAGREE
5	4	3	2	1