

## DOCTOR OF PHILOSOPHY

Can curriculum art lessons develop adolescents' healthy self-esteem, emotional wellbeing, better relationships and art grades?

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**Can curriculum art lessons develop  
adolescents' healthy self-esteem,  
emotional wellbeing, better  
relationships and art grades?**

**Volume I**

**By**

**Victoria Rosemary Barron**

**August 2018**

***A thesis submitted in partial fulfilment of the University's  
requirements for the Degree of Doctor of Philosophy***



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## Certificate of Ethical Approval

Applicant: Victoria Barron

Project Title:

Can curriculum art lessons develop adolescents' healthy self-esteem, emotional wellbeing, better relationships and art grades?

This is to certify that the above named applicant has completed the Coventry University Ethical Approval process and their project has been confirmed and approved as Low Risk

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31 October 2016

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*Figure 1 Intervention Group Pupils 2012*

“We are all attached,  
One person’s misery is everyone’s misery,  
One person’s joy is everyone’s joy,  
Our commitment is to help through examples of kindness, love and  
compassion,  
We are in each other,  
Emulate love and you find your strength,  
Do not keep giving love to those that are not ready for it,  
Give it to the next person”  
(Researcher’s prose 2019).

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Dr Suzanne Hacking

## **Abstract**

This thesis discusses how art lessons, within the national curriculum, can be enhanced to develop a healthy self-esteem, in terms of sense of self, sense of relatedness to others, and improved artistic creativity, of pupils aged 12 to 13 years, whilst also improving their art grades.

A mixed methodology is framed within a pragmatist theoretical perspective, recognising my roles as artist, teacher and researcher. Using what works practically within the situation in question, reveals changing truths observed from the pupils' perspectives and my multiple roles.

An intervention group received additional teaching within their usual art lessons; a control group did not. The additional teaching included guided group questioning around specific artists lives, (selected because the artists' life stories were discussed through their art work) followed by pupils' intrapersonal questioning, reflection, art-making, and group discussion. Quantitative data were collected from both groups, whilst qualitative data were collected from the intervention group.

The findings from the analysis of quantitative data revealed a non-significant self-esteem decrease with a limited amount of individual self-esteem increases over time in both groups. The intervention group data revealed a significant association effect between pupils who gained self-esteem and increased grade changes. There was no association between self-esteem and change in relationship, yet; significant comparable changes were seen between the two groups, upon the pupils' whole school examination period. The qualitative analysis revealed shifts in self-esteem and confidence illustrated by pupils' positive changes to their thought processes, art creations and behaviour. Pupils translated thoughts and ideas into art creations whilst

also expressing their own life experiences and enhanced understanding of others' lives (peers and artists). Pupil in-depth studies provided mixed-method data, which was analysed, interpreted and made accessible through a story-board of sequential art images. These findings revealed the pupils' shifts in thinking about themselves in relation to self-esteem, wellbeing, self-awareness and relatedness.

The study findings, framed within a conceptual framework draw upon how educational creativity, including discussion of artists' life experiences, offered pupils new ways of thinking, behaving and creating art work. This resulted in stability of esteem, increased grades, positive group experiences and positive individual pupil actions, within usual art lessons. The implications of this study will provide direction for future research and art teaching practitioners and has been disseminated in conferences and presentations from 2012 to 2018 (See Volume 2, Appendix 1, P4).

## **Glossary of Terms**

**Wellbeing** – The following authors from within the field of health, assert that wellbeing is how well one functions in day to day life, how happy one feels within it; a general feeling and evaluation about life (Crone et al. 2013: 280). Additionally, from the field of psychology and developmental psychology, wellbeing equates to life satisfaction, a sense of purpose, a feeling of wellness, how well one functions, confidence and a state of happiness (Bandura & Locke 2003: 87-99; Branden 1994; Geldhard & Geldhard 2010: 41; Harter & Whitesell 2003; Mongrain, Chin & Shapira 2011). From within a UK government report, wellbeing is cited as an ability to participate in school, learn and socialise, thrive and achieve (Department for Education & Department of Health 2017: 3).

**Self-Awareness** – One's knowledge of one's self-worth, self-image and ideal-self (Rogers 1979a; Wood 2008). These self-subjects help to generate self-understanding and emotional awareness.

**Relatedness** – An understanding of others' emotions and situations and making decisions about behaviour towards others (Adler 1912; Horney 2014; James 1907a; Lewin 1939; White R 1959). Also, a need to have human connectedness, a close and affectionate relationship with others (Jang, Kim & Reeve 2012: 1178-1179).

**Healthy Self-Esteem** – Esteem that does not fluctuate excessively and is relatively stable (Crocker et al. 2003: 894-895; Harter 2015, 2012a, 1985e) in order to guide decisions towards visible behaviour directed from an unseen inner self (Harter 2012a: 81; James 2013; White 1959) and reveals how much the person likes themselves, and is content with the way they are leading their life (Harter 2015, 2012a: 200).

**Safe** – When pupils are said to feel safe or need to feel safe, the term means relatedness regarding mutual trust, warmth, respect and care (Bergin & Bergin 2009: 144-145) and the ability to speak without fear whilst in groups (Harter 2015, 2012a: 286).

**Art** – School art means the art taught and generated in art lessons in middle and secondary schools as part of the learning process. Educative art experiences include; drawing, painting, sculpture, textiles, printing and art history discussions, as conferred in the Art and Design National Curriculum (Department for Education 2013). The word art, when used in discussion based around therapy, unless otherwise stated, means the practice of experimenting with art materials and subjects done by non-artists, who are looking for a beneficial health effect.

**Reflexive change** – to engage in action within the moment, as an automatic response to the situation (Hibbert et al. 2017).

**Reflective change** – thinking, after the event has passed, as a method to understand and learn how to change situations and problem solve (Dewey 1910).



## **Chapter One: Introduction**

In this opening chapter, I set the context, justification and the reasons that motivated me to undertake this research. Personal and professional reasons are discussed before a review of the relevant literature is presented. The thesis chapters are presented in turn. In order to create a sense of ownership of the research, influenced by the three roles I encompass as an artist; researcher; teacher (Springgay, Irwin & Kind 2008: 84, Irwin & Springgay 2013) my voice is used actively within my writing. The assertion of the first person pronoun 'I' is used throughout, alongside the possessive pronoun 'my'.

### **Research Background**

#### **Personal**

This research was primarily inspired through my own life experiences. I re-experienced an art education as an adult learner, which led to great personal change.

In my own childhood, my difficult family background meant my unnoticed dyslexia was inconspicuous, between the general chaos of my childhood experiences of abuse, including domestic violence, neglect and poverty amongst others. My childhood schooling and attempt at further education during later adolescence, resulted in my early education experiences feeling limited and unfinished.

I took control of my life and education as an adult, when I took part in a Fine Art, Higher National Diploma. I learnt a broad range of art skills alongside relevant historical knowledge, and also developed the ability to reflect upon my life experiences, whilst using art materials. I explored different signs and symbols from various cultures and

historical times. They became personal metaphors and through them I gained an ability to voice myself within a visual format. I developed reasoning processes as I explored life situations and concepts whilst making. I started to understand potential life outcomes and reasons for them, for seemingly the first time in my life. With the new life information, I slowly found the confidence to take responsibility for my actions as an adult, through the experience of an art education, and making art in a variety of ways. Making art included the use of textiles, photography, painting, sculpture and then exhibiting the art work in public exhibitions. I became an Artist and my work was viewed and appreciated by others.

I understood that if my own transformative experiences within my art education empowered me, this effect could also happen for children and I could play a role within this by teaching them art. So I decided to become an Art Teacher and gained a teaching degree. Whilst teaching, I recognised that the benefits of an art education were misunderstood and seemingly devalued by some; this made me feel increasingly passionate about art teaching and the positive effects it has on pupils. Others' misinterpretation of art as a subject, became an additional motivational factor for me to undertake this research.

## **Professional**

Nationally in the UK, teachers have recognised that adolescent pupils require different approaches of teaching for pupils' differing individual needs (Petrides, Frederickson & Furnham 2003: 280). Poor adolescent behaviour is demonstrated through a lack of focus, low level and frequent disruption, with negative behaviour shown towards pupils' peers (Anderson et al. 2014:1392; Bos, Muris & Mulken 2006: 28; Brooks et al. 2012;

48-49; Department for Education 2012). These exhibited emotions that are observable through behaviours, show that pupils may not achieve their educational potential. I maintain continued awareness of this within my own teaching experiences with adolescent pupils in the classroom.

I work with pupils between the ages of seven and 18. My teaching experience has shown that some pupils between the ages of seven and 10 years old, who were easily re-focussed and compliant with guidance, can then change from around 11 years old. Some pupils become disruptive, displaying defensive and emotionally frustrated behaviour, which is educationally non-productive and generates a difficult learning environment for other pupils. This behaviour can challenge teachers who need to meet the curriculum aims, whilst taking into account the changing needs of every individual pupil, alongside supporting the needs of the whole class. Within my own and my colleagues' teaching, the use of a sanction system does not always result in a positive behavioural change strategy, to effectively address the developmental needs of pupils going through adolescence.

In addition, I feel concern at the increase of other subjects taught at the cost of the reduction of the art curriculum in schools, which has reduced the amount of learning time pupils have in the art classroom. As such, a concentration of art skills based teaching has taken priority over expressive and exploratory methods. Additionally, the expectation for art to decorate school walls, means pupils' art outcomes need to meet aesthetically pleasing aims in reduced periods of time. Consequently, the pupils' individual exploration and creative discovery has seemingly become unimportant as schools look more towards the aesthetic outcome and grades to measure pupils' success in art. This means value is not allotted to material processes or pupils' intuitive creative developments below GCSE level, when they become assessed criteria for

examination purposes. Pupils who may have benefited from a broader curriculum, no longer have the access to develop their individual abilities and aims, whilst they learn to their best advantage, by exploring their creativity.

New teaching strategies are needed to help pupils who need more than usual teacher time, encouragement and care for them to succeed and explore their creative abilities. With one in 10 young people having diagnosable mental health issues (Department of Health & Department for Education 2017: 3) the government needs education to play a vital role in spotting signs and pointing pupils who need it, to services where they can receive support. Whilst there are pupils who will need specialist therapeutic care that takes them out of the classroom learning environment, the organisation, Voluntary Arts England assert that, all pupils would benefit a pro-active, wellbeing insert, as a part of their everyday curriculum (Devlin 2010: 20; White & Robson 2011). Devising whole new strategies where teachers may be expected to learn how to teach differently, is not conducive to the requirements of a professional teacher's life and the school and pupils' educational expectations they have to meet (Department for Education 2012). Consequently, research is needed in this area. Contributions to research in the field of education and health have been invited by researchers and policy makers for the educational and health benefits of adolescent pupils (Bonell et al. 2014: 348; Bos et al. 2006: 26-33; Hallam, Hewitt & Buxton 2014: 198). To date the mental health of UK adolescents is a major concern with one in 10 adolescent pupils cited as suffering with mental health issues (Department of Health & Department of Education 2017: 3).

## Self-Esteem and Adolescence

Researchers argue that the developmental stage of adolescence, results in a lowered self-esteem with changes seen in adolescent behaviours and relationships, which can hinder productive educational processes (Block & Robbins 1993; Bos et al. 2006; Orth, Robins & Widaman 2012: 1272). The Department of Health & Department for Education (DoH & DfE) (2017), recognises the merge of health and education for the adolescent age group, with pupils' mental health and wellbeing seen as in need of imperative support within schools.

Within the National Curriculum, the subjects of art, music, drama and sports are viewed as providing relief from academic core subjects and giving pupils a place to express and explore their developing inner selves as well as re-engaging pupils (Albert 2010: 90; Dunn-Snow & D'Amelio 2000: 48; Hallam, Hewitt & Buxton 2014; Hickman 2006; Kramer 1980; Kroflic 2012; Macnaughton, White & Stacy 2005). However, these subjects are very sadly, given a reduction of curriculum time and are removed from some school curriculums altogether. This thesis explores how changes made to pupils' usual art lessons can help develop healthy self-esteem, improve peer relationships and support the pupils to achieve better academic results from their art education. This is aided by the use of the pupils' thoughts and feelings, associated with their intervention experiences. As cited in the Green Paper (2017):

*“...adolescent's own views on their feelings and emotions are valuable indicators of their overall mental health and wellbeing, and their ability to participate in school, learn and socialise (DoH & DfE 2017: 7).”*

To explore and answer the research question, aims and objectives, this thesis contains a further seven chapters.

**The literature review** relays the search process for the literature used in this research. The studies found, inform five topics that are relevant to the research topics. Due to the unique setting and inquiry of this research, topics that surround; adolescent self-esteem and its measurement, the impact of adolescents' self-esteem in the US and the UK, current and past educational interventions to promote wellbeing and healthy self-esteem, the possibility of the integration of therapeutic art methods used in an art education to promote emotional health and, current and historical accounts of purposeful therapeutic art education are all reviewed. The need for research in each area is highlighted alongside the empirical studies' strengths and limitations being reviewed. These inform my research question, aims and objectives, intervention structure and choice of a mixed method study design.

**The methodology and methods** presents an in-depth understanding of the pre-intervention, intervention application and post intervention procedures.

Part one; the methodology, argues the choice of a pragmatist paradigm. Pragmatism is reasoned as the research base, from where to develop mixed method research, using a convergent mixed methods design and framework.

Part two; the ethics, intervention sample and methods for data collection are relayed through the tools and the timings of intervention. A discussion of the intervention process is delivered in a step by step fashion alongside the data collection procedures as they were interdependent events.

In part three, the data analysis methods are then discussed in turn, and these relate to the qualitative, quantitative and mixed methods findings chapters. At the onset, a convergence model was chosen to explore and interpret the data using equal weighting (Creswell & Plano-Clark 2011) before the findings chapters were presented. The findings from the three individual data sets are imparted in the following three chapters.

**First, the whole set of qualitative findings** are presented, in which six themes are discussed that arose from the pupil data, 1) creative expression of the artists, 2) creative expression of self, 3) thinking of others, 4) thinking of self, 5) change dependent upon creating art (**reflexive change** – engaging in action within the moment as an automatic response to the situation) and 6) change in relation to reflecting upon art and one's life (**reflective change** – thinking after the event has passed, as a method to understand and learn how to change situations in the future). The themes reveal shifts in the whole group's wellbeing, self-awareness and relatedness to others, which occurred alongside the intervention application.

**Second, the whole set of quantitative findings** are shared. This chapter supplies findings which reveal group self-esteem and art grade changes, throughout the intervention period. The results across the intervention and control group are compared. This chapter is unique in that the findings are interwoven with theory at this point in the thesis, and this information is linked to the discussion of the merged findings.

**Third, the mixed method findings from the two pupil in-depth case studies** from within the intervention group are shared. The personal intervention experiences and in-depth changes experienced by two pupils, pseudo named 'Jim and Rosie' are the

focus of the chapter. These findings also confirm the thematic changes in Chapter **Fourth, the rich and in-depth findings are presented** using sequential images through my interpretive art work, the justification for which (i.e. reasons for the decision to use art - drawing and computer software - as a tool to relay the pupils' in-depth experiences) is provided in the methodology chapter.

**The discussion** brings the three separate sets of findings together, to consider what can be said as a whole, from multiple perspectives. This interpretation of the findings is contextualised by theory and literature, to examine the intrinsically linked development of wellbeing, self-awareness and relatedness to others, and self-esteem and grades, through five focussed key topics in a concept map. The highlighted concepts reveal the reasons for pupil change, including how the art intervention was seen to motivate the pupils' learning and prompt their self-awareness, relatedness, wellbeing, grade increases and healthy self-esteem development.

**Finally, the conclusion** presents how the study has addressed the research question, aims and objectives. I reiterate the contribution the findings make to the fields of art, education and health. In this chapter, the research strengths and limitations are also highlighted alongside recommendations for future research, policy and practice.



## **Chapter Two: The Literature Review**

### **Introduction**

In this review, a critique of self-esteem and its impact on the developmental stage of adolescence is critiqued. Relevant past and present studies have been reviewed that have taken place in the areas of self-esteem and adolescent social and emotional health. Initiatives to aid adolescents' health development in education have been examined, as well as studies that inform how an art education could potentially use aspects of therapeutic art delivery (questioning methods, material use and group discussion), to continue the social and emotional learning of adolescent pupils in their everyday educative lives from within their art education. To help appreciate and comprehend the broad research field, relevant studies in the areas of arts, education and psychotherapeutic health were chosen and assessed using repeatable search steps (see Volume 2, Appendix 2, P7). The following approaches were used in combination for this search:

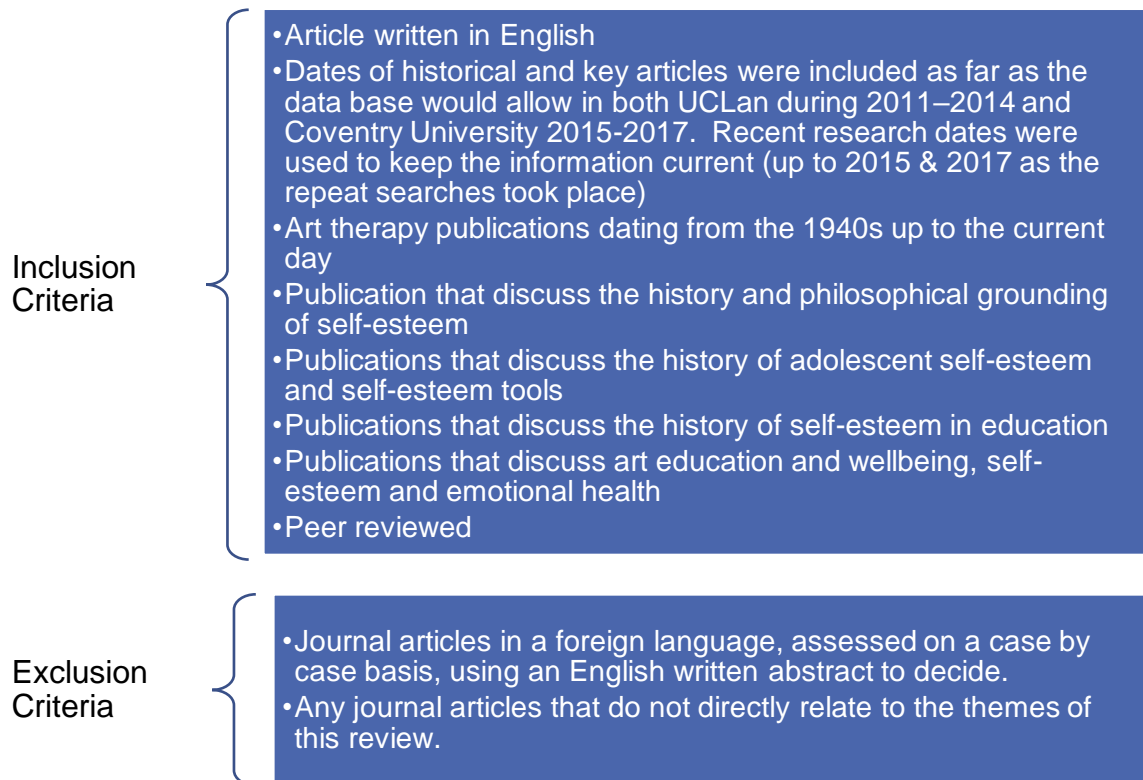
- Hand searching for key text and books
- Electronic CLOK search for relevant theses
- Citation searching, looking for key papers already included in reviews
- Searching electronic databases for peer reviewed articles

### **Criteria for the Electronic Literature Selection**

Searches were conducted to identify relevant literature surrounding the research question (Bryman 2012). Using a social sciences search framework called SPICE, (Setting, Population, Intervention, Comparison and Evaluation), concepts were

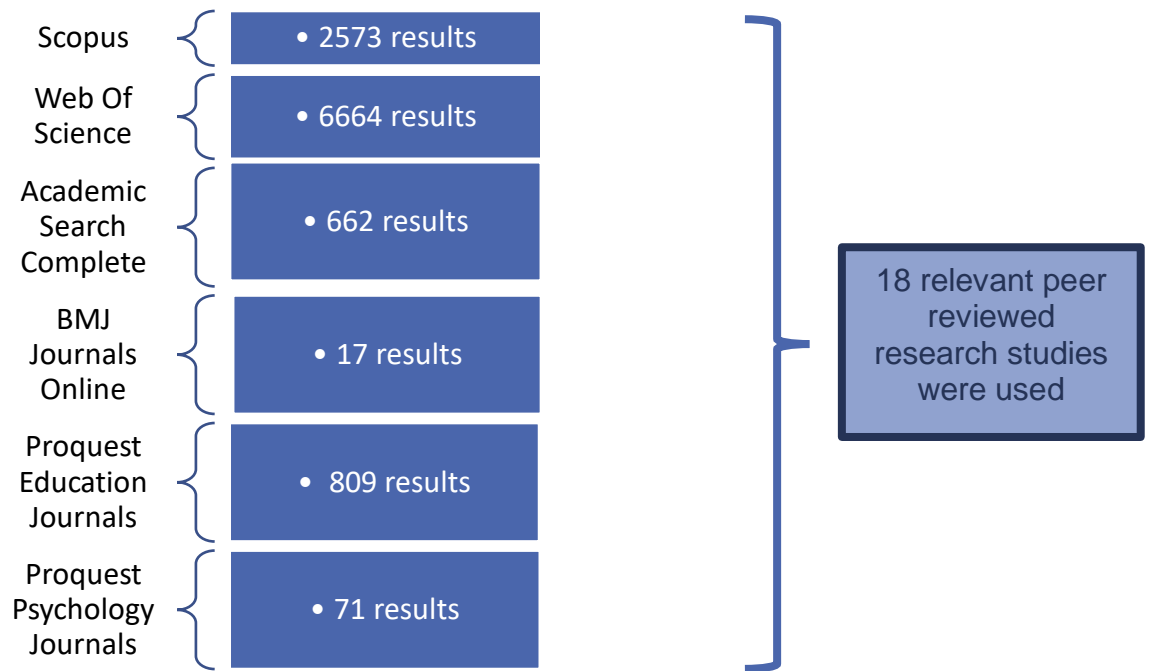
reviewed, including; school, year eight pupils, art intervention – added teachings, no intervention – usual teaching and self-esteem changes / grade changes / relationship changes. Key words relevant to each topic were used and amended where necessary.

Inclusion and exclusion criteria were used to guide the selection of studies at this first stage of the search (see Figure 2 below).



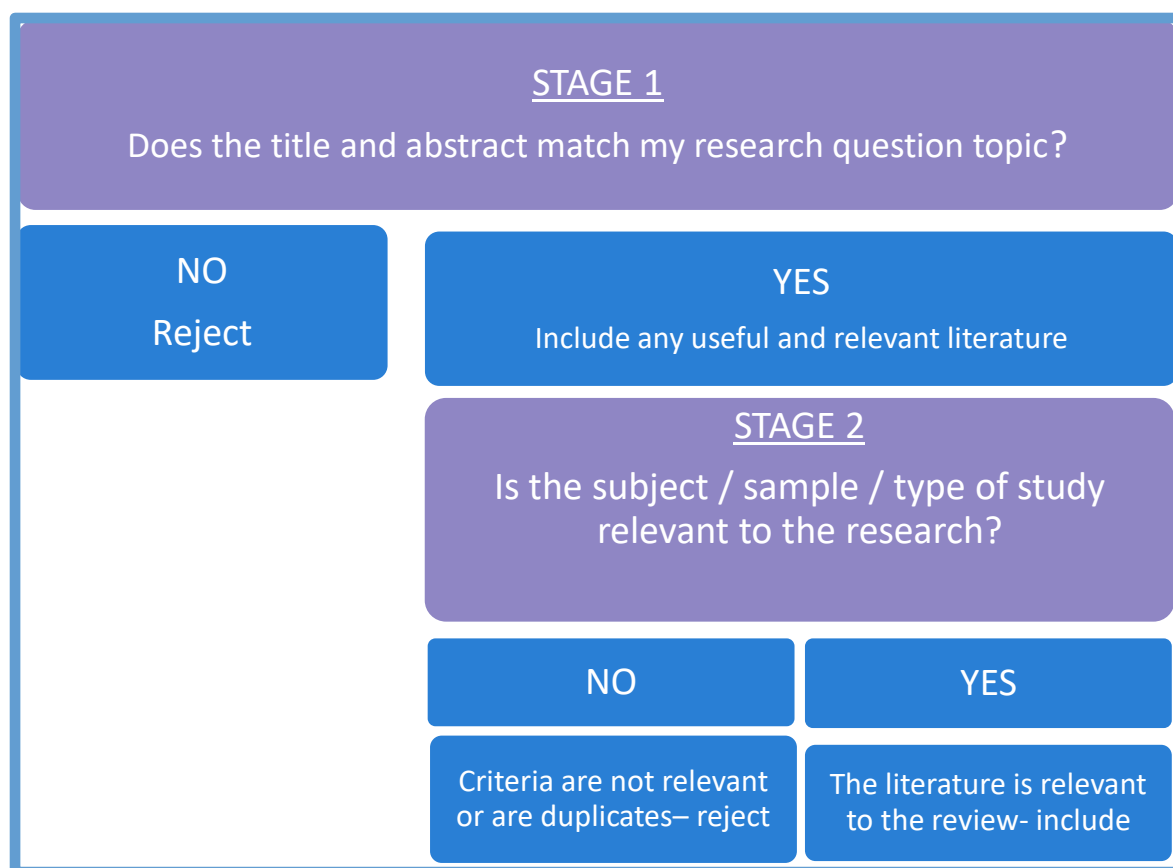
*Figure 2 Search Inclusion and Exclusion Criteria*

The literature search outcomes from 2011, are seen in Figure 3.



*Figure 3 Search Results and Studies used*

Once the search had been completed, relevant articles were chosen using the strategy in table 2 below (Creswell 2015). This helped with decision making about which papers to include and exclude, as the process was followed. The title of the literature was checked, to see if it reflected the research topic. If it did, it was kept for further review of the abstract, if not, it was rejected. Once the abstracts had been reviewed, they were checked for research relevance and I decided whether the work would be suitable for the review (see Figure 4).



*Figure 4 Literature Inclusion strategy*

The final stage was a check of criteria to screen the chosen studies. I used the Critical Appraisal Search Criteria (CASP) to screen qualitative research and The Evaluation Tool for Quantitative Papers (Long et.al. 2002) to screen quantitative papers. No studies were rejected for limitations, due to lack of studies directly in the area being researched. The screening methods gave a clear indication of strengths and limitations of each study used which supported the intervention development plan.

At the start of the review, of the range of studies that were assessed, 14 were quantitative, three were qualitative whilst one was mixed methods (see Volume 2, Appendix 3, P14). This reveals a gap of mixed-methodology studies in the merged field.

The search process was repeated in 2015 and 2017 to ensure the inclusion of any relevant and current research in this academic field. A further 8 sources out of 12 were of initial interest to this research in 2017 of which 3 were used in the review. The first literature search in 2011 identified the complexity and the broad scope of information available around the topic of self-esteem, art education, and therapeutic methods. Following this initial search, it was evident that a clear understanding of where and how self-esteem developed as a theoretical concept was required as otherwise the volume of available literature was unfathomable. For that purpose the historical roots of self-esteem are discussed (see Volume 2, Appendix 4, P111). The following five topics supply methodological knowledge to help plan the approach of the current research, alongside contextual and current literature which helped confirm the research question (Creswell 2014a): each is briefly outlined before going into more detail.

## **1. Self-esteem, adolescence and the measurement of self-esteem**

In this topic, self-esteem descriptions and the impact of adolescence on self-esteem changes, are discussed from an educational context. Three tools are reviewed that measure self-esteem. Methodological differences reveal how self-esteem is viewed at different developmental stages and by different areas of psychology, which impacts upon the creation and use of self-esteem measurement tools.

## **2. The impact of adolescents' self-esteem in the US and the UK**

In this topic, research within the United States (US) and the United Kingdom (UK) is assessed. This reveals how different approaches to managing socio-emotional issues can be seen to affect adolescents' behaviour in different ways. External measures of

achievement used within education, rather than a development of internally validated competence, has revealed some damaging life impacting factors on the adolescent. Education has been highlighted as an area where pupils can develop increased social and emotional learning, to heighten the learning experiences in school and internally validate competence. Research is needed that addresses the healthy self-esteem development of adolescents in schools.

### **3. Interventions to promote wellbeing and healthy self-esteem**

This topic highlights the changes that took place in UK educational policy, with an aim to build the social-emotional health of pupils in schools and across UK society (2003 - 2017). Past research is assessed which has been integrated into the daily education and lives of adolescents. These studies were integral in the development of interventions that have been previously administered in schools. Relationships between teachers, pupils and their peers, alongside learning experiences, develop emotional intelligence, autonomy in the classroom, and compassion within individuals. This section shows the literature to be limited with new research being required in the area of self-esteem development within adolescents' holistic and everyday education.

### **4. The possible integration of therapeutic art methods used in an art education**

This topic critiques a range of research evidence contending that people who take part in art experiences (including making art and having discussions about art), based within a health setting, experience personal wellbeing. The use of expressive arts is additionally evidenced as 'therapeutic' and imparts social-emotional learning as the

studies focussed on particular ways of considering art and health relationships. Further research is needed, within an educative context, where teachers can implement safe changes in their subject, in a practical fashion that meets the varying needs of the pupils, parents and the teachers' professional expectations.

## **5. A therapeutic art education**

Finally, this topic assesses how art lessons have historically been used to help with therapeutic intervention, at times this has been at the cost of the art teaching and pupil health. Only limited studies have been conducted in this field. Two such studies are critiqued that examine the role art teachers can play, however an increase in studies is needed to explore the concept. This topic additionally reveals a paucity of evidence within the area of the integration of art education on improved health, despite the imperative need for schools and health to merge for the mental health and wellbeing of adolescent pupils. The exploration of the combination of art as education and art as therapy, is reviewed to help understand whether art can help develop the healthy self-esteem, wellbeing and relationships of adolescent pupils whilst also developing their assessable competence within art.

# **Topic 1: Adolescence, Self-Esteem, and the Measurement of Self-Esteem**

## **Introduction**

To start, a discussion on adolescence and the developmental changes that take place, which impact self-esteem is discussed. Mruk (2013) defines self-esteem:

*“One major definition connects self-esteem to a person’s general success or competence, particularly in areas of life that are especially meaningful to a given individual. A second and most commonly used definition is based on understanding self-esteem as an attitude or feeling concerning a sense of worth or one’s worthiness as a person. The third approach involves defining self-esteem as a relationship between these two factors (Mruk 2013: 157-158).”*

With these defining explanations, descriptions of what a low, high, maladaptive high (which is observed as high but is implicitly low) and unstable esteem are, giving an understanding of differing self-esteem levels and behaviours associated with them, are supplied. Self-esteem is theorised as a motivational factor in an adolescent’s education, which promotes different behaviour through the construction of possible selves and identity formation.

## **Adolescence**

Adolescence presents many challenges as physiological, biological, psychological and social changes are confronted (Geldhard & Geldhard 2010: 4) and analysed. Muuss’ (1980) psychoanalytic interpretation of adolescence, developed an approach informing adolescent maturation which had within its roots, developmental and cognitive



theories. Muuss (1980: 250) also noted during adolescent changes, a person may experience difficulties with regard to self-esteem that have a detrimental impact on the natural changes taking place internally. The theory and concepts have since been accepted by additional theorists (Geldhard & Geldhard 2010: 5; Ginsburg 2014) however, the discussion of self-esteem in academic fields was greatly explored, and became a victim of its own success in the 1980s and 1990s, and after a boom of self-esteem theories and empirical studies, the concept was no longer viewed as helpful in the construction of a person. This was deemed so, because false educational and societal self-esteem boosts, were basing the ability to be successful, solely on a high self-esteem rather than how to achieve a stable self-esteem. Self-esteem boosts based upon feeling good only, generated unhappy teens that displayed behavioural characteristics that were not beneficial to them or their society (Twenge & Campbell 2010: 13-14; Twenge 2011).

Wigfield et al. (1991) found declines in self-esteem during overall adolescence, the transition between middle childhood and young adulthood. Conversely, a study reported a decrease in self-esteem during early and mid-adolescence, followed by a rise during later adolescence (Marsh 1989: 442). Some of these measured inconsistencies are still seen between boys and girls (DofH & DfE 2017) due to gender differences that are believed to emerge at this age and may also be due to states of maladaptive high self-esteem. It is difficult to pinpoint with accuracy exactly what happens to adolescent self-esteem since there is evidence of many variables. Harter and Whitesell reported that an adolescent experiences no definite trend of esteem fluctuation (2003: 1032). They added that the stability of self-representation varies personally for each adolescent across relatively long periods of time, on a short term basis, and across different situations. This makes measuring the stability of esteem

an issue, as we do not know whether an intervention would adjust the stability of an individual's esteem or if stability was going to be a natural effect for that person. For those reasons, applying an intervention from within education would supply self-esteem development from a consistent source in pupils' lives, which supply similar experiences across groups. Additionally, groups rather than individuals need to be studied to show the group average effects. How pupils behave reveals their state and type of esteem construct, that they embody within different situations; these are now discussed.

### **High Self-Esteem**

High self-esteem is characterised by a general liking for oneself (Brown & Dutton 1995: 712). This liking includes, the feeling of being worthy and deserving, being entitled to assert our needs and wants, aiming to achieve our values, and enjoying the fruits of our efforts (Branden 1994: 4; Sylwester 2007). When experiencing a state of high self-esteem, positive relationships can also be observed (Bandura et al. 1996: 1209; Whitesell & Harter 1996) with a cheerful mood and high energy levels. In a meta-analysis of a number of effectiveness of esteem-enhancement programmes for children and adolescents (Haney & Durlak 1998), programme participants found to experience gains in self-esteem, took part in productive behaviour and improved their personality and emotional functioning, and their academic performance. Seven years later, alternative evidence highlighted by Baumeister, Campbell, Krueger et al. (2003) asserted:

*“High self-esteem produces pleasant feelings and enhanced initiative but does not cause high academic achievement, good job performance, or leadership;*

*nor does low self-esteem cause violence, smoking, drinking, taking drugs, or becoming sexually active at an early age (Baumeister et al 2003:1).”*

Eight years later, Music (2016) disagreed with Baumeister et al. (2003) and agreed with Haney and Durlak (1998: 423), when they asserted that a high self-esteem does develop a set of characteristics which provide a strong base to help pupils achieve better academically. Behaviourally, a high self-esteem should not be confused with boasting or bragging or arrogance, which are not factors of high self-esteem, but reflect maladaptive high self-esteem (Jordan et al. 2003: 969). Pupils with high self-esteem are not driven to make themselves superior to others and they do not seek to prove themselves by measuring themselves against others. Also, during early adolescence, when one's perceived success is still partially reflected in the eyes of parents, this is a predictor of self-esteem (Harter 1990c) that is stable (Crocker & Park 2004; Crocker & Wolfe 2001).

### **Low Self-Esteem**

A low self-esteem is characterised by ambivalent or negative feelings towards oneself (Brown & Dutton 1995: 712-713). People with low self-esteem evaluate the self as unworthy and incompetent (Overholser et al. 1995: 920), they may have a lack of energy and seem unhappy. Low self-esteem is correlated to depression, eating disorders, and other indicators of poor mental health (Baumeister 2008; Mecca, Smelser & Vasconcellos 1989). It is cited as a contributory factor in aggressive behaviour, poor school achievement, adverse health outcomes, substance abuse and teenage pregnancy (Crocker 2002: 146; DuBois & Flay 2004). Experiences of failure, disappointment or rejection have negative behavioural implication for individuals with

low self-esteem (Brown & Dutton 1995: 713) including de-motivation. Sadly, people with low self-esteem may maintain negative expectations of themselves even when they successfully complete tasks (Brockner & Derr Laing 1987; Brown & Dutton 1995: 713) as they are unable to internally validate their competence development, and consequently they experience an unstable sense of success, as seen through the eyes of significant others (Crocker & Wolfe 2001; Crocker 2002). Perfectionism is also associated with a low self-esteem, though perfectionism has both negative dimensions (e.g., excessive concerns about making mistakes) and positive dimensions (e.g., personal standards and needs for order or organisation). Perfectionism only becomes a problem when unrealistic standards are imposed on goal setting. This develops into maladaptive perfectionism (Rice, Slaney & Ashby 1988: 311):

*“Maladaptive perfectionism describes people who experience excessive concern about making mistakes, doubt their actions, and tend to procrastinate, feel tense and anxious, and report having highly critical parents who had unrealistic expectations for their children. (Rice, Slaney & Ashby 1988: 311)”.*

For people who do have unrealistic aims, feedback associated with success and success over others (competitive), is important. However, externally validated success from competition, develops an unstable self-esteem (Crocker 2002).

### **Unstable Self-Esteem**

Instability of self-esteem over time contributes to depression (Crocker 2002: 147). Additionally, an unstable self-esteem may result in non-productive behaviour and defensive emotional states (Crocker et al. 2003; Jordan et al 2003: 972). In their study, Crocker, Luhtanen, Cooper et al. devised a measure using a developmental approach

to self-esteem called CSW-65. In tests using 642 adolescents, they found appearance, competition, and the approval of others are the most unstable contingencies for esteem development. These areas lead the adolescent to search for more validation due to the instability of where the validation has been supplied so far. The tests revealed negative outcomes over a two year period concerning, academic achievement, aggression, sexual victimisation, drug and alcohol use and disordered eating. The study concluded that basing self-worth on internal contingencies, especially virtuous moral standards, is related to fewer negative outcomes and is more stable than the approval of others, appearance and competition. Whilst this research did rely on self-reports, inaccuracy may be an issue, however, research conducted by Crocker and Park (2004) a year later, also discussed that the anxiety in attempting to boost self-esteem may in effect cause anxiety and prompt failure.

*“Although boosts to self-esteem reduce anxiety, the pursuit of self-esteem may increase it. Only when people are successful at this pursuit, and only in particular ways, such as through validation of their intrinsic self, is anxiety temporarily reduced (Crocker & Park 2004: 401).”*

This shows that the focus for self-esteem development needs to be diverted to processes that become valued, rather than aiming for self-esteem stability or even a high state of self-esteem.

### **Maladaptive High Self-Esteem**

Although low and unstable self-esteem can be problematic for adolescents, high self-esteem can be maladaptive, narcissistic and encourage defensive and aggressive behaviour, when based upon low implicit self-esteem (Jordan et al. 2003: 969-970).

Maladaptive high self-esteem is found when the esteem may seem high during observation, but it is actually low. In this case, explicit high self-esteem will protect itself from the implicit low self-esteem and become maladaptive. The maladaptive element leads to an experience of poor self-worth or nagging doubts about competence even after success (Jordan et al 2003; Rice, Slaney & Ashby 1998: 312) in a similar way to that viewed in low self-esteem and an inferiority complex. However, this esteem state is less easily observed as self-doubt and recrimination is quickly concealed with defensive behaviour (Brown & Bosson 2001; Dubois & Flay 2004) or through dealing with others in a superior manner. Individuals can attempt to boost their self-esteem through the denial of personal shortcomings, in a manner that inhibits goal-setting and self-improvement efforts. Additionally, individuals can disregard the importance of relatedness and they devalue their behaviour and actions towards others, within their relationships. These behaviours are critical to the individual's immediate or long-term wellbeing, even if they have interpersonal costs (Dubois & Flay 2004).

### **Construction of Self-Esteem**

Crocker and Park (2004) discuss how pursuits of self-esteem have varying effects on the type of esteem construct a person can experience, as seen in the passage below.

*“We suggest that the importance of self-esteem lies not only in whether trait self-esteem is high or low but also in the pursuit of self-esteem—what people do to achieve boosts to self-esteem and avoid drops in self-esteem in their daily lives. Because increases in self-esteem feel good, and decreases in self-esteem feel bad, state self-esteem has important motivational consequences.*

*Thus, in the domains in which self-worth is invested, people adopt the goal of validating their abilities or qualities, and hence their self-worth (Crocker & Park 2004: 393)."*

In summary, a pupil's experience of low, high, unstable or maladaptive trait self-esteem levels, can be a self-fulfilling prophecy and have profound consequences for every aspect of the adolescent's existence; how one deals with people, how much one achieves and what level of personal happiness one experiences (Branden 1994). Consequently, when self-esteem is created solely on the fragile nature of others' validation, it can become detrimental to the individual. However, the development of adolescents' stable esteem is based upon the following determinants; religious faith, love and support from family, virtuous moral behaviour, significant other's perceived approval and internally recognised academic competence (which is felt in higher esteem states). Some of these domains are deemed more stable than others (Crocker & Park 2004; Crocker et al. 2003) and this research will explain how they are able to be cultivated within education.

### **Self-Perception and Others' Approval**

Self-perception has implications in motivation and behavioural adaptation. Being seen to do the right thing in different situations is motivationally relevant for the adolescent. The awareness of others' observations of the person's behaviour will have motivational force as well as self-esteem implications that are unstable (Harter 2015: 171; Luxmore 2008). The development of identity through the use of possible selves (inwardly assessing different behaviours to get different outcomes from a situation - Markus & Nurius 1986: 954) and self-perception, are important in order to understand why and

how adolescent behaviour can change in a classroom setting. The motivational force for behaviour is therefore inextricably linked to the chosen outcome for the situation and the image the adolescent wants to portray (Harter 1990c). These behaviours are chosen through an assessment of possible identities, also called socially constructed selves (Harter 2012b).

### **Self-Esteem Motivates Constructed Selves**

Self-esteem has an implication in pupils' choice of behaviour in any situation, as situation outcome and expectations are plotted within ones personalised schemata (inner thoughts that create a belief construct about the self) and past learning. Trait labels such as smart, good looking and happy are able to be categorised into higher order generalisations about the self and emerge into different selves (Erikson 1980, 1959a, Harter 1990c; Harter, Waters & Whitesell 1998; Piaget 1948). This is exemplified by Youniss and Smollar (1985).

*'An adolescent studied across several relationships would likely be found acting differently in each structure. For example, in communicating a particular experience to a parent and adolescent might be cryptic and defensive, while in communicating the same event with friends, the adolescent is likely to be elaborative and open (Youniss & Smollar 1985: 2).'*

As children mature into their adolescent stage they trade their relationship with their parents with ones that rely upon the increased importance of friendships (Steinberg & Silverberg 1986: 848). One possible reason for the different social behaviours, noted by Habermas and Bluck (2000: 749), is that the young adolescent acts differently in different circumstances as they need to develop a life story as they become



autonomous. The adolescent explores different life narratives and autobiographical reasoning in response to social and motivational needs. An alternative view given by Markus and Nurius (1986: 955), is that the adolescent can reflect on different selves offered from a situation, and apply behaviour at a later time, that suits their needs as their different roles and identities within them develop. This ability to create possible selves does produce difficulty for individuals' identity growth, because they increasingly want to express themselves, yet the individual may not feel they are able to do so. The early and mid-adolescent stages, bring about the ability to recognise inconsistencies within the self, before the developmental ability to understand how to actively incorporate these inconsistencies into a unified theory of self is able to occur towards the end of adolescence (Muuss 1980; Harter 2015: 15). The content of personal traits become more interpersonal as one goes through the stage of adolescence (Harter 2015; Muus 1980: 250; Rosenberg 1979) aged 10 – 19 years (World Health Organisation). As the adolescent grows through their social situations, discrepancy between ideal and actual self, can cause the individual to display or hide, different emotional reactions.

### **Internal Conflict**

For those adolescents who experience conflict over different selves, concern may arise over which action is a reflection of the true self and which one reflects a false self (Higgins 1997; Harter 2012: 170). The role of self-representations has mental health implications such as depressive and suicidal behaviours where the individual turns against the self (Markus & Nurius 1986; Overholser et al. 1995: 929). Another behavioural function reveals that the adolescent can turn against others or society.

This behaviour is usually related to feelings of sadness, for example, depression or disappointment and produces agitation related emotions, like fear or anxiety (Harter 1990d). Whilst pupils' behaviour can be observed by teachers and their peers, their internal thoughts, feelings and perceptions are measurable with different social science tools. The relationship between a pupils' competence and worthiness can result in authentic self-esteem or internal conflict, alongside their self-esteem development. As asserted by Mruk (2013a):

*“...competence is needed for worthiness because only certain types of actions have such a positive meaning. However, worthiness also balances competence because not all things that one does effectively are necessarily meritorious. Accordingly, talking about competence or worthiness without stressing their relationship could mean that we are not talking about healthy, genuine, or authentic self-esteem at all. After all, competence without worthiness can result in negative acts of human behaviour, such as lying, stealing, or injuring others for personal gain; and feelings of worthiness without doing something to earn them is narcissism (Mruk 2013a:157).”*

This statement alludes to the fact that, how the pupil develops their esteem is vital to authentic development and feeling at one with oneself. The inner self can be measured using different self-report social science tools.

## **Measuring Self-Esteem**

A number of tools have been researched which measure self-esteem. The concept of measured self-esteem was constructed after the cognitive revolution in the 1950's, and is relied upon as proof of benefit of therapy and a psychological concept alongside

behaviour (Robinson, Shaver & Wrightsman 1991; Wiley 1971). The development of tools to measure self-esteem are influenced by belief systems about self-esteem in the scientists' specific research area. Whilst validated self-esteem measurement tools date from as early as Rosenberg 1965, this and other tools that are over fifty years old, are still widely used today. However the choice of tool to be used depends on which area of the self is being measured and the developmental stage of the person. Additionally, self-esteem measurement tools that were developed historically, have undergone an increasing number of adaptations and re-validations over their lifespan, to ensure they maintain integrity in different settings, within different countries and with changes in society. In addition, changes in measurement tools have taken place as new scientific developments have been made. In this section, three key measuring tools are discussed because they prompted change in the field of self-esteem measurement (Wylie 1979; Harter 1982f) and I have chosen to use one of them for my data collection.

The fields of sociology (Rosenberg 1965) and developmental psychology (Coopersmith 1967) informed self-esteem and its measurement from the perspective of adults and children. The two self-esteem measurement tools created within these different areas shared commonality in the belief of William James' state (long term) and trait (short term) self-esteem, developed in functional psychology in 1907 (Coopersmith 1967; James 1907a; Rosenberg 1965a).

Rosenberg's Self-Esteem Scale (1965a) measures adults' self-esteem as an attitude towards oneself. Rosenberg believed self-esteem was a reflection of a person's self-

image (Rosenberg 1965a). Alternatively, from within the field of developmental psychology, Coopersmith's tool, the Self-Esteem Directory, was for children between eight and 10 and was validated in 1967. Coopersmith (1967) asserted that children's self-esteem was an evaluative attitude towards the self, that starts with worthiness learnt from the observation of parental warmth, modelled within the child and parent relationship (Coopersmith 1967). The Self-Esteem Directory was critiqued for shortcomings in construct validity and inadequacy in respect of reliability (Robinson, Shaver & Wrightsman 1991; Wylie 1971a) and theory (Harter 1985e: 87). The tool was recognised as being unable to reveal distinctions children make between the domains in their lives by Harter in the field of developmental psychology. Self-esteem was classically a single, global measure which produced a single score, concealing observations that children make (Harter 1985e, 1982f). Harter proposed that, self-esteem is better conceptualised separately for different areas of the self.

Harter followed up her own and Wiley's criticisms, by developing a tool that recognised the 'construct of self' is made up of distinct domains and these change during the stage of adolescence (Harter 1985e, 1982f). Further, she recognised that children and adolescents do not feel equally competent in every domain. Harter's tool, called "The Self-Perception Profile" in 1982, was renamed, "What am I Like?" in 1985. Revisions to the tool took place, as it initially focused on the pupil's judgement of their competence only. The changes included perceptions of self-adequacy to enable a more accurate self-concept. The tool measures global self-esteem and the importance a child/adolescent (aged between eight and 13 years) places in different domains of their life. An additional global self-esteem score measures how important an individual feels about themselves in individual domains as a whole. How competent the young

adolescent is externally measured to be, has a direct relationship with their global self-esteem (Whitesell & Harter 2003). Harter (1985e) devised the tool to provide operational definition of self-esteem in different areas of life regarding approval, self-esteem and competence. The self-perception tool was re-validated in 2002 in the Netherlands by psychologists Muris, Meesters and Fijen, which is discussed in the methodology chapter.

### **Synopsis of Topic 1**

Self-esteem levels motivate pupils' classroom behaviour (Haney & Durlack 1988: 423; Music 2016: 130). Pupils who come into a classroom with pre-conceived ideas about their expected achievement, linked to self-esteem, need teachers to recognise them and help them for the pupils' future benefit. The teacher needs to be able to teach according to the pupils' personal needs. If teachers give unworthy praise in the guise of a false self-esteem boost, the pupil can develop narcissistic tendencies (Jordan et al. 2003: 970; Twenge 2011; Twenge & Campbell 2010).

Scientists have been theorising pupils' learning needs across education sectors, resulting in some private sections of schooling, offering education that is based around the healthy development of self-esteem and independent learning (Crocker & Park 2004). Assessing self-esteem is a necessary factor for this type of education. Researchers from different disciplines in the study of behaviour, such as Harter, Rosenberg, Wolfe, Crocker and others, discuss that theories to measure domains of self-esteem and the importance the pupil and teacher applies to them.

With the advent of reasoning skills during the stage of adolescence (Harter 2012: 148; Habermas & Bluck 2000: 754; Steinberg & Silverberg 1986), feelings associated with

self-esteem dominate thinking. As a consequence, developmental theories use constructs of life domains from where self-esteem can be measured (Harter 1985e; Harter & Whitesell 2003: 1029). Both physical and emotional internal changes are observable through a person's behaviour within a classroom. The behaviour of a pupil can be expected to change in relation to their changes in self-esteem in certain subjects and certain life areas. Self-esteem levels fluctuate and change through the stage of adolescence (Harter & Whitesell 2003: 1055; Wigfield et al. 1991), though levels in the first informative years are more difficult to attempt to try and change, especially if the adolescent does not realise that a negative effect is taking place or why it is happening.

If self-esteem is based on the unreliable validation of others, or on looks or competition, the positive esteem felt from this is not stable, predictive thoughts become doubted, and defensive behaviour can ensue (Crocker & Park 2004: 407). If self-esteem development is based on areas such as virtue, and other altruistic behaviours, the self-esteem is more likely to be stable and last the test of difficult situations (Crocker & Park 2004: 407; Jordan et al. 2003: 971).

The experience of self-esteem can be low, high, maladaptive high and the state can be stable or unstable. Maladaptive high means a person acts as though they have a high self-esteem, yet their implicit self-esteem is low, which results in internal conflict and defensive behaviours are seen alongside positive behaviours (Jordan et al. 2003). High self-esteem is characterised by a feeling of fondness towards oneself (Branden 1994; Brown & Dutton 1995; Sylwester 2007). This helps the adolescent achieve more from their social life within school and their academic life. This is due to realistic expectations from the self and others in different situations (Dubois & Flay 2004). High self-esteem individuals will not competitively measure themselves against others and

they will be happy (Branden 1994; Haney & Durlak 1998). Low self-esteem is associated with poor learning, aggression, depression and mental health difficulties (Baumeister 2005; Mecca, Smelser & Vasconcellos 1989). An esteem that is unstable fluctuates, and the person experiencing that state, will undertake a pendulum swing of emotions that correlate to their fluctuating state (Crocker & Luhtanen 2003; Crocker & Park 2004). A stable self-esteem will not dictate the emotional complexities of an unstable esteem (Harter 1985e). Consequently, whilst a high esteem may be the opportune state, a stable state with gradual and slow increases based upon stable domains, is healthier for the adolescent pupil to develop (Crocker 2002; Crocker & Park 2004).

During adolescence, behaviours motivated from the felt self-esteem level are seen through the pupil's behaviour (Harter 1990c; Luxmore 2008; Mruk 2013, 2013a). Possible selves are reflected upon in order to learn different ways of interacting in life and understanding wanted expectations from a situation (Markus & Nurius 1986) as autonomy develops (Habermas & Bluck 2000; Steinberg & Silverberg 1986). Identity is formed using this construct, with self-esteem motivational factors at the core of the adolescent's action (Muuss 1980; Harter 1990d). If identity formation is constructed with internal conflict the mental health of the individual will suffer later in life (Erikson 1980). Usually depression, anxiety and behaviour associated with sadness occur in the individual (Markus & Nurius 1986; Muuss 1980; Harter 1990d). Choice of behaviour and the expectations from life and others in the adolescent's life, have an implication in the learning environment of the classroom (Mruk 2013).

Teachers who are in primary contact with adolescent pupils in their classrooms, can observe whether a pupil's self-esteem is causing difficulty through the pupil's behaviour and their achievement potential. Teachers can respond to the pupil's need within their

practice (DoH & DoE 2017). Where in life the pupil self-esteem is developed, and how this informs their identity formation, will have life long lasting effects (Geldhard & Geldhard 2010, Harter 2015). Therefore, how the esteem is developed in a classroom has an implication in the construction of a pupil's identity, and care should be taken not to aid the pupil's development of maladaptive high self-esteem (Twenge 2011; Twenge & Campbell 2010).

The flexible construct of self-esteem is viewed in different ways, including state and trait esteem and domain specific and global esteem (Harter 2015; James 1907a; Marsh 1989; Mruk 2013; Wigfield et al. 1991). Constructs of self-esteem vary at different stages of life, so many self-esteem measurement tools have been designed to measure these developmental changes of individual states. The tools reflect different ways of understanding more about the 'self' and the workings of a healthy self-esteem from the scientific perspective of the tool designer, which measure how esteem levels are constructed.

## **Topic 2: The Impact of Adolescents' Self-Esteem in the UK and the US**

In the early 2000s, the social sciences within the UK and US reported observed links between a measured low self-esteem and mental health difficulties, maladaptive high self-esteem and narcissism (Weikel et al. 2010: 107; Twenge 2011), adolescent displays of symptomatology of depression (Twenge & Campbell 2010: 17) and interpersonal difficulties (Weikel et al. 2010: 101; Collishaw et al. 2004: 1351). Further reports of poor mental health, poor academic achievement, poor behaviour (Collishaw et al. 2004: 1357; Collinshaw et al. 2010) and accounts of emotional stress and anxiety



within school settings (Trzesniewski & Donnellan 2010), all revealed a decline in adolescent emotional health in the UK and US over time. A high self-esteem at all costs is not desirable, whilst a stable esteem development (Weikel et al. 2010: 101) based on authentic behaviour (Harter 2012: 13; Mruk 2013) and compassion (Mongrain, Chin & Shapira 2011: 977), can offer life support and buffers against stress.

Within a US social developmental cohort effect study called 'Rethinking generation me: A study of cohort effects from 1976 – 2006', students were randomly assigned to complete one of six questionnaires, each with a different subset of topical questions but all containing a set of "core" questions. Across the 30 years of the study, 477,380 (51.4% female; 84.1% Caucasian) older adolescent pupils participated. A three-stage sampling procedure was employed. Stage one involved the selection of particular geographic areas, stage two involved the selection of one or more schools in each area, and stage three involved the selection of students within each school. Data were collected following standardized procedures via closed-ended questionnaires. These were administered in classrooms by University of Michigan representatives and their assistants. In this US based study applied by Trzesniewski and Donnellan 2010, data from high school pupils from 1976 to 2006 were measured for egotism, individualistic attitudes and self-esteem, helplessness, misery, antisocial behaviour and life satisfaction, academic expectation, materialism and attitude to work, social awareness and activity, sociocultural climate and attitude about religion. It was revealed that there was little evidence of change in self-esteem or depression within the 30 year period. Whilst an expectation of good education had been raised, adolescents did show signs of narcissism, cynicism, and had lower levels of trust. However, the study is limited due to the scales used not being validated using intensive construct validation.

Consequently, measurement issues may have limited the ability to detect potential cohort effects. Additionally, the cohort were only asked if they were Caucasian or not; no other social background information was available other than gender. Despite these limitations, due to the number of research findings which linked a negatively affected adolescent society with problematic future outcomes, the World Health Organisation supported the merge of health within education (2007). Consequently, an educative framework was produced called Health Promoting School (HPS) projects. These have since been widely researched in education.

Trials based on the HPS framework aimed to improve the health of US children between the ages of four to 18 years old, from within the curriculum, as well as by making changes to physical spaces at home. The health topics included; physical activity, nutrition, substance use, bullying, violence, mental health, sexual health, hand washing, using a bicycle helmet, sun protection, eating disorders and oral health. Despite the varying successful outcomes of these studies from 2007, a review of 67 cluster-randomised controlled trials revealed that low to moderate quality effects of interventions supports the WHO's HPS framework (Langford et al. 2015). The studies' limitations included; bias, pupils' self-reports with no objective measures used, and high numbers of pupils dropping out of studies, as well as no indication of possible harm to pupils involved by taking part in these studies. Better quality studies are still needed in the area of integrated health and education (Bonell et al. 2014: 1-2).

Findings from a UK cohort study did evidence social-emotional difficulties within the adolescent age group, in a similar way to the US. Collishaw, Maughan, Goodman et

al. (2004) collected information about UK adolescents and their parents in 1974, 1985 and 1999. The study investigated the extent to which conduct, hyperactive and emotional problems have increased in the UK over a 25 year period, in three general population samples. A rise was found in emotional problems with an increase in adolescent conduct problems affecting males and females from all classes and family types. Twice as many parental reports of adolescents experiencing emotional and conduct problems were seen in 1999 as in 1985. This evidences a negative trend in the emotional health of adolescents in the UK (Collinshaw et al. 2004) and the trend is highlighted as increasing within the current UK Government Green Paper, which highlighted that one adolescent per 10, is diagnosable with mental health issues (DoH & DfE 2017).

The investigative review by Collinshaw, Maughan, Goodman et. al. (2004) contained limitations, in that the questionnaires used were not identical at each data collection point for each group, parental reports about adolescent problems were relied upon which gave perception of others' thoughts and feelings rather than including them alongside the children's and adolescent's experiences being recorded, and, finally, changes in the proportions of adolescents from ethnic minority groups included in the three studies assessed meant that trends in health were only detected in white adolescent groups. Whilst these limitations apply to the study, the reduction of adolescent health was investigated further, and potential reasons were explored.

The psychologist and educator, Seligman (2004: 27; Seligman et al. 1995) gave an opinion that the reported adolescent issues were related to maladaptive self-esteem, prevalent at that time in society. Maladaptive esteem is related to negative aspects of behaviour, notably egotism, narcissism and violence, as also seen in the UK study (Barry, Frick & Killian 2003: 148) and correlate to a fluctuating self-esteem (Weikel et

al. 2010: 101). Seligman asserted that maladaptive self-esteem is a phenomenon that is based on an unhealthy high self-esteem development, established through competitive and externally validated measures, rather than emotional awareness and relationship development.

Baumeister (2008), a social psychologist, reasoned that teachers were a contributory factor to the widespread adolescent esteem issues (in both the US and UK). He argued that teachers promoted adolescents' maladaptive esteem state with externally recognised academic success and competition, rather than the maladaptive esteem state being the result of internally recognised competence development. Developmental psychologist, Harter (2012a), added to the debate and asserted that without self-belief, which is required to internally validate competence and aid the development of a healthy self-esteem, the development of academic competence will not aid the healthy growth of self-esteem. Additionally, not all pupils have the life circumstances or natural ability to apply themselves solely to academic life, nor could that be expected during adolescence, rather as a hopeful outcome of this stage as the person transits into adulthood.

Other life impacting factors in adolescents' lives caused issues that were related to unhealthy esteem development, which are linked to personal self-worth and self-belief. Through a review of literature it was highlighted that life impacting factors can include post-traumatic stress, racism, poverty, and family structural changes (with relationship and attachment implications) (Byrket & Young-Jones 2012). Adolescent pupils can also experience stressful high educational expectations (Collishaw, et al. 2004) at the same time as physiological, biological and psychological developmental changes

(Geldhard & Geldhard 2010; Moksnes & Espnes 2012). All of these external and internal influences can affect the adolescent pupils' education and their self-esteem development. Thus the wider modern understanding of competency based self-esteem that informs emotional health and emotional intelligence, needs further development whilst still acknowledging the validation of competence (Harter 2015; Bonel et al. 2014). Additionally, research that attempts to understand academic based self-esteem is also necessary; however, academics believe that healthy social-emotional lives also lead to good learning experiences. Experts in the social science field, Hudley and Romo (2007) asserted that tools needed to be designed in order to help develop pupils' emotional, psychological and communication skills and they wrote:

*“Specific attention to mental health needs during adolescence will allow educators to identify and provide improved opportunities at that developmental stage, to help counteract social-emotional problems that affect adolescent learning and development with lifelong consequences (Hudley & Romo 2007: 95-96)”.*

This implies that an adolescent's education can be psychologically and socially improved to develop the emotional intelligence and self-belief, required for healthy self-esteem development (Bos, et al. 2006; Hudley & Romo 2007).

There are currently widespread adolescent health issues in the UK. The recognition of pupils' poor emotional health was a catalyst for two UK policy documents to emerge: in 2012, the Pupil Behaviour in School in England document (DfE 2012) and, in 2016, the Educational Excellence Everywhere document (DfE 2016). Additionally, the 2017 Green Paper, Transforming Childrens' and Young Peoples' Mental Health Provision (DoH & DoE 2017), is a reactive document, which has responded to the increase in

adolescent and young adults' poor mental health. These UK government policy documents stress that there should not be a focus exclusively on academic achievement and that pupil health needs have to be considered and supported at school, by everyone the pupil comes into contact with.

## **Synopsis of Topic 2**

Research conducted within the US and the UK has revealed a number of issues related to negative behavioural and social-emotional issues that affect the adolescent age group through maladaptive self-esteem (Byrket & Young-Jones 2012; Collishaw et al. 2010; Trzesniewski & Donnellan 2010; Weikel et al. 2010). Education has been noted as able to help and as morally and legally obligated to counteract pupils' social-emotional problems and difficult learning experiences, through the development of wellbeing, notably better relationships, and a healthy self-esteem (DoH & DfE 2017). These personal aspects correlate to internal validation of academic competence and therefore a healthy self-esteem development (Hudley & Romo 2007).

Whilst studies have been carried out that include the adolescent age group, the low to moderate quality of evidence does not fully validate projects researching health in education and, as a result, the adolescent social-emotional difficulties persist in society. Research that addresses the issues, whilst taking into account previous study limitations, is needed.

### **Topic 3: School Based Interventions to Promote Wellbeing and Self-**

#### **Esteem**

Since 2003, there have been a number of recommendations to integrate methods of teaching which impart social and emotional learning skills into daily practices and interactions of pupils at school. The UK's Department for Education and Skills (DfES) commissioned a research report 'Every Child Matters', conducted in 2003, which researched how pupils' emotional, social competence and wellbeing could be most effectively developed in UK education. The report stated that whilst educative studies were available, additional studies were needed. The advancement of what was already known, alongside the promotion of studies that develop cognitive intellectual and academic learning, together with emotional and social competence and wellbeing were required. Additionally, the encouragement and promotion of social and emotional learning was viewed as a high priority on a national level, with explicit curriculum guidelines outlining key principles of pupil learning. The report asserted that the younger the pupils were when they started a social and emotional education, the more they were likely to develop increasing benefits for their future. Furthermore, the fostering of warm relationships to encourage pupil participation would help towards developing pupils' independence in the classroom. A whole school approach was encouraged to develop the holistic wellbeing of the pupils, with teachers also needing to have their emotional wellbeing met, in order to develop the optimal learning environment for the pupils. The application of Social and Emotional Aspects of learning (SEAL) was to be taught in pupils' Physical, Social, Health, Economic, Education (PSHE) from 2005 in primary and secondary education settings. Despite SEAL implementation, the repeated and increasing numbers of problematic issues within

adolescence, relating to health were later highlighted by the Department of Health (DH).

Four years later, in 2009, the DH commissioned the National Institute for Health and Care Excellence (NICE) to report on social and emotional wellbeing levels within pupils in secondary education. Guidelines were given on the support of pupils in full time education between the ages of 11-19, to educators, carers and people working with children. Secondary schools were targeted as establishments to develop pupils' social, emotional and psychological health, as protecting factors against behavioural and health problems; these were said to be developed via pupil happiness (not being depressed), autonomy in learning, and having good relationships. As the DfES research report in 2003 noted, the whole school organisation needed to work towards the same outcome, fostering staff and pupil relationships. Consequently, the DH report imparted clear guidance for the daily lives of the pupils. These guidelines included: to promote pupils' decision making in their environment, to help build peer relationships, to provide a place for pupils to talk about their emotional issues and hear consistent advice, and to train pupils using activities in relation to social and emotional wellbeing.

As a response to the UK's nationally observed poor future outcomes of adolescent pupils, SEAL application was quantitatively and qualitatively evaluated in 2010 (Research Report, Humphrey, Lendrum & Wigelsworth 2010). The data evidenced that SEAL failed to impact significantly upon pupils' social and emotional skills, general mental health difficulties, pro-social behaviour or behaviour problems. Multiple obstacles were found that hindered the good practice of SEAL. Not all schools implemented the measurable guidance and some schools made very little measurable



progress. The whole set of teaching criteria were not used. Rather, elements were chosen that teachers wanted to use, which affected pupils' future outcomes. The application was viewed as inconsistent across most schools as opposed to holistic approaches being undertaken. SEAL was also in competition with other teaching pressures and expectations at different times of the academic teaching term, and the consistency of application then faltered. It was asserted that staff need time and resources to drive SEAL forwards. Parents and carers also needed greater engagement with the process. An emphasis in rigour for the collection of measurements and, lastly, guidance to help schools make informed choices about the use of SEAL, were all key aspects of the analysis.

Researchers continued to apply methods to understand the adolescent society and their social and emotional skills, general mental health difficulties, pro-social behaviour and behaviour problems, to develop successful school interventions. One such quantitative study brought self-esteem back into focus. The study, which aimed to understand inner domains and relationship developments within the stage of adolescence, took place in the US and found that positive intrapersonal relationships were beneficial to self-esteem. The study also re-evidenced that lowered self-esteem leads to depressive symptoms and reduced competence. Within the field of social psychology, Crocker, Luhtanen, Cooper et al, (2003) developed a 'contingencies of self-worth' measuring tool in 2000 and the results were published in 2003. Their study created a personality measure using 1,418 people aged between 16-27 years, and tested the tool for validation purposes on 795 people aged between 16-22 years, to find where stable and unstable self-esteem was developed. Their research suggested that supporting pupils to develop positive intrapersonal relationships could have

beneficial self-esteem and competence developments. I would be unable to apply the use of this tool to my study as the tool is applied to pupils of 16-22 years, rather than younger adolescent years. And, although this tool gives a clear indication of the intrapersonal way adolescents and young adults potentially develop, its further application is needed in increased education and health studies.

Seven years later, in 2009 (at the same time as the UK's Department of Health report recommended developing happiness as a factor for developing pupils' health) a US based quantitative, cognitive–interpersonal study by Lee and Hankin involved 350 adolescents between the ages of 11 to 17 from multi-racial backgrounds from five Chicago area schools. Relationships were once again, shown to play a pivotal role in an adolescent's education and emotional health. Both interpersonal (relationships with others) and intrapersonal (relationship with oneself) relationships, were found to have an important effect on the individual, their self-esteem and making good decisions needed for a satisfactory life. The aim of the research was to understand how the development of depression and anxiety in adolescents is determined with both intrapersonal and interpersonal factors. These results from Lee and Hankin concurred (2009) with Crocker, Luhtanen, Cooper et al. (2003) seminal study, in that anxious and difficult relationships are potential contributory factors to the later development of emotional distress in adolescents. Lee and Hankin's additional evidence exposed that low self-esteem mediated internalised dysfunctional attitude (poor decision making for the self). It was revealed that anxious relationships lead to a dysfunctional attitude, dysfunctional attitude leads to lowered self-esteem, and lowered self-esteem leads to depressive symptoms (Lee & Hankin 2009). Limitations to Lee and Hankin's 2009 quantitative study included the length of time between each report assessment. A longitudinal study may achieve more accurate results with longer lengths of time being

assessed for validation of effect to take place. An additional limitation includes the potential reporter bias of self-report measures and the possible different ways of understanding the questions. The use of teachers, parents and peers as reporters would have imparted an increased understanding of the issue. Lastly, other aspects of anxiety could have been measured to highlight a broader understanding of the nature and concerns of anxiety. Despite the study limitations, other educational psychologists also discussed that classroom and school based relationships were increasingly important.

A review article written by US based, educational psychologists, Bergin and Bergin (2009) emphasised that without safe relationships between pupils, teachers and peers, pupils with a low self-esteem can be vulnerable themselves and affect others negatively, especially those with maladaptive high self-esteem. Further academic opinion theorised that a caring relationship between the teacher and pupil, that delivers warmth, respect and trust, are essential to increasing pupils' achievement (Bergin & Bergin 2009). This teacher led method of helping pupils by developing and promoting trusting and safe relationships was recognised across Europe, the UK and the US, in the early 2000's. At that time, across Europe, the UK and the US, academics discussed the increasing importance of emotional learning. Psychologists, Perry (2011) and Lee and Hankin (2009) stated that educative experiences primarily need to feel safe for pupils. Teachers need to focus on the development of emotional intelligence (Ruiz-Aranda et al. 2012) and empathy and compassion within usual classroom teaching and learning (Bonell et al. 2014; Commodari 2013; Geddes 2006; Perry 2011). Additionally, school interventions directed to the development of emotional intelligence can increase stable self-esteem, and improve wellbeing and

relationships with others (Mongrain, Chin & Shapira 2011). This effect of emotional intelligence gain could theoretically counteract maladaptive self-esteem which is based upon unhealthy high self-esteem development. For this effect to occur, pupils would need to be confident to internally validate their own success rather than rely on external measures of validation (Harter 2012a, 1985e). This issue was found in the study described below.

In 2012, a quantitative study based in Spain, undertaken by sociologists Ruiz-Aranda, Salguero, Cabello et al. (2012), found emotional intelligence was required in the development of characteristics such as positivity, relatedness to others, adapting to different social settings, and wellbeing. This was evidenced in their sociological study which assessed two groups of pupils between the ages of 13 to 16 over a two-year span for social-emotional adjustment. Data from 147 randomly selected and distributed pupils from a Spanish school was examined to discover if an emotional intelligence programme improved adolescents' social-emotional adjustment. The intervention used a control and training group for one hour a week over a 10 week period. It was found that pupils with greater emotional intelligence improved their social-emotional functioning, aiding behaviour and better adaptation to social situations at school. There were significant effects from variables of self-esteem which included lessened effects of anxiety, social stress and depression, but not self-confidence.

The results from this intervention show the importance of implementing programs to develop emotional intelligence into educational settings for the benefit of pupils' positive development of relationships and wellbeing which are evidenced to improve adolescents' future outcomes and a healthy self-esteem (SEAL 2003). Pupils' lack of

confidence was still a factor that needed addressing, and pupils' development of high esteem that is also stable, is therefore key to competence validation alongside wellbeing and relatedness. A stable self-esteem is built through kindness to others; as esteem developed through altruism (quality of unselfishness and compassion, feeling for others based on sympathy and empathy) results in increased stability (Crocker et al. 2003).

In 2011, Canadian-based mixed method research, by psychologists Mongrain, Chin and Shapira, suggested that people who practised active compassion increased their happiness and self-esteem. Whilst this was not a school based intervention, it was found that incorporating compassion and caring awareness of others, into daily life for all people, independent of age, can increase emotional wellbeing as well as a stable self-esteem. Interventions that aim to encourage pupils' empathy and kindness could potentially be used to promote happiness and stable self-esteem in a safe way. However no other research of this kind has been implemented in schools to test for stable self-esteem development and the ability to validate competence. Some schools (though a very limited number) have had self-esteem intervention packages woven through their curriculum, with an aim to support the development of healthy self-esteem and academic competence. Due to the lack of research in this area in the UK and the US, two school based sports studies, based in Taiwan and Greece are discussed next.

In 2009, Hsaing-Ru et al, executed a quantitative educative study, and explored the effect of pupils' self-esteem after a programme was incorporated into Health and Physical Education classes, in two separate schools in Taiwan. Positive effect was highlighted within classroom-based results in physical domains for girls and family

domains for boys and girls, though no effect on global self-esteem was found. A randomly selected 184 pupils were sampled, aged between 12 and 13 years, then split into two groups. A control group received the usual Health and Physical Education classes and the other received an intervention of 16 weeks of 'sense of self' activities in lessons, used from a text book, repeated three times a week by trained teachers. The intervention aimed to increase participants' self-esteem. The Rosenberg global self-esteem scale (1965a), a 10 item scale, was used to establish participants' self-esteem at the beginning and end of the intervention period. Self-esteem increased in participants in the intervention group on physical factors and in girls on family factors. However, there was no difference found in global self-esteem for the two groups (Hsaing-Ru et al. 2009). The intervention evidenced that health and education in combination could focus on providing adolescent pupils with a more holistic education that influences the rise of specific domains of self-esteem, i.e., physical factors, and in girls on family factors. This study did not assess for social-emotional literacy, interpersonal or intrapersonal relationships, academic competence, wellbeing or stable self-esteem. Limitations include the longevity of the intervention at 32 weeks – a longer term follow up after the intervention would derive an increase in the long term evidence and classes with the intervention could be increased across schools. The study is not culturally comparable with the UK because of the cultural differences between Taiwan and UK. Additionally, the ability to use the Rosenberg self-esteem tool even with modifications, is limited, as scale is susceptible to different personal interpretations and it uses limited questions. For that reason, I have reviewed research from Greece, which uses the Susan Harter SPCC tool within education, which was re-validated in 2004 as the tool had not been given a comprehensive reliability and validity, despite its very popular use amongst studies of youth worldwide.

A quantitative study examining the effects of two disparate instructional approaches on pupil self-perceptions of competence in elementary physical education, by Chatoupis and Emmanuel (2003), was set in private education in Greece. A sample of 111 pupils aged 10 and 11 years old supplied data within three groups. This experimental study utilised Susan Harter's (1985e) Self Perception Profiling for Children tool (SPPC). The tool was used to collect pre- and post-test data, on either side of an intervention placed within physical education lessons. A comparative evaluation of data examined two physical education teaching styles. Within sports lessons, Chatoupis and Emmanuel (2003) asked two questions: A) will conditions of two styles of teaching make a difference in pupils' perceived athletic competence?, and B) are there interactive effects between styles of the teaching and the pupils' gender on perceived athletic competence? Evidence suggested the performance in emotional domains became enhanced when pupils had the opportunity to take part in deliberate teaching-learning process and pupils took part in decision making processes. Autonomy in learning was evidenced as strengthening self-esteem, though there was no effect on the perception of competence, for either girls or boys. Some study limitations inhibited the generalisability of findings, including the socio-economic background of the pupil sample being primarily middle class, with no ethnic or religious minority groups present in a different cultural setting. The small sample size of the three groups used limits the external validity of findings, whilst providing the study with internal reliability. The length of the intervention was relatively short, containing one hourly lesson a week over a 12 week period. The research has strengths based on the teacher's specific training of learning styles which were observed for consistency and, also, the measures used were validated (Harter SPPC 2000b). There was no change in perception of competence yet self-esteem was improved due to emotional

domains being enhanced. The opportunity for pupils to take part in deliberate teaching-learning process, which utilised their decision making processes, aided the enhancement of their emotional domains.

### **Synopsis of Topic 3**

In summary, interventions integrated into the daily education and lives of adolescents and others, to develop their healthy self-esteem and emotional awareness, have reported successful findings linked to self-esteem development and determinants of healthy emotional and social functioning (Chatoupis & Emmanuel 2003; DfES 2003; Hsaing-Ru et al. 2009; NICE 2008). There are strong, positive indications that interventions to promote mental and emotional health alongside academic achievement are possible (Research Report 2010). Evidence has suggested that the fostering of safe relationships (the relationships between teachers, pupils and their peers), alongside positive and safe pupil learning experience, are crucial in developing emotional intelligence, autonomy in the classroom, and compassion within individuals, which aids intrapersonal relations and validation of success, with stable esteem development (Bergin & Bergin 2009; Crocker, Luhtanen, Cooper et al. 2003; Lee & Hankin 2009).

Adolescent pupils' esteem levels have been evidenced to affect their daily lives, and a high stable self-esteem is correlated to empathy and compassion (Ruiz-Aranda, Salguero & Cabello 2012), happiness and the ability to make good decisions (Mongrain, Chin & Shapira 2011). Whilst self-esteem teaching kits are successfully applied to sets of children within schools, a limited research evidence base cannot yet determine whether self-esteem and emotional health aspects can be integrated into



the everyday curriculum of adolescent pupils, with an additional focus on academic and intellectual learning.

#### **Topic 4: The Possible Integration of Therapeutic Art Methods used in an Art Education.**

In the following section, evidence that adolescent pupils with depressive symptomatology tend to use after school art clubs is reviewed, which raises a question about how the use of art with adolescent pupils is delivered in schools. Pupils who need social care and help with adjustment, may be going to art clubs due to a potentially healing effect.

In a US study by Young, Winner and Cordes (2013) 2,482 American adolescents (1,244 males and 1,238 females) aged 15 to 16 were sampled. They participated in a quantitative psychological study. It was found that those who took part in after school art activities, who had an average level of intelligence and working memory, scored higher on depressive symptoms than those involved in arts and sports lessons and sports after school activities. Young, Winner and Cordes (2013) used and adapted the seven item version of the CESDS (Centre of Epidemiological Studies Depression Scale). Items on the CESDS assessed frequency of various moods of problems associated with depression. The school subjects measured were music, drama, singing, drawing and painting, compared with playing sports and practising sports in afterschool activities. For this research, the usual lessons and school activities took place with no intervention. This study indicated that adolescents experiencing depressive symptoms are more likely to be involved in after-school arts activities than

in sports activities. There is no evidence to suggest the pupils were practicing either subject in the school setting to negate emotionally therapeutic benefits, but the arts could potentially have attracted pupils with depressive symptoms, because they are recognised by pupils, as having therapeutic benefits. If pupils are taking part in art because they perceive art as emotionally helpful, there is a need for research to understand how to develop an art education to proactively help their wellbeing. This notion of psychological health and an art education being intrinsically linked had been developed by a practising art therapist eight years earlier, in 2005.

An Icelandic art therapist, Ottarsdottir (2005) (in Karkou et al. 2010), conducted a mixed-method study within her therapy sessions to gauge if an art education could be introduced into art therapy, to maintain the pupils' continuous art education alongside continuous therapeutic benefit. Ottarsdottir sampled five children with learning difficulties who had experienced stress and trauma (aged 10 to 14 years) and were taking part in art therapy. Qualitative methods were used to gauge whether integrating art lessons into art therapy would aid their emotional wellbeing, whilst also facilitating classwork learning. Quantitative methods were used to test pupils' IQ, behaviour and hyper activity disorders. The artwork created within the therapy sessions was created with an understanding that it would be assessed for educative purposes. Integrating art lesson content into art therapy was evidenced to be successful. The five adolescents worked with their emotionally loaded issues and their learning difficulties together, without the need to attend two separate sessions. This provided practical and emotional benefits to the adolescent. The positive results from this research show art therapy and education can be integrated. The sample number is a limiting factor for generalisation of the intervention, with only five participants sampled. The base for

the intervention was within therapy rather than education; however, the benefits to the pupils importantly support an integrated art and health education. Whilst the primary aim for art therapy is client wellbeing, the secondary purpose of educative success is a reasonable expectation from the intervention. To place a wellbeing intervention as a secondary aspect of an educative process, an intervention would need to produce therapeutic effect within the safe boundaries of education and teaching practitioners. Pupils' therapeutic support would need to be conducted in an ethically safe manner for the teacher and pupil. Talking about and making art work are primary functions of an art education. If these methods are proven to be emotionally safe in their dissemination, it may be possible to use them as usual teaching that naturally combines therapeutic aid.

The next piece of research undertaken from a health base, used types of art discussions as an intervention method, and involved talking about and relating to artists' images. Within their research Gelo, Klassen and Gracely (2015) utilised a discussion tool which is already approved for use within education. Gelo, Klassen and Gracely (2015) designed an intervention to qualitatively explore, the use of representational images to enhance and promote conversation, and to examine how artworks might serve as an additional resource for healthcare professionals who provide care to patients. The intervention took place over a ten month period in the US. Some patients who took part in the research were aged 20 to 28 years though the majority were older than 50. Participants were asked questions used in education and museums to promote observation, communication and thinking skills. Questions included: 'What do you think about when you see this image?' and 'How does it make you feel?'. Themes emerged of hope, peace, comfort, serenity and the ability to see a

'bigger picture'. 18 out of 20 patients found the experience of viewing images to be positive whilst two did not – no information was provided about the two who did not. All of the 18 participants who had a positive experience suggested it was comforting to talk about and look at images. To this end, evidence points to the fact that narrative images can evoke feelings in adults that might not ordinarily surface within conversations and comfort can be gained from that process, when used in a group setting. The fact that this study was not conducted by psychotherapists or psychiatrists makes this discussion method a usable tool art for teachers. This could aid the attention of the pupils to their selves and their academic studies, with an aim to improve intrapersonal relations. However, the use of the discussion tool on adolescents in their education for health purposes has not been researched. This aspect, of a person making art and developing safe therapeutic effect without the involvement of psychotherapists or psychiatrists, has also been researched from a healthcare perspective.

Clients taking part in art activities offered by artists, has additionally been shown to have therapeutic effect. In 2013, a UK based qualitative study investigated the use of art as an intervention for patients referred by their general practitioner or other healthcare professional, with the aim to improve mental wellbeing (Crone et al. 2013). The sample comprised 202 adult patients who had experienced anxiety, depression, stress, low self-esteem/confidence or overall poor wellbeing, and chronic illness or pain. The patients were split into eight groups. Artists offered ten weeks of art intervention to each group within a General Practitioner surgery or community based facility. Poetry, ceramics, drawing, mosaics and painting were offered as activities for clients to take part in. Using the Warwick-Edinburgh Mental Well Being Scale, (Teller,

Hiller, Fishwick et al. 2007) it was revealed that patients who completed the art courses showed significant improvement in mental wellbeing over the course of the intervention. Because this study did not have a control group to compare against, the claims of improvements in wellbeing need to be treated with caution. If a control group had been used, improvements in the samples' mental wellbeing may have been similar to the intervention group for other reasons, perhaps related to relationships and socially based experiences, meaning the art might not have had any effect or only as much effect as any other intervention experience. Whilst the results of undertaking art making was evidenced as beneficial to the clients' wellbeing, the art was not school based nor were the clients adolescent. Importantly though, this does suggest that if psychotherapeutically untrained artists can mediate art creation in groups, to aid peoples' wellbeing, this is transferrable to educative art classrooms.

Safe social-emotional health intervention tools have been created and applied to school classes, using the expressive arts. Whilst these were not applied through art classes, the foundation of emotional wellbeing and social enhancement interventions being applied through the expressive arts have been formally recognised. Within a US study, psychologist and artist Wallin, and primary school teacher Durr, created an interactive teaching tool called Teaching Anger Control through Teamwork (ACTT), in 2002. The creative and expressive arts were used. This instructional set of lessons focused on usual academic as well as pupils' social emotional growth. The aim was to help the class individually process their anger and behave responsibly.

The expressive arts, including writing short stories, drawing, creating art work, making music and writing poetry, and they were used alongside peer feedback and peer

discussion – storytelling and game playing were predominantly used within the classroom toolkit. Three evaluative methods were used to evidence pupil change and were an important part of the toolkit. Pupil self-evaluation was completed during each week of the program. Pupils self-evaluated using one question and one statement choice: where each pupil questioned ‘How am I doing?’, ‘if I did it’, ‘if I sort of did it’ and ‘if I did not do it’. Pre and post data collection took place through three instruments that assess for social and emotional growth. Firstly, a ‘What gets me upset’ survey, developed by the tool inventors to assess what upsets pupils and how they manage the anger. Secondly, a ‘Walker McConnell teacher rating scale’ which records social competency and responsible behaviour. And lastly, a ‘words and meaning survey’, which assesses for pupil knowledge and terminology. The ACTT teaching tool was implemented in 230 elementary schools in 2002. Over a three month period, Durr reported success in pupil participation and interest, and in pupils’ application of the anger sequence. The pupils’ change in anger management and raised interest in school means this tool has been used as an emotional management and social skills development tool, in many schools in the US for pre-school children, into the first four years of their education. Whilst this study is not based in art lessons and is a tool to be applied with younger children, it does raise the important aspect of pupils’ self-realisation within their education in a safe setting. The results of the sample used are not generalisable to the adolescent age group due to developmental changes that take place in adolescence. Due to that limitation, the next study discussed is undertaken in 2012 in the Czech Republic, with children in the early adolescent age group, in school settings.

An art-based program for social and emotional development of children was specifically aimed at pupils aged 11 to 12 years (Mynarikova 2012). One group of 25 participants took part in the study. The class was chosen due to their poor behaviour over a five year period. The poor behaviour resulted in a new teacher being assigned to the group each year, rather than the usual one teacher per five years. The aim of the intervention was to improve the communication, cooperation, emotional management, understanding, and identity enforcement of the difficult group, within the older children in a primary school. To evidence change, a qualitative analysis of pupils' paintings revealed a greater awareness of emotional qualities. A quantitative classroom environmental tool used pre and post intervention (Tricket & Moos 1987), and revealed how pupils evaluated the teacher's methods, personality, and success in how they run the class. The perceptions of pupils' roles and positions of each pupil's classmates were recorded. Results revealed that the eight week intervention, implemented for 45 minutes a week, promoted the pupils' individual confidence in expressing their identity. Additionally, a more content class climate which was seen as safe, intimate and cooperative, was developed. Drawing, music, storytelling, discussing themes such as safety, trust and tolerance, and performing, were promoted and facilitated through group tasks by the school psychologist. This promotion of wellbeing was gained through the use of expressive arts and discussion surrounding emotions. The usual class teacher joined the group after the first two classes as a support only. Mynarikova (2012) asserts that this set of lessons can be led by teachers and supported by school psychologists to ensure usability in many schools, though this needs further research over a long period. This eight week intervention with no follow up of the pupils at a later stage means there is no indication of the longevity of results.

Evidently, teachers and psychologists can work together in a classroom to promote positive social and emotional awareness and understanding. A limitation of the study is that the psychologist leads the sessions and teachers do not – meaning that this cannot be used in everyday education at the moment. More research is needed where the intervention is placed within delivery of curriculum lessons in the UK by teachers.

There is a significant lack of art education based interventions that supply robust evidence for the use of therapeutic art placed within an art education and undertaken by an art teacher. This shows a wide gap of knowledge within the combined area of art education and adolescent emotional health.

#### **Synopsis of Topic 4**

It was found that adolescent pupils who took part in after school art clubs were suffering with depressive symptomatology, more than those who took part in sports classes (Young, Winner & Cordes 2013). This shows a potential need for pupils who suffer with emotional needs to use art for therapeutic benefit in a school setting. Research within the field of art therapy has productively integrated an art education into its therapeutic application with adolescents, revealing that art education and health can combine with success (Crone et al. 2013; Gelo, Klassen & Gracely 2015; Karkou & Glasman 2004; Karkou et al. 2010).

The necessary requirement for all tools used within school to be safe, means that art intervention tools used within health settings, and not imparted via professional health care specialists, could potentially be used by art teachers in school. The use of expressive arts have been utilised for socio-emotional learning in the usual school curriculum within PSHEE, where confidence, trust, safety and tolerance were found to



be developed (Wallin & Durr 2002). Art experiences, including making and discussing art, have both been found to be therapeutic, though research is needed in the area of art education to see if they remain therapeutically beneficial in a school setting (Mynarikova 2013). The art classroom can potentially be a place for art teachers to safely impart socio-emotional learning with therapeutic benefit alongside the usual art curriculum, as the next, and final topic of this chapter, confirms.

### **Topic 5: A Therapeutic Art Education**

Edith Kramer (1980), an early pioneer in the field of art therapy who had an art education background, highlighted that there are two fundamental differences in art education and art therapy. The two differences assumed by Kramer were that an art education is a product orientated process that requires grading, and art therapy is a process orientated journey, which values all art that is produced within it. Kramer discusses that, for the areas of art education and therapy to overlap, teachers need to have a genuine respect for the products which are the pupil's creative efforts. Kramer explained that when children with a low self-esteem are in academic competition, it leads to despair and harm to the pupil. Alternatively, valuing the pupils' art work for its own sake, develops emotional health.

In 1986, art teachers in the UK reported that school art rooms became the 'dumping ground' for children with behaviour and emotional difficulties (St.John 1986: 14). In reaction to this, an academic from within the field of the philosophy of aesthetic art education, Redfern (1986), asserted that philosophical justification was needed to ensure that the complexities of aesthetic and artistic education were being delivered,

rather than solely using art education as a sensory experience to help address pupils' personal issues (Redfern 1986). The emotional and educational needs of the pupils needed to be catered for within the curriculum and different methods of instruction were required to help impart this needed research. To address the unbalanced situation, art teachers needed support to learn how to interact therapeutically with pupils who have emotional needs, as well as supplying an academic and measured art education.

A qualitative study, which took place in 1988 in the US, called 'raising the self-esteem of an artistically talented pupil in the regular classroom' was undertaken by Kendrick (1988). Whilst two groups of eight pupils took part in the research, a further pupil was the basis of a case study. The qualitative research aimed to develop self-esteem, bring forth self-actualization and develop an increase of interest in academic topics in pupils aged 11-12 years. Art lessons took place whilst an intervention was administered. 14 classroom based assignments were delivered as well as the pupils being visited by an Artist, and a print exchange from pupils in Nanjing Province, China. The intervention ended in a school art work competition by Crayola. Additionally, the school set up an art room in conjunction with the local art centre to allow two groups of eight children to work in 40 minute segments. This was a daily occurrence for the remaining three months and the entire intervention took place over an eight month period. The individual case study (pseudo named Kinsley Jackson for the research) experienced beneficial effects including memory improvement, a raised interest in education, and improved art skills. Her art work was considered to be the best in school by six judges and she was a runner up in the Crayola competition. Kinsley started off as a known bully, was disinterested in school and felt outcast from her peers. After the intervention, she was able to express herself artistically and was no longer viewed as a bully.

Motivated to read and write within the different art lessons and through extra confidence development, Kinsley also participated in classroom reading in front of her peers. Whilst Kendrick observed pupil changes qualitatively, there was no validation of measurement, revealing limitations to the study. Additionally, the small number of pupils in the two groups limits the generalisability of the study. To extend this research, the use of validated data collection tools are required to build upon this study whilst usual sized classes of pupils are measured and compared.

Whilst inordinately few art and potential health studies in real life classrooms took place in the early 1980s and 1990s, art teachers were ill-supported to help the pupils who needed emotional support and pupils who needed teaching skills based information, were in competition for learning support.

In 2000, dual art teachers and art therapists, Dunn-Snow and D'Amelio, working in education and health, wrote about their views on the beneficial effect of utilising therapeutic methods within art teaching. The purpose of the overlapping function of the two different fields was to help school systems support children with behaviour, conduct and emotional disorders (Dunn-Snow & D'Amelio 2000). They argued that art teachers are able to help enhance the therapeutic effect of art lessons in four ways. First, art teachers may already possess a working knowledge and understanding about similarities between therapeutic and creative processes. Second, art teachers already use sensitive methods of talking about art work whilst working within educative curriculum based guidelines; this is transferrable to a therapeutic set of boundaries. Third, art teachers are able to access the knowledge found in the Expressive Therapies Continuum (ETC), used in art therapy. ETC includes the use of specific art material

types to engage pupils' different emotions whilst they work as there are different psychological effects achieved by using one medium over another. This is implicated through three rules: a) fluid versus resistive media, as more liquid media produces affect, b) simple versus complex media, which is the number of steps and mental operations required to use media, and c) structured versus unstructured media, which is whether the art piece is directed by the art teacher or therapist and how free and expressive the piece of art work is. The fourth reason that Dunn-Snow and D'Amelio gave was that art teachers can collaborate with counsellors and psychologists in school settings to enable a safe atmosphere where sensitive pupil issues can be discussed. This four step method to combine art and therapy may seem relatively simplistic and idealistic; however, it is not practical to everyday art teaching. Art teachers would require extra training to apply ETC. When the increasing professional boundary of expectations is already pushed, teachers may not feel they have the capacity to undertake additional workload of training and emotional care. Art teachers having to work alongside psychologists would add pressure onto already overloaded workloads, and teachers would need therapy sessions themselves, to off load. Whilst art teachers may be able to supply additional support to the adolescent age group, teachers are already trained to signpost pupils to areas where they can be helped with psychological issues and a whole school approach does offer consistency of advice. Another difficulty this simple four step process poses is within the aspect of applying a sensitive approach when marking art work (creative output). Receiving marking and feedback is an incredibly sensitive process for pupils and they may have spent a block of lessons, aiming to please or fighting the system. Either way, the grade will have impact on their future motivation. Grading does create issues for the art teacher who does

not want to damage the creative flow of pupils, yet needs to impart practical educative guidelines and examination based methods.

The next UK national progression, in 2003, took the impact of emotional care of pupils away from art teachers and placed the responsibility on the whole school. The DFES in 2003 discussed that every UK school organisation needed to work towards the same outcomes to deliver the holistic education that young adolescents needed, which included the promotion of social and emotional aspects of learning (SEAL). Additionally, the Department of Health imparted clear teacher guidance to promote pupils' decision making in their educational environment, to foster staff and pupil relationships, to help build peer relationships, to provide a place for pupils to talk about their emotional issues and hear consistent advice, and to train pupils using activities in relation to social and emotional wellbeing. A whole school approach to help the emotional health of adolescent pupils within schools was recommended, as well as a recommendation for additional studies in the area. This new whole school approach took the pressure off struggling art teachers. Consequently, methods to use naturally implicit artistic healing methods in the art making process, became available without the pressure of *hopefully* helping traumatised or developmentally awkward pupils who had behavioural or emotional difficulties. However, research was required to understand how to employ the most effective teaching methods for positive emotional effect.

In 2004, US based art teacher Anthos, described the healing power of art within art lessons after the American 9/11 tragedy (2001). Her method of teaching for

therapeutic benefit did not require therapeutic methodology or any extra teacher training. Anthos discussed that her pupils' expressive emotional needs were met, through using a theme based approach to teaching, in two ways. Firstly, she used elements of Picasso's 1937 painting 'Guernica', to raise discussion about the injustices of war with pupils. Speculation about meaning, emotion and expression were raised, as well as questions about how the image made the pupils feel. Secondly, the images the pupils then created helped them to remember and heal. However, it is important to note that using Guernica as a discussion point with children who have had a direct experience of war or violence, could potentially be very upsetting for them. Teachers may need specific training to use this approach or have support in place. This method may not necessarily lead to healing effects. No data was collected from pupils and no long term emotional benefit was recorded; however, the method is freely available and can be applied in usual art teaching. Whilst the method is not scientifically validated yet, further research in this area is required to do so.

A growing body of literature is developing within arts and health (Albert 2010; Mynarikova 2013) and White and Robson (2011) has recommended more qualitative and quantitative studies are required to support the integration of education and health through the whole school.

## **Synopsis of Topic 5**

Making art in school can potentially deliver emotional healing and education that impacts the pupils' daily educative lives (Dunn-Snow & D'Amelio 2000; Kramer 1980; Redfern 1986). For the areas of healing and an art education to merge, value needs to be assigned to the pupils' creative output as well as the end product. Art teachers

across the UK and US have historically found that pupils who exhibited problematic displays of emotion or behaviour were being placed in the art classroom (St.John 1986). This action meant that care and education were in competition in the art classroom, and art teachers and their pupils were not getting the correct teaching and learning experiences (DFES 2003).

Limited research, based within one US art classroom (Kendrick 1988), did evidence art lessons aiding confidence, academic application and evidenced social-behavioural adjustment and by 2003, the DFES stated that the whole school is responsible for aiding children's social and emotional development. Since then an art teacher has revealed practical teaching methods to assist pupils' healing, using art teaching (Anthos 2004). However, there is a wide knowledge gap in the area of an integrated art education and health. No research has been found using interventions specifically within adolescents' usual art lessons to promote a healthy self-esteem via emotional and social learning, to develop academic competence and the ability to internally validate success.

## **Synopsis**

To conclude the literature review, self-esteem is understood to be a dynamic and measurable concept (Coopersmith 1967; Harter & Whitesell 2003; Muris, Meesters and Fijen 2003; Robinson, Shaver & Wrightsman 1991; Rosenberg 1965a; Whitesell & Harter 1985e; Wiley 1989, 1971a). Constructs of self-esteem vary at different stages of life and self-esteem measurement tools have been designed to measure changing co-existing internal and external states (Mruk 2013). The use of quantitative measurement tools and qualitative data (self-opinion) have uncovered negative

behavioural and social-emotional issues affecting adolescents through different felt states of self-esteem. Life stressors and external measures of achievement, rather than an internally validated competence, have negatively impacted on some adolescents' abilities to develop beneficial life skills within school (Baumeister, Campbell, Krueger et al. 2005; Crocker 2002; Crocker & Wolfe 2001; Rice, Slaney & Ashby 1988). However, safe relationships between teachers, pupils and their peers, alongside positive and safe pupil learning experiences, can potentially develop emotional intelligence, autonomy in the classroom, and compassion within individuals (Crocker et al. 2003; Crocker & Park 2004). Additionally, healthy self-esteem affects the daily lives of pupils and is correlated to happiness, the ability to make good decisions, and improved learning experiences (Branden 1994; Bandura et al. 1996; Harter & Whitesell 2003; Sylwester 2007).

Pupils have seemingly sought out their own therapeutic experience in schools when needed (Young, Winner & Cordes 2013). Adolescent pupils, of average intelligence, who revealed no outward upset behaviour to teachers or parents, reportedly suffered depressive symptomatology, and they took part in after school art clubs rather than other activities. This demonstrates a potential need to use art making for therapeutic benefit, in a safe school setting. Currently, PSHE informs social and emotional learning through the expressive arts; the act of making artwork autonomously within a variety of media does have reported therapeutic benefit. Therapeutic art tools used by non-specialist health workers could be used by art teachers (Bergin & Bergin 2009; Crocker, Luhtanen, Cooper et al. 2003; Geddes 2006; Lee & Hankin 2009; Ruiz-Aranda, Salguero et al. 2012). For the educative art experience to also develop positive relationship experiences, with wellbeing benefits of self-realisation, improved



academic application, and social and emotional development, the pupil needs to assign value to their creative output and end products of art work (Kramer 1980).

There is a profound lack of knowledge and research in the area of an integrated art education and pupil health developments. No research has been found using interventions specifically within adolescents' usual art lessons to promote a healthy self-esteem via emotional and social learning, and to develop academic competence. This current research informs this academic area.

Next, this literature review informs the philosophical and practical underpinnings of the intervention design, application and data analysis, in the methodology and methods chapter.

## **Chapter Three: The Methodology and Methods**

### **Introduction**

The aim of this chapter is to present retraceable steps of the research in three parts; the pre-intervention, the application of the intervention, and the post-intervention. I wove the intervention alongside and as part of the study design, bringing the guiding philosophical approach, methodology and methods together as an unfolding and united entity. Part one, the pre-intervention procedures imparts my view of social reality, which are encapsulated within my active roles as a teacher, artist and researcher. These three roles, and my perspectives within them, inform the research question, methodology, methods, analysis and interpretation of the findings.

To begin I relay the research question, aims and objectives. I then briefly acknowledge two paradigms that seemed to be applicable to the research, before I offer more detail of my chosen paradigm. The research approach adopted and the ethical considerations of the study are also shared. The process of conducting the research is described in part two of the chapter. The intervention application section consists of the sampling procedures, research design, timings of data collection, data collection methods and their strengths and limitations. In the third, post-intervention section, the data analysis methods employed for the three separate findings chapters are discussed in turn; the whole set qualitative analysis, quantitative analysis and the mixed method in-depth pupil perceptions analysis. Lastly, the methods employed to combine and interpret the three data sets are shared.

## **Research Question**

If an intervention that aims to develop adolescent pupils' wellbeing, self-awareness and relatedness to others, is integrated into usual art lessons, do their healthy self-esteem and art grades increase?

This research has two aims and four objectives:

**Aim 1:** To investigate whether an intervention can be placed into school art lessons, which enhances pupils' wellbeing, self-awareness and relatedness to others.

**Objective 1A:** To design and deliver a school based intervention that incorporates; making art, reflective questioning about artists' work and their lives and also pupils' making experiences, to enhance pupils' wellbeing, self-awareness and relatedness to others.

**Aim 2:** To explore whether the above intervention enhances pupils' wellbeing, self-awareness and relatedness to others and consequently their art grades and healthy self-esteem.

**Objective 2A:** To determine if the intervention develops pupils' wellbeing, self-awareness and relatedness to others.

**Objective 2B:** To determine if the pupils' changes to their wellbeing, self-awareness, relatedness to others, helps to increase their art grades.

**Objective 2C:** To determine if the changes that took place to the pupils' wellbeing, self-awareness and relatedness to others, increased their healthy self-esteem.

# **Methodology and Methods Part one: Pre- Intervention**

## **The Research Overview**

This doctoral research was undertaken from 2011 to 2018. The intervention was designed and data was collected whilst I was a research student at the University of Central Lancashire. The intervention took place between September 2012 and March 2013, in a co-educational boarding school, for children aged between seven and 13 years. The data analysis, findings and thesis completion, took place at Coventry University from 2015. My reasons for moving between universities stemmed from supervisory changes that took place at the University of Central Lancashire. Consequently my main supervisor was no longer an arts-health specialist, which was necessary for the philosophical belief of my research. I searched for a new supervisory team closer to my home in the Midlands that embodied a sensitive and passionate arts-health ideology. I went to Coventry University, where I joined a team that included professionals with expertise within the arts and health, educational psychology and importantly, qualitative, quantitative and mixed methods specialisms.

## **My World View**

When I first began to look for paradigms to inform the methodology of the study in 2011, I did not fully comprehend the impact that my personal position and philosophical stance would have on the research. I had not established my beliefs regarding art, art teaching and experiences of social structures, for an academic purpose before. The Health Technology Assessment (Murphy, Dingwall, Greatbach et al. HTA) states that

developing a personalised belief system as a way of understanding knowledge is vital for research (HTA 1998). I quickly (with some embarrassment) realised my error and understood that my social view of reality was the basis for my question and the study design.

My ontological view (nature of being and view of the world) is rooted within my own art education and as an artist. Art creation and my method of using image construction over time, became a process for my own personal reflection and meaning-making. Consequently, the construction of my individual self-knowledge from an intrapersonal base, became a transient aspect of myself, which continually responds to new learning and experiences. This effect is situation dependant and I create my world accordingly, motivated by my needs. This transformatory use of art was the basis of my research ideology. My realisation was, how I viewed the world as an educated artist, was informing my own teaching ideology. The life perspective that I crafted, supported the view that an art education, used in a particular way, positively benefits a person's inner emotional health and intelligence. This ideology became embedded within my teaching, and I noticed, it impacted upon some of the pupils I taught. When teaching, I recognised that in the constructed social world of an institutionalised classroom, interpersonal knowledge is produced and fashioned, within groups. I also recognised that in the classroom, the pupils' knowledge changes, depending upon what they already know, their self-perception and the different types of relationships experienced, between the pupils and teacher. The inner-self and the educational-self, are intertwined.

For me to undertake this research journey, I became a researcher and my understanding of the world, through that artist-teacher role, has additionally enhanced, and changed my views about the world using the interconnected nature of the intrinsic roles. Interwoven bias within the unfolding and overlapping nature of my three roles through making, doing and knowing (Irwin & de Cosson 2004: 118-112) are present as they place me in the centre of my own knowledge construction (Mannay 2010: 93).

### **The Importance of Meaning-Making in my World View**

Currently, subjects within education such as Physical Social Health and Economic Education (PSHE) and within the arts, do present a spectrum of opportunities and challenges in relation to pupils' meaning-making within education. Whilst my identity is woven throughout the research, I acknowledge that my presence is of an 'insider' in the pupils' world, which can potentially have a numbing effect of overshadowing pupil experience through my common misconceptions of contextual information (Mannay 2010). I have assured my meaning making is relevant to the pupil to give integrity to their data, which is also vital for the promotion of positive pupil change (Public Health England 2013). Whilst the pupils in this research are the main intervention focus, I have ensured that I have revealed experiences that others may not see, using strengths provided by my privileged artist, teacher and researcher, insider position. Certain epistemological and ontological structures do not value the meaning-making employed by the researcher discussing that self-contained worlds can be assessed in an over-favourable manner, for that purpose I need to re-see the familiar and relay the pupils' unique viewpoints (Mannay 2010:93). Positivism employs methodologies to assess an objective reality (Krauss 2005: 762).

There are numerous paradigms that consist of guiding personal beliefs in the form of a framework, which does support the researcher's sensitive interpretation of participants' lived worlds. My reasons are now shared, as to why a pragmatic paradigm was chosen to inform a mixed method design, as opposed to other viable choices of social constructionism and constructivism.

## **Methodologies of Interest**

### **Social Constructionism**

*What we take to be the truth about the world importantly depends on the social relationships of which we are a part (Gergen 2015: 3, 1995a).*

The pupils in my research, work within a jointly constructed understanding of their world (Bryman 2012). Group constructs are in constant flux and their experiences are structured and understood through concepts and contexts, which are revised continuously (Sessa 2015). The pupils act out their life roles as they interpret each other's actions and react to them in the classroom setting, with this in mind, almost anything can change depending upon the point of view and personal experiences of the pupils. The collective generation and transmission of meaning, reveals interpretations that are open to understandings for re-negotiation through conversation and action. Pertinently, my values in the classroom working environment help construct knowledge, as knowledge and reality cannot be separated. The investigator and object investigated are linked, whereas in more positivist-focused research, the investigation is value free. My qualitative interpretation of events is important in the inquiry process as my roles contain bias, as a teacher and researcher that need to be recognised. To answer the research question holistically, I have adopted an approach that recognises both qualitative as well as quantitative methods. For that reason I turned to constructivist theory, to consider blending the two philosophies and to ground my use of mixed methods.



## **Constructivism**

*Learning is a self-regulatory and adaptive process where one interacts with emerging insights, creating a new independent reality (von Glasersfeld 2013).*

In constructivist thinking, the contribution of individuals' meaning-making, with each person's way of making sense of the world, is recognised as valid and as worthy as any other (Baden & Wimpenny 2014). Within my research, the pupils and I held vital roles in the social structure we are all within. Constructivism recognises the contribution of individual meaning-making, with each person's way of making sense of his or her world being recognised as equally important (Lincoln 1995). It is within this structure that pupils' inner felt experiences are revealed and descriptions of their meaning making are constructed (Schwandt 1994). Constructed selves are a combination of values, interests and experiences of the whole group (Mcnamee 2018; Baden & Wimpenny 2014). This means that the pupils and I, in both the intervention and control group have cognitively developed, independent relational and personal differences, based upon our own experiences (von Glasersfeld 2005). Within the intervention and data analysis, these individual cognitive events are explored and interpreted using art creation (Rosiek 2017), where meaning is assigned to an internal reality (Mcnamee 2017). Meaning is generated by a person inventing 'ideas or constructs' to make sense of their world. Cognition is acted out in the group setting, where discussion invites reinterpretation and negotiation of the individual's internal world constructs.

Data revealing an indication of unseen thoughts and felt effects of the intervention are collected and interpreted. Meaning-making is understood from within the pupils' engagement in their world, and therefore pupils' inner felt experiences are revealed.

As a constructivist researcher, I would be a 'passionate participant' working with a team of experts explore meaning-making (Guba & Lincoln 1994:112). Changes that occur during the intervention, would have consequence on the pupils' socially created worlds and their relationships (Cooperrider & Srivastava 1987). Observation of others' inner world change and educative successes are collectable through qualitative and quantitative measures. Objective numerical measures can be collected using constructivism as a paradigm, however using constructivism, emphasis is placed upon the quantitative adding depth to the qualitative evidence rather than an equal balance of both types (Mackenzie & Knipe 2006). Additionally, in the classroom, socio-political-contextual issues are present. The pertinence of the research question being central to the inquiry alongside the importance of theory and practice in context meant, I turned to pragmatism.

## **Chosen Methodology**

### **Pragmatism**

*Using what practically and realistically works within a situation, to reveal changing truths, observable from multiple perspectives (Schuh & Barab 2007).*

Research using pragmatism is applied in natural context and the approaches used are designed upon real circumstances. The knowledge in the situation employs both the participants' and the researcher's views, where theory and practice are brought together, which supports my position in the process of knowledge production. The research question is also central to the inquiry (Krauss 2005; Rosiek 2017: 65; Schuh & Barab 2007) and assumes methodological conjectures based upon the ability for positivist and constructivist ideologies to work side by side (Creswell 2015: 16).

Pragmatism adopts the ideology that, if the effects of any scientific or religious theory are useful once applied, the successful consequence is then recognised as the 'truth'. Utilising this approach, pragmatism developed plasticity of truth through living and projected experiences. Pragmatism offers a philosophical base which informed an experiential education (Dewey 1903a) and the psychology of self-esteem theories, rooted within functional psychology (William James 2013).

## **Education**

Education based on theories of pragmatism, assert that a learner is an active player within their education. The learner brings a set of behaviours and expectations learnt from past events (Dewey 1910; Hickman, Neubert & Reich 2013) including emotion, effort, cognition, and focus. To inform the schooling experience, Dewey added that learning motivates the pupil's emotional response; they will find a definition to an educational problem; form a hypothesis, test and experiment, and be able to apply the found solution (Dewey 1903a; Hickman Neubert & Reich 2013:10-11). This practical development of education, stems from a pupil's experienced emotional response, upon which an independent application of thinking and reflecting is based.

## **Psychology**

James developed an understanding of the self from pragmatism, within functional psychology. Within this psychology, self-esteem became a focus using aspects that construct the 'self'. The use of the concepts 'I' and 'me' were theorised (later known as state and trait esteem). The 'self' became understood as a dynamic construct,

reliant upon interaction and the environment, in order for people to adapt socially. New personal experiences and thoughts about future consequences developed alongside personal awareness, were seen to improve individual and social benefits (James 2013).

## **This Research**

Pragmatism as a research platform merges two different philosophies on how reality is viewed with an equal emphasis on both data types (Bryman 2012: 631; Creswell 2015: 16; Flick 2006, Glowgoska 2010; Johnson & Onweugbuzie 2004; Silverman 2010).

To answer my research question, I collected data from pupils within an art classroom, where reality is viewed from multiple perspectives by the pupils, teachers, parents and policy makers. I used mixed methods to collect data. The interpretation of the data is philosophically rooted in the understanding that social phenomena and their meanings are continually interpreted by the pupils who feel, think and act differently from one another, as well as in similar ways in similar situations. The pupils adhere to their individual beliefs within mutually understood and independently constructed social frameworks (Bryman 2012; Creswell 2015; Flick 2006; Silverman 2010). Whilst this is a strength applied to the research, a limiting factor does exist where preconceptions of familiar territory can take place – pragmatism supports others' unique viewpoints, which are facilitated alongside the intervention group's construction of knowledge (Mannay 2010).

What practically works within the classroom and for this research, has been applied when necessary (Bryman 2012: 633; Creswell 2015) to reveal changing 'truths'. Truths

change over time in real situations (James 2013; Johnson & Onweugbuzie 2004). Who the 'truth' becomes practical for and how the usefulness of the methods apply to my research, are considered at different points, as and when applicable (James 1907; Johnson & Onweugbuzie 2004; Mertens 2015).

In a working classroom, flexible constructs are needed. There are times where plans need to change according to unexpected situations that unfold. Pragmatist knowledge is constructed and based in the changeable world we experience and live in (James 2013; Johnson & Onweugbuzie 2004). This offers a middle ground where workable solutions answering real life questions are found (Bryman 2012; Carvalho 2014; Creswell 2015; Johnson & Onweugbuzie 2004; Mertens 2015). Pragmatism draws on the benefits and strengths of the multiple types of information (Bryman 2012; Creswell 2015) where knowledge is shared and created, through teaching and learning (Cooperrider & Srivastva 1987; Johnson & Onweugbuzie 2004). It is here where power between myself and the pupils is debated, checked and assessed, supporting the knowledge that is attributed to the pupils who generously provided it.

Each data set has been treated in accordance to their epistemological base and I have distanced myself from the classroom context where appropriate to refresh my view of the pupils' world. This helped generate data meaning, for the production of positive change in the classroom, which genuinely upholds the pupils' views. It gave the unheard voices of my pupil sample, the ability to express themselves honestly in different ways (Giddings 2006; Mertens 2015). Consequently, the pupils' reality became the focus, and I explain pupil experience as truthfully as possible.

## **Mixed Methods**

Purely quantitative methods try to, but do not, consider a range of in-depth, personal views of participants (Bryman 2012). For example, using attitude scales which supply a choice of answers, rather than encouraging a reflective, human answer. However, quantitative tools offer my research statistical generalizability through measuring two groups of pupils' self-esteem and understandable changes in personal domains. I collected these to reveal individual pupils self-esteem fluctuations and to compare levels between groups (Creswell 2015). I also collected art grades to compare between the two groups.

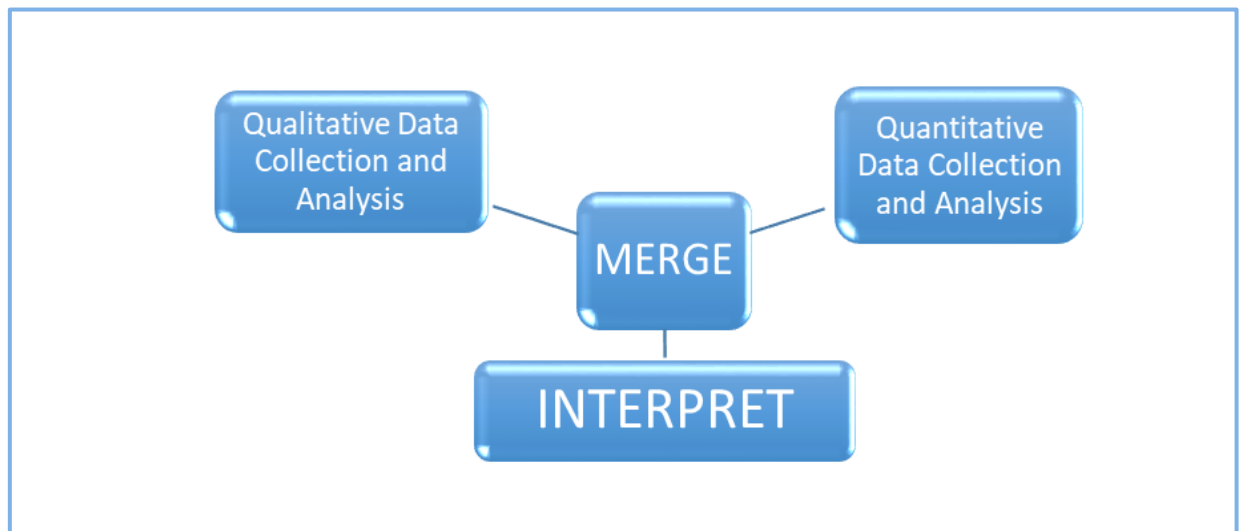
The qualitative methods I used did not measure human felt affect to supply generalizable statistics (Mertens 2015). Qualitative methods supply this research with in-depth pupil centred data, illuminating humanistic patterns and themes, giving generalizability across different school settings for adolescent pupils (Creswell 2015, Mertens 2015). Meaning-making is constructed between people as they make sense of their world and this is the basis for adolescent pupils being empowered through education, to question and understand themselves and their peers, in a social construct, where their multi-faceted selves are developed.

## **A Mixed Method Framework**

To employ mixed methods, a framework that supplied a structure for both types of data collection and analyses was needed. A convergent design framework was chosen which is used specifically for mixed methods research (Creswell 2015). The data collection and both deductive and inductive analysis occurred separately, before the two data sets were merged and interpreted. This ensured this research is seen from

multiple angles and perspectives (Bryman 2012; Creswell 2015: 36; Shenton 2004).

Figure 5 presents a visual representation of this convergent design.



*Figure 5 Convergent Design Framework (from Creswell 2015 p37)*

Next, I reveal how the procedures of the research were chosen, based upon the information uncovered within the literature review.

### **Research Approach: Theory and design implications**

To understand the research method required to answer the research question, quantitative and qualitative studies were assessed as well as mixed-method studies. Of the 21 studies assessed in the review, 13 used a quantitative methodology, four used qualitative studies and a further four used mixed methods. Literature has revealed that the application of an educative art intervention to a whole class of adolescent pupils, with an aim to help develop their healthy self-esteem and wellbeing is shown as theoretically viable. Also, educational practices that are sensitive to psychosocial problems and the developmental stage of adolescent pupils can help aid

the improvement of life skills. Transferrable skills help adolescents develop emotional intelligence, safe relationships, happiness and internally validated successes, resulting in stable self-esteem.

A caring relationship base between teachers, pupils and their peers, is a possible platform where teaching tools that incorporate emotional awareness and intelligence to help individuals develop a stable self-esteem, increased well-being and improved relatedness to others, as well as achieving increased academic success, can be used.

This intervention, applied within the bridged areas of art education and adolescent emotional health, supplies new knowledge using mixed method a study. Mixed methods have been specifically requested from within education (White & Robson 2011) to aid in the development of pupils' healthy education, whilst listening and responding to the pupils' views within it. To apply thorough methods, the limiting factors of the previous studies highlighted in the literature review, are considered for the current research development.

## **Strengths and Limitations**

As it is ideal to use a control group for comparison to eliminate social or activity effects (Crone et al 2013; Gatta, Gallo & Vianello 2014), I have used both a control and an intervention group. A large enough sample for generalization and quantitative data other than purely descriptive, would improve the credibility for statistical evidence (Ottarsdottier 2005). However, my sample offers my research internal validation as when 21 members of each group were invited to take part in the intervention, only 15 chose to 'opt in', per group.



Collins, Maughan and Goodman et al (2004) supplied data with varying tools used at different data collection points which limited their findings. To expel this limitation, I have used the same tool, three times with the same pupils. The measurement tool, Harter's, 'What am I Like?' (1985e) was last validated in 2002 making it relevant for my research in 2012. The tool, used for pupils between ages eight-13 years whilst they are in school, uses domains that are applicable to the age group of my pupil sample who were 12-13 years and the tool measured changes in their individual states. A concern whilst using a report tool, is that the possible different ways of pupils understanding the questions could skew results (Lee & Hankin 2009), for that reason, the pupils in the intervention and control group had the questions read out loud to them, by me in the intervention group and Miss R in the control group. Whilst the use of teachers, parents and peers as reporters imparts an increased understanding of the issue (Lee & Hankin 2009), data were collected from teachers about the intervention group samples. However, this additional data analysis was not necessary to inform the research question, so the data was not used.

Art grades or specific grade calculations have not been recorded in interventions in the past (DfE 2003). This is a limiting factor as health inserts within education need to be placed alongside usual educative learning and attainment criteria. Consequently, grades are collected and compared to reveal educative progression.

From within the intervention group, qualitative data including 1) discussion groups, 2) interviews, 3) pupils' artwork, 4) researcher diary and 5) researcher photographs were collected to understand the holistic effect of intervention alongside objective measures. Both the pupils' spoken words and image construction over time, helped to inform the research, sharing depth to their world and enriching their findings. I also collected my own researcher notes at the end of every session to help me disengage from the

intervention experiences as well as re-engage with the experience of observing as a researcher and teacher. Within my shared researcher / teacher / pupil experience, my emotional attachments to the group are consciously recognised and were not taken for granted, the diary helped my reflexive awareness of my position in the research. A study limitation is that I did not collect qualitative data from the control group. If I were to plan this intervention again, the extra comparable data, would be included in the methods.

In some cases, school systems can de-motivate pupils, rather than inspire them (Karkou & Glassman 2004), and this was taken into consideration whilst developing the intervention. I chose to use an art project that was based on pupils' memories, dreams, journeys, heroes and family, to help motivate them to take part (Albert 2010).

Prior educative interventions to aid pupils' healthy development, have used school psychologists and trained experts to apply the intervention tools (Mynarikova 2012). This limits the transfer of intervention techniques into usual teaching settings. This limitation is taken into consideration and tools that are safe for the teacher to use and apply to usual art classes with no help required, were administered. Methods employed in the classroom for creating and discussing art in unison are already used, and their minor changes readily transferrable and applicable to all art lessons.

## **Ethics**

*Ethics guide the entire process of planning, conducting and using research for the protection of people who participate in studies (Mertens 2015: 347).*

Ethics were applied for in April 2012, and they were finally gained from the Ethics Committee for Built Environment, Sport and Health (BuSH) at the University of Central Lancashire for the primary data collection and intervention procedures (Ref BuSH 074) in June 2012 (see Volume 2, Appendix 5, P120) lasting five years, up to 2017.

The school management that I work for, have always been highly supportive of this research. The head of the school system gave me permission to apply the proposed intervention and to collect data from pupils. The use of pupils' perspectives meant the intervention was actively shaped as a response to them using democratic participation. The pupils had control over their part in the intervention (Brady, Lowe & Lauritzen 2015) and the research was conducted with them, not on them (O'Neill 2014). As care of the children was of utmost importance (Gillon 1994), another pre-intervention precaution was to e-mail the school nurses for assistance. The nurses agreed to be available to help any pupils seeming to experience emotional difficulties during the intervention. Next, I sent information packs about the intervention to the school nurses, management, pupils and pupils' parents (for all UCLan BuSH process forms see Volume 2, Appendix 6, P123). Parent and pupil consent was provided electronically by e-mail or in a return envelope I provided. Pupils and their parents were given full access to material pertaining to the intervention group or control group, depending upon which group their child was in. The enveloped packs contained an overview of the research aims and expected intervention proceedings. My contact details were given out in case of any further questions that parents and pupils may have had.

For respect of legal necessity (Montoya & Vargas 2008), parents were asked for permission to allow their child to 'opt in' and also at any stage 'opt out' of the intervention and from the control group. Parent consent additionally ensured that the parent and educator relationship maintained importance and the pupils were acknowledged as vulnerable (Lacina 2011: 317). All the pupils were also asked for their consent via the opportunity to 'opt in' and also at any stage 'opt out' within both the intervention and control group (Montoya & Vargas 2008). This method ensured that the pupils were given an opportunity to assent via a reasoned and autonomous decision about their participation, whilst recognising their competence (O'Neill 2014) and development within their social construction (Harcourt & Einarsdottir 2011: 302). In acknowledgment of decisions being embedded within the parent child-relationships, for the pupils to take part, both parent and pupils' consent were required together (Dockett, Einarsdottir & Perry 2012: 247). If a pupil or parent 'opted out' at any stage, the pupil was moved out of their research group and placed into the art set above. This dissent did occur for one pupil in the intervention group, and their data was deleted across the data sets (Mertens 2015). When a pupil wanted to take part but their parent did not want them to – the parent had the overruling decision. By offering pupils the opportunity to be placed into a set above did mean that pupils were not penalised for not taking part and their usual art education did not come to harm. The principles of beneficence assert that educational research that gains valuable knowledge, needs to be low risk with regard to harm and study progress and pupils academic results would need not be negatively affected (Eikelboom, Cate, Jaarsma et al. 2012: 733). Equity of provision meant that all the pupils and parents from the intervention were made aware that I was looking for two in-depth case studies to volunteer themselves for extra data to be collected from them, separately from the rest of the group. These two pupils

were made aware that they would have data collected from them outside of the intervention experience.

Non-maleficence was used to avoid any pupil harm whilst being of benefit to the pupils (Gillon 1994). After gaining permissions and support from management, nurse, parents and pupils', I then e-mailed the teaching staff in the school and made them aware of the research. I asked the teachers to look for any unusual behaviours exhibited by the intervention and control group pupils, in their classes and around school, which may have caused them any concern. I also looked for any signs of pupils' discomfort whilst the intervention was unfolding to address any imbalance of power between my role as a researcher and the pupils as participants. I ensured each individual pupil had agency and personal power over their part in the intervention, whilst ensuring they maintained curriculum expectations, by offering options, choices and above all a voice that I responded to (Brady, Lowe & Lauritzen 2015). Pupils were offered autonomy to make decisions, to decline taking part in data collection if they did not want to take part at any stage (Dockett, Einarsdottir & Perry 2012: 248). The difference between my roles as a teacher who has power of a pupils in an educative context, is different to the power I gave to the pupil in a research context. If a pupil had suffered any emotional wellbeing difficulties during the intervention, school nurse care plans would have been put in place for them, and they would have been given the option to leave the intervention set and enter the art set above.

I ensured another art teacher taught and collected data from the control group, whilst, I as the researcher and teaching practitioner taught and developed the intervention in the intervention group. Across both the intervention and control group, the pupils learnt the usual art curriculum within school safeguarding guidelines. I delivered the intervention and assessed emerging data, to guide relevant intervention changes,

within the university ethics guidelines (Bryman 2012; Creswell 2014a; Flick 2006) as a response to pupil need (Mannay 2010).

All the participant information and data were anonymised to all but myself and my supervisory team. This meant that the data could not be linked to the participants personally (Mertens 2015: 353). Physical material and electronic data are held in locked filing cabinets at the school in which the research was set (my place of work) and information on paper was disposed of carefully to ensure confidentiality.

Due to moving from UCLan to Coventry University (CU) half way through the PhD journey, secondary Ethics were sought from the CU Ethics Committee (Ref P46846) in October 2016 (see Volume 2, Appendix 7, P139). Permission was sought from the remaining members of my old supervisory team in UCLan (see Volume 2, Appendix 8, P141), to use my data as secondary source, as I needed to analyse the data and discuss the findings in my new setting. Letters of compliance from the past supervisors were received in September 2016. There were no issues concerning the relabelling and use of my primary data to secondary data at Coventry University and the date regarding 2017, was no longer applicable.

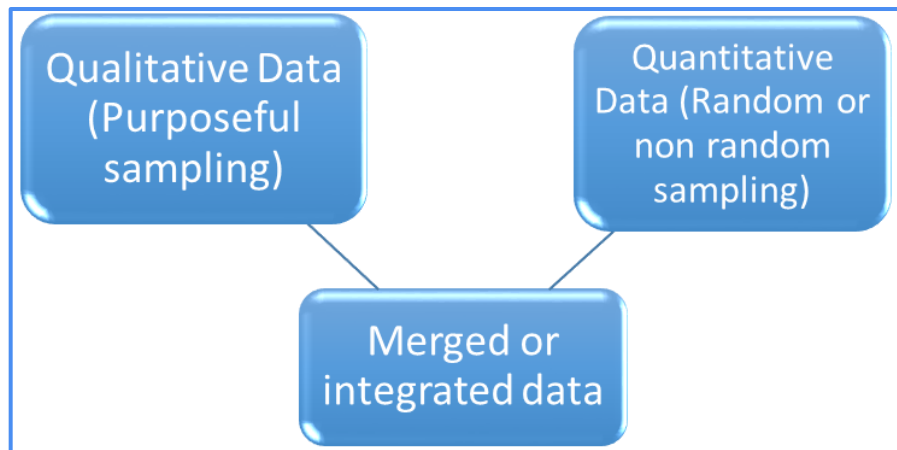
# **Methodology and Methods Part Two: Application of**

## **the Intervention**

### **Mixed Methods Sampling**

Mixed methods sampling refers to qualitative and quantitative sampling methods. Sample size and sampling within the design are considered (Creswell 2015: 75). The samples sizes in both research groups can vary or be equal. My qualitative data was collected from an unusually small class of 15. This data relayed group average information found in emerging themes. Whilst whole set information was highly valuable, this was enriched further, with data collected from the individuals in the whole class, when the pupils were put in smaller groups of threes and fours. This data and additionally, two pupils' in-depth studies data, provided a close up view of the intervention affect, to reveal what happened, when, why and how. The smaller groups and individuals supplied data, for me to explore an understanding of the individuals' perspectives alongside the fluctuating structure of group knowledge.

Had the research used a larger sample, it may have found trends to generalise to the population. However, this was not available to my research as my quantitative sample that 'opted in' was not large enough. In my research, the qualitative data are weighed so that it is equivalent to the quantitative cases. Within a convergent sampling design, two samples are used from the same population, when the research requires one database to validate the other (Creswell 2015: 78). This means the quantitative data supplies internal validation to this research, using the following convergent sample design, see Figure 6.



*Figure 6 Convergent Sample Design*

### **Sampling in this Research**

Purposeful sampling procedures were used for this research. Pupils were aged 12-13 years and went to a private, co-educational boarding school. The research used both a control group ( $n=15$  ratio 13 boys: 2 girls) and an intervention group ( $n=15$  ratio 14 boys: 1 girl) for comparative purposes. Pupils were sampled due to their relevance to the research question being posed (Bryman 2012). In 2011, school protocol dictated that end of year grades in the subjects of Art and Design Technology (ADT) were averaged to set pupils according to their achievements in these subjects, at the end of year seven.



Pupils were arranged in groups dictated by three levels of achievement across the year group, this meant there were three bands (1, 2 and 3). The year group, across the three bands, is split into half; left (L) and right (R) side. Whilst there are three bands according to the achievement of the pupils, for the purpose of the study, I did not focus on the bands, but rather a cross section of the pupils, taken from the L and R sides of the year. The intervention and control samples were taken from sets 8L3 and 8R3 (see Table 1).

Year group 8	Side L	Side R
Art and design technology 2	8L1	8R1
Art and design technology 2	8L2	8R2
Art and design technology 3	8L3	8R3

*Table 1 Year Group Setting across Art and Design Technology*

This sampling procedure contains purposeful bias against pupils in bands 1 and 2, as they do not relate to the research question. The sample was chosen to ensure the relevant school population was well reflected in the sample. All members of both the art sets ( $n=22$  per set = 44 pupils) were invited to take part, giving the relevant school population an equal probability of being included. As pupils and parents were offered an 'opt in' and 'opt out' process, only fifteen pupils and their parents in each group gave full permission to take part ( $n=15$  per set =30 in total), however, this is 68% of the relevant school population of the chosen set, per group. Pupils suggested their parents' reasoning, which was to 1) change set, as that was better than taking part in self-esteem studies which could be discomforting and 2) their child was placed in a set

above the intervention set. The size of the group does mean that the effects the pupil experienced would be different to a larger class. I was also concerned that the size of the sample group would be too small to generalise qualitatively to the wider school or year population, but the number does have replicability and internal validity (Creswell 2014a).

Out of the two quantitative data collection groups, one of them needed to have the intervention applied to the sample. Asking the left side of the year group to be the intervention group was chosen through the toss of a coin by Miss R, to ensure a non-biased choice. Purposive sampling meant that the sample were from the pre-specified year eight sets and of the adolescent age group that more frequently reflected the issues raised by the research question. Within the intervention group, all the pupils were asked to volunteer to have in-depth data collected from them a case studies. Three boys and one girl responded; I chose one boy from his name being pulled out of a hat, and the girl as she was the only girl in the set and wanted to take part. The intervention group and the two in-depth studies represent a portion of the population whose phenomena has been explored. The findings are representative in the intervention set of ADT pupils, through settings and experiences. The findings are internally validated with the quantitative data.

The intervention group had a greater weighting of overseas boarders, where the control group had none. The pupils who are from overseas and who are boarders, do have a different everyday educational experience to that of day pupils, and their understanding of their social construction contains variations across their different socio-cultural contexts (Brady, Lowe & Lauritzen 2015: 1). They lived on school

grounds and some pupils spent up to 40 weeks of the year away from their families and homes, whilst others may have gone home at weekends. This introduction of boarders to the intervention group was a sampling consequence, created by the choice of the parents and pupils who gave permission to take part as well as which 'side' of the year group they were placed in by the school. See Table 2.

Set	8L3 Control Group	8R3 Intervention Group
Boys	13	14
Girls	2	1 (weekly boarder)
Boarders	2 boarders	1 weekly boarder 5 boarders
Day pupils	13 day pupils	9 day pupils
Ethnicities	15 British	2 Chinese 2 Russian 11 British

*Table 2 Intervention and Control Sample*

#### **Research Sample Limitations:**

- The small quantitative sample ( $n=15 \times 2$ ) are not statistically generalizable to the general population.
- In-depth pupil studies are limited to only 1 boy and 1 girl

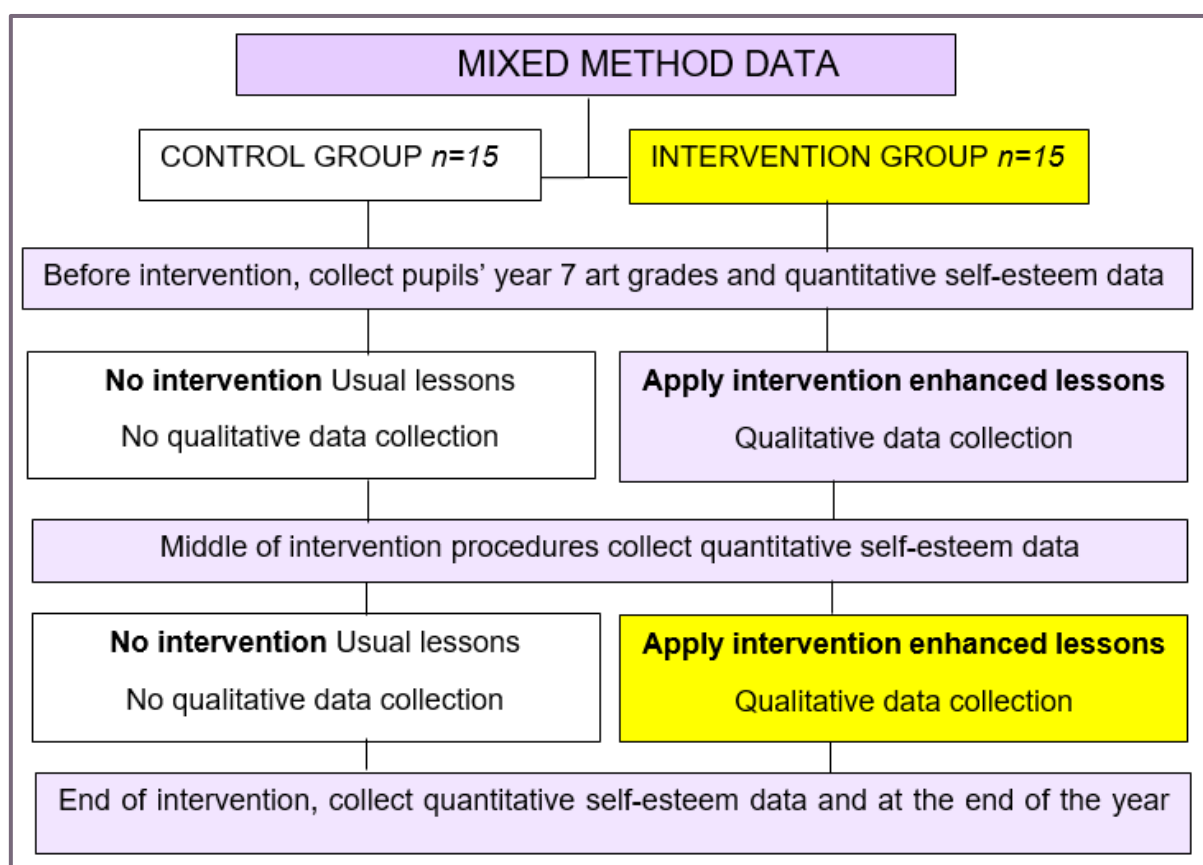
#### **Research Sample Generalisability:**

- The quantitative data (grades and pupil questionnaire) comparison sample provides internal validation to the rich qualitative findings
- Both a girl and boy perspectives are explored to offer an opportunity to present an understanding of the phenomenon at an in-depth level and an understanding of other possible occurrences in similar situations

In summary the samples chosen for the both groups are relevant for my research question. There are different weightings of generalisability and limitations applicable to both types of sample. The quantitative data gives internal validity to the research findings and the qualitative data offers some opportunity to generalise the data through repeatability of situations and experiences throughout the Art and Design pupils.

## The Research Design

A mixed methods convergent design was used to apply the intervention. Quantitative data were collected from pupils in an intervention and control group for comparison purposes, whilst qualitative data were collected from the intervention group only. See Figure 7.



*Figure 7 Mixed Method Data Collection Schedule*

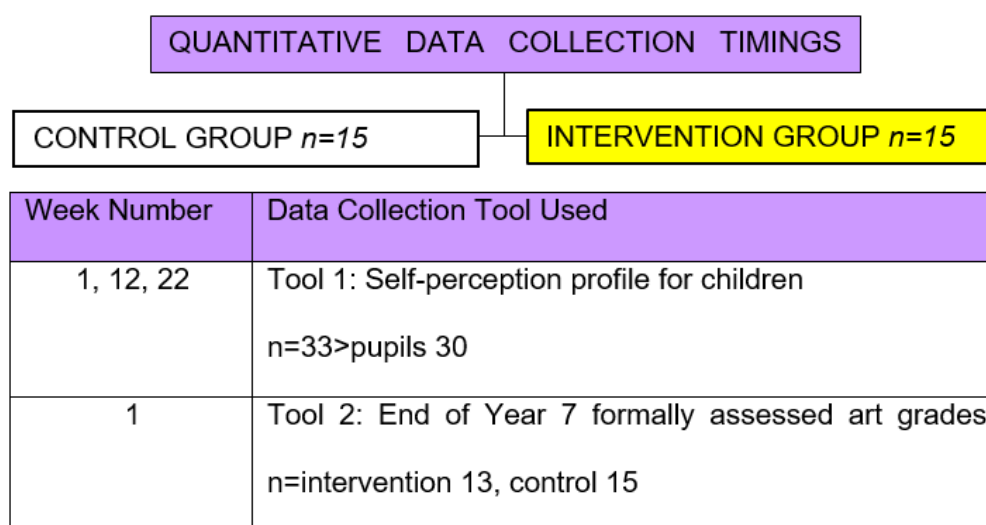
There were two groups of pupils, the control group (white boxes) had no intervention but did answer the questions on the data collection instruments and the intervention group (yellow boxes) was the experimental group. An in-depth discussion surrounding the intervention procedures takes place in the methods section of this chapter.

## **Data Collection Methods**

This section describes the application of the methods chosen. How they were applied for the collection and analysis of the multiple types of data is discussed. An in-depth understanding of the quantitative measurement tools and their application is supplied in the first section, before the qualitative data methods are fully described.

### **Quantitative Data Collection**

Quantitative data provides comparable information between both groups. Pupils' end of year seven and end of year eight art grades were examined, and the pupils' self-esteem and domain measurements were collected via scored questionnaire responses. The tool used in the research was created for children and their teachers, by Susan Harter (1985e) and is a fully validated measure (Muris, Meesters & Fijen 2003) that is recommended for use by the UK charity, Action For Children (2014). Data were collected as illustrated in Figure 8.



*Figure 8 Quantitative Data Collection*

Quantitative data were collected across both groups in parallel, using the following two tools.

### **Tool 1: Susan Harter's Self-Perception Profile for Children 1985, Self-Esteem Measure**

Self-esteem, viewed as a cognitive and social construction (Harter 2012a) is measured in two ways; 1) in terms of behaviour, cognition and self-concept in subject specific domains of the self, and 2) as a whole construct (Cameron & Granger 2018; Coopersmith 1967; Harter 2012a, 1985e, 1982f; Rosenberg 1965; Wiley 1989).

Harter's tool is designed for children aged eight to 13, her definition of self-esteem revolves around inner domains containing approval, self-worth and competence. Harter's belief that children do not feel equally competent in every skill domain (Harter 1985e) reflects my observations and beliefs as a teacher and researcher. Harter's sample, whilst developing and validating the tool, was from school children in primarily upper and middle class populations in the US. The sample in this research is based in a private co-educational setting which is appropriate to the tool construction. The question format of the tool is designed to offset children's inclination to give socially desirable responses (Harter 1985a) and usual (potentially overlooked) information can be assessed for (Mannay 2010). Pupils may otherwise give answers they think are appropriate for the researcher or teacher (Harter 1985e; Bryman 2012). An alternative structure to 'yes' and 'no' answers are replaced by; 'sort of true for me' and 'true for me'. The questioning scale uses a social comparison process. Additionally the survey is titled 'What am I Like?' to promote a reflection of what the pupil is really like in their responses. This makes the tool as pupil sensitive and as honest as possible.

The tool was validated by Harter in 5 stages, as follows; stage 1) the observation of children to specify the major competence domains. Interviews were undertaken with the children determining which activities were important to them when making decisions about domains. Stage 2, 3 and 4) The use of the tool was conducted in American schools. Stage 5) Reliability of the tool was assessed using an index for internal consistency. Test–retest reliability was undertaken on a sample of 208 Colorado pupils after three months and a New York sample of 810 pupils after nine months. Subscale means, inter-correlation among subscales, teacher ratings, convergent validity (of different domains) were all assessed. Across all samples, reliabilities range from .75 to .83, .75, to .84 and .73 to .82, for the subscales. The tool is reliably validated (Harter 1985e).

This tool offers my research internal reliability through consistency of internal measurement (Bryman 2012: 170). The tool was validated on American children, which produces a tool limitation to UK school children. The tool has been used within UK studies and it is recommended by Action For Children, a UK children’s charity (2014). No terminology differences are found in the tool from US to UK. However, I did replace the terms self-worth with ‘self-esteem’ and social acceptance with ‘relatedness to others’. The terminology is contextually relevant to my pupils and my research question.

The tool uses five self-concept domains; scholastic competence, social acceptance (relatedness to others), athletic competence, physical appearance, behavioural conduct and a separate subscale measures the pupil’s global self-worth (self-esteem). Each sub scale contains six items, making this a 36 item measure. I have chosen this measure to numerically reflect in as sensitive a way as possible, the intervention effect on pupils’ self-esteem and self-construct.



## **Application of the SPPC to this Research**

Another teacher (Miss R) and I, delivered the use of the pupil self-report forms, independently in each class. Miss R taught and applied the tool to the control group whilst I taught and applied the tool to the intervention group. We both used the instructions provided. These included a read out loud instruction sheet, and a practise answer sheet for pupil familiarisation. Afterwards, pupils filled in the survey on their own, whilst we read the questions out loud.

The measure was applied three times over the 23 week intervention to provide; 1) pre-intervention > a start measure as a base line value for each sample, 2) mid-intervention > middle measure to reveal any trends and fluctuations in domain values (half way through the intervention), and 3) post-intervention > the final measurement provides an end value for the first two to compare against. An importance rating in each domain shows where pupils' perceptions of success are. The pupil importance scores in each domain correlate with the global self-esteem score, showing which domains are most predictive of the overall appraisal of self-esteem. These data reveal where and if any potential changes took place in the pupils' self-esteem.

The pupils did have a different, whole set experience, each time I collected data in this way. This did seem to take time for the pupils to get used to, as I reflected upon in my diary, the pupils discussed issues regarding filling out the profile sheet the lesson before (pre-test):

*[Excerpt from reflection diary, lesson 2]*

*'...the self-profile sheet makes the children with potential low self-esteem feel bad! They do not like being asked how they 'see' themselves and do not like the answers they are ticking. There is obviously a difficulty looking truthfully at*

*situations and it produces an uncomfortable feeling for them. This has upset me, though it is a new process and a new way of thinking for them. It will be interesting to see if the teacher's perception of the pupil matches to the child's perception of themselves'.*

By the time the second collection took place, mid-test, my reflections told a different tale:

*[Excerpt from reflection diary, lesson 11]*

*'Pupils received the second self-perception questionnaires today...pupils appeared to be happier to answer all the questions. I noticed that some pupils started to feel comfortable enough to mention their height on their physical appearance questions. I reflected that this is partly group comfort and the want to express opinions about themselves, though it was apparent that expression of negatives seemed to be a trend with either smaller than or taller than average children. This is a stark difference from the beginning of term when pupils felt awkward and were unsure as to how they should answer. Now they seem as though they want to express their thoughts and feeling on a much more personal level'.*

By time three, post-test, the pupils were happy to use the questionnaire:

*[Excerpt from reflection diary, lesson 21]*

*'The questionnaire was completed smoothly and easily by the pupils today. I am amazed at how easily pupils remember the run of an activity that they have not done for a few weeks. They answered very quickly and calmly'.*

The next quantitative data collection method discussed is the collection of pupils' art grades.

## **Tool 2: Pupils' End of Year 7 and End of Year 8 Art Grades**

Secondary data collection took place through gathering formally assessed art grades for comparison purposes (see Volume 2, Appendix 9, P143). These results do not generalise to other school settings as the art department used at the time, a non-national marking system. All grading is generated in accordance with the school's marking system and the school's Art Department Policy. Internal reliability is gained by the art department using the same assessment procedure at the end of each year and for each marked piece of work throughout years seven and eight (Flick 2006).

## **Application of Grade Comparison to the Research**

During year seven and eight, up to 50% of the pupils' final art grades were accumulated, combining homework and classwork grades. The remainder of the grade was achieved through the final project's homework and classwork. Both grades combined gave a percentage out of 100% for the final yearly grade. Classwork and homework in the sketch book were classed as sketch book studies. Sketch book studies were marked in five areas for each page of work; 1) own image, 2) creativity (expression of individuality), 3) composition, 4) reflection of topic and 5) presentation skills. The robust process of teacher assessment has generated stable data collection was generated through the following methods:

- The first grade was allocated to each pupil from their sketch book which related to the marking rubric (see Volume 2, Appendix 10, P146) and the school guidelines. Miss R and I moderated our grading in unison, allocating grades to

the pupils that had grade boundaries used that were discussed and agreed upon.

- The second grade the pupils received came from their final project piece. Grades were allocated by Miss R for my pupils and I awarded Miss R's pupils' grades. By grading pupil's art work whom neither of us taught, objectivity was used when assessing and classroom relationships between teacher and pupil did not affect the grading process.
- As primary external officiator of the department, the senior school Head of Art was the final moderator of all pupils' finally awarded grades, which were checked without me or Miss R being present.
- As a second external officiator, marking was checked each term for consistency, by the Head of Academic Study without me or Miss R being present. This ensured the grading was consistent and teacher feedback was appropriate.

These procedures give internal reliability to the data collection (Bryman 2012; Creswell 2015; Flick 2006). The first (sketch book) and second (final piece) grades were added together, resulting in the pupils' final percentage for the year. The pupils received all their grades and related comments within the intervention period, in order to self-assess at the end of the topic. This data collection applied to pupils who took part in art lessons throughout both year groups, and pupils new to year eight in September 2011 could not have year seven data collected ( $n=3$ ). Year seven grades provided a baseline that measures against year eight grades. This data highlighted individual art grade trends within both groups over a one-year period, when the intervention took place.

## Qualitative Data Collection

Two sets of qualitative data collection were planned throughout the intervention. A set of data was collected from the whole intervention group, continuously with the intervention procedures. The second set was collected after the intervention lessons took place and were shared by two individual in-depth studies (one boy, one girl).

The qualitative data collection methods, used for the whole group and the pupil in-depth studies include: 1) discussion groups, 2) interviews, 3) pupils art work, 4) researcher diary and 5) researcher photographs. The qualitative data were collected, analysed, interpreted and coded throughout the intervention. This approach aimed to reveal what would otherwise be, the views and voices of institutionally led and unheard pupils' (Mertens 2015) which helped guide the intervention. As seen in the two charts (see Table 3 and Table 4 ), data were collected with audio recordings, pupil written flip charts, small discussion groups writing in work books and pupil's written answers to questions in a large group interview. Supplementary data were collected through a researcher written diary and photography of pupils' art work.

<b>Week Number</b>	<b>Intervention Group - Whole Group Data Collection Methods Collection Tool Used and Analysis</b>
2,5,9,14,19	<b>Method:</b> Artist reflection discussion  <b>Tools:</b> 4 Small groups / pupil written work books / audio recorded  <b>ANALYSIS:</b> Transcribed audio - Thematic analysis

4,7,11,16,20	<p><b>Method:</b> Homework discussions</p> <p><b>Tools:</b> Whole intervention group / pupil written flip chart notes / audio recorded</p> <p><b>ANALYSIS:</b> Transcribed audio – Thematic analysis</p>
23	<p><b>Method:</b> Individually applied whole group interview - intervention assessment</p> <p><b>Tool:</b> Pupils' handwritten answers, collected on paper</p> <p><b>ANALYSES:</b> Thematic analysis</p>
23	<p><b>Method:</b> In-depth study open ended assessment interview</p> <p><b>Tool:</b> Audio recorded</p> <p><b>ANALYSIS:</b> Thematic analysis</p>
23	<p><b>Method:</b> Pupils' art work, collected at the end of the intervention –retained by the researcher</p> <p><b>ANALYSIS:</b> No analysis. To describe the research in the text</p>
All sessions	<p><b>Method:</b> Researcher field notes</p> <p><b>Tool:</b> Reflections recorded in a computer diary</p> <p><b>ANALYSIS:</b> Throughout the intervention to help apply future intervention change</p>
All sessions	<p><b>Method:</b> Researcher photography</p>

	<p><b>Tool:</b> Photographs taken of pupil work at different stages</p> <p><b>ANALYSIS:</b> No analysis. To describe the research in the text</p>
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*Table 3 Intervention Whole Group Qualitative Data Methods*

The pupil in-depth studies had data collected from them directly after the intervention lesson. See Table 4 for timings and procedures.

Week Number	Intervention Group - Pupil In-Depth Studies
	Data Collection Method
	Collection Tool Used and Analysis
3,6,10,15,18,21	<p><b>Method:</b> face to face administered questions- throughout the intervention period after lessons</p> <p><b>Tool:</b> Pupils' hand written answers, collected on paper</p> <p><b>ANALYSIS:</b> Thematic Analysis</p>
23	<p><b>Method:</b> In-depth study open ended assessment interview</p> <p><b>Tool:</b> Audio recorded</p> <p><b>ANALYSIS:</b> Thematic Analysis</p>
23	<p><b>Method:</b> In-depth study Pupils' art work – collected at the end of the intervention –retained by the researcher</p> <p><b>ANALYSIS:</b> Emotional assessment of imagery</p>

All sessions	<p><b>Method:</b> Researcher photography</p> <p><b>Tool:</b> Photographs taken of pupil's work and in-depth pupil's work at different stages</p> <p><b>ANALYSIS:</b> Emotional assessment of imagery</p>
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*Table 4 In-depth qualitative data methods*

Next the qualitative data collection and intervention methods and procedures are discussed in detail.

### **Intervention Group Qualitative Methods and Tools (whole group and in-depth studies)**

Alongside whole group data collection methods, in-depth studies played a special part in the intervention and provided the research with internal credibility. Their data provided alternative evidence to that from the whole group by exploring the two pupils' experiences in detail, recording interviews for comparison data and clarifying findings (Bryman 2008; Pond 1998). Saunders and Saunders (2000) assert that gender bias needs to be discounted when art therapy is being delivered to children and adolescents, however, educational needs, require an understanding of gender based findings for generalisability. For that reason, a boy (Jim) and a girl (Rosie) were selected for an in-depth consideration of their experiences of the intervention (Bryman 2012; Flick 2006; Pond 1998). Data collected from the two pupils included; 1) photographs of their art work, 2) repeated written questions asked verbally, reflecting the intervention effect over time, and 3) a final interview following the completion of the



intervention. The in-depth and whole group qualitative methods are discussed in more detail in Intervention Methods and Tools section next.

## **Intervention Methods and Tools**

Next I discuss all the qualitative methods used to collect for both data sets, in the following order:

- 1) Discussion groups
- 2) Interviews
- 3) Pupils' art work
- 4) Researcher reflection diary and
- 5) Researcher photographs

### **Method 1: Discussion Groups**

Discussion methods that recognise dual roles, meant I worked as a teacher and researcher at the same time (Cooperrider & Srivastva 1987; Flick 2006: 193). I moderated discussions which offered researcher bias and limited the findings. These are considered in the limitations of the study in the discussion (p333-334).

Moderation changes how a discussion unfolds and it can be used in three ways 1) formal direction, 2) topical steering and 3) steering the dynamics (Flick 2006). I chose topical steering, to direct the attention of the pupils towards recognising and articulating alternative ways of thinking, whilst adopting a caring group ethos (Cooperrider; Whitney & Stavros 2008; Flick 2006). To that end, I used five forms of stimulus; 1)

questions, 2) PowerPoints containing artists' images and biographical information, 3) small discussion group workbooks, 4) a pupil written flip chart, 5) pupils own art work.

Language helps to create reality (Cooperrider & Srivastva 2008; Harrison & Hassan 2013; Silverman 2010) and the pupils' beliefs were reflected in this research partly with their spoken words. I used whole class and small discussion groups to improve pupils' relatedness to others (Cooperrider & Srivastva 2008; Harrison & Hasan 2013; Harter 2015). The whole class (including me) listened to and heard each other's different points of view. This way, any potential differences were openly explored and questions uncovering different perspectives and aspects of life arose, inspiring further group talk (Flick 2006). Iterative data analysis and thematic coding of recorded conversations, enabled an understanding about the pupils' opinions and ideas within commonly assessed groups of information. How opinions were created, proclaimed or repressed, if they changed with the intervention and at what point, were looked for. Speaking about artists, art assessments and art activities, contain underlying patterns of pupil meaning (Flick 2006: 192; Simon 2001, 1997a). Accordingly, the pupils' experiences encompassed similar meanings across the group (Flick 2006) for thematic coding.

I am aware that, the addition of new cohort eight pupils to year eight in the school and the application of an intervention, changed the group structure and habitual meanings of symbols and communication, for example, school systems and ways of interacting with the teacher would be new. These new ways of working would have created unusual personal interpretations within the group (Cooperrider & Srivastva 2008; Harrison & Hasan 2013; Silverman 2010). This is something I have made allowances for as a researcher and teacher (for further information see Ethics p91-95). Whilst pupil's meanings and interpretations, supplies this research with strength, discussion groups have limited generalisability. This effect is due to group mechanisms working

differently within different settings and as no qualitative data were collected from the control group, no alternative comparison was offered (Flick 2006:195-196).

To gain strength of group data interpretation, and to more easily interpret pupils' own thoughts and ideals, semi-structured questions were used with the whole class during whole group homework and small group artist discussions. This encouraged the pupils to expand upon their answers without having a rigid structure or being lead (Bryman 2012: 479), meaning they were in charge of constructing their social context. Whilst using open conversation stimulant, I knew that not all pupils may have wanted to become involved, if they felt fearful, shy or uninterested and they may not have wanted to share any views verbally at all. This pupil choice needed to be responded to with utmost respect. The intervention strived to promote individual trust and to encourage the pupils to open up and share opinions (Cooperrider, Stavros & Whitney 2008; Fifolt & Lander 2013) only when they felt comfortable to do so. Pupils had to know that their information was anonymous and that in my role as researcher, I did not want them to conform to what they may have thought I wanted from them as a teacher.

### **Discussions about Artists: Intervention Stage One**

As with usual art classes, the whole class of pupils sat together at the front of the classroom to have an artist discussion prompted by a power point. In the control group, images were shown with minimal key themes that related to the topic being taught, to discuss how other artists looked at and used maps and journeys in their art work.

Safety of group experience was important and small group discussions crumble if they are not taken seriously by all the members (Lacina 2011: 301). In the intervention group, my expectations of the pupils care and respect of each other were stated at the

start of the power point delivery as well as a reminder of their autonomy and choice to take part. Pupils were made aware of their possible part in the discussions (Flick 2006) and how the intervention lesson changes would take place was discussed (for the scheme of work and intervention group lesson plans, see Volume 2, Appendix 11, P149).

The curriculum topic taught throughout the whole year group was 'Maps and Journeys'. The intervention inserted information regarding, the life events, possible emotional implications and images of five Artists' art work. These were used to support the pupils' creative exploration of maps and journeys, including; Katherine Harmon (2003), Wassily Kandinsky, Insider Art (Meadows 2010), Max Ernst and Barrie Cook. Table 5 provides an overview of the artists used and the specific topics their art addressed.

Artist	Topics
Katherine Harmon	Security and insecurity in the beginnings of life. Map of Artists' lives and their experiences. Pupils' projected experiences.
Kandinsky	Symbolism Life change and exploration of new ideas. Thoughts on changing situations. Pupils' projected experiences.
Prison art	Changing ideas and judgements. Looking at things from a different point of view. Who is right and who is wrong? Pupils' projected experiences.
Max Ernst	Situations end or change in certain ways and bring new beginnings. Pupils' projected experiences.

Barrie Cook	<p>New beginnings after reflecting upon life events.</p> <p>New journeys with an aware outlook on life.</p> <p>Pupils' projected experiences.</p>
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*Table 5 Artists' Overview and Their Topics*

No data were collected during the first whole class discussion. This set of talks set the scene for the small group secondary discussions. To start, discussion prompts were triggered by events that occurred in the artist's lives and the artists' image content (Bryman 2012; Gello, Klassen & Gracely 2015). For example, the Artist Max Ernst got married whilst he was young, lived through war time, divorced and re-married. These life events triggered the development of linked questions, in a similar way to Visual Thinking Strategies 2001, an educative questioning format designed for education. Some of the semi-structured questions for this artist were:

1. How does the image, Max Ernst created at the time of his divorce, show his emotional state?
2. How might you react if your friend's parents or even your brother or sister had to divorce in future?
3. Can you imagine how you would feel if you had to leave your home through circumstances dictated by war?

Within these whole class intervention discussions, I inserted this new element of emotional teaching and learning to the lessons with no data collection taking place. New learning was stimulated in three ways. Firstly, the encouragement of emotional

understanding from a caring perspective was nurtured. The pupils' emotional sensitivity was enhanced by asking the pupils questions relating to the artists' personal life and potential subsequent emotional states, to help pupils understand another's position in life. Emotional content that the pupils explored, ranged from true to life moments the artists would have experienced accompanied by a whole range of felt emotions; joyful, excited, worried, anxious, frightened, happy, relaxed etc. I felt this technique would encourage the pupils' personal reflection and raise their interest for others' life experiences, whilst developing relatedness to others in their peer group, which can result in wellbeing (Carvalho 2014). Secondly, the pupils were encouraged to think about what their reactions would be in a situation the same as that the artist experienced or if something of a similar nature happened to someone they knew. This was to enhance pupils' emotional understanding of others from a closer look at the situation, to prompt care and empathy. I hoped the pupils would understand that if a situation would matter to them, it could very well be important to others. Pupils' sense of self and relatedness to others were also encouraged through the third change; pupils were asked to look at the artists' choice of image construction and attempt to understand how the image could have related to the life situations the artist had experienced or was experiencing at the time of its creation.

Once these whole class discussions were over, secondary small group discussions took place immediately afterwards. Data were supplied by four groups:  $n = 15$  pupils in total, three groups of four pupils and one group of three pupils. Twenty workbook pages in total and audio recordings were collected over five sessions. The pupils were asked to select their own groups, bearing in mind they needed thoughtful and sensitive qualities in the group setting. Pupil choice was given to promote comfortable small group settings. I used my professional judgement as a teacher and moderator to

ensure the groups worked well together (Flick: 193) and that no one was excluded from group settings. Each artist discussion and small group session, took the duration of one art lesson (1hr 10 minutes). All the pupils were made aware that at the end of the small group discussions, they would be asked to volunteer to speak about what they thought and this would be audio recorded.

Four structured and open stimulus questions to produce data that could be coded quickly (Bryman 2012: 470) were generated in advance. The questions related to the previously discussed artists' lives and images. Each small group had an A3 workbook to discuss one question, relating to the artist they were studying. The pupils discussed their responses between themselves and then wrote a personal response each, on one page between them. The questions were given to each group in an alternated cycle, so only one question was received once by each group, over the intervention period, the questions asked were:

1. How do you think the artist's perceptions of themselves influence their art creations?
2. When looking at the artist's creations, ask yourself, what do you think they thought about themselves?
3. How do you think the artist's experiences helped them create art the way they did?
4. How do you think the artist's use of symbolism helped them understand themselves and/or their situations?

The first set of answers on the workbook pages were neat and written in a form that one would expect in a subject that expects neatly written and presented writing for marking. I observed that the pupils were not acting freely, and I felt concerned that their thoughts may be stunted by conforming to the school presentation standards. As I had chosen a pragmatist methodology, I adapted my research plan accordingly to suit the research needs. I selected a wide range of mark-making tools for pupils to choose from, to aid their personal expression and freedom of thought (Aaron, Rinehart, Ceballos 2011), these included, markers, felt tips and pencils. The pupils' expressive mark-making during their written ideas were collected as an unobtrusive form of data capture (Bryman 2012). The groups created twenty pages of expressively written answers to the questions over the five sessions using different types of mark making. My observation of the immediate change in the manner in which pupils wrote their answers down, by giving them different tools to communicate with, was unexpected and I was pleased to see their expression, from both a researchers and teachers perspective.

The first form of data collection was the work books, the second collection method employed alongside the A3 workbook was pupil's verbal answers, which were audio recorded at the end of the workbook session, during a pupil lead synopsis of their thoughts about their question. This gave the pupils an opportunity to discuss points of view they had not previously written down in the A3 workbook (Flick 2006; Silverman 2010). As is ethically appropriate, the group were made aware of any recording before recording took place.

In usual art lessons, after an artist study had taken place, pupils received a homework task. Pupils from both the control and intervention group were asked to complete an artist study page over a two week period in their sketch books. Stage two of the



intervention discussions was applied, when the pupils brought their finalised homework into the relevant lesson.

### **Homework Discussions: Intervention Stage Two**

The second stage of the intervention involved pupils' in-depth reflective discussions about their art homework (pupils called homework, 'prep'). The discussions included pupils' ideas about the artists. What influence the artists had on the pupils' own art work was uncovered within these, repeated, whole group discussions.

To start, the pupils placed their art homework on large table, in the middle of the room. They stood and sat around the table with all their work on show. This part of the intervention was an extension of the usual learning activity. In the control group, a usual group critique of homework took place around a table. During peer assessment, in usual lessons, pupils' current and future learning is highlighted, aiding pupils' recognition of what the learning expectations are and can be, and how to theoretically create more successful art work in the future. Pupils speak about pieces of work they think are exemplary, and discuss each other's homework in five areas; own image, creativity, composition, reflection of the artists and presentation. For the intervention, these educative assessment talks took place alongside additional open discussions (Flick 2006: 150). I asked different semi-structured questions at the same time as usual teaching ones. Some examples of the different questions are given below:

- How did you use art materials to express the artist life?
- What emotional changes did you feel whilst creating your homework and why could that have been?

- What did you think about whilst creating your art homework?

I wanted the pupils to realise, via their own discussion, how questioning their making experiences might encourage them to voice their similarities and differences in their making journeys to help with group cohesion (Cooperrider, Whitney & Stavros 2008; Flick 2006). The additional questions directed pupils' attention towards the topic and to the areas of new learning, developing their self-awareness, ability to reflect on their decisions and feelings, their awareness of others' emotional states and speaking sensitively when discussing others' hard work and efforts. I also encouraged pupils to voice themselves and offer opinions surrounding other pupils' artwork around the table. A difficulty with this method is that if I asked questions at the wrong time or asked the wrong questions, pupils could have felt unable to talk, and may have decided not add their views to the discussion (Flick 2006; Silverman 2010). Care and sensitivity were imperative whilst leading discussions with the whole class. I was very careful to be especially sensitive with the quieter pupils, who started to 'open up' during the intervention, supporting them in their brave decision to speak. I ensured the rest of the class were quiet and I responded to what the pupil said by questioning the rest of the group about what the pupil just said. This way the pupil was listened to by the whole class and they had a response from them as well, which placed the focus back on group cohesion. During this second stage of the intervention, data were collected in multiple ways.

## **Data Collection Tools**

Data collected during stage two of the intervention included photographs of pupil work, audio recordings of pupils' discussions and large flip-charts containing pupils' chosen information from live discussions. Pupils were made aware of the audio recording that took place before it happened. Also, before the discussions started, pupils were asked if anyone wanted to volunteer writing down what they thought were key pieces of information within the conversations we all had, on a large flipchart. This was to reveal what that person thought was pertinent in their version of events (Flick 2006: 89). As Bryman (2012) states, the audio recorder records unfiltered data, so pupils also used the flip-chart, to supply in-depth pupil data revealing personal world construction. The written role developed into a verbal one as the sessions developed. The different pupils who wrote became an authority in the group discussion. They let others know when to carry on talking, when to slow down, and checked the content of their written information with the pupils who spoke in the first place, this form of pupil leadership within the group was an unexpected occurrence and the pupils seemed to naturally bond around the pupil leader activity, welcoming the option to ask a pupil when to carry on as opposed to me, the teacher. The data analyses of the written and recorded data, assessed the effect of the pupils' homework experience and whether pupils felt an improved sense of relatedness to others, sense of self and empowerment in their own world construction.

## **Method 2: Pupil In-depth Interviews**

Qualitative interviews are semi-structured or unstructured (Flick 2006; Silverman 2010; Bryman 2012). The interviews revealed the pupils' points of view and I was careful to

ensure that my role as teacher did not overpower the pupils' role as participants (Lacina 2011) as I wanted pupils to share their honest views to me as a researcher. Honesty was encouraged by reminding the pupils that there were no right or wrong answers; each pupil experiences similar situations differently, and that their descriptions of them were valuable. In this research, both written text and spoken word have been recorded for iterative data analysis from semi-structured questions and unstructured interviews (see Volume 2, Appendix 12, P175 for transcripts). It is arguable that semi-structured and unstructured interviews require validation through analysis procedures. For that reason, inter-observer consistency in this research is gained by the emerging data being checked by university supervisors, who also ensured correct collection procedures were adhered to.

## **Application to the Research**

### **Whole class semi-structured interview: end of the intervention**

At the end of the 23 week intervention period, I delivered a set of assessment questions to the group in the form of a whole group interview, which used written responses only. This one large group set of questions, meant all the pupils received the same questions in the same way, though the interpretation and response varies for each pupil. This assessment method consisted of seven open questions. These questions gave a clear indication of what the pupils thought about elements of the intervention lessons and the learning topic. This produced knowledge surrounding a set of individual thoughts and ideas that surround the same experiences. This means that responses can be measured and compared against one another. I read the questions out loud and projected the questions onto a whiteboard for pupils to read. This took 30 minutes of the last intervention session after all the lesson content and intervention changes had

taken place. The questions asked about pupils' personal reflections on their experiences, thoughts, actions and feelings about their work and the intervention. The question topics came directly from the emerging themes found within the previous data collection during the intervention procedures, which were:

1. Creative expression of other Artists
2. Creative expression of yourself
3. Thinking of others
4. Thinking of yourself
5. Change dependent upon creating art
6. Changes in relation to reflecting upon art and your life

Pupils wrote their answers on paper, ready for collection at the end of the session. The answers were analysed and placed into their themes, with the rest of the qualitative data that was collected from the whole class.

### **Pupil In-depth Studies; Individual Semi-structured Interviews throughout the Intervention**

The two pupils answered repeated questions on weeks 3, 6, 10, 15, 18, 21 of the intervention. These dates were chosen to fit in with usual lesson content. The same questions were asked six times, to gauge whether the pupils' intervention experiences changed their opinions and ideas on the same topics as time progressed. The questions consisted of 12 open questions, examples of which are below:

1. Would you want to change anything in your school situation as a result of the reflective thoughts?
2. Was it easy to understand the links made between life experiences and the Artist's life?
3. What do you think self-esteem is?
4. Describe how you feel when you leave the art room and go to your next lessons.

The data highlighted whether the research objectives were met, using the pupils' personalised perspectives and experience recall. The implications of me repeatedly asking the same questions, meant that the pupils explored changes surrounding the same topics, throughout the intervention which supplied the research with measurable change. Whilst this supplied the research with consistency, there was a possibility of a research limitation of research fatigue, especially regarding the in-depth studies as they had data collected from them with high frequency over time, and were at danger of being 'over researched' (Clark 2008; Thomson & Holland 2003). To counteract pupils' potential feelings of not wanting to engage, the questions were asked six times over the duration of the twenty three week intervention. This interspacing encouraged Jim and Rosie to use a fresh approach each time they answered the questions.

## **Pupil In-depth Studies; Un-structured Individual Interviews at the End of the Intervention**

At the end of the intervention a concluding interview was conducted individually and at different times, with both Jim and Rosie. Both the interviews were audio recorded. In order to place the pupils at ease I reminded pupils of their anonymity in the research and that the data was not shared with anyone other than my supervisors and that no one else had access to their data. Talking was conversational, unstructured and open ended, to generate flexibility for the pupils. This method illuminated the pupil's experiences through their own natural conversation, rather than planned questions gauging ideas about specific topics (Silverman 2006). Whilst I did not want to pressurise the pupils, prompt questions were ready prior to the interviews taking place, in case they were needed (Bryman 2012). I chose to start the interviews with open ended and general questions to help the relaxed feel between myself and the pupils (Mertens 2015; 384) and also due to the different ways the pupils responded within the intervention, see below:

1. Jim - When you created your final piece of art work, what were the ideas that inspired you?
2. Rosie - Please can I ask you to describe to me what it feels like when you are starting a new piece of work in art?

My responding comments and questions were also natural replies, geared by genuine curiosity and interest in their experiences and art work. The open interview method encouraged open responses, questions were asked spontaneously, to help work in the moment and keep a natural setting (Flick 2006). The questioning format was different

at this final stage of the process, due to the individual experiences, needs and responses of the pupils.

Jim's conversation was free-flowing and relaxed, and at times, it was difficult to support Rosie to expand upon her answers. Consequently, I used some follow up questions for Rosie and I listened actively to her answers. I encouraged more information by questioning elements of her responses, and checking my understanding of what she said (Bryman 2012: 477) became very important. Time was spent with both pupils during their interviews, to check I had understood their words and ideas properly, and they clarified their comments when needed (again, I reminded them of my desire to understand things from their perspective). I used the following sentence beginnings; 'just so I understand what you mean'...and 'do you mean'...and 'can you elaborate that thought for me'...Afterwards, my scrutiny of their data was gained by repeated listening to the recorded interviews repeatedly afterwards and transcribing them (Bryman 2012). Accordingly, I developed a deeper and more sensitive understanding of their personal experiences during the intervention.

### **Method 3: Pupils' Art Work**

The creation of images and their expressed content within education is integral to this educative art and health-based research (Aaron, Rinehart & Ceballos 2011). Arguments against using images as data are related to interpretive difficulty (Schaverien 1999; Simon 1997a) and their under-analysis when used specifically as illustrative devices (Mannay 2010: 98). However, the use of the image needed to go beyond adornment or educative skills acquisition. The opportunity for the pupils to generate what they might consider to be meaningful and sensitive images and symbols



to naturally express their inner world (Aaron, Rinehart & Ceballos 2011) was provided to them, to help answer the research question through using their creative freedom. Studying the image first hand, meant the pupils' use of colour, material and texture are all interpretable (Bruce et al. 2013; Simon 1997). The two in-depth pupil studies final pieces, which were created throughout the intervention, were collected as data as well as photographs documenting their art progress over time.

As pupils were afforded time to make art work using their creative integrity, pupils started to interact with their art work in a different way. Material use became more experimental as pupils gained the confidence to use new materials and they were not held back by what may have previously be viewed as 'mistakes'. They understood and shared their new knowledge about materials and what they liked as aesthetic effects. Their personal assessment of image production at regular intervals became more important to them. The analysis of their art work relied on unconscious psychological structures within the images being analysed (psychoanalysis) and interpreting their emotions from their perspective through the image (Flick 2006: 22; Simon 1997a). Importantly, psychoanalysis was not used with any pupils who took part in this research. I only interpreted their images as a 'text', evidencing the pupils' social and personal change, represented within their mark making and material use (Levy 2012; Bruce et al. 2013) after the intervention had taken place. This offered a unique insight into what the pupils felt about aspects of life over the intervention period (Levy 2012; Bruce et al. 2013). Image analysis is respectful to the pupils, as if felt they did not want to speak openly about themselves (Pond 1998; Schaverien 1999; Simon 1997a) and the images were analysed to evidence their emotional change (Schaverien 1999; Simon 1997) over time. This revealed an effect of the intervention on the pupils' emotional well-being. A limitation of the method is that I was unable to ask pupils if

they agreed or disagreed with my interpretation. The art analysis produces this research with an alternative understanding of pupils' experiences that are assessed alongside other data types (Creswell 2015).

#### **Method 4: Researcher's Reflective Diary Reflexivity in Action and Reflection**

This observational and reflective approach to data collection is used to record information to answer the research question (Flick 2006: 288). The subjective diary is classified as a form of field notes (Bryman 2012: 447-450) to keep track of the pupils' responses and reactions to the unfolding intervention process and reflect upon what happened and how (Gergen 2015). My diary contains matters of varying importance that I recognised as my 'researcher in action guise' arose (see Volume 2, Appendix 13, P217). My observations of pupils' reactions, my thoughts, experiences and problems with applying methods throughout the intervention (Flick 2006: 287) were dealt with in the moment as a reflexive response to the unfolding situation. Entries were recorded as closely to the session end as possible in order to use fresh memory and retain as much information as I could (Bryman 2012). My personal feelings and ideas as a reflexive researcher, formed a part of the interpretation during qualitative data analysis and they enriched the data (Flick 2006: 283). I wrote my computer diary entries after each of the 23 sessions whilst memories were fresh in my mind. I reflected upon and recorded events, processes and information that took place within the intervention. For example, events I saw as positive experiences for the pupils and ones that reflected the intervention topic, were able to be planned into upcoming lessons. Pupils' discussion within emerging themes, their content and in-depth questioning that were natural and relevant to the research, were recorded. Events that

caused concern or struck me as discordant, were also written up in order to know what not to repeat during the intervention. Even the smallest of informative occurrences that could have been forgotten, were written about – some are consequential in interpreting the pupils' data, especially when pupils were creating imagery.

### **Method 5: Researcher Photographs**

How I took the photographs throughout the intervention period and why and how they are used, contain research strengths and limitations (Flick 2006; Bryman 2012). Two approaches are used in this research, realist and reflective. I have used images as a realist when the imagery is for illustrative purposes, when words alone may not suffice or a point can be exemplified using the image within the text of this thesis. I have also used the photographs reflectively, analysing pupils' emotional change through interpreting the images (Bryman 2012: 445). However, image assessment does cause controversy as uncontested meanings could be applied to the image through the interpretation of the researcher.

I used photographs which were important to research in four ways: 1) for image content analysis, assessing the in-depth studies changes in emotional state at different stages of the intervention, 2) as a record in my reflective diary to 'jog' my memory, 3) as a method to illustrate when unobtrusive information was expressed by pupils without intent, during written data collection and, 4) as an illustrative component to apply to this research as it is written. Photo-elicitation is apparent as I took the photographs with my inherent feelings and ideas, in the moment data collection took place (Cruickshank & Mason 2003).

In brief summary of this methods section, the multifarious methods of data collection aimed to enable a holistic view of pupils' experiences and changes within both qualitative and quantitative methods. Their strengths and limitations have been noted. Multiple types of data are used to balance strengths and weaknesses of individual data sets.

## **Methodology and Methods Part Three: Post**

### **Intervention Stage**

In this third part of the chapter, the analysis procedures used to analyse each discrete data set are revealed in turn, then the methods for the whole data set merge, findings and analysis are provided.

#### **Whole Set Qualitative Data Analysis Method**

At this stage I reviewed the whole set of qualitative data as one data set. The multiple types of data sets provided a large amount of information to consider, analyse and merge. The photographs, audio recording transcripts, flip charts, my researcher diary, final assessment interviews, all came together to form a whole set of information. As the intervention unfolded, the data had been analysed and discussed between myself and my supervisors and interpretation occurred through the process (Savin-Baden 2013: 270). Sharing information and analysing it with others, meant that I observed the data from the multiple perspectives of researchers, who were not close to the experience of the intervention proceedings. Supervisors were not expecting to recognise the data, they were seeing it with fresh eyes. Through this collaborative process, six themes emerged (surrounding artists' life and image learning). The recurring motifs of information were applied to the data themes (Bryman 2012). See Table 6.

Theme Headings
Creative expression of other Artists
Creative expression of self
Thinking of others
Thinking of self
Change dependent upon creating art (reflexive)
Changes in relation to reflecting upon art and your life (reflective)

*Table 6 Themes*

For this second and more in-depth stage of data analysis, looking at the whole data set, I listened to all of the audio data repeatedly before I transcribed the data. I used transcript conventions (Jefferson 2004) to understand the information and engage deeply with the data (see Volume 2, Appendix 14, P251). I printed off the transcripts from both types of the pupils' in-depth discussions (the whole data set), the writing from the flip chart notes and the pupils' final assessment information, onto colour coded paper to ensure I knew which element of data belonged to which individual data set. I continued to use iterative analysis to recognise patterns of information that were previously identified by the artist discussions and to look for new information. This process occurred three times to ensure the correct data placements (See Figure 9 below).



*Figure 9 Researcher Photograph Data Wall*

This was an enormous task due to the amount of information the pupils had shared with me. The whole data set was assessed and I looked for potential new headings, spurious data, cross referenced, checked themes and categorised the themes into subthemes (Mertens 2015: 442) (see Volume 2, Appendix 14, P255). Sitting with the anonymous data over time, looking at pupils' images and my researcher diary as a whole, the information that had been shared by the pupils was inspiring. I understood the data using all the sources present from my researcher's perspective – whilst I was excited by the data as a teacher, the method of analysis was a logical, lengthy and analytical process that was used to help coordinate the pupils' experiences from multiple angles (Mertens 2015) into recognisable shifts of information. I spotted and confirmed previously recognised patterns and spotted new trends. The use of iterative analysis means there are data anomalies present in the data set as not all of the pupils' experiences accounted to an average finding. Data that did not fit anywhere or fitted into multiple themes became highlighted were still pertinent to the research and used

as evidence. Using this method, I became very well acquainted with the data and further sub-themes were consequently revealed (see Table 7).

Theme Heading	Sub themes
Thinking of others	<p>Artists' images and pupil analyses, which include:</p> <ul style="list-style-type: none"> <li>▪ Empathy relating to emotional or physical difficulties of another person</li> <li>▪ Understanding how others make sense of their lives and circumstances</li> <li>▪ Understanding that others have created change in their lives</li> <li>▪ Understanding how others can create emotional change in their lives</li> </ul>
Creative expression of other Artists	<p>Figurative objects, materials, processes and colours which include:</p> <ul style="list-style-type: none"> <li>▪ Mark-making</li> <li>▪ Material use</li> <li>▪ Symbols</li> <li>▪ Textures</li> <li>▪ Composition</li> <li>▪ Mood</li> </ul>
Thinking of oneself	<p>Feelings and thoughts (conscious and subconscious) associated with and developed whilst creating art, which include:</p> <ul style="list-style-type: none"> <li>▪ Personal reflection on life</li> <li>▪ Personal reflection on emotions</li> <li>▪ Personal reflection of oneself in a situation of powerlessness</li> <li>▪ Personal reflection of oneself in a situation created through personal choice</li> </ul>
Creative expression of oneself	<p>Image, materials and processes and their meanings, which include:</p> <ul style="list-style-type: none"> <li>▪ Colour</li> <li>▪ Mark-making</li> <li>▪ Material use</li> <li>▪ Symbols</li> <li>▪ Textures</li> <li>▪ Figurative objects</li> </ul>



	<ul style="list-style-type: none"> <li>▪ Composition</li> <li>▪ Mood</li> </ul>
Pupils' changes dependent upon creating art (reactionary change)	<p>Pupils' feelings associated with their own or others' creations which include;</p> <ul style="list-style-type: none"> <li>▪ Pupils looking for similarities between themselves and others</li> <li>▪ Changes in one's thought</li> <li>▪ Changes in one's personal action</li> <li>▪ Changes in one's art creation</li> <li>▪ Changes in one's emotional setting</li> </ul>
Changes in relation to reflecting upon art and one's life emotional and physical (purposeful change)	<p>Taking control - Being inspired, gaining confidence to create change, experimenting, breaking boundaries, which include</p> <ul style="list-style-type: none"> <li>▪ Change of a physical nature</li> <li>▪ Change in Artistic creation</li> <li>▪ Change of an emotional nature</li> <li>▪ Change in relationships</li> </ul>

*Table 7 Themes and Sub Themes*

Next I discuss how the sub-themes and data fragments were tabulated, ready for analysis.

## **Theme Tables**

A framework for the thematic analyses with each theme's sub-themes into tables means the data placements are clearly identifiable (Bryman 2012). In the thematic tables (see Volume 2, Appendix 14, P255), the transcript fragment data source is revealed and indicated in the left hand column alongside an artist's name. Pupil data is recognised in a group context when data was collected from a small group or the whole class group. Individual pupil data is recognised. The artists are listed in the order they were taught to the pupils, showing the different effects experienced by the

pupils in the correct intervention lesson order. Five artists were used in this study; Katherine Harmon, Wassily Kandinsky, Insider Art (prison art), Max Ernst and Barrie Cook (artist relevance and meanings are discussed earlier in this chapter). The final set of rows shows the data collected from individual pupils' assessment at the end of the intervention.

The themes' sub themes and relevant content labels are placed in the first row of each table. I have allotted comments to each sub theme that were generated in an artist study, one row at a time, finalising in the pupils' study, assessed at the end of the intervention. The written and audio recorded data are placed in the left column. This data uses the pupils' terminology and show personal questioning and thought processes ready for contextual and theoretical analysis.

## **Quantitative Data Analysis Method**

In this section, the quantitatively assessed aspects of the research are clarified and the data analysis methods chosen for this research are discussed in detail.

Three quantitatively analysed questions supply answers to the following:

- 1)** Do the intervention group pupils experience an increase in their global self-esteem scores, social relationship scores and their academic competence scores in comparison to the control group?
- 2) A.** Is there a change in the intervention group pupils' perceived importance, in the domains of social relationships and academic competence, in comparison to the control group? Do these changes point towards an unhealthy or healthy self-esteem development?
- 2) B.** In the intervention group, does pupils' self-esteem correlate to pupils' art grades and social relationship importance?
- 3)** Which group has a greater average grade increase overall between T1 and T2?

To begin the analysis process, four quantitative studies were assessed to help understand the quantitative analysis methods that are required to answer the research question (see Volume 2, Appendix 15, P317). The research question focused on art grade improvement, however assessing for whole school academic competence incorporated art learning within it. Art grades were also specifically assessed to answer the research question. The full testing schedule, pupils' tasks and data collection methods are available earlier in this chapter. These include a background discussion

on my use of Harter's Self-Perception Profile for Children data collection tool (SPPC). A discussion and theoretical position on healthy self-esteem is placed in the Literature Review Chapter. Table 8 shows a more in-depth version of the research questions, and how the analysis methods specifically answer them.

In-depth Questions	Analysis method
Q1. Does the intervention sample show greater positive change than in the control sample, within the domains of; Social relationships, Academic competence and Global self-esteem	Descriptive statistics show the mean and standard deviation from the mean, within the domains of social relationships, academic competence and global self-esteem.
	Repeated measures ANOVA compares the intervention and control group scores in the domains of social relationships, academic competence and global self-esteem, over the time the intervention took place.
Q2A. Does the intervention sample, gain more importance in the areas of, social relationships and academic competence, in comparison to the control group?	Descriptive statistics show the mean and standard deviation from the mean, within the domains of social relationships, academic competence and global self-esteem.
	Repeated measures ANOVA compare the intervention and control group

Do these changes point towards an unhealthy or healthy self-esteem development?	scores, before and after the intervention took place.
	A 3 (time of testing) by 2 (groups) by 2 (domains) ANOVA has been used to compare how important social relationships and academic competence is over the time the intervention took place, to pupils in both groups, to assess for stable (healthy) self-esteem
Q2B. In the intervention sample, does self-esteem correlate to art grades and social relationship importance?	Pearson Product-Moment correlation measures the relationship between the importance of relationships, art grades and self-esteem in each group.
Q3. Which sample has a greater average grade increase overall between T1 and T2?	Descriptive statistics show the mean and standard deviation from the mean within the grades achieved by the pupils, before and after the intervention (from the end of year 7 to the end of year 8).

*Table 8 Quantitative Questions and Analysis Methods*

## **Mixed Method In-depth Pupils' Data Analysis Method**

This mixed method analysis helped inform the research with answers using rich and experiential information from Jim and Rosie (pseudonyms).

### **Jim and Rosie**

Jim and Rosie were chosen from five pupils who 'opted in' to be in-depth studies (for information on reasons why, ethics and sampling, please go to page 90). Jim and Rosie knew they were having additional data collected from them, than the rest of the class (for the question formats and data collected, the timings of data collection along with my thoughts from a researcher perspective, see Volume 2, Appendix 16, Data Collection Map, P329 & Appendix 17, In-depth Study Data, P333). Both pupils seemed to feel comfortable to have the extra attention and they responded well when they were asked 'in-depth' questions. This extra information gave an account of their experiences, including; motivation, emotional responses, changes in ideas, thoughts and confidence levels, amongst many other insights surrounding the intervention.

Mixed data were collected from Jim and Rosie throughout the intervention and handled in different ways, related to the analysis of audio, visual and text data (for a closer inspection of the data collection tools and methods, see page 102).

### **The Analysis Process**

The in-depth data were then viewed alongside mixed data, for example, their individual Susan Harter 'what am I like' scores and grade allocations. Each data set was analysed separately and then the qualitative themes and quantitative findings were brought together and compared. They described, through overarching themes,

integrated numerical values and illustrative images. The pupils' images were also analysed, using Rita Simon's (1997) psychotherapeutic image analysis method.

As my professional role with pupils is that of an art teacher, not an art therapist, at no point did I undertake any psychotherapeutic art analysis with the pupils, during the intervention. Simon's image analysis method was used after the intervention had taken place. A divide between style and content of images is made, and when used therapeutically, a description about the style is discussed to refocus the image makers' attention away from the content when needed. Simon recognised and formulated four styles whilst working with many ages of people, though she has had a lot of experience of working with children and assessing childrens' art. The four styles are, Archaic Linear and Archaic Massive, both styles have an appearance of primitive or pre-historic art. Also, used is Traditional Massive and Traditional Linear styles, these are familiar to us in the post-renaissance tradition of representation (Simon 2001: 14). Simon recognises there is a transitional area between each state where an overlap of style occurs and children tend to start in an Archaic Linear position and work their way around clockwise around the circle as they grow and change (Figure 10). All of these states between styles are directly related to emotional states, change and inner conflict.

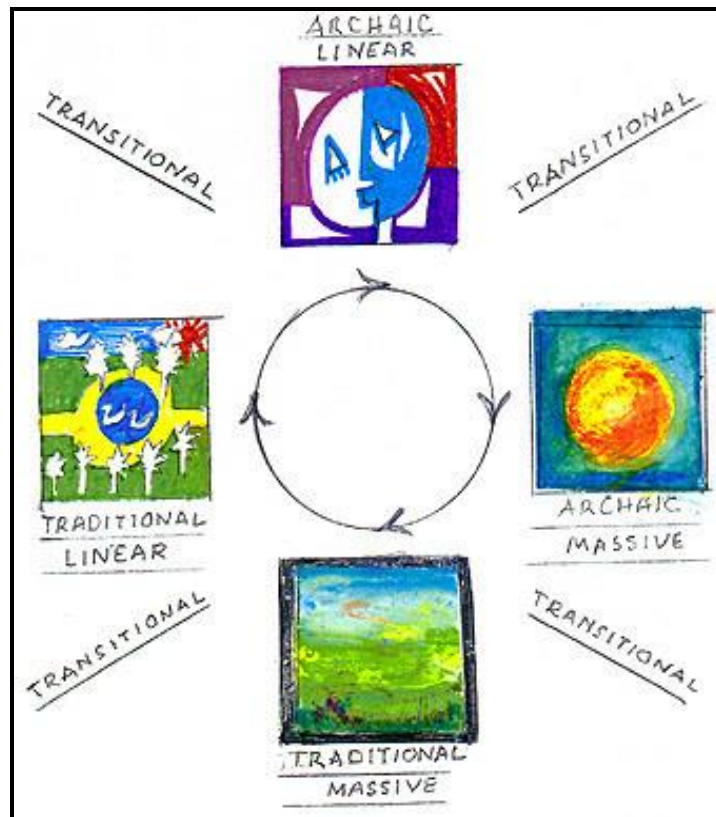


Figure 10 Simon's Image Analysis Grid

The grid provided a descriptive understanding of the pupils' art styles, highlighting Jim and Rosie's conscious and unconscious developments, changes in attitude and emotionally felt states, during the intervention period.

When I assessed the multiple data types as a whole set, I realised Jim and Rosie's data-set, though offering useful patterns and themes about their potential inner emotional state and experiences, did not do justice in terms of capturing their discussed and proven experiences. My privileged 'insider' position of teacher, housed within a familiar pupil context, alongside my position of researcher, using tool tables and charts, obliterated context and sensitivity of experience that the pupils trustingly shared with me. I questioned whether I fully understood how the pupils felt. It seemed that their identity and experience was being silenced through overly familiar words, tables and charts. These familiar scientific devices, described and compared their



ideas, notions and experiences, resulting in information being taken for granted and almost 'numbed'. The pupils' data needed to be viewed from a new perspective, to be seen with fresh eyes, to relay their perspective and account of events (Mannay 2010: 93).

### **A Shift in Approach: Questioning the Analysis Method**

It was highly important that the in-depth pupils' findings should more authentically reveal their highly personalised set of experiences they shared, revealing contextually sensitive, spontaneous reactions and responses in the context of the multiple factors going on concomitantly in their lives. I turned to my role as an artist. Art has often been consciously used to help offer a form of expression which is difficult to verbalise, as evidenced by the use of arts based research used in both the process in the analysis and representation of research findings (Barone & Eisner 2012; Brunetti 2011; Galman 2009).

### **Reasons for an Arts Based Analysis**

I realised, through the need for more sensitive analysis of the pupils' mixed method data, that my artist capabilities could come into focus and offer a way in which to augment the already considered themes in the qualitative findings. Utilising my role as an artist researcher, the combination of data shifts (Meadows & Wimpenny 2017). Spontaneous drawing and careful editing, elicits life's nuances and unexpected effects are communicated (Brunetti 2011). In a re-presentation of data findings, it is necessary

to connect with, and seek to understand participants' experiences, during the analysis and interpretation stages (Andrews 2013; Meadows & Wimpenny 2016).

### **Sensitive Interpretation**

As an artist, I sensitively interpreted the pupils' multiple experiences, ideas and measurable outcomes as lived experiences and shared them. Drawing was therefore my thinking tool, used to analyse experiences and prompt multiple and even contradictory interpretations, which occurred simultaneously (Connors 2013; Kantrowitz, Fava & Brew 2017; Galman 2009; Kantrowitz 2012). These ideas are translatable into meaning, by the reader of the imagery (Galman 2009; Groensteen 2013, 2010a, 2007b). The rendering of the pupils' tabulated and assessed experiences in literary form, are all in context and become interwoven throughout imagery (Brunetti 2011; Connors 2012; Galman 2009; Kantrowitz, Fava & Brew 2017; Groensteen 2007; Kantrowitz 2012; Tversky 2011). The expressive qualities of the drawings invited the reader to examine the events with conveyed emotional complexity (Kantrowitz 2012; Meadows & Wimpenny 2016). However, there are opposing views to these sumptuously inviting benefits, from using drawing within research. Drawing sequential data findings have not always been an accepted method of relaying research findings (McAllister, Sewell & Gordon 2001; Werthem 1954). Werthem asserted that storyboard generated comics were to blame for causing delinquency in the young, which led to youthful violence and impatience (Werthem 1954). This assertion led to questions of power, and what the purpose and implication of the comic was, in society, bringing about issues of representation (McAllister, Sewell & Gordon 2001). Arguably, the reading systems conveyed in storyboard findings, condition the

reader to actively participate in meaning-making with accountability (Groensteen 2007b). Currently, storyboard findings are viewed in academia as, productive mechanisms of meaning (Connors 2013; Groensteen 2010a, 2007b) through drawing as a language (Andrews 2013; Brunetti 2011; Groensteen 2007b; Schon 1986; Tversky 2011). Jim and Rosie's thoughts and actions are interpreted with an acknowledgement of their wider lives and daily experienced world. Visible expression recognises Jim and Rosie's potential experiences. The drawing communicates interwoven data sets contextually, which adds to the readers' interpretation (Groensteen 2013). However, a limitation to this method is that I was unable to ask participants to check the data analyses for the meaning that is portrayed, a method called auteur theory (Mannay 2010: 100). However, I did attempt to contact Jim and Rosie when I had finalised the drawings; however they were in the middle of A-level revision and did not attempt to return contact to me.

### **The Timeline and Sequence of Events**

Drawing images within a storyboard or comic strip, portrays semantics within a timeline (Groensteen 2013). The communication flows through time (Brunetti 2011) and the flowing events are understood to have a beginning, middle and a concluded end (Groensteen 2013). Each image and narration is the result of a preceding drawing and narration, generating the next sequential set of information. Consequently, my artist interpretation is at the centre of a present action, in a sequence of time (Groensteen 2013; Brunetti 2011). The use of drawing as an alternative research approach, makes new knowledge accessible and of interest to a wider audience (Connors 2013; Groensteen 2007; Humphrey 2014; Priego 2016). The adolescent can read and

discuss semiotics, as their meaning-making ability is increased during their developmental stage (Connors 2013). Parents and adolescent children can feasibly access the research, as well as art, education and health practitioners as a result of my use of a storyboard.

### **Steps of the Analysis and Representation of Findings**

Previously, pupils were asked to engage with artists' lives and their life events. Pupils watched and listened to PowerPoint presentations, read information about artists' lives, observed artists' use of imagery and material use, and in small groups they deciphered personalised symbolism within them. The additional use of pupils' own art creation, alongside their new knowledge, was evidenced to prompt a deeper understanding of the artists and their lives. Similarly, I underwent this same revealing journey, negotiating my own boundaries and empathising with Jim and Rosie from an experiential point of view, as I now go on to explain.

### **Living the learning experience**

To begin my learning experience, I re-observed the whole data set including Rosie and Jim's art work (see Volume 2, Appendix 18, P357). All the data had previously been analysed iteratively by repeatedly reading, sorting and writing. Data types were highlighted, where sequential pupil change was evident between the data sets and emotional experiences were then perceived. It was necessary to immerse myself into the data sequence and start to draw. Brunetti (2011) discusses that a set of drawings require simple tools of, life, paper and pencil. This suited me; as an artist, my

observation of the pupils' sequence of experiences, were naturally conveyed in my sketch book using a pencil (Figure 11).

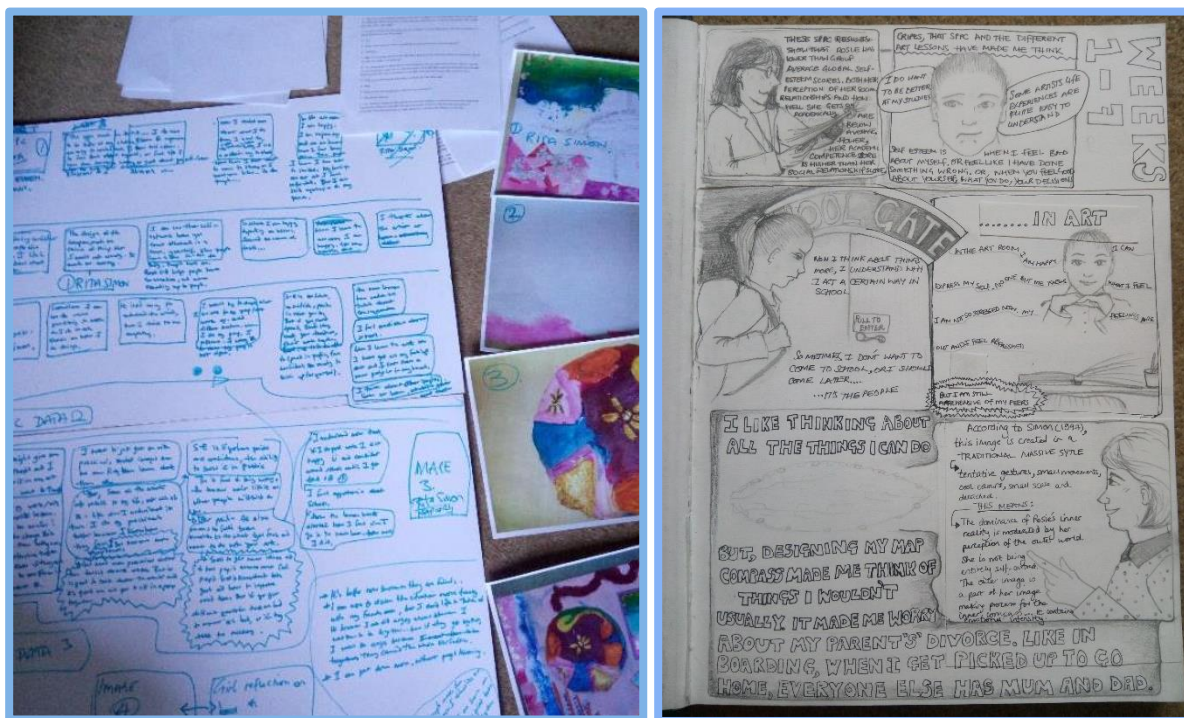


Figure 11 Researcher's photographs Storyboard Beginnings and the Comic Strip

## The Storyboard Development

Drawing highlighted the pupils' experiences to me more than using text alone (Weaver-Hightower 2017). This means the storyboard reframed and retold the pupils' lived experiences (Meadows & Wimpenny 2016). The whole data set that previously looked disjointed, merged into a lived story (Connors 2013). Through the interplay of drawing and writing, latent relationships between the pupils' phenomenon in the data sets emerged (Brunetti 2011; Groensteen 2013). This process began with visualising Jim and Rosie.

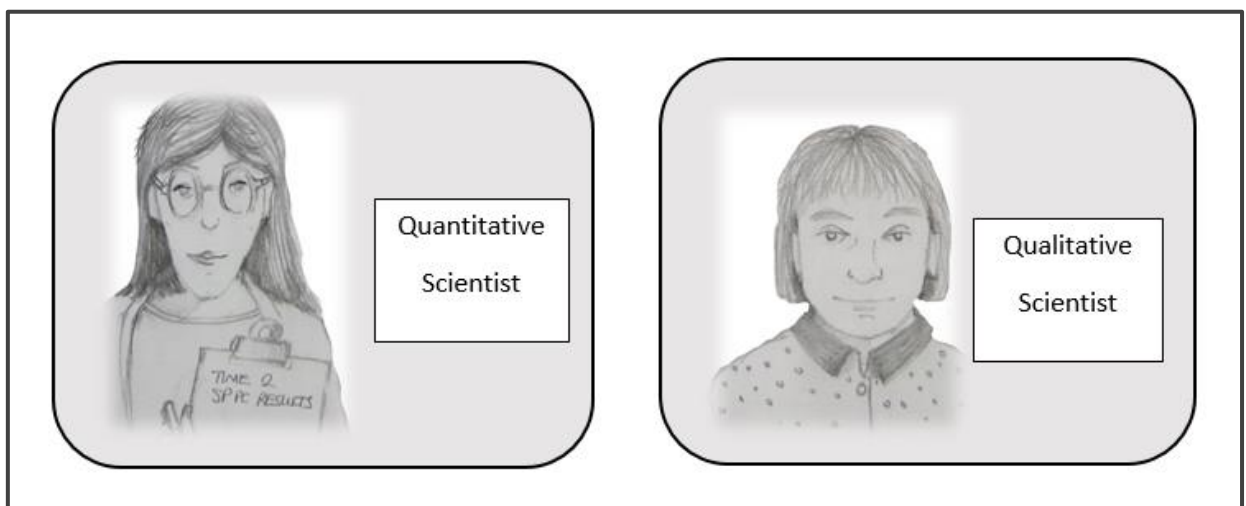
## The Characters

Jim and Rosie were anonymised through the invention of their fictitious characters, who communicated the pupils' actual written and spoken words. See Figure 12.



*Figure 12 Researcher's Drawing Jim and Rosie*

Additionally, two fictitious social science characters were invented that represent my interaction with the data at different times. The two characters (see Figure 13) communicated the quantitative and qualitative findings within the storyboard, at the relevant data collection times.



*Figure 13 Researcher's Drawing Fictitious Scientists*

Drawing the story of the pupil data, enabled my immersion in the pupils' experience and I understood words in a different way. Emotion was portrayed through Jim and Rosie's facial expressions at key points (Groensteen 2013); when the data revealed pupils' emotional change or understanding. This understanding was also expressed through a variety of drawn text fonts.

## Balancing Expressive Art and the Research Needs

After the storyboards were developed, they were re-assessed (see Volume 2, Appendix 19, P364). One element was strikingly difficult; in that the multifarious writing styles used, distracted the reader from Jim and Rosie's experiences. Whilst the writing was aesthetically pleasing, the words were not easily decipherable, see Figure 14.

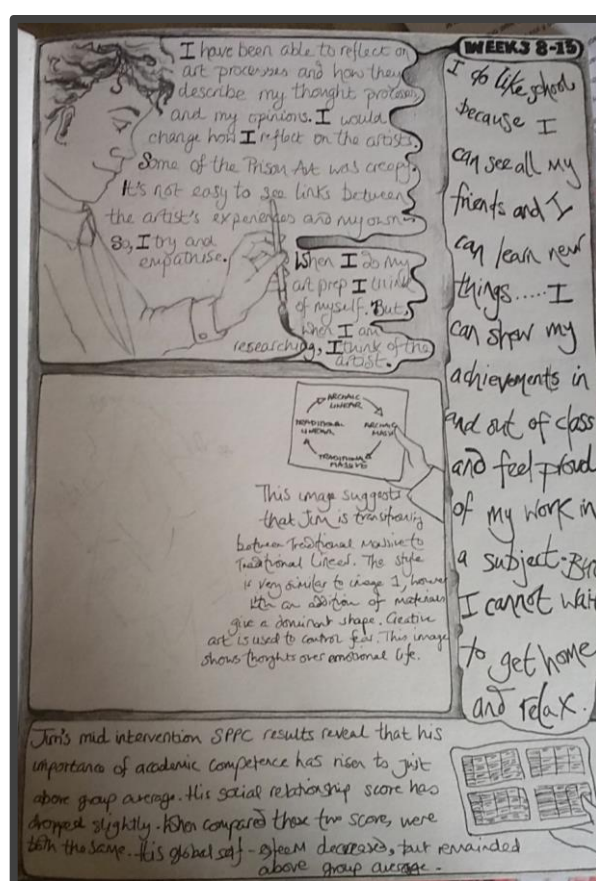


Figure 14 Researchers Comic Strip with Complex Writing style

The creative writing styles punctuated the flow of the narrative and halted the reader's engagement with the emotional journey of the characters, and I was aware how this revealed how my artist self, needed to be moulded by research needs. Drawing the text within the storyboard remained a part of the analysis procedure, but simplification and clarification of text was needed (Brunetti 2011), to aid readability and interpretation, without purging the expression of pupil experience.

### **Readability and Interpretation**

Necessary changes began and were applied to the storyboard using Adobe Photoshop. A computer font was chosen to replace all of the hand written text. The Self-Perception Profile for Children data collection tool (SPPC) and image analysis findings relayed by the two scientists were written in block capitals, in a different font to that of Jim and Rosie's. This highlighted a visual change to the data set types, which aided fluent readability. Findings from the SPPC and image analysis, are worded as pupils would say them, rather than using scientific terminology and graphs. This invites the reader to engage in the pupils' experiences at the pupils' level. The pupils' own actual coloured art images, created as a part of their project work were embedded within the storyboard. These colour images generated a strong visual impact and emphasised Jim and Rosie's visual and creative experiences, whilst they also illustrated the findings from the image analysis.

To guide the reader through the storyboard, three techniques were used. These are, the drawing of arrows to direct the reader, writing in purple/ blue caption blocks, which contain my artist researcher voice as I narrate pupil experience and recognise qualitative whole-set thematic content (found in qualitative findings, page 154)



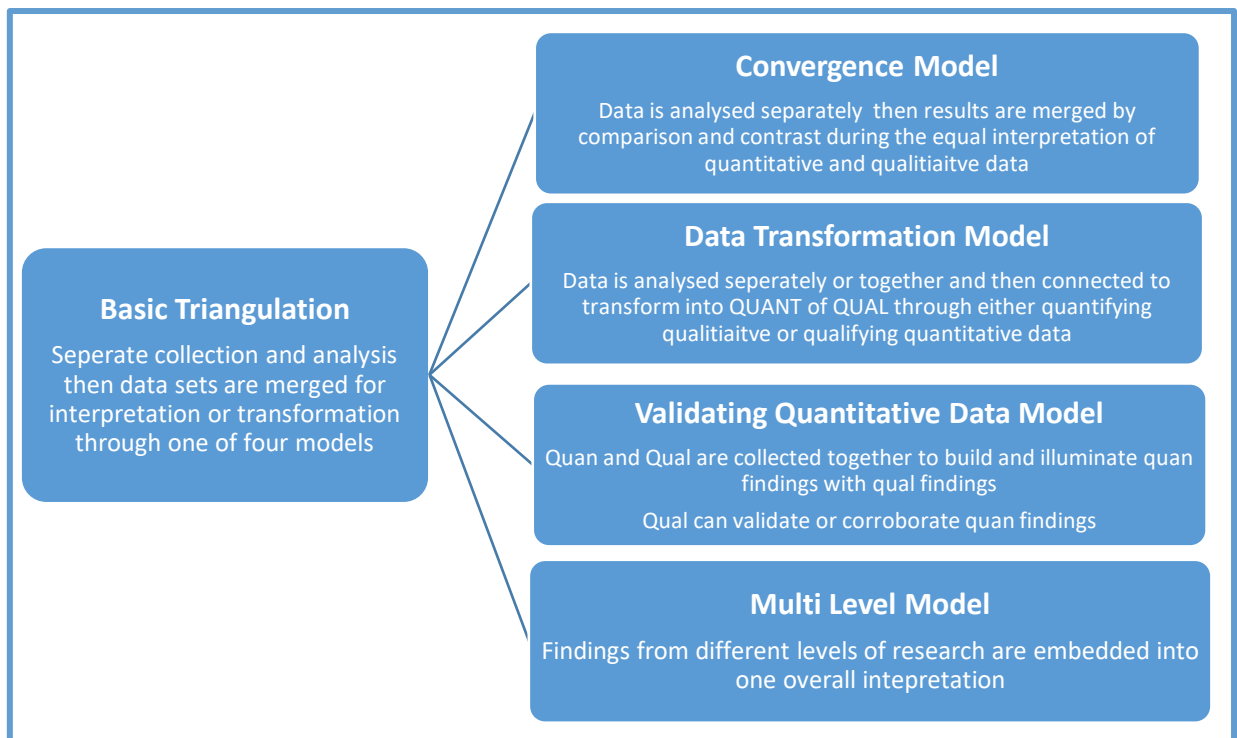
(Groensteen 2010a). And finally, page labels identified the passing of time through week by week increments.

The final step for assisting readability and interpretation was also visual. When using Adobe Photoshop, pencil does not translate sensitivity or with enough contrast. The storyboard was re-drawn with black pen outlines and cross hatched, to enhance the imagery. However, the sketch book feel and hand rendered marks of the drawn pages were kept to preserve the expression of the immediacy of the working moment. The storyboard as a cartoon strip representation of Jim and Rosie's analysis and findings are shared in the third findings chapter of the thesis.

Once the three data sets (quantitative, qualitative and mixed methods) were analysed individually, a method of data triangulation was used to combine the data sets. This generated a combined whole set of findings from the three separate ones.

### **Mixed Method Data Combination**

This section discusses the mixed method data combination and the processes used to interpret the whole set of findings, and establish the new knowledge from the research. I recognise that the data is fluid and does not necessarily always relate to procedural phases. There are four data combination methods, stemming from the basic triangulation model, which can be used by a mixed method parallel design (Creswell & Plano-Clark 2011). See Figure 15.

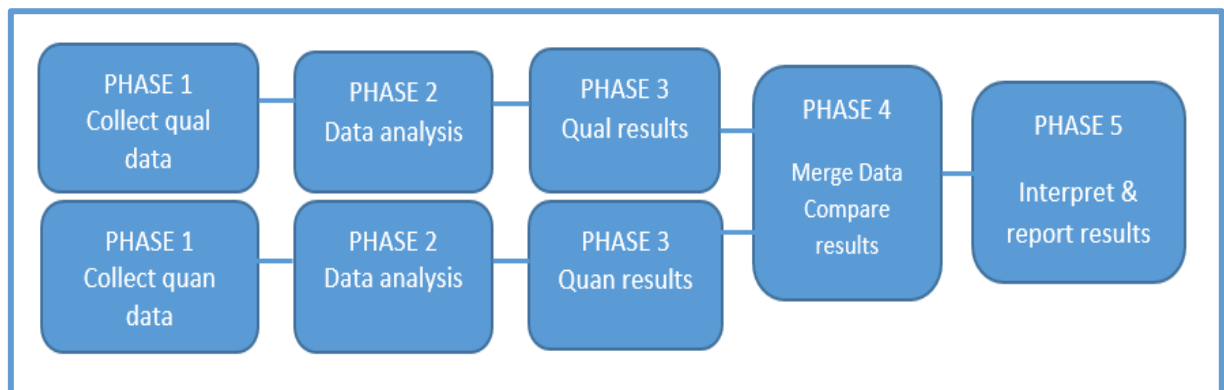


*Figure 15 Creswell's Alternative Data Combination Models*

Four interpretation models are; a) convergence; where two data-sets merge for interpretation; b) transformation where one data base connects to the other through sampling; c) validating, where one data-set informs the collection of another through building and d) multi-level, where data collection and analysis are embedded at multiple points of the research development and analysis (Creswell & Plano-Clark 2011). My data exploration and interpretation informs diverse and plausible explanations using Creswell and Plano-Clark's (2011) convergence model.

I used set procedural phases to merge my incongruent data into a whole data set.

See Figure 16.



*Figure 16 Convergence Model*

Five data handling phases order the data collection, separate data analysis, separate results, data merge and finally an interpretation and results phase.

The epistemological position determines the prioritisation or equal weight of data and the analysis design guided the analysis, combination and interpretation of data, used in a mixed methods mixed-combination (Sandelowski et al. 2012). The mixed methods research design, framed within a pragmatist paradigm, I have chosen supports a basic model for the data collection and analysis at different stages of the design (Creswell & Plano-Clark 2011; Bryman 2015; Mertens 2015). The procedural clarity of the research is delivered at both the research design and analysis design phases of research, providing a step by step process. The rationale for the sequence in which the data chapters are presented, changed as the findings were written up. To begin I positioned the quantitative findings first, and then found the qualitative findings did not flow neatly in sequence afterwards. It made theoretical sense, to place the qualitative findings first and the quantitative findings second, with the mixed method, pupil in-depth studies placed last. The findings from both the qualitative and

quantitative whole set, were then confirmed / disputed and further enhanced by the individuals' perspectives.

Next the whole group qualitative findings are discussed.

## **Chapter Four: Whole Group Qualitative Analysis**

### **Findings**

#### **Introduction**

In this chapter of the thesis I discuss the whole group qualitative data analysis and findings. Within the findings, the differences, and at times conflicts, between my joint roles as researcher, artist and teacher are viewed. In the data content, when 'prep' is used, this is a term for homework. The data is explored to help answer Objectives 1A, 2A, B and C the research question.

Data were collected via pupils' written information and audio recordings. Photography was used to record different visual stages of the research process; these photographs are used to illustrate the text. My researcher field notes were also considered as data and used to contextualise and explore my own reflexive responses to the pupil driven data. The analysis of the data pertains to the pupils' new learning, meaning-making (how the pupils make sense of their world) and shared experiences within the intervention period. A full description of qualitative data collection methods is available in Methodology and Methods (p76-151). Inductive methods were used to iteratively analyse and develop themes about the pupils' data collected over 23 weeks. To facilitate this, a framework for the thematic analyses of the qualitative data was produced in the form of a matrix of tabulated data (Bryman 2012) found in the Methodology.

Six overarching themes were generated from the data. The themes are presented in the order which reflects the pupils' learning journey:

**Theme 1:** Creative expression of others

**Theme 2:** Creative expression of the self

**Theme 3:** Thinking of others

**Theme 4:** Thinking of oneself

**Theme 5:** Pupil change depending upon creating art (reflexive)

**Theme 6:** Pupil change depending upon reflecting on art (reflective)

The themes contain information about pupils' experiences, which relate to their art-class experiences as individuals, in small groups and in a whole class. Pupils' experiences which were captured include shifts of perception, social meaning-making and behaviour. Each pupil has been anonymised in the text and has been given a pseudonym. As explained in the previous chapter, the artists studied as part of the class intervention, were, Katherine Harmon (Maps of the Imagination – a collection of artists' maps including Paula Scher), Wassily Kandinsky, Paul Higgins (Insider Art – a collection of artists including Curtis Elton), Max Ernst and Barrie Cook. Importantly the experience of taking part in Susan Harter psychometric tool, also impacted upon the pupils' and my own experiences, which consequently influenced the development of the themes.

## **Theme One: Creative Expression of Artists**

Theme one identifies four sub themes; pupils' use of symbol, expression and group communication, colour and emotional expression and comparison of artists' images and reasoning. At the outset, pupils recognised and understood the artists' use of art materials as a symbol in a simplistic manner. As the pupils' thinking developed, the artists' visual symbols were understood as relaying a narrative about the artists' lives. Pupils further recognised the artists used art to communicate their inner feelings and the art reflected their personalities.

### **Pupils' Use of Symbol**

Katherine Harmon was the first artist the pupils studied. This artist was chosen to help the pupils develop an understanding of life journeys and how maps can be used in a variety of ways. The pupils gave an account of the artist's creative expression, which revolved around the use of symbols. The pupils were interested in Harmon's Maps of the Imagination and the choice of symbols to discuss literal concepts. The variety of symbols that pupils learnt about through the artists' works, charted a range of concepts, from literal cartography as a geographer may use it, through to maps of the imagination, and the self and situations. The children's explanation of what these concepts meant are included in the following examples.

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*Figure 17 Ernest Dudley Chase, A Pictorial Map of Loveland, 1943*

Pupils from group two noted a literal observation about the map above (Figure 17), as David stated;

“...the artist who drew hearts was happy or in love when they drew it.”

The image of the heart and the words around it were both taken at face value by David and the concept was not questioned, in that David did not look for alternative reasons why the artist might have used the strategies that they did. After looking Paula Scher’s Map below (see Figure 18), Alastair’s group continued the idealistic way of viewing and reading imagery, with an added emotional factor of what the Artist cares about. He said;

*“...the map with numbers on shows the Artist really cares about the number of people in the world.”*



Some materials have been removed from this thesis due to Third Party Copyright or confidentiality issues. Pages where material has been removed are clearly marked in the electronic version. The unabridged version of the thesis can be viewed at the Lanchester Library, Coventry University

*Figure 18 Paula Scher, The World, 1998, Acrylic on Canvas*

Ian also observed that the use of population as a word and number, meant the Artist thought about the number of people in the world as a whole. He said;

*“...the population showed she thought a lot about the world.”*

The pupils interpreted what they felt the artist was thinking about and portraying. Pupils felt they understood how this was communicated through easily recognised symbols. The pupils' literal symbol recognition, arguably reflected their ability to read symbols, considering the extent of their educational and personal lives to date. For example, maps and populations are discussed in geography, numbers are used in mathematics and hearts are used regularly as a symbol of happiness in relationships and as a recognition of infatuation. The pupils' understandings and interpretations therefore reflected that imagery is created in a certain way, because an artist is pre-occupied about, or wishes to portray, or has some emotional intent about a specific topic. They

used notions of 'care' and 'amounts of thought', as important things to communicate. This was then represented with symbols to communicate what the artist wants to share with others. At this early point of the intervention, as the art teacher in the class, I saw that the pupils lacked confidence, only using pre-learnt, safe and tentative responses and comments that may be seen as correct or incorrect by a teacher. As a researcher, I was interested in how the intervention might develop relatedness to others and confidence to speak about ideas and thoughts. Openness within the group setting can give confidence to express and share perspectives, as well as ways of gaining access to more considered and thoughtful pupil responses (Harter 2015). I wanted the help the pupils open up without feeling vulnerable or overly prompted.

### **Expression and Group Communication**

Considering the second artist, Wassily Kandinsky, I decided to give broad coloured markers to the pupils, for them to record their thoughts and ideas whilst in their small group settings. They had previously used coloured thin pens, writing pens and pencils. This material exchange was specifically chosen to aid pupils' expression of their creative thoughts (Karkou 2010) and to get the pupils to talk to each other in more meaningful ways (Harter 2012a) alongside expression (Riley 1999) when in their small workshop groups. As a consequence, I observed that the pupils' ideas were exchanged and their written ideas about the artists' work became more vibrant and expressive. Furthermore, the group dynamics became animated, as noted in my researcher reflection.

*[Excerpt from reflection diary, lesson five]*

*I gave the pupils colourful markers today, this extra colour gave new life and expression to their concepts as a response to the questions they answered.*

*The answers were more easily generated.*

The following images show the before and after visual effects of the two groups writing.

See Figure 19.



Workshop Group three Katherine Harmon  
Lesson with usual writing equipment



Workshop Group three Wassily Kandinsky  
Lesson with bold colour markers



Workshop Group four Katherine Harmon  
Lesson with usual writing equipment



Workshop Group four Wassily Kandinsky  
Lesson with bold colour markers

Figure 19 Researcher's Photography Pupils' Two Styles of Working

The most distinct difference between the pupils' recordings, was the shift in their recording methods. The use of space on the paper differed considerably, alongside the pens being used to create different types of marks. For example, some pupils started flicking the ink out of the pen cylinder. Drawing was used consistently as a form of communication, however, the mark-making changed from small and clear images to large and expressive ways of working. From this point, pupils more readily recognised that art materials applied with symbolic meaning, affected how literal symbols are read. Whilst the pupils' interest in symbols as literal imagery remained a clear focus they began looking more deeply into the image construction, leading to more sensitive insights about the colour use and materials used. This depth of thought had not been apparent at the outset when exploring Katherine Harmon's work, in moving on to consider Wassily Kandinsky, more in-depth image assessment was evident.

### **Colour and Emotional Expression**

Image construction was assessed when Mikhail recognised that the artist applied colour through smudging;

*"...there are colour and he smudged them so only he know the meaning of them."*

Mikhail shared how the artist himself has been acknowledged by the pupils, not just the artist's image. Whilst a paint smudge is not read in a literal sense, nor is the reason behind it. The creative privacy used by the artist, whilst communicating visually, was importantly noted by this group. This newly found, and safe means of expressing emotions, through image creation, illustrated how the artist has crafted a boundary for

the viewer. The pupils were starting to appreciate how, as a viewer one is only able to see what the artist wants you to see. Colour use became a regular discussion point. For example, Jacob saw music as something that Kandinsky had used to symbolise with colour. He said;

*“...the pieces here reflect the way Kandinsky saw colours as music in his head as he sort of listens to music and he saw colours in his head, I think that is quite well portrayed.”*

What a person experiences in life, in this case music, was understood as experienced from within the inner self. Kandinsky's musical experience was communicated via colour. Another explanation for colour symbolism came from group two, when Siqui added;

*“...he went through different relationships so he changed his life and gave more reason to use the colours.”*

Colour use and emotional expression is regularly taught in artist studies in school. Siqui revealed that her group thought artists' relationships and changes in relationships are expressed through colour. The group were becoming more in tune with how the artist worked with materials to express emotion. Pupils recognised colour and emotional reasoning as a double entity. This is highlighted by Jacob when attention was turned to the work of the artist Paul Higgins. Jacob revealed that his group saw colour and tone as important to show peoples' thoughts and feelings;

*“...they use different tones and colours to show how they think and feel.”*

The artists' life experience became increasingly important to the pupils when studying the image. Materials used to generate any kind of mark-making became a recognised symbol of emotion. When talking about Figure 20, Siqui said;

*“...mark-making symbolism can show their emotions through the art work.”*

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*Figure 20 Prison Art, Curtis Elton, Pencil on Paper*

Whilst studying prisoners' art work, pupils extended their meaning-making and appreciation of creative expression by continuing to assess the artist's colour choice and further, recognising mark-making and tonal values (as used in image 23). Max Ernst became the focus of investigation, when use of expressive symbolism became more complex. Whilst everyday symbols had generic meanings associated with images by the whole class, the pupils' understanding of the artist's use of symbolism began to reflect their richer understanding and meaning-making. The pupils

recognised this change in their learning and understanding as James from group one commented;

*“...now we are starting to look at images a lot more to analyse the art work and see what it means.”*

This additional image scrutiny, reflected the pupils’ developing understanding about the Artist’s use of symbol in their images. Siqui said;

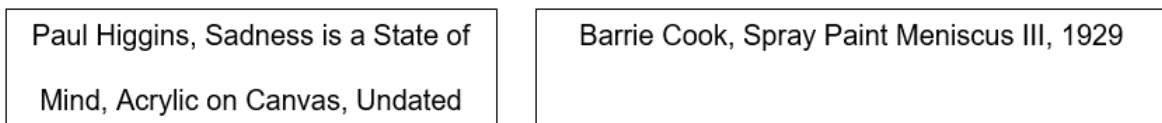
*“...it was like he painted different creatures and different beings, like in his nightmares, like happy and sad.”*

Evidently, the pupils understood that symbols related to the artist on a much more personal level. In Max Ernst’s art the pupils saw how creatures were invented by the artist to symbolise what the artist saw in his nightmares. Furthermore, the pupils began to explore their understanding of the artist’s potential feelings associated with his dreams. Pupils also started to compare artists’ emotional states and their imagery, with Barrie Cook’s, who was the next artist studied.

### **Comparison of Artists’ Images and Reasoning**

What also started to occur was the comparison of composition within images between artists Paul Higgins and Barrie Cook. See Figure 21.

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*Figure 21 Pupils Compared Images from Different Artists, over Time*

It was evident that the pupils were applying their learning to generate more considered interpretation of Cook's work, as Stephen shared:

*"...if you are like in jail you are not gonna be happy so you might do tight paintings that aren't spaced out, but if you are on a beach you would paint stuff spaced out because you would feel like no stress on you."*

This new way of interpreting composition as a symbol of feeling, helped give Stephen's group a deeper understanding about people in different circumstances. He illustrated his point using two opposite examples of the studied artist's life situations. Similarly, pupils in group three, commented on Barrie Cook, using symbolic comparisons. Kostya asserted;



*“...I think that in the beginning he was scared and claustrophobic because of the bars and the dark colours and it looked like he was shutting himself away, then later on his art work had a different meaning as there are brighter colours and less bars.”*

Pupils’ knowledge of Cook’s work over time, was realised through observing his use of symbols at different stages of his life. See Figure 22 below.

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*Figure 22 Pupils Compared and Analysed one Artist's Imagery over Time*

Comparing the analysis of images of either one artist over time, or two different artists' images was seen to be valued by the pupils, it appeared to enable them to develop interpretations about life from the artist's perspective and helped to guide them to an informed opinion.

## **Synopsis of Theme One**

Theme one has highlighted that pupils understood the images to have portrayed individuals' lives and inner worlds. This included artists' potential emotional settings, pre-occupied thoughts, likes and dislikes and changes in feelings over time.

The pupils started by recognising familiar symbols the artist used and accepting the commonly understood meanings. Symbols were not questioned or seen as intriguing. However, over time, pupils' observations of the artist' choice of materials and image construction started to hold more symbolic meaning for the pupils. The symbols became more than recognised figurative objects. In addition, pupils recognised how material application also contained meaning. Pupils made sense of the artist and their life events (whether seen or unseen), through observing the artist' use of mark-making, material use, colour use, processes and figurative and non-figurative elements. Comparison between artist and between an artist's works over time, became a gauge to help pupils understanding develop, as well as enable them to reach conclusions and share perspectives about the artist' emotions and situations. It was apparent that a new way of learning developed the pupils' understanding of the artist' portrayal of emotions and situations.

Theme two moves on to present how the pupils used symbols to express their own creativity.

## **Theme Two: Creative Expression of Oneself**

The second theme draws upon five sub-themes; these are, mark-making as representation, texture and materials, group expression, use of materials and mark making and personal narrative.

### **Mark-making as Representation**

By recognising and understanding the variety of ways that art materials are used, as communicative symbols, the pupils made sense of others' lives and their own. To assess their homework, the pupils placed their books together (see Figure 23 below) and were asked to identify what their imagery represented. Their prep completion is based upon colours and mark-making of their choice, which represents the artist and their own developing creative style.



*Figure 23 Researcher's Photograph, Pupil's Katherine Harmon Homework*

The pupils' responses initially seemed similar to their face value recognition of artist's image construction, during lesson two in theme one. Firstly, the pupils used the artist's figurative symbols to represent the artist's work. Secondly, interpersonal aspects of the pupil's self was communicated through symbols. For example, Max explained his choice of symbol, as he used the Loveland image (Figure 20) in his prep to represent the artist.

*“...I wanted to use the same map as the artist created, love, marriage, weddings and fantasy land.”*

Max's literal use of the artist's image communicated a part of what was needed to fulfil the prep criteria, to visually discuss Maps we talked about in class. Whilst this was a necessary part of the prep, Alain decided to add some personal features. He developed imagery, to purposefully share a little of his personal life information with the class. He spoke in front of the class and said;

*“...my image represents my family and where they came from.”*

The symbols in his art work represented his literal use of geographical cartography, to share an aspect of his own life, which we, as a group, may not have been aware of. He used symbols to communicate an auto-biographical point, where Max's information was descriptive of pre-learnt information. Within practical classwork, pupils developed a 'journey board' in order to share how their learning about the artist could be contextualised and made relevant to them. This board was to contain a pointer, cartouche and map, which related to their lives. Initially, the pupils created a background in their sketch book to place their pointer and cartouche design upon (see Figure 24).



Figure 24 Researcher's Photograph, David's Background

As the pupils developed their creative use of mark-making, the analysis of their own lives and emotional symbolic gestures increased. David revealed his understanding of composition as a symbol;

*“...if I am upset or angry I put it on the page it doesn't flow right it doesn't have any order on the page.”*

The recognition of mark-making, created through anger and upset is illustrated through David's art work above which lacks flow and order. David realised how the compositional effect of mark-making was a symbolic outcome, dictated by his emotional setting and was recognisable to David after he created his image. And so, figurative and easily recognised symbols were used by the pupils to communicate facts about them self as well as to illustrate facts about the artist. The visual effect of composition and mark-making was understood by pupils as a means of symbolising

their personal feelings. The data further revealed increasing reference points to the use of such emotional symbolism, as the intervention unfolded. The data revealed how Jacob debated his emotional stance, in a different way to David above, Jacob says;

*“...so if I was feeling sad and doing art work I might choose black and stuff like that.”*

This statement reflects the familiar effect of emotion being communicated by colour. However, it also shows that Jacob was able to make sense of his own symbolism as he was developing his image. His use of symbolic colour was purposeful and controlled, in order to express his discontent in a way that he chose.

### **Texture and Materials**

Pupils started to develop their cartouche and pointer (usually North, South, East and West) designs. See Figure 25.



*Figure 25 Researcher's Photograph, Pupil's Sketch Book Design Page*

During the development, pupils' symbols became more than prescribed, recognisable forms. For example, as Mikhail explained, in his image above, the symbolic effect of materials referenced feelings about his life;

*“...with my cartouche I’ve got like a foil boundary around it, I’ve used some sand in the middle to show the badness in my life with the foil boundaries keeping the badness in so it can’t escape to mix with rest of my work or the goodness. I’ve got bumps to show the bumps in my life.”*

Mikhail told the class what the textures and materials meant to him. Mikhail's intrapersonal inner communication was evidently being used at the time of creating his art work. He made choices about what he wanted to discuss in his life and which symbols represented them. Mikhail's reasoning became externalised through his speech during a self-assessment of his image, which quantified the symbols to the class. This was a shift in Mikhail's perception and understanding about himself and his art work. This was seen through his application of life and emotional values to his study, as well as the usual skill and aesthetic development.

In summary, data revealed pupils had used symbols to represent personal aspects of their life. For example, colour was used alongside materials and textures to represent pupil's personal experiences. The data collected from the lesson content was unmistakably richer than the prep content. Pupils demonstrated a shift in their meaning-making from accepted forms of literal symbolism to personally applied metaphor. They generated their own language and meaning-making through the application of different art materials. However, things changed when non-usual adults entered the classroom.

## Group Expression

Throughout the lessons, the pupils' manner between each other and myself, became increasingly open and trusting. By lesson six, I noted in my reflection diary how I had begun to use 'we' as opposed to 'pupils' and how it appeared that the group was developing a more trusting atmosphere:

*[Excerpt from reflection diary, lesson 6]*

*We have definitely created a 'special' group atmosphere that feels to me as though the focus of the study appeared to be of relevance and interest and pupils seemed to want to connect with the activities. We also seem to be able to talk more in-depth level about life topics, in general in the classroom. The conversations between pupil and teacher certainly seemed to feel increasingly sensitive and open, not that we divulged into personal information, but that they seem more aware of themselves and open in their general talk. This was evidenced in how they have begun expressing this through insightful comments.*

However, our interactions changed for the short term, when visitors to the class had an impact on the data collection. The information collected in class from the group prep assessment was very limited compared to what had been created more recently. My researcher notes at that time discussed this;

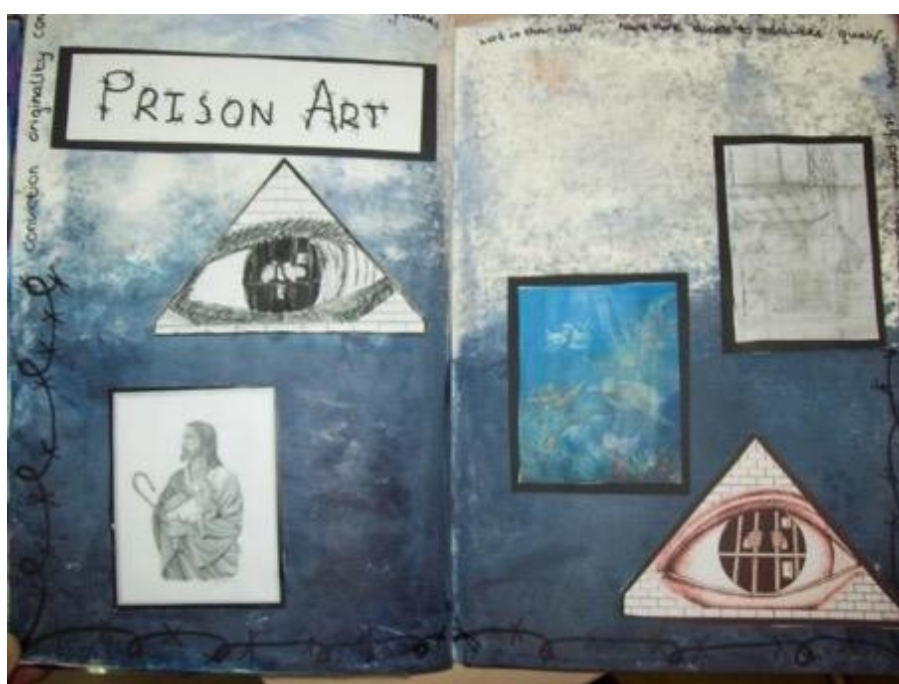
*[Excerpt from reflection diary lesson 10]*

*Part way through this lesson I had a surprise teacher observation by senior management. I was put on edge as well as the pupils. They may have sensed my unease and went quiet. They certainly did not speak as openly as they had done in the past. I did think for the sake of the study, I wanted to ask the pupils questions in a more teacher like fashion, to get the information for the topic.*



*Pupils being quiet at this stage of the study is a little disconcerting for me as a researcher.*

The effect of senior management coming into the class room definitely had a disquieting effect on the pupils. This gave me concern as a researcher, as I noticed that pupils did not share their personal experiences and feelings whilst a new-comer was in the room. The previous sense of trust development in the group was disturbed. Whilst speech was interrupted, I identified rich symbolic imagery in the pupils' prep work. For example, see Figure 26.



*Figure 26 Researcher's Photograph, Pupil's Symbolic Art Homework*

The rich tonal value of dark to light application of steely blues with mark-making tools, contained within barbed wire drawings and hard writing. The choice of image reproduction reveals entrapment in the eyes of others. Material use is simple with strong ideas being relayed. It would have been very interesting to the research if the pupil had felt able to speak.

## Revealing use of Materials and Mark-Making

Once the prep assessment was completed, pupils were to develop a main background for the board that the cartouche and pointers would eventually be placed upon. The pupils' use of materials for the backgrounds become exploratory. See Figure 27.



Figure 27 Researcher's Photograph, Kostya's Journey Background

This background contained a range of symbolic references. For example, Kostya discussed many symbols that he used very thoughtfully in his work.

*"...to decide my media I thought about what the different emotions would be for discomfort. I put lots of jagged lines and thought about what colours would clash. Clashing colours make me feel uncomfortable which gave me the idea for them. For escape I did a dark colour (black) which went into a lighter colour (green) and then into a calm colour (blue). For strength, I used a passionate*

*colour (red) in the background followed by a darker red in a straight line. I think straight lines seem quite strong.”*

The background on Kostya’s board contains personalised reasoning that is important in the development of his project. Kostya verbally shared information whilst his symbols were being viewed by peers. Effect of colours, composition, mark-making and tone were used purposefully in conjunction with each other to complete the background. Whilst the data collection from this lesson was hindered when discussing prep, the whole class of pupils had developed confidence to use symbols in their final pieces. Symbols are evident in wholly abstract work – showing pupils communicated their feelings, ideas and situation changes through non-figurative means. The pupils’ emotions were anonymous, with no literal or pre-formed ideas of generically understandable symbols being used. In the next lesson there was limited symbolic analysis during the prep assessment, even though there were no visitors to the classroom. However, the pupils’ class work became richer and symbols became more varied.

### **Personal Narrative**

Texture and tone were used by Alastair to represent aspects of his life. He said;

*“...my bumpy and dark stages of my life are shown by dark and sharp materials. I tried to explain my life is very happy and fun by using bright and flowing colours but I also show my life has been slightly sad in parts so some of my page is dark.”*

Application of colour was noted alongside material choice to reveal the feelings and circumstances he wanted to discuss. See Figure 28.



*Figure 28 Researcher's Photograph, Alastair's Background, and Personally Significant Emotional Reasoning*

Flowing and bright colour reflect wellness and bumpy and sharp material that is dark, reflects more difficult times. Alastair's use of symbols helps to reveal a balanced view of his life that contains feelings about his life experiences. His life experience is reflected upon as a past event.

Individuals in the class, echoed James' views on time flow. James' statement below shows that his use of symbol reflects a greater timeline.

*"...in my pictures I thought I would put a blue and purple colour for rain and tears for when it is depressing or sad, and I got mud brown for when it is hard in life but you have got to get through it. Brown also stands for mud because of being stuck but you can get out of mud and you can get out of hard situations in life."*

Time is mentioned by James in the following ways, 'when it is' and 'being stuck', and situation is discussed within a time context, 'but you have got to get through it' and 'get



out of hard situations', as well as emotion, 'depressing and sad'. James reflected upon what he thought and felt in the past, what he feels in the present and also, what possible future experiences can yet occur. Also evident in James' statement, is that colour symbolised objects (mud and rain). See Figure 29.



*Figure 29 Researcher's Photograph, James' Symbolic Background*

In James' case, the colours purple and blue symbolised rain and brown represented mud. The rain and mud, then further suggested his state of mind and feelings about life. None of his explanations would be easily recognised through the image above – yet each creative decision is loaded with his personal meaning, as it was for all of the pupils, though to varying degrees.

In summary, it is evident that the whole set of pupils' meaning-making increased alongside their varied use of materials. Materials and their application have an array of meanings that contain information pertaining to the individual's world. The pupils' image construction started to become more abstract and loaded with meanings which

they related to emotion, experience and time. I included the information that the pupils wanted to disclose verbally, as a means of sharing how the pupils were interpreting their images, as the use of their symbolism alone was beyond literal recognition. Additionally, art materials and their application used by pupils often appeared to symbolise two meanings at once, for example, emotions, time scale and situation. These meanings interlinked to help generate a more complex understanding of pupils' willingness to reflect upon and portray their more inner states and life experiences. Pupils demonstrated more developed symbolic referencing whilst creating the cartouche and pointer, ready to place them onto the previously created background.

Ian discusses his map emphasises meaning rather than beauty or curriculum expectations. However, this mod roc and paint construction is academically successful and an aesthetically aware construction (see Figure 30).



Figure 30 Researcher's Photograph, Ian's House Map

Ian describes his life as a boarder and consequent emotions that his situation provides.

*“...I got my main design from my journey home really. My sections divide into a house which I have used red, orange and bright red which means the happy things. The black wall represents unhappy things which I tried to forget and hide it. The journey itself is grey because it's boring. Then I use bright colours for home as it's a happy and joyful space. I used silver and gold leaves because they mean precious and happy to me. Also I use sharp orange throughout the whole thing as that means excitement and happiness.”*

Within Ian's explanation, it is evident that he has managed his emotional situation through compartmentalisation. His experience is explained using symbols. Emotional

reasoning was simple, in plain terms of happiness, sadness, boredom, excitement and joyfulness, all being relayed through colour. Ian describes black as being the difficult emotion that he tried to forget and hide. He used gold and silver leaf to generate a flurry of textural lightness at the bottom left of his house. The material is very expensive for the art department to buy, and Ian translated this expense into literal precious happiness. The art material use was emotional as opposed to financial, which was an in-depth thought process that made his reasoning stand out from the rest of the class.

## **Synopsis of Theme Two**

Data revealed that the intervention enhanced pupils' self-awareness and relatedness to others. The pupils recognised and understood a variety of ways in which materials can be used to communicate to others. The pupils recognised creative expression of the artists that they studied, themselves and their peers.

Initially all the pupils recognised and understood artists' images in a very literal sense and figurative symbolism was read at face value and not questioned. As the pupils increasingly recognised and acknowledged the artist through symbols within imagery, they started to symbolise their own ideology within image creation. Composition, mark-making, tone, texture, materials and colour were recognised and used as communication devices. The pupils used these methods to gain a deeper understanding of each other's lives and themselves. Emotional reasoning and reflection was heavily symbolised, through abstract mark-making and art material application. Some of the class used symbols to reflect upon past, present and future emotional settings and emotional changes in a non-figurative manner. They used



symbols to reflect situation changes and difficulties. Pupils' ability to communicate verbally, increased with their ability to communicate visually. To help other pupils engage with their non-literal symbols, pupils used words to discuss the meaning behind their creative choices. This meant that the pupils either chose to maintain discretion or to be open in front of their peers, depending upon how comfortable they felt. However, when the group was interrupted by a visitor, the speech was halted. The pupils' use symbolic anchors helped them to generate and understand life in a new way. Through creating new meaning and understanding people in a different way, pupils have expressed themselves through art, within a safe and personally set boundary. Theme three investigates how pupils develop an emotional understanding of artists, beyond the use of symbols.

### **Theme Three: Thinking of Others**

The third theme discusses pupils' thoughts of other artists, through looking at and speculating about potential emotional content within the artists' images. The analysis has revealed pupils' empathy relating to emotional or physical difficulties of another person, as well as pupils' understanding how others make sense of their lives and experiences. Through this acknowledgement, pupils saw that others have changed their lives both on a physical level as well as an emotional one. Subthemes included within this theme relates to the purpose of creation, confidence and wellness, perception through sensitive image assessment, reading emotional states and experiences and finally, understanding through comparison.

## The Purpose of Creation

At the start of the intervention, the class watched a PowerPoint about the Artist Katherine Harmon (and subsequent artists' she discusses in her book) and were asked questions as part of a discussion afterwards. The questions related to what pupils would create and do, in the artist's shoes (see Volume 2, Appendix 5, P136 - 138 for a full description of the questions). In their groups, pupils wrote down and verbalised their understanding of the artist's images and reasons behind their creations. Through thinking of others in a different way, when compared with usual art lessons, a tentative recognition of others' emotion became evident. This cautious questioning approach is illustrated by Siqui, who spoke on behalf of workshop group 2.

*"...we also wonder why they draw these maps, um if they're happy or sad about them, 'n' that's it really."*

In the sentence above, Siqui revealed how group two looked at images and assessed the artists' emotions in simplistic terms of happiness or sadness. What was evident is that they questioned if the artists were happy or sad and if emotion was the motivational force behind the image creation. Alternatively, the pupils considered whether the artists were keen to try and capture emotion as part of the outcome of their images. Motivation is further questioned by James, speaking for group one.

*"...I think it is his experiences that influence his art work not his art experiences influence his life."*

Jacob listened to James, and further asserted that life experience is the motivation to create, rather than the outcome of creation influencing the artist's life. He said;

*"...if the art had not gone on their experiences then the symbols would not be in a certain way."*

Group four thought that the symbols were directly linked to the artists' pre-experienced life phenomenon. However, the conversation changed direction, when Kostya added that their group saw things differently.

*"...we believe they would be more in tune with themselves if they put their, err, feelings 'n' life down on paper."*

By thinking about others, pupils have understood that consequential inner felt changes can be made by the artist. This is through the act of communicating inner felt emotions on a piece of paper, through mark-making. The pupils' recognition of the artists' feeling 'in tune' shows that pupils understood that lives can have inner discord and can conversely, feel out of tune. This implies art creation can help one feel better and feel more 'in tune'. Overall, the pupils acknowledged that they need something in mind to be able to create and something had to motivate them to create. Human experiences were recognised as a catalyst to generate motivation and 'wellness' was consequently gained from the act of creating. This process of thinking became increasingly evident next, during Wassily Kandinsky's discussion groups.

### **Confidence and Wellness**

The four groups communicated openly and they seemed to enjoy their discussions. A group behaviour change was noticeable that contrasted with lesson two in the intervention group the warmth and safety, strengthened within the group. Rather than using their elected speaker, some more pupils wanted to voice their own ideas when they were in their groups. This included one Russian pupil who started off feeling too cautious to speak.

*[Excerpt from my reflection diary lesson 2]*

*After this first Artist discussion, some pupils came to speak to me. The questions I asked posed an issue for the pupils from Russian, who were worried about saying what they felt and thought in case the English pupils laughed at them. They were not necessarily worried about what they wanted to say, but about the lack of English speaking skills they felt they had at that moment.*

The discomfort felt by the pupil was of importance, and discussing artists that were known by other cultures aided in an intercultural exchange. It seemed to give confidence to the pupil. Other pupils in the class developed cultural awareness, tolerance and respect of others through the value placed upon art from different cultures, giving confidence to the Russian pupil that their cultural identity was one that was held in high regard and not to be mocked. The Russian pupil's behaviour was noticeably different in lesson five.

*[Excerpt from my reflection diary lesson five]*

*Kandinsky is a Russian painter and the Russian pupils were so happy they recognised a painter from 'home'. A new confidence was felt, connected to their home through the Artist. Their discussion and ideas have increased.*

This was obvious when Mikhail revealed how their group thought that others can create purposeful emotional change in their lives. The view that art was 'good' for Kandinsky, (also seen in Katherine Harmon's maps), is presented by group three,

*"...he is putting all of his feelings onto a piece of paper, so he is just kind of getting everything out of his system through his drawing."*

The repeated connotation of a health benefit through creating, is derived from the need to 'get everything out of his system', as though something is not good in the system and needed to be ejected. This was further implied by group two, when Siqui said;

*"...art helps him to calm himself down when he is feeling stressed out, and err, he feels better after art."*

This revealing statement also suggested that group two thought that art can be used as a specific tool to help relieve stressful feelings. The emotional benefits of creating art were recognised as, not exclusively consequential outcomes, but felt effects that are gained purposefully from the act of creation.

### **Perception through Sensitive Image Assessment**

All the pupils additionally gauged unseen elements of the artists' character after viewing his imagery and listening to his life events. See Figure 31.

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*Figure 31 Kandinsky, Composition VII, Oil on Canvas*

Mikhail and Petrov used the words 'spiritual awareness'. These words make sense of Kandinsky's character as motivation to create.

*"...his painting came to life and he had no limit in what he painted, he was very concerned with spiritual awareness."*

Group three identified the paintings as 'coming to life', suggesting Kandinsky's image was a product of the moment and had no pre-devised plan. This is compounded by them saying, 'he had no limit in what he painted' showing they thought that he was not contained by any boundaries whilst creating. Similarly to Dewey's assertion that pupils past learning helps to develop new understanding in new situations (Dewey 1902), the pupils used the learning and terminology from Katherine Harmon's maps, helping them to understand Kandinsky and his justification for painting. Group one read the image creation quite differently to group three. Their group saw a need for the artist to have a pre-designed plan. James commented;

*"...we think that he kind of maps out his spirit and he uses colour and line to represent the music and other feelings and emotions."*

Whilst group three thought Kandinsky created 'in the moment', group one thought he mapped out his spirit. They understand he had planned the creation and used particular methods to create for his specific purpose. In other words, by thinking of others, the pupils demonstrated that they identified with their definition of the artist's purpose, as a representation and communication of his inner and unseen world. Non-tangible explanations, as to why the artist made art in a certain way, became plausible reasons, including wellness. Kandinsky's motivation was identified by the pupils through the combination of three elements; the use of colour and figurative or non-figurative image production. By combining these elements, the pupils scrutinised

Kandinsky's inner unseen world. The pupils understood the image as proof of what they thought and surmised about the artist.

A continuation of the pupils' deeper understanding of others, through assessing the artist's imagery and life experiences is evident. The pupils were taught about Paul Higgins and his contribution to Insider Art from within a prison. I noticed that when some pupils spoke, they did so with increased compassion, confidence and sensitivity. Pupils who are boarders, thought about others and made comparisons between their life in a boarding school and being in prison. Kostya commented;

*"...as a boarder you may understand that people away from home get missed."*

This feeling of pupil connection and understanding was something that I observed in my reflection diary;

*[Excerpt from my reflection diary lesson eight]*

*At the start of the lesson, boarders spoke about how they felt they understood the feeling of being trapped and having decisions made for them, like someone in prison. This group understanding brought additional cohesion to the class. Those that enjoy speaking get the opportunity to speak and the writing is taken up by those that are more comfortable showing their ideas that way. Pupils' commentary seemed to be sensible and interesting. Their genuine concern was heartfelt.*

As evident in the data from group four, Thomas spoke about their collaborative thoughts, which emphasised the artist's way of thinking when he was in prison.

*“...you understand their train of thought through looking at their pictures and empathy.”*

The pupils gathered an understanding of the artist, as they observed an image whilst they sensed empathy for the artists. Empathy for the prisoner artist is further evident in the next statement. Siqui highlighted how the pupils viewed another's world empathetically, resulting in a recognition of strong emotions.

*“...when someone is stuck in prison they may feel they are dead or dying inside and they can express that.”*

The pupils recognised debilitating feelings exist and that these are expressed through image creation. Pupils understood sympathetically, how the artist could have thought and felt. Meaning-making is applied to recognise the artists' potential negative emotional state. This in-depth way of thinking about others, is also seen in the next two captions by group one. James commented;

*“...you have to realise that not everything is black and white in their life.”*

*“...unhappy people made a mistake and they are trying to express that through their art work.”*

Group one understood that life for a prisoner cannot be easily categorised like black and white. They expressed their recognition of life and emotional complications. Furthermore, unhappiness can be a contributory factor to making mistakes. Pupils recognised the past choices made by the prisoner are reasons behind the image production.

In the next example, the pupils thought about what the prisoners may be feeling when they look at Paul Higgins image. See Figure 32.



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*Figure 32 Paul Higgins, Sadness is a State of Mind, Acrylic on Canvas, Undated*

Jacob acknowledged the potential for prisoners to feel the emotion, fear and thoughts that prisoners may need help.

*“...if they felt scared in prison they could create a piece of art to express their feelings if they are scared and crying out for help. Paul Higgins expressed himself and a variety of emotions in his truth mask paintings.”*

Jacob perceived that Paul Higgins used images to directly communicate messages to others, in this case, a plea for help. Jacob understood that images can communicate to others in a direct manner. Siqui and Peter in group two observed emotional messages from the artist through both the literal content of imagery as well as the colours he chose. Siqui said,

*“...if they have a good or bad experience they might use darker colours, not nice bright colours. If they went through something good they might use bright colours,”*

Methods of expression are understood by the artists' choice of tone (the pictorial quality of light to dark) as symbolism. Emotional feelings dictate a positive or negative scenario for a person and that is communicated through tonal application - bad experiences are dark and good experiences are bright.

*“...colour symbolism and mark-making symbolism, they can show their emotions through the art work.”*

The continued notion of the self being expressed, was repeated in the next group comment by Peter.

*“...they can express themselves and try to get it out, I think this is called freedom of expression.”*

Pupils from group two thought that in a prison environment, freedom of expression gives some liberty. Once the feeling has been expressed, what was inside the self is now outside of the self and freedom of a sort has been exercised. Evidently, the pupils found Paul Higgin's freedom of expression important as a communication device. The ability to exert some freedom is important where otherwise none may be found. This is different to the pupils' past recognition of others' purposeful emotional expression for health benefit, as seen in earlier lessons. The physical circumstances of Paul Higgins seemed to affect pupils more than his potential ill at ease feelings. The pupils revealed a forgiving mentality, once they were aware of the artist's potentially difficult emotional and physical circumstances.

## Reading Emotional States and Experiences

The pupils were taught about Max Ernst's lifestyle alongside viewing his art works. Pupils' increasing awareness of others and their ability to empathise with what others may have felt in the past, was stronger than in previous artist studies. The apparent need for further understanding is clarified by Thomas, who spoke on behalf of group four;

*"...it is the artist experience we are trying to understand but also why we might draw it."*

This statement shows that the pupils want to understand the artist's experience through their imagery, as well as understand why artists choose to create images in the first place. The direction of the pupils' conversation changed in this lesson. In my researcher reflections I wrote:

*[Excerpt from my reflection diary Lesson 13]*

*They (the pupils) saw commonality in the relationship issues Max Ernst had through his life. In the talk that took part before the data collection, some pupils talked openly about their experience of parents' divorce, separated mothers and fathers and split families.*

As seen in Thomas's caption, he engaged with Max Ernst's life experiences aside from creating paintings.

*"...he was probably quite nervous because he was venturing into the unknown."*

Some pupils' increasing ability to see things from the artist's perspective, became very clear. They thought the artist 'probably' and 'must' feel things, which shows the assertion of themselves into the artists' circumstance. Ron added;

*“...he must have been very proud because he was a pioneer of new art processes and quite lucky how he had the opportunity to be in all of this.”*

Luck suggests that the life circumstance was out of the artist's control. Yet, opportunity suggests the Artist recognised an opening of future potential, be proactive and take control of a circumstance at a certain moment in order to gain from it. This way of understanding the Artist shows that the pupils acknowledged the Artist created their own change. This is evident in the next statement by Vincent, from group three;

*“...by creating frottage he was showing his innovation and the need for something new.”*

Vincent suggests, that the artist's need, prompted an innovative way of using materials to satisfy an inner desire for newness. When the class assessed Max Ernst's imagery, they also used their learning about Surrealism, an art movement that Max Ernst is famous for being involved in. Surrealists created art work from their dreams and their unconscious. See Figure 33.

Some materials have been removed from this thesis due to Third Party Copyright or confidentiality issues. Pages where material has been removed are clearly marked in the electronic version. The unabridged version of the thesis can be viewed at the Lanchester Library, Coventry University

*Figure 33 Max Ernst, The Fireside Angel, 1937*

Dreams became a point of focus in order to understand why Max Ernst would create what the pupils recognised as monsters. Siqui said;

*“...he must have been scared because a lot of his paintings were of monsters which I think he may have seen in his nightmares.”*

Further, the view that the paintings express experience was maintained. This is highlighted by Thomas who spoke for group four and said,

*“...as nice as his art work is, it has got a kind of macabre almost sub-messages in it, which he may have just done almost instinctively amongst the harrowing experiences of war.”*

The discussion of instinct and sub-messages as a part of the image production, highlights an aspect of the creative process that is not controlled by the aware self.

Through thinking of others, when looking at Max Ernst, the pupils found that they recognised events in their lives as similar to that of the Artist. In a similar way to Paul Higgins, pupils observed messages through the imagery, though they were delivered by the artist in a subconscious rather than conscious manner.

### **Understanding through Comparison**

The pupils used understanding and compassion to recognise the artist's reasons for their choice of art processes, materials and different visual outcomes. One pupil from group four mentioned how they generated an understanding of the artist by using symbols, previously recognised in Paul Higgins art work.

*"...I think at the beginning he was scared and claustrophobic because of the bars and the dark colours and it looked like he was shutting himself away, then later on his art work had a different meaning as there are brighter colours and less bars."*

Pupils assessed the artist's work and possible emotions to gauge the artist's life changes and subsequent feelings. They compared images against images and situation against situation, from different times in the artist's life. Group one recognised that art materials generate effects that are apparently permanent. Alastair commented;

*"...it made me think of how the artist used spray paints, 'cos' you can't change anything when you press a spray can, it all comes out however, it has made me understand about him."*

Due to Alastair's recent use of spray paint in his prep, he saw the artist must have chosen to use spray paint for a permanent effect. The understanding that the artist

has chosen to work that way, has given him an insight into the character of the artist based upon his own experience. However, the next comment made by Petrov suggests that ideas about what an artist is like or is feeling, are all vague.

*“...we think because you can get a vague idea of basic colour and shape, but you can’t get a vivid picture of what was going on in his head, and no one will really know what is going on.”*

Whilst some pupils create meaning about the Artists’ inner world, Petrov from group three saw that, no matter how much they all chat about it, they will never really know if their meaning-making is correct or not. The pupils acknowledged that whatever they think or feel about an artist is not necessarily true. However, the pupils did acknowledge that the making process starts within the artist before image creation takes place. I wrote in my reflective diary:

*[Excerpt from my reflection diary Lesson 18]*

*The pupils discussed in the class, that a piece of art work starts before any paint hits the canvas. They discussed how the process involved in creation is also a part of the art work, not just the final piece of art that people see. I recognised this as a breakthrough learning moment. As an Artist I celebrated that the pupils’ started to reason how others create and that ideas and creation can lead each other. As a teacher it concerned me as it worried the pupils.*

The pupils were questioning me, how can assessment take place when a creative, inspired learning journey cannot be marked and assessed from the first point of conception? How can a teacher assess an image, as it is not the whole truth or a true reflection of what the pupil has learnt or what they wanted to say? Fairness and justification in the eyes of an institutionalised grade for their educative journey, was

being sought. I explained the assessment procedures that the art department uses. I also explained the need for academic art and folk art to be looked at in different ways. Whether this answer was enough for the pupils or not, after they had allotted value to the experiences surrounding image creation and the artists who created, was yet to unfold. At this stage as an artist and researcher, I was so pleased to see the pupils thinking about their art process value allotments and their own education from their perspective in much deeper way than before – however; as a teacher, I felt saddened that the educative system did not feel fair to the class or place value on their amazing and new learning journey. Pupils had to do that themselves, prompted by me as a teacher, which was a dichotomy of the system that art teachers work within.

### **Synopsis of Theme Three**

Data analysis in this theme recognised how the intervention has enhanced pupils' relatedness to others. The pupils' new way of looking at art work developed a different way of understanding others. The information they learnt about one artist was transferred to consequent learning about new artists. The pupils linked their learning experiences to help them make sense of artists' lives and art creation. The pupils' desire to understand why the artists made art work in the way they did, was insightful.

The new way of learning within art lessons, became relevant to the pupils in their need to comprehend an artist's reasoning and motivation for image construction. Pupils questioning increased, as sense-making in different areas of the artists' life became more important for them. This effect came about through the pupils' ability to think of others in different ways. Pupils generated meaning from speculating others' emotions. Similarities between events in artists' lives and the pupils' own lives, were used as



points of reference to help understand the artist. The pupils projected what they perceived to be understandable emotions, into the artist's life situations and experiences. Pupils understood a range of others' potential emotions and circumstances through empathising with the artist. The knowledge of the artist in a difficult life situation generated care from the pupils. Pupils developed a new perspective on life events after hearing an artist's life story. The knowledge of the Artists' life stories, where they came from and how they ended up in different situations, whether accidentally or on purpose, became clear in the data. This included recognising unseen inner life experiences as well as physical life experiences.

The pupils recognised that life events are a catalyst for further change in life as well as a motivational force to create. Acts of creation are accidental as well as planned and types of media and symbols have a range of reasons to be used. The reasons depended upon the life events of the artist at the time of creation. Art is made as a result of reflecting life and to make sense of life. Recognition that the act of creation had potential healing benefit was evident. Pupils understood that art is used to purposefully 'get something out' from an inner felt world, and art creation was noted to have a good effect on the emotions. This theme illustrates that pupils did enhance their relatedness to others, in a rich, meaningful and empathetic manner.

#### **Theme Four: Thinking of One's Self**

Within this theme, pupils' data reveals how feelings and thoughts (both conscious and sub conscious) are associated with and developed, whilst creating and thinking about art. Pupils reflected upon their lives, both their physical circumstances as well as emotional states. Pupils spoke about their life reflections and their emotions

associated with the decisions in their lives. Two categories of decisions became evident, 'those made for them' and 'those they made themselves'. The subthemes are; creative freedom and curriculum demands, experience generates wellbeing, material use generates new emotional states and reflection whilst making.

Homework completion (prep) is noted next. Homework was not completed as a personal choice – it was set as a part of the art curriculum in 2012.

### **Creative Freedom and Curriculum Demands**

Pupils completed an art prep over two weeks about each artist they learnt about. They additionally have prep for other subjects every night of the week. This does have an impact on the pupils and David said:

*“...I feel tied down by prep, like it is pushing on me.”*

This revealing statement suggests that the pupils feel difficult negative emotional effects when prep needs to be completed. Pupils agreed wholeheartedly when this point was mooted, the group clarification and their agreement was strong. However, I observed a positive outcome regarding art prep, when pupils reflected upon their art prep experiences. In the first example, when looking at his prep, Jacob told the class how he daydreams when he creates art work, and feelings about events in his life are then expressed.

*“...I go into fantasy when I create my art work, then after an argument my feelings come out on the page self-explanatory.”*

Whilst he had to complete the prep, Jacob made a decision about how to complete his prep. Jacob assessed his emotional state before and after completing his prep. After

reflecting upon the making experience, he recognised that he expressed his emotions after he reached a daydream state. The dream state supported his freedom of expression. This is viewed in a comment made by Ron.

*“...there are no rules from creativity, no boundaries while creating.”*

This comment suggests that Ron has recognised there is no right or wrong within creative exploration. His own boundaries have either been taken away or he recognises they were never there in the first place. The concept of creative freedom is developed further and has educational significance, when Peter commented:

*“...there is freedom with new materials and experimenting, which feels good.”*

Peter recognised he felt good when he used new materials, with no planned outcome in mind. The decision to experiment freely was enhanced through the lack of rules and boundaries. This ‘feel good’ factor was developed alongside the freedom of experimentation, which in turn generates new learning. So two events have been evidenced. Firstly, an inner space has been recognised, where the freedom to express emotions and show creativity through experimentation. Secondly, the act of experimenting and learning new outcomes produced a good feeling within the self. Thus, despite the initial negative emotion association towards prep, art prep has been recognised as useful, enjoyable, and develops a space where new learning can take place and the new learning feels good. These feelings continued whilst pupils recognised in-depth thoughts regarding freedom, through their recognition of what happens when one creates.

## Experience Generates Understanding

When assessing and talking about the pupils' Wassily Kandinsky prep, the influence of Kandinsky's fascination with music was very popular. Jacob noticed that he made a relationship between colours and a style of music.

"...I was thinking about music when I created my art work, jazz, linking jazz to colours."

In Jacob's statement, the influence of the artist is evident. His desire was to understand an artist's experience through re-creating events common to the artist, as he created his art prep. Paul noticed that his creativity changed depending upon what he listened to when creating.

*"...when you listen to music there is a subconscious link, depending upon what you are listening to it could really change what I would do, what I would draw."*

This statement demonstrates that Paul was influenced by music which helped shape the visual outcome of his study. This view was added to by Siqui, who found that she was able to use music to guide expressive image creation.

*"...I think it was easier to put things down, you could listen to music and draw down what you think and what you see in your head with a bit of emotion and stuff."*

The music Siqui listened to enabled her expression. An alternative experience was shared by Ron, he did not recall his thoughts whilst creating prep. However, he remembered a relationship laden experience, prior to completing his prep.

*"...I think when I was actually doing it I was not feeling better about anything, but the lesson when we learned about Kandinsky when I went home I talked to*

*my Dad about it. We looked through about Kandinsky and I found it very interesting. I think it helped me think of ways to help myself. After doing it I was listening to music, I could not say I saw colour but I thought about colours, like this would be like a warm colour, a red or something.”*

Ron's personal reflection on his life and art related experiences, meant that he recognised an important relationship and conversation empowered him to take control and help himself. Music was used again, in relation to colour and Ron recognised his ability to think in new ways. He associated colour and music with emotion through his imagination. Ron chose to experience life in a different way, through the influence of Kandinsky and the safe conversation with his father. By reflecting upon art experiences, pupils have understood others making experiences and seen life situations from another point of view. Pupils used music, as an easily accessible experience, to inspire creativity. Using music as a motivational force, pupils recognised that the type of music listened to, had a direct impact on the mark-making they generated. The act of talking about art to family members produced a felt state that encouraged new ways of thinking and doing.

In the following pupil assessments, regarding pupil work completed on the artist Paul Higgins, data revealed the opposite effect shown by the pupils about Kandinsky. Only one limited comment was given. When I asked about thoughts and ideas when completing prep, Alastair commented;

*“...I liked the different textures, they are fun and cool.”*

Whilst Alastair created, he experienced new ways of applying art materials that generate new textures. The felt outcome is that the overall experience was considered

a good one. During the next artist's prep assessment, the pupils' understanding was highlighted further.

### **Material Use Generates New Emotional States**

A recognition that material use has consequences upon inner feelings, was given by Peter, he said;

*"...I used materials that make me happy and I am spontaneous when I create."*

This pre-planned method of working ensures that he enjoys his prep experience. He used creative spontaneity as a choice to construct the work. Jacob added;

*"...I did very little planning with this piece because although I had a basic idea, the material just came to me at the time."*

Jacob and Peter recognised their reasons for planning their work and what elements of the prep they wanted to develop intuitively. The use of spontaneity was important to the pupils where the freedom for a piece of work to develop naturally, is apparent. The preferred spontaneous and unplanned method of working was enlightened further by Kostya, who commented;

*"...I went into a daydream for an elephant ride. I get annoyed when I'm distracted away from my daydreams, I daydream when I'm creating. It's like becoming unaware of consciousness, like I'm not thinking."*

Through reflecting upon his making experiences, Kostya realised he had a preferred making 'state', which produced an experience he found compelling. He lost a sense of his physical awareness, despite the fact he was creating, which is a physical act. He also recognised that daydreams happen automatically and they are not directed by

the aware self. He developed a scenario in his mind, based upon an image he painted and pasted into his sketch book. See Figure 34.



Figure 34 Researcher's Photograph, Kostya's Max Ernst Homework

Other pupils understood what Kostya experienced, and recognised that they too enter a creative state, where daydreams occur, the whole class agreed about the 'space' they enter when making, and Max commented;

*"...I went into daydreams my subconscious was working, happens all the time in art it's hard to remember what you daydream about."*

Max saw daydreaming as a common place event when taking part in art activities. However, he found it hard to remember what happened in his dream state. Peter recognised he thought about his day to day life, and that he could remember what he thought about.

*“...I felt lucky, his life and his consequences, my life compared to that one of the artist, lucky that the experiences are not as dramatic or difficult.”*

Peter compared lives. He thought about life events that made him feel lucky that his life was not like the artists. When reflecting upon making experiences, all the pupils recognised that when they create, they enter a daydream state where the subconscious works. This state is one they do not want to be disturbed from. Many times, the thoughts in this state are not remembered, but not always. Thoughts that link to physical reality, non-reality and past realities are generated automatically whilst making. Pupils' thinking about the past when creating, is evident next.

### **Reflection Whilst Making**

Siqui had a memory about an experience that shaped her growing years when she was creating her prep, see Figure 35.





Figure 35 Researcher's Photograph, Siqui's Barrie Cook Homework

The image on the right hand page is one that she created herself, whereas the images on the left are printed copied of the artist's own work. Siqui discusses her past experience was re-lived when drew her own image.

*"...well when I was younger I went tunnelling and that is when I found out I do not like small spaces and then I kind of remember the light at the end of the tunnel big bright I just wanted to get out and was drawing towards it."*

Siqui used her making experience to remember a past event that she felt very uncomfortable within. She discusses her use of mark-making as the method of escape in that unhappy situation. One can clearly see that use of the light in the middle of her drawing is a metaphor for her light at the end of the tunnel. As she drew the darker

sections of the image, she had in mind that she was approaching the lighter section of the image. She imagined where she had seen the same effect of darkness with a circular light in the middle of it. The pupil comments took a different turn when Petrov discussed his thoughts about material use when he was making.

*“...I get lost in my materials and like, I can spill glue or spill the glue on my work spill a couple of water paints and ruin my work.”*

The upsetting nature of accidental spills are evident. These have a damaging effect on the experience and the desired outcome. Alastair's response to Petrov was one that showed understanding.

*“...I was gonna say that the way I look at it is that it's a piece of art work to enjoy, it's prep, so it's gonna be marked, so you should spend your time and enjoy doing it, but if it's no good then it's like, you wouldn't hand in a maths prep if it was all wrong.”*

The recognition of art prep having the ability to be fun and enjoyable, yet needing to conform to marking criteria does seem to produce frustration for some, especially when events take an unplanned turn.

Pupils reflecting on their own making experiences gave them an insight into what happened to them when they were making. One pupil remembered a past life event and the other pupil recognised how accidents whilst making can be frustrating. The sympathy and understanding about this issue, from other pupils were evident. The recognition of the art work being marked led to pupil concern about the quality of their outcome, which is seen as a hindrance to expression.

## **Synopsis of Theme Four**

This theme highlighted what pupils' making experiences contained for them, and if making and reflecting helps develop self-awareness and awareness of others. Pupils were asked to reflect upon their decision making and thought processes whilst making art. Their development of self-awareness and awareness of others, became evident through the data. When pupils reflected on their own making experiences, they developed an insight into their physical and mental processes, the reasons why to create and what hinders that process. Pupils spoke about their experiences and their associated emotions that relate to creative journey, their work and others experiences.

When creating art work, pupils identified with other artists' motivation. Pupils communicated their desire to understand others' lives and making experiences. By using artist's making experiences, pupils devised scenarios, where they attempted to experience what the artist experienced, for example, music was found to be inspirational when creating. This reveals that pupils made the choice to reflect upon others' lives and experiences and be influenced by them. The choice to talk about art to family members produced a state of feeling that encouraged new ways of thinking and doing which encouraged confidence. Reflecting upon an event that produced a courageous emotional state is evident. Pupils recognised that when they create, they enter a daydream state where the subconscious works. The inner space provides a safe space to express emotions, be creative and experiment. Thoughts that link to physical reality, non-reality and past realities are generated automatically whilst making, and pupils found that they did not want to be disturbed when they were in this state. Pupils recognised that accidents whilst working are frustrating and the recognition of this linked to an educative boundary that provides an element of powerlessness for the pupils. Because teachers mark prep, pupils were very

concerned about the quality of their outcome and accidents generated difficult emotions. However, pupils revealed that whilst making, experimenting and learning produced a good feeling within the self. Pupils found that prep was enjoyable, when new learning takes place. Within the next theme, pupils making experiences are questioned further.

### **Theme Five: Pupil Change Depending upon Creating Art (reflexive)**

Within this theme, data reveals, whilst pupils created and thought about art, their feelings and thoughts (both conscious and sub conscious) changed as a consequence, as opposed to an individual's purposeful and planned event as a reflexive action, which occurred in the moment. Pupils looked for similarities between themselves and others which prompted change. Changes were evident in pupils' actions, creations and emotional setting. The subthemes here included; continued emotional expression, comparison produces change, possible future emotional state and art making produces change.

#### **Continued Emotional Experiences**

Working in a reactionary emotional state that felt good, was recognised by Max. He said;

*“...I found freedom with new materials and experimenting, I felt more released and in tune, creating the art work means I am in tune with my emotion and other people.”*

Feelings associated with material use have been mentioned earlier when pupils saw other artists' feelings of expressive freedom. Now the freedom is felt from an experiential position of understanding. However, the recognition of the freedom supplied by using new (different to usual) materials, generates emotions that feel like a release of pressure. Max recognised that using materials in a certain way, changed his emotional state and understanding of others, through the experience applying new art materials. Petrov remembered his reactionary changes when he completed his prep.

*“...I make mistakes and then it goes right and when I use lots of decoration and get lots of pride.”*

Petrov recognised that his making was not going the way he wanted, so he counteracted this, by a method to 'save' the work. In this case, Petrov felt decoration on the page became more noticeable and overcame the challenge of the earlier mistake. Changing the outcome of the developing work was a reaction to not feeling happy when the work did not go the way he wanted it to. This resulted in a positive emotional change that made him feel proud of himself. Paul spoke of feeling worried, this was induced through waiting to receive a grade for his prep.

*“...I worked hard and spent a long time on it and got a good grade, I felt good, like it was released.”*

Creating the prep continues emotionally, once the art materials are packed away and the work is handed in. Paul's comment revealed that his decision to spend a long time on prep, and work hard, further perpetuated another emotional state. The importance of the grade is heightened in accordance with the length of time and effort placed into creating the prep. This produced an emotional state linked to the prep outcome, which

once received, released him from the emotional pressure he had felt whilst waiting. Paul recognised his reactionary emotional state, after he received the grade and felt better. Changes relating to how long a prep takes to complete, pupils' freedom, new experiences, changes of plans when needed and comparison to others were all evident in this section. Changes are explored further during the next section.

### **Comparison Produces Change**

The act of comparing completed prep, before the group assessment takes place, produced emotional feelings and predicted future events, as explained by Thomas;

*“...if you see like, like something that you’ve done and then you think that’s okay or it’s a bit I don’t kinda like it, but then I don’t know like, especially because I’m a boarder, you go and see like, another person and it’s like amazing, it kind of makes you wish I could have done that, but then you didn’t think of that, so you wanna copy them but you can’t.”*

Thomas told us that he did not completely feel happy with his art prep. As a reaction to this, he compared his work to another pupils and did not think that his compared favourably. His bad feeling generated a defensive reaction, eluding to borders being at a disadvantage in comparison to day pupils. This justified the perceived lack of quality in his work. The thought of copying was a possible option to help him out of his fix, however the consequences from copying were unfavourable in comparison to the prep not being as good as he would have liked it to be. As well as comparison with peers, pupils recognised the artist’s way of working as a correct method, which would produce a successful piece of work if copied. James commented;

*“...like when I was doing my background kind of bad because I don’t really like that, but when I was doing some background bits that he incorporated into his work, I tried to incorporate them into my work.”*

James made a change, due to finding his own way of creating a background displeasing. He decided a viable solution was to use the artist’s ideas to help generate better work. Producing work that had a similar look at the artist’s, gave James confidence. This idea was taken even further by Alastair, who revealed that his prep completion started with a journey.

*“...I went to Birmingham Art Gallery and saw one of Barrie Cook’s paintings, a blue background with bars coming across and that influenced me to use that one for my background.”*

To help complete his prep, Alastair went to an art gallery. The decision to invest effort in the experience, provided the confidence to make creative decisions. Alastair chose to develop his learning outside of the usual remit. The changing mind-set of one pupil is shown next. David discussed how he started off not wanting to do his prep.

*“...first I was bored to do my art prep I was going to go outside but I really enjoyed the Artist so I did a bit extra on it.”*

David started off feeling as though he did not want to do the prep and that it may be boring; going outside was a better option. However, as he worked and became involved with his task, he found that time spent making, felt better in comparison to playing outside. This reaction reveals that his emotional state changed from potential boredom to liking, during the process of working. Consequently, he spent longer on prep than he needed to, in order to remain happy for longer.

In summary, prep has been noted as something that starts before the action of making takes place. Pupils made changes to their situation by going to an art gallery in order to see what an Artist has done or using ideas that the Artist has used in their own work. External comparison of one person's work against another, produced change in creation and confidence levels. Changes in personal creation revealed pupils' knowledge about colour and feeling. Pupils chose what emotional state they wanted to be in, and made changes based upon that knowledge, as explained in the following theme.

### **Possible Future Emotional States**

Saturday mornings are dedicated to school working hours. Pupils take part in activities and sports on a Saturday morning and then return home in the afternoon. Mikhail spoke about this a

*“...I kind of felt better because it felt like that day was a strenuous day and a boring day and then I did my artwork on that Saturday and it made me feel better.”*

The words strenuous and boring are applied to the day so far, until Mikhail decided to complete his art work. He did not specify what aspect of completing art prep or when, during the art prep, he started to feel better. However, by looking back at his emotional state that day, he notices a change for the better, which is connected to completing art work. Paul also noticed feeling better when making took place. He noted his comparative situation between himself and the artist.

*“...it kind of felt better and it makes you feel I'm lucky I am not in prison.”*



Using the time spent on the making process to reflect upon the artist's position in life has enabled a comparison. Paul based his change of feelings on his new understanding after comparing circumstances, between living at home with family and the artist living in a prison. He classes his life as lucky. Some pupils' emotional states have changed through the making process. Whilst one pupil felt better after completing art prep, the other pupil felt better through contemplating life situations, whilst making. Exploring ideas whilst making, has enabled the pupils to understand their situation is good and good feelings are then felt.

### **Art Making Produces Emotional Change**

Peter was thinking about composition. He had not made a plan prior to working in his sketch book. He told the group about his changes that took place whilst working.

*"...I did the title first, then I worried about where to put everything on the background, but then order slotted together."*

It is evident in Peter's statement that the unplanned manner of working only caused a problem for him after he had finished the title. The next aspects of the sketch book page development were then a concern. All the elements of the prep, which were needed for marking, needed to be placed carefully on the page. The recognition of a semblance of order was the changing factor. Peter's comment implies that once order was found, his emotional state changed from feeling worried, to a better state. New material use was also discussed as generating emotional change. Ron told us;

*"...I kind of always paint it and this time I used spray paint so it was more exciting."*

Ron told us that he always uses paint. Through his repeat of material use he has found a 'usual practice'. When he made the decision to replace usual paint with spray paint, he developed a different emotional state, one that produces excitement. The positive felt effect of the unknown and the risk involved, meant that the process held excitement for him. An alternative change of feelings were experienced by Vincent.

*“...I discovered that when I'm working I always forget what I am doing and everything goes wrong with it.”*

When Vincent forgot what he was doing when he created his prep, he lost focus. At that point, he recognised that losing focus was the catalyst for the work going wrong. He does not discuss that he used a solution to help change the situation, or that he wanted to, so the overriding feeling of his statement is apathetic. He accepted the work the way it was and handed it in for group assessment, without trying to change it for the better.

These last two statements reveal two different types of changed mind-set that predicted future emotions. One shows a promising change that left the pupil in an optimistic emotional state and feeling well. The other reveals an emotional state that is destructive, leaving the pupil in a state where he accepted his work was not good enough, yet he did nothing about it.

### **Synopsis of Theme Five**

While thinking about and making art work, pupils recognised they had undergone change. Changes related to the pupils' thoughts, actions, art work and emotional setting. Pupils' shared they felt freedom, had new experiences, changed plans when needed and compared themselves and their work to others, which all had further

implications. The pupils realised that art prep can take varying amounts of time. Time spent on prep depended upon the art making experience they wanted, or it was circumstantial and unplanned. Pupils made decisions upon how much preparation they wanted to commit to, before they started working practically. One pupil who did not put enough time into planning, found their emotional state became upsetting, when he had to find a solution to a problem. He could have foreseen the problem at an earlier time, through planning. Once he gained control of his work and knew he was back on track, his emotional state changed from an unhappy one to a happier one. Another pupil made changes to their situation by going to an art gallery in order to see an artist's actual art work and gain confident ideas from that experience, before starting his own work. Whilst creating, some pupils changed their emotional state through risk taking, and others changed their emotional state by accepting defeat.

Whilst making art, pupils' thoughts and ideas further impacted upon their emotional state. Pupils thought about others' life scenarios and compared them to their own, this made pupils feel better about their own lives and improved their mood. Others felt better, merely through the act of completing a piece of creative work because they enjoyed it. Additionally, the felt effects from when the art prep is practically completed is not the end of the prep. After completing the work, pupils made comparisons between theirs and others' work, which produced changes in their confidence levels. They waited for a group assessment or grade before they felt a relief from the mental pressure they put themselves under. Upon reflection, pupils realised they had dictated circumstances to create helpful change to themselves and their art work, without realising it at the time. The ability to reflect upon their making experiences has

revealed that pupils know themselves and each other in a different way. They also recognised that they made changes in their emotional setting, usually for the better.

The last theme takes a look at the pupils' seen and felt changes, when they knowingly took control of a situation that affected them, through the act of reflection and planning.

### **Theme Six: Pupil Change Depending upon Reflecting on Art (reflective)**

Within this theme, pupils' experiences highlighted that they took control of their own circumstances through reflecting and planning changes to their lived circumstances. Pupils revealed that when they were inspired, they gained confidence to create change and they purposefully experimented. In the first set of lessons, pupils' data revealed their purposeful use of art material changes to enable a predicted state, showing the pupils ability to take control of themselves and their circumstances. The following sub-themes inform this theme; planning to feel good despite risk, a choice of emotional states, controlling learning changes and art making and perseverance.

#### **Planning to Feel Good Despite Risk**

Vincent started off by telling the class how he decided to use new materials in a purposeful way that helped him to feel good.

*"...using these different materials means I can experiment and feel good about creating art work."*

Vincent chose to use new materials due to the fact he felt good when he did. He also made the choice to experiment with them. His action shows a development of confidence in his art ability by risk taking on purpose. Rather than being faced with accidental new situations, he planned to be faced with new situations. He put himself in a situation that he did not know the outcome from and gained an emotional reward.

Petrov chose to observe his own work over a year, and make a self-assessment regarding the quality of his study.

*“...I can see progression through my study, like when I look at last year’s work to this.”*

Petrov chose to assess his sketch book as this was not an invited teacher task. He was inquisitive about the standard of his work from one year to the next. His choice to complete the action was confirmed as the right thing to do, when he saw the progressive changes in his study over time. Pupils chose to take risks when they felt sure they could cope with an unplanned outcome. Their decision to undertake the action is confirmed as the right thing to do when they get a positive end result from it.

In the next section, I highlight one pupil’s ability to purposefully change her emotional setting.

### **A Choice of Emotional State**

A decision to maintain a comfortable emotional state, is revealed by Siqui. She spoke about her colour use changes in relation to her feelings.

*“...so if I was feeling sad and doing art work I might choose black and stuff like that, so I started using greens and oranges and stuff like that.”*

Siqui recognised that she used colour as a natural response to a felt state. In order to change her emotional state whilst creating, she used colours that she associated with happiness – in this case, greens and oranges. Siqui understood colour use for her personally, and applied colour changes to her creation, in order to help herself feel better. Purposeful inspiration as a guiding factor is discussed by Thomas.

*“...I feel inspired when I hear about the artist and look at images, it inspires me and makes me want to do new things.”*

Thomas understood that he felt he wanted to do new things when he was inspired in a certain way. When he heard about the artist as well as observing their images, his emotional state changed. He purposefully chose to use the information he was given, in such a way as to let it inspire him and further, propel him to use new ideas.

Evidently, pupils chose to use art materials and learning methods, which changed their emotional setting for the better. They had to learn which methods suited their personal way of working and apply them to themselves, through experience. The knowledge of themselves and self-awareness was evident. By choosing to learn in a certain way, one pupil ensured he became inspired to complete future art work. Another pupil purposefully changed application of colour when she was creating, to change her emotional state to a better one.

### **Controlling Learning Changes**

Some pupils recognised that by taking control of their learning, they can create their own changes. As exemplified by Thomas, who said to the class;

*“...at first I was not very happy with it, but then I was able to change it so it was better.”*

Thomas recognised that he could take charge of his learning and improve his situation, when things were not going the way he wanted. He knew what he did not want and took charge of his learning to make creative changes. By making the choice to change the art prep situation, he had consequent success. Another situation where a boy took charge of his learning was evident in my researcher reflection.

*[Excerpt from my reflection diary Lesson 13]*

*Out of this set, I have had another very good breakthrough, where a boy who would normally feel negative about his art work has developed a positive attitude about it and put his name down for the art scholarship. He has taken a lead role in the workshop groups and I think this has given him a place where he feels he is gaining credibility, I would never have put him in this space last academic year.*

The art scholarship is designed for young pupil artists to compete, to gain a place as a scholar in the Senior School, when they transfer from year eight to year nine. To have a pupil from the intervention group visibly change his group working methods to the point where he felt confident to apply for the scholarship position, highlights his development of self-esteem within the intervention period. What appeared to be developing was how the pupils' active behaviour was helping them to persevere and gain control over their different situations. This was a stark difference from the focus group. Whilst I did not collect qualitative data from the focus group, a conversation between Miss R and myself revealed a huge difference in behaviour between the two sets of pupils.

*[Excerpt from researcher reflection, Lesson 14]*

*'...some of the pupils in the intervention group have really engaged in their learning more than I had expected and are very positive and hardworking...the behaviour of the focus group is not the same. After speaking to Miss R, it has been noted that the behaviour and work output had not shifted in their response to the lesson plan, no active difference, no shifts in behaviours that were remarkable. The behaviour and group feel is disjointed with sloppy behaviour, swearing, lack of care, apathy and generally difficult to manage. However, there are still some pupils that work hard in the focus group and achieve good results'.*

## **Art Making and Perseverance**

When Alastair noted his perseverance with prep completion, he also recognised that he actively maintained focus until he felt better about his work.

*"...I'd never used spray paint before, at first it kept going wrong and going in lines. It just, because I did the black in the corner, then silver and gold, and the black went all over the gold and you could see it, so I had to go over it all again, restart and get the ratios right. I felt fine with it."*

Alastair's summary of what happened meant that he remembered his experience and he understood how the wrong spray paint effect was achieved. At that point, he actively changed his application of spray paint until he gained his desired effect.

Peter showed his learning journey by reflecting back on his art work from year six. He said;



*“...I feel that it has become clearer and more apparent that you need to plan your work, because I remember my first piece of work in year six, it was all right but it was a bit kind of messy, but as I have moved on, I just kind of sketch on a piece of printer paper just what I want to do, where the title is going to be, then it might be a different piece of paper, just the practice title.”*

Peter has revealed that he knows how to control his creation in order to achieve a certain outcome. He has used past work as an example of how things could have been better, then told the class that he has found a solution. He took control of his art prep by planning a design of what he wants, in order to achieve a better result. The purposeful change to methods of working proved successful for him. James discussed how he made a positive change to his prep when an accident occurred.

*“...I felt quite relieved as I did my prep my little sister managed to kick some coffee over it, but it wasn't her fault, then this morning, I managed to do my background then and managed at dinnertime to pull it back.”*

James told us that he had a viable reason as to why the prep was not as he wanted it to be. He could have handed it in, and discussed the events that lead to the work not being as he wanted it to be. He did not accept the accidental situation and he changed it. James took back control of the piece of work by re-doing it in the morning and at dinner time. He chose to make sure that he felt his prep was ready to show in a group assessment. Pupils have highlighted that they recognised what went wrong, understood what happened to make it go wrong and actively changed it, by applying new ways of working, in order to gain the outcome they want. Pupils have shown that they took charge of their learning and their circumstances in order to be successful.

## **Synopsis of Theme Six**

Pupils revealed that they put themselves in a position so as to feel inspired and they created purposeful experimentation. Pupils appeared to change their working relationships in the classroom. Further, they changed their art work, their ways of working and their emotional state whilst working. The pupils' knowledge of themselves and self-awareness is evident. Pupils chose to use art materials and varied learning methods, to help change their situations and emotional states. Pupils learnt to understand themselves and realise which methods suited them and applied them through that experience. They then chose to take risks as they felt confidence to change unplanned outcomes, for the better. Pupils also highlighted that they recognised what can go wrong when they are working. They understood what happened to make it go wrong and actively changed the method of working to make the work go right. Applying new ways of working, in order to gain the outcome they wanted, highlights that they took control of their circumstances. Pupils also changed their methods of working with others. Recognising that one can take part in a group and be respected, gave confidence to one pupil. He took charge of his circumstance and applied to take part in the art scholarship, showing self-esteem gain.

## **Synopsis**

In this Chapter, qualitative data findings highlighted the pupils' learning journey, within a 23 week intervention, through six themes. Theme one highlighted that pupils understood artists' images portrayed individuals' lives and inner worlds after looking at images. This included artists' potential emotional settings, pre-occupied thoughts and likes and dislikes. Over time, pupils' observations of the artists' choice of materials

and image construction held more symbolic meaning for the pupils. Pupils made sense of artists' life events, through observing the artists' use of image generation. Comparison between different artists' works and an artist's works over time, became a gauge to help pupils develop a new understanding. Pupils reached conclusions and shared different perspectives about artists' potential emotions and situations. The pupils used this new learning, as seen in theme two.

Theme two revealed that the pupils recognised and understood a variety of ways in which their art materials can be used to communicate what they want to say to others, as artists were seen to do in theme one. Pupils symbolised their own ideology within their image creation. Symbols were used to debate past, present and future emotions, as well as situations. Pupils ability to communicate verbally, increased with their ability to communicate visually. As the pupils used art materials as symbol, their thoughts about others became more sensitive and meaningful.

Theme three highlighted that when pupils discussed others art work including theirs and the artists, their thoughts changed. The pupils thought about others' lives in a searching and perceptive manner, beyond the descriptive and literal. Similarities between events in artists' lives and the pupils own lives, were used as points of reference to help understand the artist. The pupils projected what they perceived to be understandable emotions, into the artist's life situations and experiences. They recognised that the artists' life events are a catalyst for further life change, as well as a motivational force to create. Artists make art as a result of reflecting upon life and to make sense of life. Recognition that making art had emotional healing benefit was evident, consequently the pupils thought artists purposefully make art feel better. This

way of thinking about others', prompted more in-depth thoughts about themselves when making.

Theme four revealed pupils' thoughts about their own making experiences, after learning that their classmates and artists' images contained personal information (in theme three). When creating art work, pupils identified with each other's and other Artists' motivation and used this to enhance their own learning experience. Talking about art to significant others, encouraged confidence when planning and making art prep. Whilst art creation evokes a safe space to express emotions, be creative and experiment, pupils recognised that accidents whilst making propel feelings of powerlessness. Additionally, because prep is graded, some pupils were concerned about the quality of their outcome. Nonetheless, pupils revealed that during their making experiences, they found experimenting and learning produced a good feeling. Creating art involved a process that included personal life in a meaningful way, which also prompted change.

Within theme five, pupils recognised they had undergone change related to their thoughts, actions, art work and emotional setting when creating art work. Some pupils saw they changed their emotional state through risk taking, and others changed their emotional state by accepting defeat. Whilst making pupils thought about others' life scenarios and compared them to their own. They realised they had unintentionally dictated circumstances, to create helpful change to themselves and their art work. They also recognised that had changed their emotional setting, usually for the better. The ability to reflect upon their making experiences has revealed that pupils know

themselves and each other in a more insightful way. Change is something that happens circumstantially or can be dictated.

Within theme six, pupils spoke about changes they made that were based upon reflecting upon life – not reacting with life. They took charge of their learning, circumstances and predicted outcome, was based upon their planning. Purposeful decision making enabled pupils to get the most out of their learning, and classroom relationships were forged to become empowering. Confidence development meant risk taking was included in their decision making. The pupils' increased knowledge of themselves and self-awareness of others is evident.

The six themes have speculated how the whole class' new learning about themselves and others took place, throughout the intervention period. Two in-depth studies additionally gave data pertaining to the intervention. This information gives a different perspective of the intervention, from a personal view. These findings are further illuminated next, in the quantitative findings chapter.

# **Chapter Five: Quantitative Data Analysis, Findings and Results**

## **Introduction**

In this chapter, I discuss my quantitative data analysis and findings. The findings are theoretically contextualised through the discussion. The outcomes from each analysis method applied to the data are discussed and a comparison of data from both groups produced clarity of intervention effects. Data comparison reveals that the intervention pupils are more likely to develop a healthy self-esteem and gain greater grades than the control group.

The findings from each question are summarised in turn, with a final discussion which is generated around self-esteem theorists and researchers. These pivot around the quantitative findings, placing the information within the relevant self-esteem field, this information is later used to help inform the whole set of findings and is a unique element of the quantitative findings chapter. Pupils filled in, Harter's Self-Perception tool (1985e) which uses the principle that how important a domain is or is not, helps determine a person's global self-esteem. If the pupil perceives themselves as competent in the areas they judge as important, they will develop a higher self-esteem. This point is exemplified using the subject matter of drawing:

- If drawing is important to a pupil and they judge themselves as competent at it, this will contribute to higher global self-esteem
- If drawing is important to a pupil but they judge themselves as not very good at it, they will develop lower global self-esteem

- If a pupil does not find drawing important, their judgement on how good they are at drawing will not have an effect on their global self-esteem score

This section is concluded by a simple outline of the research question and its established answer as well as further research implications.

## **Quantitative Analysis and Findings**

This section presents the findings of the quantitative analysis, arranged in response to my three questions. I re-clarify Harter's (1985e) terminology used in the Self-Perception profiling tool, as it becomes relevant to the analysis. Three domain labels have been changed from the original Harter ones, to my own labels of; 'self-esteem', 'social relationships' and 'academic competence'. The label of these domains have changed (but not the meaning), for the pupils' reference and to allow their understanding. The changes are explained earlier in Chapter Two.

### **Question 1**

Does the intervention sample show greater positive change than in the control sample, within the domains of:

- Academic Competence
- Social Relationships
- Global Self-Esteem

The term academic competence (previously scholastic competence) pertains to how the pupil perceives their competence or ability at school on the whole, not their actual assessed performance in any particular subject. Social relationships (previously

termed as social acceptance), indicates how much the pupil feels accepted by and feels popular with their peers. The term global self-esteem (previously global self-worth) refers to how much the pupil likes themselves as a person, and is content with the way they are leading their life.

To answer question 1, the hypothesis being tested is, the intervention may improve academic competence, social relationships and global self-esteem more than the control activities. Two types of statistical analysis and descriptive statistics were used to test this hypothesis.

The first approach uses descriptive statistics. These statistics included a mean (estimate of the typical score) and standard deviation (how much scores of individuals differ from the mean of the group). Standard deviation was included for the first two score, not throughout; these are needed to understand the group differences. They were analysed using repeated measures ANOVAs with a repeated measure of time of test (pre-test, mid test and post-test) and a between subjects measure of group, comparing the intervention group and control group. A significant interaction between group and test, would demonstrate a different profile of change over time in the two groups. This suggests an effect of the intervention for both groups in the three domains, which is given for comparison purposes. See Table 9.



Descriptive Statistics					
Task	Group	Pre-test (SD)	Mid-point (SD)	Post-test (SD)	N
Academic Competence	Intervention	2.55 (0.63)	2.71	2.84	15
	Control	2.58 (0.61)	2.54	2.70	15
Global Self-Esteem	Intervention	3.30	3.22	3.13	14
	Control	3.19	3.23	2.92	15
Social Relationships	Intervention	3.24	3.13	3.41	15
	Control	2.96	3.09	2.90	15

Table 9 *Descriptive Statistics*

### Findings in Academic Competence

With regard to academic competence, there was a main effect of time of test ( $F(2,56) = 3.64, p = .033$ ). There was no significant effect of group ( $F(1,28) = 0.19, p = .67$ ) and no significant interaction ( $F(2,56) = 1.03, p = .37$ ).

Whilst there was an increase in perception of academic competence across the pre-test (T1), mid-test (T2) and post-test (T3) measures in both groups, the scores were the same showing no specific change in the intervention group.

### Findings in Social Relationships

With regard to social relationships there was a small non-significant effect of time of test ( $F(2,56) = 0.24, p = .79$ ), no significant effect of group ( $F(1,28) = 1.91, p = .18$ ) with significant interaction ( $F(2,56) = 4.36, p = .02$ ). Seen in Figure 36 below.

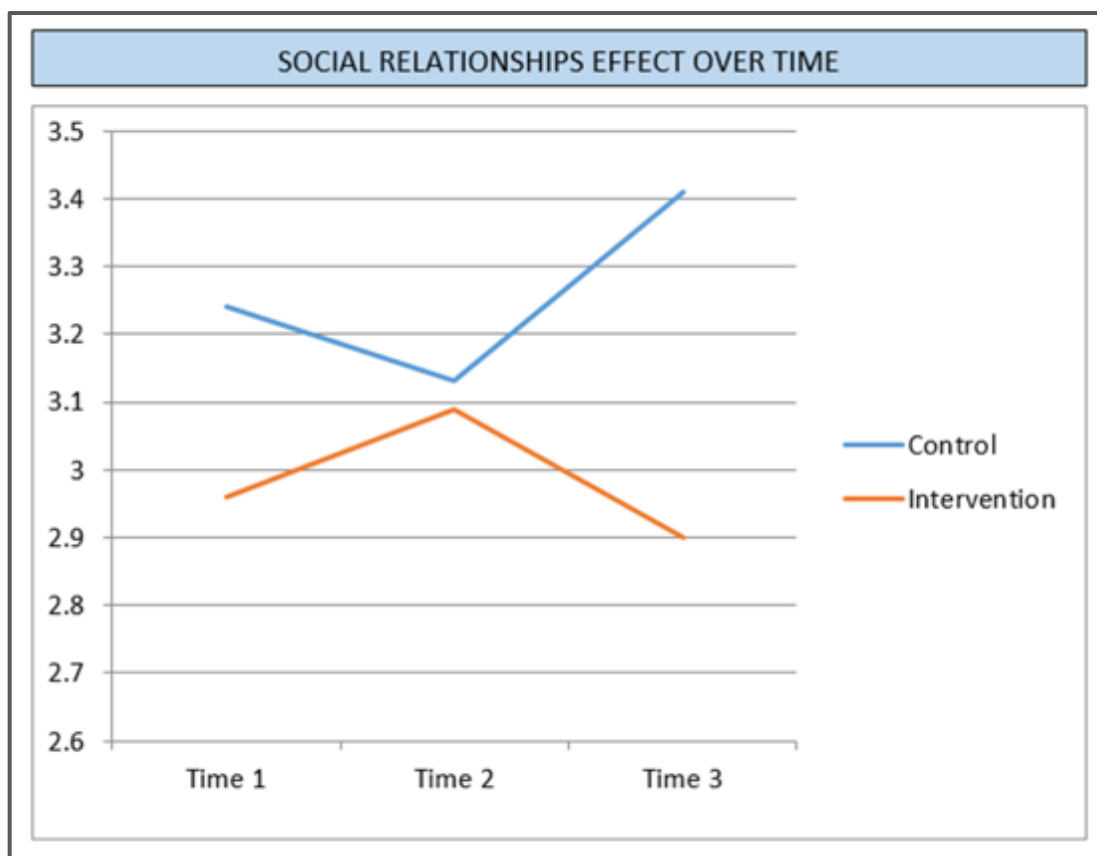
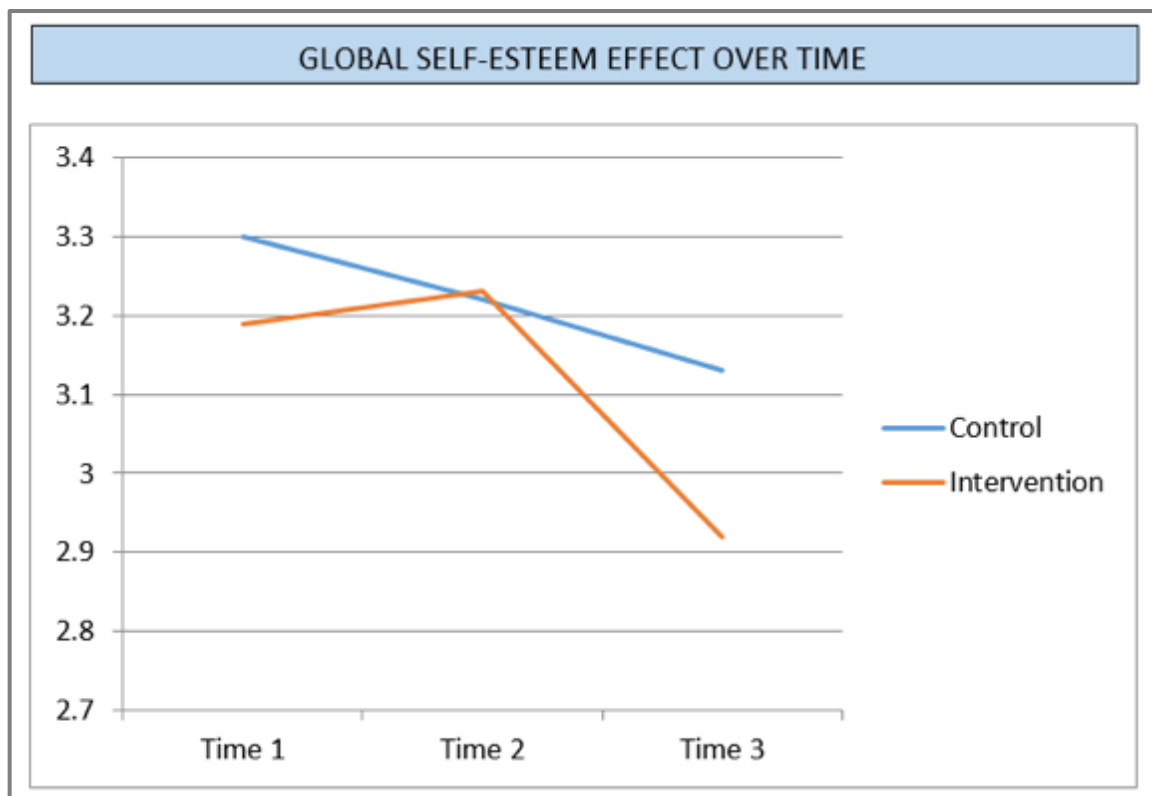


Figure 36 Social Relationships over Time

The control group experienced a decline of social relationship scores from T1 to T2 and then experienced an overall increase at T3. The intervention group experienced an initial increase of social relationship scores from T1 to T2 then a decline to T3. This small effect was not statistically significant.

### Findings in Global Self-Esteem

With regard to global self-esteem, there was a significant effect of time of test ( $F(2,54) = 4.65, p = .01$ ). There was no significant effect of group  $F(1,27) = 0.35, p = .56$  and no significant interaction ( $F(2,54) = 0.9, p = .41$ ). Seen in Figure 37 below.



*Figure 37 Global Self-Esteem over Time*

Overall a significant decline of self-esteem was experienced across the two groups. In the intervention group, there was an increase in self-esteem at T2, before an overall decline experienced at T3. The control group steadily decreased throughout the intervention period.

### **Summary of Question 1**

To summarise the findings for question 1, between T1 and T3, both groups showed an increase in academic competence and a decrease in global self-esteem. Empirical evidence (Orth & Widaman 2012) suggest that adolescent self-esteem rises overall during the developmental stage of adolescence, whilst other theorists describe an expected decrease of self-esteem (Wigfield, Eccles, Mac Iver, Reuman & Midgley

1991). Since the effect was similar across the two groups, the decrease in global self-esteem is likely to be age related rather than specific to the intervention. The effect of the decrease of self-esteem is discussed in more detail in the discussion section of this chapter. The intervention group also showed a decrease in their social relationships score, after an increase at the midpoint of the intervention. The control group showed an initial decrease in their social relationship score between T1 and T2, then an overall increase between T2 and T3. The hypothesis that the intervention would improve academic competence, social relationships and global self-esteem more than the control activities was not significantly demonstrated. However, minor changes were seen within the domains of social relationships and academic competence, in different ways across both groups

## **Question 2A**

Does the intervention sample, gain more importance in the areas of, social relationships and academic competence, in comparison to the control sample?

The term 'importance' related to how important a pupil considered their competence, ability, friendship etc., were in a particular domain. Harter's Self-Perception tool (1985e) uses the principle that how important a domain is or is not, can help to determine a person's global self-esteem. Importance changes in the areas of social relationships and academic competence that are different to the control group, would

suggest the intervention has had an effect on the importance of a domain, subsequently affecting a pupils' global self-esteem.

To answer Question 2A, descriptive statistics and two types of statistical analysis were used. Firstly, descriptive statistics included a mean and standard deviation for each group. These were analysed using repeated measures ANOVAs with a repeated measure of time of test (pre-test, mid test and post-test) and a between subjects measure of group, comparing the intervention group and control group. A significant interaction between group and test would demonstrate a different profile of change over time in the two groups, suggesting an effect of the intervention.

The descriptive statistics show the two group's findings were very similar. See Table 10.

Descriptive Statistics				
	Group	Mean	Std. Deviation	N
Academic Competence T1	control	6.67	1.23	15
	intervention	6.66	1.40	15
	Total	6.63	1.30	30
Academic Competence T2	control	6.33	1.17	15
	intervention	6.20	1.08	15
	Total	6.27	1.11	30
Academic Competence T3	control	6.20	1.21	15
	intervention	6.20	1.21	15

	Total	6.20	1.20	30
	Group	Mean	Std. Deviation	N
Social Relationships T1	control	5.93	1.28	15
	intervention	5.73	1.71	15
	Total	5.83	1.49	30
Social Relationships T2	control	5.733	1.22	15
	intervention	5.80	2.14	15
	Total	5.80	1.71	30
Social Relationships T3	control	6.13	1.35	15
	intervention	5.33	1.82	15
	Total	5.73	1.64	30

*Table 10 Descriptive Statistics*

### **Findings in the Importance of Academic Competence**

Small, non-significant decreases of importance of academic competence were seen in both groups. The descriptive statistics ( $F(2,56) = 1.82, p=.17$ ) show no significant effect of time. There was no significant effect in the intervention group specifically ( $F(1,28) = 0.04, p = .85$ ) and no significant interaction ( $F(2,56) = 0.04, p = .96$ ).

## **Findings in the Importance of Social Relationships**

With regard to the importance of social relationships, there was no significant main effect of time ( $F(2,56) = 0.75, p = .93$ ). There was no significant main effect of group ( $F(1,25) = 0.37, p = .55$ ). However, the interaction between the two approaches was significant  $F(2,56) = 1.49, p = .23$ . This is because the intervention group shows a drop in the importance of social relationships over time, while the control group shows a rise. A small main effect of time of test was seen in the control group. The intervention group saw a decrease over time in the importance of relationships. Whilst  $p$  is not significant, the interaction shows minimal significance.

The significant interaction between group and test within the area of social relationships demonstrates a profile of change over time in the two groups, suggesting an effect of the intervention, which subsequently has some effect on the pupils' global self-esteem. Academic competence did not show any significant change, however, social relationships sharply increased in the control group and sharply decreased in the intervention group. Whilst a measurement of non-significant group change has been recognised, the question of how important the changes were for the pupils is now needed across both groups.

## **Findings in Academic Competence and Social Relationships Importance Compared**

A 3 (time) by 2 (groups) by 2 (competence and relationships) ANOVA was used to analyse and compare how important social relationships and academic competence were to pupils over time in both groups. There is a marginal effect of area ( $F(1,56) =$

3.49  $p=.07$ ). There was no significant main effect of time ( $F(2,56)=0.85$   $p=.43$ ). There was no significant main effect of group ( $F(1,28) = 0.38$   $p=.54$ ). There was a marginal 3 way interaction between area and group and time ( $F(2,56) = 2.09$   $p=.13$ ). See Figure 38.

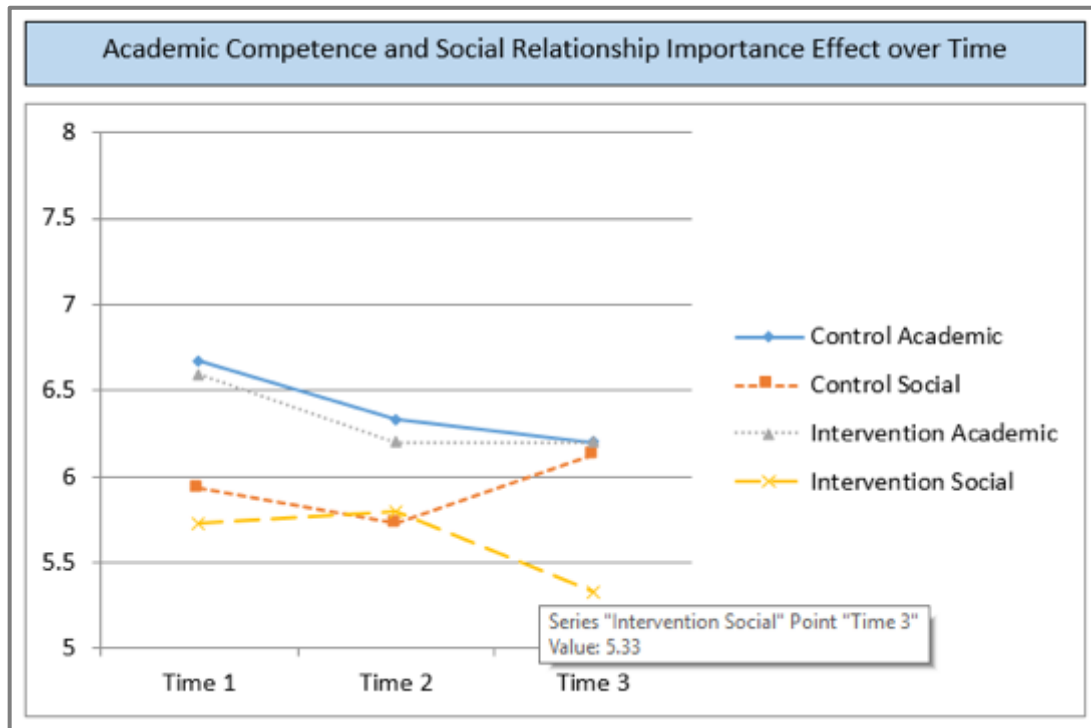


Figure 38 Academic Competence and Social Relationships Importance Effect over Time

Both groups rated academic competence as more important at T1 than T3. The control group experienced a steady decline between T1 and T3. The intervention group sees a decrease between T1 and T2 and no change between T2 and T3. The control group, over time, rated academic competence as less important and social relationships as more important. The intervention group, over time, rated relationships as less important than academic competence. The analysis revealed the intervention did have an effect on pupils' perceptions of social relationships' importance and on academic competence between T2 and T3.



Next, I assess how important the pupils' experienced changes were to their global self-esteem and/or art work assessed grade changes.

### **Question 2B**

Does the intervention sample's self-esteem, correlate to their art grades and social relationship importance?

To answer Question 2B, a Pearson Product-Moment correlation was used to find out if pupils' importance ratings correlated to changes in self-esteem and/or grades in the intervention group. If a correlation between self-esteem change and social relationships or grades was seen this would indicate an effect of the intervention.

### **Findings Self-Esteem and Art Grade Increase**

In the intervention group, whilst the group is small and the correlation lacks power, a significant effect was seen. There was a significant association between pupils who gained global self-esteem and most changes in grades, ( $r(13) = .60, p = .03$ ). This association was not shown in the control group ( $r(14) = .08, p = .78$ ), as seen in Figure 39.

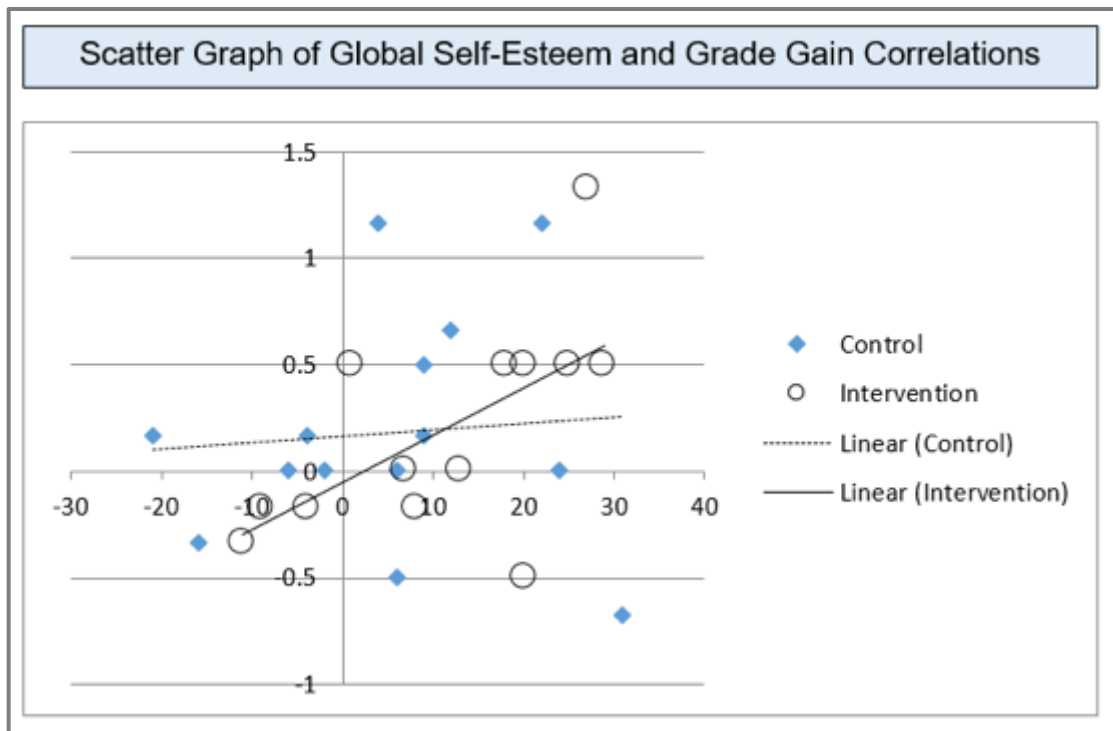


Figure 39 Scatter Graph of Global Self-Esteem and Grade Correlation

The graph above shows the association between grade gain and global self-esteem in both the control and intervention group. The control group shows non-significant correlation with a near horizontal line. The intervention group shows a positive association between the two variables, as one variable increases so does the other.

### Findings Self-Esteem and Social Relationships

There was no significant association, between change in self-esteem and social relationships in either group. As such, the hypothesis that the intervention group experienced global self-esteem change due to the intervention can be assumed. A correlation between self-esteem changes and grade increases are seen in the intervention group. The assertion that the intervention group experiences global self-esteem change through relationships cannot be assumed from this research.

## **Summary of Question 2A and 2B**

When comparing the intervention and control scores, the hypothesis that the intervention generates greater importance within social relationships and academic competence can be partially applied to this research. The importance of academic competence decreased slightly, though not significantly in both groups. When the two groups were compared over time, two trends were observed. The control group saw a steady decline between T1, T2 and T3, whilst the intervention group saw a decrease between T1 and T2 and then remained stable between T2 and T3. The hypothesis that the intervention would improve the importance of academic competence of pupils was not evidenced. An overall decrease was demonstrated across both groups. However, the intervention group was more likely to show stability over time, based on the fact that there is consistency shown between T2 and T3. The pupils' perception of how important social relationships were, differed in each set. The control scores decreased and the intervention scores increased. A significance of effect was observed through the opposite interaction between the two groups, over the duration of the intervention. The hypothesis that the intervention improved the perception of pupils' importance of social relationships was not evidenced.

The hypothesis that pupils' art grades and their importance of social relationships would correlate to their self-esteem, can be partially applied to this research. Relationship changes had no effect upon pupils' global self-esteem in either group. The analysis revealed that the intervention group were less likely to rate social relationships as important as the control group. The intervention pupils who gained an increase in self-esteem also gained an increase in grades from the end of year 7 (T1) to the end of year 8 (T2). This effect was significant and not seen in the control group suggesting an effect of the intervention.

### Question 3

Which sample has the greater average art grade increase overall?

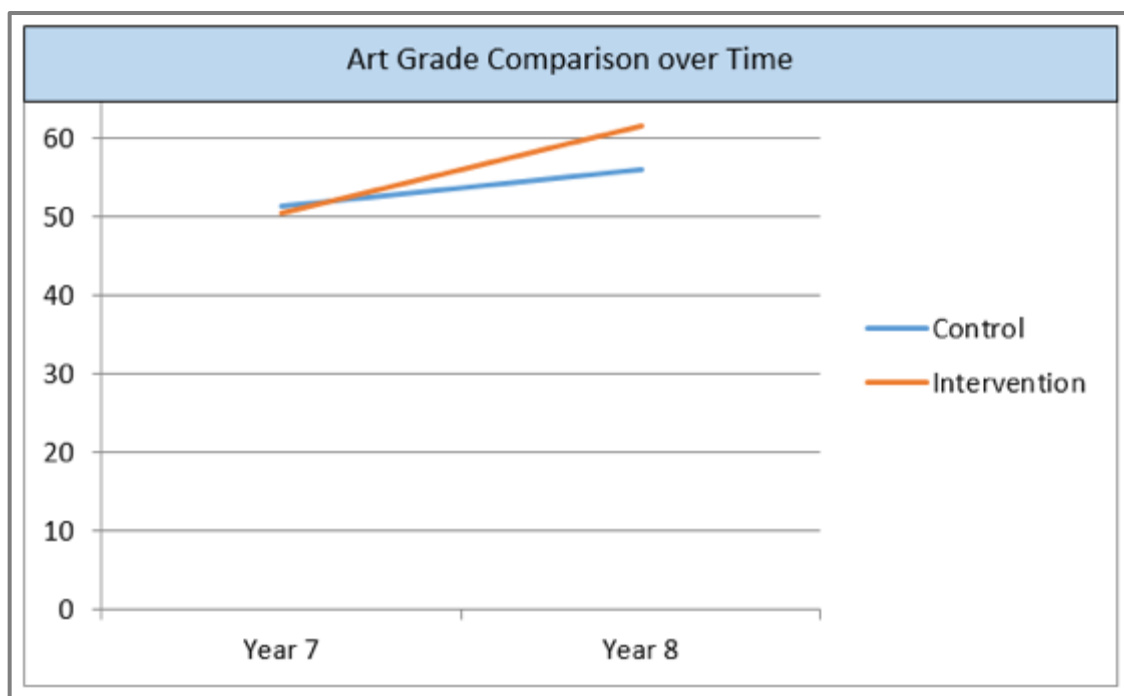
To question the hypothesis that the intervention improved pupils' grades, a descriptive analysis was used. Descriptive statistics indicate that the two groups started off at T1 at similar levels, with the intervention group achieving marginally lower grades, see Table 11 below. This indicates that the intervention group was in a lower hierarchy position than the control group at the start of the intervention.

Descriptive Statistics				
	Group	Mean	Std. Deviation	N
Art grades year 7	Control	51.40	11.50	15
	Intervention	50.38	6.65	13
	Total	50.93	9.41	28
Art grades year 8	Control	55.87	13.56	15
	Intervention	61.46	11.31	13
	Total	58.46	12.66	28

Table 11 Descriptive Statistics

### Findings in Average Art Grade Increase

Both groups demonstrated an increase in grades over time, from the end of year 7 to end of year 8, ( $F(1,26) = 8.51, p = .007$ ) and there was no main effect of group ( $F(1,26) = .48, p = .49$ ). Over time the intervention group showed somewhat more of an improvement in grades, ( $F(1,26) = 1.54, p = .23$ ), as seen in Figure 40.



*Figure 40 Grades Chart*

### **Summary of Question 3**

Whilst both groups saw an increase in art grades over time, the intervention grades increased more than the control. The hypothesis, that the intervention improves the teacher-assessed pupils' art grades, is therefore substantiated.

### **Overview of the Findings from the Quantitative Analysis**

In summary, these research findings are based on small group numbers that lack generalisable power. However, they provide an indication of the pupils' internal changes whilst taking part in the intervention; which offers the research internal stability, which strengthens the findings of this research.

The hypothesis that the intervention would increase pupils' perception of their academic competence, social relationships and overall global self-esteem was not

demonstrated. Pupils experienced a marginal increase in their academic competence perceptions; these were neither statistically significant, nor relevant to the research question, as the changes were seen across both groups. Pupils in the control group saw a non-significant marginal increase in social relationships whilst the intervention group decrease. Pupils' global self-esteem across both groups saw an overall decrease with some individual increases. The decline was statistically significant across both groups, which confirms theory which states adolescents experience a lowering of their self-esteem during this developmental stage of their lives (Wigfield et al. 1991).

The hypothesis that the intervention would improve the pupils' perception of importance, relating to academic competence and social relationships, was partially found. Both groups experienced some marginal and non-significant decreases in their perception of importance of academic competence. The importance of social relationships was seen to decrease in the intervention sample and increase in the control sample; showing significant interaction due to the opposite effect seen in both groups.

The hypothesis that pupils' self-esteem correlates with their importance of social relationships, was not proven. Neither group experienced self-esteem changes that correlated to their importance of social relationships yet art grades in the intervention group did correlate to self-esteem increases.

The hypothesis that the intervention would increase pupils' art grades more than the control group was established. The intervention pupils' scores significantly correlated

global self-esteem changes with art grade changes. This resulted in the intervention sample gaining self-esteem, which correlated to their art grades, whilst the control sample did not. Whilst pupils' assessed grades are expected to rise over the course of an academic year, both groups saw an increase in their art grades. The intervention sample started off in a lower hierarchical ranking position at the end of year seven and finalised in a higher ranking position at the end of year eight. The effect is relevant to this research because, the intervention group pupils experienced a greater art grade increase than the control group over one year.

The significant findings from this research indicate that the intervention pupils experienced a correlation between art grades and positive global self-esteem changes.

Non-significant and pertinent minor changes, experienced within the intervention sample and not the control sample, have been revealed:

- A minor increase followed by a decrease in the perception of social relationships
- A minor increase followed by a decrease in the importance of social relationships
- A minor decrease followed by a stable effect in perceptions of importance of academic competence

The findings described above present the outcomes from the analysis of the numerical data, rather than supplying a deeper understanding of intervention effect. To enable greater depth of understanding I now move on to discuss how the pupils' inner changes including their felt implications, fit into their contextual setting.

## **Synopsis**

In this section, I discuss the findings from my quantitative data analysis. The discussion reveals an understanding of the pupils' self-esteem changes, inner felt changes and grade changes over time. The knowledge from this analysis is summarised and positioned within the academic field to give a closer understanding of the quantitative evidence in the merged field of art, education and health, which later on, links to the discussion of findings.

### **Question 1**

Does the intervention sample, show greater positive change than the control sample, within the domains of:

- Academic Competence
- Social Relationships
- Global Self-Esteem

### **Academic Competence**

The results of the analysis revealed that the pupils in both groups saw a marginal increase in their academic competence perceptions. These were not statistically significant. Self-esteem theorists (Hickman 2006; Karkou & Glasman 2004; Lowenfeld & Brittain 1975) assert that purposeful use of art activities and perceived competence (Dubois & Flay 2004), facilitate and strengthen pupils' general learning capacity, impacting on self-esteem and overall achievement (NACCCE 1999). For the positive felt effect of achievement to develop, a pupil's results (either self-assessed or teacher



assessed) must be recognised and accepted by the pupil themselves (internally validated). The lesson changes implemented through the intervention, consisted of whole class assessment discussions about the pupils' work and their achievements, in an aim to help internal validation of success.

Unfortunately, it seems that the pupils in the intervention group did not internally validate their whole school academic successes, any more than the control group. Both groups experienced only a marginal, non-significant increase in their scores. Next, the following section moves on to explore the pupils' scores in the domain of social relationships.

### **Social Relationships**

Dubois and Flay (2004) assert that social relationships with others are a contributory factor of pupils' validation of academic competence. Data were analysed to see if the intervention helped improve pupils' perception of their social relationships. Hickman's (2006) empirical results, suggest that activities that promote self-awareness and social-awareness, develop healthy relationships. Over time, pupils in the control group saw an increase in their social relationships scores whilst the intervention group did not. These results are not statistically significant. However, the intervention and control samples experienced a different effect, identifying an impact of the intervention.

The data analysis revealed that both groups saw an opposite reaction in their social relationship domains between T1, T2 and T3. The initial increase of social relationship scores in the intervention group during T1 to T2, have two possible explanations, depending upon the type of relationship developed.

The first possible explanation for the initial increase in the social relationship score in the intervention group is asserted by Crocker and Luhtanen (2003). They suggest relationship developments that are conditional can harm self-esteem development. The self-esteem development is consequently an unstable and unhealthy form of esteem. The second explanation for the initial increase in the social relationship score is asserted by Crocker and Luhtanen (2003) and Hickman (2006), who state that self-esteem based on improved relationships develops healthy, stable self-esteem. Further explanations of self-esteem health are found in my Literature Review.

### **Intervention Group Increase Effect T1 – T2**

Whilst the intervention aimed to develop positive peer relationships, pupils' initial increase in their social relationship scores between T1 and T2 are likely to be positively associated to the intervention. This is because the control group saw a decrease of scores in social relationships from T1 to T2. Despite purposeful peer to peer inclusion within the intervention group, a decrease in social relationships was observed, from T2 to T3 whilst an increase was observed in the control group from T2 to T3.

### **Intervention Effect T2 – T3**

An investigation of the dates of the intervention, suggests that the intervention group decrease between T2 and T3 has two potential explanations, specific to the school during that time. The first explanation is that the intervention lesson content may have had a negative impact during the final 9 weeks, between week 13 (T2) and week 24 (T3). The intervention consisted of an enhancement to usual teaching practice. The intervention was two whole and small group, class discussions, repeated five times

over a 23 week cycle. The first set of discussions surrounded artists' studies (their creations and lives). I applied in-depth questions to the class that related to artists' life events, emotional states and visual symbolism. The pupils reflected upon projected life scenarios and explored what they would do in the 'artists' shoes' and how they could visualise this. Pupils then went into smaller groups to discuss the life events in more detail.

The second set of discussions took place during homework peer assessment sessions. Questions were applied to the class, encouraging reflective practice, relating to the pupils' inner felt and physically experienced events, during art homework creation. The Artists discussed in the first half of the intervention were Katherine Harmon, Wassily Kandinsky and Prison Artists. The second half of the intervention explored the lives of Max Ernst and Barrie Cook (see Table 12 below to see which topics were discussed relating to each Artist - these are reviewed in detail in Chapter Two).

Artist	Topics
Katherine Harmon	Security and insecurity at the beginning of life.  Map of Artists' lives and their experiences.
Kandinsky	Symbolism, identity relating to adolescence.  Life change and exploration of new ideas.  Thoughts on changing situations.
Prison art	Changing ideas and judgements.  Looking at things from a different point of view. Who is right and who is wrong?

Max Ernst	Situations end or change in certain ways and bring new beginnings.
Barrie Cook	New beginnings after reflecting upon life events.  New journeys with an aware outlook on life.

*Table 12 Artists' Topics*

The five Artists listed above, were chosen specifically for their topic allocation, in relation to the pupils' learning journey. I have disregarded the intervention effect as generating the negative result between T2 and T3 for the following reasons. The intervention was promoting seemingly positive effects between T1 and T2 and the intervention design did not change between T2 and T3. However, a different effect was seen throughout both groups, suggesting an external event resulting in an associative effect on all the pupils, but in different ways. In order to explore my second reason, I looked at the whole school events at that time.

The decrease in the social relationship scores in the intervention group experienced between T2 and T3, have a second potential explanation, specific to the school during that time. The intervention was set in a fee-paying, co-educational boarding and day school. The school is academically competitive, both internationally and in the UK. Teachers and parents place academic expectations upon the pupils, as well as the pupils placing expectations upon themselves. The second half of the intervention took place in the spring term, at the same time as internal examination procedures and revision pressures, become a main pre-occupation throughout the whole school. The

academically weakest pupils were sampled for the control and intervention groups, so the pupils' felt reactions to examination pressures, would be expected.

The Social Policy Report (2012) suggests that the associative effect of an examination period is something that effects the emotional life of pupils (Jones & Bouffard 2012). Consequently the school examination period potentially decreased the intervention pupils' perception of social relationships, whilst the relationships perception increased in the control group. The pupils in both groups reacted to exam pressure within their relationship domains, due to the fact that self-esteem is a flexible construct (Dellen et al. 2012) with the ability to protect itself. The protection is generated by change in an individual's domains. This means that alternative feelings can be acknowledged and accepted by the 'self' at the same time (Harter 2012a).

Taking the last theory further, Crocker and Luhtanen's (2003) research findings state that conditional relationships that rely on the approval of others, predict pupils' perception of their academic shortfall. This suggests that the control group pupils feared their own predicted academic shortfall. Using the dynamic and protective self-esteem theory, pupils own fearful predictions resulted in negative feelings within the self which acted as a catalyst for the protective function of self-esteem. Self-esteem is then momentarily strengthened through the importance of the relationship domain, which statistically increases. The relationships relied upon the approval of others, which then theoretically needed constant bolstering (Crocker & Luhtanen 2003). The bolstering effect is a potential explanation for the social relationships increase in the control group T2 and T3.

An effect of the intervention is seen due to the differences in the way the period in question affected the two separate groups of pupils. It is possible that the intervention

pupils' social relationship perception could have increased further, beyond T2, had the school examinations not been imminent. The hypothesis that the intervention group started to develop positive social relationship changes, until whole school examinations became imminent is established. Decisions upon whether the changes were stable or non-stable are expanded upon through the qualitative chapter. The increase and decrease events in the intervention groups' social relationships scores needs further explanation. To help explain, the importance of social relationships in both groups is compared and expanded upon in question 2A.

### **Global Self-Esteem**

Pupils' fluctuating domain scores are global self-esteem predictors. Global self-esteem decreases or increases due to the feeling of the inner-self (domains) falling into a negative state or positive state (Harter 1985e).

A review of both sets of global self-esteem scores, revealed fluctuations, suggesting that global changes took place for the pupils. The domains that saw a negative or positive effect would need a counteracting effect in another domain, to re-balance the self-esteem (Crocker & Luhtanen 2003; Harter 2015). Some individual gains of self-esteem were experienced across both groups. However, there was a significant decline of global self-esteem across both groups.

Research evidence from Orth, Robins and Widaman (2012) suggests that objectively measurable self-esteem rises through the stage of adolescence, with unquantified events taking place in unseen, social domains. Alternative empirical findings show adolescent self-esteem drops lower than when children are younger (Haney & Durlak 1998) resulting in social impact on the adolescent. In support of the latter findings,

Wigfield, Eccles, MacIver et al. (1991) and Bos, Muris, Mulkens et al. (2006) argued that adolescents experience an expected decrease of self-esteem. Whilst there was a decrease of global self-esteem experienced in both groups, confirming the latter theory, the experience was recorded differently, across both groups.

During the first half of the intervention, an opposite effect was seen in the control group when compared to the intervention group. The control group maintained a steady decrease throughout the intervention period. Yet, the intervention group saw an initial increase in global-self-esteem, before a decrease in the second half.

It is possible that the pupils' global self-esteem could have increased further, had the school examinations not been imminent. The increase seen during T1 and T2 can be credited to the intervention, as it had an opposite effect to the control group. These current findings concur with evidence from studies conducted by Millman, Schaeffer & Cohen (1980); Kendrick (1998); Hickman (2006) and Albert (2010) suggesting that taking part in art activities increases peoples' self-esteem.

## Question 2A

Does the intervention sample, gain more importance in the areas of, social relationships and academic competence, when compared to the control sample?

Harter (2015, 2012, 1985e) and Crocker, Luhtanen and Cooper (2003) have suggested that during times of change, esteem fluctuations in different domains, help to stabilise the global self-esteem. Harter's Self-Perception tool (1985e) uses the principle that how important a domain is or is not, helps determine a person's global self-esteem. In this research, the social relationship score revealed how much the pupils felt they were accepted by others, felt popular or considered themselves as liked by their peers. The academic competence score revealed the pupils' perceptions of their academic ability and performance. Domain specific esteem and global self-esteem, work together, continually stabilising feelings about the self (Harter 2015). It is the importance the individual applies to their social relationships and their academic competence domains, which has the stabilising effect (Crocker, Luhtanen & Cooper 2003; Harter 2012a). If a pupil feels emotionally un-well because they feel they are not feeling socially confident, the esteem needs to re-balance to enable shifts in well-being to occur again and therefore raise global self-esteem.

In this research I assessed for the stabilising effect of social relationship importance and academic competence importance, to understand how they determined the pupils' global self-esteem. The findings are presented in Figure 41.



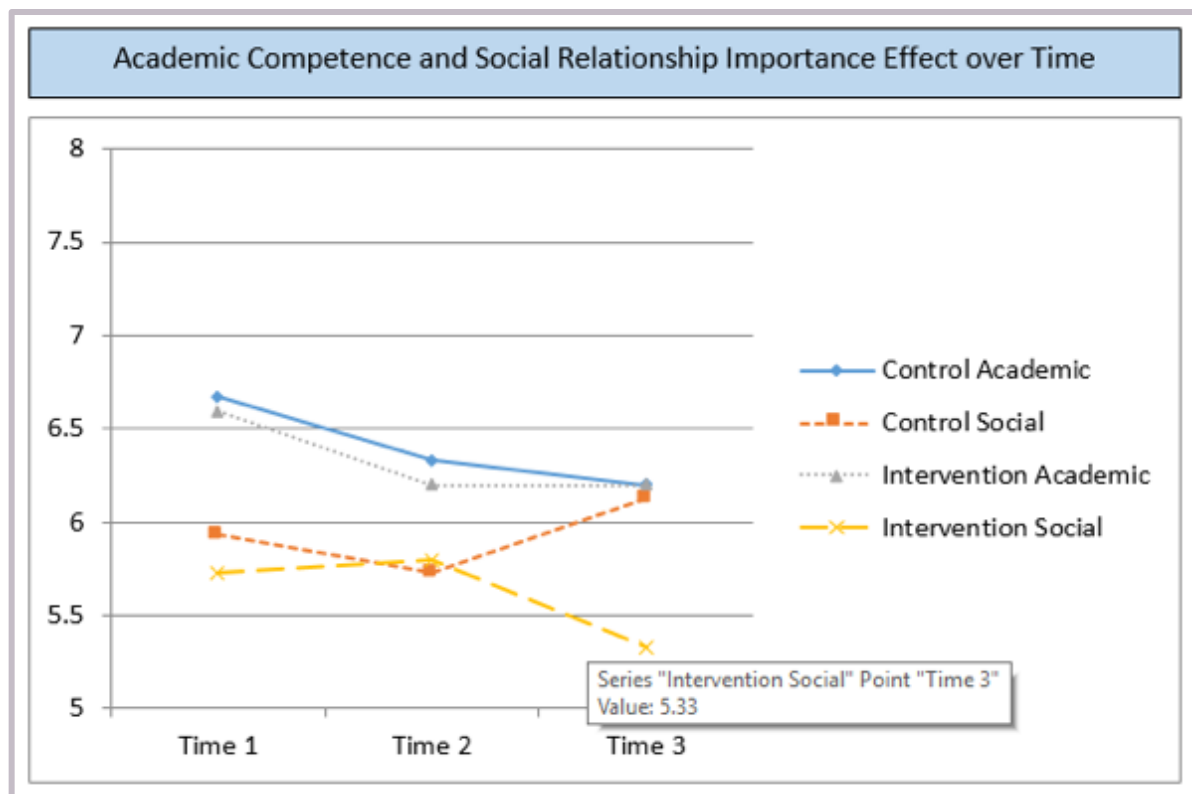


Figure 41 Importance of Academic Competence and Social Relationships Comparison

Both groups saw an overall decrease in their importance of academic competence. The intervention group saw a decrease then a stable effect and the control group continually decreased. The control and intervention ended up with the same importance of academic competence score.

Both groups saw changes to their importance of social relationships. The control group decreased then increased over time. The intervention group increased then decreased over time. The control ended up with much greater importance of relationships than the intervention. These findings can be explained as follows.

The intervention group pupils' social relationships became less important than their academic competence, so academic importance had more of an effect on their global self-esteem than social relationships. Alternatively in the control group, pupils' social relationships became as important as their academic competence development, for

determining their self-esteem scores. Accordingly, the intervention group seem less likely to value their social relationships more than their academic competence, whilst the control group seem more likely to value their social relationships more than their academic competence.

As Harter's (2015) theory suggested, this could mean that the intervention pupils devalued the importance of their social relationships over time, to protect lower self-esteem development, through the negative perceptions of their social relationships. Equally, attachment theory (Bowlby 1988) implies that relationships need a high value allocation, when positive relationship development is experienced. The findings from this question are explored further in my qualitative data chapter.

Next the importance of pupils' social relationships is assessed in relation to their self-esteem along with art grades.

## Question 2B

Does the intervention sample's self-esteem, correlate to their art grades and importance of social relationships?

The intervention procedures did affect pupils' global self-esteem through their importance of grades, but not the importance of social relationships.

In their seminal work on generational differences in mental health, Twenge and Campbell (2010) discussed that increased relationship importance develops healthy self-esteem. Yet, contradictory findings by Jordan, Spencer, Zanna et al. (2003) discuss that the feel-good factor and happiness within relationships presiding over competence development and felt success, is a narcissistic trait (valuing oneself too much). Consequently, from this perspective, the esteem development is maladaptive and unstable when based upon social relationships. Later research states that esteem developed from relationships needs constant boosting, whereas esteem based on success is stable and does not need boosting (Crocker, Luhtanen, Cooper et al. 2000; Crocker & Luhtanen 2003). Next, I explore the correlation of self-esteem to relationships and afterwards, self-esteem correlation to grade change.

### **Self-Esteem Correlation to Relationship Importance**

If pupils' self-esteem correlates positively to their importance of social relationships, this would point to a more likely effect of unstable self-esteem development, since their self-esteem would require constant boosting.

However, whilst the intervention pupils' social relationship perception increased then decreased overall, so did the importance they attributed to that domain. This suggests the intervention group were more likely to develop stable self-esteem than the control group during T 1 and T2 and less than the control group during T2 and T3.

This research used art activities to promote peer to peer inclusion, self-reflection and discussion skills surrounding life topics. However, there was no significant correlation between change in self-esteem and pupils' perception of their social relationships. Previous studies show, adolescent self-esteem is improved by obtaining positive adjustment in social and emotional domains, whilst they are in art lessons (Kramer 1980; Bloomgarden & Schwartz 1997; Albert 2010). However, the current findings revealed that the domain of social relationships did not increase in importance in the intervention group. Equally social relationship importance had no correlation with global self-esteem. The hypothesis that the intervention promotes social relationships that mediate global self-esteem is not proven.

### **Self-Esteem Correlation to Grade Change**

If the intervention group pupils' self-esteem correlates positively with their grade changes, this would show a potentially stable (healthy) self-esteem development. This is because the intervention pupils' deemed academic competence as more important to their global self-esteem development than their perceptions of social relationship.

Pupils in the intervention group have developed a healthy self-esteem related to their oncoming art grade success, rather than their relationships.

There is a significant positive association between increased self-esteem and improved grades. This supports Harter's (1985e) evidence that felt success determines self-esteem in objective domains. This information accords with Orth, Robins & Widaman (2012); in their analyses of the Longitudinal Study of Generations, where it was revealed that self-esteem is best modelled as a cause of, rather than a determinant of, objective life outcomes. I have assumed this information for the following reason.

The pupils were unaware of their Art results at T3, so it is not the case that their self-esteem depends upon knowing their change in grade. Instead it appears that children who responded best to the intervention in terms of grade changes also responded best in terms of self-esteem. This supports previous qualitative research by Kramer 1980 and Albert 2010, which revealed that pupils taking part in their art education can experience an increase in self-esteem as well as maintaining curriculum learning. This current research confirms and furthers these findings by adding empirical evidence, positively correlating quantitative evidence of the two variables; achieved art grades and global self-esteem.

Next, I move onto to compare grade increases seen through both groups over time.

### **Question 3**

Which sample has the greater average art grade increase overall?

The results from the findings revealed that whilst an increase in grades was seen through both groups, the pupils in the intervention group saw a greater increase than

those in the control group. An increase in grades is expected as pupils learn through the year. Yet, the pupils in the intervention group saw a greater increase in grades than the control group, suggesting not only a correlation but that improved learning took place. The intervention group grades started off in a lower ranked position than the control group at the end of year 7 and ended in year 8 in a higher position. This supports Karkou and Glasman (2004) and Hickman's (2006) theories, that purposeful Art learning can increase the learning capacity of pupils, however, this is only relevant to this research in the subject of Art.

## **Conclusion**

This chapter set out to present the findings of the analysis of my quantitative data and to provide a discussion that places the findings in the relevant contextual and current art, health and education field. Three quantitatively analysed questions supply answers to the following:

- 1) Does the intervention increase pupils' healthy self-esteem?
- 2) Does the intervention enhance pupils' relatedness to others?
- 3) Does the intervention help increase pupils' art grades?

Harter's (1985e) Children's' Self-Perception Tool was administered to the group at three intervals; pre-test, mid-test and post-test. Art grades were also collected from the end of year seven and the end of year eight, from the pupils who took part in the study. Data was supplied by an intervention and control group over a 23 week period. A comparison of data from both groups produced clarity of intervention effects. Data

comparison shows that the intervention pupils are more likely to develop a healthy self-esteem and gain greater grades than the control group. A discussion of the results was generated by contextualising the emerging findings into relevant theory and empirical findings. The discussion surrounding my data generated three responses, including; supporting, contradicting and extending previous research findings and theory.

**In question 1**, I assessed for academic competence, social relationships and global self-esteem.

Both groups saw a marginal effect of academic competence. No intervention effect was found. Social relationships increased overall in the control group and decreased in the intervention group. School events are cited as a catalyst of the sudden changes experienced in different ways in both groups that caused a negative effect in the intervention group during T2 and T3. Global self-esteem decreased over time through both groups; however, an initial rise in self-esteem was experienced in the intervention group, before a decline in the second half of the intervention.

**Question 2A** was assessed for the importance of, social relationships and academic competence, in both groups and compared them.

Both groups simultaneously experienced minimally significant changes in the pupils' perception of both social relationships and academic competence importance, but in different ways. The intervention group seemed less likely to value their social relationships more than their academic competence, whilst the control group seemed more likely to value their social relationships more than their academic competence.

As Crocker, Luhtanen, Cooper et al. (2003) suggest, an explanation could be that the intervention pupils have devalued their social relationships over time, to protect a potentially lower self-esteem development through the negative perceptions of social relationships. These findings suggest the intervention pupils have devalued their social relationships over time, to protect a potentially lower self-esteem development through the negative perceptions of social relationships.

**Question 2B** assessed for pupils' self-esteem correlating to pupils' Art grades and social relationship importance in the intervention group.

The intervention procedures did positively affect pupils' global self-esteem through their importance of grades but not importance of social relationships. This suggests the intervention group are more likely to develop stable self-esteem than the control group. However, whilst the intervention pupils' perception of social relationships increased then decreased overall, so did the importance of them.

**In question 3**, the greater average art grade increase overall was assessed and ranked into hierarchical positions between the two groups.

The pupils in the intervention group saw a greater increase than in the control group. This reveals that pupils taking part in their art education can experience an increase in self-esteem as well maintaining curriculum learning (Kramer 1980; Albert 2010). This current research confirms and furthers these findings by adding empirical evidence, positively correlating quantitative evidence of the two variables; achieved Art grades and global self-esteem.



These quantitative findings are based upon small groups of pupils that lack power of number. Whilst they are not generalisable to other contexts, the effects reveal likely outcomes and supply this research with reliability.

Future quantitative research would be advisable in the area of curriculum art lessons developing healthy self-esteem in adolescence. A longitudinal study of a minimum of two years, gauging the effects within a whole school context, would be beneficial. An additional questionnaire designed specifically to assess pupils' art competence and importance of art competence would give clearer evidence of the achievement effects of the changed art lessons. It would be beneficial for the research designer to be at a distance from the Art teachers conducting the research, to alleviate researcher bias. Also, a larger sample that compares findings across two different schools, would give greater generalisability of quantitative results.

Whilst previous quantitative studies in the area of self-esteem development in education, especially Art education are limited, these findings support research which suggests the global self-esteem of 10-11 year olds remain similar across groups, after an intervention to raise self-esteem has been administered (Hsaing-Ru, et al. 2009). When the current quantitative research is assessed in relation to qualitatively assessed arts based interventions, the results contrast. Qualitative adolescent experiences prove to help raise self-esteem, when data is gathered through verbal means, through image analysis and observed behaviour. It is documented, that qualitative art interventions based in education, promote a raise in pupils' self-esteem levels. For example, Kendrick (1988) found self-esteem was raised in an adolescent case study

and Hickman (2006) discusses improvements in self-esteem and school attitude in two adolescent pupils, through observing behaviour and assessing pupil reports.

It is in this area that this research can promote new knowledge. The use of an art education used to promote a healthy self-esteem and relationship developments is not well documented.

The findings from the two mixed method pupil in-depth studies, are discussed in the next chapter.

## **Chapter Six: Pupils' Perceptions Mixed Methods**

### **Data Analysis and Findings**

#### **Introduction**

This chapter focuses on two pupils' perceptions of their experiences of the art intervention during the study period, which are relayed through artistic methods. The two pupils, aged 12, were a part of a whole class of pupils who took part in the intervention. An overview of the two pupil case profiles used in this chapter pseudo named 'Jim and Rosie' are detailed at the start. A full account of the pupil case studies, intervention procedures and data collection is found in the Methodology. Visual descriptions of the characters portrayed in the sequential art work, are shown, with a readers' guide to the particular use of artistic rendering and their purpose is relayed afterwards. Jim and Rosie's storyboard are presented in turn and a conclusion finalises the chapter. The two pupils' findings are drawn sequentially using a storyboard technique, to ensure that they are of interest to, and are inclusively directed towards a wide audience. The audience includes, researchers in the fields of art, art education and health, teachers, parents and children.

#### **Pupil Portraits**

The two pupils that are the focus of this chapter are a boy and a girl pseudo-named 'Jim and Rosie'. They were both aged 12 at the time of the school art class intervention (see sampling p95). The intervention took part with a group of 15 pupils over 23 weeks. Both pupils have a personalised portrait derived from three sources; school records, pupils' own wording and my observations from my perspective as their art teacher.

The data collected from the two pupils, throughout the art intervention describes their in-depth experiences. They and their parents provided consent to take part in the close up view of the intervention and were aware of the different data being collected from them (see p90 on Ethics).

## **Jim**

When looking at Jim's family background, Jim was a day pupil who came from a family who all lived together. He had some dyslexic tendencies though not enough for him to register for additional support at school. During data collection, Jim said that he had been a quiet boy since younger childhood. His school records indicated he had speech therapy when he was younger in order to help him pronounce words correctly. When asked by me as to how he felt at school, he said that he felt relatively confident as he was good at sciences and maths. This was confirmed in his school records, where it was noted that he was in the middle set for both subjects. As Jim's art teacher, I observed that Jim was quiet and reserved in social settings. Socially, Jim said he felt he could not make friends and described himself as 'not the sporty type as far as school sports teachers recognised' (though out of school he was cox for an adult rowing club). In art, Jim was creative, yet at times lacked forethought and care over the final outcome of his studies.

## **Rosie**

Rosie was a full-time boarder who had, at the time of the art intervention, experienced a family split through her parents' divorce. Rosie's family background revealed that her mother lived abroad and her father travelled a lot. During the holidays Rosie's

grandparents were her main contact. From academic records, I found that Rosie was in low ability sets for all her academic subjects apart from English, where she was in a middle group. School pastoral records revealed that her social life was up and down at school. She tried to buy friends using gifts when she was within school grounds and in the boarding house. She also appeared to have difficult relationships with fellow peers and teaching staff within school.

As Rosie's art teacher, I knew she had artistic capability, though rushing and carelessness placed her in the intervention art set. She would tentatively try new ideas out, though lacked the critical assessment skills to know when something had worked and for what reasons.

### **Drawing the Findings**

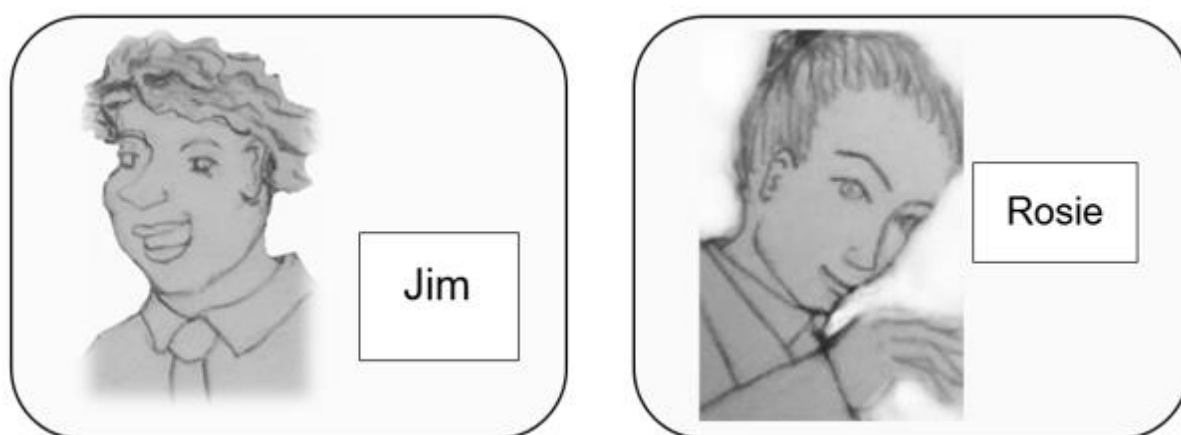
It was important that the in-depth pupil case study findings should authentically reveal the highly personalised set of experiences. This is because pupils' contextually sensitive and unplanned lived reactions, in the context of the multiple factors in their lives needed recognising, to answer the research question. Additionally, art has often been consciously used to help offer a form of expression which is difficult to verbalise. This is evidenced by the use of arts based research of other research findings (Barone & Eisner 2014; Brunetti 2011; Galman 2009).

Five reasons support the use of art as a means to analyse and re-present the pupils' experiences. The reasons are: to use the artist, researcher and teacher stance to connect with others' experiences and to raise awareness of intervention effect from within a school; to consistently recognise pupil experience; to view the pupils' lives in context with fresh eyes; to communicate multifaceted data across a timeline in an

accessible, meaningful manner, and to invite readers to understand and engage with the pupils' sequential world, whilst extending the findings to a wider audience.

### Storyboard Characters

In order to explain the artistic renderings and their meanings, I have drawn on techniques used by Groensteen (2013), who discussed that meanings derived through looking at art, are interpreted in different ways. Jim and Rosie are fictitious, rendered characters who communicate the real pupils' written and spoken words (see Figure 42).



*Figure 42 Researcher's Drawings of Jim and Rosie*

My role as the researcher is also relayed as two fictitious social science characters, who relay both quantitative and qualitative evidence. The characters (see Figure 43 below) present the findings of Jim and Rosie's SPPC results (1985), grades and image analysis findings respectively.



*Figure 43 Researcher's Drawing, The Scientists*

### **Text within the Art**

The written content throughout the storyboard, whilst initially hand drawn, has subsequently been computer typed in a clear font, ensuring readable writing styles and ease of deciphering as explained below.

### **Characters**

Jim and Rosie's written and spoken responses are both typed in lower case. The written data is relayed up to and including week 21 of the art class intervention, and their data from their follow on interviews are used during week 22 and 23. The data supplied from the two fictitious scientist-type characters are written in upper case and in a different font than Rosie and Jim. This visual rendering between the data finding sets, is offered to evoke further understanding about which findings are relayed by whom, and at what point in the 23 week timeline.

## **Researcher**

Blue caption boxes communicate information using writing in upper case. This written information portrays two sets of analysis. Firstly, it draws on information within the previously coded themes from the qualitative findings (Chapter 4) as they are recognised in the pupils' verbally and written expressed experiences. Theme 1: Creative expression of others, Theme 2: Creative expression of the self, Theme 3: Thinking of others, Theme 4: Thinking of oneself, Theme 5: Pupil change depending upon creating art (reflexive) and Theme 6: Pupil change depending upon reflecting on art (reflective). Whilst I attempted to add theme numbers to the narration boxes within imagery, this information reduced the fluency of the reading experience from the pupils' journey, so I chose not to label the recognised themes. The theme contents are recognised sensitively in written format, but also the drawing captures pupil expression, whilst composition and colour images add to the observed effect on Jim and Rosie that reveal the theme. The second set of writing reveals my reflections and observations, relevant during the process of drawing (Zander 2007). These were narrated to relay the re-imagined experiences, found through drawing.

## **Composition**

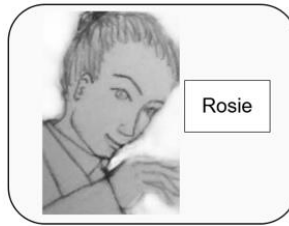
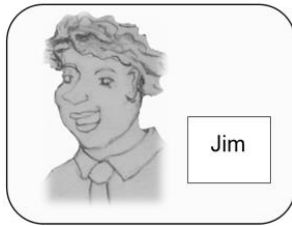
The composition of findings (text) and drawn images are visually balanced with purpose. The intention being that at times, no pupil is seen. Only the words that Jim and Rosie spoke or wrote down giving a clear indication of when key findings were found. Emotion is rendered through Jim and Rosie's facial expressions at key points, when the data reveals pupils' emotional change or understanding (Groensteen 2013).



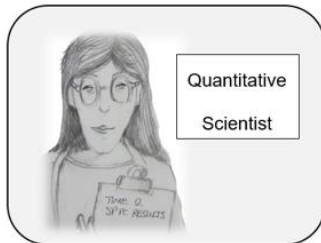
## **Purposeful Findings**

Drawing sequentially, portrays Jim and Rosie's personal responses to the art intervention, with a bearing on their self-esteem, wellbeing, relationships and academic success. The term academic competence pertains to how they perceived their competence or ability at school on the whole. The term social relationships, indicates how much they felt accepted by and felt popular, amongst their peers. The term global self-esteem refers to how much the pupil liked themselves as a person, and was content with the way they were leading their life. When the pupils say 'prep', this means homework. In the following pages, Jim and Rosie: Their Intervention Experiences are shared through their individual storyboards which follow.

## Key to Rosie and Jims' Storyboards



Jim and Rosie's words are their own, whether they were written down or audio recorded.



The quantitative scientist delivers the pupils' pre, mid and post Self-Perception Tool results.



The qualitative scientist relays the psychoanalyses of the pupils' art work as it develops over time.

Blue boxes contain two types of information:

- Pupils' data that are recognised within the qualitative themes.
- Emergent information that became apparent to me through the act of drawing.

## Jim's Story



AT THE START OF THE INTERVENTION, JIM SHOWS POTENTIAL UNSTABLE ESTEEM DEVELOPMENT.

JIM'S FIRST QUESTIONNAIRE SCORES REVEAL THAT HIS INDIVIDUAL ACADEMIC COMPETENCE IS THE SAME AS THE REST OF THE CLASS. HIS SOCIAL RELATIONSHIP SCORES ARE LOWER THAN AVERAGE BUT HIS SCORES SHOW HIS ESTEEM DEVELOPMENT WAS UNSTABLE.

JIM UNDERSTANDS HOW SELF-ESTEEM RELATES TO THE CONSTRUCTION OF HIS WORLD. HE UNDERSTANDS HIMSELF AND OTHERS WHILST DEVELOPING EMPATHY. HE HAS EXPRESSED HIS UNDERSTANDING OF HIS LIFE THROUGH ART CREATION (THEMES 1, 2, 3 & 4).



I think school is okay. I want to be better at my studies but when it comes to tests I feel I have not done enough.

I have found that art can relate to my daily life.

I can relax and have fun with it.

Self-esteem is the level of confidence you have about yourself. If you had a bad one you wouldn't take part in group activities. You'd feel you couldn't do this.



ART HELPS JIM RELAX AND THINK DIFFERENTLY ABOUT HIS LIFE AND HE RECOGNISES HE WANTS TO DO BETTER AT SCHOOL (THEME 4).



In Art I was able to think of categories of my thinking, It has helped me understand why I do some things the way I do. I could link the artist to my life.



THIS IMAGE SHOWS JIM IS DETACHING HIS EMOTIONS FROM HIS LIFE IN ORDER TO ASSESS AND ORGANISE IT. HE DOES NOT THINK OF HIMSELF AS ARTISTIC.

HE WILL ALSO LOOK VERY COOLY AT EVERYTHING AND GIVE EQUAL VALUE TO MUCH OF LIFE.

WEEKS 1



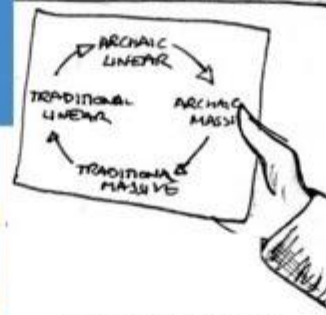
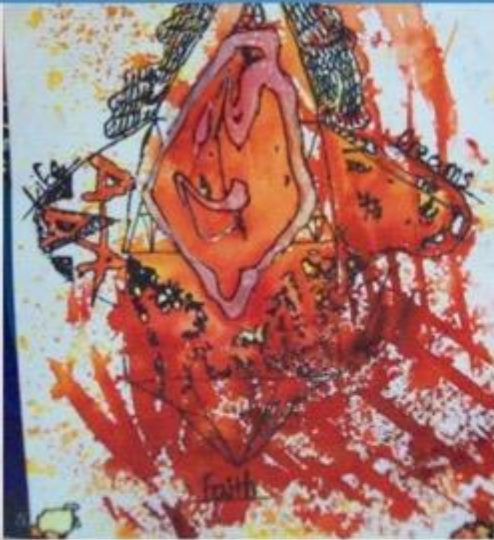
DURING MAKING, JIMS UNRAVELS HIS THOUGHTS AND OPINIONS, RATIONALISING OTHERS' EXPERIENCES WITH HIS OWN (THEMES 3, 4 & 6).



I have been able to reflect on art processes and how they describe my thought processes and my opinions. I would change how I reflect on the artists. Some of the prison art was creepy. It's not easy to see links between the artist's experiences and my own so I try and empathise.

When I do my art prep I think of myself. But, when I am researching I think of the artist.

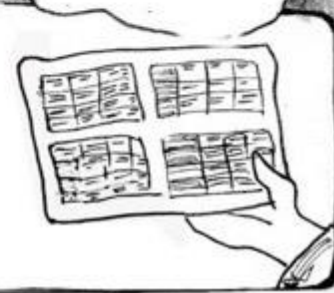
JIM FEELS A SENSE OF PRIDE AND ACHIEVEMENT ABOUT HIS WORK. HE STILL CONTROLS HIS THOUGHTS AND EMOTIONS WHILST MAKING. HE DOES NOT FEEL RELAXED AT SCHOOL BUT HAS GAINED THE CONFIDENCE TO USE DIFFERENT ART MATERIALS (THEMES 2, 3, 4 & 6).



THIS IMAGE SUGGESTS JIM IS TRANSITIONING BETWEEN EMOTIONAL STATES. HE IS USING CREATIVE ART TO CONTROL HIS FEARS. HE VALUES HIS RATIONAL THOUGHTS OVER HIS EMOTIONAL LIFE.

I do like school because I can see all my friends and I can learn new things... I can show my achievements in and out of class and feel proud of my work in a subject. But I cannot wait to get home and relax.

JIM'S QUESTIONNAIRE RESULTS REVEAL THAT HIS IMPORTANCE OF ACADEMIC COMPETENCE HAS RISEN TO JUST ABOVE GROUP AVERAGE. HIS SOCIAL RELATIONSHIP SCORE HAS DROPPED SLIGHTLY. HE STARTED TO POTENTIALLY DEVELOP STABLE ESTEEM.





HOW JIM INTERACTS WITH OTHERS AND HOW WELL HE GETS ON AT SCHOOL RELATES TO HIS ESTEEM. HE DOES NOT WANT TO BE DISTRACTED FROM HIS WORK (THEMES 3 & 4)

Self-esteem is being unselfish and positive in what you do. It's feeling proud or you could not talk in public.

Or, it's falling behind in class.



I want to get on with the practical.

It is good to be inspired by art. The lessons make me think that some things have consequences. You become more sympathetic to artists and we relate to each others' work. Like when I do art work instead of looking at it in a negative way, I will now think of it in a positive way.

DURING THE SECOND HALF OF THE INTERVENTION, JIM HAS DEVELOPED SYMPATHY, UNDERSTANDING ACTIONS AND CONSEQUENCES (THEMES 3, 4, 5 & 6)

It means I would change my positivity towards school. Like when I do prep, I would do it in a positive fashion, instead of feeling like it's a chore.

Since I have started this work this year, my thoughts have improved, because of my ideas being spoken about in class.

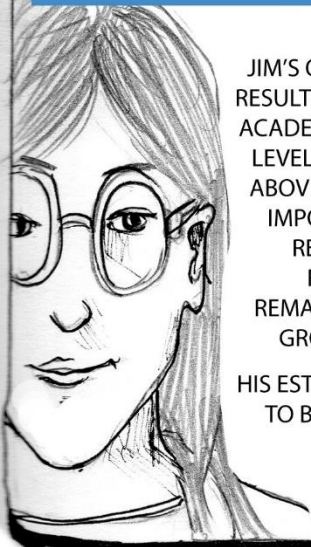
Self-esteem is how you think about your opinion. Whether your opinion is good enough to take part in discussion. From last year. I have changed my self-esteem because I used to not enjoy speaking in public and giving my opinion.

JIM'S CONFIDENCE TO SPEAK ABOUT HIS OPINIONS IN GROUPS HAS GROWN CONSIDERABLY AND HE NOW FEELS POSITIVE ABOUT SCHOOL WORK (THEMES 4 & 6).

# WEEKS 14-21



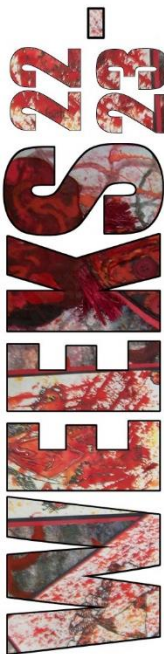
JIM'S ESTEEM DEVELOPMENT IS MORE LIKELY TO BE STABLE AT THE END OF THE INTERVENTION. THE ONLY CONCERN COMES FROM HOW HE MANAGES HIS EMOTIONS.



JIM'S QUESTIONNAIRE RESULTS REVEAL THAT HIS ACADEMIC IMPORTANCE LEVEL RAISED TO WELL ABOVE AVERAGE. JIM'S IMPORTANCE IN HIS RELATIONSHIPS RAISED, BUT REMAIN LOWER THAN GROUP AVERAGE. HIS ESTEEM IS MORE LIKELY TO BE STABLE AT THIS POINT.



JIM CONTINUES TO THINK ABOUT SITUATIONS IN LIFE INCREASINGLY, WHICH HAS HELPED HIM OVERCOME AREAS OF CONCERN OR WORRY. HOWEVER, HE DOES NEED TO MAKE SURE HE DOES NOT GET AN INFLEXIBLE ATTITUDE. HE HAS A TENDANCY TO MASK HIS FEELINGS WHICH COULD LEAD TO DEPRESSION.



Through life you start to grow in height, maturity and strength. I see trees as being this tall, strong towering plant and I feel as I get older I build up more strength. I put on lots of colours because the brain can be plotted with lots of thoughts at the same time, and then...



... it goes round to where it is clear, lots of space, cuz, I get nervous in front of people if I am telling them how I feel. So I can describe everything visually and how I explain it to be. Like when I can create art, I feel calm like relaxed, not stressed in any way. Other subjects don't involve me at this time. Art gives me another way to express myself and how I feel.

I can only really remember the times I was happy and the times I was in pain and upset, from my early life. So I thought these ideas and thoughts to my art work. I chose dry ink because it shows as soon as you squirt the water that you cannot change it. I really feel proud of my creativity.

JIM HAS EXPRESSED HIS IDEAS ABOUT HIMSELF THROUGH HIS ART USING SYMBOLISM. THE OPPORTUNITY FOR HIM TO BE INVOLVED IN HIS ART WORK HELPED HIM UNDERSTAND HIS FEELINGS. THERE ARE SIMILARITIES AND DIFFERENCES BETWEEN DATA TYPES

(THEMES 2, 4 & 6).



## Rosie's Story

**AT THE START OF THE INTERVENTION**

ROSIE HAS LOWER THAN GROUP AVERAGE GLOBAL SELF ESTEEM. HER PERCEPTION OF HER SOCIAL RELATIONSHIPS AND HOW WELL SHE GETS ON ACADEMICALLY ARE BELOW AVERAGE

HER ACADEMIA IS MORE IMPORTANT TO HER THAN HER RELATIONSHIPS

**ROSIE DEVELOPS SELF AWARENESS AND AWARENESS OF OTHERS (THEMES 3 & 4)**

Cripes, these questions and the different art lessons have made me think

I do want to be better at my studies

Some artists' life experiences are quite easy to understand

Self esteem is when I feel bad about myself, or feel like I have done something wrong, or when you feel good about yourself, what you do, your decisions

**1-7 WEEKS**

**IN ART, ROSIE EXPRESSES HERSELF GENERATING FEELINGS OF WELLBEING YET, NAGGING DOUBTS REMAIN (THEMES 2, 4 & 5)**

Now I think about things more, I understand why I act in a certain way in school

Sometimes I don't want to come to school, or I should come later ....

...It's the people

In the Art room I am happy express myself. No one knows what I feel

I am not stressed now my art and I feel refreshed

But I am still apprehensive of my peers

**WHILST MAKING ART, ROSIE THINKS ABOUT HER PERSONAL LIFE AND HER EMOTIONS (THEME 4)**

**ROSIE'S ARTWORK SUGGESTS THAT SHE FEELS AN INCREASE IN EMOTIONS**

THIS IMAGE IS CREATED IN TRADITIONAL MASSIVE STYLE. IT HAS BEEN CREATED WITH SHY GESTURES, SMALL MOVEMENTS, COOL COLOURS, AND IT IS SMALL

THIS MEANS ROSIE'S STRONG EMOTIONS ARE TAINTING THE WAY SHE SEES THE WORLD

I like thinking about all the things I can do. But, designing my map compass made me think of things I wouldn't usually. It made me worry about my parent's divorce. Like in boarding when I get picked up to go home, everyone else has a mum and dad.



# WEEKS 8-13

AS THE WEEKS GO BY, ROSIE UNDERSTANDS THAT HOW A PERSON FEELS ABOUT THEMSELVES DICTATES THEIR BEHAVIOUR WITH OTHERS (THEME 3)

I can see that how you treat others and in a sense, is your esteem.. People with low self-esteem bully, people hurt me. Good self-esteem helps people have conversations, and means standing up to people



In school I am happy depending upon my lessons but I get scared because of tests

When I leave the art room, I am happy. I get all my fears out. If me and Ellie had an argument, I splat loads of ink everywhere then I come out and say sorry. It's fine and we are friends again

WHILST ROSIE EXPRESSES HERSELF, SHE UNDERSTANDS HER FRIENDSHIP PROBLEM AND LATER THAT DAY, SHE FIXES IT (THEME 2, 3, 4 & 6)

If I could start again I would use things differently, I would do things that go and improve it. I worry if my prep is not right. If people make fun of me, at least I know I tried

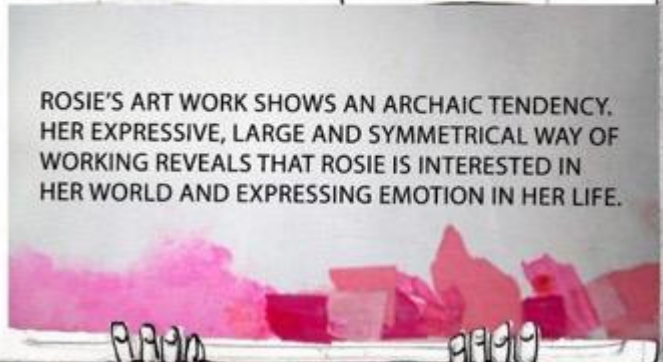
SO ROSIE'S SCORE REVEALS THAT SHE HAS AN INCREASED GLOBAL SELF-ESTEEM. HER PERCEPTION OF RELATIONSHIPS HAVE INCREASED AS WELL AS HER ACADEMIC COMPETENCE SCORES. HOWEVER THEY ARE STILL LOWER THAN THE WHOLE GROUP AVERAGE



ROSIE HAS THOUGHT ABOUT IMPROVING HER WORK AND SHE RECOGNISES FEELINGS OF DISCOMFORT AROUND TESTS. IT SEEMS HER PEERS MAY NOT HAVE AS MUCH OF A NEGATIVE INFLUENCE ON HER AS THEY DID (THEMES 4 & 6)



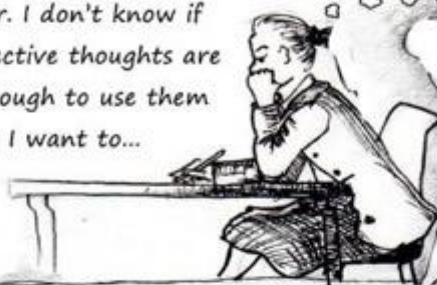
ROSIE'S ART WORK SHOWS AN ARCHAIC TENDENCY. HER EXPRESSIVE, LARGE AND SYMMETRICAL WAY OF WORKING REVEALS THAT ROSIE IS INTERESTED IN HER WORLD AND EXPRESSING EMOTION IN HER LIFE.





ROSIE HAS FOUND SHE CAN CONTROL ELEMENTS OF HER LIFE AND ALSO FIGURES OUT HOW TO OVERCOME HER FEARS (THEMES 3 & 4)

I want to think more about my art, my work, before I write it down. This is a positive change this year, better than last year. I don't know if my reflective thoughts are right enough to use them the way I want to...



Artist's images can be seen first, then learn about them after... But some of the artist information relates to my life, not all of it, like when I understand I do my practical better because I know how they feel. I feel more sympathetic. And I like sitting in a group together.

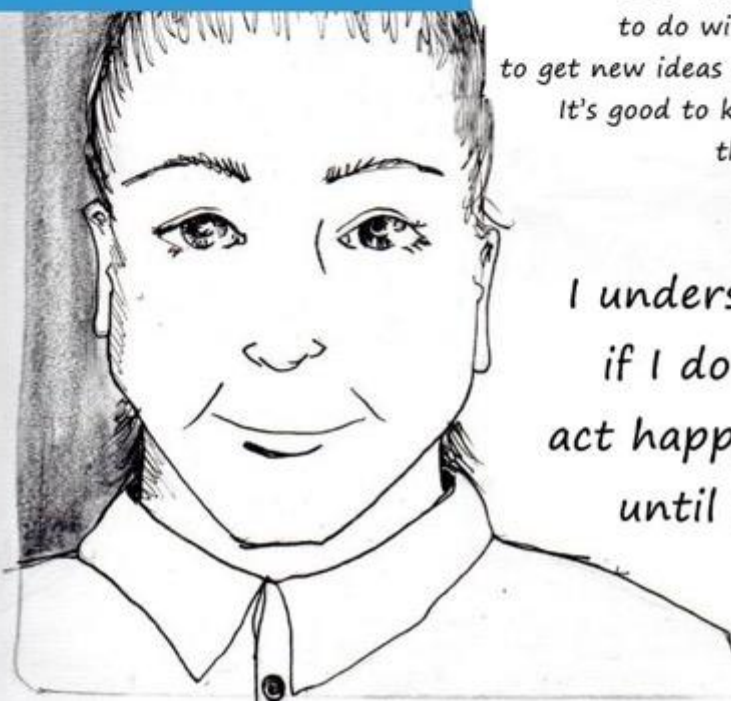
I just want to get on with the practical

The fear is of being wrong  
The teacher won't like it or what people will think of me.

GOOD WORK WILL PROTECT HER FROM PEOPLES' OPINIONS (THEMES 3 & 4)

If you have pride and confidence, the ability to show it in public... Self-esteem means to feel brave enough to do what you feel and want to do with your art. It's good to get new ideas and to have pupil assessment. It's good to know how to improve and that looks good.

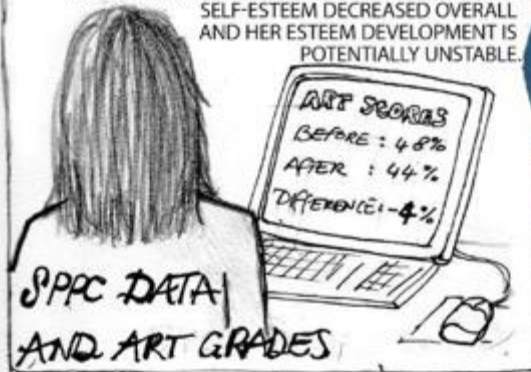
I understand now, that if I do good work, I act happy and confident, until I get told off!





AT THE END OF THE INTERVENTION, ROSIE'S POTENTIAL UNSTABLE ESTEEM DEVELOPMENT IS VALIDATED BY HER LOW GRADES AND HER IMAGERY SHOWS A TRANSITIONARY LACK OF CONFIDENCE TO SHOW HER IDENTITY WHICH WILL STRENGTHEN IN TIME.

ROSIE'S PERCEPTION OF HER ACADEMIC COMPETENCE HAS REDUCED. HER RELATIONSHIP SCORES HAVE REMAINED THE SAME. BOTH ARE marginally LOWER THAN THE GROUP AVERAGE. HER GLOBAL SELF-ESTEEM DECREASED OVERALL AND HER ESTEEM DEVELOPMENT IS POTENTIALLY UNSTABLE.



## WEEKS 22 AND 23

### FINAL REFLECTION



ROSIE'S IMAGERY SUGGESTS THE NEED FOR SAFETY WHILST SHE DISCUSSES POSITIVE THOUGHTS ABOUT HER AUTONOMY AND RELATIONSHIPS (THEMES 2, 3, 4 & 6).

It's better now  
because mum and  
dad are friends.

I am able to discuss the situation more freely with my friends now, but I don't like to think of it because I am still angry about it because I want them to be together. But if they got together I would be angry because they caused this whole kerfuffle.

I got my ideas from my parents' divorce. How I felt at the time. Live, love, laugh, hope because I hope that it gets better and you've got to stay positive.

The background was pink with salt because it was a rough and hard time. Pink because it was getting better for me to understand. I used glue gun to cover it. As a boarder you don't feel worse or upset anyone else. Dry ink to add some excitement because it's not all bad.

After, I felt proud; this is my work. I can do this and I will continue to express feelings in Art, as it is a good way to spend my time. I love to get my hands dirty. Also it's a good conversation starter. But it's my secret, no one knows but me.

## **Synopsis**

In this Pupils' Perceptions Chapter, an indication of the data collection methods used to collect data from Jim and Rosie was given. Further, an explanation of Jim and Rosie revealed their background within their school context. This placed the needs of the research findings clearly in the areas of art education and art and health, which was discussed within the storyboard explanation. The use of sequential art has extended the readability of these findings, to researchers in the field as well as parents, teachers, and children.

The art based findings were relayed through drawing and Adobe Photoshop, in the guise of a storyboard. As words, tables and charts are not able to aptly portray pupil experience in context, the manifestation of the pupils' world was portrayed through the sequential art work. This is viewed overall in symbiosis with the blend of quantitative and qualitative findings. They have revealed a holistic view of effect. Sometimes the findings support a harmonious view and at others, they do not.

Jim and Rosie's intervention experiences differed greatly. The differences were synonymous with and as varied as, their involvement in their personal home and school lives, as well as their relationships and ideas about their academia. Their experiences provided them with both different and similar things to think about, during the art intervention, in their weekly art classes. The intervention aimed to develop grades and a stable self-esteem through art studies that were developed with an aim to increase the pupils' wellbeing, relatedness and self-awareness.

The themes; thinking of others, thinking of oneself, creative expression of oneself, pupils' reactionary changes and pupils' purposeful changes were recognised in Jim and Rosies' experiences. Additionally, confirmatory feelings of wellbeing and enjoyment were evident in both pupils' findings portrayed here. I recognised that to engage with the intervention and reflect upon different aspects of life and problem solve in their own way, was important to them both in different ways.

*[Excerpt from reflection diary, Lesson 3]*

*'I have noticed the answers given by the girl case study are a lot more open and receptive to the reflective parts of the lessons, whereas the boy case study answers tend to be a lot more factual and specific'.*

Whilst I perceived the pupils interacted with me in two different ways, their personal experiences and how they used the intervention, were equally in-depth. Jim discussed categorising life in order to understand it better and remain in control of his experiences and emotions. Through voicing his ideas with peers, he felt better about his thoughts and raised his ambitions. Jim's thoughts about life, others and himself, become increasingly complex. Jim appeared to want to use certain techniques to increase his sense of agency, yet the actual act of creativity offers him space to experience 'flow', a more free-flowing spontaneous state in which he learns about other ways to react and learn about himself and others. A balance is seen, between his thoughts being intuitive and remaining free, despite him wanting to categorise them. During the intervention, the data collected from Rosie revealed her experiences which included her difficult thoughts about life situations, social interactions and worry about her school work. The data findings illustrated here, also impart her enjoyment of creating and learning about artists and at times this appeared to help her develop better art and

achieving higher grades in class. Creating enabled a space for her own reflection, however she wrote that this made her focus on aspects about life that she would normally avoid, as they were a self-generated topic of her art work. Rosie discussed the need to apply herself to do well and consequently learnt how to protect herself from allowing others to make her feel bad. She recognised that she felt stronger inside and developed new knowledge about how to take charge of different situations in her life.

Jim wrote that he did think about life, and that he did not feel as though there was anything much to worry about apart from pending examinations. He compartmentalised experiences and thoughts whilst mark making and creating images. He saw the past as something that was unchangeable and it did not need space for thought or emotional understanding. Jim took charge of his life through understanding it and heavily used semiotics, to describe how he was growing through adolescence into the adult he saw he was becoming. Jim also perceived his actions and feelings about his decisions as self-esteem predictors.

Jim associated falling behind in class with an unbeneficial self-esteem predictor and he wrote that he wanted to get on with his practical work. It was clear that Jim wanted to ensure his academic success and not be in fear of developing a low self-esteem score, at the same time as understanding how to make purposeful change in his own life. Rosie understood self-esteem denoting actions towards others. Peers were seen as people who bully her and they have a low self-esteem. Whereas, a good self-esteem is denoted by people conversing and standing up to people. Whilst these two different accounts of self-esteem were noted by both pupils, both are included in the domains assessed by the Harter (1985e) tool.

Both Jim and Rosie engaged deeply with their work. Both pupils developed ways to help themselves with their peers in different ways. The act of reflection and thinking whilst creating art, gave Jim the confidence to voice his thoughts and ideas in class with his peers. This was evident in a whole group setting as well as small groups. Rosie developed confidence talking about Artists' experiences and how they may have felt in their lives, whilst in class with her peers in small groups.

However, despite improvements in relatedness and academic understanding of the topic, the looming examination pressure was felt by both of them at regular points of the intervention. For Rosie, examination nerves were attached to her inner felt turmoil of teenage years with relationship issues at the fore of her mind. Both of them enjoyed the act of creation and using different art materials, they also acknowledged a development of pride in their work. How well Jim did at school, he thought was a precursor of self-esteem development and he wanted to do well academically. Jim and Rosie both discussed that the act of filling in scales and questionnaires was seen as a distraction from getting on with their art study. Importantly, this raised an issue that was felt by the whole set as well as me in my different roles. The application of valuable data collection within lesson time challenged valuable teaching time. This caused a struggle between myself as researcher and myself as teacher. Something that was also resented at times by the pupils, as I noted in my diary:

*[Excerpt from reflection diary, Lesson 4]*

*'The practical is going a little slower than I expected and the data collection and chat is taking longer than I expected. The pupils want longer practical times...pupils will be thinking it is just because of data collection'.*

*[Excerpt from reflection diary, Lesson 6]*

*'I am finding it hard to work through the lesson plan whilst collecting data. The understanding of the tasks would have been catered for by now, so it is a shame it has taken 6 lessons in order for everyone to be on target. As a group, we are slightly behind the lesson plans with regard to the practical element of this study'.*

This timing issue was particularly frustrating for Rosie, who felt her inner space and practical time was taken away from her and she wanted to improve her work. Jim was worried about falling behind with his study.

Despite examination worry, the intervention provided Jim and Rosie with a space for reflection, expression, talking through ideas, semiotic use to visualise ideas, space to understand experience, recognise consequence and take independent action. The intervention also enabled a greater understanding of others and relationship skills increased alongside the pupils' wellbeing and enjoyment of their subject.

At the final stage of the intervention, Jim saw a significant increase in healthy self-esteem development and art grades, whilst Rosie did not. However Jim's findings point to potential difficulties regarding his emotional development, with future determinants of depression recognised within his image analysis. Alternatively, whilst Rosie's image analysis findings point to a healthy emotional future with autonomous development, the children's self-perception tool evidence, pointed towards an unstable self-esteem development at the end of the intervention period and Rosie's art grades decreased.

The highlighted experiences revealed congruence and disjunction within both pupils' evidence, which raises further questions regarding the pupils' self-esteem, lived emotional experiences and relatedness. Evidently, the balance of strengths and weaknesses within a person cannot be generalised with one scientific tool alone. This is a key aspect to using an art to analyse the findings and represent them. The process uncovered elements that would otherwise be unseen without the expressive arts format. This research highlights that the complexity of pupils' lives are revealed through the use of mixed-method data.

The next chapter is a discussion of the three-chapter findings. The quantitative, qualitative and pupil perceptions findings, are discussed and placed within a conceptual framework informed by the literature.



# **Chapter Seven: Discussion**

## **Introduction**

In this section, a comparative analysis of findings reveals relationships between the evidence provided from three data sets. The aim of this chapter is to understand and discuss the key findings from the research through the use of a conceptual framework. The concepts are contextualised within current literature, which notes where new findings broaden knowledge boundaries. Evidence is highlighted to demonstrate an understanding of the multiple intervention effects and to answer the research question holistically.

To begin, the merged findings are presented and then, the key concepts are shared, including the informing theoretical perspectives which underpin them. These concepts combine the key themes as shared in the previous three findings chapters. The overarching key concepts are then discussed in five sections. The relationships between the concepts are discussed to share commonality and reveal juxtapositions, which are deliberated upon, and placed within the literature. How this study contributes new knowledge in the combined subject areas of Art, an Art Education and Psychotherapeutic Health is shared.

## **Conceptual Framework**

The merged findings are condensed into five overarching concepts, they are; 1) Safe facilitation, 2) compassion for the self and others, 3) 'letting go in 'the flow', 4) feeling disparity and making change 5) felt success versus grades. These concepts contain core areas of learning, which reveal the pupils' learning journey in a novel way, offering

a new perspective on the findings using the analysed findings from all the data sets. These five concepts also interlink, and it is integral to formulate one concept by merging information from another. This is particularly important with concept three and four, which both reveal the pupils' self-change, though in different ways.

### **Concept 1: Safe Facilitation**

Within this research, group discussions about art, drawing on Artists' work, along with verbal, visual or written prompts I used, as the pupils' teacher, provided safe boundaries for the pupils to talk about the self and others whilst in groups. Pupils generated a group feeling of safety and compassion. This aided the pupils' own emotional learning which was hinged around how the selected Artists' expressed their emotions and experiences. From within the arts and health, and educational literature, it is noted that the degree of support offered by a teacher/facilitator is shown to have different effects on the adolescent, with regard to emotional health and the provision of a safe space for group conversation (Edwards 2004; Harter 2015). Art activities with no teacher leadership, have been evidenced to develop depressive symptoms within pupils (Young, Winner & Cordes 2012)

### **Concept 2: Compassion for the Self and Others**

When the pupils were in groups of four and five and they discussed relevant Artists' lives and their emotions, they developed confidence, self-awareness and an awareness of others emotions in different, real life situations. The pupils' bank of emotional knowledge about artists' feelings associated with artists' life experiences developed. Pupils also understood that wellbeing is created implicitly through making

art, and that making art helped the Artists feel better in their daily lives. As discussed by King, Goodson and Rohanio (1998) and Roege and Kim (2013) when emotional content is discussed within educational discourse, higher level thinking enables the adolescent to speculate and compare situations. Empirical research from within an art education (Myranikova 2012) discusses the need to develop skills of self-awareness and relatedness for adolescents to express themselves and understand how others have expressed themselves. The use of metaphor is discussed as a new capability that is developed within adolescence (Geldhard & Geldhard 2010) and the ability for the adolescent to understand the state of emotional wellbeing is also generated. In addition, art images used as a discussion topic have been shown to promote wellbeing and are beneficial to group environments (Gatta, Gallo & Vianello 2014).

### **Concept 3: 'Letting go in the Flow'**

The pupils' self-awareness and emotional literacy developed when they created images and they had freedom to choose materials and ways of working. As the pupils created they generated intrapersonal skills, where they began to understand themselves and manage their own emotions in a safe (inner) space. By transferring ideas generated in their safe space, pupils learnt how to express thoughts and new ideas visually and developed their own wellbeing. Educative discourse by Kroflic (2012) reveals that catharsis is possible in preschool education and when pupils are in a flow (Sagan 2015) and wellbeing can also be generated. A limitation to the study was the young age of the pupils, in contrast, an adolescent age group received an art education alongside art therapy in 2012 with success (Ottarsdottier 2012). However

up until the implementation of my research, emotional benefits and wellbeing have not been empirically proven to develop alongside an adolescent's usual art education.

#### **Concept 4: Feeling Disparity and Making Change**

Pupils raised self-awareness and space to speculate the self, meant that they recognised that they felt inner disparity regarding some situations and emotions they experienced in their own life situations. Whilst making art, pupils speculated and modelled potential life change and possible futures which relied on the ability to take risks and plan for their future outcomes, planning for their wellbeing. Pupils also feared change, were unable to take risks and maintained their position within the situation under scrutiny. When pupils could not affect change over a situation, they accepted it for either long term or short term timescales. Within developmental psychology, Harter (1990d) discusses that within adolescence the authentic self needs to be developed rather than the false self. If false self-behaviour is enacted the adolescent will feel discomfort. From within empirical art-education studies, Kroflic (2011) discusses that an art education provides a place for children to resolve their inner tensions. In 1999, an empirical study set within an art classroom in the U.S, did help a child with low self-esteem to self-actualise for a positive life effect. However a limitation of this case study is that only one pupil out of a whole class experienced self-developments. Within the field of psychology, the ability for adolescents to explore the self and make decisions in life, relies upon the assessment of possible selves and associated emotional states, in different life situations.

## **Concept 5: Felt Success versus Grades**

In my research, the quantitative chapter revealed that the pupils' esteem development was more likely to be stable in the intervention group than the control group. Additionally, qualitative evidence highlighted that the pupils internally validated their academic success or validated the success of an outcome they achieved (Harter 2015, 2012a). Empirical evidence from the field of social and developmental psychology (Crocker & Luhtanen 2003) reveal alternative interpretations of my findings, as do Crocker, Luhtanen, Cooper et al. (2003) in that competitive grading produces maladaptive self-esteem and that will produce no productive behaviour in academic life, with a basic lack of self-belief. However, whilst the intervention group saw greater increases in art grades over time, pupils who did see a rise in self-esteem were more likely to experience stability of esteem development through the internal validation of their success.

Having provided an introduction to each concept, contextualised by an informing literature, the following sections move on to present a more in-depth discussion of each concept.

## **Concept 1: Safe Facilitation**

This concept deliberates how a facilitator, who encourages warmth and compassion between pupils when discussing and making, can enable group safety. Pupils' spoke with others in peer groups, about artists' in-depth life events and the pupil art work that was created, with an amount of independent freedom and care. These phenomenon observed over time, supported safe group conversations about sensitive life topics, which would otherwise not be spoken about in an adolescents' art education.

Within this research, chapters four and five evidenced that during group discussions about art, when using verbal, visual or written prompts as part of classroom teaching and learning, provided boundaries within which, pupils appeared willing to share their personal ideas and perspectives. Within art, health and education settings, differing amounts of support from the group leader or teacher are evidenced to produce different group effects. For example, previous empirical research from within the psychology of aesthetics and creativity, revealed that pupils in an after school art club, who were left to their own devices, experienced greater depressive symptomatology than those who took part in guided sports and other arts lessons (Young, Winner & Cordes 2013). The difference between the activities of sports and art are abundant, and this is a limitation to the finding, however additional research has noted that leadership effects group behaviour in diverse ways. Evidence within educational and developmental psychology has highlighted that, group conversation using discussion prompts about art and facilitated by teachers, promotes the expression of individual's opinions in a group (Harter 2015) and group cohesion (Chin 2017; Visual Thinking Strategies 2011; Housen and Yenawine 2001; Wadham 2013). This research confirmed the previous

findings and extended them to an art education. With specific support and pre-developed prompts I found that the pupils' relationship characteristics were developed using sensitive insights and it mattered to individual pupils what they said about and to, each other; they did not want to upset each other. The boundaries of care and thought for others, were imparted upon the groups during art discussions and targeted the entire group. This meant the group ethos of care was not achieved accidentally through usual classroom rules and teacher leadership as Young, Winner and Cordes' (2013) research suggested happens. This purposeful method, counteracted the depressive symptoms of alienation and group separation, when the pupils generated an inclusive and safe group effect. Teacher guidance was not only delivered when Artists' discussions took place, but also when making artwork took place.

Within art-health settings, guidance alongside image creation is an important factor with clients when they generate and experience art for health purposes. Within the field of art therapy, for example, Edwards (2014) discussed that product and process are equally important. Edwards notes that, within the process of creation, the therapist may occasionally suggest a theme, which becomes a significant part of the healing process. Yet client freedom is equally significant within a close working relationship with the therapist, meaning creative freedom alongside some understood boundaries, probably caused an effect within the intervention group. Although pupils were given processes that contained specific thematic boundaries by the use of the national art curriculum criteria, they were also offered the creative freedom of making and creating their own products within their art lesson, in the same way that therapists offer clients during the therapeutic process.

What the pupils made needed to recognise the main task else it would have been incorrect, yet I encouraged the pupils to respond creatively to the brief in a way that

felt natural to them. I prompted intuitive responses towards the completion of the task. What the pupils made was viewed and spoken about within their group.

Within alternative educational interventions, group and peer feedback, highlighting problem-solving and discussing academic success when using the arts, has been emphasised as emotionally and socially beneficial for the pupils (Wallin & Durr 2002). Emotional and social benefit was additionally evidenced in this research when pupils offered sensitive peer to peer feedback regarding their artwork. Pupils were observed being compassionate and caring when speaking with each other about theirs and others' art pieces. Pupils were sensitive to each other's potential emotional states and feelings of vulnerability, when showing others their artwork and the pupils seemed genuinely interested in what others had to say. Importantly, I ensured the continuation of safe conversation boundaries between the groups' of pupils, and between myself and the pupils. This helped the pupil's talk about their 'natural' way of working without fear of what others may say. This therapeutically fuelled method of working was transferred easily into the art classroom.

Watching beautiful artwork develop and listening to pupils' improved interactions, was deeply gratifying and a humbling experience. In a similar way to client and therapist, the teacher and pupil also have a respectful relationship. However, rather than being therapeutically motivated, the art teacher's relationship with their pupils, develops trust, which is pivotal to the development of the pupils' creative ideas (McNiff 1998; Sternberg, Grigorenko & Jarvin 2009). The classroom based relationships are additionally bound by a teachers' professional code of conduct, which helps direct and protect teachers and pupils, within safe guidelines. However, my teaching method is not purely as descriptive as the handbook rules and regulations denote, and the emotions felt within the group of pupils, were also reciprocated by me as their teacher.



I cared that pupils cared and I felt joy when pupils felt creative joy; 'we' bonded through the use of group conversations and the recognition of the development of 'our' genuine feelings. This feeling of warmth between group members has been previously observed from within the area of developmental psychology.

Harter, Waters and Whitesell (1998) asserted that group work promotes human connection, which is vital for adolescent pupils to feel they can express themselves honestly and openly. Significantly, this research evidences that the teacher also feels connectivity alongside and with the pupils. The qualitative evidence highlighted that the pupils wanted to bond and communicate in a manner that generated a feeling of group safety. The pupils appeared to feel emotionally safe to speak with one another about quite personal issues, and they actively listened to each other when talking. This effect was also observed when the pupils deliberated upon their art work at various stages of completion and when artists' life situations were discussed. The bonding effects of care and compassion have been previously evidenced in health settings.

Psychologists, Mongrain, Chin and Shapira (2011), found that adults that communicated with others in a compassionate manner, developed positive relationships and consequently, they experienced a decrease in depressive symptoms. However, my research was not questioning depressive symptomatology and I did not measure pupils' depressive symptoms, nor was I attempting to emulate the role of a therapist. I did however, encourage the pupils' caring communication and creative expression, through the proactive art intervention, designed to help enhance and nurture the emotional wellbeing of the whole class. I aimed to help the pupils develop the effect of an emotional balance through awareness, understanding and care of others' emotional wellbeing. Whilst the practice of compassion was evidenced as personally beneficial for adults in Mongrain, Chin and Shapira's (2011) work, my

research has sampled an adolescent age group and the findings extend the knowledge boundary through the change of age group and setting.

Qualitative evidence confirmed that the pupils' personal emotional learning hinged around the studied artists' potential emotions, and their life experiences (Chapter Two). The five artists' life experiences and their potential simultaneous emotions were studied together, via pupils' discussions and their art creations. This was appropriate for an educational environment, as the method helped pupils to consider and understand a range of others' motivational emotions and outcomes of changing situations. Previous educational empirical research by Anthos (2004) highlighted that, pupils who discussed their own personal feelings and traumatic life events and related these aspects to a particular image, within art classes, found emotional healing benefits. However, a limitation to her findings is that all the pupils in Anthos' research, had experienced the same traumatic event. Whilst I recognise there is potential healing benefit for pupils using this technique, the emotional healing of pupils after trauma is not the responsibility of an art teacher. I also acknowledge that if the pupils used art their lessons as therapeutic sessions, they would be vulnerable to potential emotional risk. This means that therapeutic care would have been needed alongside the intervention, in case of the adverse effects. An educational intervention (Albert 2010) did use educative art teaching methods alongside therapy, which successfully aided pupils' relatedness and awareness of others. Yet, the presence of a therapist during teaching time is not conducive to everyday teaching in mainstream or a private art education. Alternative methods of personally productive, safe group discussions were used within a health setting by Gelo, Klassen and Graceley (2015), where therapists were not needed. They found that adult patients gained in feelings of wellbeing when they talked about artists' images and the patients' ability to cope with

hospitalisation was enhanced. In this research, pupils' wellbeing was raised without having to elicit their life information with their peers. The pupils' increase of emotional awareness was also evidenced, when the pupils connected with artists' emotion and life events through the artists' imagery, rather than becoming vulnerable to their own experiences and their related subjective feelings, where they could be potentially susceptible to group judgement. However, few studies to date focus on the benefits of pupils' wellbeing cultivated from within an art education, for young adolescents, despite the need for a holistic education (Roeger & Kim 2013). This has evidenced that speaking about others' life experiences whilst in groups, is safe, encourages wellbeing and emotional awareness.

In this research, the pupils appeared to feel safe, illustrated through their verbal communication, creative art work and their reflections. Due to feeling safe in the group, pupils chose to share aspects of their own personal life information with their peers in a group setting (with the artists' work and their own art work providing almost a protective barrier from the 'direct self'). Pupils had the opportunity to take control of what they wanted to share about their own lives, and if they wanted to. Their discussion surrounded personal topics such as parental bereavement, parental divorce, personal aims and frustrations about life, amongst others. It was a privilege to observe the group choosing how to construct their world, with me in it. The revealing conversations were observed via pupils' audio recordings and also through the researcher diary. These findings revealed that the pupils had a different social experience within the intervention, than observed in usual adolescent group behaviour and art lessons. This effect has been discussed in developmental psychology by Harter and Waters (1997). The three psychologists agreed that the young adolescent experiences self-consciousness, which would lead them to feeling embarrassed in group situations, and

their self-expression would become stunted. In my research, the pupils who chose to, did express themselves openly and were not obviously self-conscious. Harter (2015) also adds that adolescents will say what they think the other person wants to hear, if they do not feel comfortable to speak their own minds, which stops the authentic-self developing. Within my research, the pupils' were never asked to disclose their own life information that related to their personal life experiences. The development of the pupils' authentic-self was evident in the intervention group, due to the honesty of conversation topics that were aired of their own free will within safe groups. Findings from the field of psychology, by Lee and Hankin (2009) highlighted that educative experiences need to feel safe for pupils to develop honest, interpersonal relationships. Although contrasting to educative research in many ways, the field of art therapy has also been evidenced to have generated an effect of group safety. In an intervention by Gatta, Gallo and Vianello (2014), it was highlighted that vulnerable adolescents who took part in group art therapy, experienced connectivity and combated solitude and self-centred isolation. Whilst my art intervention did not concentrate on delivering therapy, this first concept has revealed that within an art classroom environment, the pupils experienced authentic self-behaviour, connectivity, developed group safety and honest conversation which dissolved some pupils' feelings of separation from the group.

## **Concept 2: Compassion for the Self and Others**

This concept is about the pupils' felt emotions and their emotional learning, which were generated because of the feelings of safety and connectivity within the whole class.

Within this research, when pupils discussed art, artists' lives and artists' emotions, within their groups, they appeared to experience an increase of confidence to speak their thoughts about others. This is partially because the pupils' collated information that is speculative about others, which does not have a wrong or right answer. To develop the skill to think of others in different, complicated and problematic life situations in this manner, required the pupils to utilise higher level thoughts about themselves and a greater awareness of others' emotions. This effect has been theorised in educational discourse by authors such as King, Goodson and Rohani (1998) and Roege and Kim (2013), who denoted that an art education that involves emotion, complexity and true-to-life problems, demand complex solutions developed through higher level thinking.

The discussion of the artists' complex life situations within small groups, led to individual pupil's assessments of real life situations, from different perspectives. This enabled the pupils to differentiate emotions, that would have otherwise been an unspoken element of life situations, and may not been recognised as important. Pupils were observed to expand their awareness of self and others, when they reflected upon and shared their views about what it would feel like, to experience an emotionally loaded situation in the same way as the artist, or what they would feel if the artist were a sibling in their own family (amongst other scenarios). This effect was also evident within the field of art education; Mynarikova's (2012) study highlighted, that pupils who handled complicated emotions developed an increase in self-awareness and awareness of others. In this study, the handling of complicated life emotions led the pupils to develop an awareness, with an increasing sensitivity of others' emotional states, perhaps already heightened with the boarders who are treated as siblings in the 'boarder family'. From within the field of educational psychology, Ruiz-Aranda,

Saguero, Cabello et al. (2012) applied a specific emotional intelligence programme, to adolescent pupils and found that they experienced improved psychosocial adjustments, lower levels of depression, less anxiety and less social stress, than a control group. Within my own art lessons, the separate application of emotional intelligence teaching alongside art teaching, does not fit within current curriculum time constraints. Instead, I merged the pupils' emotional education with their art learning. Pupils discussed real life situations, experienced by artists, as a part of the topic being learnt about, alongside usual artist studies surrounding aesthetics, materials, methods and purposes. This meant that the pupils expanded their own emotionally based life views by studying the lives of others, by using empathy and compassion, rather than solely assessing others' situations, from within the boundaries of their own life experiences.

This concept has established that pupils generated their own bank of emotional knowledge about the studied artists' feelings associated with their life experiences. Pupils then applied their own working, abstract emotional metaphors to the artists' images, which related to the artists' life at the time of creating the image. The pupils in essence 'read' the artists' images (Visual Thinking Strategies 2011; Chin 2017). Consequently pupils understood the potential of the artists' emotional state, whilst also acknowledging that artists expressed their life events and emotions through the creation of imagery. This assessment revealed that the pupils in the intervention group nurtured their own intuitive emotional understanding. The pupils learnt to recognise the emotional implications of artists' material choices and their methods of working. The pupils devised their own interpretations and gauged past and present learning about different artists' experiences, for comparison purposes. These findings have also been seen from within the field of aesthetics and art education.

Housen (2002) recognised that when adolescent pupils responded independently and intuitively to art, they developed a personalised framework to classify and interpret imagery, as well as the ability to compare and contrast their knowledge about different images. This occurs due to adolescent pupils initiating the development of abstract thinking (Geldhard & Geldhard 2010) and the use of invented metaphors in art has the capability to be used in an increasingly rich and complex manner (Byrket & Young-Jones 2012). Within the intervention, I utilised the newly developing abilities of abstract and higher order thinking skills, apparent in the adolescent stage, at an earlier than usual time within the curriculum. The pupils developed their own intuitive response whilst assessing others' art work. They generated their own personalised set of emotional responses and translate them into their own abstract perceptions, of the artists' working metaphors and into their own imagery. For example, the image below reveals how the pupil used their own symbolic materials and methods to describe the artist, Max Ernst's life and works, within a homework. The image is loaded with the pupil's symbolism regarding their choice of colours, composition and material use. See Figure 44.



*Figure 44 Max Ernst Homework*

Though my research has assessed effects on the adolescent age group, the use of empathy has also been evidenced to generate compassion in adult individuals (Gelo, Klassen & Gracely 2012; Mongrain, Chin & Shapira 2013). During Gelo, Klassen and Gracely's health based qualitative study, artists' art work was purposefully chosen to facilitate conversation between the group members, drawing on the narrative imagery, and the emotional connections that could be made through visual literacy (the ability to find meaning in imagery). Likewise in my research, I purposefully chose to promote and use images and topics, to aid the pupils' generation of emotional relativity. Pupils likened the artist to themselves and empathy and sympathy appeared to help shape the pupils' understanding of their own world. For example, I constructed the following image (see Figure 45) to represent what Jim told me he was thinking about when he created.



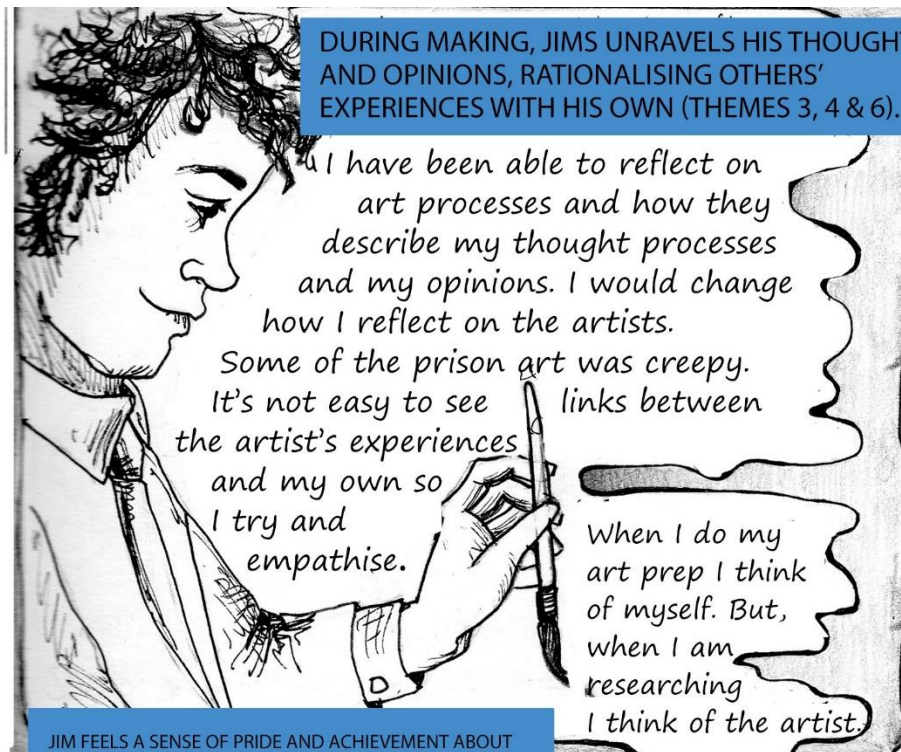


Figure 45 Researcher's Drawing from Jim and Rosie's Pupils' Perceptions Chapter

The pupils' understanding and expression of their thoughts in their world, were enhanced further in this research, when pupils speculated what it may feel like to experience what others have experienced, from a compassionate stance. They imagined the emotions and actions one could experience in unusual, sensitive life situations. This action of using compassion whilst assessing life situations has been found to increase self-esteem and happiness, as seen within the work of Roege & Kim (2013). They noted that when conversation revolves around imagery in art education, pupils can express themselves and their understanding of the world with more confidence. From within the field of psychology, Mongrain, Chin and Shapira (2010) found that acting with compassion, whilst recalling childhood past events helps develop happiness and an increase in self-esteem. However, young adolescents may not have the types of life experiences to recall, and if they do, they may not want to reflect upon them. Despite potentially not having a lot of life experience, when the pupils created

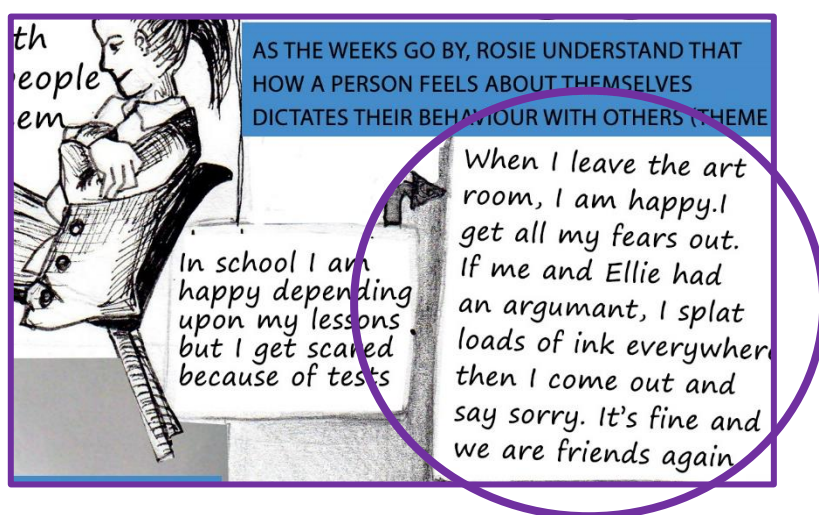
art work they thought about others' life events to generate new social learning. They then spoke about their understanding, when they took part in group conversations. This is a new method applied by this intervention that uses the theory of possible selves (Markus & Nurius 1986) whilst also using compassion and empathy when dealing with the emotions and events that others have experienced.

Pupils understood that life events motivate art creation as well as art creation motivating personal life change. They discussed this as a 'chicken and egg' scenario, where it was hard to tell what happens first. Pupils realised that artists generated a feeling of inner wellbeing implicitly through making art, and that helped the artists feel better in their daily lives. The understanding, that making art produces a cathartic feeling, is something well documented in current health and art studies (Sagan 2015). My research extends the knowledge in the field of an art education, as the phenomena were discovered by the pupils in this research, but for others.

To summarise this concept, pupils' were found to have developed emotional understanding and awareness of others, whilst making and talking. Pupils read images and used personalised metaphors to help them realise others and their own emotions, regarding life situations. Wellbeing was recognised as an effect spontaneously generated by artists, through the creation of art work. Speaking about their findings in a compassionate and caring manner, aided the pupils' increasingly safe group atmosphere. With the promotion of a safe group atmosphere, the pupils developed the confidence to express their learning and new ideas, surrounding emotionally loaded situations and ideas.

### **Concept 3: 'Letting Go in the Flow'**

This concept relates to the pupils own development of their feelings of wellbeing when they created art work for educative purposes. In this research, pupils found that whilst they were creating, they generated a safe mental space where no one could disturb them and they could be themselves. In their new space, they expressed thoughts and new ideas visually, without restraint other than educational boundaries, if they chose to recognise them. The private space felt good for the pupils and they liked being there so much, that they did not want to be disturbed from it. Pupils recognised that the artists' they studied, experienced an emotional journey whilst creating. The pupils then recognised the emotional impact of making art in their own lives. For example, I constructed the following image to represent what Rosie told me about her emotional changes regarding relationship issues, experienced from creating art (see circled area of Figure 46 below)



*Figure 46 Researcher's Drawing, Insert from Jim and Rosie's Pupils' Perceptions Chapter*

Within an educative paper by Kroflic (2012), the artistic experience led by artists in pre-schools, recognised catharsis via completion of art work, and this is discussed as a

natural phenomenon upon creating art. Kroflic's study was used with pre-school children, led by artists, with limitations including; no curriculum aim and no formal assessment measures to uphold. The developmental stage of pre-school children does not allow emotional learning to translate knowingly from one situation to another in the same way as the adolescent stage. My research has all of these afore mentioned boundaries to recognise. From the area of arts and health, adult artists generated their own inner freedom and a space when engaged in a 'creative flow' (Sagan 2015), where the artist can 'let go' (McNiff 1988). This was also experienced by the intervention sample of adolescent pupils. Sagan (2015) discussed that freedom was experienced whilst the artists created visually and expressed without boundary. He continued to reveal that the mental space is where wellbeing may be felt as other methods of self-expression can feel futile to a person, and the need to express oneself during adolescence can be strong (Harter & Whitesell 2003). This freedom and safety is relevant to the adolescent age group, who can at times feel frustrated and unable to communicate their authentic selves (Harter & Whitesell 1998; Markus & Nurius 1986;). Freedom to think, propose ideas and scenarios, via art making, was important to my sample. I purposefully ensured that the pupils making topic pivoted around a map of their own individual making. This map revealed areas they felt were important in their own life; their likes, aims and goals, in a comparable way to the Artists that they studied. In the following image (see Figure 47), an example of one pupil's description of their hopes and dreams, regarding sports activities, is shown.



*Figure 47 Researcher's Photograph, Pupil's Project Board*

Art creation has been noted to be implicitly therapeutic and studies within health have successfully merged the 'freedom based' therapeutic method with an education. The two ideologies from arts health and an art education, were utilised within an intervention by the art therapist, Ottarsdottier (2005). The therapist invited five pre-adolescent and adolescent children, to take part in an art therapy intervention merged with an art education. The object was to understand whether health and education could merge from within a psychotherapeutic base. The freedom of art purpose was a necessary part of the intervention. The success of the intervention was proven with the five adolescent clients, though findings from this research, extends Ottarsdottier's findings, to an educative base. Whilst making art, the pupils' used their mental space to think and speculate. One pupil expressed their feelings as being refreshed and happy when they left the art room, as evidenced in the pupil perceptions chapter, seen in Figure 48.



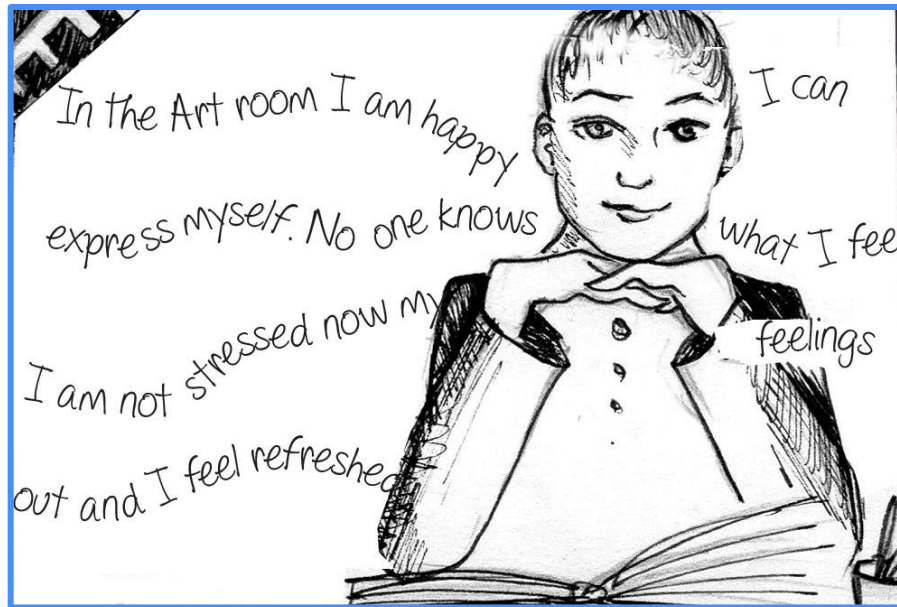


Figure 48 Researcher's Drawing, Insert from *Jim and Rosie's Pupils' Perceptions Chapter*

The freedom that the pupils experienced via personal choice of material use and how to use it to express their ideas, helped them to develop self-awareness from the beginning of image construction, in a way afforded to artists within their own personally motivated work.

The pupils' emotionally constructed choices helped them to understand that artists' emotions also motivated their art material choice, which is evidenced to promote emotional affect within education. Empirical research was undertaken by dual role, art therapist-art teachers, Dunn-Snow and D'Amelio (2000). The two revealed that art material choice and image construction methods generate different consequential emotional states in pupils and materials were given to pupils to elicit particular emotional responses. However, using their method would have meant that art creation in my classroom, would have needed to have been understood and utilised therapeutically. The sample used in this research, were given access to a wide variety of material choices freely, to allow them to engage in an emotional effect entirely of

their own making. Pupils were offered the choice of papers of different colours and types, ink, ink powder, paints (watercolour and acrylic), textural crafting pieces, glues, gold leaf, pens (permanent and water soluble) amongst others. The freedom for pupils to make art with their own chosen colours and materials, came from their understanding of how the emotional effect when using them, or what they liked the look or tactile feel of, rather than how I wanted them to respond emotionally. This was a personally managed artistic and aesthetic choice, rather than a therapeutically managed one. A limitation of this research is that in other schools, a wide variety or choice of materials may not be offered to pupils – however, the importance is the freedom of pupils' choice rather than the amount of choice.

Whilst the pupils in this research experienced freedom, to choose colours and materials, and then make art in ways that suited themselves, their thoughts and feelings changed throughout the making process. For example, as the pupils created, they generated intrapersonal skills, where they came to understand, know and manage their own emotions. This was seen when the pupils reflected upon their past life situations and the emotions that accompanied them. For example, in the qualitative findings chapter, it was evidenced that one pupil understood their emotions and used metaphors to express them, before verbalising them in a group setting.

*“...in my pictures I thought I would put a blue and purple colour for rain and tears for when it is depressing or sad, and I got mud brown for when it is hard in life but you have got to get through it. Brown also stands for mud because of being stuck but you can get out of mud and you can get out of hard situations in life.”*

Pupils also realised they may feel and/or think paradoxical constructs at the same time which caused them inner conflict. This event occurs when the pupils' action and

awareness as a person work together (Sagan 2015), this reveals pupils' thinking and making were co-joined. Inner conflict occurs when negative emotion is equal or more intense than positive emotion (Harter & Whitesell 2003) regarding a subject. My research has highlighted this new effect within the field of education; the pupils were found to actively understand their changing selves in their daily lives because of making educative art. The qualitative findings concur and extend those of Harter (1990d) in the field of developmental psychology. Harter (1990d) asserts that the ability to understand the self develops during adolescence, when pupils become aware that others are observing and analysing them, therefore they can observe and analyse themselves. This research has highlighted that with increased intrapersonal skills, pupils invent their own personalised metaphors, to express their transient feelings and ideas about themselves and their lives, when making art.

Pupils in my intervention group, also modelled their own methods of emotional expression using their own material and image construction choices. Empirical effects of emotional expression, are also discussed by Bolos (2015) within a Spanish adolescents' education. The arts (art, movement and dance) were utilised in schools to develop pupils' emotional, mental and communication skills. My research confirms those findings and extends them to education in the UK; pupils safely expressed emotions and thoughts in the classroom, through creating art. Pupils in my research developed personalised metaphors, became aware of their thoughts and they expressed their new ideas through symbolic and individual artwork. See Figure 49.





*Figure 49 Researcher's Photograph showing a Pupil's Personalised Metaphors and Symbols.*

These results are similar to the artist and researcher Kantrowitz (2012), who asserted that within artists' creative pursuits, the use of drawing and creating develops skills in the areas of; improvisation, analogy, metaphor, exploration and invention, where a person creates, generating a physical space to 'play and explore' with their thoughts. My research extends these findings from an aesthetic art base to that of an art education, through the pupils' expression using these methods, they felt an increase in their own wellbeing. When the pupil sample created images that related to themselves, they felt they experienced an improved emotional state, either over time or within one image construction, as seen in the quote below:

*"...I found freedom with new materials and experimenting, I felt more released and in tune, creating the art work means I am in tune with my emotion and other people."*

The pupils eagerly invented and displayed information regarding their own lives, as the making topic was a map of their own life aspects. They were engaged and interested in the making element of the project as it was all about them. Albert (2010) discussed that when pupils realise their own life experiences are the subject of their own work, they engage in the process more readily. Similarly, from within the field of education Kroflic (2011) discussed that communication through the artistic experience, provides the Artist and recipient with personal fulfilment. The pupils in this research discussed feelings of wellbeing when they revealed that they felt; pride, happiness, pleased, refreshed and a release from pressure, when they created art work for their projects that reflected themselves. Effects from taking part in the arts, which are of a parallel nature to my research findings are discussed from within a health setting by, Crone, O'Connell & Tyson, et al. (2013). They found that adults who took part in art activities experienced wellbeing benefits and that taking part in art evokes an emotional response. Additionally, seminal work by Roege and Kim (2013), discuss that the arts, taught within schools, initiate the protective factors of emotional wellbeing. This research has empirically proven that wellbeing was generated through an educative art intervention and pupils gained emotional benefits, alongside their academic pursuit.

This third concept has revealed that pupils developed of a feeling of wellbeing when they created art work for educative purposes by using elements of freedom usually afforded to Artists. The pupils engaged in; intrapersonal and interpersonal learning methods, safe group talks, art work that prompted self-awareness and learning about the emotions of others. These processes prompted the beneficial development of the pupils' wellbeing, which they learnt to understand and self-regulate through introspection.

## **Concept 4: Feeling Disparity and Making Change**

Within this concept, through the medium of art, pupils appeared to more consciously connect with their awareness of disparity felt within themselves. They managed their own independent change accordingly, to suit their expectations in different situations. The qualitative findings in chapters four and five, revealed that the pupils in the intervention group acknowledged they felt inner disparity, which was a source of discomfort for them. The disparity that they felt was with regard to situations and emotions they experienced in their daily lives. Developmental psychology asserts that during adolescence, self-conscious emotions are developed which help the person to discover authentic self-behaviour and act upon it (Harter 2000b).

Within the intervention, the pupils reflected upon their own lives and recognised they were changing and developing within them. Pupils viewed their self-development within their different life roles and an understanding of false self-behaviour and authentic self-behaviour developed (Harter, Walters & Whitesell 1998). False self-behaviour results in an uncomfortable or unjustified feeling for the adolescent (Harter 2012a). Within the sample group, their different life-roles, behaviours and feelings at times appeared contradictory, and discomfort was felt. For example one pupil noted how they felt about being in boarding school in a different country, their developing art work, and how they were going to progress whilst also experiencing difficult feelings:

*"...When I think about my idea, I still don't like to stay in this school. For my mind to show me I can use this school to do it, what can I do in this school? First I used colour to do background and I use purple sand and glue to make the background more beautiful. I use pencil to draw a long circle line to mean I*

*still got a long time to live here. I did plan a lot because I am drawing my days so I have to think what I am doing, where I am. I know my work is right because I am always thinking about my day. When I start to do it, I think how I can do it, what should I do on it and what I have to add more on it. This art work made me worry because I want to make it really good, I started to use more colour, change my style.'*

This has evidenced that art and metaphor transcends cultural boundaries and is useable by any pupil from any background to understand the self. The pupils in the intervention group internally assessed their available options, possible to them within their different life situations. Kroflic (2011) discussed that an art education provides a place where children can resolve inner tension, when confronted with new situations in their lives. Within this research, pupils used art lessons as a place to develop and hone their thinking skills. They then decided upon how to enact change, revealing the intervention group pupils' self-actualising behaviour, where their personal choice of growth direction took place. Pupils made active decisions to benefit their wellbeing in daily life, to resolve the inner discomfort, as seen in chapter four:

*"...if you see like, like something that you've done and then you think that's okay or it's a bit I don't kinda like it, but then I don't know like, especially because I'm a boarder, you go and see like, another person and it's like amazing, it kind of makes you wish I could have done that, but then you didn't think of that, so you wanna copy them but you can't."*

Within this transcript, an internal battle is taking part within the pupil. This is observed between the integrity of individual work and feelings of honesty, versus the temptation to copy another pupil's ideas, potentially gaining higher grades or peers' positive

feedback. This highlights that some pupils in the intervention group applied high-order thinking and applied this to their own life situations, because of the art lesson changes. King, Goodson and Rohani (1982) discuss that successful high-order thinking depends on the individuals' ability to apply, reorganise and embellish knowledge in the context of the thinking situation, which is evident in the transcript above.

Art teacher, Kendrick (1999) used art to help self-actualisation occur, with a case study of a child with low self-esteem and learning issues. Whilst Kendrick's study lacked rigour and concentrated on one case study, this research extends knowledge regarding self-actualisation within art lessons, to a class of pupils who did not have significant low self-esteem or learning issues. The pupils in the intervention group, who used their 'mental space' to think of and understand consequences, developed their own specific ways of behaving and they felt happy with their decision making. At times, pupils chose to change specific colours and mark making techniques, as they recognised the emotional impact this had on them. Changing art materials to those that they knew made them feel happy, revealed how they understood that they had the option to take charge of their lives.

The next pupil quote reveals how some pupils gained the confidence to make greater changes in their lives, other than the completion of art work. The pupil chose to make a journey outside of the classroom, and in their own time to a gallery, as they believed it would have been beneficial for them to see the Artist's work that they were studying in real life.

*"...I went to Birmingham Art Gallery and saw one of Barrie Cook's paintings, a blue background with bars coming across and that influenced me to use that one for my background."*

To make the decision to go to the gallery, this pupil had to measure and weigh different factors for and against the journey. The motivation to make the journey reveals the value and importance the pupil placed on their study and the possible gains accessible from the situation. This decision to use elements of that experience within this pupils' art work, which gave them something to feel proud of. This was evidenced as the pupil verbally shared the information with the group. Another example of pupil change is seen in Chapter Three, where a pupil applied for the year 8 art scholarship; this had never been observed from a person in this academic ADT setting before the intervention. This reveals that some pupils in the intervention group constructed their identity, or possible selves, within different situations to help them take control of their situations and feel a positive emotion.

The pupils in the intervention group, developed problem-solving skills from both an interpersonal and intrapersonal base, which further evidences authentic self-actualisation. Intrapersonal understanding is highlighted qualitatively in chapter five, when Rosie discussed her internal dialogue. Within the timeline, Rosie revealed how her thoughts about her fears changed. At the start of the intervention, she felt she could not interact with her peers at all. At the middle stage, her ideas were constructed to help her understand how to counteract her academic and peer-based fears, when in the art classroom. See Figure 50.

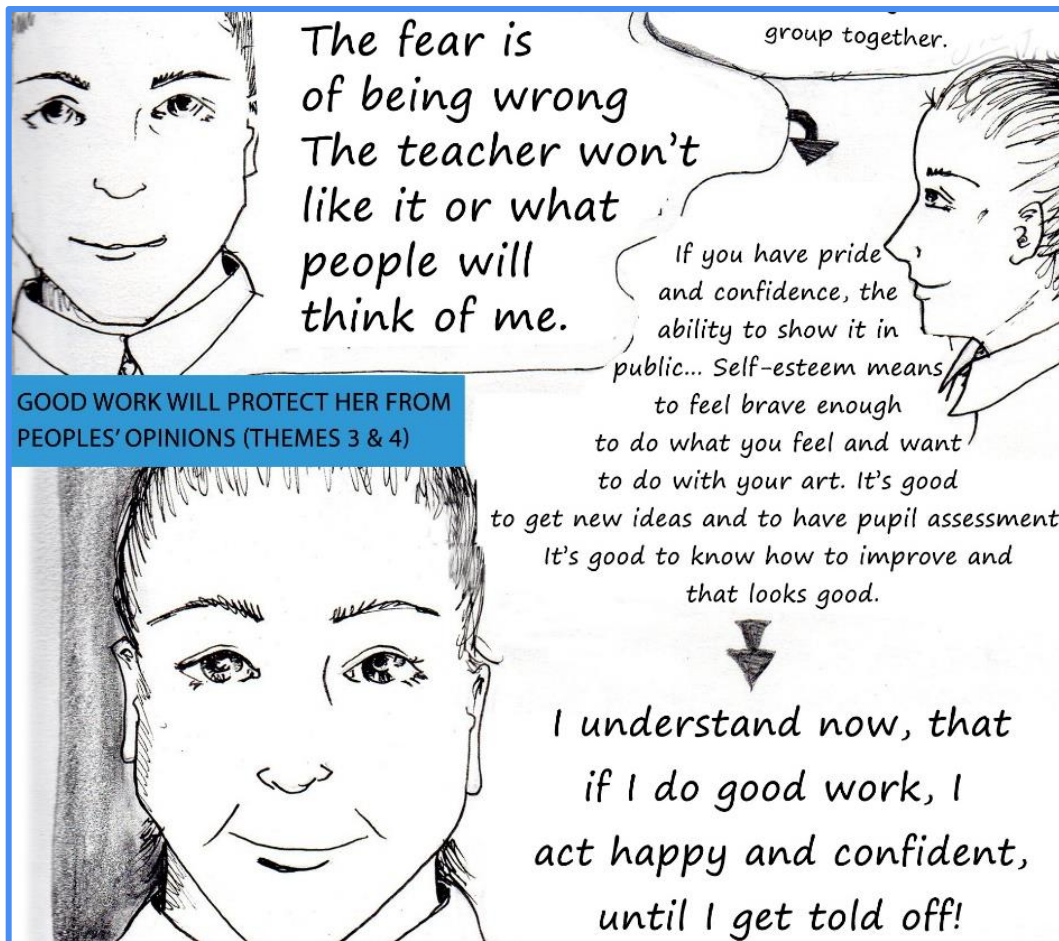


Figure 50 Researcher's Drawing, Insert from *Jim and Rosie's Pupils' Perceptions* Chapter

At that stage of the intervention, Rosie understood how to apply change to her life in the classroom, but she felt unable to. Art therapy image analysis revealed that Rosie was not at the right point of life, for her to make the beneficial changes as she potentially lacked confidence. However, Rosie's problem solving helped her understand that there were choices, for when she hopefully felt ready in the future. Problem-solving in order to help construct situations independently, requires an understanding of the self, of others, and of what choices are available in any given situation. Realistic potential future outcomes additionally need recognition and the confidence to action the changes is required (Bandura 1991). Research from an educative base, highlighted that self-awareness and relatedness to others are needed

to develop life-based, problem-solving skills (Mynarikova 2012). The pupils assessed a projected possible future-self. This projected ideal contains what they want from their future and how they want others to perceive them. Some pupils also developed the confidence to enact behaviours, to make their chosen future a possibility.

Markus and Nurius (1986) explored the concept of a person having and exploring possible selves, to reveal their identity, and what a person wants for their future. The representations of the self in the past and possible-self in the future are based upon the individual's own perception of their socio-cultural and historical context, as well as their immediate social experiences. Lee and Hankin (2009) concur with Markus and Nurius (1986), and further assert that productive and beneficial decision making is linked to positive and interpersonal relationships, for which a socio-cultural understanding is required. Within the intervention group, the importance of safe relationships were recognised. When group safety was felt, pupils did not base their own decisions upon their peers' potential negative judgements. Therefore an increase of the possible options of future-constructions were available to each individual pupil. This enabled some pupils to consider their own authentic and beneficial self-realisation.

In this research some pupils used their time creating, to problem solve. Art creation is currently recognised as an aid to problem-solving, with deconstruction and reconstruction being noted as processes that are used whilst creating (Dunn-Snow and D'Amelio 2000). Dunn-Snow and D'Amelio discussed that when their pupil sample started to create, the pupils recognised limitations in their present ways of thinking or looking at things, and they proceeded to develop new ideas to counteract them. These ideas are formed alongside the deconstruction of old thoughts, aiding in the problem-solving process. This reveals that whilst pupils deconstructed and re-formed their



situations within their internal world, they gained the confidence to facilitate the opportunity and take risks in the outside world. My findings also concur with Albert's theory (2010), in which she stated that when her pupil sample felt sure that they were safe and supported to take risks in lessons, and their efforts were appreciated (Harter, Walters & Whitesell 1998), the pupils' personal expression developed their confidence.

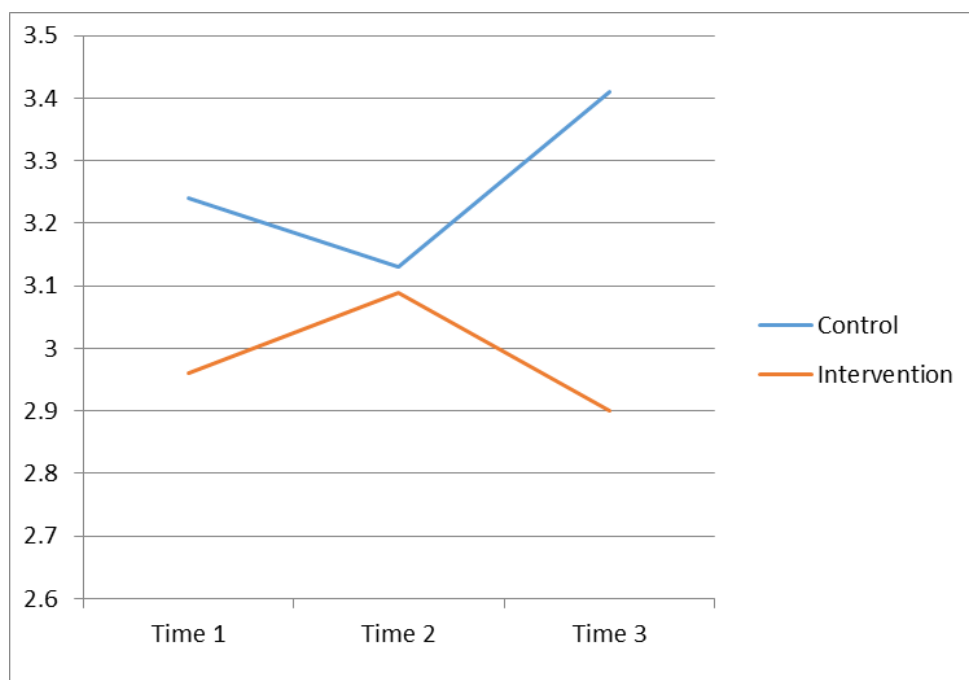
Comfortable and positive classroom based relationship developments, were pivotal. The intervention pupils expressed great concern about the assessment process and the anxiety this caused them. Both the pupils' classwork, homework art grades and also the whole school examination period, caused issue for the pupils. This was expressed within the intervention period and this freedom may not have been afforded them throughout their usual art lessons.

To summarise, this concept has highlighted that whilst making and discussing art, the pupils recognised that they felt inner discomfort from disparity about certain situations in their lives. They decided how to change their life situations to ease the uncomfortable feeling. When creating, some pupils chose to purposefully change their emotional state, by using specific material choices as an emotional management tool. Pupils also revealed their confidence development and positive relationships, by enacting change to protect the inner-self, working toward positive life outcomes. Some pupils also feared change, they were unable to take risks and maintained their position within the situation under scrutiny. When some pupils could not affect change over a situation, they accepted it once they understood it, yet the whole school examination period remained an issue.

## **Concept 5: Felt Success versus Grades**

In this concept, the type of esteem development experienced by the pupils in the intervention and control group, is assessed and theorised. Changes were evident in the pupils' domains of global esteem, relationship and academic importance, as well as numeric art grade achievements.

Chapter three contained evidence that revealed the pupils in both the control and intervention group, experienced changes that affected them at the onset and during the school examination periods. The weaker academic pupils were mainly sampled for the control and intervention groups, so I would expect to identify the pupils' felt reactions to examination pressures. The importance of social relationships was seen to decrease in the intervention sample and increase in the control sample; showing significant interaction due to the opposite effect seen in both groups. See Figure 51.



*Figure 51 Social Relationships Compared over Time*

The pupils in both groups reacted to exam pressure within their relationship domains, due to the fact that self-esteem is a flexible construct with the ability to protect itself (Van Dellen et al. 2014). Using the dynamic and protective self-esteem theory, the pupils had fearful predictions of academic shortfall, which resulted in uncomfortable feelings and became a catalyst for the protective function of self-esteem. Two different importance of relationship effects were observed.

The global self-esteem of both groups of pupils were not affected by their relationship importance over time. However, relationships do rely upon the approval of others and they need constant bolstering (Crocker & Luhtanen 2003; Harter 2015). This means that the pupils in the intervention group, were more likely than those in the comparison group, to develop a stable self-esteem. This is because intervention group experienced an increase of importance in the academic domain, which became stable over time and became more important to them than their relationships which increased and then decreased over time (Harter 2105). See Figure 52.

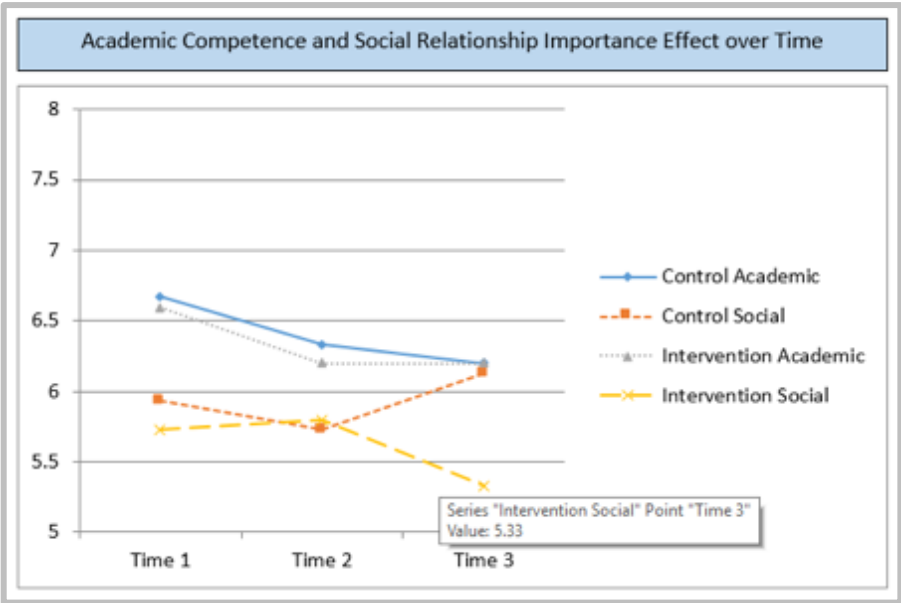


Figure 52 Academic Competence and Social Relationships Importance Effect over Time

Alternative views are offered regarding the esteem development in the control group. In her seminal work on generational differences in mental health, Twenge (2011) discussed that increased relationship importance develops healthy self-esteem. Yet, contradictory findings by Jordan, Spencer & Zanna, et al. (2003) and Harter (2015) discuss that the correlation between academic and relationship importance is the significant factor. They discussed that the feel-good dynamic and happiness within relationships, presiding over competence development and felt success, is a narcissistic trait (valuing oneself too much). This would suggest that the control group did not develop stable self-esteem that offers resilience. Instead, they developed narcissistic traits and an unstable self-esteem, as young adolescents who are overly concerned by the opinions of their peers, report greater fluctuations in their self-esteem (Harter 1985e). However, a limitation of my research is that the qualitative evidence was not collected from the control group to confirm or disconfirm the quantitative evidence.

Pupils in the intervention group achieved significantly improved grades when compared to the control group. This new evidence adds to the knowledge in the field of education and specifically, art education. The art intervention increased pupils art grades, whilst also developing their emotional health. Additionally, the intervention pupils who felt an increase of academic importance, saw improved art grades.

Consequently, as the pupils perceived themselves as competent in the areas they judged as important, they developed a higher self-esteem. However, as noted by Baumeister (2005), this raise must be to do with understanding that the pupil has completed good schoolwork.

*“If self-esteem is a result, not a cause, of good schoolwork, then enhancing self-esteem is a waste of time in the pursuit of better classroom performance (Baumeister 2005: 38).”*

If academic importance was raised and the pupils did not succeed academically, a low self-esteem would have occurred (Harter 2015). This research has evidenced that, because relationships generate fluctuating states of emotion within the self, and are less stable than academic gains, (which are competitive yet more stable than relationships), the intervention sample developed a more stable self-esteem gain as academic importance was greater than relationship importance.

Despite this seemingly positive result, using quantitative evidence alone, this research reveals that the pupils increase in self-esteem is still not fully stable, as academic success develops non-stable esteem (Crocker, Luhtanen & Cooper 2002). The academic esteem gains felt by the pupils, relies upon the conditional approval of others and are classed as competitive gain. This type of achievement could also have caused additional academic stress to the pupil sample, as they would have needed to keep on ‘winning’ (Crocker & Wolfe 2002). However, self-esteem based on felt success is stable and therefore, if the pupils internally validated the academic success they achieved, this would mean the intervention pupils did experience stability of their raised self-esteem (Orth, Robins & Widaman 2012).

Evidence for stable-esteem development, seen through qualitatively assessed and observed behavioural choices within the intervention group, is established through the qualitative in-depth pupil findings. The link between the intervention group’s self-esteem related to their behaviour, rather than the high or low measurement of global esteem (Crocker, Luhtanen & Bouvrette 2002). The intervention group pupils who

experienced an increase in self-esteem from an academic base, did experience stability of esteem development, through the internal validation of their success. This provides new methodological evidence within the field of art education, as the relationship between the quantitative and qualitative evidence have provided a deeper insight into the changing effects in the lives of my sample.

As revealed in concepts 1, 2 and 3, the pupils in the intervention group voiced their concern about imminent exams and they felt able to voice their fears, through the development of their self-awareness and ability to relate to others. Nevertheless, how they acted as a result of their recognised fear, revealed a stabilising effect within the domain of academic importance, which ultimately became stable and of more importance to them, than their perception of their relationships. This was evidenced in Chapter 5, when Jim and Rosie felt the need to tackle exam fear and academic pressure, by actively doing more practical art work, rather than wanting to take part in data collection. Spending time supporting their own academic future outcome was more important to them, than giving their time to me, whilst I collected data in the guise of a researcher. The individual pupils sampled, were at an early to mid-adolescent period and at that stage, importance of academic competence and academic success, can relate to parent approval and there a stable self-worth (Harter 2015, 2012a). This is because the pupils had not yet developed a self-image that was strong enough to withstand criticism and stress (Geldhard & Geldhard 2010) and the parent relationship is a place of strength for them. Consequently, as the pupils thought they had pleased their parents, good feelings ensued and wellbeing was raised. If the pupils did not meet their parents' expectations, they could have experienced a more difficult emotional state (Bandura 1978; Steele 1988).

In chapter 4 and 5 I highlighted that the pupils internally validated their academic success or validated the success of a process, associated with an outcome. The evidence reveals how the pupils' self-awareness, helped them to balance discrepancies between enjoyment of temporary action in the moment and potential long term felt effects of future academic gain. An inner battle between the enjoyment from taking part in creating art and gaining academic accolade for it, was evident for one pupil:

*"...I was gonna say that the way I look at it is that it's a piece of art work to enjoy, it's prep, so it's gonna be marked, so you should spend your time and enjoy doing it, but if it's no good then it's like, you wouldn't hand in a maths prep if it was all wrong."*

The concept of 'right and wrong' answers were important as well as the enjoyment of the Artistic process. The pupil placed importance on academic success to protect their esteem development from potential harm. When creating art work at home, the pupils in this research purposefully used different techniques to take control of how they completed their prep. These techniques consisted of; taking longer to complete their work than usual, planning work carefully, making changes to their art after accidents occurred, using a greater range of materials than they had previously and speaking to parents for advice and support. These actions were all used as buffering mechanisms, to change uncomfortable feelings associated with potential academic failure, to positive feelings associated with a potentially good outcome, through a process the pupils had belief in. When the art work completion techniques worked (evidenced as the pupils' grades improved significantly) the improved art grade did not dictate the entire effect on self-esteem, this is because the pupils had placed value on the process they used to complete the work. The value placed on the process then became

internally validated and the pupils understood they had gained competence. By logically applying positive qualities to a situation where the pupils' felt failure may have occurred, they developed and protected their self-esteem, and generated a healthy, stable esteem (Steele 1988).

This concept has discussed how the intervention group developed a stable self-esteem and feelings of well-being, through their enhanced self-awareness and relatedness to others, partially evidenced with some discrepancy seen between quantitative and qualitative results. Quantitative evidence pointed to a potential trend of stable-esteem growth. Academic importance was viewed as becoming greater than peer relationships and it levelled out over time, whilst relationships decreased over time. Qualitative evidence highlighted that some pupils thought, spoke and acted in ways that informed their protection mechanisms. These mechanisms protected them against the effect of receiving poor grades, and enhanced their wellbeing and stabilised their esteem growth. The findings confirm previous empirical evidence and theoretic knowledge concerning the development of stable self-esteem within adolescence. This reveals how the academic knowledge in the field of a merged art and health education has been extended through this research.

## **Synopsis**

This discussion chapter, has combined the quantitative and qualitative evidence presented in the previous Chapters; Three, Four and Five. The evidence provided by this research has been assessed alongside relevant theory, contemporary research, and discourse from within the fields of art, art education and psychotherapeutic health. Using the findings revealed from across the data types, has enabled unexpected



events to be uncovered that were not a part of the initial research questions asked at the outset of the research, though have proven to be important within the overall findings.

The use of art, has been successfully tailored to help the adolescent pupils beyond mere academic skill development and grades. Their self-awareness, awareness of others, wellbeing, peer relationships, self-actualisation and ability to generate safe spaces where they can explore their inner changing world, have all been highlighted by the pupils, as necessary in the development of their stable self-esteem and improved art grades. Whole school examinations and art work that is assessed and marked, causes pupil anxiety and it was evident that pupils experienced changes to inner domains. These domain based changes had a consequence on their actions.

Art has been evidenced to be a main contributory factor for pupils heightened awareness. Through the medium of art the pupils' action and choice of behaviour, depended upon the recognition and understanding of their felt discomfort. Alongside this, some pupils' deeper understanding of their own feelings and what they were associated with, meant they also developed the ability to project their possible identity into the future in different situations, and understood different consequential emotional states. This ability to project possible selves' and their associated feelings, meant that the pupils who had developed caring peer relationships, where they felt secure, expanded their future behavioural choice. This was because they were not in fear of the impact of relationship based problems. Academic outcomes were worked towards with confidence, and the academic success they felt was then internally validated, resulting in a stable self-esteem.

## **Chapter Eight: Conclusion**

### **Introduction**

To date, there has been little research conducted on the potential of art lessons within education, to improve the healthy self-esteem alongside the progressive art grade achievements of adolescent pupils, using mixed method studies (White & Robson 2011). As an art teacher, committed to supporting and developing adolescent pupils' healthy self-esteem and grade increases within their art education, I have been able to examine, in depth, during the course of this study, findings which contribute new knowledge to the combined academic areas of art, art education and psychotherapeutic health, to aid adolescent pupils' healthy self-esteem development, alongside their progressive art grade achievements. In this chapter I will detail my contribution to knowledge, alongside acknowledging how the research question, aims and objectives, stated at the outset of this study, have been addressed.

### **How the study addressed the main gap in the literature**

As considered within my introductory chapter and literature review, adolescence is a difficult time for pupils and their education can be affected negatively (Petrides, Frederickson & Furnham 2003; Research Report 2012). Issues regarding self-esteem during the stage of adolescence are associated with social, emotional, behavioural and mental health difficulties (Weikel et al. 2010; Department of Education & Department of Health 2017). Additionally, Cameron and Granger (2018) note that self-esteem has repeated long term implications on relationships and interpersonal experiences.

I have noted how limited studies had evidenced how maladaptive and low esteem states can be counteracted within the classroom, through directing pupils' attention to self, through art, to develop esteem that is more stable (Crocker 2004; Crocker & Wolfe 2001; Dubois & Flay 2004). Further, it is known that taking part in creating art within art therapy is routinely used to support clients in mental health services (Gatta, Gallo & Vianello 2014) and research indicates that art interventions (Ottarsdottir 2005; Crone, et al.2013) as well as discussions in groups surrounding art images (Gelo, Klassen & Grecely 2015) and the 'self' (Carvalho 2014) do help improve self-esteem, relationships, self-awareness and wellbeing. Additionally, teaching emotional intelligence within academic lessons, whilst encouraging kindness (Mongrain & Chin 2010) within cultivated compassionate and warm relationships in the classroom (Bergin & Bergin 2009), have also been evidenced to help pupils' socio-emotional development and produce the ability for the pupils to internally validate success for a stable esteem and raise their levels of happiness (Mongrain & Chin 2010). Yet what was lacking was empirical evidence to examine how the facilitation of emotional intelligence, discussion and art making in usual art classes, could help the adolescent age group in their everyday school experiences obtain stable self-esteem and also increase their art grades. This study set out to examine through the following research question and accompanying aims and objectives.

## Research Question

If an intervention that aims to develop adolescent pupils' wellbeing, self-awareness and relatedness to others, is integrated into usual art lessons, do their healthy self-esteem and art grades increase?

This research has two aims and four objectives:

**Aim 1:** To investigate whether an intervention can be placed into school art lessons, which enhances pupils' wellbeing, self-awareness and relatedness to others.

**Objective 1A:** To design and deliver a school based intervention that incorporates; making art, reflective questioning about artists' work and their lives and also pupils' making experiences, to enhance pupils' wellbeing, self-awareness and relatedness to others.

**Aim 2:** To explore whether the above intervention enhances pupils' wellbeing, self-awareness and relatedness to others and consequently their art grades and healthy self-esteem.

**Objective 2A:** To determine if the intervention develops pupils' wellbeing, self-awareness and relatedness to others.

**Objective 2B:** To determine if the pupils' changes to their wellbeing, self-awareness, relatedness to others, helps to increase their art grades.

**Objective 2C:** To determine if the changes that took place to the pupils' wellbeing, self-awareness and relatedness to others, increased their healthy self-esteem.

## **Research Design**

Using the flexibility of a pragmatic philosophical grounding to the research, Creswell's (2015) mixed method, parallel convergent design, was used to guide the research process, using data collected from two art classes at the school where I work. I applied qualitative data collection methods in an intervention group, a group which had the intervention procedures applied to them, alongside the intervention. The coterminous procedures were applied as they were necessary to answer the research question, and understand how the intervention procedures impacted the pupils' lives and could be adapted to suit pupils' reactions.

The methods I adopted included the use of whole class audio recordings (for both whole class discussion and small focus group talks), a collection of pupil notes in workbooks, answers from discussions (written in a flip chart) and the pupils' end of intervention assessment, taken in the form of pupils' written notes. I also collected photographs of pupils' progressively developed imagery from the whole group. Additionally, I focused on two pupils' personal intervention experiences, which were accessed through their consent, (and that of their family) via in-depth repeated written questionnaires and audio recording, in open ended interviews. Finally, I took time to complete my own researcher reflections at the end of each intervention class, this was really important in enabling me to consider my responses as I flickered between the states of teacher, researcher and artist, and as they slowly merged to become one.

The quantitative data were collected from both the intervention and control groups to enable comparisons between the two groups and for proof of intervention effect. This data included; pupils' psychometric self-esteem and domain importance tests (six domains in total) used pre, mid and post-test. These scores enabled me to analyse

the group averages and individual's self-esteem and domain changes. Additionally, I examined the pupil's art assessment grades, collected from the end of school year seven to the end of school year eight (when the intervention took place over a 23 week period). These were descriptively analysed to reveal which group, if any, received greater than usual grades.

### **Merged Data Whole Set Findings**

The research question was partially answered with three sets of findings from different sociological science perspectives, revealing three different snapshots of the intervention effect. A comparative analysis of the entire sets of findings revealed five concepts, these were; safe facilitation, compassion for the self and others, letting go in the flow, feeling disparity and making change and, felt success versus grades. This integrated, blend of findings revealed the pupils' reasons, feelings, progression, quantifiable effects and different methods of learning. The new findings have broadened knowledge boundaries and answered the research question from within the merged area of art, an art education and health.

### **Merged Data Key and New Findings**

After analysing data and observing the art intervention effects with the pupils, it was evident that talking in groups, about artists' in-depth life events, and the artists' art, supported safe group conversations about sensitive life topics. It was humbling that I was able to observe how this safe and novel method, used within art education had been so powerful. These findings do build on previous studies. Gatta, Gallo & Vianello

(2014) considered a similar approach, however, their study took part in a health setting. My research placed an art intervention in a school art class, offering an effective alternative, and because the intervention was designed to be appealing, inclusive, with ability to engage a diverse group of young pupils –it was effective without stigmatizing them, as no one had to be ‘taken out of class’. What is exciting is the potential power in how such art interventions can be used widely across schools, as part of the art curriculum, in a whole school approach to wellbeing. This method of teaching is a way to consider the increasingly worrying mental wellbeing agenda UK schools are currently facing.

The development of adolescents’ stable esteem is based upon the following determinants; religious faith, love and support from family, virtuous moral behaviour, safe working relationships, significant other’s perceived approval and internally recognised academic competence (which is felt in higher esteem states). Some of these domains are deemed more stable than others (Crocker & Park 2004; Crocker et al. 2003) and this research explains the benefits to a pupil’s stable self-esteem development, when these core aspects of being, are cultivated within education. With regards to the art intervention I designed, I captured how the pupils’ emotional learning hinged around talking about artists’ lives and their emotional states, alongside their art work. They revealed how their interpersonal relationships were developed with compassionate and sensitive discussions. I noted how these encouraged group care, cohesion and connectivity (relatedness) between the pupils. As such, this builds on projects such as Visual Thinking Strategies (2011), Yenamine (2013), Harter (2015) and Chin (2017) in terms of how the art intervention built feelings of personal wellbeing.

I was able to better understand how individual's feelings of separation were dissolved as honesty cultivated trust between all the group members, including myself, encouraged the pupils' creative thoughts and expression in a similar way noted by (McNiff 1988; Sternberg, Jarvin & Grigorenko 2009). I was very pleased to observe how the pupils developed confidence to speak and pupils who were usually quiet and would not speak in class, started to open up. The ability for pupils to overcome their self-consciousness and for others to show leaps of confidence, revealed how the whole group increased their social and emotional growth. This growth included pupils' self-awareness, awareness of others and care of peers' wellbeing. These findings build upon similar findings previously substantiated in the field of health in 2010 (Mongrain, Chin & Shapira; Wallin & Durr 2002) and through this research are extended into an art education.

Pupils' discussions developed a wide bank of emotional knowledge surrounding artists' material use and emotional lives and they understood the artists through metaphor, and through recognition of similar experiences in life. Pupils discussed how they likened the artist to themselves and their development of empathy and sympathy, expanded their understanding and shaped the knowledge of their own world which helped make the pupils happier and less isolated (Berke 2012; Geldhard & Geldhard 2010; Housen 2001; Roege & Kim 2013). The pupils' new emotional literacy, guided by artists' image construction and life events, helped pupils understand that artists' emotions motivated their art creations and the artists gained wellbeing. When pupils created, they said that they understood that they felt better and gained feelings of wellbeing, from a safe group setting and also in an intrapersonal manner. I observed the adolescent pupils, creating art and gaining cathartic health benefit and feelings of happiness, which was tremendous. This health benefit has previously been found with



health settings (Gatta, Gallo & Vianello 2014; Sagan 2015) pre-school education (Kroflic 2011) and in art classes by Anthos (who did not have proven safe methods) (2001). However, the method I applied is safe, no adverse effects were noted and the ethics ensured pupils spoke openly and without fear. This increases the ability for the intervention to be implemented in usual art classes with limited teacher training. Whilst I had the whole group and individual's experience of care and security at the heart of what I did in the classroom, the pupils said they felt safe, acted in a safe manner and so their cathartic effect was accessed. Whilst making, whether the pupils were at home or at school, the action of thinking and making (Kroflic 2011; Sagan 2015) enabled the pupils to enter their own 'mental space'. Whilst there, they felt safe, they analysed themselves in their lives (Harter 1990c) and expressed authentic new thoughts using art materials, where they modelled their emotional expression and potential future lives. This new finding from an adolescents' art education has highlighted how the pupils' inner freedom enabled honest self-expression of their authentic selves and promoted greater intrapersonal strengths (Bolos 2015; Dunn-Snow & D'Amelio 2000; Harter & Whitesell 2003; Markus & Nurius 1986; Ottarsdottier 2005) and further wellbeing and confidence. Within this space, the pupils discussed that they recognised and assessed their paradoxical thoughts and feelings. From this new understanding of themselves in life (Markus & Nurius 1986) the pupils chose to behave in different ways. These behaviours were spoken about in peer group conversations when they were concerned with academic changes. Pupils said they understood their own behaviour helped them to dispel their feelings of disparity, because of their increased problem solving ability.

Whole school examinations and grading of any kind were of great emotional concern to the pupils. For pupils who became confident to take risks, they made decisions to

self-actualise, for personal or academic reasons. I observed that the pupils who were preoccupied with others opinions were not able to take positive action. However, their realisation that they knew how to make change, reveals emotional and personal learning took place, which is not usually associated with art lessons. These thoughts and decisions were reached through making art, talking about art and others' sensitive life information, within safe group discussions. This whole group evidence extends previous knowledge within an art education base, from a single case study (Kendrick 1999) to a whole set of pupils.

The intervention highlighted how pupils reacted to examination pressure, this is a new finding which was reached as the qualitative and quantitative data were merged, as one set of data could not answer the research question alone (Mertens 2012). When the intervention started, the intervention pupils' global self-esteem increased, but upon their imminent examination period, quantitative data revealed the rapid decrease in their global self-esteem, with an overall significant drop, as expected in adolescence. Additionally, the intervention pupils internally shifted their weighting of importance onto their academia domain, from their relationship domain. The pupils in the control group, did the opposite and placed their weighting of importance to relationships, and the correlation between academic and relationship domains is the significant factor (Harter 2015; Spencer et al. 2003). I observed that the intervention pupils who experienced an increase in their academic art grades, also experienced an increase in their global self-esteem. This was because the pupils felt academia was important to them (Harter 2015, 1985e) and when they succeeded academically, it raised their esteem. Esteem determined from an academic base is more stable than relationship based esteem. Relationships that are based upon conditional approval, creates less personal resilience and more narcissistic traits (Crocker et al 2002; Crocker & Wolfe 2002).

Through caring facilitation, the majority of the intervention pupils' felt safe and secure in their peer relationships. The pupils did not concentrate on their peer relationships being bolstered by transient opinions and feelings. This meant that the intervention pupils' esteem was further confirmed as stable, through their internal validation of risk taking and mastery of the subject, which produced academic success. The pupils pride in their process and outcome was very encouraging (Crocker 2002, Kramer 1980; Crocker et al. 2002; Orth, Robins & Widaman 2012). Pupils in the intervention group also received comparatively greater art results than those in the control group. This evidenced that pupils' art grades increased due to intervention effect, an increase in pupils creative ways of working ensured both aesthetic and skilful art pieces being made.

Through the application of mixed methods (White & Robson 2011), these new findings in the merged area of art, an art education and psychotherapeutic health are very revealing. An adolescents' art education, which encompasses the development of emotional intelligence and care within groups, improves pupils' art grades, develops their healthy self-esteem and promotes the pupils' feelings of wellbeing. Using mixed methods research from within education has provided core strength and the capability to look at, listen to and understand the pupils' experiences. The pupils' perspective has also been analysed using social science tools, which speculated their unseen events from within.

Additionally, this research has evidenced that pupils' inner changes that take place during examination periods can be potentially mediated through this educative art intervention, with safe relationships at school aiding the process. Findings have

additionally highlighted that during making academic art, pupils create a safe space to freely speculate about themselves. They develop an understanding of their authentic selves and learn how to apply meaningful change in their personal and academic lives.

Using a storyboard to frame pupils' lived experiences, invites the research to be disseminated to a wider audience than academic, giving it back to the pupil body who helped to generate it. This method has illuminated the possible scope of an arts interpretation within educative research methods, yet this needs greater use and understanding. Arts research has recently increased in the area of health, where credence has been afforded art, as a subject with healing power in the right setting. However, the proactive health benefits of an everyday art education, for an ailing adolescent society desperately needs more research.

### **Strengths and Limitations, with Implication for Further Research**

Whilst I designed this research to be robust, I accept undeniable limitations are present from the balanced view of a pragmatist. The research was applied to a group that contained boarders and day pupils from China, Russia and the UK, revealing the potential ability for each pupil from those cultures, to learn in this new way and experience personally beneficial effects. As the research was set within a private educational establishment, this means that the findings are applicable to similar settings, through the qualitative data set, as opposed to the quantitative data set, but not to any other school setting.

This research was set in a 'middle' school, year eight is at the top of the school system and the pupils' take their steps to their next school experience in a 'high' school setting in year nine. If this research was extended to state schools in both primary and secondary settings, it would increase the knowledge in this area even further. Applying the intervention in numerous schools at the same time would give greater insight across different economic settings. The small quantitative sample in this research ( $n=15 \times 2$ ) are not statistically generalizable to the general population, so larger groups of pupils in different settings are required. Additionally, the intervention was applied to the Art and Design Technology set, which were heavier in boys' numbers than girls, application of the intervention in a mixed ability set with equal gender proportions, may give a clearer differentiation of intervention interpretations.

The length of the intervention was 23 weeks (two academic terms) which gave some rare insights into pupils' lives, however, a long term intervention application would highlight where pupils could benefit increasingly from art interventions. The skewed results observed during the pupils' examination experience would be seen in context if this intervention procedure were to be applied for example, over a two year period. This greater length of time would reveal an increased understanding of how to help pupils during their stage of adolescence, gain the most from their schooling and future lives.

Whilst I had not planned a follow up study at the start of the research design, this would have given some indication of long term experience of effects and integrity of the storyboard approach. Upon enquiring with Jim and Rosie, five years later at school, as to their possible use in further data collection, they were sadly too busy with their A levels to respond. This is something I will undertake in the future to grasp what they

feel and think about their pupils' perceptions story board, using auteur theory, for dissemination of literature.

Qualitative data was only collected from the intervention group. This was necessary as the intervention and data collection was coterminous, and one could not exist without the other, the research changed with the pupils' experiences. Now we understand how the intervention effect took place, we can assess for this or not, in two separate groups. This research has found new knowledge and now it can be developed further. Future research would need qualitative information collecting from both groups and data collection would naturally be independent from the intervention, however; we now understand how the intervention changes took place for the pupils and this necessary step for arts research has also provided strength to the findings. Whilst the research findings revealed self-awareness, awareness of others and wellbeing development which helped to develop stable esteem and greater art grades in the intervention group, it has not proven whether or not the control group developed those qualities as well.

Whilst the quantitative data findings had an impact on how the qualitative findings are viewed, further quantitative data collection from the groups including wellbeing, relatedness and awareness scales, would give a clearer understanding of intervention effect and the fluctuations in pupils' esteem state.

Finally, my artist, teacher and researcher role was integrated, to develop and gauge the intervention and interpretation of data. Whilst this gave strength to the unfolding procedures and aided in clarity and sensitivity where needed, it also supplies limiting bias. Balancing the needs of the expression of the pupils' authentic selves, the teacher

in context, the researcher in reflexive action and the artist as a creator needs unpicking carefully.

As the intervention was applied in my place of work, I knew the colleagues who collected data on my behalf. Whilst utmost care in implementation of the intervention, data collection and analysis of results was taken, and supervisors reviewed the research progress, it would be advisable to implement future intervention with teachers who have no relationship with the researcher, and for the researcher to have no prior relationship with the pupils.

Future research would be advisable to acquire an understanding, regarding the transferability of the results to other educational institutions, charitable organisations and within home art practice. Also, the application of the intervention in educational establishments that cater for adolescents who find it difficult to undertake mainstream education, may benefit from this manner of art teaching. Unintentionally, this research has evidenced that pupils can mediate discontent and difficult examination periods with the use of the specialist art teaching methods employed through the intervention – this needs further research to understand the potential benefit to pupils who are undertaking stressful examinations and assessment

## **Implication to Policy and Practice**

Based upon the findings presented in this thesis, I make the following recommendations to educational researchers, art teaching practitioners, educational managers and policy makers.

### Recommendations to educational researchers:

This research has demonstrated where adolescent pupils can benefit a healthy education as well as an increase of academic grades in art as a subject. Further the research has demonstrated the anxious effects felt by pupils and the need for that to be expressed and mediated, regarding assessments and examinations. More research is needed in this area to reveal how pupils need to be supported during those difficult times. Further, an increase of educational research that adapts the intervention, and builds on the research strengths and limitations, as identified in this study, would be advisable.

### Recommendations to art education practitioners:

The use of pupils' discussions and learning via group work is not unusual in an art education. Yet it would be beneficial to ensure any group work with pupils is cultivated with careful boundaries. From this study, the need for care and respect between all members of the group, including how the teacher cultivates a safe and respectful space for pupils to take risks, is of key importance for safe pupil learning experiences. Within this, issues of teacher/ pupil power and pupil agency are essential to be aware of, including the recognition that the teacher and pupil do not hold equal power status.



Teachers need to be consciously aware of what they ask of pupils and how they can help pupils explore personal and emotional material in groups. Art teachers could start to employ the methods used in this research within adolescent age cohort groups, knowing they are safely imparting an art education with implicit emotional intelligence inserts.

The following methods can be used:

- Pre-devise safe boundaries between the pupils and teacher, discuss artists' sensitive life information in an in-depth manner. Support pupils to devise and offer opinions about artists' personal and emotionally charged life events and think of potential ways they themselves would or could act, if the situations were to happen to them
- A variety of materials offer different making experiences and creative effects
- Art making experiences to include expressive/ creative art creations as well as skilful practise (for both classwork and homework where intuitive and independent art making can take place)
- Discuss others' artworks whilst in small and large groups (including peers and artists' artworks)
- Give pupils the opportunity to value and discuss their own reasons, methods and experiences, during and for their art creation

The teachers would see improved classroom learning environments, where pupils are happier and more fulfilled in their relationships, where the sanction system may be used less, creating a more positive learning environment, where their own and the pupils' wellbeing is increased.

### Recommendations to educational managers and policy makers:

This research has highlighted the importance of an art education to the developing person, especially in the adolescent developmental stage of life. Pupils would benefit increasingly when given the opportunity to explore autonomous decision making whilst exploring. As time is not easily afforded to art subjects, this research has highlighted that an Art education is vital to all pupils. Increasing time allowance for the subject to be taught in the ways as indicated in the intervention used in this study, offers pupils more space and creativity to explore and develop wellbeing, which in turn will help them in their lives. This research has also shown improved art performance with limited further teacher training required, where teachers can impart lesson changes in their own lessons without the need to liaise with therapists. Teachers are already trained to be aware of pupil issues and senior safeguarding staff are alert for issues to be brought to them. This research has contributed to the better understanding of the role of pastoral care in school, pupil care needs to be at the heart of the curriculum, where every element of the pupils schooling experiences is based on support and encouragement of healthy values. Pupils' voice in their own art education would enhance educative practices and improve the pupils' application of useful life learning alongside necessary skills acquisition.

Were the pupils to agree at a later time, they could be advocates on behalf of the art intervention, and the contribution of this approach in considering their wellbeing and grades.

## **Dissemination of the Results**

I have presented at two national conferences, and within the university community at University of Central Lancashire and Coventry, presenting my research verbally or visually six times (see Volume 2, Appendix 1, P4). Whilst undertaking the role requirements of a part time researcher, I have enjoyed my role as a full time head of art, pastoral coordinator for the school and pastoral head of year eight. I have presented this research to senior management and colleagues at my place of work. My aim is to write up my research in education journals, and feasible arts and health journals, for example, Journal of Curriculum Studies, Journal of Education Psychology, School Effectiveness and School Improvement.

School permission to contact the old pupils who took part in the research would be required for me to gain follow up evidence. I am particularly interested in sharing my pupil perceptions chapter. Writing this up in other types of publications, magazine, short stories and short book series. The focus being ways to make the findings of my research available to charity organisations who work with youths and adolescents, to reach readers who might benefit, beyond scholarly publications, as arts-based work lends itself well to engaging other audiences.

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