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# An analysis of the appreciation of the beautiful and its place in daily living as understood by university students in Nairobi County

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AN ANALYSIS OF THE APPRECIATION OF THE BEAUTIFUL AND ITS  
PLACE IN DAILY LIVING AS UNDERSTOOD BY UNIVERSITY STUDENTS  
IN NAIROBI COUNTY.



ESTHER WANGECI KARIUKI

MASTER OF APPLIED PHILOSOPHY AND ETHICS

2015

## Declaration by Candidate

I declare that this work has not been previously submitted and approved for the award of a degree by this or any other University. To the best of my knowledge and belief, the dissertation contains no material previously published or written by another person except where due reference is made in the dissertation itself.

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## Approval

The thesis of Esther Wangeci Kariuki was reviewed and approved\* (for examination)\*\* by the following:

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Supervisor and Dean

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## **Abstract**

This investigation has been an attempt to get to the root cause why many Kenyans appear to have little concern for a beautiful physical environment in terms of urban cleanliness, order, and courtesy in the transport sector. The experience in many parts of Kenya especially the capital city of Nairobi bespeak of chaos especially with regard to the apparent deficiency in the planning and construction of buildings, open gutters and display of sales, disposal of waste which more often than not mercilessly litter the city.

In an effort to capture the mindset of the ordinary Kenyan in these matters, this researcher reached out to a portion of the urban population through a survey administered on university students in order to gauge their appreciation of the aesthetical and to find out if they associate aesthetics to ethics in their daily living. The survey was administered to 70 students in 6 private and public universities. The results of the survey were analyzed using library resources such as journals, books and research papers.

The results revealed that there is an essential appreciation of beautiful things and beautiful environment among university students. However there are cultural, social and educational elements that undermine the concern for or the maintenance of good physical environment when one has to choose where to live and how to live there. The results also reveal that there is a dire need to foster a sense of harmony and order, cleanliness, maintenance and repair during the formative years of young people at the different educational levels to prepare them to appreciate and be responsible for the harmony and order in the urban environments.

This study will be of immense benefit to the education department in curriculum planning and development, as well as in understanding an overlooked aspect of the human person which is just as important as science and technology. The study will also be of benefit to urban planners in order to make allowances for the absolute humanizing role of aesthetics and ethics underlying building and construction. Urban planners may find answers for the inclusion of facilities which humanize such as open green spaces, proper sewage systems, allowances of household laundry and storage facilities which lead to the appreciation of the beautiful in daily living.

**Key Words:** Transcendentals, Aesthetics, Good, Beauty, Truth, Values, Ethical Care,

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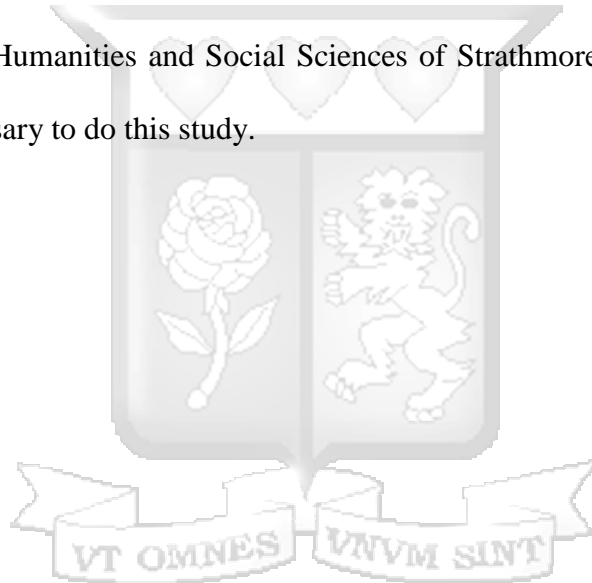
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# CHAPTER ONE

## 1.0 Introduction

This chapter presents: background to the study, problem statement, research objectives, research questions, thesis of the study, and significance of the study,

## 1.1 Background to the study

In order to fully understand role of beauty in daily life as understood by university students in Nairobi County, we need to base the study on the observations of unpleasant physical environment such as poor urban planning, uncollected garbage, poor drainage and at times unpleasant human interactions in the service sectors as found in the transport industry in Kenya. The background will also have a concise overview of definitions of key concepts, and how these concepts connect to each other. We will then move on to expound the specific theoretical school of thought that will guide this study.

To start off we need to realise that this study is based on the natural human attraction to beauty and goodness. Beauty is appreciated in the intellect; therefore something has beauty when it pleases once contemplated. Beauty can therefore lead one to appreciate the truth, good, harmony, and unity of being. Alvira et al (1982), view the beautiful as something objective and that can stand on its own, whether or not there are men capable of appreciating their beauty. Already in the 4th Century St. Augustine had drawn the same conclusion regarding the transcendentals when he asked the question: "Whether things are beautiful because they are pleasing or if they are pleasing because they are beautiful?" and he adds, "undoubtedly, the answer will be that

things please me because of their beauty and give delight when seen” (Augustine, 1991, p. 32). De Torre in the same vein states that “beauty exists in the knower not because the knower creates it, but rather because the knower is the one who appreciates the beauty that is received” (Torre, 2010, p. 7). This is because of three aspects of beauty that is to say: “Integrity or wholeness which delights the intellect, Harmony which pleases the intellect’s desire for order and unity and the last is the brightness or radiance because the intellect is pleased with fullness of light or intelligibility.” (Torre, 2010, p. 7).

Joseph De Torre concisely defines aesthetics as “direct perception, vision, or intuition. It does not require so much reasoning or understanding; it is what you see or what you hear” (Torre, 2010, p. 1). Many Philosophers agree that the nature of beauty appreciation is part of every human being’s makeup. For instance (Benedict, 2009; Kreeft, 2009; Jenkins, 1968; Scruton, 2009) all concur that all human beings desire beauty.

The concept of the arts is one that in the modern world has changed meaning to refer to each person’s subjective appreciation of various objects as long as they arouse a connection with their emotions. Many are revolted by the modern society’s desire to represent the shocking, the ugly, the appalling as works of arts (Scruton, 2009). The traditional definition of art was any cultural product that has a characteristic of beauty. “A cultural product was made to represent the mysterious, and served a symbolic function of religion or magic. Art was also made using a certain technique and each item served a particular symbolic function thus the development of culture” (Stork, 1998, pp. 341-344). The concept of beauty as used in this dissertation picks its meaning from the metaphysical transcendental. Concepts which surpass all limits of kind or

category and will not suffer themselves to be confined in any class because they absorb everything and are to be found everywhere are referred to as transcendental (Gallagher, 2006).

Investigating aesthetic appreciation in Kenya is a daunting task. Firstly one must establish the cause of what appears to be a contradiction between an apparent liking for what is beautiful in the environment such as open spaces like Uhuru Park where many Nairobi residents like to spend Sundays and holidays, and the apparent negligence of maintaining clean, orderly and beautiful surroundings in their own living areas. This can also be observed in the little importance that seems to be given towards provision and maintenance of public amenities such as roads, drains, sewers, etc.

Looking at our urban centers, towns, and some residential areas (see Appendix 6 photos) one observes a certain absence of order and harmony in the ordinary man's taste and appreciation of the beautiful. This is particularly so with regard to the physical planning, maintenance, harmony and cleanliness of the environment. A case in point is unplanned urbanization that breeds a lack of care for the environment. There is also a dichotomy existing between what should be and what is practiced. For example, a norm is to find a neat looking executive driving out from a garbage sprawled housing estate area with overflowing sewage, and blocked drainage environment. The impression this portrays is that in Kenya, personal appearance in the sense of attire matters more than one's habitat. In fact our principal city - Nairobi is virtually becoming a big refuse ground due to a combination of poor cleaning and poor garbage collection by the county council and personal carelessness of where they dump their rubbish.

According to Alvira, Clavell and Melendo (1982) who follow a long philosophical tradition from Aristotle and later Aquinas –“something is beautiful in the fullest sense if it possesses all the perfections that correspond to its own nature” (Alvira, Clavell, & Melendo, 1982, p. 167). This affects a person’s thinking in a deep way and leads them to use their intuition to reach out to truth rather than falsehood. As De Torre states, “beauty captivates man and attracts man” (Torre, 2010, p. 83). Similarly Aalderen (2012) states that beauty and goodness are connected to each other while evil and ugliness are also associated with one another. Therefore absence of beauty (ugliness) is an absence of the due perfection or absence of due being (Aalderen M. V., 2012). How then can we save Kenya from a culture of accepting ugliness?

## **1.2 Problem statement**

There appears to be a dissonance between what people appreciate and what they do to create a good and clean environment. This can be experienced in public planning and order of cities and public spaces. There is at the same time a vacuum of scholarly information regarding the ordinary Kenyan perception of ‘beauty’, the ‘beautiful’ or the aesthetical,

The cases of aesthetic dissonance pointed out in the background to this study lead one to ask what if any, is the relationship, between ethics, particularly its altruistic sense, and the concern and care for aesthetics in the environment which includes, planning, maintenance of amenities, disposal and collection of garbage, care for the appearance of the buildings in which people of all cadres in society live? Is there a disconnection between the classical philosophy’s notion of beauty and its connection with the current understanding of aesthetics as regards what we consider as beautiful among university students in Kenya? Do we appreciate beauty and goodness? Do we practice or create beauty and goodness in daily life? Should the appreciation of

beauty lead u to practical ways of striving towards it such as personal beauty and care of the beauty of one's environment? Have we received the necessary education to move from appreciating beauty and goodness to actually producing it?

And finally, who do Kenyans, as represented by the young people and specifically university students, consider to be the one responsible for entrenching the sense of the beautiful in the citizens?

### **1.3 Research Objectives**

The study sought to fulfill the following objectives:

- 1 To establish what qualities count as beauty for the Kenyan students
- 2 To analyse university students' perception of the Kenyan education system incorporation of aesthetics.
- 3 To investigate the Kenyan students' perception of the role of ethics and aesthetics in daily living.

### **1.4 Research questions**

The study will address these research questions

- 1 How do Kenyan students understand beauty and goodness?
- 2 Do students perceive beauty as incorporated into the Kenyan education system?
- 3 What is the role of beauty and ethical care in daily living as understood by Kenyan students?

## **1.6 Thesis of the study**

The connection between aesthetics, ethics and education has its possible root causes, based on the background of this study which is informed by areas of conversation, dressing, and environmental care in Kenya. This situation is further evidenced in the negligence of a healthy and beautiful environment as can be seen in the careless disposal of solid waste, absence of repair and maintenance of public facilities, dumping in public spaces, unplanned construction, and so on. Similarly the apparent lack of appreciation and understanding of the beauty of other human beings can be observed in poor courtesy, corruption, disregard of law in the use of public amenities.

## **1.7 Significance of the study**

The significance of this study is the focus it will create on the relevance of aesthetics practice and understanding in Kenya. This can be seen in the care of the environment, and development of aesthetically relevant environments for the dwelling of human beings. It also has a significance of highlighting the connection of aesthetics, human dignity and ethics. This study will eventually contribute to a deeper knowledge of the role of aesthetics in the development of a comprehensive and meaningful citizenship.

## **CHAPTER 2: LITERATURE REVIEW**

### **2.0 Introduction**

This chapter will cover the review of literature concerning beauty and ethics in daily living. This will be divided according to the research objectives. We will begin by clarifying that aesthetics is a branch of philosophy and beauty is a transcendental. In this study beauty and aesthetics are used interchangeably to refer to all that concerns appreciation of the arts or nature etc.

### **2.1 Aesthetics and beauty**

#### **2.1.1 Beauty definition in philosophy and attributes. Connection with other transcendentals**

The term Aesthetics was put forward by Gottlieb Baumgarten a German Philosopher who is credited with having been the first person to use the term aesthetics to refer to a specific body of knowledge which attempts to give an account of the perception of what is beautiful. (Baumgarten, 1750). Baumgarten wanted to prove that we have two different types of knowledge. Aesthetics is one kind of knowledge whereby we have a sensory experience coupled with feeling, which he argued provided a different type of knowledge from the distinct, abstract, ideas studied by logic (Audi, 1941).

Aesthetics a set of principles concerned with the nature and appreciation of beauty. It is in general the branch of philosophy which deals with questions of beauty and artistic taste. It is also concerned with sensory experience and the kind of feelings it arouses. Aesthetics is concerned with sensory appreciation of particular objects and experiences. These objects can range from art, and architecture etc. Experiences can be found in the senses, such as sight, smell, taste,



hearing, and touch. Aesthetics can also study the appreciation of a particular experience such as viewing a sunset, falling in love, music appreciation etc. We appreciate them mostly in literature, music, and film. These objects and experiences are a reflection of nature and culture. In fact aesthetics has commonly been defined as “concerned with beauty or the appreciation of beauty” (Oxford, 2010).

### 2.1.2 Essence of beauty: an over view

Beauty has been defined by different sages; Plato was among the first philosophers to deal with beauty. On the subject of the essence of beauty, Plato prefers to handle beauty as a form that exists in its perfect state in another world or what he calls, the world of ideas. Plato sees beauty, goodness, and other notions to have a most real and absolute existence. In Plato’s *Phaedo* we read a conversation to this effect:

Socrates: *“Now how about such things as this, Simmias? Do we think there is such a thing as absolute justice, or not?”*

Simmias: *“We certainly think there is.”*

**Socrates:** *“And absolute beauty and goodness.”*

Simmias: *“Of course.”*

Socrates: *“Well, did you ever see anything of that kind with your eyes?”*

Simmias: *“Certainly not,” said he. (Plat. Phaedo 65d)*

In this conversation Plato speaks of the existence of beauty as a real form albeit in the world of ideas. He discusses this point further by stating “Or did you ever reach them with any of the bodily senses? I am speaking of all such things, as size, health, strength, and in short the essence I cannot help thinking that if there be anything beautiful other than absolute beauty, that can only be beautiful in as far as it partakes of absolute beauty-and this I should say of everything” (Plato,

*Phaedo*, 100c). In the Philosophy of Plato, beauty in its entirety resides in another world - the world of excellences. Often as we experience it, beauty is no more than a participation in the model of all beautiful things. Plato's ideal of beauty as reality in the world of ideas is refuted by many scholars including Aristotle who was one of his students. Aristotle prefers a more concrete measurement of beauty in real objects. He discusses the essence of beauty by stating that,

The main species of beauty are orderly arrangement, proportion, and definiteness; and these are especially manifested by the mathematical sciences. And in as much as it is evident that these (I mean, for example, orderly arrangement and definiteness) are causes of many things, obviously they must also to some extent treat of the cause in this sense, that is, the cause in the sense of the Beautiful. (Aristotle, *Metaphysics*. 13.1078a,).

St. Thomas Aquinas summarises the essence of beauty basing it on three things that are required for beauty: first, integrity or perfection for things that are lessened are ugly by this very fact: second, due proportion or harmony; and third brilliance thus things have a bright color are said to be beautiful. (S.Th. 1, Q.5, A.4 ad 1). St. Thomas Aquinas continues to describe beauty through its effect, by stating that "the beautiful is that which is pleasing to behold." (S.Th. 1, Q.5, A.4c).

In the modern age, Alvira, Clavell and Melendo (1982) interpreting, Aquinas and Aristotle state that to behold involves the use of the senses such as sight and hearing etc. They add that the beauty of things is perceived by the knowing powers: by the senses (especially sight and hearing) and also by the intelligence, or by the concurrence of both. In other words beauty is related to knowledge. They explain that a thing is beautiful if the intellectual or sense perception of it is pleasing. They add that something is beautiful in the fullest sense if it "possesses all the perfections that correspond to its own nature" (Alvira, Clavell, & Melendo, 1982, pp. 166-167).

According to the same authors, these perfections that make something stand out as beautiful are that it has harmony or proportion which is in relation to its nature; a short giraffe for example

would not have the pleasing proportion and therefore it would lack the completeness of beauty. The object also should have integrity or completeness. A building that is roughly finished with missing doors and windows lacks that aspect of integrity and completeness that is pleasing to behold. The third concept of an objectively pleasing object according to Alvira et al is that it has clarity. This makes an object pleasing to behold as it is truly what it is meant to be and not anything else. An object unfortunately may have all these qualities and still not satisfy an individual's subjective aesthetic taste. We therefore have the imperative to ask what other thing, other than being, adds that other dimension of beauty in an object? Echoing Aristotle, Alvira et al. observe that there is objective beauty in a thing whether or not our senses appreciate it. "Just as goodness is not an attribute arising from the will of the subject, which desires it, but rather a perfection of the desired object, so too, things are beautiful, whether or not there are men capable of appreciating their beauty" (Alvira, Clavell, & Melendo, 1982, p. 167). Beautiful things are therefore objectively beautiful because of their being rather than subjective because a person perceives them as beautiful.

In conclusion this study follows Aristotle and Aquinas sense of the beautiful. This is because Aristotle and Aquinas link beauty with the transcendentals and see it as an objective object with specific qualifications such as height, symmetry, color etc. this study will not take on Socrates sense of the beautiful as Socrates has a political agenda in his perception of the beautiful which related to morality and tends to base it on subjective interpretation of what is beautiful.

### **2.1.3 The transcendental relation of the goodness in aesthetics and ethics**

There is need to develop a relationship between ethics and aesthetics. This is because there is a tendency to deny the connection of beauty to the transcendentals found in metaphysics. Taking

the Aristotelian - Thomistic tradition, Aalderen Maarten in his paper on the relationship between Ethics and Aesthetics points out that, in medieval philosophy, beauty (*pulchrum*) goodness (*bonum*) and truth (*verum*) are almost united (Aalderen M. v., 2012). It would therefore be a futile attempt of the modern day artist to separate the beautiful from the good or to state that the ugly is good or indifferent. This is because beauty is somehow always as related to Proportion, integrity, harmony and clarity all notions clearly explained by Aquinas. These are related to the senses, they give pleasure at being beheld or known. It would therefore be right to state that objective beauty is that which can fit into the transcendentals and the four characteristics of beauty as given by Thomas Aquinas. Anything else seeking to break these rules may appeal to the senses only as a shocker to them, e.g. screaming rock music, clashing colors in fashion, bad smell, and pungent tastes. Aquinas' beauty is that which when perceived pleases rather than shocks, disgust or is purely erotic.

Why should we restore a true appreciation of beauty? Peter Kreeft (2009) a modern philosopher and theologian in an audio on Beauty published by the foundation for the sacred art states, "Beauty has such power over us that we can't be happy without it" (Kreeft, 2009).

Philosophy is related to aesthetics as there is Moral agent, who carries out some voluntary, deliberate human action. Aesthetics is the good to be involved i.e. the good (The perception that gives us pleasure) involved that ought to be attained, respected or transmitted. This in other words is the appreciation of beauty. The result of perceiving the beautiful can be considered a good because it brings pleasure to the one beholding the object. Morality and aesthetics culminates when this good benefits or injures or offends another

Although beauty and goodness is essentially not the same thing, it is undeniable that beauty inspires the good (Riegel, 2014). Beauty attracts and draws one to want more of it. If the good and happiness are what draws people to action, then beauty must be related to the desired good or end of an action. Morality is about human actions as being good or evil and is in essence seeking beauty as its end. According to Aquinas beauty adds to the meaning of goodness,

The beautiful is the same as the good, and they differ in aspect only. For since good is what all seek, the notion of good is that which calms the desire; while the notion of the beautiful is that which calms the desire, by being seen or known. Consequently those senses chiefly regard the beautiful, which are the most cognitive, viz. sight and hearing, as ministering to reason; for we speak of beautiful sights and beautiful sounds. But in reference to the other objects of the other senses, we do not use the expression "beautiful," for we do not speak of beautiful tastes, and beautiful odors. Thus it is evident that beauty adds to goodness a relation to the cognitive faculty: so that "good" means that which simply pleases the appetite; while the "beautiful" is something pleasant to apprehend (ST I-II, Q27, A1 ad3).

Hence the appreciation of the beautiful will include the appreciation of virtues such as order, cleanliness, gentleness of manner, politeness etc.

Goodness is lived within a context of action while beauty is given to contemplation (Riegel, 2014). According to Riegel (2004) beauty and goodness share a relationship. By relationship he implies that beauty and goodness have a connection but are not necessarily the same. For example one practices good habits in order to develop virtues and which in the end make one appear attractive or beautiful. In essence the good leads to beauty and the beautiful can inspire one to strive to achieve this end by practicing virtues. Thus from the examples above one can see the relation of the beautiful and the good. According to Rigel the beautiful may not always be virtuous or good and thus the hesitation of many scholars to associate beauty with goodness.

In a Metaphysical sense - ethics and aesthetics fall under transcendentals and as such are considered to be of the same weight with truth. Aquinas explains the essence of beauty as a

transcendental by stating that beauty is also grounded on being (through its form) yet derived somewhat from the good (*bonum*) and truth (*verum*). It is appreciated in the intellect therefore something has beauty when it pleases on being contemplated. Beauty is therefore related to the good (*bonum*). Beauty is also understood as harmony: which means unity in variety. (S.Th. 1 Q5 A4 ad 1).

#### **2.1.4 The modern separation of Ethics and Aesthetics**

Ethics and Aesthetics can be viewed from many fronts but we shall concentrate on the aspect of the moral action in appreciation and creation of art.

In *Action, intention and Double Effect*, Elizabeth Anscombe states that “all ‘human action’ is moral action; it is all either good or bad (it may be both)” (Anscombe, 2005, p. 209). She appeals to the Dionysian principle that says “something is good by reason of being good in every aspect and bad from being bad in any” (Anscombe, 2005, pp. 211-212). Anscombe continues to describe human actions by stating that, “Each human action is specifically good or bad.... but not all human action descriptions are moral action descriptions....a moral action description should ‘suggest some specific goodness or badness about an action that falls under it’” (Anscombe, 2005, pp. 210-211). She defines moral goodness as “the goodness of actions, passions, and habits of action and feeling (Anscombe, 2005, p. 214). We can therefore not leave art creation and appreciation to the reaction of our senses but look at it as also an act of the will though it bears the consequences of sensual arousal. It is under this guarding light that we shall explore the world of art by stating that the artist as well as the appreciator of art are morally responsible for their acts of either creating or admiring.

Anscombe is therefore agreeing with Aquinas that a human act is judged to be voluntary or involuntary according to one's knowledge of the circumstances or ignorance of them. "Ignorance causes involuntariness; it is in so far as it deprives one of knowledge, which is a necessary condition of voluntariness" (S.Th. I-11 q.6, a8).

The close relationship of Ethics and Aesthetics is seen with Plato who in the ancient world was particularly suspect of the art(s) and considered these as a subject to be taught with care and monitored by the government so that the youth do not lose their morals. In one of his books - *Republic* book II we read, "Then the first thing will be to establish a censorship of the writers of fiction, and let the censors receive any tale of fiction which is good, and reject the bad; and we will desire mothers and nurses to tell their children the authorized ones only. Let them fashion the mind with such tales, even more fondly than they mold the body with their hands; but most of those which are now in use must be discarded" (Plato, *Republic*. Book II P. 132). Thus we see Plato's attempt to connect beauty to morals. In effect Plato subjects beauty to the subjective interpretation of the government and uses it as a propaganda conditioning tool in the development of citizens. In the end he curtails the voluntary actions of artists and citizens thus affecting their actions and in effect morality of their acts.

In the 21<sup>st</sup> century, the fears of Plato come to life as explained by Roger Scruton. He observes in his paper *Beauty and Desecration* that we must rescue art from the modern intoxication with ugliness. He says:

At any time between 1750 and 1930, if you had asked an educated person to describe the goal of poetry, art, or music, "beauty" would have been the answer. And if you had asked what the point of that was, you would have learned that beauty is a value, as important in its way as truth and goodness, and indeed hardly distinguishable from them. At some time during the aftermath of modernism, beauty ceased to receive those tributes. Art increasingly aimed to disturb, subvert, or

transgress moral certainties, and it was not beauty but originality—however achieved and at whatever moral cost—that won the prizes. (Scruton, 2009)

The concept of art has therefore changed from contemplation of the beautiful to the use of art to break taboos. He adds that anything can be art e.g. light going on and off, a pile of brick. Art is no longer meaningful. Art is now a cult of ugliness. The intention is to shock us. (Scruton, 2009).

Scruton continues stating that modern man has lost faith in beauty. “Beauty is looked upon with disdain in the modern world by desecrating and mocking the pursuit of beauty which is an attempt to remake the world without love, to portray the human world as unlovable and to dwell on the distressing side of human life” (Scruton, 2009). It is no wonder then according to Scruton that the modern world seeks to do away with the conception of art as objective and to define art as any subjective creative expression of reality or an idea.

Charles Taylor re-sounds the same idea by explaining that “art is no longer defined mainly as imitation, by mimesis of reality, art is understood now more in terms of creation .... What is expressed is not an imitation of the pre-existing but a new creation” (Taylor, 1992, p. 62 ). Similarly, Josef Piper (1990) in his book *Art and Contemplation* states that “the problem of the modern world is that the average person of our time loses the ability to see because there is too much to see” (Piper, 1990, p. 32). Other reasons for not appreciating beauty include, modern man's restlessness, and stress, quite sufficiently denounced by now, or his total absorption and enslavement by practical goals and purposes (Piper, 1990, p. 32). The restoration of a true appreciation of beauty is according to him a task that can be achieved by doing away with the exposure to beauty as is seen through television. He contends that this concupiscence of the eyes is a destroyer, “Visual noise is a concupiscence of the eyes "which makes clear perception impossible. Those over exposed to television, tabloid readers, and movie goer's end up not



sharpening their eyes but the opposite is true i.e. end up dulling them.” (Piper, 1990, p. 33). Pieper believes “that to see things is the first step towards that primordial and basic mental grasping of reality, which constitutes the essence of man as spiritual being” (Piper, 1990, p. 34).

On her part, Dr. Pia de Solemni (2005) in her paper - *The Notion of Beauty* concludes that “physical beauty can and should be a sign of interior beauty; it should reveal a harmony between the beauty of the exterior and the beauty of the interior. True beauty is more than the exterior; the exterior should lead us to the interior” (Solemni, 2005).

The development of beauty being disconnected from aesthetics and ethics as we have seen with Plato, and Scruton shows that when morality is not appreciated as forming part of the appreciation of beauty then anything can pass as beautiful.

## **2.2 Aesthetics appreciation in Africa**

Africans like all human beings have always been artists. As De Torre states, “man has an urge to act and to make. Man feels the urge to express himself through beauty and art” (Torre, 2010, p. 31). In African history and archeology, we see that even the most primitive people were artists. Various primitive rock art found in Kenya are an example of the primitive man need to create representations of their experience of beauty in everyday events such as hunting animals etc. (Gichana, 2012; The Economist, 2008; TrustforAfricaRockArt, 2010).

Unfortunately there is a dearth of literature when it comes to investigating the root of aesthetic dissonance in the Kenyan environment. In the Kenyan perspective few authors deal with the subject of aesthetics. The few who do so examine cultural perspectives of aesthetics. One such author is Sylvester Maina who deals with the value of aesthetics attached to Maasai cultural

objects such as house hold utensils, body decorations, head dress, ornaments, and weaponry. He observes that these items have deep symbolic meanings for the Maasai. He contends, however that such items can only be properly interpreted in the traditional setup (Maina, 2004).

Another aspect of beauty is that presented by Ayioka, Ogendo, Magato and Ombati. Ayioka et al study the emerging themes in African Oral narratives among the Abagusii Community of Western Kenya. He points out that these narratives mostly cover themes that cross the boundary of time, corruption, greed, genital mutilation etc. (Ayioka, Ogendo, Magato , & Ombati, 2014).

Similarly Stephen Beja studies the functions of aesthetics in Giriama funeral songs. He found out that these songs do more than just console the family of the bereaved; they also serve to help the whole community to mourn with the family by inducing sympathy and sorrow. Funeral songs, he observed, also display the deeply held Giriama beliefs of the living dead i.e. the ancestral spirits (Beja, 2000).

Another author is Josephine Odhiambo who observes the different aesthetic forms of Luo praise poetry and the symbolic meaning attached to them (Odhiambo, 2010). Similarly Wallace Mbugua does a critical analysis of conformity and subversion in Gikuyu children's oral poetry. He observes that there is need to study whether the stylistic devices used in this poetry are appropriate and whether they achieve their intended aims (Mbugua, 2011). Mwangi Muhoro (2013) also examines aesthetics in culture, in a research paper that deals with the poetics of Gĩkũyũ Mwomboko Poetry. In this paper he illustrates the literary devices used in this style of performance especially the poetry used to speak of various situations in life. He shows that culture can expand to new ideas such as the borrowing of western styled waltz in the performance of the Mwoboko traditional dance (Muhoro, 2013).

The cultural study of aesthetics among Kenyan authors does indeed give an insight into the Kenyan understanding of beauty as can be found in traditional decorations and performances of song, poetry and dance as an important part of culture; however this literature is silent regarding the ethics and aesthetics in daily living. The literature review in this section simply examines the role of culture in aesthetic living. This demonstrates that there is a gap in the reflection of the good and beautiful in the Kenyan perspective of beauty. There is a gap in research done on the relevance of education in developing practical sense appreciation of beauty and goodness in Kenya.

### **2.3 The place of civic virtues and values in ordinary life**

Ethics cannot be divorced from everyday life, it is precisely in the ordinary affairs that it is better able to guide and direct. Man who is the object of ethics is both a complex and unitary being and he needs ethics to guide his human acts which are as a result of using his reason and freedom (Polo, 2009). Ethics according to Gichure (2015) “concerns itself with what ought to be” (Gichure, 2015, p. 20). That is to say that ethics is about how we ought to live our lives and how we ought to live together as a society. Each time we say something is good, less good, or bad, we are said to make judgments. If the judgment concerns human action, then it is a moral judgement. Indifference towards, aesthetics leads to environmental degradation that can result to a hazard for health or life, it then as a result acquires a moral significance which is civic virtue.

This is different from the relativistic outlook pointed out by Allan Bloom whereby man has adopted a culture of openness to other cultures and ways of being without attempting to pass a moral judgement on them (Bloom, 1987). Relativist philosophers mask their unwillingness to stand for the truth as tolerance, as freedom.

Civic virtue and/or civic viciousness are first and foremost nurtured in the family and then in related civic associations (Njenga, 2011). Civic Virtue stems from ethics which is defined by Gichure (2015) as being about how we ought to live. Civic virtue is also related to character education or the inculcation of morals among young people. According to Blanken “Civic virtue is that part of virtue that relates to the connection between citizen and state ... as virtue, civic virtue is the way that good citizens should behave, the appropriate role for a citizen in society” (Blanken, 2012, p. 10). In Aristotelian Ethics, virtues are of two kinds “intellectual virtues, which perfect thought and moral virtues, which denote excellence in character and action” (NE 1103a). Alejo Sison is also of the opinion that virtue needs a community in order to be effected this means that we strive to develop civic virtue for the sake of growing the moral capital of the society at large and not just for our own character formation in excellence (Sison, 2003, p. 16).

Cormac Burke in his book *Man and Values* (2008) defines a value as “an aspect of a reality that makes it seem attractive and desirable, or worthy of admiration”. Alternatively, we can say that values are elements or goods that enrich a life. He contends that all values are important but some tend to be rated higher than others. It is also vital to realize that personal values are an indicator of what man holds as the most important aspect in his life. Among such values are the habitat one lives in, and his consideration of his welfare and of the neighbor. Burke suggests that unless one has a "scale of values", one does not have values at all. He further explains that, “a scale of values implies a criterion, a basis or standard according to which one judges between what is worth more and what is worth less, weighing the positive and the negative aspects of each choice” (Burke, 2008). This is because, “life appears as more attractive, the more it is enriched by values and especially by values of greater quality” (Burke, 2008, p. 30). Bruno and Lay concur with Burke by stating that values will affect not only the perception of appropriate

ends, but also the perception of the appropriate means to those ends (Bruno Léo F. C. & Eduardo , 2006, p. 2). We are diverse and what we think as the most important value for each person is different. When it comes to determining our values the most significant thing is that we know it is essential to have them. Kenya as a country needs to develop criterion on what is more important for its citizens and this ought to be implemented in the education system.

Values such as aesthetics cannot be undermined with regard to education. Amadio, Truong and Tschurenev (2006 p.6) propose that: “Aesthetic education enables the young to develop personality traits such as creativity, imagination, and expression, self-confidence, perseverance and a critical spirit”. They also see aesthetic education as being tied to the striving to improve individuals and societies and thereby enhancing the progress of humankind. Hence they state, “It also contributes to the acquisition of social competencies such as tolerance, interaction, cooperation, conflict resolution and citizenry. It also improves the human capacity to diverse modes of understanding and expression” (Amadio, Truong, & Tshurenev, 2006, p. 6).

Values can be determined by various things e.g. socialization or upbringing. These values can change as we face various challenges in life but the most important thing is that we develop an appreciation of the values we see in ourselves, other people and in the environment in which we live. Ultimately we need to identify the most important values in our personal lives. Alice Ramos explains that the study of aesthetics enables the young person to reflect on their own human dignity. “When one comes in touch with art,” says Ramos, it “enables the person to reflect on the human condition. By experiencing what the protagonists are going through we learn not only about them and their lives but we also learn about our lives” (Ramos, 2008). This is different from the relativistic outlook pointed out by Allan Bloom whereby man has adopted a culture of

openness to other cultures and ways of being without attempting to pass a moral judgement on them (Bloom, 1987). Kenya as a country needs to develop criterion on what is more important for its citizens and this ought to be implemented in the education system.

#### **2.4 Aesthetics Care in daily living: Environmental care in Kenya**

Kenya is a country that has adopted systems of development that are in line with the Western world view. The western world view since Galileo has been focused on dominating nature through manipulation of natural resources. This changed the contemplative and sacred view man had in pre-Galileo in the medieval period.

The contemplative attitude changed to a dominative attitude. Since man now discerned how the world worked he could now seek to manipulate it, rarely will he take time to appreciate it. Abraham Joshua Heschel summarizes this view point in his book – *Who is Man?* He states - “In the first way he sees in what surrounds him things to be handled, forces to be managed, objects to be put to use. In the second way he sees in what surrounds him things to be acknowledged, understood, valued or admired” (Heschel, 1965, p. 82).

This manipulative attitude can be seen in Kenya which is a country of incredible beauty contrast, from the Indian Ocean in the South, the Mountains in Central Kenya and the semi-deserts in the North of Kenya. The country receives more visitors for these attractions especially for its wildlife than for any other reason. Unfortunately most towns and urban areas are poorly planned as man seeks to manipulate the environment for his own needs without care of the beauty of the natural environment. This has led to informal settlements such as Kibera slums and other mushrooming slums. These areas though within the city lack social aesthetic amenities such as

water, toilets, showers and open places for recreation and connection with nature. To add on to this, even middle class neighborhoods are often poorly planned and lacking in amenities such as facilities for proper drainage and children's' play grounds. If we believe the media it appears that most playgrounds have also been illegally sold off to build more housing thereby exacerbating an already bad situation.

Nairobi like other cities across the world faces a problem whereby the developers build densely so as to obtain maximum yield on investment. From a study done by Zane Yost, the problem of housing began after the Second World War when architects saw the housing solution in large isolated mega structures according to her thousands of people started to be put into high-rise filing cabinets which create inevitable social problems (Yost, 1994). This architectural attitude has been adopted by the Kenyan government in its Vision 2030 report of 2012 offer the solution to urban housing as solved by putting up more large-scale low-income housing. (Ministry of State for Planning, National Development and Vision 2030, 2012, pp. 142-151). Unfortunately this session paper on achieving vision 2030 does not consider the fact that these houses should not only be affordable and in a clean environment but should also meet the human being's need and desire for aesthetically pleasing places to live in.

The need for environmental beauty such as clean surroundings is essential for a human being to connect with nature. This connection with nature enables him to relax, develop inquisitiveness, exercise, socialize and even reduce mental fatigue (University of Washington, 2014). It is no wonder then that when Machakos County governor Dr. Alfred Mutua unveiled a new park in the town, many Nairobi City dwellers embraced the move and visited the park in throngs.

The *Kenyan government National Environmental Policy of 2013*, states that, “Sustainable human settlement involves creating the conditions under which people in both rural and urban settings can enjoy healthy, productive and well integrated lifestyles. This should ensure that people live in safe, healthy and dignified conditions with relatively easy access to amenities” (The Ministry of Environment, 2013, p. 44). The policy document continues to state that “however, rapid urbanization caused by population growth and rural-urban migration have hindered the capacity of urban centers to provide housing, infrastructure, services and job opportunities.” This situation according to Mireri & Makworo has been caused by poor planning. They state that “the 1948 Master Plan for Nairobi City had allocated 24.96 km<sup>2</sup> of land for public open spaces, which represented 27.5% of the total land area (90.64 km<sup>2</sup>), the city has six major public open spaces: Uhuru/Central Park, Jamhuri Park, City Park, Arboretum, Kamkunji, Jevanjee Gardens and two forests areas (Karura and Ngong Road Gardens (Mireri & Makworo, 2011, p. 9). Unfortunately this master plan is continuously ignored due to greater population growth and rural-urban migration. Many property developers do not concentrate on the anthropological and aesthetic values to put in mind during planning of human settlements and the city population is left to deal with more ugly and congested buildings which are poorly constructed and lack proper sanitation facilities.

Observation of our towns clearly shows a differing in judgment of taste, experience and the value placed in our architecture. In spite of these differences, there is a clear disconnect in the practice of achieving beauty in our homes, work, neighborhood etc. In our environment for example everyone wants to appear clean and neat. This is only at the appearance level because when it comes to personal environment i.e. home and surroundings it is clear these are not considered as part of a person’s subjective idea of beauty. Many people live in neglected neighborhoods with



over flowing sewers, dumping in the wrong place such as the entrance of the housing complex and blocked drainage pipes. The grass and bushes are rarely considered as part of an individual responsibility to the community. This clearly demonstrates that there is a disconnect in the understanding and value of environmental aesthetics.

The area of aesthetics of human settlements in Kenya is not well researched on from a philosophical perspective but it is dealt with as an issue of utilitarian city planning. As we have seen, literature in the area of environmental beauty and planning has been touched by Sessional paper No. 10 of 2012 on Kenya Vision 2030; Odalo (2014); The Ministry of Environment (2013); Mireri & Makworo, (2011). All of them touch on the question of urban planning and housing but none of them raise the question of the role of aesthetics in city maintenance and its connection to human dignity. This is due to a general lack of understanding of the ethical and aesthetical values in environmental care and their connection to human dignity. More research needs to be delved into, in order to ensure that these values become a reality in our education system and moreover in our day to day living. We need to be taught how to appreciate to maintain and to work towards a healthy beautiful environment rather than only exploiting nature. There is also need of research on Kenyan understanding of perception of unpleasant environment and their contributions towards it.

## **2.5 Aesthetics and education**

In the realm of Kenyan education, literature that can teach aesthetics only covers the teaching and learning of arts related subjects either for primary or secondary schooling as is seen by Mbeche, 2010; Katonoko, 2012; Kenya Institute of Education, 2002; Ministry of Education, 2004; Njuguna, 2013; Wosyanju, 2012. The Kenyan education system tends to place more

emphasis on sciences, mathematics and languages. A cursory review of the curriculum supports this observation, as shown in the table below. This may be seen in the categorization of secondary school subjects. Students are required to take all three subjects in Group 1 which include English, Mathematics and Kiswahili and at least two subjects from Group 2. They are also required to select subjects in the other three remaining areas (See below for the table of subjects division in the Kenyan Education System).

<b>GROUP</b>	<b>SUBJECT OFFERED</b>	<b>CATEGORY</b>
GROUP 1	English, Mathematics, Kiswahili	BASIC SKILLS
GROUP 2	Biology, Physics, Chemistry, Physical Sciences, and Biological Sciences	SCIENCES
GROUP 3	History and Government, Geography, Christian Religious Education, Islamic Religious Education, Social Studies and Ethics, and Hindu Islamic Education	HUMANITIES
GROUP 4	Home Science, Art and Design, Agriculture, Woodwork, Metalwork, Building Construction, Power Mechanics, Electricity, Drawing and Design, and Aviation Technology;	ARTS
GROUP 5	French, German, Arabic, Music, Accounting, Commerce, Economics, Typewriting and Office Practice.	LANGUAGE & OTHER SKILLS

***Table 2.1: Categories of subjects Division***

Subjects that can draw pupils to aesthetic appreciation, as seen in Group 4 above are included in the remaining optional groups. It therefore appears that aesthetically oriented subjects are given less importance. This distribution limits students to select only those subjects that individual schools offer in spite of their strengths in one particular art form or the other. This in turn depends on the resources and teachers available in the individual schools (Wosyanju, 2012, p. 5). From January 2003 a new curriculum was implemented whose aim was to reduce the workload for both teachers and pupils. “The number of examinable subjects was reduced to 5 from 7 and in secondary schools it was reduced from 10 to 8. In primary schools the focus was reduced to core subjects such as Mathematics, English, Kiswahili, Geography History and Civics (GHC) and Science. In secondary school most of the ‘practical’ subjects were reduced” (Ministry of Education Science and Technology, 2004). Fourteen years later, the consequences are that Music and Fine Art are taught in very few secondary schools especially National Schools, and hence the majority of secondary school students have no opportunity to develop their talents in this direction. (Katonoko, 2012; Otunga & Nyandusi, 2009, p. 6)

Andang'o and Mugore reflect on the challenges that affect the teaching of music in Kenya such as poverty and lack of inclusion of stakeholders in curriculum development (Andang'o & Mugo, 2007, pp. 43-52). Clenience Mbechewho deals with developing strategies for teaching aural musicianship in Kenyan secondary schools recommends that there is need for culture to inform the current music curriculum (Mbeche, 2010). The researchers above therefore bring out the issue that research into the teaching and learning of aesthetically related subjects are not well funded and are therefore not taught appropriately.

Other researchers who have dealt with the perception of students learning and the teaching of aesthetics education in Kenya include Mwiria (2002) and Otunga & Nyandusi (2009). Mwiria deals with the vocationalization of Secondary Education in Kenya, while Otunga and Nyandusi inspect the context of curriculum development in Kenya. Finally the Vision 2030 task force team whose report deals with the development of cultural education in Kenya, proposes the need to develop the cultural appreciation of Kenyans but it places more emphasis on Science, Technology and Innovation (STI) as the bedrock of development for Kenya. (Ministry of State for Planning, National Development and Vision 2030, 2012, p. 84).

The area that partly deals with aesthetics and ethics in education is Life Skills Education. Life Skills is a course that is concerned with values inculcation among primary and high school students. The subject is formally known as “Life Skills” and is taught in both primary and secondary schools. It was introduced in 2009 by Kenya Institute of Education (KIE) after the revisions of the social studies syllabus so as to enable pupils learn how to cope with various challenges in life. The course deals with the adaption of positive behavior to help the students to deal with everyday challenges.

“Life Skills” curricula give a list of aims that Life Skills Education wishes to achieve. These can be summarized as helping students to acquire values, attitudes and develop social skills that enable the learner to operate effectively in society. Among the skills taught is how to appreciate one self, how to develop self-esteem, how to cope with stress and emotions in everyday life, how to relate with other people and how to make decisions; last but not least to enhance positive behavior formation and change (Republic of Kenya, 2012, pp. 49-71).

Various authors have examined Life Skills Education from different angles. Most dwell on the challenges of implementation and the issues affecting the teaching and learning of Life Skills in various parts of the country. For example, Phoebe Adhiambo Langi studying the *Implementation Of Life Skills Education In Secondary School In Uriri And Awendo Districts, Migori County Kenya*, observed that Life Skills Education is not well implemented due to various factors among them is lack of trained teachers and lack of support from the management of the schools because they do not see the need to provide extra resources for the subject (Langi, 2013, p. 22). Mugambi and Muthui, in their study on the *Influence of Structural Context on Implementation of Secondary School Life Skills Curriculum in Kajiado County, Kenya*, also observed that factors influencing the implementation of “Life Skills” curriculum include, among other things, the poor preparation and supervision of teachers, poor conceptualization of Life Skills, limited human resources, and the negative attitude of students towards the subject (Muthui & Mugambi , 2013, pp. 19-20). This view is corroborated by Njuguna Chege in his study on *Factors That Influence Implementation of Life Skills Education in Public Secondary Schools, Kigumo District, Murang’a County, Kenya*. Njuguna established that in Murang’a there was a shortage of teaching and learning materials. He also established that teachers had a negative attitude to the Life Skills curriculum and therefore used the Life Skills lessons to teach other examinable subjects (Njuguna, 2013, pp. 40-41).

From all these instances we can conclude that most of the research is focused on studying the implementation of Life Skills Education and its challenges; none seeks to review the curriculum of Life Skills. This researcher proposes and hopes to confirm that the aesthetic value is missing in the Life Skills curriculum by analyzing the curriculum. Although the students are taught many skills to cope with stress, self-esteem and negative behavior change, something else could be

added to make up for this absence. Beauty is such a fundamental aspect of our life that as a developing country we must determine how this value can be passed on to others through our education system.

Kenyan university students from these results reveal one of the underlying assumptions of this study - that the education goals in Kenya tend to be more pragmatic and specialized and this does not enable one to develop their full capacity as a human being. According to the Delors commission in their 1996 report to UNESCO "education" must contribute to the all-round development of each individual - mind and body, intelligence, sensitivity, aesthetic sense, personal responsibility and spiritual values". (Delors, 1996, p. 95). Higher institutions of learning must have this aim as their goal in the education – Man does not only need to develop in scientific and technical aspects only, he also needs to learn how to be human. In other words, education should endeavor to develop his full capacity as a human being which also involves an education that fosters developing his aesthetic intellectual sense. Just as the schools of ancient Greece and Rome aimed at forming harmonious personalities with balanced intellectual, aesthetic and physical development (Delors, 1996), through the Trivium. Our education system needs to nurture the whole person by offering subjects which enable that wholeness.

An unbalanced education that emphasizes the need to hone an individual's rational capabilities leads to failure of the education process. According to Faure, Herrera and Kaddoura, in order to develop "the capacity to think clearly, the individual's imaginative faculty must also be developed; imagination is at the source of scientific invention as well as artistic creation. Any education which for rational reasons concentrates on teaching so-called objective facts rather than stimulating creative desire is going against the grain of what Albert Einstein experienced.

'The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.'” (Faure, et al., 1972, p. 67)

In conclusion we see that literature concerning aesthetic education in Kenya concentrates on the skills formation in the arts and does not concentrate on notion of beauty and its attributes from a Kenyan perspective.

## **2.6 Theoretical Framework**

The framework for this study is based on the transcendental connection between the good, and the beautiful as two sides of the same coin. It is built on the views of the Aristotelian and Aquinas approaches as our theoretical framework.

Aristotle suggests that goodness and beauty are united in the essence of a subsisted being.

The good, then, must be one with the essence of good, and the beautiful with the essence of beauty, and so with all things which do not depend on something else but are self-subsistent and primary (Arist. Met. 7.1031b trans. Tredennick).

He is essentially talking of beauty and goodness as both found in any substance however he also indicates that they differ, “goodness is distinct from beauty (for it is always in actions that goodness is present, whereas beauty is also in immovable things)” (Aristot. Met. 13.1078a trans Tredennick).

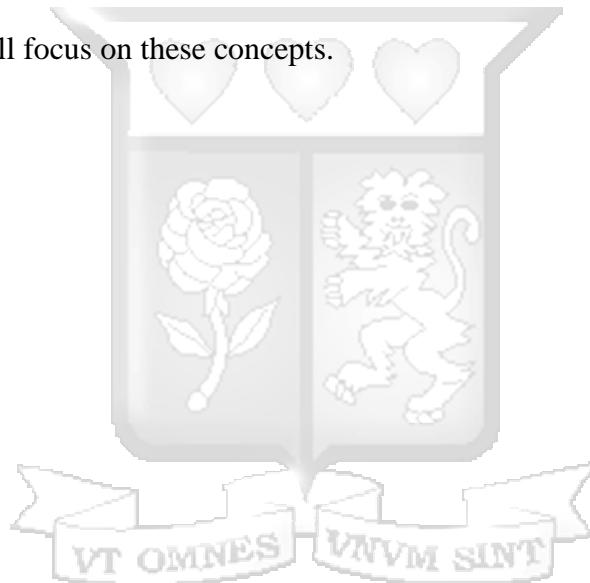
Thomas Aquinas builds on Aristotle and describes beauty through its effects, by saying that the beautiful is that which is pleasing to behold. He qualifies this statement by explaining that the beautiful and the good are the same in the concrete existent for they are based on the form.

Beauty and goodness in a thing are identical fundamentally; for they are based upon the same thing, namely, the form; and consequently goodness is praised as beauty. But they differ logically, for goodness properly relates to the appetite (goodness being what all things desire); and therefore it has the aspect of an end (the appetite being a kind of movement towards a thing). On the other hand, beauty relates to the cognitive faculty; for beautiful things are those which

please when seen. Hence beauty consists in due proportion; for the senses delight in things duly proportioned, as in what is after their own kind—because even sense is a sort of reason, just as is every cognitive faculty. Now since knowledge is by assimilation, and similarity relates to form, beauty properly belongs to the nature of a formal cause (S.Th. 1.Q5, A4).

This study therefore builds on these two foundations of the connection between goodness and beauty as developed by Aristotle and Aquinas schools of thought. Though they differ from each other they may be found in the same substance e.g a physical environment, person etc.

These key concepts of the theoretical framework are connected to research objectives and research questions. These concepts are also connected to the research design and the data collection instruments will focus on these concepts.





## **CHAPTER 3: RESEARCH METHODOLOGY**

### **3.1 Introduction**

The overall research aim for this study was to explore perception of beauty in education and daily living among Kenya University students. The study used an online survey called Google Forms, which is an online facility that allows researchers the possibility to design and distribute their questionnaires. Google Forms also help the researcher summarize the findings and tabulate them into figures. After creating a Google Form the study used the questionnaire link and sent it to potential linkage respondents from different universities.

### **3.2 Research design**

This study used a quantitative design which involved a two – phase project in which the researcher first collects quantitative data through a survey study and then analyses this data. The second phase involves the descriptive analysis of the quantitative data collected and interpretation using library resources in order to gain insights into the relationships glimpsed from the collected data. The findings draw out meaning and implications from data regarding concepts such as beauty, goodness, education and how this is applied in daily living. This comparison of the quantitative results with library data provides a comprehensive understanding of the quantitative results.

### **3.3 Target Population**

The population (or universe or target population) is the entire set of individuals to which findings of the survey are to be extrapolated (Levy & Lemeshow, 2008, p. 11). The sampling procedure

chosen was cluster sampling because of the large population that the researcher wished to study – Kenyan students. Cluster sampling is used when it may not be possible to get a sampling frame because the population is either very large or scattered over a large geographical area (Mugenda & Mugenda, 2003, p. 49). Kenyan students are a sample group that is too large a population to manage.

A sample size of 10% is advocated for in descriptive studies; though if time and resources allow a larger sample can be adopted. Currently there are 30 universities with an approximate enrolment of 145,000 students, of which 85% are enrolled in the seven public universities. The researcher due to the constraints of time and resources chose university students from private and public universities. The sampled groups were from Strathmore University, Daystar University, United States International University, MKU University, Kenyatta University and University of Nairobi. A minimum of 10 students from each university was chosen. This sample is expected to represent different environments in terms of thought and different ways of life, from different parts of the country.

Universities generally admit students based on a standard criterion which is applicable to all, that is performance in the standard examination at the end of four years of secondary school - KCSE. The students come from all regions in Kenya and are not discriminated against due to religion or gender. Generalizations were therefore drawn from the sample and applied to the whole population.

A larger number of 70 questionnaires were administered online. The cut off rate for the online survey was higher by 10 questionnaires so as to take care of the margin of error that may occur in such a kind of survey.

### **3.3.1 Snowball sampling**

Nulty (2008) states that online surveys have the disadvantage of receiving low response rates in comparison to on-paper surveys (Nulty, 2008, pp. 2, 5). This was indeed the case as the researcher managed to get 48 respondents out of the 70 questionnaires that were distributed and in spite of using snowball sampling method.

In order to ease the access and approach to each individual student to be sampled, the researcher used Snowball sampling. “Snowball sampling capitalizes on the networks of a few key interviewees or focus groups. Participants recruit others who share some of their characteristics. Although used to gain access to restricted communities, snowballing is used in online surveys where people will only respond to emails from people they know.” (Barbour, 2014, p. 66).

The questionnaires were sent out to 70 respondents in 6 Universities. The respondents were expected to email the questionnaire to either their students in case of lecturers or their fellow students. The researcher therefore used single stage sampling procedure (Creswell, 2014, p. 157). Using respondent’s contacts was advantageous as they had access to the population and could use snowball sampling whereby each of these contacts distributed the questionnaires to others (Mugenda & Mugenda, 2003, p. 51; Barbour, 2014, p. 66).

### **3.3.2 Independent variables**

A variable according to Creswell (2014) refers to a characteristic or attribute of an individual or an organization that can be measured or observed. Variables often measured in studies include age, social economic status and attitudes or behaviors such as racism, social control, political power etc., (Creswell, 2014, p. 52).

Independent variables are those that influence or affect outcomes. Using these independent variables i.e. predictor variables the researcher manipulates them in order to show its effect on another variable also known as predictor variable (Creswell, 2014, p. 52). In this study, the researcher tried to manipulate the student's perception of the transcendentals as connected to each other. Do they for example, value beauty as much as truth and goodness? How does this relationship affect their approach of daily living i.e. in the care of their homes and planning and care of public infrastructure?

### **3.3.3 Dependent variables**

This is the investigation of whether the dependent variables affect the independent variables i.e. the outcomes/results of the influence of the independent variables (Creswell, 2014, p. 52). An example would be the possibility of the failure to understand the relationship between the three transcendentals affects how we view our daily ethical living at home and in the running of public offices. The dependent variable is how that view affects daily living and attitudes in Kenya.

### **3.3.4 Data collection Instrument**

An online Questionnaire (Google Forms) was used as a tool to obtain information from the population. Each item in the questionnaire was developed to address a specific objective, research question or the hypothesis of the study.

The proposed questionnaire was structured using close ended questions. Close ended questions are easier to administer and analyse as each item is followed by alternative answers. They are also economical in terms of time and money. They are also easy to analyse as they are in an immediate usable form (Mugenda & Mugenda, 2003, p. 72). The questionnaire as a tool offered

some advantages and disadvantages. One of the disadvantages of the online survey is that there is a low response rate. The researcher managed this situation by soliciting the help of faculty colleagues to issue reminders to students. The researcher also sent frequent reminders to the selected students with a requested to pass the link to their friends. The advantage of online surveys is that they offer the convenience of automatic sampling and analyzing the data input from the respondents therefore saving time and energy for the researcher.

### **3.3.5 Questionnaire Structure**

The questionnaire was structured according to the themes being studied and subdivided based on the research questions (See Appendix 2 below).

The data was collected by means of a questionnaire containing 26 items. Some of these were multiple choice items, others were close-ended importance questions so as to understand what holds significance to the respondents, Likert questions were used so as to ascertain how strongly respondents agree to a particular statement. Rating scale questions were also used. Dichotomous questions were used to ascertain specifics such as gender.

The questionnaire also had single option variable whereby the respondents chose an answer from multiple choices. The researcher monitored whether the questionnaire had received the attention of potential respondents by observing the responses remotely. The responses were closely monitored using the automatic summary of responses chart in Google Forms programme. The programme would show clearly if the questionnaire had received any responses from that particular institution especially if the number of respondents from a particular institution remained the same. The data collection using a survey that was administered online, the rationale

being for the procedure to capture many respondents' views within a short time. The reason for choosing the survey design was so as to capture the attitudes and opinions of the Kenyan student population when it comes to aesthetics education and ethics in daily life (Creswell, 2014, p. 155). The researcher generalized from a sample to a population so that inference can be made about some characteristics, attitude, and behavior of the population (Creswell, 2014, p. 157).

Online surveys offer several advantages over paper-and-pencil or telephone-administered surveys. One of these is the administration speed – they reach the respondent in a few seconds, with lower cost as one does not need personnel or delivery costs, and there is also flexibility compared to a paper questionnaire. An online questionnaire can be programmed to adapt to previous answers and there is accuracy of minimizing transcription/data entry errors. Online questionnaires also offer the respondent anonymity compared to face-to-face and telephone surveys. Online surveys are also a convenient method as they offer easier access to specific respondents especially those in a different geographical location (University of Exeter, 2012)

### **3.3.6 Challenges and limitations**

The challenge faced with administering the questionnaire was getting adequate responses as fast as possible. Some of the respondents struggled with the link to the questionnaire and some of those emailed failed to respond to the questionnaire. It was also impossible to monitor how many questionnaires were distributed by the linkage persons in the various institutions. One could also not control which institution the questionnaire may end up being distributed to as is the case with USIU University. The advantage offered by the Google Forms programme was that one could monitor the response rate for the questionnaire. In the first pilot testing of the questionnaire, the researcher managed to seal any technical loopholes that were experienced by the respondents.

### **3.3.7 Data analysis**

The data collected from the questionnaires issued to students was processed using the Google Forms programme and Excel spreadsheets program. Once a respondent answers the questions, the data is transferred to an excel spreadsheet. The programme also analysed the data into tables and charts.

### **3.3.8 Ethical Considerations**

As the study was an online questionnaire, the researcher ensured that the google docs programme did not record the emails of the respondents and thus assured them of their privacy. According to Elizabeth A. Buchanan & Zimmer (2013) basic ethical principles for approaching and recruiting participants involve protecting their privacy and confidentiality. Internet research can both maximize these protections, as an individual may never be known beyond a screen name or avatar existence. The researcher ensured that the data collected did not identify the subject and the subsequent analysis contained a summary of the findings in general from each institution and not from a particular student. The researcher also ensured that the participants gave their informed consent by stating clearly the purpose of the study and how the data collected would be used.

## CHAPTER 4: DATA PRESENTATION AND FINDINGS

### 4.1 Introduction

This chapter covers analysis of the data collected from the field using online questionnaires. The data was automatically analysed by googledocs programme and in some instances some responses were combined and illustrated by excel programme. The results were then presented using pie charts, bar graphs, tables etc. The findings have been divided to address the research questions. Each research objective will state the findings, depict and have a brief interpretation

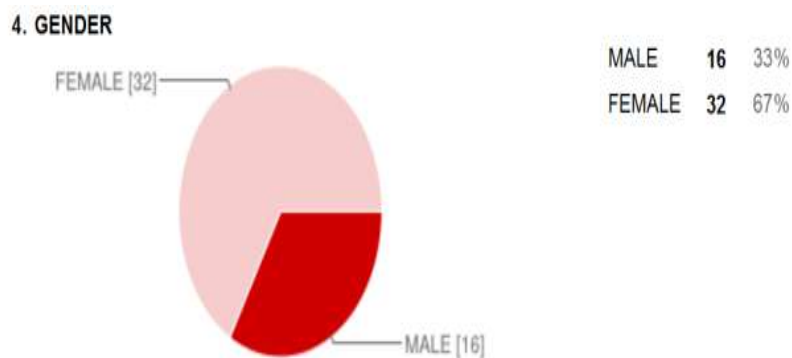
The study addressed these research questions

- 1 How do Kenyan students' understand beauty and goodness?
- 2 Do students perceive beauty as incorporated into the Kenyan education system?
- 3 What is the role of beauty and ethical care in daily living as understood by Kenyan students?

### 4.2 Summary of responses

#### 4.2.1 Gender

As a pilot study, the questionnaire was distributed to university students across private and public universities in Kenya. Out of the 48 students involved in the survey study, 32 (67%) of the



*Figure.4.1 Proportion of the respondents by gender*



respondents were female students while 16 (33%) were male students. The difference can be attributed to the use of female key contacts as recruiters in different universities who may have found it natural to distribute to their close associates who could have been mostly female.

#### 4.2.2 Year of study

As seen in figure 4.2 the respondents to the survey came from all levels of study most of the respondents were third years 21 (44%) and 14 (29%) were fourth years. First years were 7 (15%) and second year were 5 (10%) hence majority of the students in the study were third year students. This was because third and fourth year students have more experience in the communication network for distributing information among themselves as compared to first and second year students who are coming to terms with how to receive, react and distribute information on-line.

1. YEAR OF STUDY

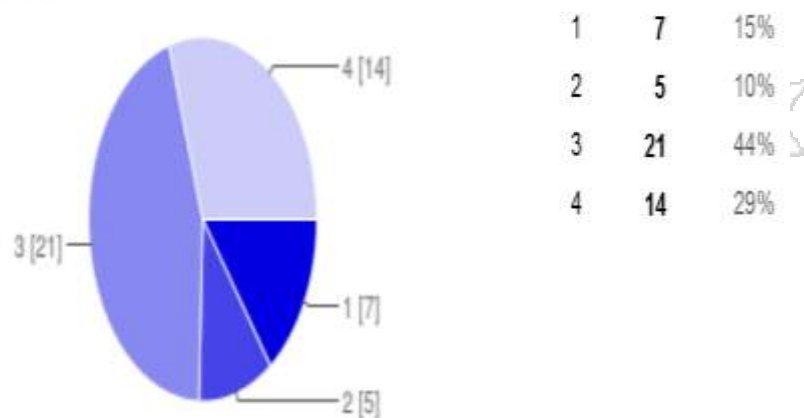
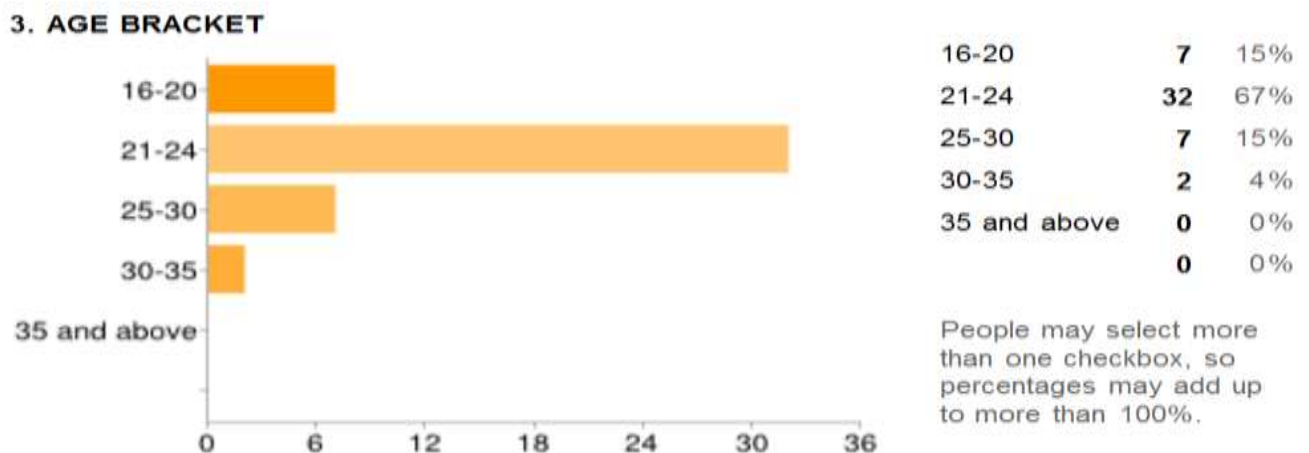


Figure 4.2 Distribution of the respondents by year of study

### 4.2.3 Age Bracket

As shown in Figure 4.4 most of the respondents i.e. 32 (67%) of them were between the ages of

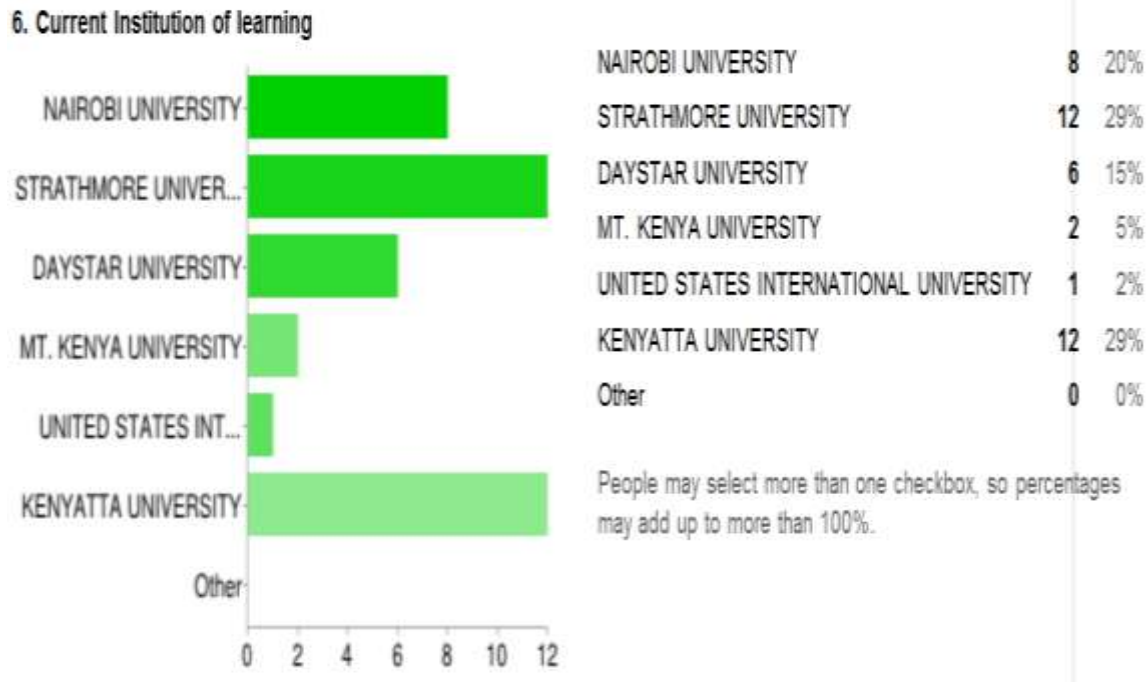


**Figure 4.3 Distribution of respondents by age bracket**

21-24. They were followed closely by 7 (15%) of 16-20 year olds and also 7(15%) of 25-30 year olds hence most of the respondents were 21-24 year olds. 21-24 year olds would be the normal age for third and fourth year students who were the major respondents in this survey and hence explain the age distribution.

### 4.2.4 Institution of learning

As shown in figure 4.4 Public universities had a higher response rate compared to private universities; Kenyatta University 12 (29%), Nairobi University 8 (20%) as compared to private universities which had a lower response rate, Strathmore University 12 (29%) and Daystar University 6 (16%), Mt Kenya University 2 (5%). These results are to be expected as majority of the Kenyan student population is found in public universities and also most of the respondents i.e. 84% of them this is because public universities admit majority of the students from an 8-4-4 system of learning.

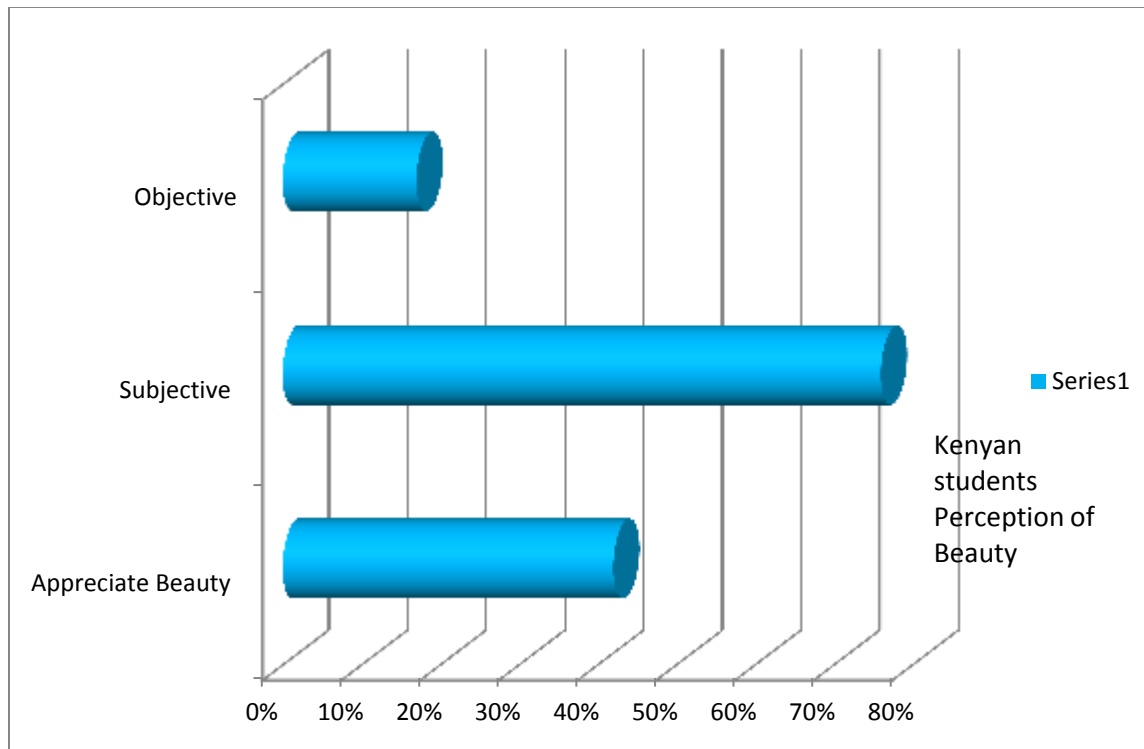


**Figure 4.4 Distribution of respondents by Institution of learning**

### 4.3 Findings on the general view of beauty among Kenyan Students

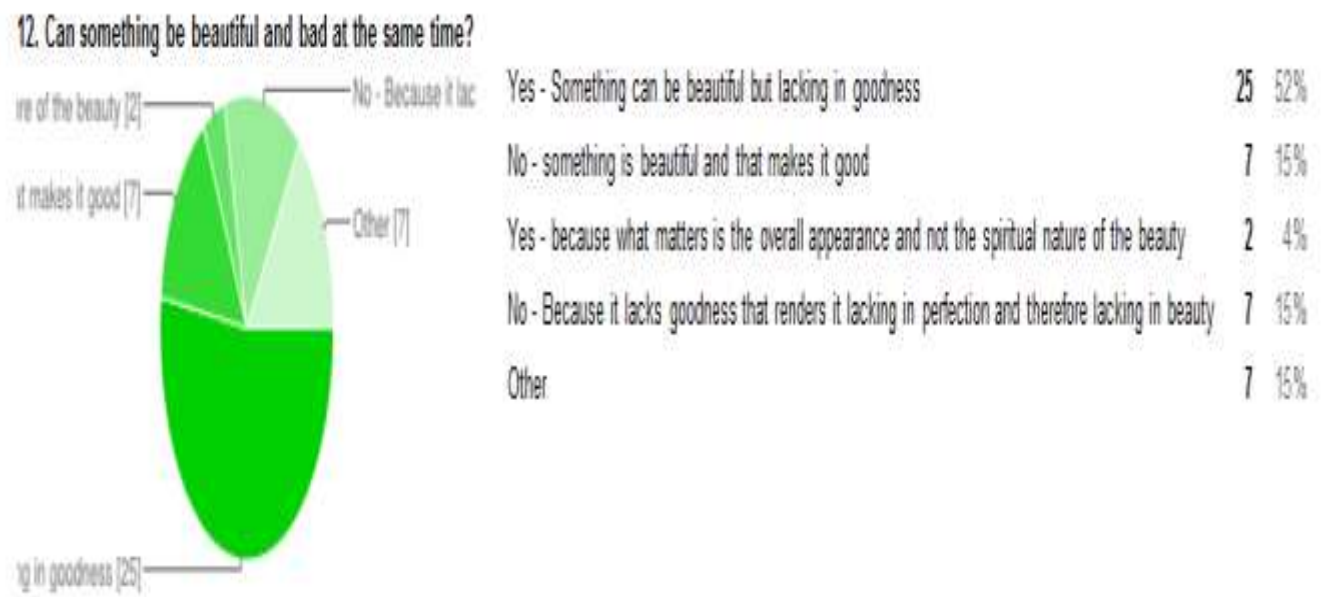
In this section the analysis of data on Kenyan students' perception of beauty, the elements that make up what is beautiful, and whether beauty is in the object itself or in the eyes of the beholder is presented.

From figure 4.5 Kenyan students on average appreciate beauty in general i.e. physical and immaterial beauty. 20 (42%) of the respondents affirmed that they appreciate beauty. Two thirds of the respondents i.e.32 (67%) consider beauty as being in the subjective judgment of the observer, only 8 (17%) consider beauty as being in the object itself. Therefore even though the results show that on average Kenyan students appreciate beauty it seems the majority tend to consider beauty as dependent on their subjective perception.



***Figure 4.5 Distribution of respondents' general view on beauty***

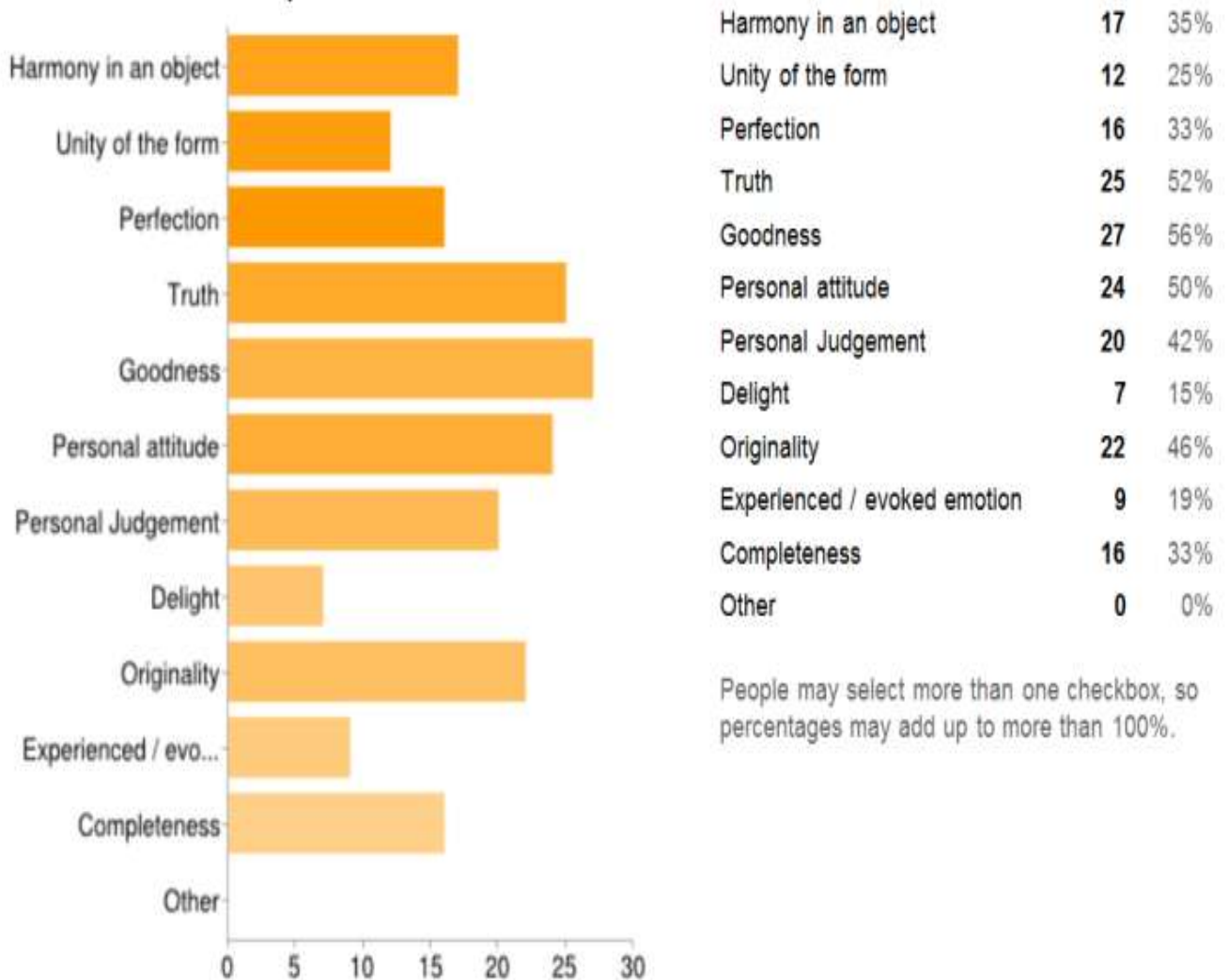
Kenyan students were asked to state whether there is a difference between what is beautiful and what is good. Almost half of the respondents 22(46%) thought that there is a difference between what is beautiful and what is good. From figure 4.6 it emerged that Kenyan students when asked whether something can be beautiful and bad at the same time, half 25 (52%) of the respondents thought that something can be beautiful but lacking in goodness.



**Figure 4.6 Distribution of respondents view of whether something can be beautiful and bad at the same time**

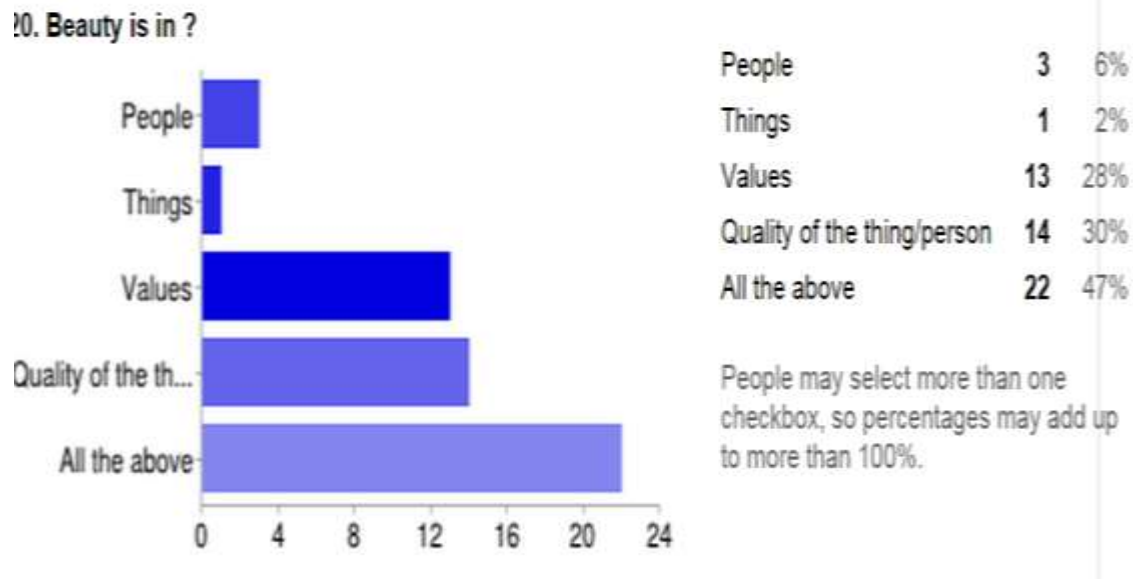
In the study carried out when it came to the elements that make up what is beautiful. Some of the elements rated highly include goodness 27 (56%), truth 25 (52%), personal attitude 24 (50%) and personal judgment 20 (42%) as important aspects of what makes up what is beautiful. The general view of beauty among Kenyan students therefore tends to be a mix of subjective outlook i.e. personal attitude and judgment and objective elements i.e. truth and goodness.

### 9. What elements make up what is beautiful



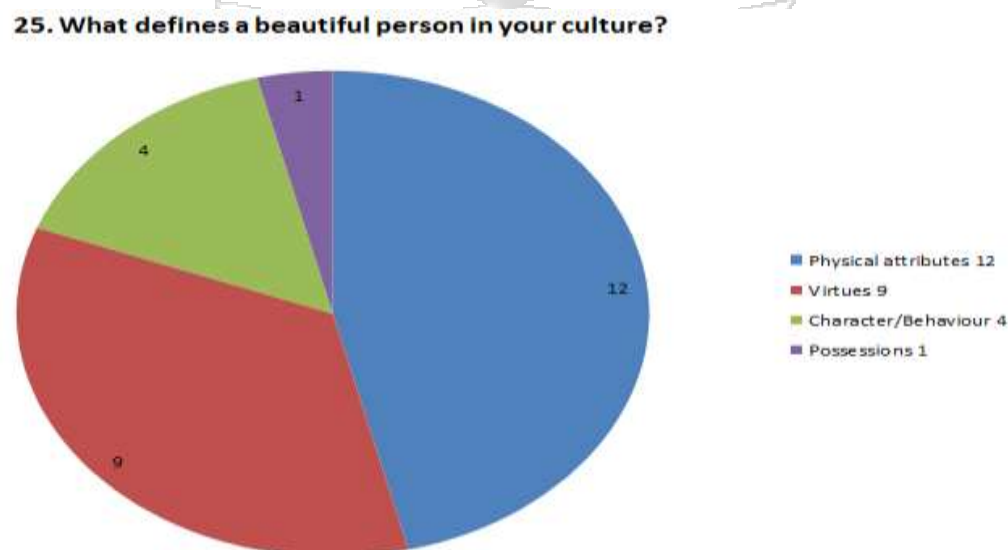
**Figure 4.7 Distribution of respondents view of what elements makes up what is beautiful**

As shown in figure 4.8 (next page), 22 (47%) of the respondents rated beauty as to be found in people, things, quality of the thing/person. Analysis of the data showed that the rest of the respondents rated beauty as found in the quality of the thing/person 14(30%), followed by values 13(28%).



**Figure 4.8 Distribution of respondents view of where beauty is found**

The data analysis also showed that 14 (32%) of the respondents disagreed with the statement that what is attractive to me is always beautiful. 12 (27%) were neutral to the statement. This shows that Kenyan students are not always influenced by personal attitude and judgment in choosing what is beautiful.



**Figure4.9 Respondents rating of what defines a beautiful person in your culture**

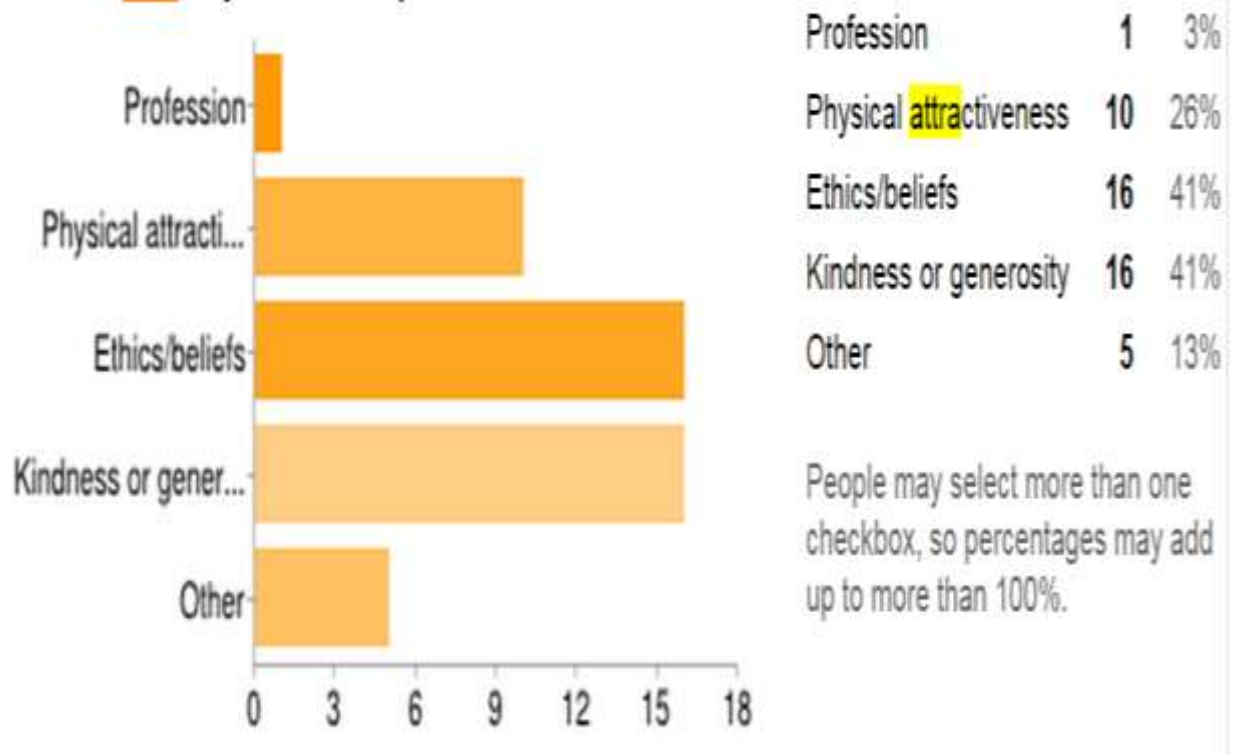
In the quest to find out the general view of beauty among Kenyan students, the students were also asked to define the person they considered as beautiful according to their culture. Some of the answers ranged from physical attractiveness to health and virtues. The researcher tabulated this answers rating what appeared most common among the respondents. In order of importance most of the respondents placed physical attributes i.e. attractiveness, healthy, fit, height, complexion, good hair, personal cleanliness, and curves very highly. The second priority was the category of virtues such as orderliness and confidence, moral values such as humility and respect, humble & honesty, simplicity. They also placed in order of importance other virtues related to the person's character or behavior. In this category the responses ranged from, kind, good hearted with wisdom and good judgment, personal dignity and focus in life, honesty, personal character, simplicity, generosity, polite etc. The last or third category was based on material possessions, some respondents gave money what defines a beautiful person in their culture.

Most of the respondents therefore placed physical attractiveness i.e. attractiveness that comes from being healthy, fit, a good height, dark or light complexion, good hair, personal cleanliness, and curves as an important cultural element in choosing what is beautiful. Physical attractiveness comes first to many of the Kenyan cultures followed up by interior beauty which consists of virtues, character and lastly possessions etc.

Students were also asked what personally attracted them to another person; 32 (82%) a person's moral qualities such as kindness/generosity 16 (41%) higher than physical attractiveness i.e. 10 (26%).



## 21. What attracts you most in a person

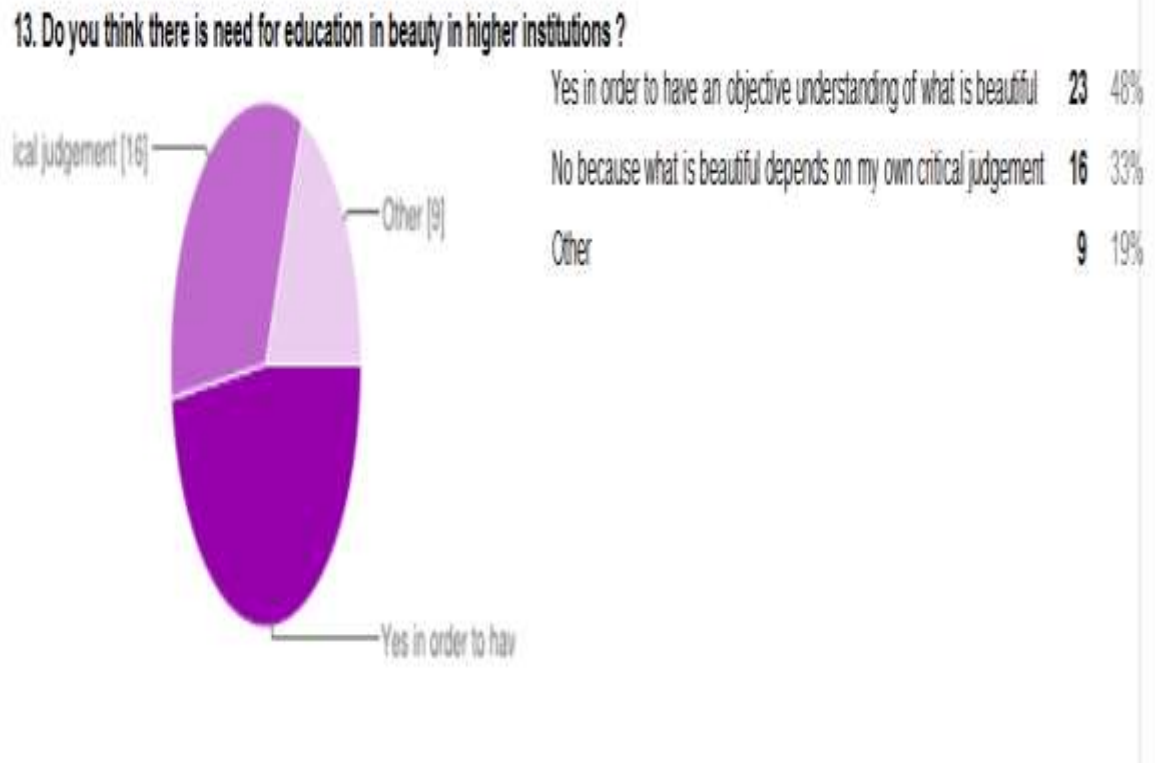


**Figure 4.10 Respondents rating of what personally attracts respondents in another person**

This combination of culture and personal views reveals that the Kenyan students combine an ethical dimension and physical judgment in their choice of what is attractive or beautiful in another person.

## 4.4 Findings on aesthetics in the Kenyan education system

Almost half 23 (48%) of the respondents thought that there is need to teach subjects that reveal what is beautiful in higher institutions of learning so that the student can have an objective understanding of what is beauty.



***Figure 4.11 Distribution of respondents' view of the need for education in beauty in higher institutions of learning***

When it came to the 8-4-4 system, half of the respondents 22 (54%) disagreed that the 8-4-4 education system taught them to value beauty. Almost half 20 (42%) thought that a science based and art based learning at the tertiary level was important. 14 (29%) advocated for a liberal arts curriculum that enables one to grow in a broad area of different interests plus develop human virtues.

Respondents therefore felt that the 8-4-4 system of education does not teach them how to value beauty. They felt that beauty could be incorporated into our higher systems of education by seeking a combined scientific and liberal arts curriculum.

Lastly as shown in figure 4.12, half of the respondents 25 (52%) also showed an interest in learning life skills by agreeing to the statement that life skills taught them valuable skills for life. “Life skills” is a recent subject that helps students acquire self-esteem and other values. Their appreciation of life skills which is impartation of values shows that they could also understand aesthetics as a value and appreciate the fact that it will have a positive attitude on them.

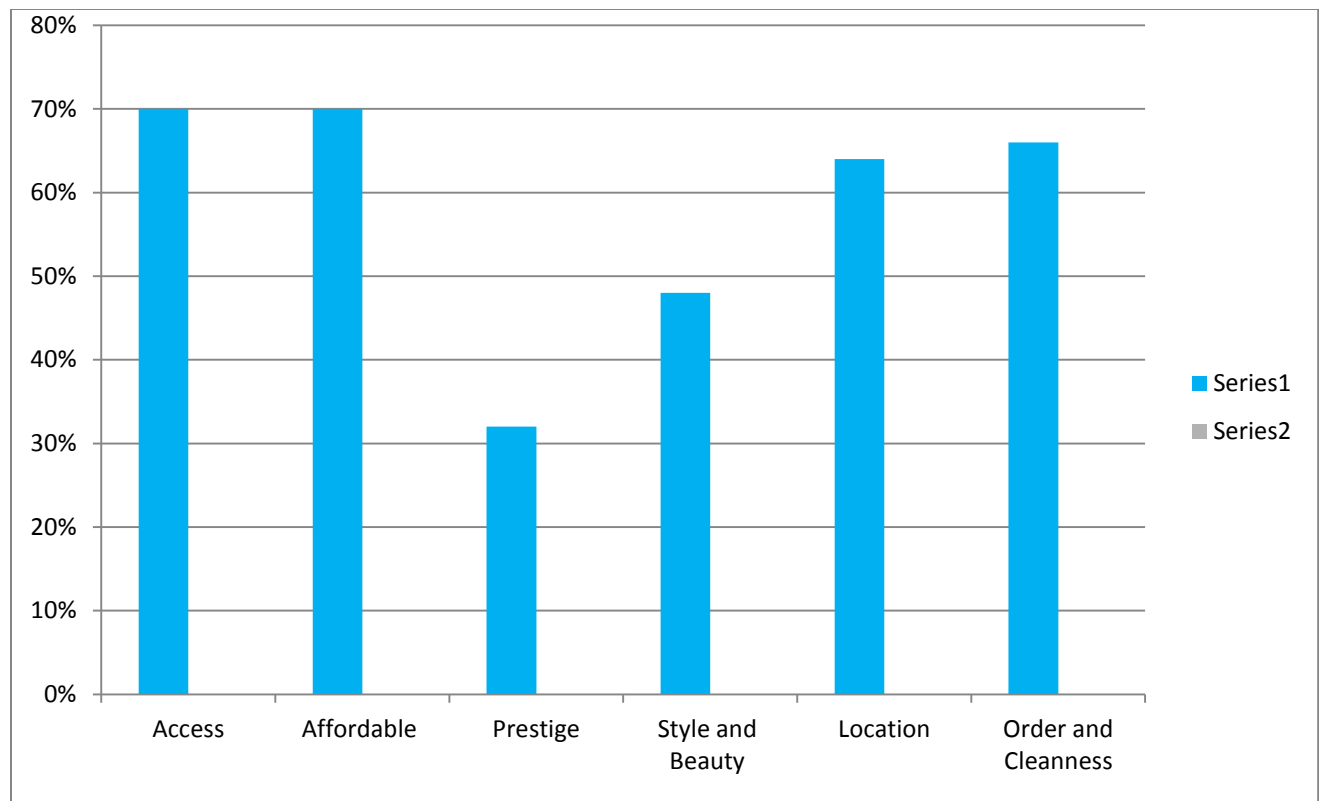
#### 16. Life Skills taught me valuable skills for life



*Figure 4.12 Distribution of respondent's view of the value life skills subject in school*

#### 4.5 Findings on the role of aesthetics and ethical care in daily living

The last research question delved on the issue of aesthetics in daily life. Three quarters of the respondents i.e. 34 (70%) of the respondents placed access and affordability as very important when choosing a place to live in. This was closely followed by location 31 (65%) and order and cleanness 33 (69%). Style and beauty was considered somewhat important by half 25 (52%) of the respondents. Prestige was considered unimportant by 16 (33%) of the respondents only 15 (31%) thought prestige was somewhat important.

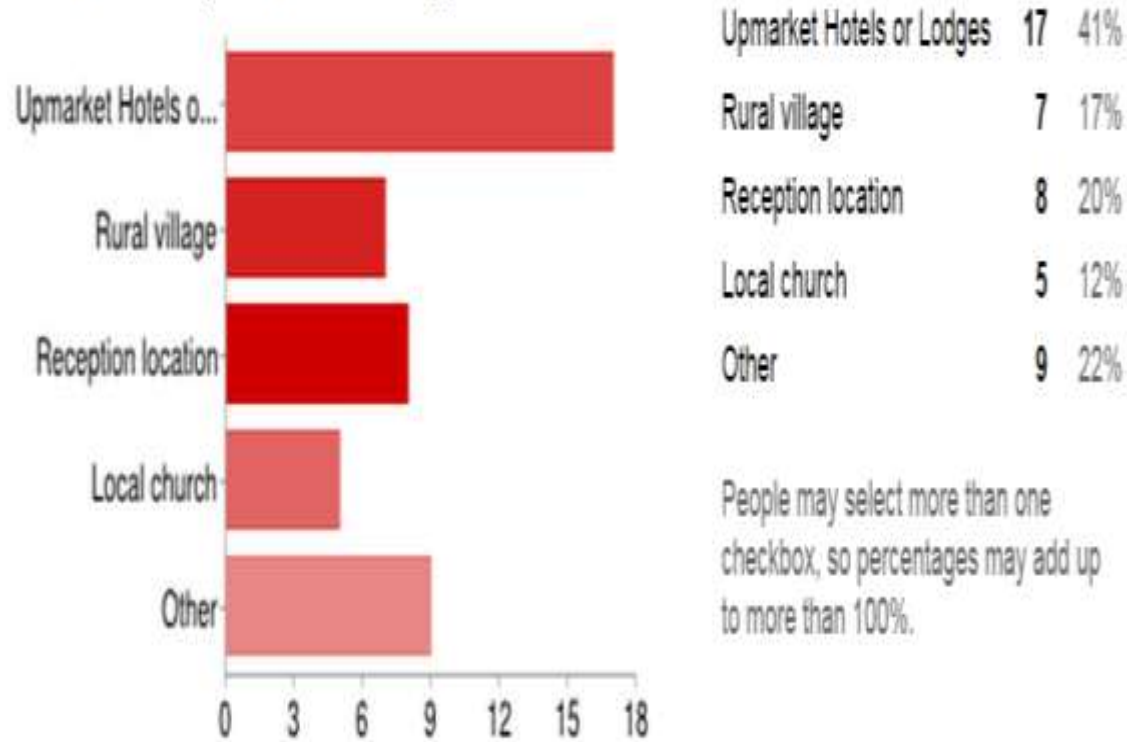


***Figure 4.13 Respondents rating of what option would rate as most important in choosing a place to live***

Kenyan students therefore prefer practicality i.e. affordability, access, and location over style and beauty and prestige. Aesthetics is therefore not the first priority in the daily life of most Kenyan students.

Though access, affordability and cleanness took first place when it came to choosing a place in which to live, this was not the case when it came to choosing a place for important events etc. Almost half of the respondents i.e. 15(41%) preferred to take their wedding reception photos in upmarket hotels and lodges. Some of the respondents listed other areas such as a beautiful backyard, an artistic background while others preferred gardens or areas with natural flora and fauna.

## 22. Where would I prefer to take wedding photos

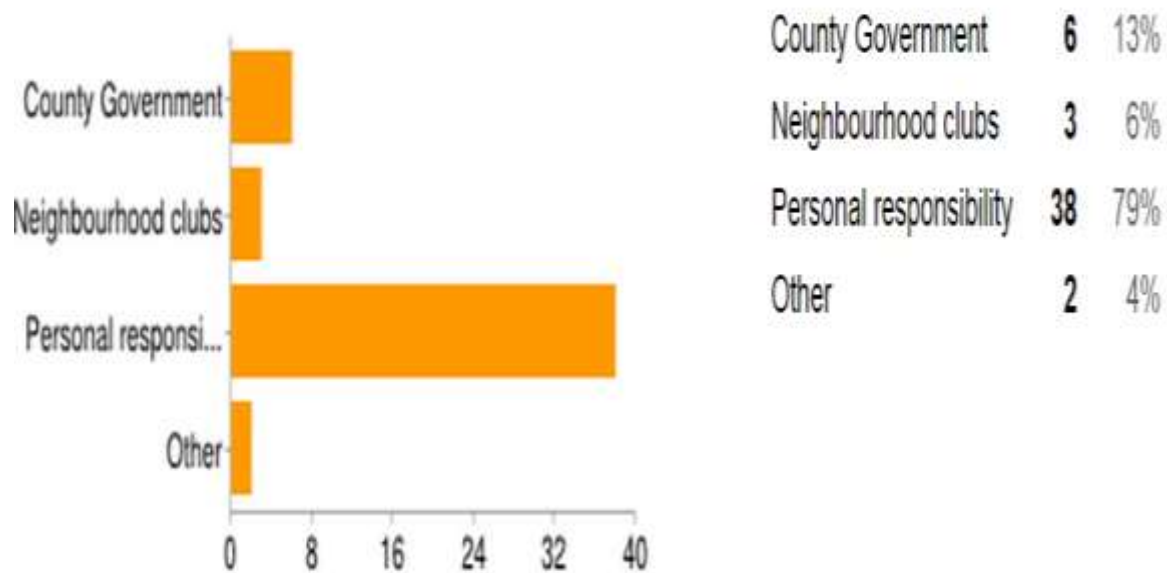


**Figure 4.14 Distribution of respondent's view of preferable locations for wedding photos**

Though not an everyday consideration, beauty seems to play an important part in the life of Kenyans on specific occasions. It is with this consideration in mind that the need for aesthetic education comes into mind. How can aesthetics be part of everyday life and not just relegated to a once in a while occasion?

In response to the question on who is responsible for the environment where the respondents live, 79% were clear that it is their personal responsibility to take care of the environment. In spite of this answer most neighborhoods are full of dirt and trash all around them. Many people will take care of the environment in their own compound but not beyond it.

## 26 Who should take care of the environment around where I live



*Figure 4.15 Respondents rating of who should take care of the environment where they live*



## **CHAPTER 5: ANALYSIS OF THE FINDINGS OF THE STUDY**

### **5.1 Introduction, analysis and interpretation**

This study set out to analyse the role of beauty in daily life as understood by university students in Nairobi County. The specific objectives were to: Determine the classical notion of beauty, its attributes and connection with good actions (ethics). Investigate the perception of beauty and its attributes as demonstrated by Kenya university students and analyse the disconnection if any between the philosophical notion of beauty, its attributes and connection with ethics and the perception of beauty as perceived by Kenyan university students. The analysis of these findings will lead to appropriate recommendations.

### **5.2 Analysis of the general view of beauty by university students in Nairobi County**

In the first instance it is important to note that Kenyan students appreciate beauty. This is no strange phenomena as various philosophical and scientific studies have shown that appreciation of beauty is part of being human and in fact aides human intellectual development. As a matter of fact human beings live ideally to experience beauty, whether in a sensory or intellectual manner such as eating, sports, reading, listening, and contemplation of beauty in arts or in nature. Pieper in his book, *Leisure the basis of culture* pointed out that we are un-leisurely in order to have leisure (Pieper, 2009). He is ideally pointing out that leisure or experience of beauty is the reward for hard work. Kenyans are therefore not different from other people who live to experience pleasure from contemplating what is pleasant, what is beautiful. This is because beauty just like truth, goodness and unity are of a universal character. It would be difficult to call something beautiful if it did not exist (being) or if it is not true or real, and finally, everything

that is true and real is in a sense beautiful though in differing degrees of beauty. (Dostoevsky, 1983; Alvira, Clavell, & Melendo, 1982; Kreeft, 2009; Jenkins, 1968; Scruton, 2009; Aquinas).

In the second instance it's also important to note that Kenyan students think that something can be beautiful and lacking in goodness, and in the same vein that there is a difference between something that is good and beautiful. While at the same time they disagree with the statement that what is attractive to me is always beautiful. In this case, the students are alluding to physical beauty and moral goodness. Human actions are rational and directed towards the common good or to one's own personal goodness. Physical goodness has various dimensions such as harmony, vividness of color etc. the students are therefore pointing out that physical/natural goodness does not equal the goodness acquired through human acts. The two though different seem to have a converging point. M.F Burnyeat in his commentary on culture and society in Plato's republic states that novelists like Dickens use expressions like "a shabby house", a cheerless room or a "desolate landscape" to establish the moral atmosphere of a scene. (Burnyeat, 1997, p. 221). They are in effect relating ugliness to moral decay.

Alice Ramos (2012) in her book *Dynamic Transcendentals: Truth, Goodness and Beauty from a Thomistic perspective* makes a conclusion concerning the impossibility of separating the truth from the good and the beautiful. She points out that beauty has often been neglected, which leads to the unbalances of proper understanding of truth and goodness (Ramos, 2012).

Plato in his republic points out that there is indeed a connection between the good and the beautiful. In his Republic he points out that,

In the region of the known the last thing to be seen and hardly seen is the idea of good, and that when seen it must needs point us to the conclusion that this is indeed the cause for all things of all that is right and beautiful, giving birth in the visible world to light, and



the author of light and itself in the intelligible world being the authentic source of truth and reason, and that anyone who is to act wisely in private or public must have caught sight of this. (Plat. Rep. 7.517b-c. Trans Shorely).

Plato shows the connection of the good and the beautiful. He points out that the good is the cause of all things right and beautiful and anyone with who wishes to act uprightly needs to catch sight of this. It is therefore important that Kenyan students realize the connection of the good and the beautiful as connected to each other.

The first research question on the general view of beauty among Kenyan students reveals that Kenyan students generally tend to have a mixed attitude of beauty as stemming from objective and subjective elements. In effect Kenyan students see beauty as a mix of both the objective and subjective elements for example they consider the elements goodness, truth, personal attitude and personal judgment as part and parcel of what determines what is beautiful. Porteous, (1997) states “Aesthetics also involves the art of discrimination, of making judgments. With the growing ability to distinguish good from bad, one develops taste. Tastes may be collective, or intersubjective, but their verification can only be subjective; we may be told that a sculpture is beautiful but we can only tell if it is indeed so by looking at it ourselves.” (Porteous, 1997, p. 40). It is therefore not strange that Kenyan students see beauty as a mix between the objective and the subjective. A beautiful object is objectively beautiful but the human being has a need to make subjective judgments on the beauty of the object.

Some Kenyan Students in effect prefer to state that beauty depends on the taste of each person. The denial of objectivity in this area can lead to acceptability of all manner of social evils since no one has standard criteria on what is right and what is beautiful. Thomas Aquinas refuted such a claim that goodness and beauty can be separate entities. He states that goodness and being are

really the same differing only in idea (ST I Q5 A1). Aquinas held on vehemently to the fact that the beautiful is wholly good. He never the less wished to distinguish beauty as belonging to acts of the intellect or knowledge and goodness as belonging to the will (ST1.Q5, A4). As a presentation in form, beauty should therefore speak of unity, harmony and completeness to the viewer. Relativistic idealism denies the objectivity of truth. The truth of things does not depend on whether or not man knows them but on the fact of their being. We cannot therefore reduce goodness and beauty to the intelligibility of man's understanding or acceptance. This misunderstanding as Charles Taylor states is caused by the modern world's disenchantment with nature. This disenchantment involves the losing of sense of the sacred in nature. (Taylor, 1992, pp. 4-5). By disenchantment he implies the lack of respect for any natural or supernatural laws that govern the world. He states that as a consequence the environment is open to being used as raw materials or instruments for our projects. This attitude stemmed from the consequence of the modern age cutting ties with the ancient ideas that man needs coexistence with the world. The modern ideas focused on manipulation and domination of the world. As a result of this need to dominate the world and harness its resources much of its beauty has been eroded and environmentalists lament the loss of unique species of plants and animals. This is relativism which is prevalent in our social systems.

As we have repeatedly seen, aesthetics is not necessarily about physical beauty yet when asked about their perception of beauty most of the students had physical attractiveness in mind. This stood out as one of the most important cultural element of the person they considered as beautiful according to their culture. This idea was closely followed by virtues, character and lastly material possessions of the person.

Burnyeat states that in the Republic, Plato gives gracefulness as a quality that reflects the beauty of the person. “In a person gracefulness can show in their physical movements, in their stance or the way they hold themselves, and also in their talk and how they think” (Burnyeat, 1997, p. 221). Plato goes further to show that gracefulness is a reflection of one’s character. “Good speech, then, good accord, and good grace, and good rhythm wait upon good disposition, not that weakness of head which we euphemistically style goodness of heart, but the truly good and fair disposition of the character and the mind” (Plat. Rep. 3.400d-e. Trans. Shorely). Plato goes on to show gracelessness which makes a person less attractive “And gracelessness and evil rhythm and disharmony are akin to evil speaking and the evil temper. (Plat. Rep. 3.401a. Trans. Shorely).

Plato is in effect describing the essence of what makes up a beautiful person. A beautiful person reflects good values such as good speech and thus has a harmonious soul. A beautiful person is therefore virtuous. Burnyeat points out that “certainly, it can be faked, an outer garment disguising an unjust soul, but true grace is the reflection of virtue in a harmonious soul” (Burnyeat, 1997, p. 221).

According to Plato lack of moral beauty affects the person making the soul evil. Plato seeks to shield the young in his republic from morally inept examples.

we keep watch over the other craftsmen, and forbid them to represent the evil disposition, the licentious, the illiberal, the graceless, either in the likeness of living creatures or in buildings or in any other product of their art, on penalty, if unable to obey, of being forbidden to practice their art among us, that our guardians may not be bred among symbols of evil, as it were (Plat. Rep. 3.401b. Trans Shorely).

Plato is of the opinion that in order to form the morality of the young we need to take care of culture which is essentially what educates and forms the soul. Culture includes all the influences, ideas, images and practices of society, inherited beliefs and values. In his Republic, Plato seeks

to purge the culture of any immoral influence by controlling poetry and music that forms the young Athenians. Plato is of the opinion that we need to choose the right education and avoid what will corrupt the young.

In the current world culture, standards of physical beauty range from the perfectly proportioned slim American woman to the fat, Kenyan, Ugandan or Malaysian woman. We cannot fail to mention the varied standards of beauty from different Kenyan tribes such as tattoos, pierced and elongated ear lobes, brightly colored fabrics etc. Globally the mixed reactions concerning the winning of an Oscar by a Kenyan - Lupita Nyong'o and her being branded the most beautiful woman in the world shows how varied are our views concerning physical beauty. In spite of the importance placed on physical beauty, moral beauty is still an important element and that is why it comes as number two in students' preference of beauty in a person.

### **5.3 Analysis of the role of beauty and ethical care in daily living among Kenyan students.**

The third objective on the role of ethics and aesthetics care in daily living showed that Kenyan students have a desire for beauty when it comes to important events in their lives such as weddings, but they tend to place style and beauty second place in choosing a place to live in, they instead place accessibility and affordability above aesthetics.

It is not surprising that pragmatism continues to rule even in the choice of the home and aesthetics are rarely considered as the reason for choosing one's dwelling place. In fact there is a general lack of ethical consideration even in the building of homes. Aesthetics is always relegated behind affordability. It is no wonder then that in our current affairs, there are frequent news reports of collapsed building which have been attributed to unethical practices such as

using less cement and steel (Gachiri, 2014). When it comes to essential items such as homes, aesthetics is left to the rich who can afford to pay more for the aesthetic satisfaction. Thus more ugly poorly erected buildings will continue to be constructed as long as there is demand for such cheap housing. The blame can be placed on the economic status of most Kenyans who if evaluated in light of the Maslow hierarchy of needs still have a long way to go. According to Porteous (1997), policy formulation tends to favor economics rather than aesthetics. It may well be true that economics affects our aesthetics taste but what is still surprising is that dirt and disorder form part of our landscapes.

Why is it that many students, in fact most of the respondents 79%, were clear that it was their personal responsibility to take care of the environment around them end up not doing so? Yet many neighborhoods in our towns reveal that personal responsibility ends where one's compound reaches and the rest of the 'public' environment is left in a dilapidated state (see Appendix A). Could this explain the unplanned urbanisation, uncollected garbage, open sewers, broken pavements, open manholes and waste dumps all over the place (See Appendix A). Is this related to a non-existent desire to serve the community or the nation or the refusal to work? This disorder - the unfinished roads, pot holes on newly constructed roads, collapsing buildings experienced in our environment could point out to another subdued issue that is related to our values; this could be due to lack of professionalism. Could corruption explain that these roads, building and other public works are not inspected by those employed to do so in the city county and ultimately the government. Those employed to provide cleanliness, collect garbage etc. neglect to do their job and thus garbage pile up and all these other defects have a bearing on attitude and "work ethics".

What we need to consider is whether living in squalid conditions and doing nothing about it has an effect on the way people think etc.? According to Marvin Bartel, “every consumer is artistic with innate needs for aesthetic fulfillment” (Bartel, 1999). As previously stated – beauty is a human need. If man needs to experience beauty even in his environment and housing then how does the current situation in our cities affect the citizens? Bartel is of the opinion that construction should have a special purpose for each living space. One cannot have multi-purpose rooms to serve a human need e.g. a gymnasium that serves as a dining room. Its effect is that children develop animalistic and frenzied eating habits when they use a gymnasium as a dining area (Bartel, 1999). Bartel is simply stating that buildings have an effect on their hosts and different rooms have different purposes. A formal dining place of a hotel has an effect on the eating patterns of those within the establishment and so does a formal dining area in the home. This shows that, with regard to construction industries, aesthetics in the design of living quarters plays an important role in humanizing the inhabitants of the building. Access, affordability and location are important criteria when choosing a place to live. However besides affordability there are other factors to consider, sewage disposal, water access, the neighbors, etc.

Porteous (1996) study on Environmental Aesthetics (as cited in Brady, 2006) states that

Aesthetic value is given low priority, and more often scientific considerations on the one hand or economic ones on the other hold more sway. Why is this so? There are at least two interconnected reasons. Aesthetic concerns are viewed as lying in the realm of the decorative. They belong to the area of human concerns that are attended to only after we have secured the fundamental necessities of life, e.g., food and shelter (Porteous 1996: 7).

The humanizing role of aesthetics should be taken seriously and should form part of our environmental concerns. Failure to consider aesthetics in the planning and building and care and maintenance of our homes has led to appearances of aesthetic dissonance in the Kenyan environment. As mentioned in the background of the study, aesthetics dissonance or ugliness can

be observed in maintenance and repair of public amenities such as roads. This dissonance can also be experienced in public planning and order of cities and public spaces. One can also observe a personal aesthetic dissonance among Kenyans in terms of corruption and the living of virtues. It would therefore not be too presumptuous to link the disregard for aesthetics to the failure to apply ethics in the care of our environments. The aesthetics should inform the ethical and if the link between these two transcendental realities is cut we end up in the situation that Kenyans currently find themselves.

Renowned expert on Plato M.F. Burnyeat explains the effect of aesthetics on the soul. “Since 1904 a number of new towns have been built in Britain on this principle that it makes a difference to your soul what kind of environment you grow up in.....an environment which is “bright and fair, wholesome and beautiful” will gradually, over time, have a good effect on everyone, without their necessarily noticing how and by what means it happens” (Burnyeat, 1997, pp. 219-220). He brings out the relationship between external harmony, order and inner goodness and points out that an aesthetically pleasing environment plays a positive molding role in society.

This attitude stemmed from the consequence of the modern age cutting ties with the ancient ideas that man needs coexistence with the world. The modern ideas are focused on manipulation and domination of the world. As a result of this need to dominate the world and harness its resources much of its beauty has been eroded and environmentalists lament the loss of unique species of plants and animals.

Plato offers us the answer to developing aesthetics in our environment in his description of gracefulness as a quality, a kind of internal harmony of elements found in both inanimate things

like buildings, furniture, sculpture, physical environment etc. Plato believes that when the craftsmen and artist capture what is graceful, the young receive spiritual benefits in their souls. The material environment gradually influences both outlook and character and becomes an internal quality of spirit. A well planned and beautiful environment leads to the appreciation of harmony and order and eventually to character formation.

#### **5.4 Analysis of the role of aesthetics in the Kenyan education system**

Kenyan students felt that there is need for aesthetics to be taught in higher institutions of learning. The students were concerned that since they tend to have a subjective attitude towards beauty, and need to have their attitudes and judgments of beauty educated. They also felt that the 8-4-4 system of education did not teach them to value beauty. As a result they advocated for a balanced science based and art based curriculum in higher institutions of education.

Kenyan university students from these results reveal one of the underlying assumptions of this study - that the education goals in Kenya tend to be more pragmatic and specialized and this does not enable one to develop their full capacity as a human being. According to the Delors commission in their 1996 report to UNESCO "education" must contribute to the all-round development of each individual - mind and body, intelligence, sensitivity, aesthetic sense, personal responsibility and spiritual values." (Delors, 1996, p. 95). Higher institutions of learning must have this aim as their goal in the education – Man does not only need to develop in scientific and technical aspects only, he also needs to learn how to be human. In other words, education should endeavor to develop his full capacity as a human being which also involves an education that fosters developing his aesthetic intellectual sense. Just as the schools of ancient Greece and Rome aimed at forming harmonious personalities with balanced intellectual,



aesthetic and physical development (Delors, 1996), through the Trivium. Our education system needs to nurture the whole person by offering subjects which enable that wholeness.

An unbalanced education that emphasizes the need to hone only an individual's rational capabilities leads to failure of the education process. According to Faure, Herrera and Kaddoura, in order to develop "the capacity to think clearly, the individual's imaginative faculty must also be developed; imagination is at the source of scientific invention as well as artistic creation. Any education which for rational reasons concentrates on teaching so-called objective facts rather than stimulating creative desire is going against the grain of what Albert Einstein experienced. "The most beautiful thing we can experience is the mysterious. It is the source of all true art and science" (Faure, et al., 1972, p. 67).

Plato in the republic delves on this same subject of how education in aesthetics affects culture. Plato succinctly points out why we need to educate on beauty using the arts .

that education in music is most sovereign, because more than anything else rhythm and harmony find their way to the inmost soul and take strongest hold upon it, bringing with them and imparting grace, if one is rightly trained, (Plat. Rep. 3.401c-d. Trans Shorely)

In his commentary, Burnyeat reveals Plato's reasoning of the need to educate culture, "the Republic confirms Plato's concern to make sure that only graceful appearances meet our eyes, only the appropriate kinds of musical poetry come to our ears." (Burnyeat, 1997, p. 227). As a result of education in beauty a young Athenian would rightly disapprove of and hate while still young and yet unable to apprehend the reason, all that is ugly (Plat. Rep. 3.402a. Trans Shorely). Plato goes further on to show the need for education in aesthetics.

Omissions and the failure of beauty in things badly made or grown would be most quickly perceived by one who was properly educated in music, and so, feeling distaste

rightly, he would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good ( Plat. Rep. 3.401e. Trans Shorely)

Plato is clearly demonstrating that if the education of beauty is carried out it may even lead to moral development of young people who will be quick to reject the bad and as a result of the habit of being attuned to the good and the beautiful.

In order for the development of these habits of choosing the good and the beautiful, Plato suggests that there is need for positive training in the arts. The teachers should be good role models for effective impartation of aesthetics habits.

We must look for those craftsmen who by the happy gift of nature are capable of following the trail of true beauty and grace, that our young men, dwelling as it were in a salubrious region, may receive benefit from all things about them, whence the influence that emanates from works of beauty may waft itself to eye or ear like a breeze that brings from wholesome places health, and so from earliest childhood insensibly guide them to likeness, to friendship, to harmony with beautiful reason.” (Plat. Rep. 3.401c-d. Trans Shorely)

Plato in effect is giving us mileage to argue that there is justification for the need of art subjects as they building blocks of culture. Education in beauty affects culture and as Plato points out it may end up helping the young people distinguish the good and the beautiful from the ugly and the wrong. As Burnyeat puts it “art affects the soul and forms character in ways that people are often not aware of it (Burnyeat, 1997, p. 217).

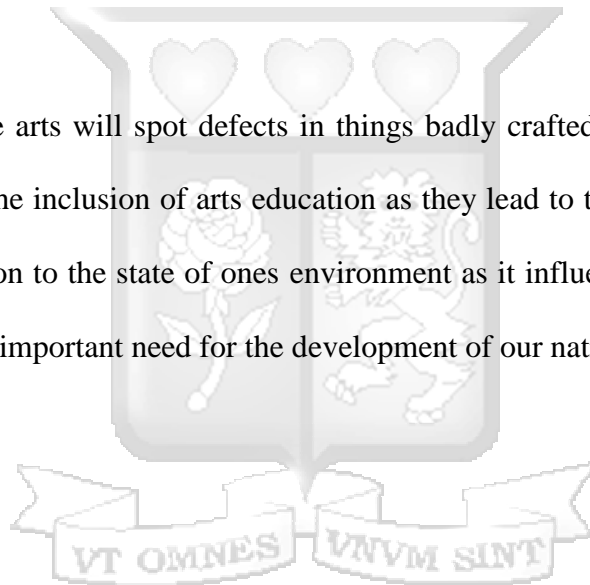
Plato believes in the formative aspect of the arts as they mold character either for the good or the bad. His ideals for the education of the young in the arts is in ensuring that only the right nurturing reaches them rather than those that morally corrupt the youth, he states

Is it, then, only the poets that we must supervise and compel to embody in their poems the semblance of the good character or else not write poetry among us, or must we keep watch over the other craftsmen, and forbid them to represent the evil disposition, the

licentious, the illiberal, the graceless, either in the likeness of living creatures or in buildings or in any other product of their art, on penalty, if unable to obey, of being forbidden to practise their art among us, that our guardians may not be bred among symbols of evil. (Plat. Rep. 3.401b. Trans Shorely).

He gives the specific example of the effect of music to the soul and this could be transferred to other forms of art. He states that music sinks into the soul and takes the strongest hold upon it. If one is cultured in the arts such as music he would be quick to perceive the immoral “and so, feeling distaste rightly, he would praise beautiful things and take delight in them and receive them into his soul to foster its growth and become himself beautiful and good” Plat. Rep. 3.401e. Trans Shorely).

Those well trained in the arts will spot defects in things badly crafted or badly grown. To this effect we can argue for the inclusion of arts education as they lead to the appreciation of beauty and leads to a sensitization to the state of ones environment as it influences character. Exposure to the arts is therefore an important need for the development of our nation.



## CHAPTER 6: RECOMMENDATIONS

### 6.1 Recommendations of the Study

This survey study does not contain sufficient data to warrant any sweeping claims but it does offer tentative evidence of the need for aesthetic education and of the ethics of daily living. With this in mind we embark on the recommendations of this study.

Almost half of the respondents thought that there is need to teach subjects that foster the appreciation of beauty whether in music, art, literature, fashion, homemaking etc. so that the student can have an objective understanding of what is beautiful. As we have stated in our findings - beauty and the good cannot be separated. If one is to attempt to teach aesthetics values, other values must also compliment the process. The truth, the good and the beautiful (Alvira, Clavell, & Melendo, 1982, p. 134) must go hand in hand, separating or focusing on only one of them leads to an imbalance in the education of the students and their future values.

What in effect the students are seeking in an aesthetic education is to be “taught habits of perception, feeling, judgment, thought and intention” (Jenkins, 1968). These habits according to Jenkins (1968) “determine to a great extent the ways in which we see things and situations and the meaning we attach to them, the values we set upon them and the behavior we adopt to deal with them” (Jenkins, 1968, p. 22). D.W. Gotshalk (1968) states that “one might propose that aesthetic education be described as the educational activity directed primarily to the development of sensitivity to aesthetic values” (Gotshalk, 1968, p. 45). Gotshalk (1968), further states that “aesthetic education would be primarily education in intrinsic perception” (Gotshalk, 1968, p. 44). It would lead to awakening and enlarging the aesthetic response of individuals and also to

the “nurturing of psychological powers and value inculcation which shape individual character personality, individual behaviour and group conduct. As such it may lead to artistic creation in civic enterprises, such as beautification of surroundings and in private enjoyment. (Gotshalk, 1968)” He also adds that “Aesthetic education can also give us historical information, insight into human nature, entertainment, therapy, etc. In this sense it can be combined effectively with other forms of education, and not merely with education in the humanities but also the sciences etc.” it can also expand the imagination thus contributing to intellectual advancement of the human race. In this same sense Dworkin (1968) adds that man is not one sided he should work on being conscious of all forces forming his self-hood i.e all his internal and external senses. Karel (1966) adds that inspite of the teaching of practical aspects of the arts the “skills needed for intelligent viewing and listening are simply not taught anywhere in the arts curriculum.

Reid (1968) in his journal paper, “Knowledge, Morals and Aesthetic Education” defines aesthetic knowledge. He explains that the “experience of art or nature is not at all knowledge of the same kind as say scientific knowledge or historical knowledge” (Reid, 1968, p. 41). He is adamant that the “aesthetic experience involves personal feeling and could not be aesthetic without some of it.” (Reid, 1968, p. 41). He continues to state that aesthetic knowledge is different from all other types of knowledge. According to Karel (1966) the arts aim at showcasing man’s heritage, ideas and achievements and his concern for beauty and meaning in life.

A practical way to teach aesthetics in Kenya would be to develop a character education curriculum either as a separate subject or to be involved in the current framework of education. If the youth, including university students have an education that teaches them to value order in their homes, in themselves, in their surrounding, already they acquire an aesthetic value coming

out of their desire to live these virtues. Respect for the environment and for other people could lead to a culture of valuing aesthetics.

This study recommends character education i.e the impartation of virtues and values from the home and the civic community i.e the schools and community at large. According to Sisson (2003), “human flourishing or happiness is achieved in close connection with others with whom we share common cultural traits, values and norms of conduct” (Sison, 2003, p. 14). In order to have a society that values aesthetics and strives to live it, character education needs to be reflected in our curriculum. This of course does not mean that all will acquire virtues through education alone but we all need to be aware of what matters the most in our society and why it is valued.

Civic values lead to a human flourishing in general as Aristotle says that “eudemonia consists in an activity, in a flourishing life within the polis or city” (NE 1095b). This is why impartation of civic virtue cannot be limited to the home front but needs to be included as a general outlook of society at large. Sisson is convinced that human happiness that stems from the living of human virtues and values can only be achieved through a joint effort. Thus aesthetics as a value is a joint effort that comes from a general awareness in society of its need and importance in the everyday functioning of society. The implementation of civic virtues could also be done via the current life skills education which has as its aim, helping students to acquire values, attitudes and develop social skills that enable the learner to operate effectively in society. This will enable pupils to understand what virtue is and why it is necessary for the human flourishing of the community that they live in.

In the education context in Kenya it is clear that at some point in its history, sciences become more important than the arts. This is not peculiar to the Kenyan situation only. The history of the sidelining of aesthetic education in the United States of America according to Karel (1966) began with the reduction of the means to offer art as an intellectual or aesthetic challenge. In the USA just as we find in Kenya, School boards legislated some arts programmes out of existence and sharply cut out even more. The art budget was reduced and taken to other subjects. Finally as is the case in the Kenyan educational system the arts were left out as a graduation requirement and were given an extra curricular status.

Karel (1966) gives some ideas that the American system adopted to make aesthetics a part of their curriculum again. The Kenyan education system too could adopt these ideas so as to ensure that aesthetic education becomes an important domain in the education sector. One of them is to form an Aesthetic Teachers Professional body that will ensure that interests are heard. This professional body will plan and develop projects of its own. The second idea was to concretise and develop a new curriculum for teaching aesthetics. The third idea that was to be implemented in order to develop aesthetic education was to publish on the importance of aesthetic education. This was to be done in professional journals, state educational magazines, and even in newspapers. The curriculum should also be sent free to anyone who requested for a copy. They should also organise an arts clinic that brought practitioners from all over the country. The professional body of aesthetic practitioners also embarked on selling the idea of the importance of aesthetic education to parents. They should finally develop a certification program for aesthetic education practitioners.

Other practitioners such as Jenkins (1968) give different ways to inculcate aesthetic education which according to him is how a set of habits, attitudes, and modes of interpretation are acquired. One can inculcate aesthetic education by example and precept, by instinct, and indoctrination, by persuasion and the pleasure principle, by gradual accredation and traumatic encounter. Much of this education can be taught in institutions such as the family, the church, schools and the community at large.

Jenkins (1968) defines moral habits as the entire complex of habits, attitudes and purposes with which we grasp and interpret the world and plot our courses through it. Examples of these habits that can be inculcated with aesthetic education are habits of perception, feeling, judgment (or evaluation) and intention. He adds that these determine the way in which we see things and situations and the meanings we attach to them, and the values we set upon them and the behavior we adopt to deal with them (Jenkins, 1968).

Neglect of education in beauty has serious consequences on the appreciation of the truth, unity and goodness. The education sector should consider education in aesthetic virtues important especially focusing not only on life skills but also realizing that aesthetically inclined subjects offer an important aspect in building society and developing the values of young people.

Intellectual knowledge starts from sense data and as stated earlier if what passes via the senses as we walk through the environment we live in is disharmony and disorder; it becomes inevitable that in our minds a dissonance of sorts happens. The careless disposal of solid waste, absence of repair and maintenance of public facilities, dumping in public spaces, unplanned construction, and so on are evidence of the gap created by a lack of training in appreciation of beauty. Similarly the apparent lack of appreciation and understanding of the beauty of other human



beings can be observed in poor courtesy, corruption, disregard of law in the use of public amenities. All these areas reflect an apparent connection between ethics and aesthetics.

We must therefore seek to give the best experience to our senses so that the right intellectual reasoning is acquired. This is why we need to educate with the transcendentals in mind. This study is not exhaustive enough but it can point out that senses affect the intellect and this is why aesthetic values such as order, planning etc. should be inculcated. This will lead to a comprehensive and meaningful citizenship; a citizen who knows that aesthetics of the environment where they live is just as important as the economics that affect that choice of where they live.

In conclusion this dissertation suggests that there is need for a proactive role on a personal and community value for the development of aesthetics in our culture. As we saw previously, ethics, virtues and values are practiced individually and need the community to enforce them for the sake of the community itself. This is why the family, students and schools need to come together for the development of aesthetics education in Kenya.

These findings bring to light Kenyan students understanding of beauty and goodness relevance of education in their perceptions and level of awareness regarding the need for everyone to be involved in contributing to beauty and goodness in physical environment.

The findings have also revealed the need to enhance students understanding of beauty and goodness and its role in contributing to beautiful environmental through more focused education in aesthetics, ethics, civic virtues will be relevant for policy makers in education, environmental planning. It is also relevant for universities and their students. The evidence of the need for

education in beauty should lead us to move from appreciation beauty and goodness to actually engaging ourselves in trying to make ourselves and our surrounding beautiful and in effect good.



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## 7.0 APPENDICES

### 7.1 APPENDIX A – Photos



Inside Nairobi Kibera Slums,

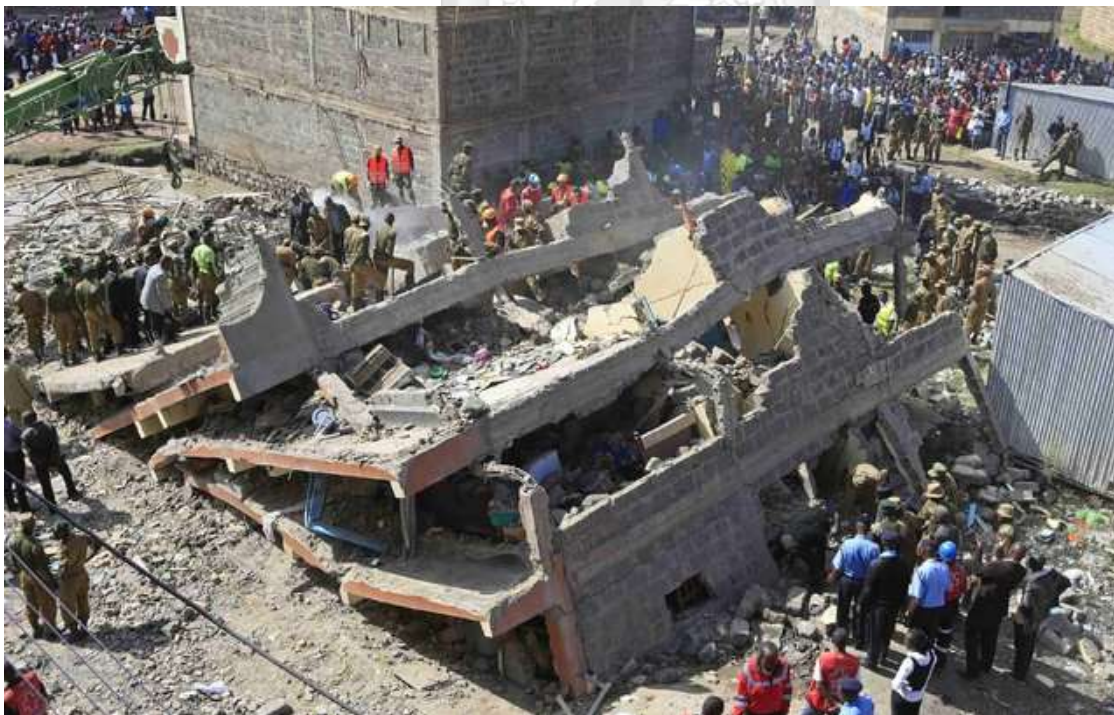
Source: [http://www.bloggingfromtheboonies.com/2012\\_04\\_01\\_archive.html](http://www.bloggingfromtheboonies.com/2012_04_01_archive.html)



Rubbish collection in the city with a truck that goes littering, Source: Daily Nation of Tuesday, November 5, 2013



Poor care of the environment outside the homestead in a Kenyan neighborhood, Source: <http://www.ayudh.eu/2009/karibu-ayudh-kenya/>



Residential Building collapses in Makongeni estate in Nairobi December 17, 2014

Source: <http://imgfeatures.com/2014/12/residential-building-collapses-in-nairobi/>

## 7.2 APPENDIX B: Sample Questionnaire

### A QUESTIONNAIRE STUDY ON KENYAN STUDENTS UNDERSTANDING OF BEAUTY

I am a Graduate Student at Strathmore University and currently pursuing a Master's Degree in Applied Philosophy and Ethics. The title of my dissertation proposal is 'the need for aesthetics and ethics education in Kenya.' My Research Objectives are 1. To find out what Kenyan students understand of beauty 2. To investigate the Kenyan perception of aesthetic education 3. To establish the relations between ethics and aesthetics in daily living. I appreciate that you have taken the time to fill this form. Your responses will enable me to prepare my dissertation project.

\* Required

#### Definition of terms

Aesthetics: The philosophical study of beauty, it's a set of principles concerned with the nature and appreciation of beauty. Aesthetics is concerned with sensory experience and the kind of feelings it arouses.

#### SECTION A: Personal Information

##### 1. YEAR OF STUDY

- ☐ 1
- ☐ 2
- ☐ 3
- ☐ 4

### 3. AGE BRACKET

- ☐ 16-20
- ☐ 21-24
- ☐ 25-30
- ☐ 30-35
- ☐ 35 and above
- ☐

### 4. GENDER

- ☐ MALE
- ☐ FEMALE

### 5. System of learning in High school \*

- ☐ KCSE
- ☐ GCSE
- ☐ GCE
- ☐ IB
- ☐ EACE/KCE/KACE/EAACE
- ☐ Other:





6. Current Institution of learning

- ☐ NAIROBI UNIVERSITY
- ☐ STRATHMORE UNIVERSITY
- ☐ DAYSTAR UNIVERSITY
- ☐ MT. KENYA UNIVERSITY
- ☐ UNITED STATES INTERNATIONAL UNIVERSITY
- ☐ KENYATTA UNIVERSITY
- ☐ Other:

**SECTION B: Kenyans perception of beauty.**

7. Kenyans appreciate beauty \* Rate your answer

1      2      3      4      5

Strongly disagree

Strongly agree

8. Is beauty in the eye of the beholder or in the things themselves?

- ☐ It is in the object itself
- ☐ It is in the subjective judgment of the observer i.e. my like or dislike of the object
- ☐ Other:

9. What elements make up what is beautiful \* Check as many as you think apply

- ☐ Harmony in an object

- ☐ Unity of the form
- ☐ Perfection
- ☐ Truth
- ☐ Goodness
- ☐ Personal attitude
- ☐ Personal Judgment
- ☐ Delight
- ☐ Originality
- ☐ Experienced / evoked emotion
- ☐ Completeness
- ☐ Other:



**SECTION C: To investigate the relation of beauty and ethics**

10. Do you think there is an ethical dimension in the relation between beauty and ethics?

- ☐ Yes - what is beautiful has to have elements of truth and goodness in it
- ☐ No - what is beautiful has no ethical dimension. Beauty is the only value it needs
- ☐ Other:

11. There a difference between what is beautiful and what is truly good? \* Rate your opinion

1    2    3    4    5

Strongly disagree ☐ ☐ ☐ ☐ ☐ Strongly agree

12. Can something be beautiful and bad at the same time? Choose one

- ☐ Yes - Something can be beautiful but lacking in goodness
- ☐ No - something is beautiful and that makes it good
- ☐ Yes - because what matters is the overall appearance and not the spiritual nature of the beauty
- ☐ No - Because it lacks goodness that renders it lacking in perfection and therefore lacking in beauty
- ☐ Other:

#### **SECTION D: The Kenyan understanding of aesthetic education**

13. Do you think there is need for education in beauty in higher institutions? \* Choose one

- ☐ Yes in order to have an objective understanding of what is beautiful
- ☐ No because what is beautiful depends on my own critical judgment
- ☐ Other:

14. What is more important when educating young people at a tertiary level? \* Choose one

- ☐ science based learning that leads one to seek only truth that is empirically verifiable
- ☐ art based learning that enables one to get in touch with himself and develop his/her talents and values

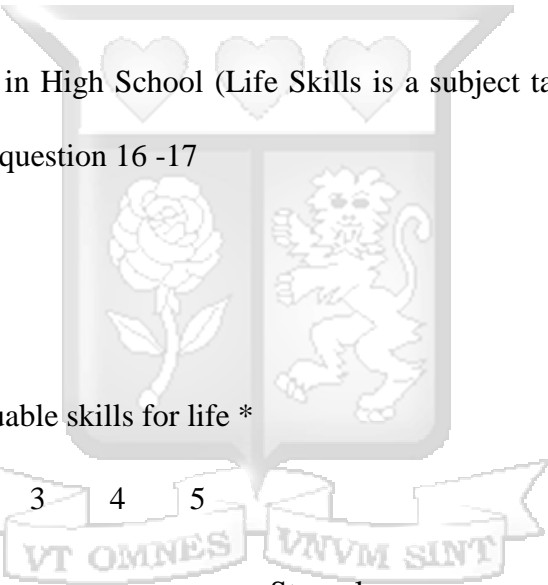


- ☐ Both science based and art based learning
- ☐ Liberal arts curriculum that enables one to grow in a broad area different interests plus develop human virtues
- ☐ Technology based learning because that is where the world is headed to.
- ☐ Specialized learning because one needs to cover only what is necessary for their future careers
- ☐ None of the above

15. Did you take Life Skills in High School (Life Skills is a subject taught in Primary or High School) If yes please answer question 16 -17

- ☐ Yes
- ☐ No

16. Life Skills taught me valuable skills for life \*



1    2    3    4    5

Strongly disagree    Strongly agree

17. Life Skills education was highly encouraged at school Choose one

- ☐ Yes
- ☐ No
- ☐ Other:

18. Do you think the education system 8-4-4 teaches one to value beauty? \*


- ☐ Yes
- ☐ No
- ☐ somehow
- ☐ Other:

### SECTION E: Aesthetic care in daily living

19. What is attractive to me is always beautiful Rate your preference

1      2      3      4      5

Strongly agree      Strongly disagree



20. Beauty is in?

- ☐ People
- ☐ Things
- ☐ Values
- ☐ Quality of the thing/person
- ☐ All the above

21. What attracts you most in a person?

- ☐ Profession
- ☐ Physical attractiveness
- ☐ Ethics/beliefs
- ☐ Kindness or generosity

- ☐ Other:

22. Where would I prefer to take wedding photos \*

- ☐ Upmarket Hotels or Lodges
- ☐ Rural village
- ☐ Reception location
- ☐ Local church
- ☐ Other:

23. What option would you rate as most important in choosing a place to live in \* Rate according to preference

	Very important	somewhat Important	Neither Important / unimportant	Somewhat unimportant	Very unimportant
Access	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Affordable	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Prestige	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Style and Beauty	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Location	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Order and Cleanliness	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

		Very	somewhat	Neither	Somewhat	Very
		important	Important	Important /	unimportant	unimportant
				unimportant		

of neighborhood

24. Rate what is most important for you \* Rate according to preference

		Very	somewhat	Neither	Somewhat	Very
		important	Important	Important /	unimportant	unimportant
				unimportant		

Personal appearance

i.e. Style and Beauty

Values I hold

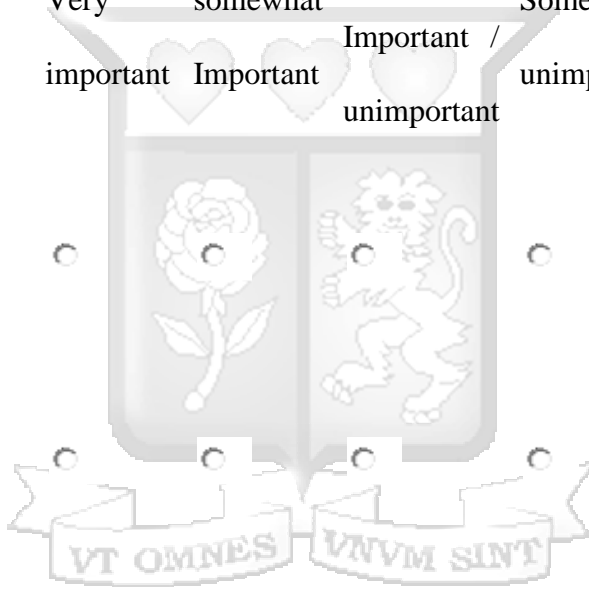
e.g.honesty,

generosity

Prestige

Order and Cleanliness

of my home



☐

☐

☐

☐

☐

☐

☐

25. What defines a beautiful person in your culture \* Give examples such as physical attributes, human qualities, material possessions, etc.

26 Who should take care of the environment around where I live

- ☐ County Government
- ☐ Neighborhood clubs
- ☐ Personal responsibility
- ☐ Other:

### Thanks

Thanks for taking the time to fill in this questionnaire

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