AN INVESTIGATION OF THE ROLE OF INDUSTRIAL ARTS
IN DEVELOPING VALUES IN THE AREAS
OF WORK AND LEISURE

THESIS

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The problem with which this investigation is concerned is that of examining the work and leisure values in the industrial society and identifying objectives and methods which develop these two values in the student through industrial arts. Information was gathered from the written works of industrial arts, general education, sociology, and psychology.

The study offers a survey of work and leisure values which have evolved in the twentieth century. Also, it presents a historical perspective of industrial arts objectives relating to work and leisure values as they are influenced by the vocational, social, and general education movements. Finally, the study presents specific strategies and tactics which develop work and leisure values through industrial arts.
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CHAPTER I

INTRODUCTION

Americans are presently in the process of a massive values restructuring. It has been described by Wilson as a new reformation—a major re-formation or re-ordering of public and private value systems—that "is becoming perhaps the most distinctive, certainly the most pervasive, feature of the newly emerging 'post-industrial society'" (24, p. 18).

A significant area of American life affected by the new reformation is education. A keen observer of the American educational scene, Boyd H. Bode, believes that the old days of definitely established educational values have passed, and a new era is dawning in American education. In this period of accelerated transition new values are arising and are penetrating deeply into educational systems. He contends that "a new orientation is required" (2, p. 93). Toffler, in his disturbing best-seller Future Shock, suggests that the values reformation first confronted education in the early days of the industrial revolution. As new conditions produced by scientific neutrality and cultural relativism demanded new values, the ancient architecture of traditional values was shaken. "Education clung to the rhetoric of character formation, but educators fled from the very idea
of value inculcation, deluding themselves into believing that they were not in the value business at all" (19, pp. 416-417).

Today, however, educators are becoming increasingly aware that the values question cannot be evaded, because values are at the very heart of education. Brubacher states that "few problems stand so persistently at the educator's elbow as do those involving questions of value. Directly or indirectly questions of value are involved in nearly every decision which the educator makes" (4, p. 92). Childs declares, "Education is a value-conditioned activity. The school seeks to cultivate selected values in the young by means of both the subject-matters and the methods that it employs in its program" (5, p. 476). According to Wilber, one of the purposes of education is "transmitting a way of life" (22, p. 4). This says that "education is initiation," and that a child should learn to "esteem an ensemble of values" (3, pp. 42-45). Francis Keppel, former United States Commissioner of Education, underscores the importance of values when, in a concluding statement from his book, The Necessary Revolution in American Education, he asserts: ". . . the basis of education is a general consciousness of the values which govern human life" (11, p. 163).

As an accepted integral part of American education, industrial arts (22, pp. 14-15) encounters the problem of values. Bode, in a 1942 speech which is often mentioned in
the literature of industrial arts, asked bluntly, "What is the theory of value that lies back of industrial arts?" (2, p. 97). In answer to his own inquiry, Bode bypasses appeals to interest, growth, initiative, creativity and what not, and penetrates to the very core of the meaning of human existence to establish a profound value foundation for industrial arts.

In the case of industrial arts it is assumed that a rich and abundant life may be achieved, not by turning to other worldism or to the ideals of an aristocratic tradition, but by realizing the potentialities which are inherent in the everyday activities of the common man. This is the new orientation which is at present struggling for recognition. It means that man creates his standards for truth, goodness, and beauty out of the materials of his everyday activities, without reference to theological or other doctrines. It means that life can be so organized as to make these everyday activities a continuous source of intellectual, moral, social, and esthetic stimulation, and that it is not necessary to look anywhere else (2, p. 98).

Industrial arts is more than a set of skills with certain related information necessary to make these skills effective. It is also the opportunity for continuous growth in the practice of industrial arts so that the spiritual potentialities which reside in the practical everyday experiences of life might be realized (2, p. 99).

Two major areas in man's life which are currently at the forefront of the values reformation and which concern those practical activities of everyday life are work and leisure. Most people spend most of their conscious experience
within these two spheres. If, in the course of one's existence, most of life is lived within the realm of work and/or leisure, and industrial arts is founded upon the theory of value that a rich and abundant life may be achieved by realizing the potentialities inherent in everyday activities, then it is reasonable to assume that the subject-matter and subsequent practice of industrial arts is a "gateway to a philosophy of life" (2, p. 100) in the present industrial-technological society.

The foregoing statement does not in any way imply that every person who studies industrial arts is by necessity going to be an industrial worker or that he will "putter about in the shop" at home. It simply points to the fact that industrial arts, in the context of an industrial-technological society, rests on a theory of value that can make a distinct contribution to every student's education that cannot be learned in any other area (7, p. 13).

Certainly, industrial arts makes its contribution to the general education objectives as cooperation, leadership, self-reliance, and other social and personal traits. But, industrial arts has a unique value orientation that has the possibility of helping students at any level to find meaning in the practical affairs of life related to the two vital areas of work and leisure.

Therefore, since most of life is lived in practical experiences of daily life, and through the theory of value
behind industrial arts these practical everyday experiences give meaning to life, a problem is immediately identified. It is the intention of this study to investigate the role of industrial arts in developing values in the areas of work and leisure.

Statement of the Problem

Education not only involves knowledge, skills, and emotions, but also values. As an integral part of general education, industrial arts is concerned with values. The proposed investigation will attempt to answer the following:

1. What are the work and leisure values which industrial arts can develop?

2. To what extent have work and leisure values been considered in the development of industrial arts objectives?

3. What classroom strategies and tactics develop values in the areas of work and leisure?

Definition of Terms

For the purpose of clarity in this study, the following terms are defined.

**Industrial arts** refer to "those phases of general education that deal with industry--its evolution, organization, materials, occupations, processes, and products--and with the problems resulting from the industrial and technological nature of society" (2, p. 16).
Values are "those conceptions of desirable states of affairs that are utilized in selective conduct as criteria for preference or choice or as justifications for proposed or actual behavior" (23, p. 442).

Work means "continuous employment, in the production of goods and services, for remuneration" (6, p. 4).

Leisure is that "portion of an individual's time which is not devoted to work or work-connected responsibility or to other forms of maintenance activity and which, therefore, may be regarded as discretionary or unobligated time" (12, p. 266).

Work values are "those values in which a person's work becomes a meaningful and rewarding part of his total life experience" (9, p. 35).

Leisure values are those values in which a person's leisure becomes a meaningful and rewarding part of his total life experience.

Significance of the Problem

The nineteenth century social reformer, John Ruskin, stated, "You do not educate a man by telling him what he knew not, but by making him what he was not" (16, p. 232). This is an urgent word to American education, which, for the last generation and more, has emphasized subject matter to be imparted to the neglect of moral, spiritual, and ethical values which give meaning to life. In regard to values,
American education has become value-free education—neutral education. Students of the past generation and students today are confused, and their value systems are riddled with contradiction (21, p. 76).

The consequences of the values dilemma are described by Ashley Montagu in his book *On Being Human*. "A very large amount of mental disorder, nervous tension, conflict, fear, anxiety, frustration, and insecurity which occurs in Western society is largely due to the failure of the values in which we have been conditioned since infancy—false values by which we seek to live" (14, p. 109). Eric Fromm speaks in a similar vein as he refers to the discrepancy between what people consider their values to be—individuality, love, compassion, hope—and the "effective values" which actually direct them—property, consumption, social position, fun, and excitement. "This discrepancy," he states, "between conscious and ineffective and unconscious and effective values creates havoc within the personality" (8, pp. 86-87). Einstein characterized this age as "a perfection of means and a confusion of goals" (15, p. 8).

More and more the future is becoming important in the educational process (20). There are many things possible and probable in the future, but there is also a need for a strong emphasis on the preferable future. At this point the matter of values enters (21, p. 76). Man does not direct the future, but by his action has much to do with it.
The question is, what kind of future does man want? Today and tomorrow decisions will be made concerning politics, religion, love, family, friends, drugs, materialism, race, work, aging and death, leisure time, school and health. How is man to make choices in these matters? He makes them on the basis of his values, because "values lie at the very core of life and human action" (1, p. 1). Montagu maintains that "the person is only as good as his operative values" (13, p. 155). Raths points out that the person who possesses unclear values is simply not clear about what his life is for. He may be recognized as being apathetic, flighty, uncertain, or inconsistent, or one who is a drifter, over-conformer, overdissenter, or a role player. On the other hand, the person who possesses clear values, knowing what his values are, is able to translate his values into consistent and purposeful living by relating to the forces, events, and persons around him with considerable verve, purpose and pride (15, pp. 5-7). The conclusion, therefore, is evident--if people are to live as contributing members of and as self-actualizing individuals in an industrial-technological society and make decisions on the basis of what is a preferable future, they must have clear values.

Today there is a cry for stability and dynamic equilibrium that will produce balanced personalities from without and within. There is a call for an integration of life at the deepest possible levels, which alone can bring wholeness
to persons, communities, and the nation. Life lived on the foundation of clear values may not be a panacea for all that ails persons, communities, and nations, but it just may be the solution to what may be the central problem of contemporary times—the ability and the willingness "to martial up full intellectual resources for use in the critical game of life" (15, p. 7). In fact, the hope for transformation of the technological society just may be in values. Fromm's sober analysis is that "Any real hope for victory over the dehumanized industrial society rests upon the condition that the values of the tradition [from the context Fromm means the goals common to all humanist, philosophic, and religious systems of the East and West] are brought to life . . ." (8, p. 89).

Education is called on to make a contribution concerning values. Perhaps in the future the area of values will be education's greatest contribution—not in imposing or moralizing about value systems, but by helping students to develop, clarify, express, and act on their own values.

Need for the Study

Industrial arts by definition is given a major responsibility in general education to interpret and demonstrate the technical-industrial society in the academic community for the purpose of giving an understanding and orientation in the industrial-technological society. Two important
objectives of industrial arts are in the areas of work and leisure (18, p. 136). However, in America's advanced technical-industrial society, trends of cybernation, flexible patterns of work, and increases in bulk time create new conditions in these two areas. The traditional Protestant work ethic is being called into question. Pleas for a new attitude toward leisure are being heard. These questions call for a rethinking, and possibly a restructuring and reorganization, of existing work and leisure values. Therefore, since industrial arts is so closely related to these two areas, there is a need to study the role of industrial arts in developing work and leisure values so that, as industrial arts gives proper orientation in the new society, it may also fulfill its mission of education for the whole person.

Limitations of the Study

The study was socio-historical in nature, covering the period from 1900 to the present. The study was limited to dominant, focal, and common work and leisure values in urban America and to the explicit and implicit work and leisure values recorded in industrial arts literature. No instrument was designed and/or utilized to measure the actual value development of students in the areas of work and leisure. A fully developed philosophy of industrial arts and a theory of value are beyond the scope of this study. Although the
study had implications for global education, it was limited to the American culture.

Sources of Information

Initial research was done in general reference works in the fields of industrial arts, general education, sociology, and psychology. Bibliography secured from this reading was pursued. Additional data were found in the Education Index. Material from the Encyclopedia of Education Research and the Review of Educational Research was examined. The research published in Resources in Education produced by the Educational Resources Information Center was surveyed. Other information was taken from Sociological Abstract and Encyclopedia of the Social Sciences. Finally, particular attention was given to books, articles, and studies by educators, sociologists, psychologists, and humanists who have done special research and made unique contributions in the areas of values, work, and leisure.

Related Studies

In an Annual Faculty Honors Lecture in the Humanities delivered at Utah State University, James P. Shaver addressed himself to the problem of schooling and values. The purpose of the lecture was to provide a perspective from which parents and school people could formulate opinions on what the school's role should be in regard to students' values.
After offering a definition of schooling and values and a discussion of three categories of values, Shaver dealt with the problem of context. Because a school is a creature of the society it serves, any question related to school and values in the American society must be viewed from the perspective which includes a considered definition of a democratic society (17, p. 9). Pluralism is a \textit{sine qua non} of democracy. A society committed to pluralism must recognize contributions to be made by diversity, even though sometimes it creates stress. In a pluralistic society a common core of value commitments is especially important (17, p. 16). School people are agents of society. The school is no place for subversion of the society, but the teacher-administrator must be true to a conception of democracy that goes beyond local interests and prejudices (17, p. 18).

Shaver's conclusion is that the school in a pluralistic society is obligated to teach the basic values of the society (17, p. 26) and to assist students in developing a basis for their values that is as rational as possible, along with the analytic concepts to continue the clarification after leaving school (17, p. 20). The democratic commitment to human dignity has much to say about what the school should be doing, and what parents should demand it does, about values (17, p. 34).

Four industrial education scholars have collaborated to publish a study entitled \textit{The Meaning and Value of Work} (10).
The purpose of the study was to review and to synthesize the research on this important and timely subject from many different disciplines such as sociology, psychology, and education. The study reviews the meaning and the value of work and its relationship to a technological society. The authors examined historical and current perspectives of work and the role leisure and job satisfaction play in human productivity. In conclusion, there is a list of twenty-one emerging trends in the meaning and value of work and ten implications for Vocational and Technical Education. By way of summary, the study points out that one-third of the waking hours of many Americans is spent at work. The work they do determines to a large extent their self-image, economic security and well-being, satisfaction in life, status in the community, contribution to society, and their children's view of work and life in general. Of such importance is work that it should be taught and studied by every member of society (10, p. 60).
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CHAPTER II

WORK AND LEISURE VALUES

Values are socially learned constructs through which people perceive and comprehend the life experience. Embracing every dimension of life, values serve as navigational aids through which people receive from and give direction to life. Values also activate human motivations, elicit commitments, and channel behavior. Consensus about basic values within a society provide stability and cohesiveness for the group (4, p. 59). Williams crystalizes the concept of values in a useful operational definition. He says, "Values are those conceptions of desirable states of affairs that are utilized in selective conduct as criteria for preference or choice or as justifications for proposed or actual behavior" (40, p. 442).

Americans are presently experiencing a crisis in values with respect to two essential kinds of human behavior—work and leisure. On the one hand, the social structure of the industrial society, governed by the economic principle of rationality, is clashing with the emerging values of the post-industrial society, an anti-utilitarian, hedonistic, pleasure-seeking rationale based on openness, choice, flexibility, change, and spontaneity. On the other hand, an
inconsistency exists between what the social system requires—longer adolescence, assembly-line jobs, and earlier retirement—and what the value system prescribes—need for individuals to be productive and occupationally oriented. Thus, a condition emerges whereby the value system is incapable of conferring honor on the typical social situation which confronts people (29, p. 10).

Work and Leisure Values and Time

Ordinarily, work is considered a kind of action and leisure a kind of time. However, Berger has pointed out that this opposition of work and leisure is a false opposition because the terms are not in the same orders of phenomena. He suggests that "we must conceive of leisure also as a kind of action which . . . is distinguished from work" (6, p. 28). Parker states that work and leisure are components of "life space," that is, part of the "total activity or ways of spending time that people have" (33, p. 25). Therefore, work and leisure may be considered actions taken in time, the allocation of which is significant in that it reflects the differentiation of taste, values, and life styles (35, p. 18).

Concepts of Time

In the study of work and leisure values it is helpful to understand concepts of time. Murphy recognizes
essentially three kinds of time--cyclical or natural time, mechanical or clock time, and personal or psychological time. Cyclical time is that which is oriented around daily, monthly and seasonal rhythms of the natural universe. Mechanistic time is time which is the linear time of the industrial world. It is without beginning or end, never pausing or veering off course. Psychological time is that time which is inner time. It is concerned not with a specific quantity of time, but with a quality that allows man to commit himself intensely, joyously, and harmoniously to life (29, pp. 7-8).

**Mechanical Time**

The industrial world is oriented and bound to the mechanical beat of the clock. Coming on the scene ahead of the factory and mechanical power "the clock," according to Mumford, "not the steam engine, is the key machine of the industrial age" (28, p. 14). "It was the clock," wrote Anderson, "that made possible the co-ordination of mechanisms on the one side, and the co-ordinated division of labor on the other, a combination that placed man in a new and more precise relationship with time" (2, p. 73).

**Work and Leisure Values in Mechanical Time**

Today's value system is based on the mechanical time approach. Life in such an approach is structured, broken
into time periods in which one pursues specific sets of activities (36, p. 16). Because this is true, work and leisure have become opposing concepts in our highly industrial culture (29, p. 8). The effect of this separation is that man sells his labor and time in productive work. So, work becomes valuable and worthy. But again, non-work time becomes free time or leisure that is considered to be empty and meaningless. There are also side effects of the separation of work and leisure. For example, mechanical time is uncompromisingly relentless. After the strict, regimented tempo of his work activities, man cannot find the "degree of casualness" necessary for leisure (2, p. 59). The work and leisure values issue in mechanical time is succinctly stated by Sessoms when he asked, "Can we create in our time-oriented society opportunities for the enjoyment of some of the sensory feelings accompanying the free state of leisure while not destroying the organizations which allow for extended periods of non-work?" (36, p. 16).

Work and Leisure Values and Technology

Technology may be defined as "accumulated knowledge, techniques and skills, and their application in creating useful goods and service" (12, p. 834). It may be identified, according to Olson, as "the interaction of man, mind, materials, and energies . . . man creating his own environment . . . controlling nature . . . expressing
supreme purpose . . . control over his destiny on earth
and in space" (31, p. 59). Automation, "the golden goal
of technology" (1, p. 121), is comprised of four elements,
power source, sensing and feedback systems, programming
elements, and decision-making devices" (25, p. 176). As a
concise term to use as a synonym, one could define tech-
nology as "the material culture" (30, p. 59).

Technology and Work

The continuing progress in technology has changed man's
work. The craftsman, with his hand tools, designed and
constructed the entire product. As skills were built into
machines, the craftsman became a machine operator, producing
parts to be assembled with parts made by another machine
operator. Then, machines were designed to operate machines,
and man became a machine overseer. So man's work has
evolved from craftsman with hand tools, to factory with
powered machinery, to automation with computers and transfer
machines (25, pp. 88-98; 31, pp. 52-53).

Technology has also wrought changes in the worker him-
self and his participation in work. Because automation
continually destroys some occupations but creates others,
the labor force is constantly having to be redeployed and
taught new skills. A larger and larger premium, then, is
being put on the worker's adaptability (25, p. 189). Tech-
nology has freed man from drudgery. But the concept of
drudgery has changed. Instead of backbreaking, animal-level labor, it is now monotonous, hazardous, and menial activity (31, p. 54). The impact of automation on workers, in the opinion of Kranzberg, consists of two intangible elements: tension and boredom (25, p. 191). Again, technology has provided a surplus of material goods. This assurance of the basic necessities for all has produced a new social welfarism and the "non-work movement" of the 1960's. This, however, has "fortified" the tendency to endow work with larger goals, non-material as well as material—the quality of life, self-esteem, basic satisfaction on the part of the worker in his human condition (25, p. 9).

**Technology and Leisure**

Leisure is a creature of technology and is evidenced in every direction (1, p. 90; 23, p. 294). Man is able through technology to work less while producing more. Kranzberg states that production gains due to technology advancement made by the American worker in the past have been two-thirds in real wages and one-third in more time (25, p. 202). Increase in years of formal schooling, later entrance into the work force, decreasing work week, increase in the number of holidays and length of vacations, and earlier retirement all point to the trend in the allocation of time to work and non-work activities. While curves may
differ, all point to the continuing movement in the same direction (18, pp. 12-13). For example, the Hudson Report, cited by Kraus, projects for the average working man in the year 2,000, 147 working days and 218 days off (26, p. 463).

Not only has technology given man time for leisure, but it is also shaping and changing it. For example, artificial snow for skiing, artificial ice for skating, artificial surf for surfing, mass-produced powered boats made of plastic, home crafts, automobile hobbies, and television, which is probably the most important influence in modern day leisure, are all based on technological development (26, pp. 328-330). Kraus believes that entirely new forms of leisure will come into existence as scientists and engineers turn their attention to making man's life richer and more enjoyable (26, p. 10).

Technology: Boon or Doom

Olson reminds us that "technology is that cultural phenomenon . . . through which mankind is liberated from enslavement by nature, but which has the capability and the tendency to consume him in that very process" (30, p. 54). Critics of both positions are legion. Silberman feels that the result of the new technology is enlarging "the sphere of human action and choice" (37, p. 114). After reviewing the increased per capita output while lessening human drudgery, Kranzberg concludes that the effects of automation on the
life and work conditions of man "can scarcely be disputed that overall they have been beneficial" (25, p. 188). On the contrary, Mumford expresses apprehension in that the individual worker is doomed to become a helpless cog in the "mega-machine" (27). Similarly, Ellul considers that modern man's state of mind is completely dominated by technical values (16). In reply to such criticism, Kranzberg points out that "the problem is not whether man can become master of machine so much as whether man can become master of himself. It is a poor carpenter, in the old adage, who blames his tools" (25, pp. 216-217).

Work Values

Work has been and still is a basic force in American society (36, p. 20). It is seen as a positive good, a specific, instrumental value to reach man's perfectability and to master the universe (14, p. 22). Although work is undergoing a profound change and may be losing some of its eminence, "work is still the most important element in man's interdependency with other men" (23, p. 47). Fromm declares that there are two ways by which man relates to life constructively. One is by love and the other is through productive activity. A day's work, he indicates, leads to oneness with the purposes of the world and makes one feel a needed part of society (17, p. 178).
Definition of Work

Confusion and diversity characterize the concept of work. The Oxford English Dictionary contains nine pages of definitions of work, and Webster's Unabridged has a dozen entries. The various disciplines have their own different definitions of work. Because of the definition of work not being a simple and clearly discernable matter, Kazanas suggests that each study of work take into account the various factors involved to satisfy the problem under consideration (24, p. 6).

Dubin's definition of work as continuously employed in the production of goods and services for remuneration is used in this study (13, p. 5). Similar to Dubin's is Kahn's definition which includes effort, purpose, cyclical and economic gain. To distinguish this definition of work from other uses of the term "work," Kahn recommends the use of the term "work role." The concept of work role fits comfortably with the colloquial term "job" (22, p. 166).

The Meaning of Work

The meaning of work has evolved from physical survival and sacred duty to the fulfilling personal-social needs (5, p. 29). The early American puritan society, based on the theological assumptions of John Calvin, valued thrift, hard work, and constant self-discipline. Those attitudes and practices led to the accumulation of wealth. Max Weber has
identified this interrelation of religious values and material interests as the Protestant Ethic (32, pp. 100-101). As economic, political, and social considerations of the industrial society overshadowed the religious dimensions, there was a secularization of the Protestant Ethic, and it became the work ethic. Because of the changed character of work occasioned by technology, there has been a gradual demise of this work ethic (8, pp. 48-54). It is now more popular to speak of work values than work ethic. Because work ethic connotes doing that which one dislikes to do and which is imposed on the individual by societal obligations, work values seems to be a more acceptable term today. It carries a strong connotation of individual choice and self-determination, offering a wide variety of ways in which a person's work can become a meaningful and rewarding part of his total life experience (19, p. 35).

**Job Satisfaction and Dissatisfaction**

Changes of attitudes toward work have been brought on by changes in the needs, aspirations, and values of workers (41, p. 12). The meaning of work and values associated with it are related to the individual's job satisfaction (24, p. 13). An excellent survey of the studies of job satisfaction is given by Kahn in which he identifies the following factors to be highly probable causes of satisfaction and dissatisfaction at work: occupation, job content, supervision, peer
relationships, wages and promotion, working conditions, and organizational structure and context (22, pp. 180-192). Herzberg, a prominent industrial psychologist, has identified five factors to be determinants of job satisfaction—achievement, recognition, work itself, responsibility and advancement (25, p. 204). "What is valued by everyone," states Denues, "is work that is useful and worthy so that a man may feel that his industry counts; that his job is necessary and requires his best capacities; and that it be done with honor and dignity" (11, p. 58).

As to job dissatisfaction, one study indicates two major factors can be identified—"the anachronism of Taylorism and the diminishing opportunities to be one's own boss" (41, p. 17). Parker, however, gives a list of things which cause job dissatisfaction: doing repetitive work, making only a small part of something; doing useless tasks; feeling a sense of insecurity; and being too closely supervised (33, p. 47). In substance and summary, then, as the report Work in America states, "What the workers want most, as more than one-hundred studies in the past twenty years show, is to become masters of their immediate environments and to feel that their work and they themselves are important—the twin ingredients of self-esteem" (41, p. 13).
Work Alienation

Work alienation is a process whereby an individual loses his capacity to express himself in his work. This idea was first conceived by Karl Marx (3, pp. 338-339). Alienation is the modern word used for the term "anomie" which Emile Durkheim used to describe the complex industrial work in which the individual could no longer relate his own role with that of others to the degree that he would become psychologically disconnected and lost, feeling his life to be meaningless (25, p. 6). Parker describes alienation as "the disengagement of self from the occupational role" (33, p. 53). Wilensky relates work alienation to social alienation which he defines as "the feeling that routine enactment of role obligations and rights is incongruent with prized self-image" (39, p. 140). He speaks of the man whose work role does not fit properly with the prized self-image as having work alienation (39, p. 140).

There are large numbers of people in the society today who, because of cultural or educational deprivation or sheer lack of ego-involving jobs, are prevented from relating to their work in a psychologically meaningful way. Given these conditions, work is devalued, commitment is kept minimal and work alienation is profound (4, p. 62). The result of work alienation is "withdrawal of the worker from community or political activity or the displacement of his frustrations"
through participation in radical, social, or political movements" (41, p. 22).

**Youth and Work Values**

It is a common belief that among youth today there is a revolt against work. Empirical finding does not always support this view (41, p. 44). Although young people frequently "disdain preparation for occupations which they consider to be de-humanizing, renouncing the work-for-profit value, and scorn the Horatio Alger legend, they have not ... repudiated the secular work ethic *per se*" (5, p. 108). Much that is interpreted to be anti-work attitudes is perhaps youth's appraisal of the kind of jobs available (41, p. 44). Young people today are affluent and better educated than were their parents at their age. They are, consequently, demanding a great deal of intrinsic reward from work. They want freedom to make personal decisions, work that is personally important, fulfilling and interesting, with emphasis on quality, not quantity (41, pp. 43-46). Today's youth believe in independence, freedom, and risk, rather than security, order, and dependence as in other times. They are more attracted to small growing companies, small businesses, and to handicrafts than to private or public bureaucracies. Thus, the shift is not away from work *per se* but a shift away from meaningless work in authoritarian settings that offer only extrinsic rewards (41, pp. 47-48).
The report *Work in America* sums up the problem of youth and work values in stating, "It does not appear that youth have a lower commitment to work . . . the problem lies . . . in the work itself . . . and the failure of businesses and government to recognize this" (41, p. 49).

**Leisure and Values**

Anderson describes leisure as the "unintentional creature of technological efficiency" (2, p. 90). He contends that since leisure is a child not planned for, people have little knowledge of how to receive it and lack the capacity to understand its meaning and potential. Regardless of the fact of ill preparation and lack of understanding there must be a recognition that "leisure is here, and the amount of it in our lives is increasing" (2, p. 78). If values determine beliefs and patterns of behavior that we feel important in our lives, then leisure as a definite part of our lives becomes part of our value structure. It follows, too, that the leisure activities we choose are results of that value structure.

**The Interpretation of Leisure**

Among the many difficulties surrounding the understanding of the concept of leisure are its definition, how it is used, and how it is measured. Leisure is understood, on the one extreme, to be a function of work, flowing from work, and changing as the nature of work changes to "a state of being,
a condition of man" (10, p. 5) and "the basis of culture" (34, p. 20) on the other. Leisure is often used interchangeably with such terms as recreation, amusement, fun, pleasure, play, hobby, idleness, and free time. Leisure's use may differ with time, class, occupation, ethnic and religious background. Since much of it is intangible, leisure is difficult, if not impossible, to measure (38, pp. 2-5).

A survey of various philosophic approaches to the interpretation of leisure is provided by Murphy. The traditional or classical concept of leisure evolved in ancient Greece. It emphasizes contemplation, enjoyment of self in search of knowledge, debate, politics, and cultural enlightenment. Leisure is identified as a condition or state of being, a condition of the soul, which is divorced from time. A discretionary time concept of leisure is that portion of time remaining when work and the basic requirements for life have been met. The leisure class concept attempts to classify and conceptualize leisure according to social class, race, and occupational determinants. Leisure as a state of mind that is a worthy end in itself is known as the anti-utilitarian view. This concept permits investment of the individual in areas of self-expression rather than producing useful results. The non-work activity concept includes activities in which people engage during their free time apart from obligations of work, family, and society. In the
holistic concept, leisure is seen as a construct in which elements of leisure are to be found in work, family, education, religion, and other areas of life. Also, elements of those constructs are often to be found in leisure (29, pp. 3-5).

**Kinds of Leisure**

Leisure, for purposes of this study, is defined as "that portion of an individual's time which is not devoted to work or work-connected responsibilities or maintenance activity and which, therefore, may be regarded as discretionary or unobligated time" (26, p. 266). This is the most common concept of leisure and the one which is held by most Americans (29, p. 72). The activities that fill this "spare time" are considered to be kinds of leisure.

Although any thing or any specific activity can become a basis for leisure, leisure activity is determined within a social relationship and circumstance. Murphy makes this point clear when he states, " Meaningful leisure opportunities become operable when people comprehend the value of exercising self-expression and satisfying individually determined needs within a given milieu" (29, p. 2). Therefore, in any leisure activity there are two dimensions of concern—the satisfaction inherent in the activity itself, and the relationship of the activity to external social values (23, pp. 22-28).
A survey of the literature in leisure studies reveals three representative lists of types or kinds of leisure. Glickman suggests that leisure has only two options: non-paid activity, which includes maintenance, recreation, and educational activities; and additional employment to increase income (18, p. 11). Dumazedier believes leisure serves three functions—relaxation, entertainment, and personal development (15, p. 14). According to Kaplan, there are six types of leisure: sociability, association, games and sports, art, movement, and immobility (23, pp. 171–227).

Values and the Leisure-Oriented Society

Delmar Olson has observed, "The greatest revolution of the century, one which is currently in progress is . . . the change of culture base from that of work to that of leisure" (30, p. 54). This "revolution which is currently in progress" has noticeable trends which provide a profile of the leisure revolution pointing toward a leisure-oriented society. These trends are: shorter work days and work weeks, longer vacations and holidays, extended periods of education and retirement, steadily rising personal income, development of leisure industries, improved systems of communication and transportation, broader programs of health, education and welfare, increased governmental participation, increasing emphasis on personal freedom, and mounting skepticism.
concerning traditional economic values and social institutions (8, pp. 26-37).

As the work-oriented society becomes more leisure-oriented, people are turning from work for psychic fulfillment to other forms of expression for achievement, mastery, self-worth, and pleasure (29, p. 13). It is in these new forms of expression, although they are "fragmentary and ambiguous," states Dahl, "we are beginning to discern the emerging of a new leisure-ethic" (8, p. 77). He identifies five characteristics of this new system: radical affirmation of personal freedom, pluralistic system of values, more meaningful but less permanent relationships, preference of immediate satisfaction over promises of future happiness, and interdependence of persons and groups (8, pp. 77-91).

Sessons sees a shift in the American value system in the context of the leisure society. However, he sees the greatest shift not in the values themselves but in the way the values are expressed (36, p. 19). The same forces are at work, and the new patterns are but extensions of those developed in the past. For example, America values action. In the past the action has been centered around production, but today the action is centered around consumption. Again, Americans value rugged individualism. The shift has come in that the frontier style of self-reliance has become one of permissiveness, based on affluence and social welfarism.
A similar shift has taken place in traditional values of vitality, materialism, and organization (36, pp. 19-20).

**Relationship of Work and Leisure Values**

In the relationship of work and leisure values there are two broad schools of thought, namely differentiation and integration (33, p. 111). According to the differentiation view, there is a sharp contrast between what is work and what is leisure. This relationship is described by words such as contrast, opposition, polarization and confrontation. By the integration viewpoint is meant that there is a blending together of all aspects of human endeavor. Such terms as interdependence, complementary, and interconnectiveness characterize this relationship of work and leisure.

**The Differentiation View of Work and Leisure**

The differentiation concept is that work and leisure are two separate compartments of life. Each is a segment with its own function, time, and activity. This view corresponds to the sequential-linear pattern of living in traditional American culture which is oriented to a mechanical time and a mechanistic work rhythm. If work, for example, does not provide creative experience, then this must be compensated for in leisure, which must be squeezed into the gaps. This model forces postponement of invigorating experiences during life until after work, next season,
or during retirement. A critical look of this approach will, in the final analysis, show that work becomes a means to life or livelihood which makes leisure possible. Leisure in turn, especially the mass leisure pursuits, provides little achievement and spontaneity. Thus, both work and leisure become not a part of life, but simply a means to life which offers only extrinsic values and rewards to escape the frustration and the alienation of other domains of life (29, pp. 178, 183).

The Integration Concept of Work and Leisure

The integration view of the relationship of work and leisure is that there is a fusion of all aspects of human life into one whole. Work, leisure, study, and disengagement are blended harmoniously into a common rhythm of life. The interconnectedness of everything in the world is pointed out by Jacks as early as 1929. He stated, "The work and play of our civilization, its labor and leisure, its bread-winning and soulsaving, the industry which earns its 'living' and the 'living' which is so earned are interconnected. Each reflects the other and reacts upon it" (20, p. 5). Today, however, there are only certain individuals who share behavior and attitudes of integration patterns of living and there are no major social institutions to indicate what integration could be (33, p. 124). The integration concept, however, does mean a whole new pattern of daily activities (33, p. 134). It means less emphasis and preoccupation with
production at the expense of other values (29, p. 187).
Integration patterns of living means, then, not a maximiz-
ing some values (those associated with leisure) and minimiz-
ing others (those associated with work), but achieving an
integration of both sets of values (33, p. 138).

**Toward a Dynamic View of Work and Leisure Values**

The report of a conference sponsored by the American
Academy of Political and Social Science points out that work
and leisure values can be different yet compatible. The
report suggests wide acceptance of constructive attitudes
toward leisure. At the same time it invites reaffirmation
of some of the norms and attitudes associated with work. In
other words, the report concludes, "A person ought to be
ethically responsible in all of his activities" (9, p. 77).
This theme is pursued by Denues. Both work and leisure
activities have value. Both can be serious, creative,
challenging and full of social meaning. "One man's work is
another man's play," is the old but true saying, and often
the only difference between the two is in the purpose (11,
pp. 12-20). "A master in the art of living," observes Jacks,
"draws no sharp distinction between work and leisure . . . He
hardly knows which is which . . . He leaves it to others to
decide which. He himself always seems to be doing both" (21,
pp. 1-2). While work and leisure must be faced with reality
of human and environmental limitations, it is possible to
pursue with delight many facets of work and leisure. One must develop his own criteria of differentiation and relationship with a sense of spontaneity, initiative, and enthusiasm for the activities before him (11, p. 20). Perhaps Mark Twain's classic statement from "The Glorious Whitewash" would be helpful at this point of separation and integration of work and leisure activities. While Tom Sawyer was whitewashing the board fence, the question was posed to him, "Ain't that work?" Tom replied, "Well, maybe it is, and maybe it ain't. All I know, it suits Tom Sawyer" (7, p. 13).
CHAPTER BIBLIOGRAPHY


CHAPTER III

THE DEVELOPMENT OF WORK AND LEISURE VALUES THROUGH INDUSTRIAL ARTS: A HISTORICAL PERSPECTIVE OF OBJECTIVES

The precursory movements of industrial arts left their mark not only in content and method, but in values relating to work and leisure. One of the principle claims of manual training, for example, was to develop a respect for labor through vocational guidance, appreciation of the dignity of labor, and formation of good work habits (40, pp. 68-69). The Sloyd system places similar emphasis on instilling a taste for, and a love of, labor in general (35, pp. 1-9), but "leisure time enjoyment replaced the vocational aspect emphasized in manual training" (40, p. 162).

Since the beginning of the twentieth century the development of work and leisure values through industrial arts has received different emphases at different stages in the evolution of industrial arts. During the years immediately preceding and following the passage of the Smith-Hughes Act of 1917, industrial arts was greatly influenced by vocational education. This produced an emphasis in work values. With the coming of the great depression when people had huge amounts of free time available, industrial arts turned its
attention to leisure values. By mid-century industrial arts was accepted as an integral part of general education. It sought to develop work and leisure values no more than other areas of the curriculum. Instead, industrial arts concentrated on developing an understanding of and coping ability in the industrial-technical society. The reason for this shift in emphasis may be found in Barlow's *History of Industrial Education in the United States*. There he identifies the principle that industrial arts has continuously adjusted to the "socioeconomic conditions in an educational environment" (2, p. 288). Nowhere is this principle more viable than in the context of work and leisure values development.

**Industrial Arts and the Vocational Education Movement**

In 1917 federal legislation known as the Smith-Hughes Act was passed which created one of the significant influences on public education during the twentieth century--vocational education. By 1900 there was a critical shortage of skilled workers who could operate the machines of industry. Manual training, which many thought would supply this need, had failed to do so. The report of the Douglas Commission in 1906--the spark that lighted the fire--stirred the public's interest in the problem of providing adequate vocational education. Through the work of the National Society for the Promotion of Industrial Education--the society which laid the foundation of the modern American program of vocational
education--people were led to support the Smith-Hughes program designed to promote, foster, and finance this nation-wide program of vocational education in the public schools (26, p. 30).

The Pressure of the Vocational Movement on the Program of Industrial Arts

Despite the efforts of Woodward, Runkle, and other leaders in manual training to subordinate vocational purposes to cultural values of their programs, at the opening of the twentieth century there was "manifested a tendency to emphasize the importance of vocational education as an end in school handwork" (1, p. 198). Mays reported that "the most significant change in the character of manual training resulted from the vocational education movement that began to be effective during the first decade of the twentieth century" (25, p. 157). Roberts refers to the "tidal wave of vocational education that swept across the nation in 1907-1908 and almost inundated manual arts" (32, p. 11).

Three reasons are given as to why industrial arts was so heavily influenced by the vocational education movement. First, the leaders of industrial arts were also leaders in the vocational education movement (3, p. 6). Second, the teachers of industrial arts were skilled craftsmen and tradesmen recruited out of industry. These teachers adapted themselves quickly to the philosophy of vocational
education (7, p. 86). Third, industrial arts lacked clear goals but found some in vocational education (25, p. 158). Flug follows this position.

The whole field became "A morass of proliferated aims and fragmented offerings" with "ends being obscured by favored means". Lacking its own clearly defined mission in the schools, industrial arts came under the aegis of vocational education and took a strong pre-vocational orientation (15, p. 27).

The Pressure of the Vocational Movement on Leaders of Industrial Arts

After the Douglas Commission report there was a change in the tenor of addresses and magazine articles by industrial arts leaders (40, p. 120). Roberts, for instance, wrote that the revolt against manual training by the vocational advocates was justifiable because the subject had become culturally oriented. He took his position from history: "that manual training had a decidedly practical and vocational aspect was clearly in the thought of those who first conceived the idea, both in this country and in Europe" (33, p. 362). Roberts predicted that vocational education would eventually achieve what manual training first expected to accomplish because the "demand is from without rather than within education, and it is too insistent to be overcome by traditional educational standards" (33, p. 363).

Louis Gustafson also was concerned about the general orientation of industrial arts. He urged the return to useful concepts in the programs. Otherwise it might be
considered similar to a toast given at a mathematics banquet—"Here's to mathematics. May they never be of any earthly good." His position, simply put, was "manual arts, properly taught, is vocational guidance, pre-vocational and vocational education, according to what is taught, to whom it is taught, and when" (17, p. 259).

Crawshaw was another advocate of making a school shop practical. In his book, Manual Arts for Vocational Ends, he states:

Do all the things which manual training has sought to do in the past, but do one thing more to take it out of what some have called the dilettante stage of development—make it strongly vocational (11, p. 13).

The great patriarch of manual arts, Charles A. Bennett, came to grips with the "greatest present problem affecting the manual arts in education—whether that education be vocational or cultural in its aims" (4, p. 3). The problem was easily resolved by Bennett. For him the difficulty centered around the "selection and organization of subject matter and methods of teaching" (4, p. 3) and the "failure of educators to recognize that the manual arts function in school education both in attaining the end of education and in facilitating the educational process" (4, p. 22). "It seems," he concluded, "unnecessary and even undesirable to attempt to draw a sharp line of demarkation between the manual arts for vocational ends and the manual arts for general ends" (4, p. 54).
It is little wonder, then, that with these prevailing conditions and the public sentiments of the leaders that industrial arts in the early years of the twentieth century bent to the vocational education pressure, and a work values emphasis resulted.

**Industrial Arts and the Social Education Movement**

Concurrent with the influence of vocational education, existed another movement. This was the democratic theory of education of John Dewey and a host of influential followers. This movement emphasized a social motive and direction in education through individual development (14, p. 104). When Dewey adapted the aims, means, and methods of common school education to present-day conditions, he was led to the conclusion that industrial occupations as activities were important to moral and cultural development, in brief, "to all-round social efficiency" (1, p. 219).

The social ideal of this movement is reflected and in every way evident in the aims of American education formulated in 1918 by the Commission on the Reorganization of Secondary Education known as the "Cardinal Principles" (27, pp. 508-509). This classic statement is one of the most important statements ever made on educational purposes (45, p. 4). It not only lists the main objectives of the democratic theory, but it also outlines a program to meet these
objectives (29, p. 378). Two of these "Cardinal Principles" are "vocation" and "worthy use of free time" (9).

The Framers of Social Education Influence Industrial Arts

In the philosophy of John Dewey industrial occupations had a central place in the school curriculum. Therefore, Dewey was perfectly willing to broaden the curriculum to include manual training. However, the skill exercises had for him different meaning from Woodward's (14, p. 102). Over and against utilitarian aims and over-emphasis of economic purposes in shop work, Dewey championed a new conception of such activities as a basis for education work in general (2, p. 247). Through an education which stressed the social significance of work in the shop-in-the-school, man could recover that understanding of the productive part of his life and the activities relating to it. He urged the school to become a learning community, serving the function of "the pre-industrial family" to introduce the individual to the community at large (14, p. 101).

Among the followers of Dewey's philosophy was Charles R. Richards, who was for a time director of the Manual Training Department of Columbia University. In an editorial of the October, 1904, issue of the Manual Training Magazine, Richards suggested a name change from manual training to industrial art (31, p. 32). He suggested that there had been a fundamental change in attitude toward the proper content and
aim of constructive work. The substance of this change of viewpoint is that "we are rapidly leaving behind the purely disciplinary thought of manual training. . . . Now we are beginning to see that the scope of this work is nothing short of the elements of the industries fundamental to modern civilization" (31, p. 32). Therefore, the term industrial art, later to be changed from the singular to the plural perhaps to suggest an increase in the number of the arts, was needed to identify the changing educational concept (28, p. 6).

Two other followers of Dewey's philosophy were James Earl Russell and Frederick G. Bonser. Russell argued that the real need was to teach industrial arts with an understanding of social use and beauty. Bonser was not interested in mere skill as opposed to genuine education (14, p. 102). Their ideas, known as the Industrial-Social Theory, or the Russell-Bonser Plan, and the later pervasive and determinative contribution of Bonser established the foundation of present-day conception of industrial arts for public school work (37, pp. 7-8; 3, pp. 26-47; 45, p. 14).

None speaks more passionately or eloquently regarding the values embodied in the "Cardinal Principles" as they relate to industrial arts than Bonser. He gave what is close to a definition of industrial arts, which he later refined in the 1923 classic, *Industrial Arts for Elementary*
Schools (6, p. 5), as early as 1910 in a paper read before the faculty of the Teachers College, Columbia University. He said, "Industrial arts as a school subject is the distilled experience of man in his resolution of natural materials to his needs, for creature comfort, to the end that he may more richly live his spiritual life" (5, p. 93). In the 1910 paper, he explained his ideas on "enrichment of life" by what later became two of the "Cardinal Principles"—vocation and worthy use of free time.

Our working man's character is our concern quite as much as the cunning of his hand. To develop this attitude of mind that will give the man an appreciation of the meaning and significance of his work is the problem.

One of the great purposes of any worthy education is to teach men and women how to use their times of leisure so that it is an uplift to them rather than a stumbling block. They must be taught to look up for their pleasures and not down (5, pp. 89-90).

It was Bonser's belief that in the "proper study of industry, one could be led to appreciate the material world in the development of man's best qualities" (5, p. 92). As the dimension of art is added to industry, it would "lighten the labor of the artisan while at work, no less than to ennoble his leisure by the uplifting influence of its appropriate use" (5, p. xv).

Bawden believed that a change-over to Bonser's concept of industrial arts required a generation or more of skilled teachers and supervisors "who were capable of comprehending the vision and of translating it into reality" (3, pp. 36-37).
The beginning of this change-over coincided with the great depression of 1929 and the 1930's. This was a time of examination of values—for example, the values of industrial arts as a solution to the problem of excess leisure time (2, pp. 269-270).

Social Education Through A Social Crisis Influences Industrial Arts

As the economic boom of the twenties continued to accelerate, so did the intensity of the criticism of the machine age. There were fears that the "iron man" would bring about unemployment, growing leisure, and moral turpitude (14, p. 197). The Threat of Leisure by George Barton Cutten (12) is an example of the fear that mechanization would result in dangerous idleness. Meanwhile, progressive educators, in line with the "Cardinal Principles," continued their call for education for leisure (23). Advocates for vocational education, Prosser and Allen, argued with the leisure educators by saying that wealth is the basis of leisure; therefore, Americans would first have to have adequate vocational education if they wished to have time for enjoyment (14, pp. 198-203). There were others who hoped to harmonize the vocational and cultural development of work and leisure-time activities. Russell wished to create in the worker a "love for vocation" by introducing him to the "romance of industry" and the desire to "spend his leisure in a way befitting his manhood" (34, pp. 243-244).
When the stock market crashed in October, 1929, the problem of leisure, normal and forced, was not just academic. Industrial arts again was challenged by unique socioeconomic conditions. Already it had proven itself to possess value for social participation as well as motor expression in what is affectionately called the "Bird House Era" (2, pp. 257-265). But now the question was whether or not industrial arts could even survive during this crisis. Although it was perhaps during this period that it underwent one of its severest tests of recognition and placement in the school curriculum (38, p. 30), industrial arts adjusted to meet the new challenge in the bitter depression. When the schools were urged to broaden their activities for the free time available, industrial arts took the opportunity to make a contribution to the general welfare through hobbies and leisure-time activities (24, pp. 375-377; 30, pp. 623-625). By 1935 Feuerstein could state, after a survey of American educators, that there was "general agreement as to the importance of industrial arts for its values in relation to leisure-time (13, p. 176). In 1939, Warner credited the social situation of the depression as the reason for industrial arts paying more attention than ever before to the problem of leisure and the need for providing programs of recreation (42, pp. 6-7).
Industrial Arts in General Education

For fifty years prominent leaders in industrial education have agreed that, in its capacity as general education, industrial arts must do more than provide mere experiences in the manipulation of tools and materials. But unfortunately, prominent leaders voiced the opinion that analysis of occupations, jobs, processes, or unit operation in industrial life was the only base upon which industrial arts subject matter should be founded. It was only the desire of industrial arts educators to meet the needs of the student that has brought about in recent years the tendency to blend the objectives established for industrial arts with those of the total school program (18, pp. 24-25).

The place of industrial arts in general education is easily traced. It was Russell, Richards, and Bonser who began to see in industrial arts a way to enrich the offerings and extend the values of the regular school program. During the 1930's--the "decade of clarification" (38, p. 41)--A Perspectus for Industrial Arts in Ohio proposed industrial arts for the junior and senior high school as a form of education in which the purposes were sociocultural rather than vocational or economic (15, p. 34). Industrial Arts: Its Interpretation in American Schools in 1937 stressed the contribution of industrial arts to educational values of a general nature and indicated subject matter and experiences in tune with contemporary society. With the outbreak of
World War II, industrial arts leaders refocused their goals for vocational ends to assist the war effort. However, at the conclusion of the war, many programs quickly reverted to a more general direction (10, p. 10). It was 1947 when Warner, who had been a student of Bonser, introduced the New Industrial Arts Curriculum at Ohio State University. This statement called for a curriculum to reflect technology. This publication did much to refute the trades analysis approach of the American Vocational Association in favor of general education (39, p. 50). It was during this period following World War II that industrial arts was characterized not only by expanding programs and rededication to objectives, but also to realignment to the general education program (2, p. 280). Two publications which typify the stance of industrial arts as an integral part of general education are Gordon O. Wilber's Industrial Arts in General Education and A Guide to Improving Instruction in Industrial Arts by the American Vocational Association.

**Industrial Arts in General Education According to Wilber**

Wilber begins with the basic assumption that industrial arts is an essential part of general education (44, p. 1). Although many had said this before, Wilber's approach was unique in that industrial arts' purposes and objectives are derived from those of general education. "General education," stated Wilber, "when stripped of verbage and special
applications, the main purposes or aims or objectives of general education are to transmit a way of life, to improve and reconstruct that way of life, and to meet the needs of individuals" (44, p. 3). Wilber in a summary statement clearly shows the close relationship that exists between the objectives of general education and the nature of industrial arts.

Since an important objective to general education appears to be transmitting of a culture or "way of life," it is essential that those charged with the responsibility for this transmission should have a clear conception of the nature of the culture they desire to pass on. An analysis of the American way of life indicates that it is characterized by the fact that it is democratic. Further study shows it to be highly industrialized and technological. It appears, therefore, that some subject such as industrial arts should be included in the school curriculum to orient youths to living in this highly industrialized society.

The further objective of improving and extending the culture seems to indicate a need for training in critical thinking and problem solving. While all school subjects should contribute to this end, industrial arts activities seem especially adapted for teaching by the problem solving technique.

The industrial arts program also may make substantial contributions to the meeting of the basic requirements of individuals in the fields of group status needs, personal needs, and economic vocational needs (44, pp. 28-29).

Another contribution of Wilber is that "he defined proposed objectives of industrial arts in terms of the changed behavior on the part of students" (18, p. 25). Wilber's use of desirable behavior changes represents a "philosophic reconsideration of objectives, which is in keeping with the current concern that education affects behavior changes in
Concerning specific objectives, Wilber states:

A generalized concept of what each objective means is not acceptable. Specific outcomes are the only measurable results of any type of instruction and should be the immediate goal. . . . The student's behavior after he has finished the course should be different from that when he started. If this is not the case, learning has probably not taken place (44, pp. 45-46).

Wilber used the concept of "changed behavior" as a test for selection of subject matter by asking the question:

"Does it contribute significantly to bringing about one or more of the desired behavior changes?" If the answer is "yes," then that item may well become a part of the subject matter. If, on the other hand, the answer is "no," then--regardless of how interesting or desirable that particular item may be--it should be rejected (44, p. 58).

Wilber's book is a landmark in the literature of industrial arts in general education. Warner, in noting its contribution, remarks that in a day when industrial arts has been caught between its "humble origin of simple shop work and a soaring technology. . . . The profession has been overwhelmed by implications, but has lacked a master plan of organizational procedure such as this basic text provides" (43, p. vii).

**Industrial Arts in General Education According To A Professional Organization**

**A Guide to Improving Instruction in Industrial Arts**

reads much like Wilber's work. After giving the purpose of general education--to develop common values, skills, understandings and appreciations based on the fundamental tenets
of democracy—the publication states that industrial arts is well within the limits of general education since it purposes to study "the most pervasive post-Civil War influence on the American way of life—industry and its supportive phenomena, science and technology" (16, p. 10). "Therefore," it concluded, "industrial arts is a part of general education because it derives its content from industry—a basic element of our culture—because it has as its social purpose the greater understanding and better control of the phenomena of industry" (16, p. 10).

The Guide to Improving Instruction in Industrial Arts is similar to Wilber in derivation of objectives. "Industrial arts," the statement says, "as a part of general education does not have a set of objectives which industrial arts alone supports, but it does make unique contributions to objectives which are common to the entire school program" (16, p. 13).

Industrial Arts in General Education According to Other Professional Opinions

Among the industrial arts leaders who support the place of industrial arts in general education is John R. Lindbeck. The generally accepted definition of industrial arts which he gives is that industrial arts is the "broad study of the tools, materials, equipment, processes, products, and occupations of industry, pursued for general educational purposes in the shops and laboratories of schools" (22, p. 30). The
key words in the definition, for Lindbeck, are pursued for general education purposes. "Pursued for general education purposes" not only distinguishes industrial arts from other facets of industrial education, but also it enriches the education of all the students in the total educational program (22, p. 30).

It is the opinion of Karnes that industrial arts' place in general education is supported by the educational theorists, the students of the psychology of learning, and the people whose major concern is with the dimensions of the entire curriculum of the school (21, p. 5). He believes that the most crucial aspect of the problem of effecting improvement in industrial arts is the task of industrial arts personnel being able to comprehend the "central ideas from which stem the support afforded by the generalists" and being able to develop a theory of industrial arts (21, p. 6). In making predictions of emphases in the development of such a theory, Karnes speaks of the place of work and leisure values.

The hobby-recreational objective will be no more important in the industrial arts program conducted as a phase of the basic education of youth than will be the case in numerous other subjects which have potential for leading to interesting, worthwhile hobbies. It will receive attention, but will not be allowed to detract from the central purpose. There will, however, be special industrial arts offerings where the hobby-recreational objective will be the major consideration. The great majority of these offerings will be for adults with whom there is a good prospect of achieving this objective.
The troublesome conflict between industrial arts and vocational-industrial education will be resolved. Industrial arts will be perceived as bearing essentially the same relationship to occupational life for youth headed for industrial employment as do such subjects as mathematics, science, and communications (21, p. 5).

Karnes may neither be entirely correct in the assessment, nor would all industrial arts teachers fully agree, but he is reflecting much of what industrial arts educators are saying about industrial arts in general education (19, pp. 11-22).

**Industrial Arts Objectives Concerning Work and Leisure Values**

"One of the 'life lines' in the evolution of industrial arts is that its program has adjusted with the changes in the educational format" (2, p. 273). Through the years individuals, organizations, and conferences have made explicit statements concerning work and leisure values that reflect these adjustments. Others have made statements in which work and leisure values are implied. These statements are veiled behind such words as purpose, aim, or objective. When this is the case, it is well to remember a principle expressed by Brubacher. He declares, "To state one's aims in education is at once to state his educational values" (8, p. 92). A review of these statements concerning work and leisure values is both interesting and instructive. It is especially helpful to note the "continuity of philosophic intent" (22, p. 31) of the statements with regard to how they are influenced by
the vocational or the social or the general education philosophies.

Social Education Oriented Objectives

Bonser was one of the first to give a unified concept of objectives in industrial arts. Of the five specific values and objectives in industrial arts he mentioned, two have to do with work and leisure values. Bonser believed that as the student of industrial arts works or follows through in detail the changes from raw material to finished product, a social purpose is achieved in developing an interest in and a sympathy for the workers who produce goods that bring satisfaction and pleasure to others (6, p. 12). The recreational purpose of industrial arts, according to Bonser, is achieved by developing intelligent, permanent interests in the materials, processes, products and achievements of industry "... which express themselves in reading industrial related magazines or books; in vocational construction of products of special appeal; or as satisfied by observing and enjoying products of use and beauty ..." (6, p. 15).

Following basically the same philosophic intent as Bonser through Warner, Olson gives six functions of industrial arts. Along with other functions, according to Olson, industrial arts has an occupational and recreational function. The occupational function, which will vary with the level of the program, provides an orientation of occupations. "It
acquaints the student with the nature, qualifications, purposes, and values in such occupations" and offers ". . . try-out experiences in basic industrial occupations" (28, p. 171). The recreational function of industrial arts provides opportunity for "development of wholesome discretionary time, re-creative interest deriving from creative and constructive experiences with materials, tools, and machines" (28, p. 179).

**Vocational Education Oriented Objectives**

Among the early attempts at a unified approach to industrial arts was one by the Manual Arts Conference. The objectives are heavily influenced by vocational education, and the emphasis, therefore, is on work values. Selvidge, who prepared the section on objectives, states that the objectives of the industrial arts teacher are:

To develop in each pupil active interest in industry and industrial life . . . appreciation of good workmanship and good design . . . an attitude of pride or interest in his ability to do useful things . . . the habit of orderly method of procedure in the performance of any task . . . the habit of careful, thoughtful work without loitering or wasting time . . . (36, p. 33-34).

The final report of the Committee of the American Vocational Association on Standards of Attainment in Industrial Arts (1934) enumerates the same points as reported by Selvidge. It is interesting to note that the emphasis is upon "developing in each pupil" the goals set forth (41, p. 17). It is
also interesting to note that these two sets of objectives are similar to that developed by Salomon (22, p. 32).

The 1953 American Vocational Association's Guide to Improving Instruction in Industrial Arts was more in line with general education but still influenced by the vocational movement. Suggested objectives included interest in industry, interest in achievement, orderly performance, and shop skills and knowledge (16).

**General Education Oriented Objectives**

In a federal interpretation of industrial arts in 1937, Industrial Arts: Its Interpretation in American Schools, industrial arts was found to contain "general values that apply to all levels, and in a continuous program these values are progressively intensive and are cumulative in their effect as the pupil advances in maturity" (20, p. 1).

Through such a program the pupil:

- **Grows in appreciation** of the value of information regarding occupations . . . the importance of modern tools and industrial processes . . . and the dignity of productive labor. **Increases in ability** . . . to select and use sources of industrial and related information, to handle tools and materials, to express with material things his individual interests, and to use effectively his recreational time . . . (20, p. 1).

Wilber, in 1948, formulated nine objectives of industrial arts. As a general educator he was interested in industrial arts, "to develop recreational and avocational activities in the area of constructive work . . . to provide
information . . . in order that students may be more competent to choose a future vocation . . . to develop a certain amount of skill in a number of basic industrial processes" (19, p. 13).

One of the recent and most complete studies of objectives reflecting influences of general education was done by Hostetler in 1960. For him industrial arts should develop in each student an insight and understanding of industry and its place in our culture, discover and develop talents of students in the technical fields and applied sciences, develop technical problem-solving skills related to materials and processes, and develop in each student a measure of skill in the use of common tools and machines (19, pp. 19-20).

Toward A Concensus of Objectives

In 1928 Warner made a study of the objectives of industrial arts over the past fifty years. Among the fifteen objectives he found were vocational guidance, pre-vocational purposes, vocational training, and avocational purposes (19, p. 12). Hostetler, in his study, prepared a list of industrial arts objectives over a period of years. The list contains twenty-five objectives. Four objectives were considered about as important at that time (1960) as they were fifty years ago. Two of the objectives are avocational--recreational and a degree of skill (19, p. 18). Olson, in 1967, in a similar study, reported similar findings--the use
of industrial arts in leisure time activities of pupils and the development of desirable attitudes toward work (28, p. 163).
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CHAPTER IV

STRATEGIES AND TACTICS THAT DEVELOP WORK
AND LEISURE VALUES THROUGH
INDUSTRIAL ARTS

The aims, goals, or objectives in education provide the
direction it should take because it is both psychologically
desired and ethically desirable (3, p. 219). These values
translated into a teaching-learning situation involve and
depend upon method to achieve the fundamental purposes of
education (2, p. 285). As Brubacher makes clear, "With the
aim or direction of the educational process once determined,
the next step is obviously one of ways and means" (3, p. 223).

The concept of method in education is somewhat confused.
Some would classify method by size or nature of the group.
Others would divide method according to the approach to
teaching and learning--individual, group, or class instruc-
tion, self-study, problem and project method. Still others
would classify method by types of techniques--field trips,
films, charts, etc. These various methods have some common
denominators, that is, ends toward which content, concepts,
skills and/or ideals are directed so that these may be learned
and mastered (10, p. 137).
Clark understands educational method to be made up of strategies and tactics. He states that "a strategy refers to the overall approach to teaching; a tactic is a specific operation that with other tactics makes up a strategy" (5, p. 2). Smith suggests that teaching includes both strategy and tactics, with strategy being the general considerations and tactics the more specific points. Smith defines strategy as "large-scale maneuvers by which the teacher frames the general direction of student behavior" and tactics as "means by which the subject matter of instruction is manipulated and controlled from moment to moment" (18, p. 104). Specific strategies and tactics depend upon objectives, pupils, group processes, nature of the subject matter, techniques and tools of teaching, and the teacher himself. "These variables," states Clark, "are the foundations of teaching method" (5, p. 5).

It has been established that there are valid objectives for industrial arts related to work and leisure values. Since this is true, specific strategies and tactics to achieve these expected outcomes may be researched. A survey of the industrial arts literature reveals that various methods, rather strategies and tactics, have been used to accomplish these objectives.
Strategies and Tactics for Developing Work Values

The shape of the industrial arts program has been cast directly from industrial life. The industrial arts facility is often referred to as the school shop; materials, tools, machines, processes, and class organization frequently simulate industry; and the familiar command in the industrial arts laboratory, "Let's go to work!" is common. These conditions provide a mute, yet massive, array of evidence to the values of work in industrial arts education.

The industrial arts literature supplies explicit illustrations of ways in which work values may be developed. Strategies and tactics to develop work values through industrial arts lie predominantly in the spheres of vocational guidance and in developing desirable work attitudes.

Vocational Guidance

The strategies and tactics used mostly in the vocational guidance in industrial arts are in terms of information to acquaint the student with nature, qualifications, purposes, and values in the various industrial occupations. Olson refers to this as the occupational function of industrial arts. His "try-out experiences" in the basic industrial occupations allow the student to see his opportunities for livelihood in them (14, p. 171). Schmitt agrees at this point in that the students can assess their latent abilities and so determine their future course of action (17, p. 15).
Lancelot would go even further and let industrial arts operate as a selective agency, finding and sending on the students who should receive vocational industrial training (9, p. 360).

Vocational guidance in industrial arts has always been somewhat of a controversial issue. Generally, teachers have not recognized the activities in industrial arts that best promote the goals of guidance (2, p. 285). Pawelek, however, suggested a list of some twenty specific strategies and tactics which have guidance value, and he stressed the need of industrial arts teachers to be conscious of them. Pawelek's list includes:

- emphasize the dignity of industrial occupations in group discussions, lectures, and reports of students
- make field trips to industrial plants and business concerns
- show movies and slides of industrial and business occupations
- assign individual student reports about professions, trades and other goals . . .
- discuss the value in later life of courses the students are now studying (5, p. 15).

One of Wilber's major objectives for industrial arts is vocational guidance. The specific strategies and tactics, which he calls learning activities, number nearly forty. Activities include having the students prepare a guidance folder, inviting guests from various occupations to visit and speak to the class, making available supplementary readings in occupations, using aptitude and interests tests, and
utilizing counseling sessions with individual students as to vocational plans (20, pp. 116-119).

**Desirable Work Attitudes**

Industrial arts has economic, social, educational, human and cultural values. It also has value in developing desirable attitudes toward both work and the worker. Schmitt asserts that "developing a proper attitude to the world of work has a worthwhile social value to which industrial arts makes a great contribution" (17, p. 14).

**Desirable work habits.**—From the very beginning of educational handwork in schools, the underlying philosophy has been concerned with culture, growth, and social adjustment of the personality. The controlling aims, therefore, have sought to bring changes in students, not changes in materials. These changes in students include desirable work habits in shops that will have carry-over value in life. Work habits can be developed through analyzing and planning by the student. The teacher must emphasize and insist that no work in the shop be started until the student has thought it through from beginning to end and has a definite plan of procedure worked out. Again, desirable habits of work can be developed through concentration and persistence on the part of the student. Growth of persistence toward completion in any work one undertakes in the shop must not be left to chance, but must be
fostered by constant vigilance on the part of the teacher in behalf of the student (12, p. 169).

Dignity of work.--One outstanding example of how industrial arts can develop desirable work attitudes is given by Feuerstein. His contention is that the practical arts instructor has an excellent opportunity to stress the dignity of work. Feuerstein believed that "the pupil should be taught that the dignity of a position is measured by the quality of the work and the sincerity of the worker, not by the academic requirements or the financial returns of the occupation" (6, p. 122). Feuerstein described a practical way to demonstrate this belief. He secured a fish bowl and filled it almost full of water. Beforehand he prepared several blocks of wood to represent the members of the class. Some of the blocks were soiled from dirt, some clean but "loaded with lead so they would not float," some very rough leaded ones and some rough unleaded ones. He explained to the class that each block represents one of the pupils in the class, and that the bowl represents the world. A monologue then followed.

Each of you are sooner or later going to leave school. Some of you will appear very rough and unfinished when you leave school. You will look something like this. (Hold up a rough block.) Some of you will go to college and become polished like this. (Hold up a smooth block.) Some of you, though you may look rather worthless like this block (Hold up a dirty unleaded block), will work hard and finally reach the top; you will win success. Now I am going to take these blocks and
tell them to go to work. I will place them in the bowl and stir them so they will travel around the world for a time, then we will see which ones will reach the top, or in other words, which will be successful. (Stir the water, place all the blocks in the water and as the water is stirred continue to explain as follows.)

Do you see that polished block at the bottom? That worker must be lazy. He does not seem to want to reach the top. Now do you see the block that was so dirty? It is getting polished by moving around in the water. And look at that rough block! No matter how many times it is pushed about it reaches the top. That's the way all workers should do. Try to reach the top. (Now let the water rest and continue to explain.) Though some of the workers in the bowl appeared to be neat and finished workers they did not reach the top because inside of them there was something wrong. They were not what they appeared to be. Now as I look at you I see some who appear to be rough and crude. It is up to you to swim about and look for a place on top; it is up to you to respect everyone no matter how rough they may be; it is up to you to sink to the bottom or swim to the top (6, p. 123).

Barlow's comment on Feuerstein's demonstration is that the industrial arts educators were thinking beyond the shop project and seeing students as individuals who make contributions for the good of society. As he points out, for Feuerstein the "shop was alive with opportunities for the teacher to stress the dignity of work" (2, p. 253).

Strategies and Tactics for Developing Leisure Values

The value of industrial arts as a solution to the problem of excess leisure time had been long recognized. However, it was only during the Great Depression that this value became relevant (2, p. 270). During this period, Jacks pointed out that "skill is important in labor—we all acknowledge that.
What we have not yet realized as we ought is that skill is equally important, perhaps more important, for leisure (7, p. 138).

It was through the birdhouse era that industrial arts discovered its ability to captivate not only the school, but the home and the community as well. For three decades "education stood still each spring while the entire school became absorbed in birdhouse construction" (2, p. 365). The birdhouse provided the student an ideal social and intellectual motivation to learn, to realize social goals, to engage in activities and to think and solve problems (2, p. 257). Among the typical reports about the birdhouse era is the example of the Tulsa, Oklahoma, Rotary Club. In 1929 the club arranged with the school officials and the industrial arts teachers, with the approval of the Board of Education, for thirty-two boys to meet in the school shops for two hours on fifteen Saturday mornings to construct birdhouses. All types of birdhouses were built. From the proceeds of the 455 houses made, the boys helped pay their expenses to summer camp (2, p. 263). The birdhouse era, even though it was not the major emphasis in the movement, had inherent values for leisure. The industrial arts literature is quite replete with special strategies and tactics for developing leisure values through industrial arts.
Recreation

According to Olson, industrial arts provides opportunity "for development of wholesome discretionary time, re-creative interest derived from creative and constructive experience with materials, tools, and machines" (14, p. 179). He believes industrial arts in itself can be a recreation and provide re-creation through materials as sports provide it through play. Olson recommends a special recreational laboratory that can become a community center. "In this," he states, "the student, the teacher and the community adult can find opportunity for self-expression without the pressures of grades, requirements, course of study, and such" (14, p. 204).

Monroe declares that industrial arts has a "master function in seeing all people with all the industrial arts necessary to make a whole recreation" (13, p. 18). His strategy and tactics to achieve this function includes a home workshop patterned after the model in the school shop, in and out of school hours of activities for short or long periods of time, school laboratories open to students during summer months, and industrial arts activities to be the core activity of recreation programs sponsored by social agencies such as the Young Men's Christian Association, Boys Club (13, pp. 18-19).

Home Workshops

The home workshop was for F. Theodore Struck an answer to leisure time. The home workshop is the place to encourage
learning, disseminate truth, and teach socially useful habits, skills, and attitudes. The industrial arts teacher, through encouragement of home workshops, could in turn develop values of leisure. Struck suggests that in the industrial arts classes hints for home workshop plans could be made, lists of essential tools given, books and materials related to home workshops made available, and work done in the school shop could be supplemented by practice in the home workshop. Also, Struck suggests that the teacher promote the idea through parents' meetings, social clubs, displays and habits and by using visual aids (19, pp. 552-553). Kemper was also a promoter of the home workshop idea. The idea of the home workshop offered not only opportunities for useful and interesting work, but also it helped solve the problem of the growing boy. The method he used was similar to Struck's. However, he added one novel idea. He gave an example of a play being written and produced by students on the theme of home workshops (8, pp. 213-215).

The growth in popularity of developing the home workshop was nothing short of phenomenal. In 1925 Adams, in an article which appeared in the Industrial Education Magazine, stated his opinion as to the value of home workshops for utilization of spare moments. He submitted a request for teachers to give "a little more attention to this aspect of the work" and to teach the pupils a genuine love for tools and materials "in addition to meeting the common aims and objectives of the
work" (1, p. 50). The idea of the home workshop progressed from "a little more attention to" and "in addition to" until, in 1952, Willoughby stated, "'Home Workshops: for Encouragement and Development' may well be one of the most important objectives of teaching industrial arts" (21, p. 83). After stating ten cogent reasons for the home workshop, he gave ten strategies and tactics as to how they may be developed. The teacher can help in the development of home workshops and activities in any or all of the following ways:

1. Point out to his pupils the values of home workshops or work areas.

2. Organize a home workshop club to develop and exchange ideas.

3. Furnish plans or ideas for some of the equipment for the shop and encourage pupils to make a number of things in the school shop that can be used at home.

4. Encourage pupils to draw plans for their shop or work area and bring them to school for suggestions and constructive criticism by the teacher.

5. Set up some work areas in the school shop that may be used as a basis for duplication in a home workshop.

6. Promote activities that can be carried on in home workshops such as the building of birdhouses, constructing toys at Christmas time, and making things for the garden.

7. Evaluate the work done in home workshops by having pupils bring in their work. Sometimes the parents may be called upon to assist by certifying that certain things have been accomplished.

8. Co-operate with parents in the recommending of tools or machines to be purchased. (Have some of the machines in the school shop if possible.)
9. Encourage pupils to gather and put in good repair all of the tools available around the home. (This may be done in the school shop under maintenance and repair as part of a course.)

10. Provide citations or awards from the community for outstanding accomplishments in home workshop activities (21, p. 84).

**Hobby Fair**

A popular method for proving to the home community that students are making profitable use of their leisure was to organize a hobby fair. The purpose of such, according to Busch, was "to stimulate interest in the profitable and interesting use of leisure time at home" (4, p. 40). Sometimes the hobby fair would be combined with other courses in other course areas such as fine arts or home economics. Typical classifications of hobbies at the fair were learning, making or creating and collecting. The projects entered by the student had to be made by that student and projects were not allowed to be constructed in the school shop. These fairs had pageantry such as badges, posters, judges, displays, and demonstration home workshops (4, p. 41).

**Adulthood and Old Age**

Strategies and tactics for adulthood and retirement age is a regular theme in the industrial arts literature. Manzer spoke to the issue during the Depression that opportunity should be provided for adults to enjoy and appreciate the creative arts. He suggested that school shops be opened at
night to provide for forced and voluntary leisure (11, p. 377).

A fresh approach was taken by Romney regarding teaching for leisure in adulthood and old age. He believed that becoming happy and successful in adulthood and retirement depended upon "the skills and interests the individual has developed in his process of maturation" (16, p. 31). Romney called for a change in the philosophy which understands leisure to be a disgrace. Instead, it should be an education for leisure to develop skills in various hobbies and crafts that would have carry-over value in adulthood and on into old age. Romney wanted to lead people to believe in "learned leisure" and its opportunity and values for a happy and successful life (16, p. 31). Also, Romney suggests that industrial arts colleges preparing prospective industrial arts teachers should have objectives and learning opportunities to know their responsibilities of developing in their future students education for leisure in adulthood and old age (16, p. 32).
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CHAPTER V

SUMMARY, FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

Summary

It was the intention of this study to investigate the role of industrial arts in developing values in the areas of work and leisure. The study has sought to answer the following questions:

1. What are the work and leisure values which industrial arts develop?

2. To what extent have work and leisure values been considered in the development of industrial arts objectives?

3. What classroom strategies and tactics develop work and leisure values?

The study was socio-historical in nature, covering the period from 1900 to the present. It sought to examine the common, dominant and focal work and leisure values in the industrial society and to probe into the industrial arts literature to observe and record the objectives and methods used to develop work and leisure values in students through industrial arts. Although the study has implications for global education, it was limited to the American culture.

Research was done in the written works of industrial arts, general education, sociology, and psychology.
Particular attention was given to books, articles, and studies by those who have done special research and made major contributions in the areas of values, work and leisure.

Chapter I presented the introduction, statement of the problem, definition of terms, significance of the problem, need for the study, limitations of the study, sources of information, and related studies.

Chapter II offered a survey of work and leisure values as they have evolved in the twentieth century. At the beginning of the chapter, the phenomena of time and technology, which have such a profound influence on work and leisure values, were discussed. Then, work values were considered under the topics of definition of work, meaning of work, job satisfaction and dissatisfaction, work alienation, and youth and work values. Following this, there was an examination of leisure and values. The topics included the interpretation of leisure, kinds of leisure, and trends toward a leisure-oriented society. Finally, there was a discussion of the relationship of work and leisure values with an attempt to arrive at a dynamic view of the two values.

Chapter III presented the investigation of the ways in which industrial arts has developed work and leisure values through its objectives as found in the literature. This was accomplished by presenting first the underlying presuppositions of the objectives as they were influenced by the
vocational, social, and general education movements and, secondly, by a review of the specific objectives as given in the literature.

Chapter IV presented specific methods, that is, strategies and tactics, that led to the development of work and leisure values through industrial arts. Methods that develop work values discussed in this chapter were vocational guidance and desirable work attitudes—work habits and the dignity of work. Strategies and tactics which developed leisure values included recreation, home workshops, hobby fairs, and learning leisure for adulthood and old age.

Findings

Based on the data cited in this study, the following findings seem to be relevant to the role of industrial arts in developing values in the areas of work and leisure:

1. Work and leisure are two basic human activities which are involved in the values restructuring which is presently in progress in the American society.

2. Industrial arts rests upon a unique value orientation which makes it possible for every student to find meaning for his life in two spheres of human activity where most of life is lived: work and leisure.

3. Work and leisure are kinds of action taken in time, the allocation of which by different people reflects tastes, life-styles, and values.
4. The industrial society is a time-oriented society which is based on a mechanical concept of time. This concept of time has broken life in the society into separate periods of work and leisure; work is gainful activity and is considered valuable and worthy, while leisure is free time and considered to be empty and meaningless.

5. Technology has wrought changes in work, the worker, and his participation in work.

6. Technology is not only giving man more time for leisure, but it is also changing and shaping that leisure.

7. The question of whether or not technology is beneficial or detrimental to man is still unresolved. The answer to the question will depend on whether or not man can master not only the machine but also himself.

8. Work is still a dominant value in American life, but the concept of what constitutes work is changing. There is more demand for personal meaning and intrinsic rewards from work that is more in line with social and psychological fulfillment than merely an economic motive.

9. The young people of today do not appear to have a lower commitment to work *per se* so much as a disdain for the kind of work available to them.

10. Leisure is now a definite part of the industrial society, and the amount of it in the lives of people is increasing. As it becomes a part of life, leisure also becomes part of the values structure.
11. Any thing or any activity can become a basis for leisure when people comprehend the value of exercising self-expression and satisfying individually determined needs within a given milieu.

12. There are indications of a change of culture base from work to that of leisure, where people are identified and defined by their leisure as much or more than by their work.

13. It is not only possible but desirable to blend work and leisure into a common rhythm of life so that an integration of both values can make life for man whole.

14. Historically, industrial arts has continuously adjusted to socioeconomic conditions in the educational environment; thus, its objectives were determined in large measure by whatever educational movement was in vogue at the time.

15. During the early years of the twentieth century, industrial arts bent to the pressure of vocational education which resulted in an emphasis in work values.

16. The social education movement and its social ideal embodied in the Cardinal Principles exerted significant influence on industrial arts, especially during the depression years with the need for worthy use of leisure time.

17. In the years immediately following World War II industrial arts aligned itself to the objectives of the total school program. It is now accepted as an essential part of
general education from which it derives its purposes and objectives. Thus conceived, industrial arts is no more or no less concerned about work and leisure values than other subjects of basic education.

18. Specific work and/or leisure objectives for industrial arts as stated by individuals, organizations, and conferences find continuity of philosophic intent in vocational, social, or general education philosophies, depending on their particular training, experience, and persuasion.

19. Of the many objectives for industrial arts that have been stated since the turn of the century, two of the few which have been the most durable are related to work and leisure values.

20. Industrial arts personnel, through various strategies and tactics, make conscious attempts to develop work and leisure values.

21. Strategies and tactics to develop work values through industrial arts pertain to vocational guidance and desirable work attitudes.

22. Strategies and tactics to develop leisure values through industrial arts gravitate around recreation, home workshops, hobby fairs, and learning leisure for adulthood and old age.

23. Strategies and tactics to develop work and leisure values through industrial arts have been in service for many years, with no recent ones instituted.
Conclusions
Based on the findings of this study, the following conclusions are presented:

1. Industrial arts seeks to make a contribution to the development of values in the areas of work and leisure.

2. Industrial arts is currently under the influence of general education, which seeks to develop work and leisure values no more in one subject than another.

3. Industrial arts, with its unique value orientation, understanding of technology, and strategic position in education, shares in the responsibility for restructuring values in two basic human activities—work and leisure.

4. With the advent of a leisure-oriented society, the development of leisure values through industrial arts is a more important part of the program.

Recommendations
Based on the findings and conclusions of this study, the following recommendations were formulated:

1. Develop objectives and strategies and tactics of industrial arts which take cognizance of the emerging work and leisure values.

2. Design, validate, and administer an instrument for the measurement of work and leisure values developed through industrial arts.
3. Develop strategies for values clarification through industrial arts in the areas of work and leisure.

4. Design a leisure guidance program through industrial arts.
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