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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 2 Appendices

By

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

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

Date of approval:

31 October 2016

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Appendix 1: List of Conferences and Presentations

Conferences and Presentations

My place of work 2013

May 2013

Oral Presentation

University of Central Lancashire 2014

Fourth Annual Research Student Conference

Poster Presentation

BPS 2016

British Psychological Society Conference – Aston University, Birmingham, Oral

Presentation

Coventry Young Researchers 2016

Coventry University,

Poster Presentation

Coventry Research Exchange 2017

Coventry University 2017

Oral Presentation

Coventry Post Graduate Researchers Presentations 2018

Doctoral Capability and Development Conference (DCAD) 2018

Oral Presentation

Poster Presentation
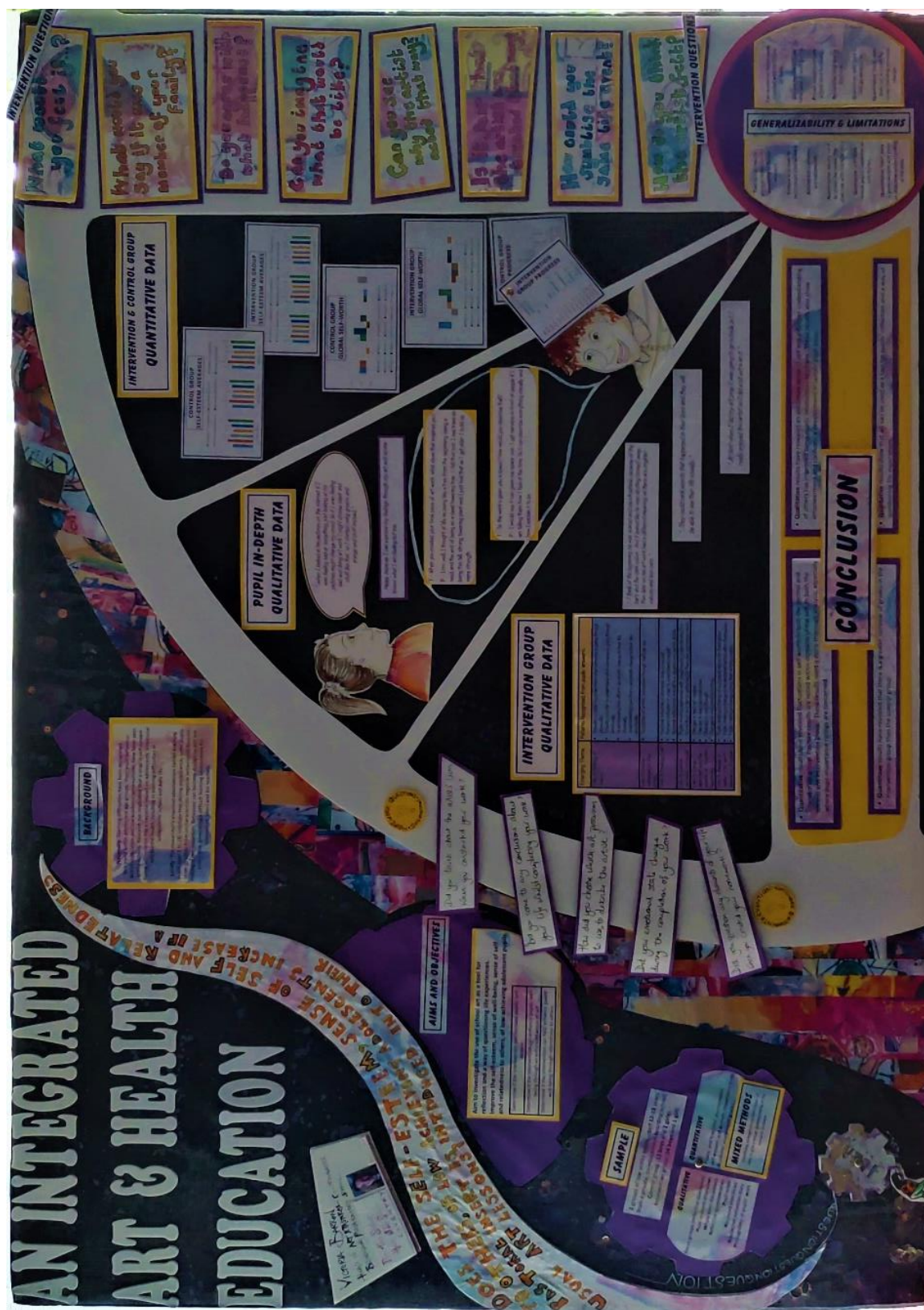
Figure 1 Poster Presentation

Appendix 2: Literature Scope of Search and Study Tables

Scope of Search

For transparency, repeatability and to ensure all the relevant studies have been identified for this research, the following approaches were used in combination for the 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

I used a social sciences SPICE (Setting, Population, Intervention, Comparison, Evaluation) conceptual framework, relevant for qualitative studies (Bryman 2012). I generated a set of key search terms within each concept relevant to my research question, see table 1 below. SPICE intrinsically formulated its own version of my question; In school, amongst adolescent year 8 pupils, does the art intervention group as opposed to the no intervention group, bring about self-esteem, well-being, grade and relationship changes to the pupils? However, as I had already established the wording of my own question, I chose not to use the SPICE version of the question.

Setting	School
	Education or Academy or "National Curriculum" or "personal social citizenship and health education" or Citizenship or Private education or State Education or PSCHE or secondary or Primary or College or High School or Teach* or Carer or Faculty or Professional or Caregiver or Shared Environment or school

Population	Year 8 pupils (adolescents)
	Adolescent or Pupil or Student or Youth or Child* or "Young adult" or Juvenile or Minor or Kids or Teen* or "Young person" or Learner or Senior or Junior or Graduate or Pubescent
Intervention	Art Intervention – added teachings
	"Art therapy" or "Art intervention" or Psychopathology or Creativity or "Art Health" or "Academic Engagement" or "Leisure Activity" or "Recreation" or Drawing or Schemata
Comparison	No Intervention - usual teaching
	"Art education" or "cultural education" or "history of education"
Evaluation	Self-esteem changes / grade changes / relationship changes
	self-esteem or Health or Relationships or Confidence or Resilience or Narcissism or Self-regard or Self-respect or Self-worth or Self-evaluation or Domains or Behaviour or behaviour or "Attachment working models" or "Attachment parents" or "Attachment teachers" or "Attachment peers" or Awareness or security or "Possible Selves" or Self or Self representation or "Social Development" or "Social Problems" or "Children's Health" or "Child Development" or Cognition or "Social Functioning" or "Academic Achievement" or "School Bonding" or "Self Protection" or Motivation or Autonomy or Competence or "Thinking Skills" or "Cognitive Analysis" or Parenting or Satisfaction or Defensive or Compassion or Benefits or well-being or "biological change" or "cognitive change or "development* change"

Table 1 SPICE Search Table

Inclusion Criteria for choosing articles

The article is written in English.

Dates of historical and key articles were included as far as the data base would allow in both UCLan during 2011–2014 and Coventry University 2015-2018. Recent research dates were used to keep the information current (up to 2015, 2017 and 2018 as the repeat searches took place). Art therapy publications dating from the 1940s up to the current day are included for two reasons:

- Due to the therapeutic use of art with children being used after the cognitive revolution (Naumburg 1947).

- Art therapy gained a place within educational settings in the UK from 2004 with the National Service Frameworks by the Department of Health and Education and Skills (Change for Children – Every Child Matters 2004).

Also included were:

Publications that discuss the history and philosophical grounding of self-esteem.

Publications that discuss the history of adolescent self-esteem and self-esteem tools.

Publications that discuss the history of self-esteem in education.

Exclusion Criteria

Journal articles in a foreign language, assessed on a case by case basis, using an English written abstract to decide.

Any journal articles that do not directly relate to the themes of this review.

Inclusion and Exclusion Criteria for online journals after the initial data base search

The following criteria were used to guide the selection of studies for the review during stage one of the process. Online journals were used in order to increase the literature available for assessment.

Data base Search Details

Scopus search

Date limiter – Date from 1940 included, however, only one result published pre 1945 this not excluded.

2875 results in total from the combined searches.

Research subsets excluded / Engineering (140 results) / Computer science (91 results) / Dentistry (38) / Mathematics (29) / Planetary Sciences, Physics, Chemical engineering, Veterinary, Chemistry, Energy (combined 47)

Total results **2573**

Web of Science Search

Date limiter only one result published pre 1945 this not excluded.

Total results **6664**.

Research subsets excluded.

Infectious disease / Toxicology / Nursing / Obstetrics / Geriatrics / Mathematics / Pathology / Computer science / Surgery / Urology / Dentistry

Total results **3617** (limit by English **2823**)

Academic Search Complete

Limited by Boolean phrase searching.

If I removed this option I got over 450,000 results which was an unmanageable

number. With this option – total results is **662**

Date coverage is 1969-2015.

No additional limiters used.

The same search was repeated on the following databases using the Change

Database and rerun search options.

CINAHL 1988-2015

PsycInfo 1904-2015

Medline 1973-2015

Education Abstracts 1983-2015

British Education Index 1988-2015

Child development and Adolescent studies 1933-2015. When I tried to save

articles to my folder to send to refworks they were not available. I could not move

the results to refworks so I saved them manually.

BMJ Journals Online

The search options on this database do not allow for the number of key words in

the SPICE set up. The following search was used.

Art AND teen*

Limited to titles covered in our subscription.

Art is a term for respiratory disease antiretroviral therapy which skewed the results.

Cannot export to refworks so this is saved manually. **17** results in total

In REFWorks I removed all exact duplicated records.

Proquest Education Journals

Used limiter of ALL - anywhere except full text, as otherwise the search results were

too huge to manage (over 1 million). Result set from years 1983-2015

Australian Education Index Date limiter 1974-2014

All limiters still in place

809 results

ERIC same search also **809** results, so I used Ebsco ERIC database instead

Proquest Psychology Journals 1983-2015 **71** results.

Research data used in this review is placed tabulated form in the appendix. A clearly focussed question, where the study took place, the study design and methods, risk of bias, generalisability, type of intervention, choice of measures, internal validity (where an effect can be truly attributed to the intervention) are listed in study tables seen next in the appendix.

The review of the studies included 18 in 2015 and 3 in 2017 and 1 in 2018.

Appendix 3: Study Tables

Study 1: Coopersmith 1959 The Antecedents of Self-Esteem

STUDY screening	INFORMATION
Names and dates of study/ published / Country	Coopersmith initiated study 1959, pub 1967, American Study
Study title	The Antecedents of Self-Esteem
Main question and main issues addressed	To increase knowledge of the working of self-esteem. To analyse the antecedent conditions (correlates and consequences) that contribute to the development of positive and negative attitudes towards ones-self. Questions whether behavioural manifestation of self-esteem will be significantly correlated with unconscious attitudes toward the self. Behavioural and non-verbal expressions will signify experientially based behaviours and perceptions which acknowledge a healthy personality.
Choice of sampling and why: sex, age, etc. Correlation between subjective and behavioural expectation has little generalizability due to the small catchment of society measured.	A number of subjects who differed in self-esteem. Preadolescents (age 10-12) were chosen due to abstract thinking capability and rational ability to assess the self. Parental values and control remain major influences on their behaviour. White, normal*, middle class males were chosen to cut down sources of variability and allow intensive studies on smaller numbers of subjects. *competent and adaptive behaviour shown, no indications of

	serious symptoms of stress or emotional disorder
Number of participants and groups Is the sample well sized?	85 subjects
Measures used. Are they valid and reliable? Fathers were not spoken to Validated measures used	50 item self-esteem inventory. Based on a Rogers and Dymond scale (1954) and reworded for use of children aged 8 – 10. 30 children were used between ages 8-10 (specially created). 50 item inventory concerned with self-attitude in four areas, 1) peers, 2) parents, 3) school and 4) personal interests and administered on two classes of boys and girls, including teacher reports with a good re-test reliability. This information provided a subjective and behavioural self-esteem inventory. - Wechsler Intelligence Scale for Children - Rorschach - Thematic Apperception Test - Figure Drawing - Sentence Completion Test (specially created) - Interviews with clinician 5 experiments to measure behaviours 80 item questionnaire completed by mother (Parent Attitude Research Instrument, Bell and Schaeffer 1958) - Interview with mother (2.5 hours) - Responses from child to questions relating to parental attitudes and practices
Intervention	Self-esteem measurement of each subject. Clinical evaluation on a battery of reliability, protective and personality questionnaire tests and a clinical interview.

	Observation and measurement of subject response in laboratory experiments theoretically related to self-esteem. Interviews and questionnaires with the mother of the subject and the subject himself.
Do the results match the study aims Yes	Persons in high self-esteem tend to be happier and more effective in meeting environmental demands than persons with low self-esteem. Low self-esteem suggests withdrawal from people and consistent feelings of distress. Self-attitudes are generally integrated with behaviour and only rarely represent an independent surface defence. The positive and negative value of self-esteem represents personal values and convictions rather than objective data (others reports of what is seen behaviourally). Parents' attitudes towards their children and relationship with their children doers have an effect on the self-esteem of the child. Parents who use less harsh parenting technique are viewed with greater affection and have better relationships with their offspring. 'Me' as the self is experiential and has no body but manifests itself in the external body (the person). Personal experience must be uncovered, explored and developed if the individual is to get to know their self and utilize their capacities. The objective self (known as, the person) observes and appraises.
Branch of psychology /	Personality psychology

theory	
Book - Coopersmith, Stanley	The Antecedents of Self-Esteem. Freeman And Company. 1967. Of use to child psychologists and personality development theories.

Study 2: Crocker, Luhtanen & Bouvrette 2000 pub 2002

Contingencies of Self-Worth Measuring Tool Development

STUDY	INFORMATION
Names and dates of study/ published	Crocker, Luhtanen & Bouvrette 2000 pub 2002
Study title	Contingencies of Self-Worth Measuring Tool Development
Main question and main issues addressed	**Study 1**: Create a distinct personality measure with a simplex structure arrayed on a continuum from external to internal sources of self-esteem. **Study 2:** Test the tool to find where stable and unstable esteem is developed.
Choice of sampling and why: sex, age, etc. Are these chosen fairly.	**Study 1:** included 1,418 University of Michigan students (623 Introduction to Psychology students and 795 incoming freshmen; 510 men, 901 women, and 7 of unknown gender; ethnicity was reported as 787 White/ European American, 202 Black/African American, 207 Asian American, 154 Asian, and 68 other/of unknown ethnicity).1 Participants ranged in age from 16 to 27 years. **Study 2**: 343 men and 451 women (1 participant was of unknown gender); 331 Whites, 150 Blacks, 166 Asian Americans, 131 Asians, and 17 others of unknown ethnicity, ranging in age from 16 to 22 years. Of the 795 participants at Time 1, 677 (85%) participated at Time 2, and 642 of these (81% of the original sample) participated at Time 3.

	The final attrition rate was 16% for Whites, 24% for Blacks, 19% for Asian Americans, and 21% for Asians.
Number of participants and groups	**STUDY 1** : 1,418 people 1 set **STUDY 2**: 795 people 1 set
Measures used. Are found to be valid and reliable with speculation about self-report measures in study 1.	**Study 1**: Four phase analysis of the measure was undertaken in order to refine the initial model. EFAs suggest that it provides a good fit for Whites, Blacks, and Asian Americans and a slightly less good fit for Asian noncitizens. The subscales have good internal consistency. Gender and ethnicity differences in contingencies of self-worth suggest that experiences related to social identity shape the contingencies on which Self-worth is based. **Study 2**: A longitudinal 2 year examination of the stability of contingencies of self-worth over time; (b) to assess the convergent and discriminant validity of the CSWS; and (c) to assess the hypothesis that contingencies of self-worth predict how college students spend their time.
Intervention	**STUDY 1:** Ten items assessed whether self-esteem depends on outcomes in each of seven domains. Three types of items were included: (a) "up" items indicating that self-esteem increases in response to positive outcomes; (b) "down" items indicating that self-esteem decreases in response to negative outcomes; and (c) "depends" items indicating that self-esteem depends on outcomes in the domain without specifying whether the outcomes are positive or negative. Most items were worded so that "agree" responses

| | indicated more contingent self-esteem, but some reverse-scored items were included on each subscale. The 70 items were randomly ordered within subscales, then ordered with Items 1–7 representing each of the subscales, and so on, for the resulting Contingencies of Self-Worth Scale (CSWS). Responses to each item were made on a scale from 1 (Strongly Disagree) to 7 (Strongly Agree), with the midpoint, 4, labelled Neutral.

STUDY 2: 3x1 hour surveys

At all three times, the participants completed the 70-item CSWS (see Study 1) and the Rosenberg Self-Esteem scale (RSE; Rosenberg, 1965). At times 1 and 2, they also completed three subscales of the CSE scale (Luhtanen & Crocker, 1992); at Time 1 they completed the Narcissistic Personality Inventory (NPI-40; Raskin & Terry, 1988). At Time 2, participants completed the Big Five Inventory (BFI; John, Donahue, & Kentle, 1992) and a social desirability scale (Crowne & Marlowe, 1964). At Time 3, participants indicated their own current religious affiliation and estimated their parents' combined annual income. At Times 2 and 3, they completed items about activities they engaged in during the previous semester. For all measures, items were assessed using response scales ranging from 1 (strongly disagree) to 7 (strongly agree) unless otherwise indicated, reverse-scored where appropriate, and averaged for each participant. |
| Do the results match the study aims | **Study 1:** the results support the construct and discriminant validity of the CSWS subscales. Correlations with other personality |

YES	characteristics never exceeded .30, indicating that they measure constructs that are empirically distinct. At the same time, the pattern of significant correlations generally supported the construct validity of the contingency subscales. Furthermore, this pattern generally supports the view that contingencies of self-worth have a simplex structure and can be arrayed on a continuum from relatively external to relatively internal contingencies, with the more external contingencies being negatively related to adjustment
	Study 2: Gods love was the most stable contingency and academic competence was the least stable. The convergent and discriminant validity of the CSWS is supported and shows that the subscales predict how college students spend their time. The measure shows good discriminant validity; the subscales are each empirically distinct from global personal self-esteem, collective self-esteem, narcissism, social desirability, and parents' income. External sources of self-worth that depend on other people's behaviour or evaluations of the self or one's accomplishments are related to more neuroticism, lower self-esteem, narcissism, or some combination of these unhealthy personality characteristics.
	This pattern suggests that basing self-esteem on relatively internal characteristics, or core, abstract features of the self provides a better buffer against anxiety and low self-esteem than basing self-esteem on more superficial aspects of the self or on unstable aspects such as achievements or conditional approval from others. Contingencies of self-worth provide a possible link between self-

	esteem and goals. The academic contingency of self-worth in interaction with threat to that contingency and level of self-esteem affected participants' behaviour strongly enough to alter how likeable they were to another student. Psychologists have long suspected that self-esteem is a powerful force in people's lives. Yet the link between self-esteem and behaviour has been difficult to establish. We believe that link depends less on whether self-esteem is high or low and more on what it is people stake their self-worth on
Branch of psychology / theory	Social Psychology

Study 3: Orth, Robins & Widaman 2012 Life-Span Development of Self-Esteem and Its Effects on Important Life Outcomes

STUDY	INFORMATION
Names and dates of study/ published	Orth, Robins & Widaman 2012
Study title	Life-Span Development of Self-Esteem and Its Effects on Important Life Outcomes
Main question and main issues addressed	Whether self-esteem influences the development of important life outcomes, including relationship satisfaction, job satisfaction, occupational status, salary, positive and negative effect, depression, and physical health.
	Whether self-esteem is a cause or consequence (or both) of important life outcomes is a critical question because a causal effect of self-esteem implies that improving self-esteem would have a beneficial effect on the outcomes associated with self-esteem. Thus, if self-esteem has a causal effect, then this would suggest that the interventions aimed at increasing self-esteem are worthwhile and likely to contribute to positive life outcomes and reduce the risk for maladaptive outcomes (for a detailed discussion of this issue, see Baumeister et al., 2003). In contrast, if self-esteem is simply a consequence, or epiphenomenon (Seligman, 1993), of positive life outcomes, then efforts to boost self-esteem may produce little concrete benefit, either for the individual or for society.

Choice of sampling and why: sex, age, etc. Are these chosen fairly? Because of the low frequencies of ethnicities other than Caucasian, no examination of ethnic differences was made which reduces the generalizability.	Data came from the Longitudinal Study of Generations. In 1971, three-generation families were randomly drawn from a subscriber list of about 840,000 members of a health maintenance organization in Southern California. Since 1991, the study has included a fourth generation (i.e., the great grandchildren in the same families). The members of the health maintenance organization included primarily White working-class and middle-class families, and very low and very high socioeconomic levels were not represented in the population. Of the participants, 94% were Caucasian, 3% were Hispanic, 1% were African American, 1% were Native American, and 1% were of other ethnicity. Because of the low frequencies of ethnicities other than Caucasian, we did not examine ethnic differences. A meta-analysis of mean level changes and cross-sectional studies was undertaken from the information previously supplied.
Number of participants and groups	Four generations of 1,824 individuals ages 16 to 97 years
Measures used. Are they valid and reliable?	An analysis was based on 5 assessments across a 12-year period of a sample. **Self-esteem** – Rosenberg S-E scale 1965 **Relationship satisfaction** – a 10 item relationship satisfaction scale (Guildford & Bengsten 1979) **Job satisfaction**. - Job satisfaction was assessed using a single item: "How satisfied would you say you are with your main job?" Responses were measured on a 5-point scale (1 not at all satisfied;

2 not too satisfied; 3 somewhat satisfied; 4 very satisfied; 5 extremely satisfied)

Occupational status - The LSG provides a measure of occupational status created from the Hauser–Warren Socioeconomic Index (Hauser & Warren, 1997),

Salary - Salary was assessed with a 12-point measure, ranging from 1 (less than $10,000) to 12 ($110,000 or more). The mean was 4.07 (SD 2.55).

Positive and negative affect - Positive and negative affect were assessed with the Affect Balance Scale (Bradburn, 1969).

Depression – Depression was assessed with the 20-item Center for Epidemiologic Studies Depression Scale (CES-D; Radloff, 1977).

Health - Participants rated their health on a single item: "Compared to people of your own age, how would you rate your overall physical health at the present time?" Responses were measured on a 4-point scale (1 poor; 2 fair; 3 good; 4 excellent).

Health problems - Health problems were assessed with an index of 10 dichotomous items. The items were heart problems/ angina, high blood pressure, stroke, cancer, respiratory ailments, digestive problems, arthritis/rheumatism, diabetes, cataracts/ glaucoma/retinal degeneration, and hearing impairment.

Education - The LSG includes an 8-point measure of education (1 8th grade or less; 2 some high school, 9th–11th grade; 3 high school or vocational school graduate; 4 specialized technical,

	business, or other training after high school; 5 some college, 1–3 years; 6 college or university graduate; 7 one or more academic years beyond college, including MA; 8 postgraduate degree, PhD, MD, JD, etc.). **Analyses** were conducted with the Mplus 6.1 program (Muthe´n & Muthe´n, 2010) **Confirmatory factor models and cross-lagged regression models,** fit was assessed by the comparative fit index (CFI), the Tucker–Lewis index (TLI), and the root-mean-square error of approximation (RMSEA) **Growth curve models,** CFI, TLI, and RMSEA were not available; therefore, the fit of these models was assessed with the Bayesian information criterion (BIC).
Intervention	The effects of self-esteem were examined on the development of relationship satisfaction, job satisfaction, occupational status, salary, positive and negative affect, depression, and health. The cohort-sequential design, spanning four generations of the same families, allowed us to determine whether any observed changes were due to intraindividual change or cohort differences. We used two types of models (i.e., cross lagged regression models and growth curve models with a TVC) to examine the effects of self-esteem on life outcomes.
Do the results match the study aims? YES	First, growth curve analyses indicated that self-esteem increases from adolescence to middle adulthood, reaches a peak at about age 50 years, and then decreases in old age. Second, cross-lagged

	regression analyses indicated that self-esteem is best modelled as a cause rather than a consequence of life outcomes. Third, growth curve analyses, with self-esteem as a time-varying covariate, suggested that self-esteem has medium-sized effects on life-span trajectories of affect and depression, small to medium-sized effects on trajectories of relationship and job satisfaction, a very small effect on the trajectory of health, and no effect on the trajectory of occupational status. These findings replicated across 4 generations of participants— children, parents, grandparents, and their great-grandparents. Together, the results suggest that self-esteem has a significant prospective impact on real world, life experiences and that high and low self-esteem are not mere epiphenomena of success and failure in important life domains.
Branch of psychology / theory	Social, personality and developmental psychology

Study 4: Rosenberg 1965 The Rosenberg Self-Esteem Scale (RSES) validity

STUDY	INFORMATION
Names and dates of study/ published	Rosenberg 1965
Study title	The Rosenberg Self-Esteem Scale (RSES) validity
Main question and main issues addressed	QUESTION: How different social experiences, stemming in membership from groups would bear upon levels of self-esteem and self-values. Self-esteem as a principle is formed on social comparison. This is a study of self-attitudes in the stage of later adolescence High self-esteem expresses that one is 'good enough', is a person of worth, respects oneself but does not stand in awe of one and is not superior to others. Low self-esteem implies self-rejection, self-dissatisfaction, self-contempt, has a lack of respect for the self-observed, the self-picture is disagreeable and he or she wishes it otherwise.
Choice of sampling and why: sex, age, etc. Are these chosen fairly? Did not use private secular or parochial schools or adolescent school drop outs, or	**Study 1**: Healthy volunteers with no contradictory scientific abnormalities. **Sample study 2**: Pupils from 10 high schools in New York. Differing social classes, races, religious groups, rural and urban communities, all nationalities were used.

absent pupils on the day.	
Number of participants and groups	**Study 1**: 50 normal people to create the tool. Sample study 2 :
Measures used. Are they valid and reliable?	The Rosenberg Self-Esteem Scale (RSES) Leary Scales (Scale of Personality Leary, & Harvey. 1956)
Intervention	**Study 1**: 50 normal volunteers were asked to fill out the self-esteem scale (independently of nurses). Nurses filled out the Leary scale on the volunteers (independently of volunteers). Self-esteem and depressive affect Self-esteem and physiological indicators of neurosis used by the research branch Self-esteem and frequency of report of psychosomatic symptoms Self-esteem and number of choices of class leader Gutterman Scale of Self-Esteem and Leary descriptions of reputation Self-esteem score and respondents opinion of what others think of her or him Self-esteem score and description as able to criticize self. **Sample study 2**: Teachers gave out the questionnaire. Standardisation observes the relevance of test factor for an observed relationship. The following classifications were analysed: Social class and self-esteem (and others on social class)

	Father-child relationship and self-esteem (and others on fathers)
	Religion and self-esteem (and others on religion, psychosomatic symptoms and religious communities and prejudice)
	Parents relationship and self-esteem (and effects of parent divorce and parent death and remarriage)
	Self-esteem and birth order (and effect of sibling numbers, mothers warmth, mothers interest in child, child's friends, school, ability to confide in mother)
	Self-esteem and anxiety (picture of self, psychosomatic symptoms, façade, sensitivity to attack of criticism, loneliness, others knowing how one feels
	Interpersonal attitude and behaviour (awkwardness, shyness, embarrassment, cannot initiate conversations, interpersonal trait description, desire to please, faith in people, being straightforward and direct, scepticism, submissiveness and assertiveness)
	Self-esteem and social consequences (participation in extracurricular activities, membership in school clubs, being picked as leader, active or passive in school discussions)
	Self-esteem and concern with public affairs (daydreaming, concern with self)
	Self-esteem and orientation (job and power, competition)
	Self-esteem and social integration,
Do the results match the study aims?	**Study 1**: Volunteers answered questions on psychophysiological ailments and how much they were bothered

YES	by them – low and high self-esteem candidates reported differences in symptoms.
	Peer group reputation was questioned within class situations at school low self-esteem candidates could not think of anyone thinking of them and Leadership was undertaken by those with high self-esteem.
	Sample study 2: Clear associations between the self and aspects of an adolescents life are portrayed
Branch of psychology / theory	Sociology – social experience and effects on the self
Book, Rosenberg, Morris	Society and the Adolescent Self-Image Princeton University Press 1989

Study 5: Tresniewski and Donellan 2010 Rethinking Generation Me: A Study of Cohort Effects From 1976 - 2006

STUDY Quantitative	INFORMATION
Names and dates of study/ published	Tresniewski and Donellan 2010
Study title	Rethinking Generation Me: A Study of Cohort Effects From 1976 - 2006
Main question and main issues addressed	Social commentators have argued that changes over the last decades have coalesced to create a relatively unique generation of young people. Is this necessarily new this decade? It seems axiomatic that every generation expresses concerns about the qualities of the next generation. The issues that should be relevant to scientific psychology are whether the evidence for generational differences is based on sound methodology and whether the differences are small or large in magnitude. That is, how good are the data and how substantial are the differences between the current generation of youth and previous generations in terms of attitudes and personality characteristics? The goal of the present analyses is to evaluate evidence of cohort-related changes using a 30-year study of American high-school seniors. Specifically, we will test whether we can replicate the profile of Generation Me that has been described in previous studies (e.g., Twenge, 2006; Twenge & Campbell, 2001;

	Twenge, Konrath, Foster, Campbell, & Bushman, 2008).
Choice of sampling and why: sex, age, etc. Are these chosen fairly? Ethnic grouping issues	The data for this study come from the MTF project, an ongoing study of young Americans beginning in 1976 (see Bachman, Johnston, & O'Malley, 1996; Johnston, O'Malley, Schulenberg, & Bachman, 1998, for a more detailed description). Ethnicity was coded as Caucasian or non- Caucasian (for privacy issues, further breakdown of ethnic group was not available); gender was also reported. However, we found little evidence that gender or ethnic group moderated any of the analyses given that neither interaction term accounted for more than 1% of the variance in any of the analyses.
Number of participants and groups	477,380
Measures used. Are they valid and reliable? Limitations:	**Measures of Egotism, Individualistic Attitudes, and Self-Esteem**. We used two items to assess egotism: ''Compared with others your age around the country, how do you rate yourself on school ability?'' and ''How intelligent do you think you are compared with others your age?''. Measures of Helplessness, Misery, Antisocial Behaviour, and Life Satisfaction. We used a seven-item scale to assess locus of control. **Measures of Interpersonal Trust and Cynicism**. We used a three-item scale to assess trust. **Measures of Academic Expectations, Materialism, and**

	Attitudes About Work. We assessed expectations with items that asked students how likely it was that they will graduate from a 4-year college and attend graduate or professional school after college.
	Measures of Social Awareness and Activity. We assessed social concern in four ways.
	Measures of the Sociocultural Climate and the Importance of Religion. We used an 11-item scale to assess fear of social problems.
	Many of the constructs were assessed with short, seemingly face-valid scales, and measurement issues may have limited our ability to detect potential cohort effects. To be sure, most of the scales have not been validated using intensive construct validation procedures.
Intervention	Briefly, students are 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) high-school seniors have
	Participated.
	A three-stage sampling procedure was employed. Stage 1 involved the selection of particular geographic areas, Stage 2 involved the selection of one or more schools in each area, and Stage 3 involved the selection of students within each school. Data were collected following standardized procedures via

	closed-ended questionnaires administered in classrooms by University of Michigan representatives and their assistants.
Do the results match the study aims? A limitation of the current work is that many of the findings are essentially null results. Such effects can be difficult to interpret given the adage that an absence of evidence is not evidence of an absence.	Do Today's Youth Have Higher Self-Esteem and More Egotistic and Individualistic Attitudes Than Previous Generations? The evidence for dramatic changes in self-esteem, egotism, and individualism was not compelling. Are Today's Youth More Helpless, Miserable, Lonely, and Antisocial Than Previous Generations? The evidence of increased misery was not compelling. Do Today's Youth Want and Expect More Than Previous Generations? Cohort was positively related to expecting to graduate from college and expecting to go to graduate or professional school. Negatively related to caring about the latest trends. Positively correlated with a feeling that having a lot of money is important in life. Positively correlated with believing it is okay to have advertising that gets people to buy things they don't need gave a mixed cohort-linked change in terms of materialism. **Are Today's Youth Lazier Than Previous Generations?** Cohort was positively related to believing that not wanting to work hard will prevent one from getting a desired job. Are Today's Youth Less Socially Active and Aware Than **Previous Generations?** Cohort was negatively correlated with financial contributions to charities. Perceptions of the Sociocultural Climate and the Importance of

	Religion.
	There was a cohort-related decrease in worries about social problems; however, there was little change in the importance of religion or the role that status plays on accomplishment.
	All in all, these findings paint a much less dramatic picture of cohort-linked changes over the last 30 years. As such, we have tentatively concluded that concerns over the characteristics of Generation Me may not be well founded.
Branch of psychology / theory	Personality and social development

Study 6: Weikel, Avara, Hanson & Kater 2010 Covert Adjustment Difficulties and the Overt and Covert Forms of Narcissism

STUDY Quantitative	INFORMATION
Names and dates of study/ published	Weikel, Avara, Hanson & Kater 2010
Study title	Covert Adjustment Difficulties and the Overt and Covert Forms of Narcissism
Main question and main issues addressed	Investigated associations between narcissism and college adjustment difficulties while controlling for the influence of self-esteem (i.e., an operationalization of narcissistic injury involving narcissistic tendencies without the protective self-esteem). Assessment of the covert form of narcissism.
Choice of sampling and why: sex, age, etc. Are these chosen fairly? Lack of ethnic diversity. New group of students as opposed to older more established ones.	Participants were 280 students (110 men and 170 women) from a medium-sized, eastern state university serving students from all socioeconomic levels. We recruited participants from undergraduate psychology classes in which they received extra credit for their participation. Participant ages ranged from 18 to 30 years (M =18.8). Of the 280 participants, 60% were freshmen, 34% sophomores, and 6% juniors or seniors; 96% were White.
Number of participants and groups	280 students in total, in groups of no more than 20
Measures used. Are they valid and reliable?	40-item version of the NPI (Raskin & Terry, 1988) to measure overt narcissism.

	10-item HSNS (Hendin & Cheek, 1997) to measure covert narcissism.
	108-item College Adjustment Scales (CAS; Anton & Reed, 1991) to assess college adjustment difficulties. The CAS is a self-report inventory that measures typical presenting complaints and screening needs of college and university counselling clients on nine scales: Interpersonal Problems, Academic Problems, Anxiety, Depression, Suicidal Ideation, Self-Esteem Problems, Family Problems, Career Problems, and Substance Abuse
Intervention	Participants completed a demographic information form and three inventories, presented in counterbalanced order, in groups no larger than 20.
Do the results match the study aims? Yes	Overt narcissism was negatively correlated with the CAS Self-Esteem Problems scale among both male and female participants and was negatively correlated with the CAS Interpersonal Problems, Anxiety, and Depression scales among female participants. In contrast, covert narcissism was positively correlated with the CAS Self-Esteem Problems scale among both male and female participants and was positively correlated with six additional CAS scales among male participants and seven additional CAS scales among female participants. Self-esteem mediated original negative associations between overt narcissism and emotional distress and interpersonal difficulties among the female participants. We found no association between overt narcissism and academic difficulties,

	either initially or after controlling for self-esteem, among the male and female participants.
	Covert narcissism continued to significantly positively predict emotional distress among the male participants and continued to significantly positively predict only the anxiety component of emotional distress among female participants. In addition, we found that covert narcissism, after controlling for self-esteem, continued to significantly positively predict interpersonal difficulties among both the male and female participants, explaining an additional 5% to 7% of the variance after accounting for the influence of self-esteem. However, we found that covert narcissism, after controlling for self-esteem, was no longer significantly associated with academic difficulties among the male or female participants.
Branch of psychology / theory	Clinical Psychology & Sociology
	Highlights the potential importance of recognising narcissistic tendencies among college students requesting counselling. Future research with an independent measure of self-esteem or other measures of narcissistic injury is recommended.

Study 7: Collinshaw, Maughan, Goodman & Pickles 2004

Time Trends in Adolescent Mental Health

STUDY Quantitative	INFORMATION
Names and dates of study/ published	Collinshaw, Maughan, Goodman & Pickles 2004
Study title	Time Trends in Adolescent Mental Health Key Words : Time trends, adolescence, mental health, birth cohorts, UK
Main question and main issues addressed	Existing evidence points to a substantial rise in psychosocial disorders affecting young people over the past 50 years (Rutter & Smith, 1995). However, there are major methodological challenges in providing conclusive answers about secular changes in disorder. Comparisons of rates of disorder at different time points are often affected by changes in diagnostic criteria, differences in assessment methods, and changes in official reporting practices. Few studies have examined this issue using the same instruments at each time point. This study assessed the extent to which conduct, hyperactive and emotional problems have become more common over a 25-year period in three general population samples of UK adolescents. First, it examined whether there have been increases in parent-rated emotional and behavioural problems over the last 25 years of the 20th century in the UK using data from three national samples. Second, it addressed whether any observed changes

	in parent-rated behaviour reflect real changes in child behaviour, or changes in reporting thresholds.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	Three studies were used in this investigation – the National Child Development Study (NCDS; Fogelman, 1983), the 1970 British Cohort study (BCS70; Butler & Golding, 1986), and the 1999 British Child and Adolescent Mental Health Survey (B-CAMHS99; Meltzer, Gatward, Goodman, & Ford, 2000). The samples used in this study were the adolescent sweeps of the National Child Development Study and the 1970 Birth Cohort Study, and the 1999 British Child and Adolescent Mental Health Survey. Complete data at birth and in adolescence were available for 10,499 study members (5371 boys and 5128 girls) in NCDS and for 7293 study members (3533 boys and 3760 girls) in BCS70. Adult outcome data were available on reduced numbers (7404 for NCDS and 5620 for BCS70). B-CAMHS99 examined the mental health of a representative sample of over 10,000 5–15-year-olds living in private households in the UK in 1999. We focused on data collected on the 868 15-year-olds (439 boys and 429 girls). All three studies included roughly similar proportions of boys and girls, and included young people from the full spectrum of socio-economic backgrounds.
Number of participants and groups	3 groups were analysed through 3 studies
Measures used. Are they	Parents in NCDS and BCS70 answered questions taken from

valid and reliable? Yes	the Rutter A scale (Rutter, Tizard, & Whitmore, 1970; Elander & Rutter, 1996)
Intervention The intervention is relevant to finding out the research question	Behaviour ratings at 15/16 years. Comparable questionnaires were completed by parents of 15–16-year-olds at each time point (1974, 1986, and 1999). Parents in B-CAMHS99 completed the Strengths and Difficulties Questionnaire (SDQ; Goodman, 1997). Socio-demographic information at age 15/16. Information from parental interviews was used to provide indicators of family type (both natural parents, one parent, reconstituted family/other), family size (only child, two or three children, four or more children), and housing tenure (owner-occupier vs. other). **Family social class** was assigned according to Registrar General classification (Office of Population Censuses and Surveys, 1993). Furthermore, a variable was derived identifying those belonging to ethnic minority groups. Information from NCDS and BCS70 at birth. Information collected from parents of NCDS and BCS70 study members shortly after birth was used to explore sample attrition in these two studies by age 16. Adult outcomes for NCDS and BCS70 study members. Follow-up data from interviews carried out with study members in NCDS at age 33, and BCS70 at age 29/30, were used to validate reports of adolescent conduct problems.

Do the results match the study aims: **Yes** Strength of study The most central of these is the availability of closely comparable assessments of common emotional and behavioural problems experienced by young people in three large nationally representative UK samples spanning 25 years. The second major strength was the longitudinal nature of NCDS and BCS70, allowing an assessment of reporter effects, and an assessment of the likely long-term implications of time trends in adolescent mental health. Limitations of study The questionnaires were	Results showed a substantial increase in adolescent conduct problems over the 25-year study period that has affected males and females, all social classes and all family types. There was also evidence for a recent rise in emotional problems, but mixed evidence in relation to rates of hyperactive behaviour. Further analyses using longitudinal data from the first two cohorts showed that long-term outcomes for adolescents with conduct problems were closely similar. This provided evidence that observed trends were unaffected by possible changes in reporting thresholds. **Conduct problems.** There was evidence for a substantial increase in adolescent conduct problems between 1974 and 1999 for both genders. **Trends in rates of high conduct problem scores.** Over the 25-year period of the study the proportion of adolescent boys and girls with conduct problems on this definition more than doubled. **Trends in hyperactive problem scale scores.** High hyperactive problem scores for boys decreased between 1974 and 1986 and then increased between 1986 and 1999. There were no significant changes in high hyperactive problem scores for girls between 1974 and 1986 or between 1986 and 1999. **Trends in emotional problem scale scores**. Ordinal logistic regressions confirmed that there had been little or no change in emotional scale scores between 1974 and 1986 for either

not identical. Reliance on parental reports of adolescent problems. Marked changes in the proportions of adolescents from ethnic minority groups included in the three studies mean that we were unable to determine whether the trends we detected in white adolescents have also been mirrored among teenagers of specific minority groups.	gender. **Trends in rates of high emotional problem scores**. There were no changes in rates of categorically defined emotional problems between 1974 and 1986, followed by substantial increases in high emotional problem scores between 1986 and 1999. **Overlaps between conduct, hyperactive, and emotional problems**. Conduct problems increased substantially between 1974 and 1999. Emotional problems also increased, but only between 1986 and 1999.
Branch of psychology / theory	Genetic and developmental psychiatry / Child and Adolescent Psychiatry / Epidemiology and Health Science
	Future studies will need to address the extent of the recent rise in emotional problems, and whether this is a transitory phenomenon or the beginning of a longer-term trend.

Study 8: Ruiz-Aranda, Saguero & Cabello 2012 Can an Emotional Intelligence Program to Improve Adolescent Psychosocial Adjustment

STUDY Quantitative	INFORMATION
Names and dates of study/ published	Ruiz-Aranda, Saguero & Cabello 2012 Key words: emotional intelligence, psychosocial adjustment, INTEMO Project education, adolescents
Study title	Can an Emotional Intelligence Program to Improve Adolescent Psychosocial Adjustment
Main question and main issues addressed	There is little published research about the effectiveness of these programs based on real-life outcomes, and even less about "pure" EI programs based on the ability model (Bond & Manser, 2009). Our main goal in this study was to analyse the effects on adolescents' psychosocial adjustment of an educational EI program based on Mayer and Salovey's (1997) ability theoretical model, and in which we used a quasi-experimental pretest-intervention-posttest design. To our knowledge, these issues have not yet been addressed in any investigation conducted with European adolescents.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	Randomly selected and distributed students attending school in the Spanish Compulsory Secondary Education System.
Number of participants and groups	147 adolescents aged between 13 and 16 years

Measures used. Are they valid and reliable?	**Psychosocial adjustment.** To assess adolescents' psychosocial adjustment, we used the Spanish adaptation (González, Fernández, Pérez, & Santamaría, 2004) of the Behavior Assessment System for Children and Adolescents (BASC; Reynolds & Kamphaus, 2004).
Intervention	69 people in the control group (41 females and 28 males with a mean age of 14.17) and 78 were in the training group (8 females and 30 males with a mean age of 14.19 years old).
	The training program, called the INTEMO Project, was carried out during two academic years. Each year, the EI intervention consisted of a session of 1 hour each week for 10 weeks. The program was carried out as part of the regular class schedule and was implemented by 11 trainers who had previously received 40 hours of training from the members of the research team in sessions of 4 hours per day for 2 weeks. For a more detailed description of the INTEMO training program, see Ruiz-Aranda, Fernández-Berrocal, Cabello, and Salguero (2008).
Do the results match the study aims: **Yes** Limitations. To verify whether or not the changes produced are maintained over time, it would be necessary to carry out a follow-up	Students who participated in the EI program reported better psychosocial adjustment (e.g., lower levels of depression and anxiety, less atypicality, somatization, and social stress, and higher self-esteem) compared to students in the control group. Specifically, the individuals in the EI group had a more negative attitude towards school and a greater external locus of control, compared to individuals in the control group. Among the control group, sensation seeking increased over

study at least six months after the intervention. Another limitation is that we did not assign a specific activity to the control group while the EI group was receiving training.	time, but there was no significant change in any of the other BASC dimensions. In the EI group, anxiety, negative attitude toward teachers, atypicality, social stress, depression, external locus of control, and sense of incapacity all decreased over time. The self-esteem of the students in the EI group also significantly increased. There was no significant change in the other BASC dimensions among the EI group members. The program had a positive effect on the important variables of anxiety, social stress, depression, atypicality, somatization, and self-esteem. However, according to our results, the program did not have any effect on the variables of self-confidence and relationships with parents.
Branch of psychology / theory	
Overall, our results show the importance of implementing educational EI programs that work explicitly with emotional intelligence based on the capacity to perceive, use, understand, and regulate emotions, because, through these programs, diverse relevant	We recommend taking into account whether or not the control group receives some type of alternative activity related to use of emotional intelligence in order to estimate the effect of the program more precisely (Durlak & DuPre, 2008). We also recommend that the minimum number of training sessions required to produce a change in psychosocial adjustment should be examined. As EI itself was not evaluated, factors other than improving EI may have influenced the results we have reported. It would also be very useful in future research to analyse which processes and skills are involved in the training of emotional intelligence and which mechanisms can enhance the acquisition

dimensions of adolescents' psychosocial adjustment and well-being can be enhanced.	of these emotional skills at critical developmental stages, in order to promote emotional and social adjustment from early childhood.

Study 9: Mongrain, Chin & Shapira 2010 Practicing Compassion Increases Happiness and Self-Esteem

STUDY Quantitative and Qualitative	INFORMATION
Names and dates of study/ published	Mongrain, Chin & Shapira 2010 Keywords Compassion, Compassionate action, Attachment, Happiness Self-esteem
Study title	Practicing Compassion Increases Happiness and Self-Esteem
Main question and main issues addressed	Compassion is often considered an important human strength, requiring a sense of caring, empathy, and sympathy, each of which enable one to connect with and care for another. Of notable relevance to mental health, compassion is not only a process that builds positive relationships with others; it is also a vital path to releasing the human mind from the effects of harmful negative emotions (Wang 2005). Some studies dispute the psychological benefits of compassion-rooted behaviours (e.g., O'Malley and Andrews 1983). Overall, incorporating compassion into one's interpersonal activities may ease anxious individuals' concerns regarding the availability, reliability, and responsiveness of others by creating a supportive social milieu in which one's own requests for support are more likely to be reciprocated. Compared to writing about an early memory, performing daily compassionate actions for 1 week should result in greater reductions in depression and greater increases in

	happiness and self-esteem over the 6 month period. An additional goal of this study was to examine potential interactions between attachment and responses to the compassion exercise. It was expected that those high in anxious attachment would experience greater reductions in depressive symptoms and greater increases in happiness and self-esteem in the compassionate action condition. Those with an avoidant attachment style were not expected to show superior gains from the compassion exercise and this attachment style was not expected to be a significant predictor of outcome.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	Advertisements placed on Facebook invited individuals to participate in a study entitled "Project HOPE: Harnessing One's Personal Excellence,". The ad for the project appeared to Canadian Facebook users over 18 years of age. 719 participants were recruited online.
Number of participants and groups	
Measures used. Are they valid and reliable?	Demographic Questionnaire An author-constructed demographics survey was administered at the beginning of the study, similar to the one administered during an online study at http://www.authentichappiness.org. This questionnaire assessed demographic characteristics of participants including age, gender, race and ethnicity, citizenship, religion, marital status, number of children, highest level of educational attainment, and income range.

Steen Happiness Index (SHI; Seligman et al. 2005)

The SHI consists of 20 items tapping levels of happiness over the previous week. Its items are based on Seligman's (2002) theory which states that happiness is determined by three core elements: pleasure, engagement and meaning (Seligman et al. 2006).

Center for Epidemiological Studies Depression Scale (CES-D; Radloff 1977).

The CES-D is a 20-item self-report scale that assesses the frequency of depressive symptoms, such as hopelessness and depressed mood, within the previous week.

Rosenberg Self-Esteem Scale (RSES; Rosenberg 1965)

The RSES is a self-report unidimensional measure of global self-esteem. It consists of 10 statements related to overall feelings of self- worth, respect and confidence. Examples of such items are "On the whole, I am satisfied with myself" or "I feel that I'm a person of worth, at least on an equal plane with others." Responses are ranked on a four-point scale ranging from 'strongly agree to strongly disagree'. Scores range from 10 to 40 with higher scores reflecting higher self-esteem.

Experiences in Close Relationships (ECR; Brennan et al. 1998)

This self-report scale consists of 36-items used to measure adult romantic attachment. Respondents are required to indicate the extent to which each item is descriptive of their feelings in close relationships, on a 7-point scale ranging from strongly disagree

	(1) to strongly agree (7).
Intervention:	All participants who registered for the study were first asked to complete a battery of measures online, including a demographic questionnaire, the SHI, CES-D, RSES, and ECR. Following completion of these baseline measures, participants were randomly assigned to the compassionate action condition or the early memory control condition. Instructions were provided describing their daily exercise and the need to report to the website each night to complete the exercise. Participants in the active condition were subsequently asked to act compassionately towards someone for 5–15 min the following day, by actively helping or interacting with someone in a supportive and considerate way. Several examples of compassionate actions were offered, including "talking to a homeless person" and "simply being more loving to those around you." During the evening of their daily compassionate act, participants were instructed to log onto the website to report about their experience. Participants in the early memories control condition were asked to engage in a daily psychological exercise consisting of describing an early memory. Participants were subsequently asked to spend 10 min each night writing about an early memory in as much detail as possible. They were asked to describe this early memory in terms of what they were doing, what they were feeling, and by whom they were accompanied. An unlimited amount of space was provided for

	each online entry.
	At the conclusion of the 7 day study period, participants in both conditions were asked to complete the SHI, CES-D, and SES, which served as outcome measures. The first 33.7% of participants who were paid at this point, while the remaining participants were entered into a $1000 draw. At 1 month following the exercise period of the study, e-mails were sent to participants encouraging them to return to the website to complete a battery of follow-up questionnaires. These again consisted of the SHI, CES-D, and SES, as well as questions assessing their continued practice of the exercise. At 2 months after post-test, reminder e-mails were sent encouraging participants to continue their assigned exercise if they found it effective. Finally, e-mails were sent at 3 and 6 months post-test reminding participants to return to the website to complete the outcome measures. Participants were entered into a separate 1,000 dollar prize raffle following completion of each follow-up assessment.
Do the results match the study aims: **YES** Limitations Participants in the experimental condition may have improved as a result of a number of	Multilevel modelling revealed that those in the compassionate action condition showed sustained gains in happiness (SHI; Seligman et al. in Am Psychol 60:410–421, 2005) and self-esteem (RSES; Rosenberg in Society and the adolescent self-image. Princeton University Press, Princeton, 1965) over 6 months, relative to those in the control condition. Furthermore, a multiple regression indicated that anxiously attached individuals

factors unrelated to enacting compassionate behaviours. Another limitation of this study is the high rate of attrition which appears to plague longitudinal internet-based research.

Results are of limited generalizability.

Firstly, the sample was restricted to self-selected individuals that were largely Canadian, Caucasian, female, and highly educated, thus limiting the extension of the findings to the overall population.

The results of this study cannot be generalized to individuals without daily internet access or knowledge in the use of

(ECR; Brennan et al. 1998) in the compassionate action condition reported greater decreases in depressive symptoms following the exercise period.

Participants' self-esteem status at the outset of the study did not systematically impact their rate of change over time. In terms of the fixed effects, a Time by condition interaction was obtained. Inspection of the estimates indicated that participants in the compassion condition showed greater increases in self-esteem than those in the control condition. The effect of the compassionate exercise on self-esteem was not found to vary according to attachment style. Participants assigned to the compassion exercise experienced greater gains in happiness over the 6 month period.

The compassion exercise lowered depression levels, while the control group did not. However, the effects here were more modest than those obtained for happiness and self-esteem and failed to produce a Time by condition interaction effect.

Anxious attachment did not predict greater changes in happiness and following the compassionate exercise, anxious participants did not respond differently to the compassion exercise in terms of changes in depression. Anxiously attached individuals in the compassion group experienced greater reductions in depressive symptoms at 1 week.

computers.	
Branch of psychology / theory	
	These results suggest that practicing compassion can provide lasting improvements in happiness and self-esteem, and may be beneficial for anxious individuals in the short run. Findings are harmonious with positive psychology objectives that focus on the cultivation of human strengths (Seligman et al. 2005), and highlight the possibility of incorporating the provision of compassion as a method of increasing emotional wellbeing.

Study 10: Hsiang-Ru, Chang-Ming, Jiunn-Chern, Pi-Hsia, Wei-Lun, & Wan-Yu 2009 The Effects of A Self-Esteem Program Incorporated Into Health and Physical Education Classes - A quasi-experimental research design

STUDY Quantitative	INFORMATION
Names and dates of study/ published	Hsiang-Ru, Chang-Ming, Jiunn-Chern, Pi-Hsia, Wei-Lun, & Wan-Yu 2009 KEY WORDS: adolescents, self-esteem, health and physical education, integrated teaching.
Study title	The Effects of A Self-Esteem Program Incorporated Into Health and Physical Education Classes - A quasi-experimental research design
Main question and main issues addressed	Taiwan currently offers no self-esteem building curriculum in the public education system. Therefore, incorporating self-esteem-related teaching activities into the existing curriculum represents a feasible approach to enhance self-esteem in middle school students. This study aimed to explore the effects on junior high school students' self-esteem of a self-esteem program incorporated into the general health and physical education curriculum. There were no available studies that incorporated self-esteem into HE and PE classes to elevate self-esteem among students. This study was undertaken with students during school hours, in the

	hope of achieving change and providing imperceptible and unobtrusive influence to raise students' self-esteem by infusing self-esteem raising elements into HE and PE classes.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	The target population for this study was students in Grade 7, aged 12 to 13 years.
Number of participants and groups	184 seventh-grade students at two junior high schools in Taipei City were randomly selected and separated into two groups. A total of 184 students participated in the study. Most were boys (53.8% vs. 46.2%), and there were equal percentages of excellent- and average-performing students (42.9% and 42.9%, respectively).
Measures used. Are they valid and reliable?	Global self-esteem scale This scale was established hy Rosenberg (1965) and modified by Lin (1984). Adolescent self-esteem inventory (Taiwan version) Lin's (2003) Taiwan version of the adolescent self-esteem inventory was used to assess the participants' academic, physical, social, and family self-esteem.
Intervention: Limitations include: Only a 32 week intervention internal validity may be compromised (see study	Both schools were comparable in terms of geographic location, registered student population, and socioeconomic status. Furthermore, the seventh graders in these two schools used the same textbooks for their HE and PE course. The experimental group received one 32-week self-esteem program incorporated into their regular health and physical

disucussion). The availability of other textbooks limits research findings' generalizability to middle schools that use the same textbook. In the future, researchers should include more classes in survey samples to explore the effects on results of the class group.	education curriculum, which was administered in three 45-minutesession classes each week. The control group received the regular health and physical education with no specially designed elements. During the week before the intervention began and the week after its conclusion, each participant's global and academic, physical, social, and family self-esteem was assessed. Data were analysed using analysis of covariance.
Do the results match the study aims: **YES**	For all participants, the experimental group was significantly superior to the control group in respect to physical self-esteem. For girls, the experimental group was significantly superior to the control group in family self-esteem. However, there was no significant difference between the two groups in terms of global self-esteem.
Branch of psychology / theory	
	This study provides preliminary evidence that incorporating self-esteem activities into the regular school health and physical education curriculum can result in minor effects in students'

	physical self-esteem and family self-esteem. Findings may provide teachers and school administrators with information to help them design programs to improve students' self-esteem. This study also reminds health professionals to focus on providing self-esteem building programs when working with adolescent pupils.

Study 11: Crone, O'Connell, Tyson, Clark-Stone, Opher & James 2013 Art Lift intervention to improve mental well-being: An observational study from UK general Practice

STUDY Quantitative and qualitative objective observation	INFORMATION
Names and dates of study/ published	Crone, O'Connell, Tyson, Clark-Stone, Opher & James 2013 KEY WORDS: attendance, completion, mental health, primary care, referral, uptake, Warwick–Edinburgh Mental Well-being Scale.
Study title	Art Lift intervention to improve mental well-being: An observational study from UK general Practice
Main question and main issues addressed	Arts for health interventions are emerging as an alternative option to medical management of mental health problems and well-being. This study investigated process and outcomes of an art intervention on patients referred by primary care professionals, including associations between patient characteristics (e.g. sex), progress through the intervention (e.g. attendance), and changes in mental well-being. Mental illness represents the single largest cause of disability in the UK. There is now a considerable emerging evidence base for the use of art for health in primary care and community settings, although not all is rigorous and based on well-designed

	studies (Department of Health with Arts Council England 2007; Hacking et al. 2008; Staricoff 2004).
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	202 patients referred to a 10-week intervention, referral criteria included people with anxiety, depression, or stress; low self-esteem, confidence, or overall well-being; and chronic illness or pain. The study took place in UK-based general practitioner practices.
Number of participants and groups	202 – 8 groups
Measures used. Are they valid and reliable?	Qualitative / Subjective WEMWBS Postcode data were used to assign an Index of Multiple Deprivation (IMD)
Intervention **Limitation** – no control group. Although stronger than many previous studies, the main weakness of the present study was the total duration of data collection which, if longer, would have enabled a larger sample size and longer term follow up.	Patients were referred to the scheme, using a specifically designed referral form, by their GP or other health professional, who filled in the referral form and passed it on to the artist. Patient socio-demographic information was recorded at baseline, and patient progress assessed throughout the intervention. The intervention was a 10-week art intervention delivered by an artist within a GP surgery. Eight different artists offered their services in a variety of creative arts activities including working with words (i.e. poetry), ceramics, drawing, mosaic, and painting. The majority of the artists were resident within surgeries; however, some were based in community facilities such as

Furthermore, any conclusion about an improvement in well-being should be treated with caution, given the absence of a control/ comparator group.	nearby halls or community centres due to space constraints at some surgeries. Patients attended a course of the art for 10 weeks with the same artist, and most sessions were in small groups of between three and 10 people.
	A prospective longitudinal follow-up (observational) design was employed.
	Subjectively, the artists rated the degree of patient engagement (non-completion, partial completion, or completion) dependent on their perception of patient engagement in the programme rather than the actual objective attendances.
	These data were collected through the patient referral form, the WEMWBS, and an artist's checklist, designed to ensure all data was collected and passed on to the research team.
	Postcode data were used to assign an Index of Multiple Deprivation (IMD) score for patients, a method used in similar prescription to health intervention programmes (Gidlow et al. 2007; James et al. 2008; 2009).
Do the results match the study aims	Significant improvement in well-being was revealed for the 7-item and 14-item scales. Of referred patients, 77.7% attended and 49.5% completed
Branch of psychology / theory	Applied Science and Public Health
	Findings reveal that this art intervention was effective in the promotion of well-being and in targeting women, older people, and people from lower socioeconomic groups.

	The findings confirm the value and benefits of arts interventions in primary care. As such, it adds to the current developing evidence base on the use of arts and creativity in the promotion and maintenance of public health in the community. Further research could usefully include a similar longitudinal observational design, but with sufficient follow-up duration to investigate whether the improvement in well-being change is sustained following the intervention completion.

Study 12: Gatta, Gallo & Vianello 2014 Art Therapy Groups for Adolescents with personality disorders

STUDY Quantitative and qualitative	INFORMATION
Names and dates of study/ published	Gatta, Gallo & Vianello 2014
Study title	Art Therapy Groups for Adolescents with personality disorders
Main question and main issues addressed	A study conducted on the efficacy of art therapy administered to a group of adolescent patients suffering from personality disorders at a residential rehabilitation centre. Art Therapy has traditionally been applied to a group setting, which simultaneously provides a reassuring containment and also an opportunity for growth and exchange. It can be administered to various types of patient who, through this manual activity, can find a special space for communicating and connecting with others (Ventresca, 2004). Art therapy refers to the concept of "being adolescent" in the sense that it constantly weaves a web that joins body, mind and emotions, enabling patients to regain a taste for creating something with their own hands and seeing themselves as the makers of the product (Ventresca, 2004). The aim of our clinical work was gradually to induce patients to become actively involved, using every opportunity to stimulate the dynamics between participants, so that a number of

	processes of awareness could be pooled to construct a sense of personal identity and reciprocity, e.g. by recognizing the self and others, and 'entering into a relationship' (Ridolfi, Lettieri, Scarpa, Vittoria, & Tarchi, 2012).
	The aim of our study was to assess the efficacy of group art therapy sessions conducted by a psychotherapist with the aid of a trainee psychologist, who also served as an observer and was responsible for preparing reports on the sessions.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	Adolescents had been diagnosed with personality disorders in clusters A and B according to the Diagnostic and Statistical Manual of Mental Disorders (DSMIV- TR) (APA, 2000)
Number of participants and groups	The sample was a mean 15.45 years old, the youngest participant being 13 and the oldest 18 years of age.
Measures used. Are they valid and reliable?	MacKenzie's Group Climate Questionnaire (GCQ; 1983) was validated for use with Italians by the research team led by Dr. Costantini (2002).
	Eighteen questionnaires were completed, giving a picture of the trend of the emotional climate with the group. The GCQ is based on a Likert scale.
	To associate this quantitative analysis (as shown in Table 1) with a qualitative analysis, descriptions relating to the most important meetings, in both negative and positive terms (the sessions awarded the lowest and the highest GCQ scores, respectively), are given with examples of the art work produced by the participants.

Intervention Limitations: This study has some limitations relating to the lack of any randomization or a control group, and the small size of the sample considered, which makes it impossible to attempt any more advanced statistics.	As part of various activities conducted at a residential rehabilitation centre in the Veneto region (north-east Italy), our art therapy workshop was designed for 9 participants (5 males and 4 females) who were living at the residential rehabilitation centre when the project was implemented. The group met for about 6 months in all, in two separate periods (one in May–June, the other in September–December 2012), during which there were 18 weekly sessions lasting approximately 90 min each, plus half an hour before and after each session for the psychotherapist and trainee psychologist.
Do the results match the study aims: Yes	The adolescents who were more diffident toward the group and wary of allowing themselves any verbal manifestation of their emotions and interior states presumably resorted to avoidance in order to remain part of the group, communicating through their paintings or drawings the wish to take part and not be excluded. So although we can consider avoidance as a less spontaneous, more controlled form of participation, in the case in point this behaviour can nonetheless be seen as having contributed to a global improvement in the group climate, not only accompanying the involvement of other members, but also helping to reduce any conflict.
Branch of psychology / theory	Women and Child care / Developmental Psychology and Socialisation
	This study provides evidence that, as part of a compulsory stay

	in a residential rehabilitation centre, our group art therapy activities could have a strongly aggregating value, helping the adolescents involved to combat the sense of solitude and self-centred isolation that often characterizes these patients' experiences (Ridolfi et al., 2012).

Study 13: Young, Winner & Cordes 2012 Heightened Incidence of Depressive Symptoms in Adolescence Involved in the Arts

STUDY Quantitative	INFORMATION
Names and dates of study/ published	Young, Winner & Cordes 2012 Key words, Adolescence, depression, creativity, art, psychopathology
Study title	Heightened Incidence of Depressive Symptoms in Adolescence Involved in the Arts
Main question and main issues addressed	Studies have shown a higher than average incidence of mental illness in adult artists. The association between thought disorders and artistic creativity has received thorough examination as well. Individuals treated for schizophrenia have been reported to be overrepresented in visual arts occupations (Kyaga et al., 2011); higher positive schizotypal symptomatology has been found in visual artists compared to non-artists (Burch et al., 2006); and enhanced divergent thinking has been reported in individuals high in disorganized schizotypy (Folley & Park, 2005). We asked whether an association between symptoms of affective disorders and the arts is found as early as adolescence, using a sample of 2,482 15- to 16-year-old adolescents.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	National Longitudinal Survey of Youth, 1979-Child (NLSY79-C) born between 1986 and 1995 and assessed in 2002, 2004, 2006, 2008, and 2010 at age 15 or 16 was used.

Number of participants and groups	A cross-sectional sample of 2,482 adolescents (1,244 males, 1,238 females) from the U.S.
Measures used. Are they valid and reliable?	Arts and sports involvement. Amount of involvement in arts ("lessons in music, art or drama, or practice of music, singing, drama, drawing/painting") and sports ("going to sports lessons or playing sports, or practicing any physical activity") in the time period after school since the last survey round (a period of two years) was assessed using survey items asked of all 2,482 youth. Depressive symptomatology. Depressive symptoms were measured with a seven-item version of the Centre for Epidemiological Studies Depression Scale (CES-D). Verbal IQ. Verbal IQ was measured by use of the most recently available Peabody Picture Vocabulary Test–Revised (PPVT-R) Working memory. Working memory was measured by use of Wechsler Intelligence Scales for Children-Revised (WISC–R)
Intervention	The NLSY79-C surveyed the children born to the female participants of the National Longitudinal Survey of Youth, 1979 (NLSY79), a study that began in 1979 with more than 12,000 participants ages 14–21 from across the United States. In our sample, 19.4% of the adolescents were Hispanic, 27.2% were Black, and 53.5% were non-Black, non-Hispanic. The NLSY79-

	C, consisted of a battery of social, emotional, health, and cognitive assessments collected primarily through in-home assessments by trained interviewers.
Do the results match the study aims? Yes	Our analyses demonstrate that adolescents experiencing depressive symptoms are more likely to be involved in afterschool arts than are their less-dysphoric counterparts. Although previous studies have provided evidence of a higher than expected incidence of affective and thought disorders in eminent artists and creative adults, the study reported here demonstrates, for the first time, higher than expected depressive symptoms in adolescents with only casual arts involvement, most of whom are certainly unlikely to go on to become eminent artists. This finding suggests that the link between artistry and a tendency toward psychological disorder is broader than previous research has suggested, extending down in age and reaching out to those with interests and abilities in the arts not sufficiently powerful to propel them to become artists.
Branch of psychology / theory	Psychology of Aesthetics, Creativity and the Arts.
	Future research should examine whether the vulnerability to depression found here in some arts-involved youth is related to the quality of their artistic output, the likelihood of their continued involvement in the arts into adulthood, and the relationship between continued arts-involvement and adult CES-D scores. The continuation of the NLSY79-C into the adult years of our

	participants will allow us to explore some of these possibilities at a coarse level by examining occupational choices and other lifestyle and health variables. More detailed longitudinal examinations involving other samples that take into account specific creative achievements and associated psychological factors across development will also be useful.
	When universal, positive behaviours such as involvement in the arts are associated with symptoms of mental illness, it is imperative for psychologists to uncover the mechanisms behind such an association. Clearly depressive symptoms are not a necessary condition for involvement in the arts in adolescence or for becoming an eminent artist. But understanding why a higher than average proportion of people drawn to the arts also show signs of affective or thought disorders throughout development should help us better understand both artistic behaviour and psychopathology.

Study 14: Gelo, Klassen & Grecely 2012 Patient use of images of artworks to promote conversation and enhance coping with hospitalisation

STUDY Qualitative CASP Screened	INFORMATION
Names and dates of study/ published	Gelo, Klassen & Grecely 2012
Study title	Patient use of images of artworks to promote conversation and enhance coping with hospitalisation
Main question and main issues addressed	This exploratory study investigated the use of visual images of artwork to facilitate conversation with hospitalised patients regarding their experiences of illness and hospitalisation, with the aim of improving patients coping and well-being.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	Selection criteria included English-speaking, minimum age of 18 years and the ability to give informed consent and non-critical medical status. 20 hospitalised patients were approached and completed interviews. Patients were from diverse ethnic and racial backgrounds and 90% were female. Purposefully selected cases were unable to be used due to the participants being referred to the study via a chaplain.
Number of participants and groups	20 patients aged from 20 to 80 the majority were 50 years or older.
Measures used. Are they valid and reliable?	A grounded approach to data collection and analysis was followed.

	An interview guide of eight questions were used and unchanged as thematic analysis was not conducted during data collection.
Intervention	This is a pilot study. Across a 10 month period in 2012, resident's chaplains in a clinical Pastoral education program at the large city hospital referred patients for participation in the study. The goal of 20 completed in-depth interviews were selected Priory as sufficient for the exploratory goals of the research.
	18 painted images and one sculpture were selected because of their narrative potential. Narrative paintings are representational and provide a medium personal storytelling and emotional connection.
	Interviews were conducted by Florence Gallo; the first author of this research. All patients gave consent to take part. Once the patient assessed the images for likes and dislikes they were asked to choose one image that they liked and wanted to talk about. Visual thinking strategies (VTS; Housen & Yenawine 2001) were used to create a series of questions. The VTS is commonly used in schools and museums to promote observation, communication and thinking skills. Visual literacy is defined as the ability to find meaning in imagery in which objective understanding of what one is viewing is important, but so are subjective and affective aspects of knowing.
	All the interviews were audiotaped and transcribed verbatim for analysis the transcripts were read independently by the three authors before a collaborative review of the results was given.

	An interpretation of somatic coding informed by the data, focusing on specific themes related to the role of spirituality and illness and how the art guided discussion can influence that relationship.
Do the results match the study aims?	Although data were reviewed as they were collected, no formal analysis was conducted until all the cases were complete. 18/20 patients found the experience of viewing images to be positive whilst two did not. For most patients progressive nature of the questions and promptings ultimately increase the extent of comments and disclosure feelings. Some participants responded to questions more expansively than others. Participants reported that they chose to date participate for variety of reasons, including altruism, familiarity with art, loneliness and feeling open to interaction with the visitor.
Branch of psychology / theory	All 18 participants had a positive experience the emergence of hope, peace, comfort, serenity and the ability to see a bigger picture than that resulting from confinement with illness was noted. Patients' words captured a vividness describing the lived experiences of illness and hospitalisation which is not always articulated by patients during conversations with caregivers.
	Using narrative images may be a useful spiritual modality for working with hospitalised patients, with a provision of comfort the use of images might be best implemented in less acute environments, such as rehabilitation and nursing facilities rather than hospitals, to avoid interruptions and cancellations that arise

	from hospital distractions, treatment activities or short patient stays. The pilot study provided the opportunity to examine the hypothesis that images can facilitate conversations about emotions and may support patients in coping. Most importantly it showed that patients report positive value of participating in such activity. Narrative images can provide a way for patients to express feelings that they might not have otherwise expressed to escape momentarily to a better place. To envisage emotional freedom from hospital confinement and to glimpse herself beyond illness to this end narrative images can evoke in the patient feelings that might not ordinarily surface in conversations.

Study 15: Mynarikova 2012 Art-Based programme for social and emotional development of children

STUDY Qualitative and Quantitative	INFORMATION
Names and dates of study/ published	Art-Based programme for social and emotional development of children 2012 Prague, Czech Republic, Mynarikova, Lenka
Study title	Art-Based programme for social and emotional development of children
Main question and main issues addressed	Art therapy has been successfully used in schools settings and in research with children and young adults. Can art therapy be used in an appropriate setting to make it useable in classroom settings? Study aim is to improve the communication, cooperation, emotion management and understanding and identity enforcement in the Grade 5 of a primary school.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	25 children aged between 11-12 years. 'Class 5' chosen due to characteristics of no teacher begin able to stay with them for the usual 5 first years of school. Each teacher left the group at the end of the year due to poor behaviour of the children.
Number of participants and groups	1 group - 25 participants
Measures used. Are they	Qualitative analysis of paintings used to show a greater

valid and reliable?	awareness of qualities.
	Classroom environmental scale used prep and post intervention (Moos and Tricket 1987), a 90 item scale which show how children evaluate teaching methods, teacher personality and success in how they run the class.
	B-3 methods (Braun 2006) shows the role and position of each child's classmates.
Intervention	Using combined art therapy, music therapy and drama therapy program within 8 weeks of art lessons.
Do the results match the study aims Yes	Yes
Branch of psychology / theory	Psychology and Education
Key pointers	The research reveals therapeutic and art working together in an unusual curriculum setting. Not really a regular classroom used and making and assessing is not for rigour. The final evaluation revealed that after the whole program, children were more confident in expressing their identity, more content with the class climate and they thought of their class as a safer and more intimate environment.

Study 16: Kendrick 1988 Raising the self-esteem of an artistically talented student in the regular classroom

STUDY Qualitative	INFORMATION
Names and dates of study/ published	Raising the self-esteem of an artistically talented student in the regular classroom; 1988 Kendrick
Study title	Raising the self-esteem of an artistically talented student in the regular classroom
Main question and main issues addressed	Academically orientated children make up the majority of gifted and talented population in public schools. This is because creativity can be less easily monitored and defended by numbers. Therefore gifted classes may not be benefitting the students who need them most. This study aims to raise self-esteem, bring forth self-actualization and an increase in academic topics. This will give evidence for the need for G+T to be introduced into art as well as academic programmes.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	Kinsley was an, at risk student and saw no reason to learn. She remained in her regular classroom whilst her gifted and talented classmates left to go to their G and T programme.
Number of participants and groups	Case study – 1 girl Kinsley Jackson 2 groups of 8 children aged 11 – 12 years.
Measures used. Are they valid and reliable? NO	Crayola completion Peer review Researcher observations None of these measures are validated and nor is bias

	mentioned, nor is the pupils own account given.
Intervention	Taught art curriculum for one hour a week for eight months. 14 classroom based assignments and a visiting artist as well as a print exchange from pupils in Nanjing Province, China and the intervention ended in a school art work completion by Crayola. Additionally, the school set up an art room in conjunction with the local art centre to allow two group of 8 children to work in 40 minute segments. This was a daily occurrence for the remaining 3 months.
Do the results match the study aims? Yes	Yes. Memory improvement, interest in education raised, art skills improved and confidence improved. Her art work was considered to be the best in school by six judges. No longer was she a bully but was able to express herself artistically. Motivated to read and write. She participated in classroom reading in front of her peers.
Branch of psychology / theory	Education / Psychology
Key pointers	

Study 17: Wallin & Durr 2002 Teaching Anger Control Through Teamwork (ACTT)

STUDY Qualitative	INFORMATION
Names and dates of study/ published	Safe schools program and character education in elementary classrooms Published: 2002
Study title	Teaching Anger Control Through Teamwork (ACTT)
Main question and main issues addressed	How can social, emotional learning be taught in a manner compatible with classroom instructional techniques. Assessing for social emotional growth.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	
Number of participants and groups	
Measures used. Are they valid and reliable? Yes - with bias	1) What gets me upset survey, developed by Dr Wallin and Dr Durr, to assess what gets students upset and the knowledge they have as to how they can manage their anger. 2) Walker McConnell teacher rating scale. A method of measuring social competency and responsible behaviour. 3) Words and Meaning Survey assess student knowledge of information and terminology related to character education.

Intervention	The program focuses on children learning specific anger control and social skills. Skills are written in a descriptive format, which allows a participating teacher to help students practise specific steps and observe for application during group learning or social activities.
	Three lessons are used and three plays are created. ACTT is organised as a basketball game. The lessons are part of three big plays to success anger control.
	1) Team building and vocabulary development
	2) Teaching the process of anger control
	3) Application and re-education
	Students write short stories about anger and self-control. Drawings and art work are used to control anger and understand consequences of responsible behaviour. Music, rap and poetry is used to realise how people get along and avoid problem behaviour. Peer feedback about character education and problem solving is given and student splay games and use story telling about safe schools and academic and social success.
Do the results match the study aims Unsure	
Branch of psychology / theory	Teaching, Psychology
Key pointers	

Study 18: Constantine Chatoupis & Constantine Emmanuel (2003) The Effects of two disparate instructional approaches on student Self-perceptions in Elementary Physical Education

(1) STUDY OVERVIEW Bibliographic Details Author, title, source (publisher and place of publication), year	
	Constantine Chatoupis & Constantine Emmanuel (2003) **The Effects of two disparate instructional approaches on student Self-perceptions in Elementary physical education,** European Journal of Sport Science, 3:1, 1-16, DOI: 10.1080/17461390300073101
1. What are the aims of the study?	Two questions were addressed in this study: (a) Will the conditions of style B and style E make a difference in students' perceived athletic competence? and (b) Are there interactive effects between styles of teaching and students' gender on perceived athletic competence. The primary purpose of this study was to examine the effects of style B and style E on fifth-grade students' perceived athletic competence. A secondary purpose was to examine differences in perceived athletic competence between boys and girls, as well as the interactive effects of teaching styles and gender on perceived athletic competence. Important information about differences in learning among groups of students with different characteristics (e.g., gender) is concealed when only group means are used to compare control and experimental group data (41). See if boys profit from one style and girls profit from the other in terms of perceptions of competence.
2. If the paper is part of a	NO

wider study, what are its aims?	
3 Key Findings. What are the key findings of the study?	This finding enables us to argue that when the teacher or the lessons are deliberate in the teaching-learning process and outcomes and students are given decision-sharing responsibilities, their performance in the emotional domain is enhanced.
	The disparate teaching styles implemented in the two treatment groups did not have
	distinctively different effects on students' perceptions of athletic competence
	An important finding was the significant differences in adjusted posttest means between the teaching style groups and the control group for perceived athletic competence scores.
	With respect to gender effects, irrelevant of the teaching style, ANCOVA revealed that the adjusted posttest means of boys and girls on the athletic competence questionnaire were not significantly different, with girls yielding higher scores.
	It seems that when girls are given the opportunity to choose among different levels of difficulty within a given task and, thus, have an entry point from which to succeed, they display more positive self-perceptions, even on skills that are masculine-typed.
4. Evaluative Summary What are the	**WEAKNESSES:** The students were approximately 10 years old (M = 10.11 years, SD = 0.39), came from similar socioeconomic background (middle class). Moreover, none belonged to ethnic or religious minority

strengths and weaknesses of the study	groups. Male PE teachers had taught the students during the previous school year which. The study lasted 12 weeks. Students from three public schools located in one of the eastern municipalities of Athens, Greece. The teacher made attempts not to exhibit behaviours that could be specific to style B or style E whilst teaching the control group. We are not told what the inclusion criteria is for the samples – or how or why the particular samples were chosen. **STRENGTHS:** All students were taught by the same teacher, who had 8 years of teaching experience in elementary PE settings (third- to sixth-grade level). While abroad as a post graduate student, and later as an in-service teacher, he was trained in the appropriate use of the Spectrum of Teaching Styles. In addition, in his most recent years of teaching, he had presented numerous episodes of the teaching styles (including styles B and E) to elementary school children. Also, he was new to the students of the present study. Pupils filled in the Harter assessment independently from the teacher who taught the two groups. Lessons taught to both treatment groups were audio-videotaped every other week, enabling teacher behaviour to be analysed. Also, the control group was audio-videotaped because we wanted to check that the teacher did not adopt behaviours that might be specific to style B or E.
(2) STUDY, SETTING, SAMPLE AND ETHICS	
5. What type of	Experiment study

study is this?	
6. What was the intervention?	The treatments for this study involved sessions on sport skills that were presented by the teacher in either style B or E. In style B, there was one single level of difficulty determined by the teacher, whereas in style E, the teacher provided multiple levels of difficulty within each task.
7. What was the comparison intervention?	During the 12 weeks, the following skills were taught: volleyball (set, underhand serve, forearm pass), basketball (one hand set shot, jump shot), and association football (throw in, forward pass, kick). The teacher planned the sessions for each style group (organization and management of students and equipment as well as the skill tasks taught) and spent 3 teaching hours (three sessions) to teach each sport skill. All skills were novel to the students, and none of them had received formal instruction in these skills prior to the study. The teacher presented the skills in such a way as to resemble sport-like and game-like situations. Therefore, there was a match between the subject matter taught and the perceived athletic competence questionnaire. The tasks were the same for the style groups (treatment groups) and the control group. Also, in each style E session, the teacher developed dialogues between each student to ascertain the student's ability to compare his/her own performance against criteria. It can be said that the control group was exposed to a "laissez faire" type of strategy.
8. Is there sufficient detail given of the	Yes

nature of the intervention and the comparison intervention?	
9. What is the relationship of the study to the area of the topic review?	Sports teaching styles are being questioned within education
10 Setting: Within what geographical and care setting was the study carried out?	The students were approximately 10 years old from three public schools located in one of the eastern municipalities of Athens, Greece
11 Sample. What was the source population?	111 (62 boys, 49 girls) fifth-grade students
12. What were the inclusion criteria?	
13. What were	

the exclusion criteria?	
14. How was the sample selected?	Two intact classes from each school were randomly assigned to the three groups (treatment groups and control group)
15. If more than one group of subjects, how many groups were there, and how many people were in each group?	37 in style B classes (24 males, 13 females), 34 in style E classes (19 males, 15 females), 40 in control classes (19 males, 21 females)
16. How were subjects allocated to the groups?	Unsure except entry into a school level / year group
17. What was the size of the study sample, and of any separate groups?	111 in total
18. Is the	Unsure – perhaps a longer length study would give stronger information

achieved sample size sufficient for the study aims and to warrant the conclusions drawn?	
19. Is information provided on loss to follow up?	Unsure
20. Is the sample appropriate to the aims of the study?	Yes
21. What are the key sample characteristics, in relation to the topic area being reviewed?	Age / Gender / Taking part in a sports education

(3) ETHIC	
22. Was Ethical Committee approval obtained?	Unsure
23. Was informed consent obtained from participants of the study?	From the parents of the study participants
24. Have ethical issues been adequately addressed?	Unsure
(4) GROUP COMPARABILITY AND OUTCOME MEASUREMENT Comparable Groups	

25. If there was more than one group was analysed, were the groups comparable before the intervention? In what respects were they comparable and in what were they not?	The control group was involved in PE lessons. In this way the treatment and the control groups were similar in the sense that all students were involved in PE activities. A basic difference between styles B and E lies within the conditions for learning (32). In style B the teacher provides a single level of difficulty within a given task, and all students perform at that level of difficulty. In style E the teacher designs the tasks in such a way that the learners choose among several levels of difficulty and then enter the activity at the level of their choice.
26. How were important confounding variables controlled (e.g. matching, randomisation, in the analysis stage)?	Insufficient information given
27. Was this control	Unable to answer

adequate to justify the author's conclusions?	
28. Were there other important confounding variables controlled for in the study design or analyses and what were they?	Yes – look for the strengths of study
29. Did the authors take these into account in their interpretation of the findings? Outcome Measurement	More sessions during those 12 weeks might have resulted in revealing significant differences between the two treatment groups.
30. What were the outcome criteria?	

31. What outcome measures were used?	Harter's Self Perception Profile for Children was used to measure perceived athletic competence prior to and after the instructional intervention.
32. Are the measures appropriate, given the outcome criteria?	Yes
33. What other (e.g. process, cost) measures are used?	Time scale is used
34. Are the measures well validated?	Yes
35. Are the measures of known responsive to change?	Yes
36. Whose perspective do	Pupils – educational service users

the outcome measures address (professional, service, user, carer)?	
37. Is there a sufficient breath of perspective?	It seems limited, though it is an area of limited research
38. Are the outcome criteria useful/appropriate within routine practice?	Yes – definitely
39. Are the outcome measures useful/appropriate within routine practice? Time Scale of	Yes - definitely

Measurement	
40. What was the length of follow-up, and at what time points was outcome measurement made?	Pre-test and post-test measures, with an intervention that took 12 weeks.
41. Is this period of follow-up sufficient to see the desired effects?	It would give a better indication of long term results if it were a yearlong intervention.
(5) POLICY AND PRACTICE IMPLICATIONS	
42. To what setting are the study findings generalisable? (For example,	Private education

is the setting typical or representative of care settings and in what respects?)	
43. To what population are the study's findings generalisable?	Boy and girl pupils aged 10./11
44. Is the conclusion justified given the conduct of the study (For example, sampling procedure; measures of outcome used and results achieved?)	Yes - though contains limitations
45. What are the	N/A

implications for policy?	
46. What are the implications for service practice?	The following recommendations can be made for enhancing fifth-grade students' perceptions of athletic competence: (a) Either style, regardless of gender, can be used to teach the subject matter taught in the present study; (b) style E seems to be more effective for teaching girls; (c) boys can be taught with either style B or style E; and (c) the effectiveness of a selected instructional approach depends, amongst other things, on certain characteristics of the learner (2) such as gender, and thus the teacher should possess a variety of teaching styles to reach more students.
(6) OTHER COMMENTS	
47. What were the total number of references used in the study?	50 references
48. Are there any other noteworthy features of the study?	
49. List other	N/A

study references	99
50. Review date	
51. What are the recommendations from the research	Future studies should consider the frequency of the sessions as well as the length of the intervention period

Study 19: Block and Robbins 1993 A Longitudinal Study of Consistency and Change in Self-Esteem from Early Adolescence to Early Adulthood

STUDY Screening	INFORMATION
Names and dates of study/ published	Block & Robins 1993
Study title	A Longitudinal Study of Consistency and Change in Self-Esteem from Early Adolescence to Early Adulthood
Main question and main issues addressed Clear questions posed	What is the developmental path of self-esteem across adolescence and in the transition to adulthood? Is development through adolescence traumatic? Is there a difference in female and male self-esteem? What are the longitudinal consistencies of personality and self-esteem correlates? What are the personalities profiles of those with high and low self-esteem states? 1) Mean level changes in self-esteem through time 2) Ordering consistency of self-esteem through time 3) The consistency of the personality correlates of self-esteem through time
Choice of sampling and why: sex, age, etc. The set of people are not very diverse, though they are also not special in its	47 girls 44 boys aged 14 – 23 years. Urban Analyses of male and female data was conducted separately to give a mean longitudinal score for each sex. These were chosen as they were already taking part in another study (Block and Block longitudinal study of

characteristics making this study moderately generalizable.	personality and cognitive development). Multi-cultural people, living in Urban settings.
Number of participants and groups	91 people 1 set
Measures used. Validated measure used	Using a person centred approach to development means female and male individual differences can be seen. Self-esteem is the extent to which one perceives oneself as relatively close to the kind of person one wants to be. To measure this the 41 item Q Sort-procedure was used (providing a foundation for study of subjectivity, person's viewpoint, opinion, beliefs and attitudes). Using ipsative procedure, the description of each item is evaluated relatively to each other item within the same person to give a self-congruence of the whole person. (a) evaluation of the degree of congruence in an individual between the perceived self and the aspired self, (b) Consideration of the specific valued elements or valued criteria in terms of which self-evaluation is referenced. California Adult Q set is also used.
Intervention The intervention period is applicable to generate an answer to the research	Over a 9 year span, at ages 14, 18 and 23 the subjects used the self-descriptive q-sort measure. At age 14, 18 and 23 the characteristics and personality of the subjects were independently described by

question	psychologists using the California Adult Q set. Observations and interviews of the subjects cognitive and personality tests were undertaken alongside formal and informal tests.
Do the results match the study aims? Yes	Males tended to increase and females tended to decrease in SE over time. There was appreciable rank-order consistency in SE over time. Within each gender, the considerable individual differences in developmental trajectories were coherently related to personality characteristics independently assessed in early adolescence. Boys and girls with high SE possessed quite different personality characteristics in early adolescence; by early adulthood, although important differences remained, the personality characteristics associated with high SE were similar for the 2 sexes. 1) Does self-esteem change from early adolescence to early adulthood? Combined sample observed no age-related changes in mean levels of self-esteem; however, males had higher scores than females at every age, with an increase of this disparity over time. 2) What is the longitudinal consistency of self-esteem? Many girls have personal levels of self-esteem well established by adolescence (this is contested by Block and Robins through methods used) whilst

	boys are relatively malleable through the teen years, with difference of variation in self-esteem levels seen in both sexes. From age 14-23, 34% males decreased and 64% increased self-esteem. From age 14-23, 57% of females decreased and 43% had increased self-esteem levels (change of increase and decrease at separate times could be due to personality characteristics).
	3) Personality correlates of Self-Esteem change was evaluated by regressing self-esteem at age 14 onto self-esteem at age 23 and retaining the residuals. Each individual has a different set of results depending on their initial result at age 14. This was correlated with each of the 100 CAQ items. 22 items were significantly correlated with self-esteem from females and six were significant for males. This suggests that self-esteem change is more related to personality of girls than boys. Females who were protective, humorous, sympathetic, and generous at age 14 tended to increase in self-esteem, whereas females who were critical, hostile, irritable, and negative at age 14 tended to decrease in self-esteem. Males who were calm, relaxed, not socially anxious, and who already felt satisfied with themselves at age 14 tended to increase in self-

	esteem, whereas males who were anxious and who fantasized and daydreamed tended to decrease in self-esteem.
Branch of psychology / theory	Developmental Psychology
Recommendations	Of use to developmental psychology, personality theories

Study 20 Harter 1982: The Perceived Competence Scale for Children 1982

(Renamed 'what am I like self-perception profile for children and adolescents 1985)

STUDY	INFORMATION
Names and dates of study/ published	Harter 1982
Study title	The Perceived Competence Scale for Children 1982 (renamed 'what am I like self-perception profile for children and adolescents 1985)
Main question and main issues addressed	Design of self-evaluative process. Self-esteem and self-concept are not defined enough and do not point to an operational definition. To test Harter's hypothesis of competence motivation.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	School children in primarily upper and middle class populations, same number of boys and girls at each level.
Number of participants and groups	Stage 1) 300, age 12. Stage 2) 341 age 8 to 11 Stage 3) 470, age 8 to 11 Stage 4) 746 age from 8 to 14
Measures used. Are they valid and reliable?	Stage 1)Observation of children to specify the major competence domains Interviews with the children determining which activities were important to children when making decisions about domains. Stage 2,3 and 4) Use of tool in schools

Intervention	Stage 1) Earlier version of the scale administered to sixth grade school children in Colorado. Stage 2) Connecticut and California Stage 3) Three separate Colorado samples Stage 4) California A 'structure alternate' format was used to stop socially desirable answers using 'sort of true for me' and 'true for me' measures delivered by research staff and graduate students Stage 5) Reliability of scale – reliability of the tool was assessed using an index for internal consistency. Test –retest reliability have been collected from a sample of 208 Colorado pupil's after 3 months and a New York sample of 810 pupils after 9 months. Subscale means, intercorrelation among subscales, teacher ratings, convergent validity (of different domains) were all assessed.
Do the results match the study aims? YES	The hypothesis is confirmed that perceived competence is positively related to one's intrinsic motivational orientation to prefer challenge, to be curious and to engage in mastery attempts. This study found that social, physical and general self-worth ratings were lower for the learning disabled and did not reach significant levels, whilst Baarstad found significant levels were reached in his studies. The self-report measure provides a profile of children's

	perceived competence and general self-worth.
Branch of psychology / theory	Developmental psychology
Recommendations	

Study 21 Ottarsdottir 2005 Art Therapy in Education for Children with Specific Learning Difficulties Who Have Experienced Stress and/or Trauma

STUDY Qualitative CASP Screened	INFORMATION
Names and dates of study/ published	Unnur Ottarsdottir 2005
Study title	Art Therapy in Education for Children with Specific Learning Difficulties Who Have Experienced Stress and/or Trauma
Main question and main issues addressed	In what ways can coursework be integrated into art therapy through art-making? How can art therapy be modified in order to facilitate course work learning and enhance emotional well-being in children with specific learning difficulties who have experienced stress and/ or trauma.
Choice of sampling and why: sex, age, etc. Are these chosen fairly?	The study was designed as case studies of five children from one school in Iceland. Five children aged 10 to14 were selected due to their grades and an interview with school staff. Pupils had to present special learning difficulties that appeared to be a consequence from stress and/or trauma.
Number of participants and groups	5 pupils 1 group
Measures used. Are they valid and reliable?	Qualitative data was analysed and comprised of art work, case notes, and coursework from 123 sessions. Children's parents

Limitations Due to limited numbers, data was not analysed through inferential statistics, only descriptive statistics were applied.	were also interviewed. Wechsler III IQ tests for children was used Child behaviour Checklist (Achenbach 1991) Attention Deficit/ Hyperactivity Disorder Rating Scale-IV (AD/HDRS-IV)
Intervention	Coursework was integrated into art therapy in a variety of ways. There were a degree of weightings of classwork from minor to major aspects of the art work creation. The educational component was adjusted to psychodynamic thinking by the application of educational therapy theory (Beaumont 1991). Children were free to choose what to make and draw for each topic. Where children were spontaneously creating art work relating to their therapy about therapy topics, it was questioned whether non-integrated emotions were related to coursework learning.
Do the results match the study aims? YES	An overarching contribution to knowledge from the present study is designing, studying and testing a therapeutic method of integrating coursework into art therapy. The project led to the art educational experience therapeutic method that successfully enhanced emotional well-being and when it was of sufficient duration, facilitated course work learning.
Branch of psychology	Art therapy and Education
	Further research in this therapeutic and educative field is required.

Appendix 4: Historical Roots of Self-Esteem

Roots of Self-Esteem

European and American Theories

In this appendix, I discuss the theory of self-esteem within behaviourism, psychoanalysis, individual psychology and individualism, as well as the changes applied to it from the cognitive revolution which aided the acknowledgement of self-esteem being assessed and worked with in a therapeutic setting.

Perspectives on self-esteem emerged from within the discipline of psychoanalysis around the 1900's. Behaviourism is a school of thought founded within the American school of psychology, which argued a reactionary and objective stance against James', subjective and introspective philosophical consciousness of self (Henderson 2012; Mruk 2006; Watson 1970). Building on the theory of Darwin (1872), which argues behaviour is an evolutionary adaptation, Watson (1913) developed the theory of behaviourism. Behaviourism is concerned with the manipulation of the laboratory environment in order to dictate types of behaviour that were scientifically measured and gauged in an objective way (Skinner 1953; Watson 1970). This objective measurement resulted in the behaviourist drive reduction motivational theory, which states; only true reinforcement of behaviour is to satisfy basic human need (Skinner 1953; Watson 1913). Alternative ways of understanding human behaviour were developed in Europe.

In Europe in 1900, self-esteem re-emerged as a component of psychoanalysis (Freud 1856 – 1939) in a different format to that of James in 1809. Psychoanalysis was developed from the observation of individual patients over time (Anellis 2012;

Freud 1920). This approach used recollections of a person's subjective experiences to allow unconscious memory to be brought into awareness and be analysed. Therapeutic gain was achieved under the assumption that unconscious, primal thoughts motivate behaviour and by conscious analysis of what has been previously hidden, motivation for behaviour could be contemplated and calmed (Freud 1920). It is within this doctrine of contemplating the previously unknown, that self-regard, which is otherwise known as self-esteem, is a function of narcissism. Freud asserted that narcissism is the driving force of survival instinct in all behaviour in the reality of life. From within the subconscious, narcissism drives a person to create their idealised life and subsequently feelings about the self are raised (Freud 1920; Henderson 2012; Mruk 2006). Individual psychology (Adler 1912) emerged from psychosocial theory and expanded Freud's assertions.

Individualism offered an alternative psychological and holistic view of a person (Adler 1912). Individuals in a person's life and the whole environment in which that person interacts, are seen as a person's 'whole' (Adler 1912). Individualism argues the positive and negative effects of self-esteem are seen within the inferiority complex theory. This school of thought identifies competence (where one shows the understanding and capability of doing things in an appropriate manner) is a factor for improving self–esteem (Adler 1912). Opposing Freud's libido theory, Adler theorised that a feeling of inferiority (lack of self-esteem, doubt and uncertainty about one's self) is a motivational force for behaviour and action. If the outcome of the action is successful, confidence and self-esteem can be improved. However, if the achieved success does not relieve feelings of subordination, an inferiority complex develops from low self-esteem and self-assertion is then a struggle (Adler 1912; Mruk 2006). Using this theory, the creation of success does not improve

feelings about the self, due to a low self-esteem, where a current understanding of maladaptive high self-esteem or unstable esteem is based (Weikel, Avara, Hanson et al. 2010). In contrast to behaviourism and Freud's psychoanalysis, Adler's stance was that social-interest and compassion is the corner stone of human motivation (Adler 1912). This considerate approach influenced change within psychodynamic theory, which was initiated by the psychoanalyst, Horney (1885-1952).

Horney rejected Freud's biologically-driven and psychodynamic approach, in favour of individualism (1912) and functional psychology (1890). Horney came to this decision after noticing societal differences between Germany and New York in 1932. Horney observed that the two societies acted differently and had differing needs. These observations attributed to her theory, which asserts the inner state of the person is a primary motivational force and behaviour is a consequence of the motivation. The result of this school of thought, was a re-focus on the difference between real and idealised selves, as the central variable in developing self-esteem, originally seen in James' theory (Horney 1939; Mruk 2006; Paris 1939). Competence, which is central to functional psychology, was accepted by Horney, though it was within the theory of individualism, this concept was given a recognised function. The theory of individualism drew on the concept of competence as a key factor in developing a person's self-esteem (White 1959). Whilst Horney rejected Freud's theories, White (1959) developed these further, using aspects Freud's psychodynamic use of self-esteem.

White rejected Freud's ego theory, as Freud never supplied or debated reasons for the development and use of a healthy ego. Individualism also rejects the behaviourist's drive reduction theory of motivation (Watson 1913) and psychodynamic theory (Freud 1920). The behaviourist, 'drive reduction

motivational theory' states, that the only true reinforcement of behaviour is to satisfy basic human need (Watson 1913; Skinner 1953). White's paper (1959), 'Motivation Reconsidered', discusses how behaviourist drive reduction theory, does not account for why people explore, change working methods and act in many ways which are not physically needed. Drive reduction motivational theory states that, motivation comes from the need to discharge tension felt during disturbed homeostasis (inner stability) (White 1959). Individualism argues that the explanation does not account for behaviour that is applied when there is no initial disturbance. These behaviours are recognised within independent play, exploration and curiosity, all of which disturb homeostasis and generate further positive states. The new inner states result in direction, selectivity, and persistence in interacting with the environment. These latter actions result in a feeling of competence, efficacy and a high self-esteem (Mruk 2006; White 1959).

Self-Esteem (1960 Cognitive Revolution)

The cognitive revolution, took place within science in the 1960's. This was when cognitive science became the prevailing approach to psychology research and practice (Dowd 2004; Abramson 2013).

Three theoretical psychological assertions, were transformed into measurable accounts which changed how self-esteem theories were viewed (Dowd 2004). The first, within neuroscience, meant that processes within the brain could begin to be observed, and therefore be measured and compared, rather than solely speculated from behaviour (Abramson 2013; Hebb 2009). Secondly, artificial intelligence in the form of computers, promulgated the model of the mind as a processor of information and finally, ethology (study of animals in their natural environment, Krukk 2003)

found the importance of animal instinct in the process of a new-born bonding to a parent or a foster parent (Kruuk 2003; Tinbergen 1989). These assertions promulgated the understanding of genetic pre-disposition of attachment and they were developed into a theory of psychology by John Bowlby (Attachment Theory 1940). Attachment theory was used when self-esteem measurement tools were devised in 1967 by psychologist, Coopersmith (discussed in Volume 1, the Literature Review, P20-74).

Through the combination of the above three theoretical psychological assertions, behaviour is seen as guided from the mind (Fentress 1999). This validated James' theory, that the cognitive force known as the 'self', guides decisions towards behaviour in relation to the environment and others (Adler 1912; Horney 1939; James 1890; 1970; Lewin 1940; White 1959). With these new scientific developments, the psychologists' self-esteem theories were viewable and became scientifically accepted. The theory that self-esteem is developed through competence and ability became scientifically validated. These developments were understood to promote good behavioural decisions whilst creating individually happier and more fulfilled lives. These positive life aspects are identified both within and outside of relationships (James 1890; Adler 1912; Horney 1939, White 1959).

Four branches of psychology, informed by theory from behaviourism, psychoanalysis and individual psychology, generated empirical and theoretical studies. This information had an impact on the current understanding of self-esteem (see Table 2).

AMERICAN BEHAVIOURISM (1918)	EUROPEAN PSYCHOANALYSIS (1900)
	INDIVIDUAL PSYCHOLOGY (1912) HUMANISM (1933)

| Cognitive revolution (1960) merges behaviourism and psychoanalysis, creating four separate fields of psychology. ||||

POSITIVE PSYCHOLOGY	SOCIAL PSYCHOLOGY	COGNITIVE PSYCHOLOGY	DEVELOPMENTAL PSYCHOLOGY
Study of strengths and virtues that enables individuals, communities and organisations to survive	Study of social interactions, their origins and effects on the individual	Study of internal mental processes; perception, memory, linguistics, problem solving	Study of changes that occur in humans over a life time including personality theories (humanistic + attachment theories)

Table 2 Fields of Psychology (created by researcher)

Discussed next is the consequential impact, seen within psychotherapy, which was developed within psychoanalysis. This change was a reaction against behaviourism and the newly-understood implication of self-esteem in therapy and peoples' everyday lives. In the next section, person centred therapy (PCT, Rogers 1979) is discussed. PCT reacted to the need for mental health as well as the treatment of mental disorders.

Self-Esteem (Therapy)

Person Centred Therapy (PCT, Rogers 1959) informed and contributed significantly to psychotherapy. PCT emerged from psychotherapy and stressed the need for good mental health (Rogers 1959) as well as for the treatment of mental disorders. Self-esteem had an implication within a healthy mental life (Rogers 1959).

PCT aligns with the ideology of humanism (concerning the well-being of others) and individualism. It also disagreed with the pathology (scientific study) found in Freudian psychoanalysis and Skinners' behaviourism (Rogers 1959; Wood 2008). PCT rejected negative inferences of the 'neurotic' and gave alternative, firm definitions of mental health. PCT was built upon self-worth, self-image and ideal-self (Rogers 1959; Wood 2008). These central themes are used within therapy to generate self-understanding and self-awareness. These new mind states improve one's ability to alter self-concept, self-directed behaviour and basic attitude about oneself (Rogers 1979, 1980; Wood 2008). Further, self-esteem and mental health are argued to be dynamic experiences that need continual management (Rogers 1959, 1979, 1980). The dynamic nature of self-esteem is integral to therapy, as it gives a model for therapists to work upon in order to help improve human function.

Synopsis

In summary, two elements of science developed in different directions in the early 1900's. European psychodynamic theory asserts that the 'self' motivates behaviour (Freud, 1900) and stated that self-esteem functions aided therapy. Behaviourism, which asserts behaviour is a response to the environment (Watson, 1913), emerged in America and relied upon objective, scientific laboratory studies of behaviour. Theories of individual psychology (Adler 1912) and individualism (White 1959)

arose within psychodynamic theory and Horney (1932), instigated changes to psychodynamic theory, after viewing societies differing needs between America and Germany. Within both the theories, self-esteem is recognised to strengthen against feelings of inferiority (Adler 1912). Additionally, competence is seen to develop self-esteem as a consequence from behaviour (Horney 1932) and in order to develop self-esteem, homeostasis needs to be disturbed (White 1959).

Theories surrounding self-esteem and their impact upon the inner self and behaviour were developed within Europe before and after the war. When the cognitive revolution took place (1960), self-esteem gained scientific validation.

Cognitive science became the prevailing approach to psychology research and practice (Abramson 2013; Dowd 2004). And the new understanding within neuroscience, the introduction of artificial intelligence and behaviourism, meant that behaviour was seen as guided from the mind (Fentress 1999). The 'self' guides decisions towards behaviour in relation to the environment and others. Self-esteem became scientifically validated as an aid to a healthy mental life (Rogers 1959) which needs continual management to help improve human function.

Appendix 5: 2012 BuSH Ethics

UCLan BuSH Ethics

Appendix 6: BuSH Process Forms

Process Forms

Looking After The Emotional Health of Children Through Better Teaching

Information Leaflet for Parents and Professionals Participating in the Intervention

We would like to invite you to put your child forward to take part in a set of Art classes that we are designing to be placed within the Art curriculum. Before you decide whether or not your child will take part it is important for you to understand why the project is being done and what it will involve.

I am developing some special lesson that will help children to reflect about who they are, their abilities and increase their self-esteem at the difficult time of adolescence. These lessons will be given to children next year, but in order to develop them and look at how children will react, I need some children to comment on their understanding of the materials.

This means your child would join a group of 10* children discussing the materials, the type of lesson, how they would react to different kinds of instructions and generally what they thought of this kind of lesson. I expect the groups to be fun and interesting for the children, I am not expecting to raise any sensitive subjects. However, in discussing their view of the world, there could always be some problem that a child is already engaged with that raises issues. Should any child feel distressed, I have made arrangements for the school nurse to see them.

Your child's input and responses and information are important to develop new programmes. No information will go beyond Miss Ziar (Barron), the school and the university. You do not have to allow your child to take part, and if they do not, the

education of your child will not be affected. The groups will take place over two terms: Michaelmas and Lent 2012 - 2013.

The information your child shares with us during the intervention may be directly used on the resource or in any publications which result from this work. All the information that is collected during the project is anonymous and any material published will ensure that you cannot be recognised.

If you have any further questions please contact one of us on the details below:

e-mail vziar@xxxxx-school.co.uk telephone xxxxxxxxxx

Thank you very much for your time in reading this information leaflet and for considering taking part in the study.

Looking After The Emotional Health of Children Through Better Teaching.

Case Studies: an overview of possible questions

The discussion type of engagement aims to collect a broad range of opinions and experiences regarding the try out teaching methods and the effects of it on two pupils. This survey aims to establish the parameters and scope of the recorded conversations through asking pupils to identify the main concerns or issues which should be addressed as the lessons continue.

The specific questions for the conversations have yet to be completely defined. However they will be a mix of open and closed questions around the following topic areas.

1. Which questions made you reflect on your learning in school?
2. Would you want to change anything in your school situation as a result of the reflective thoughts?
3. Do you feel confident having independent reflective thoughts?
4. What did you experience that gave you cause or concern or worry?
5. Was it easy to understand the links made between life experiences and the artist's life?
6. What do you think self-esteem is?
7. What characteristics do you think a negative self-esteem help to develop?
8. What characteristics do you think a positive self-esteem help to develop?
9. Do the new lessons help you understand why you act a certain way at school?
10. Describe how you feel about school on a daily basis.

11. Describe how you feel when you leave the art room and go to your next lessons.

12. Have you thought about this at home and continued your learning about yourself (if any)?

Data Protection – Security Processing Questions

When carrying out research or projects containing personal information staff and students must ensure that appropriate security measures are in place to protect the information held from loss or damage. The following questionnaire should be completed at the start of each project to detail where this information is held and to demonstrate that it is secure

Name of Project/data information:

Looking After The Emotional Health of Children Through Better Teaching

	Details of Security Measures for Personal Information Collected for Research Purposes
1	Who will have access to the Personal information included in the audit? (manual and electronic records) This material will be accessible to the research team members (Barron Hacking Carter)
2	Where in the Department is the data stored? (please record both manual & electronic storage methods) Manual data: Specific material appropriate to their specific role in the project will held be held by Victoria Ziar (Barron) at her place of work in locked filing cabinets at xxxxxxxx Preparatory School. Electronic data: Specific material appropriate to their specific role in the project will held be held by Victoria Ziar (Barron) at her place of work in locked filing cabinets at xxxxxxxx Preparatory School.
3	On which drive/area is the electronic data stored? (Note any backup to floppy disk or CD ROM). As appropriate in each of the organisations.
4	Detail security arrangements for network access. Only the team members and a designated research administrator will have access to the specific files.
5	If using back up disks detail where these are stored and the security provisions (e.g. locked cupboards/rooms etc)

	Details of Security Measures for Personal Information Collected for Research Purposes
	Back up discs will be stored in locked cupboards.
6	Are the disks/memory sticks/network be password protected/encrypted?
	Yes
7	Will the manual data be stored in locked filing cabinets? (provide details)
	Yes. Within a locked filing cabinet in a locked store cupboard.
8	Is the personal data processed off site (e.g. by individuals working from home) if so please provide details of security (transfer) arrangements in place for the transfer of information between the University and the individuals home for both electronic and manual data and any procedures in place for such transfers
	Eg arrangements made for transferring lap tops in accordance with the Data Protection Code of Practice No 10 Security @
	And The IT Security Policy No 4 & 16 viewable @
	http://www.uclan.ac.uk/information/services/lis/rules_regulations.php
	Any data being processed off site will be managed in a secure manner in line with the security policies. Data will be locked away when not being used, where possible, remote access systems will be used to reduce the transfer of materials, when materials are sent electronically this will be done once they have been password protected. All files and data sticks etc, will be password protected.
8 a	Is the personal data transferred by electronic or manual means to another participant e.g. by discs/memory sticks If so please state the Security arrangements in place for such transfers
	When materials are sent electronically this will be done once they have been password protected
8 b	Is personal data transferred externally (out of University) using the e-mail system and if so is it encrypted
	As the occasion arises where personal data needs to be transferred between the three parties, we will ensure that these data are encrypted.

	Details of Security Measures for Personal Information Collected for Research Purposes
9	Where will any consent form be stored?
	Initially at xxxxxxxx Preparatory School, then transferred to Victoria Barron home and electronically transferred to her support group.
1 0	What procedures are in place regarding retention times for the data? (please note retention for both manual and electronic data)
	Data will be retained for 5 years (anonymised online survey data, notes/transcripts from intervention groups, recordings, consent forms, information sheets and other study documentation such as ethics approval)
1 1	What procedures do you have in place for disposal of the data? (The data owner must ensure this is actioned)
	The owner of data will destroy the data after the requisite period
1 2	Who is the responsible data owner for this project
	Victoria Barron
1 3	Are you intending to publish this information?
	For dissertation purposes
1 4	If so, please note exactly the data items be published
	Dissertation for PhD finalised 2017
1 5	Signature of project leader
	Victoria Barron/ Dr Suzanne Hacking/ Professor Bernie Carter

Art Curriculum Pastoral Insert

Looking After The Emotional Health of Children Through Better Teaching.

Pupil Consent form for children to take part in the focus and intervention group

Names of Project Team: Victoria Ziar (Barron). Dr Suzanne Hacking. Professor Bernie Carter.

Please tick box

I confirm that I have read or had the information explained to me and understand ☐

the Information Sheet for the above project and have had the opportunity to ask

questions.

I understand that my participation is voluntary and that I am free to withdraw at ☐

any time, without giving any reason.

I understand the focus group aims to record my self-esteem with the use of ☐

questionnaires.

(Tick if you are in 8U3).

I understand that the things I say, report and create whilst taking part in the study ☐

will be used in the project final report or any publications and I understand that

these will be anonymous.

(Tick if you are in 8L3)

I agree to take part in the above study. ☐

_____

Name of Pupil   Date   Signature

Name   of   Project   Team   Date   Signature

member

Art Curriculum Pastoral Insert

 Looking After The Emotional Health of Children Through Better Teaching.

Information form. What if my child wants to opt out of the research?

Names of Project Team: Victoria Ziar (Barron). Dr Suzanne Hacking. Professor Bernie Carter.

If for any reason, your child decides they do not want to take part in the research, they can decide to 'opt out'. Should that be the case, they will not take part in any more research questions within the lessons. Any data collection used up to the point of their non-inclusion will not be used in the research.

Your child will not be asked to supply any more information for data collection.

Due to the Schemes of Work being used in the intervention lessons, maintaining their National Curriculum targets, your child will be able to remain in the same Art set. If your child prefers, they can be moved to another Art set. If your child does feel the need to opt out, please can you arrange to see Miss Ziar in the first instance in order for the arrangements to be put in to place as quickly as possible?

Art Curriculum Pastoral Insert

Looking After The Emotional Health of Children Through Better Teaching.

Parent Consent form for children to take part in the focus group

Names of Project Team: Victoria Ziar (Barron). Dr Suzanne Hacking. Professor Bernie Carter.

Please initial box

I confirm that I have read and understand the Information Sheet for the above ☐ project and have had the opportunity to ask questions.

I understand that my child's participation is voluntary and that I and my child is ☐ free to withdraw at any time, without giving any reason, without my legal rights being affected.

I understand the focus group my child takes part in aims to record the self- ☐ esteem of adolescents.

I understand that the things she/he say reports in the study will be reported on ☐ in the project final report or any publications and I understand that these will be anonymous.

I agree to let my child take part in the above study. ☐

_____

Name of Participant   Date   Signature

Name of Project Team Date   Signature
member

Art Curriculum Pastoral Insert

 Looking After The Emotional Health of Children Through Better Teaching.

Rules for Small Discussions

(pre-discussion reminder to pupils) Remember - This session is being recorded

1. Always listen when other people are speaking
2. Always speak if you want to, your opinion is always welcomed and appreciated. I may call on you if you have not spoken for a while
3. When speaking bear in mind respect for others opinions and your own dignity
4. Use this time to discuss thoughts on empathy, reflection on the artist's life and your own experiences
5. Do not discuss difficult personal information
6. Be prepared to have opinion changes about the same topic in one session
7. Leave all discussion in the classroom where it takes place
8. There are no right or wrong answers, just thoughts, ideas and opinions that are all valid

Data Collection methods are:

Intervention group 8R3 15 pupils VB teacher

1. Photography of creative activities during completion (per child)
2. Photography of creative activities completed (per child)
3. Activity workshop -workbooks, audio recording of verbal summary transcribed, photocopy of all reflection pages
4. Discussion of Prep (pupil home study) - Large flip chart for pupil key words, photography of prep studies, audio recording transcribed
5. Case Studies 2 pupils - Pupils written answers (2/3 sessions per half term), interviews end of project

Data Collection methods are:

Intervention and Control group 8R3 and 8R2 30 pupils in total

1. Self-esteem assessments (3 sets delivered: beginning/ middle/ end) 8R3 VB to collect 8L3 AR to collect

2. Grades end of year 7 and end of year 8 both groups

Small Discussion Groups Focus Questions

Michaelmas Term (5 groups of 4 children) 15 minutes
UNDERSTANDING LIFE SITUATIONS
Data Collection: Workbooks for each group for small drawings and written information. Audio recording of verbal summary.
Session 1 Artist - Maps
Discussion of personal geographies/ map of life and experiences so far

1. Are the artists' experiences and who the artists are influencing the way they create their art?

2. How have Artists discussed their life through map creations?

3. How do you think map creation may help the artist understand their situation?

4. Do you think understanding the situation from the artists point of view, helps you understand maps?

5. Can you look at the map creations and see what the artist thought about themselves?

Session 2 Kandinsky - Symbolism / identity / change / exploration of new ideas and thoughts on changing situations

1. Did Kandinsky's experiences and who he as a person was influence the way he created his art?

   2. Do you think Kandinsky's relationships and experiences help him paint the way he did? Why?

   3. How do you think using symbolism helped Kandinsky understand his situation?

   4. Do you think understanding the images from the artists point of view when

he created them, helps you understand the images too?

5. Can you tell what Kandinsky though about himself by looking at his paintings?

Session 3 Prison Art - Changing Ideas and judgements on others and situations/ looking at things from a different point of view - who is right and who is wrong?

1. Are the artists' experiences and who the artists are influencing the way they create art?

2. How have Artists discussed their life through their art?

3. How do you think creating art may help the prisoners understand their situation?

4. Do you think understanding the situation from a prisoners point of view, helps you understand their art?

5. Can you look at the images and see what the different artists thought about themselves?

Whole Class Interview Assessment Ending Questions - Summary and reflection of key points in sketch book before practical sessions
RECOGNITION OF LEARNT INFORMATION and FINAL THOUGHTS AT END OF PROJECT
Data Collection: Photocopy of all reflection pages

Of all the things discussed, what are the most important to you?
What have you learnt from our artists' discussions?
What was the atmosphere like in the classroom during questioning time?
Have you got anything else you would like to say now?

Whole Class Group Discussion of Prep, Focus Questions Whole Group
Michaelmas Term 3/15 minutes
Checking for SELF-ESTEEM and SELF AWARENESS
Data collection: Large flip chart for pupil key words / Photography of prep studies / Audio recording; probed pupil response to get information off everyone throughout the 3 sessions

1. Tell me about a time you have felt better about something after creating your art work, even if it just the feeling about the art work itself (satisfaction/ pride).

2. Can you think of an instance whilst creating these art works when you have changed your thought processes about a situation, i.e. started upset and ended okay?

3. The artist (name) has been able to discuss their thoughts through their art work (example) tell me what you thought about when you created your art work?

4. (Artist name) discussed (event/ happening) through their art work, can anyone think of an example where creating this art work has helped you discuss something that is important to you?

5. (Artist name) discussed (feelings) through their art work, can anyone think of an example where creating this art work has helped you discuss feelings that are important to you?

6. (Artist name) discussed (self/ situation) through their art work, has creating your art work changed or made clearer how you feel about yourself in different situations?

Pupil in-depth studies, Focus Questions   2 pupils Michaelmas Term 3

Sessions after lesson

Checking for MISSED INFORMATION and VARYING PUPIL PERCEPTION/

HOW IT IS GOING?

Data collection: Pupils written answers.

1. Describe how you feel about school on a daily basis.

2. Which questions made you reflect on your learning in school?

3. Would you want to change anything in your school situation as a result of the reflective thoughts?

4. Do the new lessons help you understand why you act a certain way at school?

5. Describe how you feel when you leave the art room and go to your next lessons.

6. What did you experience in the lessons that gave you cause or concern or worry?

7. Was it easy to understand the links made between life experiences and the artist's life?

8. What do you think self-esteem is?

9. What characteristics do you think a negative self-esteem help to develop?

10. What characteristics do you think a positive self-esteem help to develop?

11. Do you feel confident having independent reflective thoughts?

12. Have you thought about this at home and continued your learning about yourself?

Appendix 7: Ethics Certificate Coventry

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, in low achieving art sets?

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

Date of approval:

31 October 2016

Project Reference Number:

P46849

Appendix 8: UCLan Data Transfer Permissions

englands**northwest**
BE INSPIRED

Appendix 9: Grades Compared Over Time

Grades Compared Over Time

	A	B	C	D	E	F
2	CONTROL GROUP					
3	Pupil 1	50	4	43	4	-7
4	Pupil 2	51	4	82	1	31
5	Pupil 3	42	5	66	2	24
6	Pupil 4	39	5	43	4	4
7	Pupil 5	42	5	51	4	9
8	Pupil 6	50	4	48	4	-2
9	Pupil 7	43	5	52	4	9
10	Pupil 8	39	5	61	3	22
11	Pupil 9	67	3	73	2	6
12	Pupil 10	55	4	67	2	12
13	Pupil 11	64	3	58	3	-6
14	Pupil 12	75	3	59	3	-16
15	Pupil 13	40	5	46	4	6
16	Pupil 14	49	4	28	5	-21
17	Pupil 15	65	3	61	3	-4
18	INTERVENTION GROUP					
19	Pupil 1	47	4	76	1	29
20	Pupil 2	47	4	67	2	20
21	Pupil 3	58	3	49	4	-9
22	Pupil 4	New Pupil		39	4	NA
23	Pupil 5	58	3	47	4	-11
24	Pupil 6	50	4	51	4	1
25	Pupil 7	59	3	72	2	13
26	Pupil 8	60	3	68	2	8
27	Pupil 9	48	4	75	2	27
28	Pupil 10	48	4	44	4	-4
29	Pupil 11	48	4	73	2	25
30	Pupil 12	51	4	58	3	7
31	Pupil 13	38	5	56	3	18
32	Pupil 14	New Pupil		20	5	NA
33	Pupil 15	43	5	63	2	20
34						

Figure 2 Grades compared over time

The descriptive statistics show the two groups started off at similar levels. See figure x below.

Descriptive Statistics

	Group	Mean	Std. Deviation	N
Grades year7	control	51.40	11.50	15
	intervention	50.38	6.65	13
	Total	50.93	9.41	28
Grades year8	control	55.87	13.56	15
	intervention	61.46	11.31	13

Total	58.46	12.66	28

Both groups show an increase in grades from year 7 to 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 shows more of an improvement in grades, $(F_{(1,26)} = 1.54$, $p = .23)$, as seen in the graph below.
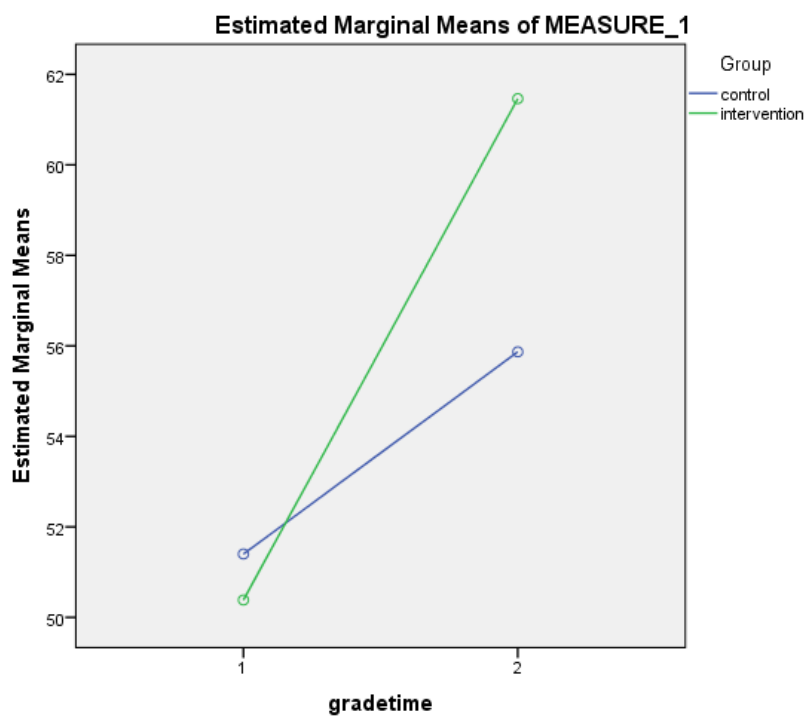
Figure 4 Grade comparisons

Appendix 10: Marking Rubric

Rubric For Grading Art

1 Excellent Outstanding Exemplary	2 Above Average Very Good	3 Average Good	4 Below Average Needs Improvement Poor Unacceptable (see teacher)

Own Image
1: The artwork was beautiful and patiently done; it was as good as hard work could make it and the study showed an excellent skill level.
2: With a little more effort, the work could have been outstanding; lacks the finishing touches.
3: The pupil showed average craftsmanship; adequate, but not as good as it could have been, a bit careless.
4: The pupil showed a lack of pride in finished work. The pupil showed poor craftsmanship; evidence of a lack of understanding. Tracing or drawing around objects was used in the study.

Creativity/Originality
1: The pupil explored choices; tried unusual combinations or changes on several ideas; demonstrated understanding problem solving skills and reflected their character with their media use.
2: The pupil tried a few ideas for selecting one idea; or based his or her work on someone else's idea; solved the problem in an innovative way.
3: The pupil's imagery lacked originality; substituted "symbols" for personal observation, used materials in an academically constructed manner rather than a creative way.
4: The pupil did fulfil the assignment, but gave no evidence of trying anything unusual. The pupil showed no evidence of original thought.

Composition
1: The pupil has used space and objects in order to show creativity, unique ideas, and understood how to use textures appropriately to inform the composition.
2: The pupil has used some ideas very well in order to show creativity, unique ideas, and understood how to use textures appropriately to inform the composition.
3: The pupil has used composition in an obvious manner which works, though more could have been applied.
4: The pupil has not composed the structural elements of the page well. Objects are not clear or chosen to reflect artist.

Artist Reflection

1: The artwork has been created with the artist in mind. Shape, colour, pattern, composition, own image and writing reflects the style of the artist and the pupil together.
2: Most areas of shape, colour, pattern, composition, own image and writing reflects the style of the artist and the pupil in unison.
3: Only some areas reflect the style of the artist and pupil. More is needed and expected of the pupil.
4: Barely any areas of the art work reflect the style of the artist. This is poor understanding and lack of perseverance.

Presentation
1: The pupil has planned and chosen colour schemes carefully whilst using space effectively. The finish of each area of the study is presented to the highest standard whilst not compromising creativity.
2: The artwork shows an awareness of filling the space adequately. The quality of scissor work and paintbrush work are clean and fluent.
3: The pupil did the assignment adequately, yet it shows lack of planning and lack of presentation skills.
4: The assignment reflected little understanding of the elements of art. No evidence of planning was noticeable. The pupil did the minimum or the artwork was never completed. The art work was scruffy.

Appendix 11: Intervention Group Schemes of Work

and Lesson Plans

| KEY STAGE | 3 | YEAR GROUP | 8 | TERM | Mich Lent | DURATION (lessons/wks) | | | TEACHER | VZ LP AR |

PROJECT TITLE | Journeys of our mind

AIMS	OBJECTIVES	RESOURCES
To develop a mixed media map in relation to a personal life journey. To research and visually understand Artists, art forms and art genres relevant to the topic. To understand symbolism and its application within art work.	To design a personalised life map and journey To create the design with a variety of techniques and mixed media skills being developed To apply symbolism and develop self awareness into personal art studies.	Audio Recorder Self Perception Profile sheets Team working books Case study sheets All mixed media Camera Power points for artists and art topics Visuals for demo purposes

SPECIALIST VOCABULARY/CONCEPTS

Katherine Harmon Maps of the Imagination / Kandinsky / Prison Art
Encaustics - A painting technique apparently practised in old days but has fallen into disuse. the principle is to work on a wall with colours mixed with wax, which, when heated with irons, get driven into the wall.
Cartography - The science or practice of map drawing
Biomorphist art - Focuses on the power of natural life and uses organic shapes
Cartouche - An ornamental frame on a map that is self contained and decorative. It often has the name of the map maker inside.
Compass Rose - Directs pointers for NSEW on a map.
Symbolism - The representation of something with an object
Autodidactic - self-education or self-directed learning

A.O's	DIFFERENCIATION/EXTENSIONS	H & S
The school system is used	This project is targeted at a mixed ability group. Learners individual needs will be met via focused questioning and targeted staff support. Teacher questioning of learners understanding plays a significant part of the learning process. Learners are encouraged to develop their own ideas according to ability.	Please refer to the H&S use of materials as required

Individual Learning Style and Key Stage targets achieved

Personal learning and thinking skills are developed in the creative curriculum. This Scheme of Work develops:

- Team workers
- Reflective Learners
- Independent enquirers
- Effective Participators
- Self managers
- Creative Thinkers

Pupils work within the guidelines for Key Stage 3 National Curriculum for Art and Design QCA.

KEY STAGE | 3 | YEAR GROUP | 8 | PROJECT TITLE | Journeys | TEACHER | VZ, LP, AR

WK	LESSON CONTENT	PLENARY	LEARNING OUTCOME	PREP	RESOURCES
1 Sept 3	Place all information needed for year into back of sketch books. 10 min Outline aims of the project and how intervention will take place. Discuss focus group rules and lesson recap with flip charts/ recording artist talks/ recording prep crit session. Discussion of PhD Study. 15 min 8L3 8R3: 1st Self Perception Profile to be delivered must be named. 25 min Pupil social inclusion grid. 10 min	All books remain No plenary necessary	Pupils will have a fair set of expectations from the SoW. Pupils will be ready to start the terms' study.	No Prep	Sketch book marking criteria and mark sheets for all pupils. Masking tape. Self-Perception profiles 8L3 8R3 Technician - please make sure all paperwork is ready in pupils'

	NAME INCLUSION GRIDS PLEASE				places for speed.
2 Sept 10	All pupils sit together in groups of 4 children. Discuss power point. Key words taken down in jotters. Prep written in prep diary. 15 min Pupils discuss in groups their target question; answer the question and draw or write key words in their team book. 10 min Discussion of results. RECORDING 15 min Lesson Practical, Colour ground Colour ground on double page spread. Teacher demonstration please! 10 min Books on drying rack. Tidy away. Collect books end of day for prep.10 min	Questions at door on maps and uses	Pupils will develop mixed media use skills Pupil will develop and strengthen art analysis and reflection skills Pupil will develop team working skills	Prep Katherine Harmon Maps of the Imagination Colour ground Title Mounted ICT	Watercolours Paintbrushes 5Team work books Audio recorder

3	Pupils write down prep. 5 min	N/A	Pupils will develop mixed media development skills	Prep	3" Squares of cartridge paper.
	Teacher visuals and demonstration needed for pupils to design a compass rose and design title.			Katherine	
Sept 17				Harmon	PVA glue.
				Maps of the	Scissors.
	Colours symbolic or abstract		Pupils will develop design skills in relation to other artists	Imagination	Papers.
	Compass 4 points - NSEW or Hope. Fears. Loves. Dreams. etc... 10 min			Key words	Mixed media.
				(Life)	Black fine liners.
	Lesson Practical, Compass Rose and Title		Pupils will develop an understanding of symbol and it's possible uses	Own Image	Paints etc.
	Title - *My Life Map Design*. Pen Title with embellishment. 10 min				Case study questions
	Pupils need a small thinking time for life pointers. What they want to talk about in their own life 5 min		Pupils will develop reflection skills		
	Pupils design a compass rose Use small piece cartridge paper to draw design on.				
	Mount image and place on the				

	left single page of double. Pupils are to use their sketch book as a record of reflections and ideas as a journal type use. Write on pages as we create them please. 25 min Pack away 5 min CASE STUDY - 1st questions after class				
4 Sept 24	All books are to be kept in today for marking. Group crit of prep. RECORD discussion and get notes taken on flip chart by pupil 15 min Look at Cartouche power point together with an aim to design their own cartouche with their name design to go inside of it. 10 min Lesson Practical, Cartouche	Individual pupil show and tell if warranted	Pupils will develop art analysis and personal reasoning skills Pupils will develop design skills in the light of new and old information Pupils will develop mixed media skills	Marking - All books in today please.	3" square cartridge papers PVA glue. Scissors. Papers. Mixed media. Black fine liners.

	Design Finalise double page Create a design of cartouche that suits the style of the compass rose and draw on a small piece of cartridge paper. Add colours as appropriate. Pupils are to finalise their pages with the compass and the Cartouche on. Border page if time, work up to a high finish, concentrate on presentation skills and skilful use of media. Look for consistency with tone, block colours to remain flat, outlines to remain in contact with the object..etc. Everything finished today.25 min Pupils who want to show work, have opportunity to hold up book and discuss their design. 5 min Pack away 5 min		Pupils will develop sketch book development skills Pupils will develop group and individual discussion skills		

5	Pupils to sit and discuss Kandinsky power point with teacher leading and in small workshop groups Write down prep and key words in jotters. Pupils discuss in groups their target question; answer the question and draw or write key words in their team book. 10 min Discussion of results. RECORDING 15 min Lesson Practical, Map Design with personal journey. Show pupils visual and demonstration of a map design and discuss their design. What personal symbol would the pupil like to use as the shape of their map? Hand, head, actual journey map,	Question and answer at door on Kandinsky	Pupils will develop mixed media use skills Pupil will develop and strengthen art analysis and reflection skills Pupils will develop design skills	Prep Kandinsky Exploration Change and Symbolism Colour ground Title Mounted ICT	Audio recorder Team work books Scissors. Papers. Mixed media. Black fine liners. Paints etc.
Oct 1				

	animal etc. This shape needs to be a personal choice and a personal symbol, use personal reflection page in sketch book; it will help to keep ideas fresh for next week. Good explanations as to why and what. 10 min Lesson Practical, Colour ground Next double page spread, create a colour ground with all aspects of topic so far created in mind (style and colour). Teacher wander; one on one tuition. 20 min Pack away 5 min				
6 Oct 8	Pupils write down prep. 5 min Re-cap on last week's lesson target, discuss ideas briefly and let pupils look at their reflection pages to refresh memory. 5 min Lesson Practical, Map Design	NA	Pupils will develop mixed media use skills Pupils will develop design skills Pupils will develop	Prep Kandinsky Exploration Change and Symbolism	Scissors. Papers. Mixed media. Black fine liners. Paints etc.

	with personal journey. Start designing a map base. Think about sections of the map and what they are to contain, this has to link with the compass rose and cartouche. Use watercolour to give general colour markers. Teacher wander, help when necessary, one on one tuition.45 min Pupils place all work on drying rack ready for collection at end of day and pack away. 5 min CASE STUDY - 2nd set of questions after class.		intrapersonal method	Key words (life) Own image	
7 Oct 15 HALF	All books are to be kept in today for marking and assessing for school reports for half term. Group crit of prep RECORD discussion and get notes taken on flip chart by pupil	N/A	Pupils will develop mixed media use skills Pupils will develop design skills Pupils will develop	Marking Assessments for Reports	Scissors. Papers. Mixed media. Black fine liners. Paints etc.

TERM	15 min Lesson Practical, Finalise design today please Finalise map base design on the double page. Narration of the journey and the pupils personal symbols are to be written stylistically on the map design page. Teacher wander, help when necessary, one on one tuition 30 min Pupils who want to discuss their work. 10 min Pupils pack away 5 min End of half term.		intrapersonal working methods		
8 Nov 5	Write down prep and have named plastic wallets in pupil places. 5 min Teacher discussion and re-cap of map and personal journey. 10 min	Written reflection in sketch books Interpersonal plenary	Pupils will understand materials use with regard to intention Pupils will develop organisational skills	Bring in objects to describe the self and the personal	Names plastic wallets - need to be ready Textiles materials Papers

Explain that the personal symbols and journey do need to be narrated in the sketch book, if incomplete, pupils must finalise this first before they go onto practical session. (Some of this narration can be used on the map if wanted). 15 min Final piece practical session 1. Collation of mixed media and beginning of map creation. Pupils to browse artist map books and get ideas for media use. Lots of teacher input and one on one help in order to get the effect pupils are looking for and have chosen. Pupils can start adding to and embellishing items to go on the map. 25 min Pupils to use reflection pages in sketch books to discuss their		Pupils will develop mixed media use skills	journey - they can reflect experiences, hopes, etc..named wallets please (these cannot get lost!)	Mixed media Glue gun EVERYTHNG!

	media choice and colour choices for their final piece5 min Pack away 10 min				
9 Nov 12	Pupils to sit and discuss Prison Art power point. Discuss use of judgements and right and wrongs/ differing opinions. Pupils discuss in groups their target question; answer the question and draw or write key words in their team book. 10 min Discussion of results. RECORDING 15 min How we use judgements against others and how this can be changed looking from various perspectives - how the art and journey can symbolise this. Last minute changes to reflection pages - can any of this thinking be applied to the pupil's	Pupils answer questions on Prison Art at door	Pupils develop team working skills Pupils develop mixed media use skills	Prep Prison Art Colour ground Title Mounted ICT	Audio recorder Team work books All mixed media

	journey? 10 min Practical lesson 2 Pupils start to develop their mixed media maps with the life perspectives and symbolism in mind. Teacher one on one to give aid and assistance for skills and technique delivery. 15 min only Pack away 10 min				
10 Nov 19	Pupils write down prep.5 min Practical lesson 3 Continue creating map. Teacher one on one to give aid and assistance for skills and technique delivery. Discuss changes in thought and reasoning's if needed in reflection pages of sketch book. 45 min Pack away 10 min	N/A	Pupils develop mixed media use skills	Prep Prison Art Key words (Life) Own image	All mixed media

	CASE STUDY - 3rd set of questions after class.				
11 Nov 26	All books in today for marking. Group crit of prep RECORD discussion and get notes taken on flip chart by pupil 15 min Practical lesson 4 Continue creating maps. Teacher one on one to give aid and assistance for skills and technique delivery. Discuss changes in thought and reasoning's if needed in reflection pages of sketch book. 30 min Pack away 10 min Pupils have the opportunity to show and tell their work 5 min	Pupils show and tell at end of lesson	Pupils develop mixed media use skills Pupils develop classroom communication skills	Marking All books in today for marking.	All mixed media Camera
12	Practical lesson 5 Looking for finished articles to be	Group discussion of	Pupils will develop group discussion skills	Books in No prep	All mixed media Camera

Dec 13	getting there this week, ready to finish up next lesson. EXTENSION: Conclusion page. Pupils that have finished can develop a new single page, colour ground, title and mounted photograph of their final piece. Please apply as much care over this page as the rest of the study so far. Do not rush the pupils. Pupils to add written points about their personal journey, thinking about their final destination and how they got there on conclusion page 25 min Pack away 10 min 8L3 8R3: 2nd Self Perception Profile to be delivered. 25 min	completed work	Pupils will develop mixed media use skills Pupils will develop sketch book working skills	End of Term	
13 Dec 10	Last week closure and loose end ties. Map and final conclusion page if			Books in	Flip chart Audio recorder

END TERM	needed all need to be finalised today.30 min Pack away 10 min				All mixed media
1 Jan 7 START TERM	Pupils write down prep 5 min Group discussion of PowerPoint Pupils write down key words 15 min Practical: Pupils to add colour and media to map base in order to finish design work started before end of term. 30 min Pack away 10 min Pupils discuss in groups their target question; answer the question and draw or write key words in their team book. 10 min Discussion of results. RECORDING 15 min Take photos as class works	Question and answer on artist	Pupils will develop mixed media development skills	Max Ernst Colour ground Title ICT	Map Paints Mixed media
2	Pupils write down prep 5 min Practical: Pupils to make sure	Group show of work with	Pupils will develop media	Max Ernst Key Words	Map and all mixed media per pupil

Jan 14	their map is finished. If time, add a layer of white paint to map base. Name and set board please. This must be done ready for next week. 30 min Pack away 5 min Group show 5 min CASE STUDY - set of questions after class. 10 min	pupils who want to discuss their findings so far	development skills Pupils will develop assessment skills	Own Images	A2 board per child
3 Jan 21	All books in today for marking. Group crit of prep RECORD discussion and get notes taken on flip chart by pupil 15 min Teacher demonstration please. 10 min Practical: Pupils add layers of paint and collage papers if wanted to the map base in order to decorate it ready for their items to be glued onto it. 25 min	Artist info - question and answer as working	Pupils will develop mixed media development skills	All books in today for marking. Find a page that needs extra work in order to give prep on that next week.	Papers Glues Paints Books on paint effects

	Pack away 10 min			Label ready for pupil.	
4 Jan 28	Pupils write down prep - teacher needs to point out areas marked for more work please. 10 min Practical: Creation of pointer and cartouche onto the map base 40 min Take photos of practical session as class works Pack away 10 min	No plenary	Pupils will develop mixed media development skills	Sketch books go home for loose end to be tied up - please guide lower ability sets individually	All mixed media
5 Feb 4 HALF TERM	Practical: Creation of pointer and cartouche onto the map base 50 min All elements of the map should be placed on the board and nearly finished this lesson. Take photos of practical session as class works	Group show of work. class assessment and discussion	Pupils will develop mixed media development skills Group assessment and discussion skills developed	All book s in for half term	All mixed media

	Pack away 10 min CASE STUDY - set of questions after class. 10 min				
6 Feb 18	Practical: Creation of pointer and cartouche onto the map base All elements of the map should be placed on the board and finished this lesson. Pupils discuss in groups their target question; answer the question and draw or write key words in their team book. 10 min Discussion of results. RECORDING 15 min			Barrie Cook Journey reflection New beginnings on life paths with past learning	All mixed media
7 Feb 25	CASE STUDY - set of questions after class. 10 min			Barrie Cook	
8 Mar 4	RECORD discussion and get notes taken on flip chart by pupil 15 min			Books in for marking	
9 Mar 11	8L3 8R3: 3rd Self Perception Profile to be delivered.				

10 Mar 18	Final evaluation - Pupils to write a reflective piece that discusses their journey, the changes that ensued for them and how they showed it. Research - make sure the questions that are needed to be answered are! Check with SH and BC.30 min Final Case Study Record their story. 10 min				

Appendix 12: Transcript Conventions, Audio Recordings and Homework Discussions

Transcripts Conventions

The transcriptions of the audio recordings were developed using the following criteria.

Transcription Conventions Originally developed by Gail Jefferson (cited in Hutchby and Wooffitt, 2002, ppvi-vii) the transcriptions of my data utilise the following conventions:

(0.5)   Number in brackets indicates a time gap in tenths of a second.

(.)   A dot enclosed in brackets indicates a pause in the talk of less than

     two-tenths of a second.

=   'Equals' sign indicates 'latching' between utterances.

[ ]   Square brackets between adjacent lines of concurrent speech indicate

     the onset and end of a spate of overlapping talk.

(( ))   A description enclosed in a double bracket indicates a non-verbal

     activity.

-   A dash indicates the sharp cut-off of the prior sound or word.

:   Colons indicate that the speaker has stretched the preceding sound

or   letter.

(inaudible) Indicates speech that is difficult to make out. Details may also be

     given with regards to the nature of this speech (eg. shouting).

.   A full stop indicates a stopping fall in tone. It does not necessarily

     indicate the end of a sentence.

?   A question mark indicates a rising inflection. It does not necessarily

     indicate a question.

↑↓   Pointed arrows indicate a marked falling or rising intonational shift.

They are placed immediately before the onset of the shift.

Under   Underlined fragments indicate speaker emphasis.

CAPITALS   Words in capitals mark a section of speech noticeably louder than that

surrounding it.

° °   Degree signs are used to indicate that the talk they encompass is

spoken noticeably quieter than the surrounding talk.

< >   'Less than' and 'More than' signs indicate that the talk they

encompass   was produced noticeable slower than the surrounding talk.

<u>Transcripts</u>

Appendix 13: Researcher Reflection Diary

Researcher Diary

DATE	LESSON	REFLECTION DIARY
4/9/12	Introduction to topic and Self-perception profile delivery	This was a calm lesson due to plenty of time allowance. Nothing unusual or unexpected occurred. I delivered the self-perception file as instructed. There is a lot of information to compile from the information given.
11/9/12	Group session 1 MAPS Start map page	This lesson was not on time as the initial setup was prolonged. Some children want to drop out – I needed to talk to them and understand what their concerns were to see if I could help with initial concerns and stop anyone else wanting to drop out. Whilst I did not want to overstep power relations and researcher boundaries, if pupils' reasons were easily discussed. I could have helped others in case they too had issues and did not want to say. I did find out that the self-profile sheet makes the children with a 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. It is also difficult for EAL children to voice themselves within the group at this early stage. After a conversation with a Russian boy I have found that they are finding the language barrier a difficulty and are worried in case they get laughed at by the English pupils. I am still awaiting all the parent responses for their permission. Some pupils have responded really well to the workshop questions and have given very clear and well thought out responses; however, others seem to need a lot of coaxing in order to understand what the question just means, never mind looking at it from different perspectives. The general group 'feel' is comfortable and at ease, though I am hoping the two pupils who are unsure if they want to continue soon feel either comfortable, or drop out in order to let the ones who want to do it, get on with it with ease. Looking forward to a more practical art session next week. 1 hour lessons are too short, though this is not a research dictation; it is a new timetable lesson structure.
18/9/12	Case studies	This was a great lesson as we were able to sit and get stuck into the practical session. Initially I gave a

	Map sketch book page development	demonstration and a talk on map pointer places and where the pointer would point in relation to one's personal life and symbols. Pupils then had free rein for the rest of the session to get stuck in. There was a very positive atmosphere with a lot of happiness and open communication between group members. I think the group are enjoying feeling as though they are part of a special process as they are far more up beat than any other year 8 group that I have taught so far. They also seem in better spirits as a group than the rest of the ADT sets that are studying this topic. I placed 'hippy' music on for them to listen to whilst working (this is a usual teaching aid I use that gives pupils a chance to work quietly and relax whilst working if they wish). The 2 case studies were used at the end of the lesson, when everyone had gone. I have not audio recorded the information in the first instance. I asked them to answer the questions in written format. I do however, feel it may be necessary to audio record at the same time, otherwise, it seems the information the pupils give, becomes too prescribed and closed off. I think the written answers are a good way for them to encapsulate their ideas at the end of the recording session.

		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.
		I am still awaiting four parent responses to the study even after all this time. Boarders from Russia or Hong Kong are able to get boarding house parents to sign the forms. I will continue to remind pupils' next lesson.
25/9/12	Data: Group discussion and pupil writing on flip chart for important information Practical: Pointer and cartouche page development	Today's lesson was excellent as far as prep discussion was concerned. The pupils are coming out with even more interesting and perceptive comments, as though it is just a matter of course. The note taker managed to get some very good information down. It may be worth recording these conversations as well as note taking, as the information is valuable and I do not think the note taker could write it down quickly enough, so some things may not be collected. I took photos of the pupils working on their sketch books as well as photos of their prep (homework) studies on the main discussion table. The practical lesson was fine. Another lovely atmosphere with music being played. Pupils had a teacher demonstration to show what was expected for the cartouche and pointer design. 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, though, last year out timings were 1 hour 20 min per lesson and now the timetable only allows us 1 hour. The pupils will be thinking it is just because of data collection. The standard of work from this set is better than a lot of children in the second set. This is not in correlation with marks at the end of year 7 which had them set for year 8 this year. I will be grading and marking prep this week, so I shall get a firm view of prep improvement then.
2/10/12	Data: Group workshop discussion of Kandinsky and big work book Practical: Pointer and cartouche page development Kandinsky	Today's lesson was more organised and the pupils knew what to expect as we have had one full run through of data collection. One child has had to move out as that child has dropped out. I hope no more want to go. The workshop groups changed slightly to accommodate the loss of the pupil, making sure the group he left was not overseas pupil heavy. I gave the pupils colourful markers to use for their workbooks today. This extra colour gave new life and expression to their written concepts as a response to the questions they answered. The answers that I received off the pupils today seems a little more easily generated and the pupils were happy to talk in group format, rather than electing a speaker. It was nice to hear the EAL

			children speak too, though not everyone wanted to speak, so they chose just to write. It was interesting to see who wanted to talk and who remained quiet – some of the quieter pupils are taking more of an aural role and seem more confident to talk if they are in a group that is heavily EAL orientated.
			The artist discussion and power point went rather well, though I read for them and asked them to choose key words and told them key words, because it would have taken too long for the children to speak and get through it - lesson timings need sticking to as far as possible.
			The practical session ended up being very short. I think it may be beneficial if I give a prep to catch up on class work very soon, rather than artists study. I shall see how we get on. The pupils were all in good spirits and seemed comfortable at all stages of the lesson.
			My marking from last week showed a lack of prep from a few pupils, so despite wonderful chat in class, the work ethic did not continue beyond it. Though some of the prep standard was better than expected off a few of the pupils. I have offered an extension normal, though will need to use the school sanction system next week if it does not materialise.
9/10/12	Data: Case study		This lesson was needed for the practical element. The pupils gained a lot from being given teacher time. The

| | questions and photographs of developing studies

Practical: One on one tuition discussion with pupils their journeys and practical skills help throughout lesson | opportunity to develop thought processes and discuss their journey put a lot of children back on track - especially the EAL set of pupils. I would surmise that half the group were steadily on task and fully understood the reasons behind creating their map that described a life journey of their choice, around a quarter understood what they had to do, but found it difficult to apply their thoughts to their study and the last quarter (EAL) did not understand. I am finding it difficult to apply the correct teaching to the group 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. However, using the time to allow them to create at their pace and put effort into their sketch book development, has allowed for the creation of good looking pages that hopefully they will feel very proud of. The standard of prep is lower than the standard of the class work overall, though as I have stated earlier, some of the pupils are producing work of a higher than expected level. The higher standard of classwork level may suggest that that the ample materials and time allowance is productive for the pupils as well as |

perhaps the group ambience, which may help to produce a more seemingly aesthetic finish. We have definitely created a 'special' group atmosphere that feels to me as though we are elite because of our purpose. We also seem to be able to talk at a much more in depth level in general in the classroom. The conversations between pupil and teacher are certainly more sensitive and open, not that we divulge into personal information of the pupils, but that they seem more aware of themselves and open in their general talk. They are expressing this through insightful comments about their colour use and media use in order to symbolise their own emotional or physical stages. They are speaking with confidence and without embarrassment about this, almost in a matter of fact way. The EAL children need more time off me as a teacher in order to develop this side of our classroom and study development conversations.

The case studies gave a little more in depth information this week as well. It seems to me that the difference in the artist studied has given them more diverse thinking patterns and the ability to apply this thinking to their lives in different ways. The two pupils were not able to answer all the questions, but again, I think this a reaction from the different artist studied and

		the difference in the group conversations as a whole.
16/10/12	Data: Flip chart notes and audio discussion Practical: Kandinsky group prep discussion and map base symbols page. One on one tuition.	Today the pupils seemed quieter than usual. I think the last week of a half term always reflects a tired pupil. I had the sketch books shown on a large table, with the Kandinsky page in each pupil's book on show. We primarily discussed the actual technical content of the pages and which pieces of work showed success in one form or another. We than went through the questions from the group list. I decided to audio record this as well as have key words taken by two pupils, as I lost some information last time with using just key words and a flip chart. Having pupils take key notes does work though with the information being collected in this group, has meant that I have lost some information and writing up the data collection from this only, has proved to be difficult. A large majority of the group are and the intellectuals of the group seem to be the talkers. The recorder may have put some of them off and stunted the talk, as pupils seems a little shy to talk for a few of the questions. The topic of music came up a few times and it seemed the pupils were happy to find something they could identify with, with regard to this artist. It has made me realise that choice of Artist really is incredibly important when trying to get pupils to

associate their life to that of a scheme of work. This recognition seemed to give pupils a greater scope of thought in areas. The standard of prep overall does not necessarily reflect the technical or aesthetic understanding of the artist. This makes me wonder about the importance of thought process over the importance of the art classroom and art teachers' function of skills development in pupils. There are a small handful of pupils who have clearly made huge efforts over their prep study. One boy in particular, who has been very positive with this whole experience, has volunteered to be a note taker, he has spoken a lot and clearly about the experiences so far and he seems to have taken a lot of pride in his study. His work also looks like it is honestly his own, as at times I wonder as to parent involvement in prep study.

It was interesting to hear a pupil talk about conversations that he and his father had about the artist. His understanding was given further clarity by this, but his standard of prep was very poor. I was glad it was his own work but saddened that the effort to show his understanding did not at that time seem to be reflected in his study. It will be interesting to see how the self-perception files work for individuals who seem to understand the conceptual element of the topic,

		though find it hard to express it artistically.
		Class work was good today. The pupils were thankful for the opportunity to work into their pages in their sketch books and catch up a little bit. I have realised however that they do need more time on their main assessment pages as they are behind the rest of the year group. Sadly the timing of the assessment structure does need to remain as it fits in with the school calendar and reporting season.
13/11/12	Data: Insider/ prison art workbooks with pupil	Pupils have had a good discussion about Insider art and the possibilities it gives to the people inside prison. I was pleased at their immediate understanding on rehabilitation and the freedom of expression. There

	teams. Recording and reflective book work Practical: Pupils have started to create their map shape with card and newspaper texture.	does seem to be a core set of pupils who are more willing to speak, though the written element also seems to be delivering a little more too, so perhaps the pupils who are finding it hard to verbalise their thoughts are finding it easier to write. The comments are sensible and interesting, a lot of the data seems to be pointing to free flowing expression and emotional freedom, though as yet I have not analysed the data thoroughly enough to know the blocks that have been created so far properly. The pupils understand the routine of the different types of data collection now and it is getting easier to gather the information, which means more time can be spent on practical elements of the lesson, which ultimately, is the bit they want to do the most. The practical element of the lesson was undertaken very easily. The task was to use the main symbol decided upon last week, create the shape of it in thick card, chop out then add newspaper texture. A very simple and immediately gratifying task, which we did not have quite enough time to finish this week, so we will continue next week.

| 20/11/12 | Data:

Case study questions
Photographs of developing studies

Practical:
Completion of map base and teacher one on one tuition. | This was a busy lesson, where pupils worked hard to create a textural back ground. They seemed to struggle with the ease of it! I needed to coax them to keep on task and get their target finished. Even though we had a demonstration with clear exemplar material of what was expected, their outcomes varied rather considerably.

The atmosphere is warm and friendly over the whole, pupils are getting on very well, grouping naturally into sections via their own common criteria. I am concerned that it may be a little too comfortable and the group focus has lost its clarity. Ie, the case study children together, their home country area EAL and general friendly groups. I have not sat the pupils in a separate seating area so their seating is their choice.

The case studies seemed to be a little more informative today, giving a little more detail to answers which helps me considerably as researchers. I have found that pupils are reflecting on Artists lives in their household when parents are actively engaged in their education, helping in-depth thought processes to develop within the children. |

| 27/11/12 | Data: Group discussion and pupil writing on flip chart for important information

Practical: Layer mod rock on to map base ready for decoration next week | This lesson was clear with no difficulties experienced at all.

Part way through the lesson I was observed as a teacher and as a researcher by senior management in a surprise visit.

The pupils are all aware of the current needs for data collection and the practical tasks are less arduous than the sketch book project development pages. Initially, pupils looked at each other's Prison Art prep work. I am not happy with the outcomes for some of the pupils as I think they have learnt a lot but are not showing me their working knowledge, resulting in what looks like lazy work. However, as this project is aimed at inner developments, I am looking forward to seeing the results of next week's self-perception profile in order to see if there have been any changes resulting from the reflective studies. Two pupils offered to take the flip chart notes and I made an effort to ensure that these are different children from last time. The quality of the notes taken reflects the academic nature of the pupils taking them, though their art study in particular does not reflect artistic skill developments. This has become a recurring phenomenon. I did think for the sake of the study I wanted to ask pupils in a more teacher like fashion, to answer the questions, in order |

		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 pupils' reflections looked at the perspective of prisoners in trapped environments, with the use of art being able to afford some kind of freedom, whether this was to express thoughts, emotional states or supply some kind of rehabilitation and a place of training / education for work skills in the outside world.
		After the prep discussion session was completed, I then demonstrated mod rock use to the pupils. Pupils needed to cover the map base they created last week. Using the newspaper texture as a base to give texture to the mod rock finish. The demonstration and health and safety aspects of the material use all went well, with pupils asking good questions on the practical element of this lesson.
		Pupils then started and finished this process in one lesson.
4/12/12	Data: Collect pupils self-perception profile and	Pupils received the second self-perception questionnaires today. The run through was relatively simple and pupils seemed happy to answer all the questions. I noticed that people started to feel

	importance placing profiles	comfortable enough to mention their height on their physical appearance questions. I think this is partly group comfort and the want to express opinions about themselves, though it is a shame 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.

After the delivery of the profiles, I then asked the pupils to use the last part of the lesson to develop their map design. I did try to warn against over working initially in order to keep the base simple enough to place their mixed media work on top of, however, a couple of pupils ignores the advice and went overboard initially. This has resulted in a couple of murky looking grounds that need whiting out next lesson. |
| | Lesson: Continue working on map base to create a colour ground on it | |

11/12/12	Data: NONE	This was the last lesson of the term. I gave the pupils from this group a packet of sweets to say thank you for all their hard work. I did not collect data in order for pupils to continue the practical element of their studies with enough time to think carefully about what they are doing. I have not delivered any more artists this term so there is nothing other than practical session to get stuck into. Pupils seemed genuinely pleased to have a purely hands on hour, where they were able to start personalising their map with their sketch book based designs in mind. The research scheme of work is currently up to date with the rest of the year group, though I have not maintained the pace in relation to the lesson plans. I need to account for two lessons. I think my lack of understanding of how long it would take to collect data and keep to one hour lessons plans has taken its toll. I will need to plan accordingly for next term. Next term, data collection will be taken with certain needs of the research in mind. I will be able to analyse my topic areas and guide pupils accordingly.
	Practical: Completion of map base and development of map base.	
		I have one term of data collection left, which amounts to 9 lessons over a 10 week term. Data collection needs to be a little more directed and pointed in order for me to make the most out of the information available to me in that period.
11/12/12	Data: NONE	

| 8/1/13 | Data: Max Ernst Worksop transcripts Photographs of all work undertaken so far

Practical: Finalise map base and start to create the pointer and cartouche for the map | Today the pupils had their first lesson back from their 3 week Christmas break. They were happy to be here and seemed genuinely interested in getting involved with their work.

We initially looked at the power point by Max Ernst. The pupils were intrigued by the general information I gave them regarding the Surrealist movement, before I went into the life of Max Ernst. They fully understood the concept of using art to vocalise important and life changing events that others may not understand, wither through lack of common experience or the inability to otherwise voice the experience due to lack of communication means of the age i.e., no internet, mobile phone etc. Pupils took down key words and read out from the power point. There was a lot of change in many ways in Max Ernst's life, so the pupils were getting a firmer understanding on life events and artistic expression through this. Also, how changes in material and art movement allowed him certain expressive freedoms that otherwise may not have been available. A lot of pupils talked about his two marriages in life - I am wondering if this could be something to do with modern life and its effects upon children in split families. I will be interested to find out how many of the pupils in this class are from a split |

family, and if they are, are they the ones that notice this kind of event in an artist life?

Once pupils asked questions and we all had a chat, we then went to the second section of the lesson which was the data collection. We do have two overseas pupils in this set from Thailand for the term, so I am not asking them to take part in data collection, just the practical study for their own educational gain.

I asked the pupils to group in their workshop groups and gave them certain questions about the artist. They answered these in their groups and then I recorded their answers ready for transcribing. I also chatted to the pupils about the sort of thought processes I will be asking about when we collect data from completed prep work and also at the end of

the whole project. I do not like to prompt, though I need to make sure my data collection answers the right questions. I will place these new questions in my data collection set of questions. All the questions have been checked by tutors, so hopefully they do the right thing. Out of this set, I have had another very good breakthrough, where a boy who would normally feel negative about his art work has develop such a positive attitude about it that he has put his name down

		for an art scholarship this year. I do not think his art work is necessarily up to it, however, his esteem about the subject and himself within it, must have been raised dramatically. This is a great result that I am very happy about. 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 and I would never have put him in this space last academic year. Whether it is due to the study, the placing in the group or his own biological development, I am unsure, however it is a fantastic achievement for positive use of attachment theory.
15/1/13	Data: Questionnaires on new heading questions to all pupils in class Practical: Continue working on pointer and cartouche	The pupils were able to start the practical element of this lesson straight away. We are running slightly behind lesson plan schedule as the data collection has taken slightly longer again. Pupils are happy and settled into the term now. The lesson has been uneventful in practical content. We have worked on developing our pointer in order to transfer this to the main board that the map and pieces will get collated on. Data collection took quite a long time and I had to spend a while talking about pupils personal experiences whilst creating art work, rather than

		relating to artists experiences whilst creating art work. I need to get the pupils to look at personal reflection and ask them to become a little more aware of what goes on in their thought processes and physical art processes as they work. I am happy with most of the responses, though a lot of the pupils found it very hard to relate to the questions and wanted to skip and deeper thought process other than an agree or disagree, yes or no. Some of the pupils made some very insightful comments especially to do with mood. A lot of my study so far revolves around emotional fairing - whether it be sad or happy. Other more complex emotions seem to be ignored.
22/1/13	Data: Flip chart and notes Photo of prep Practical: continue to work on pointer	One pupil who forgot his book was a note taker for me. My voice recorder was forgotten, so I needed him to be extra diligent today. A small handful of children had not completed all the prep, so I asked them not to show their books this week, but to take part in the discussion. Pupils seem to be more and more open and honest about these discussions as we are doing them. Their answers seem more pertinent; though I think the way in which the questions are given also make a big difference. The questionnaire last week probably made a difference as well as some of the terminology and ideas were similar to answers previously given.

		The children seemed more able to talk within the group today and a real group feel of independence was visible from my perspective - they took the conversation along themselves.
		The art work has got two distinct levels appearing - one set of pupils are working hard, getting prep in and making an effort to do well, the other side are rushing their execution of prep, allowing very low quality work and are fitting the usual quality of work I expect.
		The other half are really starting to show that they could work towards GCSSE expectancy in two years.
		The practical is going slowly. Pupils seem in chat and relaxed mode after talking in the group. We are still on creating pointers. We need to have this ready next week so we can start the cartouche. Pupils are already talking about upgrading their original designs that are in their book. They have had a lot more practical experience at this point in the term and the ones that are jumping up in respect to skills achievement in class are clearly making the effort to maintain the high standard in their final piece.
29/1/13	Data: Take photo of work in progress	I have taken photographs of pupil work as the lesson went on in order to show the different stages visually.

	Practical: To continue working on pointer and cartouche; ensure interesting use of process based mixed media use	The pupils had a whole lesson dedicated to practical only. There was nothing particularly different of outstanding about this lesson in relation to any other lesson. Pupils started off a little off task and needed direction and focus in order to get working harder. Their pointers are looking very nice, though again, prompt to use materials in a more mature and driven way was necessary. They seem to want to glue and stick given the opportunity! Once the pace was set in they stuck to it and have created some nice work today.
5/2/13	Data: Photographs of practical work. Case study questions

Practical: Create base for the map and pointers to get placed onto | Today, I took photographs of work as it was completed. I also asked for the two case study pupils to answer their recurring set of questions. The girl wanted to answer hers at the very end of the lesson in order to keep up with the practical study. The boy was happy to stop early in order to answer his questions. I was happy to give the questions slowly and individually as it gave the pupils a chance to talk to me rather than rush and just try to get it out of the way.

The practical part of the lesson was productive and positive today. I placed some faster poppy 'ish' music on as I know we were working to a tight timescale at that point. The faster beat definitely improved pace for |

most of the children's output and a few of the children seemed quite excitable. Most pupils were able to develop their map base ground quickly and also felt confident to create their ground textures and with layers of media. The girl of the group seems slow and patchy in comparison with her work output. She seemingly has a lack of confidence with her work that shows a faltering attitude towards developing her study. This is the same as her sketch book study throughout the topic. The atmosphere in the class was one of hard work and enjoyment. Pupils seemed to enjoy the space allowed on the big boards and pupils who may struggle on an A3 page seemed confident on a large space (see ART background picture). I notice too that the pupils who have shown progression and confidence development with media use and ideas throughout the last few weeks are continuing in the very strong manner. The ones that seem to find it hard have struggled all the way. It has cut the group onto sections - with some improvement though lack of confidence seems to prevail, then pupils who are really enjoying and getting a lot inwardly from the work and atmosphere, then the group that have exceeded more than my wildest dreams and are very positive and hardworking and have shown either amazing

| | | improvement with huge learning curves or children that have just improved work standards a lot. The behaviour of the 'focus' group is not the same. |
| | | After speaking to the other teacher (AR) it has been noted that the behaviour and work output is of the usual standard that I expect from the yr 8 group. The behaviour and group feel is disjointed with sloppy behaviour, swearing, lack of care, apathy and generally more difficult to manage. There are some that work hard in the 'focus' group and achieve good results, though after talking to Miss R, I would say that the whole atmosphere of the group is more negative and tasky. |
| 19/2/13 | Data: Barrie Cook workbooks with pupil teams. Recording and reflective book work

No practical | Today's lesson ended up being data collection and artist study only. One pupil in the group really seemed to miss the practical side and made a clear statement that she wanted us to get on with the data collection so she could get working on her final piece. We started off with Barrie Cook power point and talk. The pupils seemed to enjoy the abstract imagery and noted how the simplistic style was probably hard to achieve. The pupils who have always enjoyed talking were the ones who have maintained that talkative nature. The overseas pupils who are unable to take |

part in the class work at this late stage, still took part in the talk, though their English skills are weak, they listened throughout the talk.

The atmosphere with the talking provoked thoughtful comments from the pupils including the observation of the artist change in style and the fact that creating art helped the artist to understand himself, not necessarily, want others to know about himself. This seems to be an empowering statement and one pupil in particular took this as his own words and started saying it to me in quite a strong manner. he wanted to know if he did what he actually wanted for his school work how would his effort grade go? I talked to the group about the difference between folk art and school taught academic art; there is a mature enough ethic in the group for this to be understood, and no one argued with it.

The pupils also understood the need to be able to formulate intangible thoughts onto a surface to help the creator understand it. One pupils took notice of the thought process and action of creating the art work, even before the paint hits the canvas, begin the art work. The process is the journey from the first thought and the image is the final outcome, not, the art work itself.

		At the end of the artist talk, we had to recreate our workshop groups. I allowed the two overseas girls to work on a different artist and stay in the group, though work on a different topic.
		I noticed that more pupils spoke today. I told them this was the last workshop and the last recording I would be doing of this type. It seemed to propel more of the pupils to want to take the opportunity to talk, rather than one pupil taking the lead and speaking for the rest of them. It was great to see this confidence development for children to air their own points of view and to speak up in public.
		The jovial atmosphere today led for a very happy feel in the classroom and I am very sure the ability for pupils to speak is helped by me allowing them space to be themselves and take lead in the 'cough' joke at the start of recording.
26/2/13	Data: Case study questions Practical Pointer and cartouche final	This lesson was manly practical for the pupils with very little data collection. This has enabled me to keep them up with the rest of the year group as far as practical work is concerned. The pupils have created some very well made and aesthetically pleasing sets of map pieces. Quite a lot of one on one tuition was needed in order to make sure standards are maintained for the final exhibition next term.

	pieces	
		I asked the two case studies some questions about the data collection and scheme of work that related to the stage of study.
5/3/13	Data: Flip chart, photo's of prep and transcript Practical Pointer and cartouche final pieces	The flip chart review on the Artist Barrie Cook was very interesting. Pupils seemed to make more theoretical links to this artist than on previous occasions, though I notice the subject matter is more abstract and less personal. The quality of work on the whole was once again very good for the art group and people seem to genuinely want to gain higher marks and achieve more than in previous years in this group. The pupil who wanted to take notes for the flip chart remembered form last week that he wanted to do it and he was very adamant it was to be his job. I do think even boy pupil has gained a lot of confidence and ability to speak and be seen as a main person in his peer's eyes as he was very quiet and almost embarrassed at the start, though whether this was due to shyness of me as a teacher or him in his peer group it is impossible to tell. The practical session went very quickly, we had around 20 minutes to continue with the final cartouche and pointers. I am a little worried that the work focus has dwindled, the pupils have expressed unhappiness

		at not having practical, yet when they have it, they are not utilising the time in a very productive manner for this session and I have had to ask them over and over to settle to serious study. The pupils' confidence to use the materials at hand is excellent. Their proficiency is growing. We are all looking forward to seeing the finished articles coming together.
12/3/13	Data: What am I like questionnaire delivered to whole group Practical: Double mount the Pointer and Cartouche ready for placing on the map board next week.	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. I have mailed the sports teachers to get information about their sporting capability and changes through the last few weeks. Pupils were then asked to look at presentation skills and how to show their art work off in a way that will be understandable for the general public (remembering this while set of work is to be exhibited in a public exhibition at the Senior School in the Summer term. I discussed straight edges, right angles, curves that are smooth and how to use glue in order to reduce sticky mess. Pupils seemed excited to be working so closely to their final piece collation and were very focussed this

		lesson. There were two pupils who had not completed prep so they have this week to finish it ready for next lesson.
19/3/13	Data collection: Reflection on experiences in art this last two terms Case study: reflections recorded	Today we only had the opportunity to allow for data collection and deep reflective thought, as opposed to a practical session as well. The pupils placed their virtually complete final pieces in front of them consisting of a long board that is decorated, their mod rock and decorated map, and decorated cartouche and pointer. They had some led questions, which they then had to think about in relation to different stages of their study in order to reflect on the actual experience of events that took place whilst they were creating. I asked them to try for 3 or 4 sentences in response to each question I asked. The EAL children did find this difficult, and I am sure, had it been in their first language, they would have had more to say, whether negative or positive. Some of the reflections are very positive and seem to state benefits of the art curriculum begin taught this way in order to help pupils. Case studies were very open in their responses to the in-depth reflection. Good overall.

| 26/3/13 | Data Collection: Photographs of finished items for final piece | Today's lesson started off with a prep mark collection and pupils collecting alphas (credit award system for good work). I then asked them to continue finishing off boards and helping each other if they were done. The class was disjointed and bitty. A typical and uncomfortable last lesson when pupils are finishing off at different stages and start messing around to fill their time. I needed to be on the ball and constantly monitoring the situation.

When half the lesson time was over, I asked everyone to clear up and place all the work together on one table. We were able to talk about which pieces of work pupils liked the best and for what reason.
We then all had a little gather around two other tables and ate chocolate biscuits and bunnies. They were all nice to eat.

THE END |

Appendix 14: Themes and Sub Themes Data

Fragments

Themes and Sub themes

In this section, I display six tabulated themes, their sub themes and the pupil data fragments that were inducted from the themes. Additionally, the process is repeated for the non-fit data.

Theme 1

Thinking of Others

Aim 2C: To determine if the intervention enhance pupils' relatedness to others.

Within the theme thinking of others, pupils' awareness of others life situations is highlighted. Pupils recognise that artists have made practical and emotional change in their lives and used art to understand their life processes in an aim to make sense of and respond to, their own world. The development of pupil empathy is seen, revealing an understanding towards the artists' emotional states and experiences.

THEME 1 : Thinking of Others		
Sub theme → Data source ↓		Artists' images and pupil analyses, which include: A. Empathy relating to emotional or physical difficulties of another person B. Understanding how others make sense of their lives and circumstances C. Understanding that others have created change in their lives D. Understanding how others can create emotional change in their lives
Katherine Harmon	A	*we also wonder why they draw these maps, um if they're happy or sad about them, n that's it really
	B	*we thought that they could maybe make a list of pros n cons of their situation, er for instance, Bridget Booher wrote down her traumatic experiences *we think that if they put it down in a map they will be able to see their situation more clearly

		*they can put their life into perspective *there's a picture here of a baby, a toddler, a child an' a man and eh, we think they could show somebody growing up and being able to map out their life *they could rank events that happened in their lives and they will be able to see their life visually *they can understand life **if the art had not gone on their experiences then the symbols would not be in a certain way *the my day picture showed that the artist wanted to know his schedule **these people travel by their mind and travel by the world when they are creating their art
	C	**em, we thought by expressing their feelings through anatomy and em cartography em, they get inspiration from how they live their life so they map out their life *we believe they would be more in tune with themselves if they managed to put their 'err, feelings n life down on paper
	D	**it's like one of those questions - is it the chicken or the egg first, the art of the experience first
Wassily Kandinsky	A	**his paintings came to life and he had no limit in what he painted, he was very concerned with spiritual awareness *the image shows us *we thought because we know what he was trying to show in his images and because now we know his background and

		how he and how we know what he liked to do
		*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
	B	*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 drawing
		**I think his experiences influenced his art work not his art experience influences his life
		**what he did and stuff like that influences art so I don' think it is that possible to be the other way around, or its too hard to be the other way around
		*em we could see that he was inspired to paint by music and em, he had no limit in what he painted, so he felt he could paint anything like feelings or, it was all just on the page and we found that some of his paintings came to life, em it shows that he was happy n he was happy and colourful as well as very clever and analytic, and, like we could see that he was concerned with his spiritual awareness
	C	*it's like a journey of self-discovery where he is trying to find himself
		*he went on a tour of Europe to experiment and change his art
		*different relationships changed his life and possibly the mood within his paintings
		*he is more like a mental abstract painter so what he

		experienced changed how he paint
	D	*art helps him to calm himself down when he is feeling stressed out, and err, he feels better after art
		*he could paint all his feelings and think, is this right, is this me
		*travelled to Europe he might have seen different things that changed his mind about art
Paul Higgins	A	*each picture had different artist's feelings
		*unhappy people made a mistake and they are trying to express themselves through their art
		*it makes me feel glad that I am not in (prison)
		*it may be that they are missing people from back home, express that through their art work
		*when someone is stuck in prison they may feel they are dying or dead inside and they can express that
		*you have to put yourself in their shoes
		*you will understand certain symbols and colours in the art work and everything in their lives is gloomy
		*you understand their train of thought through looking at their pictures and empathy.
		*you have to realise that not everything is black and white in their life
		*each artist had different emotions and they were all about sadness and bad things
		**because 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 his emotions in his truth painting masks	
	B	*maybe if they haven't done anything wrong or feel they might have done nothing wrong but have in the eyes of the law *and thinking about why they are doing their art work *all their emotions spill out on the canvas *because 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 **we thought by colour use, if they have had 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 **colour symbolism and mark making symbolism they can show their emotions through the art work	
	C	*feel like they need a break from their usual life in prison *or if the artist came from a rough or poor background and this may be their chance **because they use different tones of colour to show how they think and feel and you can also see how they feel when you see their self portrait	
	D	*they can express themselves and try to get out, I think this is called freedom of their own expression	
Max Ernst	A	*thinking about empathising with the artist *he was probably quite nervous because he was venturing into	

		the unknown
		*he must have been scared because a lot of his paintings were of monsters which I think he may have seen in nightmares
		*he must have been very proud because he was a pioneer of new art process and quite lucky how he had the opportunity to be in all of this
		*nervous because there would have been a lot of change in his life
	B	*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 in the war
		*I think symbolism helped him find something out
		**I think symbolism helped him because it helped him know what his subconscious is thinking abut to paint like know what he is doing and help him to comfort himself or something
		* I think symbols helped Ernst understand himself
		**I think using symbolism helped Ernst understand himself because if you were sad then he could use like sad symbols and if he was happy he could use happy symbols
		**we thought that he might have discussed it through being in Paris and stuff like that he would have used different techniques and he may have picked them up in Paris. Also when he got married again, like he may have used more colours because he was happy and more joyful. By creating his frottage he might have thought I needed something new, so it

		was showing his innovation, And different creatures and different beings, like maybe in his nightmares like happy and sad and then dying as well then coming back to life, he may have saw something
		**And I think he was kind of inspired like his art was inspired like when he died and came back to life
		**I think Ernst using symbols would have helped him because it would show that there were other people in the same situation as him
	C	*he could discuss life changes in his art work
		*like he fought in WW1, that must have influenced him a lot, like seeing war by your own eyes
		*I think using symbolism helped him know what his subconscious is thinking about to paint what he is doing and help him to comfort himself or something
		*he was influenced by different places and people that he met, he expressed everything he did and saw through his art work
		*his art was inspired like he was inspired when he died and came back to life
		**because he obviously hadn't had an easy life going into war and through a divorce, he obviously never had an easy life that might be why his paintings show a darker side
		*I think he was influenced by the different places he went and the people he met like the different artists and also, he kind of expressed everything he did and he saw through his art work

	D	*he was part of the surrealism group and he met a load of other artists and he seemed to change like every time he met another artist he changed techniques or found new techniques and used them
		*we think he probably felt happy because he had a new wife and new friends and life was looking pretty good
		**I think symbolism helped him because it helped him know what his subconscious is thinking abut to paint like know what he is doing and help him to comfort himself or something
Barrie Cook	A	*it made me think of how the artist used spray paints, cos you can't change anything when you press your spray can, it all comes out however, it has made me understand more about him
		**I think you can tell what he is feeling, if he has bright colours it will mean happy and dark colours will mean sad
		*I think he was scared and claustrophobic because of the bars 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
	B	**the experience in his life could have had a long term effect on him and his art, for example, maybe someone's parent might have died or an illness might have affected him and made him more conscious. It depends on what kind of person he was.

		**I thought it was through his emotions and his colours, because he used dark colours when he was upset and also his travel influenced him as well, I think it's because of the different places and how they did their art there
		**I think he did get he went to other places and he got quite a few ideas but a lot of his ideas came out of his head because he was quite a good creator
	C	*the experience in his life could have a long term effect on him and his art for example, maybe someone parent died or an illness might have affected him and made him be more conscious
		*it was through his fears and emotions and his colours his travel influenced him, different places and how they did their art there
		*the dark colours looked like he was shutting himself away then a different meaning with brighter colours
	D	*the sea was clear and it lightened up a space for him
		*I think his experiences influence his art not his art experiences influence his life
		*I think it is to do with his thoughts and what he was thinking about at the time when he was painting
		**we think because you can get a vague idea of basic colour and shape but you can't get a vivid picture as these were in his head and no one will really know what's going on

Theme 2

Creative Expression of Other Artists

Aim 2C To determine if the intervention enhances pupils' relatedness to others.

Within the theme, pattern recognition reveals that pupils questioned and realised how the artists' expressed themselves, through their choice of image generation and development. The pupils recognised artists' emotional expression within the images', figurative content, use of colour portraying mood and symbols to explain unseen events in the inner self. Pupils' discussion surrounded mark-making and textures, material use (including colour) and symbols, and finally composition and mood. Pupils used past learning about the artists to help them make sense of and understand new artists' lives and their life events.

THEME 2 : Creative Expression of Other Artists		
Sub theme ➡ Data source ⬇	Figurative objects, materials (including colour), processes and colours, which include: A. Mark-making and Textures B. Material use and Symbols C. Composition and Mood D. Understanding processes	
Katherine Harmon	A	**we thought by expressing their feelings through anatomy and em cartography, em they get inspiration from how they live their life so they map out their life **I think the feet map by Anette Messager expressed her feelings using symbols **I think all these people have big fantasy because they drawn world on their feet
	B	**the symbols look like musical notes **the artist who drew hearts was happy or in love when they

		drew it
		*the population showed she thought a lot about the world
		**the map with emm numbers on it shows the artist really cares about the number of people in the world
		**The population showed that she thought a lot about the world
		**if he was a nice person he would use nice colours
		**they use different tones of colour to show how they think and feel and you can also see how they feel when you see their portrait
	C	*we thought the one with the feet looked like she was down because it is a bit dull he uses colour that are light but looks dark
	D	**we thought by expressing their feelings through anatomy and em cartography, em they get inspiration from how they live their life so they map out their life
Wassily Kandinsky	A	*he liked to play the piano and cello from looking at his images because on one of the images he incorporated
	B	**I especially like this one because the background is musical notes but then they got the colour on top of the background
		*I feel it is very open as the way he does his work so it's like very em artistic
		*we think he maps out his spirit and he uses colour and line

		or represent music and other feelings and emotions *it has like little books with music and arrows n lines that look like they could have been music notes *we put he liked to play the cello from looking at his images because on one of the images he em incorporated like, I dunno what its called
	C	*there are colour and he smudged them so only he know the meaning of them **the pieces here reflect the way Kandinsky saw colours as music as he sort of listens to music and he saw colours in his head I think that is quite well portrayed *he went through different relationships so he changed his life and gave more reason to use the colours
	D	
Paul Higgins	A	*you can see how they feel when you see their self portrait *Paul Higgins expressed himself and a variety of his emotions truth, painting masks **as a border you may understand that people away from home get missed
	B	**colour symbolism and mark making symbolism they can show their emotions through the art work
	C	*they use different tones of colour to show how they think and feel *we thought by colour use if they have had a bad experience

		they might use darker colours, not nice bright colours
		*if they went through something good they might use bright colours
		*colour symbolism can show their emotions
		*mark making symbolism can show their emotions through the art work
		**because 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 his emotions in his truth painting masks
	D	
Max Ernst	A	*heaven and hell analysing imagery
		*different creatures and different beings, like in his nightmares, like happy and sad
		* because if you were sad then he could use sad symbols and if he was happy he could use happy symbols
		**starting to look at images a lot more to analyse the art work and see what it means
	B	*when he used different techniques that he picked up in Paris
		*by creating frottage he was showing his innovation and need for something new
	C	*he might have used more colours because he was happy and joyful
	D	**it is the artist experience we are trying to understand but also why we might draw it

Barrie Cook	A	*when he was claustrophobic earlier in his life he painted with black bars over the painting *if you are like in jail you are not gonna be happy so you might do some tight paintings that are not spaced out, but if you are on the beach you would paint stuff spaced out because you would feel like no stress is on you
	B	*it looks like it's taken a while *I like that one because it is very bold and simple colours but the simple colours actually make it look very good *I quite like this background because he started off with bars em, the artist when he first started he started off with bars on his work so it has gone through with black dripping down to a nice happy ending its his mood throughout his life **I think you can tell what he is feeling, if he has bright colours it will mean happy and dark colours will mean sad **he used dark colours when he was upset **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
	C	*when he got older and over his fear he started using happier colours and got rid of the black bars over the painting to show a journey from his mind to the material *if he was a nice person, maybe nice colours

		* if he has bright colours it will mean happy and dark colours will mean sad
		*he used dark colours when he was upset
		*you can get a vague idea from colour and shape but you can't get a clear vivid picture as these were in his head and no one will know what's really going on
		*I achieved better colours on my page it made it all stand out with textures. I was going for like, he kind of likes bright colours and then dark colours to make the light colours even lighter, so I try doing that with a black background and that really bright colours on top like white and fluorescent orange
		**I kind of like (pupil's art work) because the little beads remind me of dancing specks of light, you know when he says it reminds me of that it's like wild and yeah
		*well (pupil's art work) background his mounts and his title he has kind of sponged paint on them cos it gives an aesthetically pleasing effect
		*I like the technique you know, with the wax and the watercolour over the top
		*I like the title because it looks creative and kind of stands out yeah
		*I was just trying to make it look like spray paint that is why I used to colours I used a sponge
	D	*when he got older and over his fear he started using happier colours and got rid of the black bars over the painting to show

		a journey from his mind to the material
		**I think he did get he went to other places and got quite a few ideas, but I think a lot of his ideas came out of his head because he was quite a good creator

Theme 3

Thinking of One's self and Others

Aim 2B To determine if the intervention enhances pupils' self-awareness

Aim 2C TO determine if the intervention enhances pupils' self-awareness

Within this theme, pupils turned their gaze introspectively using reflection on events in the past and talked about others. The data in this table is mainly from homework discussion talks, and conversation was aimed to help pupils justify their decision making, whilst creating their art work and recognise the consequences from them. Pupils spoke mainly about their reflections on life, emotions, feeling helpless and making reflexive change and finally, making choices to change situations after reflection.

THEME 3 : Thinking of One's Self		
Sub theme ➡ Data source ⬇		Feelings and thoughts (conscious and sub-conscious) associated with and developed whilst creating art, which include: A. Personal reflection on life B. Personal reflection on emotions C. Personal reflection of oneself in a situation of powerlessness (reflexive) D. Personal reflection of oneself in a situation created through personal choice(reflective change)
Katherine Harmon	A	*My image represents my family and where they came from geographically *I can go into fantasy when I create my work
	B	
	C	*After an argument my feelings come out on page self explanatory
	D	

Wassily Kandinsky	A	*I think it is to do with his thoughts on what he was thinking at time when he was painting **I was thinking about music whilst I was creating my work – jazz, linking jazz to colours **after doing it I was listening to music, I would not say I saw colour but I thought about colours, like this would be like a warm colour, a red or something	
	B	*I think it was easier to put things down, you could listen to the music and draw down what you think and what you see in your head with a bit of emotions and stuff	
	C	** I feel tied down by prep, like it's pushing down on me	
	D	*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 **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	
Paul Higgins	A	*I thought about the future	
	B	*I enjoyed using the different types of mixed media *I let the different textures they are fun and cool	
	C		
	D		
Max Erns	A	*I felt lucky, his life and his consequences my life compared to	

		that of the artist lucky that the experiences are not as dramatic or difficult	
	B	*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	
	C	Thinking about critical thoughts *felt tied down and pressured by prep, it is like it is pushing down on me *I become aware of my unconscious like I'm not thinking *I went into daydreams subconscious was working, happens all the time in art it's hard to remember what you daydream about	
	D	*I use materials that make me happy and I am spontaneous when I create *I think about the holidays when I create and my future *I developed pride when I created *I did very little planning with this piece because although I had a basic idea, the material just came to me at the time	
Barrie Cook	A	**well, when I was younger I went tunnelling and that is when I found 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 and was drawing towards it	
	B	*Well when I was younger I went handling out 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 I was drawing towards it	

			**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
			**I was just 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 the time and enjoy doing it, but if it's no good then its like, you wouldn't hand in a maths prep if it was all wrong
			**Teacher – so it is the fact that you know your prep is going to get marked that stops you exploring and finding that freedom. Pupils Definitely, yeah, (whole group overlapping)
			**what you have done, you do that, and you think that is not good, but just because you don't think that is good it doesn't mean everyone else might think that
	C	*I think his experiences influence his art, not his art experiences influence his life
		*what he did and stuff like that influences art, so I don't think it is that possible or it's too hard for it to be the other way around
		*if you see like, like something that you've done and then you think that's okay or all it's a bit I don't kind of like it, but then I don't know like, especially because I'm a border, you go and see like, another person and it's like amazing, it kind of makes you wish I wish I could have done that, but then I didn't think of that so you wanna copy them but you can't
		*I get lost in my materials and like, I can build your my work spell a couple of water paints and ruin my work
		**like I find with art, let's say maths prep there is a right or wrong

		answer, but with art it's up to you, it's you opinion, there is no right or wrong answer, no one can tell you it isn't any good if you are proud of the situation
	D	*it's strange but I generally stick to one kind of background because most of my backgrounds are all sort of watercolour and I never really vary from that because I always feel safe comfortable knowing that nothing can really go wrong with what I can do I know I can control how dark and how light *it has become kind of clear that I prefer using spray paints *I was just gonna say that the way I look at it is that it's a piece of artwork to enjoy, it's prep, so it's gonna be marked so, you should spend the time and enjoy doing it, but if it's no good, then, it's like you wouldn't hand in a mass prep it was all wrong *he is not looking for anyone else's opinion definitely like a secret safety yes it's a space no one else can go

Pupil Assessment	P1	For my map I was thinking about stages in life for eg, Summer - remembering nice and funny moments. Autumn - memories that start to forget. Winter - Tough times/ family loss of family Spring - a new beginning/ fresh start for life when something goes wrong.

I didn't plan on what I produced and just did what my brain was naturally telling me to do. I knew when it was going bad or good because I will have a visual picture of what I want. I try to setmy standard high sometimes. I judge my work with other people which isn't good because I should be happy with my work. I do worry to see whether or not I have enough or not enough and I always try to change things so that it becomes better. I feel that I am happy and proud but I can say that I did it and stuck with it and felt like I know more about my materials and where to use them.   It has been fun and it passes the time. I like to mess about and experiment on what I produce and create new things. I have tried to choose my background around my other colours, not to think about my personal feelings. |

	P2	I did plan the work, like, I spoke about it then I drew a rough sketch and then went with the flow. Some of the time I wasn't on the right track, but I didn't give up so I tried to make it better and it turned out being okay. I felt different with every time I looked at my final piece and made it better. I was able to express how I felt about the weather and outdoors. My favourite part of this project was the map because of the media and I put a lot of effort into it. I can see how I have been easily able to express myself in my art work.

	P3	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 the 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 used sharp orange thought out the whole thing as that means excitement and happiness.
		For this piece, I planned the basics out, but made the rest up as I go. I know I am doing the right thing by stepping back and taking a look and if it looks right to me I think it's fine. At the start I really had no ideas what I should do so I was quite scared, but as I go along, I get more and more confident.
		After making the pieces I felt really proud as I never thought I would be able to finish this.
		The positive effect of creating art work for me is creating a place where I can relax. At the school section at first I don't know what I should do. I first painted the background orange because it is fun staying in the school boarding house . Then I drew the black bit to represent the unhappy things and I also put a layer of curved line in front of that to represent now.
		I normally try to put personal events into important pieces of art work.

	P4	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 can I done 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. I think it can make me easy to know my days more than before and easy to let people know I can use it to share my days to peoples. I think making my work can make me think more at can make me fun and pass the time quickly. I put many piece in my art which means it is hard to finish it off I use many line to go to different that mean my life can go in many different ways. I use one colour to cover another colour that mean I don't know what will be in the future. I think this art has let me draw it my feeling, my days, all things about it, it was good to do it.

		P5	I got my idea for my map design by thinking of what I do in my normal life. My stages are morning, school, home, night because that is my normal day. I have done this for two years and it is sometimes boring but can be fun.
			I used gold leaf to show my favourite stage of my journey and I used dry ink to show the harder more challenging parts and stages of my journey. I did plan some of it but I did most of it as I went along and I really got into the media and the colours.
			I knew I was on the right track by making sure I had good presentation and I thought it was good and I was happy with my work.
			I changed my work a lot while I was doing it until I was happy with it. When it was finished I was very happy with it but during making it I wasn't very happy with it.
			I felt very happy with myself because it made me feel better and i feel I have learned a lot during this journey and I feel better about my skills as an artist.
			Art makes me feel better when I have completed it and I feel good when it is finished. I also sometimes when I am bored, like doing art in my spare time.
			I liked my creation of my pointer. While I created it I decided to colour it yellow. Then I filled it with different paints. I did my pointer with a circle with 4 stages. I did the stages with different colours. I used a lot of different media.
			I talked about what I do in a normal school day like to go to

		school or go home and I could talk about how I felt about them

	P6	For my map design I thought of mud because outside it was raining and I also made blue in the middle to show that the rain and the mud were mixing. Blue for the rain and my stages I chose them because of my Dad. Because he died I was thinking of what he would have said. My four stages are I think what a family has. My family all love each other and I love them very much. I would have done anything for my Dad, but in the end I didn't really get a chance. I wish I had spent more time with him. My stages are all about my family.
		In my pictures I thought I would put a blue and purple colour for rain and tears for when it is depressing and sad. And I put mud/ brown for when it is hard in life but you have got to get through it. It also stands for mud because of being stuck but you can get out of mud and you can get out of a hard situation in life. The thing that influenced me was my family because my family have been through rough roads in all of our lives. For me the hardest situation was when my Dad died. I cried a lot after it had happened but I learnt to control my unhappiness and my depression.
		When I was making my board Miss Ziar told us we could use whatever we felt like. So I thought that I would try something different so I used dry ink powder colours brown and purple/ blues sprayed it everywhere and then it looked good and in the middle of the page I used hard orange pebbles to spell art.
		I do think art has helped me think more sensitively and

		personal.

	P7	I got my idea because in the past I've made mistakes and done things wrong so my map kind of points me in the right direction. My pointer does the same thing for me as well.
		With my cartouche I've got like a foil boundary around it, I've used some sand in the middle over my writing to show the boldness in my life with the foil boundaries keeping the 'badness' in so it can't escape to mix with the rest of my board or the 'goodness'. In my map I've got bumps to show the 'bumps' in my life.
		I did plan it a bit, but most of it just came naturally. Some of my work was accidental but it has turned out fine.
		I think I know when it is right when afterwards I sit back and look at it and feel happy about my work.
		Before, when I started I had my work planned out and I was happy with them.
		During making, I started to take my art work seriously because I was going for an art scholarship so I changed my final designs. After making it I am happy with the changes I made. I feel really happy about myself now because my changes were successful. The positive effects are that I can discuss any emotion through my art work.
		With my cartouche it went really really terribly wrong but I was able to fix it and this made me happier and made me understand it easier because of what I said about the foil holding the badness in earlier.

		Art does give me the power to discuss any personal emotion I want without anyone knowing and it feels good to get that emotion out there.

| | P8 | For my map design I got my idea from my love of classical music. I also got it from my life in the past. The first meaning was discomfort, lots of things are going on at home, causing this feeling. I also had an escape from the discomfort. I escape by listening to music and reading. I also have strength. I need strength to escape from my discomfort. my last stage is confidence. I have to be confident to not be dragged down by the things at home.

To decide my media I thought about what the different emotions would be for discomfort. I put lots of jagged lines on a page and thought about what colours would clash. Clashing colours make me feel uncomfortable which gave me the idea of using them. For escape I did a dark colour (black) which went into a lighter colour (green) and then into a clam colour (blue) . For strength, I used a passionate red in the background followed by a darker red in a straight line. I think straight lines seem quite strong.

For this I started to plan at the beginning and then, when I started, changed things around and even went into auto pilot at times, lots of this project was improvised.

Before I started my work, I was really excited to be starting a new piece. During my work I was constantly thinking of new things to add to it to make it look better. After I finished, I was happy at how it turned out but thought I could have made bits look better.

At the end of this piece I was relieved at finishing it because we |
|---|---|---|

had been working on it fora while and I couldn't wait to start a new piece. I was also a bit angry at myself because I saw things that could have been added but i didn't.

For me, the positive effects of creating art are: I can escape from what is happening and it gives me a bit of a break. It also gives me a chance to spend time with my family.

While creating my art my favourite part was making the background because it gave me a chance to explain all of the different aspects of my life. it also gave me the chance to open up. I enjoyed talking about my life and opening up. It also gave me the chance to say things that I would not normally say.

| | P9 | I got my map design ideas from an idea of life begin like a tree from a seed to a massive towering tree. I got my cartouche idea from my early life. I can really only remember the times I was happy and the times I was in pain and upset and so I brought these ideas and thoughts to my designs.

I used dry ink because you can blend colours well and get strong colours from it. I chose this because it shows as soon as you squirt the water out you cannot change what does happen to the ink. I was trying to explain that the brain can be dotted with lots of different thoughts and I was trying t show this on my board.

I made up my art on the spot because if you plan everything you cannot add to it.

I knew I was on the right track when I fine lined my art work and I felt it was a piece of work I was proud of.

Before I did my piece of art work I thought of lots of ideas and then I ended up with a different idea than what I have finished with. Bit I am glad I changed my idea. But, unfortunately, my card looked different from what it looks like when it is dry.

I feel prouder of myself and more confident in my creativity now.

I like creating art because I can show all my feelings and express my feelings on the art page.

Whilst I was creating my pointer I felt that the materials went how I really wanted it to go and now I feel it is the favourite part of the project. |
|---|---|---|

		I think art has given me space to talk about my feelings because I find it hard to talk to people easily

	P10	I got my ideas from my parent's divorce. Also because I felt loved also from how I felt at the time Live, Love, Laugh, Hope, because I hope that it gets better and you've got to stay positive. Background was pink with salt because it was a rough and hard time. Pink left because it was getting better for me to understand. I used glue guns to cover it when you feel sad because you've got to cover it as a boarder so you don't feel worse or upset anyone else. Dry ink to add some excitement to it because it's not all bad because you have some good times. I made up some of it but most of it I planned on the spot so does these two colours go - what textures go together. So I made it up and I planned it.
		I feel good when other people say it's good, also looking back at my art book - what did I get 1 and 2's in. Also I knew I needed to improve my presentation so I tried and I liked my work. I felt proud.
		Before I started my work , I thought it's okay, not my best, but I can work on it. During the process, I thought okay, this is rubbish and I wanted to start again. Nearly finished - I thought, YES!!I like it, it's going okay and I'm proud. After, the same, but even more happy. I felt like 'this is my work not someone in top set, I can do this and I will continue to.
		I feel very proud, I've improved in Art by far and this is my next step and I can use tricky materials and don't always hold back. To express feelings in art is a good way to spend time also I

		love to get my hands dirty so lots of textures means I can. Also, it's a good conversations starter also like one big secret, no one knows but me. I felt like I wanted it all to co-ordinate with my work and that if it all co-ordinates then I can go on. I was able to think to myself but I wouldn't tell anyone else.

	P11	I got my map design from the happiness in my life and the exciting imaginative and active parts I got from my hopes and dreams.
		My bumpy and sharp 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.
		I didn't plan what i would do but I tried to let the colours flow from my current emotions and to experiment with what works and what doesn't.
		I thought I was on the right track as the page wasn't too spaced out but not too cramped. I also knew because I had lots of colours.
		Before I had started I was a bit nervous that it would go slightly wrong but half way through I realised it was coming out quite nice and once I had finished I was very pleased that I had accomplished it and that it looked nice.
		I feel a lot better and more confident as I now have more experience in texture of media. I also feel proud as I managed to complete the work.
		I think the positive effects of my art are you can express yourself and if there is something on your mind you can reflect on it and solve. I also think it works a bit like meditation which is good for your brain and it helps you relax and calm down.
		I like my map the best as we were shown how to use mod rock

| | | and I knew what kind of shapes and colours I wanted to use to display different emotions in different areas. |
| | | I think there has been a positive effect for me because I wouldn't be confident to express what I felt to a person but I can fairly easily on a canvas as it will work with you and you can guide it to look like and express whatever you want. I think it has been helpful as it has helped me get things off my chest. |

| | P12 | I got my ideas from the nature when the weather was snowing because I'm not from Englan I missed home and snow remembered about home. In every piece of work you can see four seasons.

I used lots of small pieces of materials because texture can change every second. I used lots of colours because it helped me feel better. I used lots of textures because everything can't be flat. Textures are sand, wire, glue and strings.

I didn't plan this properly because I didn't have time.

I know it was right because asked a teacher, sometimes people said "oh it is very good". Plus I asked my friend how do you feel he said, "it is very nice".

At the start of this project it was very interesting. I was very happy I liked my work but the end of this was boring. But I needed to do it and I said to myself, "you need to be finished". So now my work is done. I didn't feel very happy it was like, "okay, everything is done I can relax"

It is very good for me because now I can do a big work. Lots of things were going wrong but I did it and this helped me as well. My map was very interesting to me but I knew that it is rubbish I kept working and after the piece I feel very good. I think it was positive because you could draw whatever you wanted ever materials and ever names. |

| | P13 | My map design ideas were gathered from my life in the past couple of years and how I want to go forward. The sadness and grief come from my parents recent divorce. I have tried to show this through splitting the grief section on my map into two pieces. The love section is based around my love for my parents. The hope section is based on my hopes for the future. I used wire to make a jagged line separating my grief section, this is designed to show a messy divorce between my parents. Throughout my map acrylic paint to add a pleasing sense of touch to the piece. This idea came to me when a kind relative of mine was seeing my art book and was talking to me about how pleasant to see he found some of my acrylic paint work.

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

I know if my art work is on the right track because I thought the right way was sometimes that I felt pleased with it.

At first I felt rather upset whilst planning my art work, this is because it made me think back to some unhappy times. This was until Miss Ziar pointed out to me that I should try to change this into my art work. After this I felt pleased and satisfied with my art work.

After creating my art work I was proud that I had created a successful piece of art work.

On the whole I enjoy the art work because it gives me an opportunity to bond with my father and an opportunity to vent |
|---|---|---|

		feeling through my work.
		I first started my pointer in my lesson and I did not know what to do. I started with a basic colour ground I then went on to use a glue gun for my centre piece '?' and for my 'love'. After doing this I had the idea for the rest of my pointer.
		I have been able to talk about problems in my personal life.

| | P14 | I got my idea from seeing an unfair world and what happens in it. I've chosen my map because of the stuff happening around, cartouche and pointer were chosen because I felt like I was controlling everything in my life.

My first reason is , as many different materials you use the higher mark you get. The second reason, I tried to use the basic colours which show the easiest way of doing stuff.

I didn't plan my art work at all, each piece I was using a different topic.

I didn't bother about my art work at all I was doing what I wanted.

Before I started it was o, we are going to do this project until the end of the term so I felt like starting the thing.

After, my feelings are not good because I haven't finished my work. I did rubbishly and I don't like some pieces I've done. I feel bad.

Some pieces might be nice and funny to do and sometimes, only sometimes the lesson could be just a bit a bit

My pointer, first I have chosen a topic which meant everything than I drew it and enjoy doing it. The miss Ziar lost it, then I tried to finish it. Miss Ziar was always asking me about what happens and I did not understand her so in the end something was made. Now I have done my work I will put in a cupboard and forget about it. So it is just useless piece of art on which I was spending a lot of my personal time. |
|---|---|---|

	P15	I got my ideas from my pointer which was about extreme sports. I did this because I have always loved my extreme sports and I found this the only way to express this.
		I used media and texture in the way that on the left hand side is the more gentle and soft unlike the right which is rough and exciting and this shows that I like rough and exciting things and gentle and soft things. I like using reds and blues.
		Most of this I planned from when I made my cartouche and pointer in my art book. I changed a few things on the spot because it became more exciting.
		I have a general standard of my art and I thought that it was above average. I thought that I work better when I am not comparing to other people because I am very competitive.
		The feelings that I had before was that I was nervous about how well I would do, but now, I can see that it has all worked out well even from the point in our book I have kept most things the same because I loved the work that I did.
		I feel really proud of my art work after creating what I did. I also get a sense of achievement from how good I think it is.
		I like creating art because I like getting messy and creating art. it also gives me a space where I can talk about my personal experiences.
		My best experience when I was creating my art was when I was creating my pointer because it was my favourite. When I was recreating it, I was focussed on trying to recreate it like I did it

		in my art book.
		I can express my feelings through my art work better than I could before.

Theme 4

Creative Expression of One's Self

Aim 2B: To determine if the intervention enhances wellbeing through an enhanced sense of self.

In this theme, pupils spoke about their choices of material for their image creation and what they wanted to explain through their image generation. Pupils verbalised their observations about peers' and artists' work as well as talking about their own art creations. Pupils recognised they chose their materials for an academic assessment structure (or not) and for their creative response. The majority of information form this theme came from the pupils' final assessment written data. I have included this in a separate box beneath the artists' discussion boxes below.

THEME : Creative Expression of One's Self		
Sub theme ➡️ Data source ⬇️		Image, materials and processes and their meanings and purpose, which include: A. Mark-making and Textures B. Material use and Symbols C. Composition and Mood D. Colour and Other
Katherine Harmon	A	
	B	
	C	**if I am upset or angry, I put it on the page it doesn't flow right it doesn't have an order on the page
	D	
Was sily	A	

	B	
	C	
	D	**So if I was feeling sad and doing artwork I might choose black and stuff like that so I started using greens and orange and stuff
Paul Higgins	A	
	B	
	C	
	D	
Max Ernst	A	
	B	
	C	
	D	
Barrie Cook	A	
	B	**I understand my colour preference, I prefer not to use green because I don't like it
	C	
	D	

Final Assessment Discussions	P1	I used wire for winter to make it look hard and tough, for spring, gold leaf to get a new kind of sprouting of all things new, autumn, bright wavy colours, harder to remember and becomes a blur. I didn't plan on what I produced and just did what my brain was naturally telling me to do. I knew when it was going bad or good because I will have a visual picture of what I want. I try to set my standard high sometimes.
	P2	I got my ideas for my map design because when I came into my Tuesday Art lesson and we were having some very strange weather like first it was sunny, and then it started raining and then it started snowing very heavily and I thought that this would make an interesting art piece. I tried very hard to make my page come t life so I used inks and powders, acrylic paint and wire to make it exciting. I did plan the work, like, I spoke about it then I drew a rough sketch and then went with the flow.

	P3	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 the 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 used sharp orange thought out the whole thing as that means excitement and happiness. For this piece, I planned the basics out, but made the rest up as I go. I know I am doing the right thing by stepping back and taking a look and if it looks right to me I think it's fine. At the start I really had no ideas what I should do so I was quite scared, but as I go along, I get more and more confident.

	P4	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 can I done 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.
	P5	I used gold leaf to show my favourite stage of my journey and I used dry ink to show the harder more challenging parts and stages of my journey. I did plan some of it but I did most of it as I went along and I really got into the media and the colours.

| | P6 | For my map design I thought of mud because outside it was raining and I also made blue in the middle to show that the rain and the mud were mixing. Blue for the rain and my stages I chose them because of my Dad. Because he died I was thinking of what he would have said. My four stages are I think what a family has. My family all love each other and I love them very much. I would have done anything for my Dad, but in the end I didn't really get a chance. I wish I had spent more time with him. My stages are all about my family. In my pictures I thought I would put a blue and purple colour for rain and tears for when it is depressing and sad. And I put mud/ brown for when it is hard in life but you have got to get through it. It also stands for mud because of being stuck but you can get out of mud and you can get out of a hard situation in life. The thing that influenced me was my family because my family have been through rough roads in all of our lives. For me the hardest situation was when my Dad died. I cried a lot after it had happened but I learnt to control my unhappiness and my depression. |
| | | When I was making my board Miss Ziar told us we could use whatever we felt like. So I thought that I would try something different so I used dry ink powder colours brown and purple/ blues sprayed it everywhere and then it looked good and in the middle of the page I used hard orange pebbles to spell art. |

	P7	With my cartouche I've got like a foil boundary around it, I've used some sand in the middle over my writing to show the boldness in my life with the foil boundaries keeping the 'badness' in so it can't escape to mix with the rest of my board or the 'goodness'. In my map I've got bumps to show the 'bumps' in my life.
	P8	To decide my media I thought about what the different emotions would be for discomfort. I put lots of jagged lines on a page and thought about what colours would clash. Clashing colours make me feel uncomfortable which gave me the idea of using them. For escape I did a dark colour (black) which went into a lighter colour (green) and then into a clam colour (blue). For strength, I used a passionate red in the background followed by a darker red in a straight line. I think straight lines seem quite strong.
	P9	I used dry ink because you can blend colours well and get strong colours from it. I chose this because it shows as soon as you squirt the water out you cannot change what does happen to the ink. I was trying to explain that the brain can be dotted with lots of different thoughts and I was trying t show this on my board.

	P10	Background was pink with salt because it was a rough and hard time. Pink left because it was getting better for me to understand. I used glue guns to cover it when you feel sad because you've got to cover it as a boarder so you don't feel worse or upset anyone else. Dry ink to add some excitement to it because it's not all bad because you have some good times.
	P11	My bumpy and sharp 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. I didn't plan what i would do but I tried to let the colours flow from my current emotions and to experiment with what works and what doesn't. I thought I was on the right track as the page wasn't too spaced out but not too cramped. I also knew because I had lots of colours.
	P12	I used lots of small pieces of materials because texture can change every second. I used lots of colours because it helped me feel better. I used lots of textures because everything can't be flat. Textures are sand, wire, glue and strings.

	P13	I used wire to make a jagged line separating my grief section, this is designed to show a messy divorce between my parents. Throughout my map acrylic paint to add a pleasing sense of touch to the piece. This idea came to me when a kind relative of mine was seeing my art book and was talking to me about how pleasant to see he found some of my acrylic paint work. I did very little planning with this piece because although I had a basic idea, the materials just came to me at the time.
	P14	My first reason is, as many different materials you use the higher mark you get. The second reason, I tried to use the basic colours which show the easiest way of doing stuff.
	P15	I used media and texture in the way that on the left hand side is the more gentle and soft unlike the right which is rough and exciting and this shows that I like rough and exciting things and gentle and soft things. I like using reds and blues. Most of this I planned from when I made my cartouche and pointer in my art book. I changed a few things on the spot because it becomes more exciting.

Theme 5

Pupils' Reactionary Changes Dependent Upon Creating Art

Aim 2B: To determine if the intervention enhances wellbeing through an enhanced sense of self.

In this theme, pupils recognised similarities between themselves and others and describe consequential new thought processes. Changes based upon action and thought are evident. Changes relate to life in the following ways, thought, action, creation and emotions. These relate to art created by the self, peers and the artists studied.

THEME :		
Sub theme ➡		Pupils' feelings associated with their own or others' creations / Pupils looking for similarities between themselves and others, which includes: A. Changes in one's thought B. Changes in one's personal action C. Changes in one's art creation D. Changes in one's emotional setting
Data source ⬇		
Katherine Harmon	A	
	B	** I found freedom with new materials and experimenting
	C	*I make mistakes and then it goes right and when I use lots of decoration and get lots of pride
	D	*I worked hard and spent a long time on it and got a good grade felt good, like it was released *Astrid argument I do artwork and maybe feel better **I felt more released and in tune, creating the art work means I am in tune with my emotion and other people

Wassily Kandinsky	A	*When I looked at his pictures on the Internet I if I was feeling sad or something, just looking at his pictures might change my mood
	B	*if you see like, like something that you've done and then you think that's okay or all it's a bit I don't kind of like it, but then I don't know like, especially because I'm a border, you go and see like, another person and it's like amazing, it kind of makes you wish I wish I could have done that, but then I didn't think of that so you wanna copy them but you can't **like when I was doing my background kind of bad because I don't really like that, but when I was doing some of the background some bits that he incorporated into his work, I tried to incorporate them in my work **I went to Birmingham art gallery and saw one of Barrie Cooks paintings a blue background with bars coming across and that influenced me to use that one for my background
	C	*First I was bored to do my art prep I was going to go outside but I really enjoyed this artist so I did our bit extra on it **So if I was feeling sad and doing artwork I might choose black and stuff like that so I started using greens and orange and stuff *yeah, we know what he wanted to do em, ever since he was a lawyer like he wanted to be an artist and we've got the pens and like splattered the paper for spirit so like it kind of reminded us of his spiritual use in his paintings and yes

		because ewe know his family name has done a picture of a piano and cello
	D	*I felt happy as he created happy looking pictures
Paul Higgins	A	*It kind of felt better made me think that I am quite lucky to be here and not be bad or anything *you may understand that people away from home get missed
	B	
	C	
	D	*Yeah I was really bored before and then I started this and I started to really enjoy it *it kind of felt better and it makes you feel I'm lucky I am not in prison *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
Max Ernst	A	
	B	
	C	*I did the title first then I worried about where to put everything on the background but then order slotted in together **because I like music and he likes music and he likes colour and I like colours
	D	
Barrie Cook	A	*I like, like these small bits it's just like you want to see what's behind it
	B	*I kind of always paint it and this time I used spray paint so it

		was more exciting
	C	*I discovered that when I'm working I always forget what I am doing and everything goes wrong with it
	D	*I feel better after my drawing is finished

Theme 6

Changes In Relation to Reflecting Upon Art and One's Emotional and Physical Life (purposeful change)

Aim 2A: To determine if the intervention increases self-esteem

Aim 2B: To determine if the intervention enhances self awareness

This theme embodies the topic of change. How pupils recognised change in theirs and others lives. This was evident in the ability to break personal boundaries and experiment and being inspired by others. Pupils observed art work, incluing theirs, their peers and other artists'. They reflected on progression of an academic and personal nature.

THEME : Changes in relation to reflecting upon art and one's life emotional and physical (purposeful change)		
Sub theme ➡ Data source ⬇	Taking control - Being inspired, gaining confidence to create change, experimenting, breaking boundaries A. Change of a physical nature B. Change in artistic creation C. Change of an emotional nature D. Change in relationships E. Other	
Katherine	A	**These different materials mean I can experiment and feel good about creating art work
	B	**Thinking about the same

		**learning new techniques to draw well and feel good when I got a good grade
	C	**No rules from creativity, the lack of boundary so you can enjoy it more
	D	**you develop a close relationship with the teacher when doing art **I can see progression through my study, like when |I look at last year's work to this'
Wassily Kandinsky	A	**the image showed us **The music I listened to helped me *imitating the artist, shapes and colours whilst creating my artwork *with some of the other artists he may have just drawn house or something, so I could only draw house, but you kind of felt, you do not have to do this or that, you can do what you are feeling *after doing it I would say I was listening to music, I would not say I saw colour but I thought about colours, like this would be warm colour like a red or something *we know that he wanted to do ever since he was a lawyer, like he wanted to be an artist and we've got the pens and likes plaited the paper for spirit, so like it kind of reminded us of his spiritual use in his paintings and yes because we know his family he has done a picture of a piano and cello **I feel inspired when I hear about the artist and look at images,

			it inspires me and makes me want to do new things
		B	*Because I like this art style so it has helped me create in my style
			*We drew three pictures of maps the world n feet cos em we got inspired by a picture
			*like when I was doing my background kind of bad because I don't really like it, but when I was doing some of the background some bits that he incorporated in his work I tried to incorporate them in my work
			*doing the own image you don't think about shapes he would use, you think he was expressing himself on paper, so kind of just getting it out on paper
			*it gave you more variety to choose from, so it didn't have to be just like colours, let's say bricks, it could have been any musical instrument or paper and stuff*it helped me because I could incorporate his ideas into my work
			**Doing the own image you don't just think about shapes he wold use, you think he was expressing himself on paper, so just kind of getting it out on the paper
		C	Kandinsky inspires me
			**when I looked at his pictures on the internet if I was feeling sad or something, just looking at his pictures might change my mood
			*I felt happy looking at his pictures as he created happy looking pictures

		**yeah, it made me feel think whether I was good or bad at art, when I did something good I felt that I was good at art, then when I did bad stuff it made me feel like I was bad at art **after doing it I was listening to music, I would not say I saw colour but I thought about colours, like this would be like a warm colour, a red or something
	D	
Paul Higgins	A	*It felt better because I was being adventurous with the material I was using and the techniques
	B	
	C	*I felt better because I used a different material than I usually word and a different technique **I did not know how it was going to go as I had not used this material before, I am pleased now though
	D	
Max Ernst	A	**I changed art methods and composition **I feel better because I'm free now
	B	**At first I was not very happy with it, but then I was able to change so it was better
	C	**I felt good as I could change my prep, evaluate and improve it **feeling free and expressing myself **I am very disappointed with my work, I was okay before I started my prep, then as I got to the end I felt worse **I forgot to bring my book in so I am annoyed at not begin able

		to show my art work **I feel self-critical and concerned about the outcome, I am not happy about it	
	D		
Barrie Cook	A	**I didn't have a clue what I was doing I started using these blue things and then I thought I could make something out of it it looks quite good. When it's finished it will be better*	
	B	**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 the 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 **I didn't feel satisfied with my work at first when it was just lines at first, then I kept adding to it and now it is okay **for me I liked my background I felt I thought it out and planned it well	
	C	**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 practice the title **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
		**I went to Birmingham art gallery and saw one of Barry Cook's paintings a blue background with blue bars coming across and that influenced me to use that one for my background
		**Also if you think that you know we have prep the first week, you have prep you have a certain idea in mind, what you want it to look like so you do that, and you think oh that's really good, or oh that's so bad, and then you have a different idea that you can merge with that idea and then it gets either better or worse, but if I keep it simple and think about what the artist was thinking
	D	*I tend to get someone else's opinion, so I'll do the first night prep then I'll go home and then on the Wednesday or something and asked people what you think about that I asked my mom or sister or whatever will say, who actually if you do that it will look a bit better

Appendix 15: Four Quantitative Studies Review

Quantitative Methods, Four Studies Review

Quantitative research in the social sciences involves the empirical observation of a social reality one wishes to understand and predict (Allwood 2011; Bryman 2012). A theoretical hypothesis is developed (Field 2009) and numerical data is collected and analysed, to evidence relationships between the theory and research (Field 2009). Perspectives regarding reality are deduced from the data (Bryman 2012) which support or reveal the need to modify, the initial theory (Field 2009). Common quantitative research strengths are exemplified in research by Chatoupis and Emmanuel (2003) in Greece, by Muris, Meesters and Fijen (2002) and Verkuyten and Thijs (2002) both in the Netherlands and by Saunders and Saunders (2000) in the USA. Some recognised strengths are:

A) Differences in opinion are categorised providing internal reliability

B) The research is not effected by 'over time and researcher', giving stability and repeatability

C) Opinions and concepts are consistently measured, giving reliability

D) Data is free of researcher values and collected subjectively revealing inter-observer consistency with repeatable steps

E) Correlational analysis can measure relationships between concepts

F) Qualitative data can support quantitative data to create sensitive measuring instruments

Bryman (2012) asserts, quantitative methods contain epistemological and methodological concerns when applied to the social sciences:

A) Social institutions are categorised alongside the world of nature, meaning personal interpretations are not recognised in the same way as the natural word of molecules and atoms (which do not have interpretations)

B) Inevitable differences of personal interpretation of questions

C) Environment controls are put in place and instruments measure, revealing detachment from real life

D) Analysing variables to reveal relationships does not account for life experience

To assess for recognised strengths and limitations to observe how social science researchers overcome research limitations, I used the Evaluation Tool for Quantitative Papers (Long et al. 2002). Key questions consider the effectiveness and outcomes of four quantitative studies. Firstly, I assessed experimental research from Greece by Chatoupis and Emmanuel (2003). Next, two experimental studies conducted in the Netherlands by Muris, Meesters and Fijen (2002) and Verkuyten and Thijs (2002) and finally, an exploratory study by Saunders and Saunders (2000), based in the USA. I chose these studies as three of them use the 1985, Susan Harter Children's Self-Perception Profiling tool (SPPC), the same data collection tool used in my research. Other similarities are seen within some methods, settings, samples, and topics researched within all four studies.

The first study uses a quasi—experimental design. This experimental research

measures social variables using no random pre-selection sampling process. Whilst internal validity cannot be allocated to the research, results show general trends from educational settings rather than non-natural settings. As educational factors set the groups that are studied, results cannot be rigorously scrutinised. The Effects of Two Disparate Instructional Approaches on Student Self-Perceptions in Elementary Physical Education, Chatoupis and Emmanuel (2003), was set in private educational setting in Greece. A sample of 111 boys and girls, aged 10 and 11 years old, from three schools, supplied data from two experiment groups and a control group. The use of a quasi-experimental design, meant no random pre-selection sampling process was used and no external sample factors were recognised. Chatoupis and Emmanuel, utilised the SPPC, to collect pre and post-test data. Data was collected either side of an intervention based within physical education lessons in two groups. A comparative evaluation of data examined two physical education teaching styles, within a similar educational setting to my own research (private education), against a control group. Two research questions were:

A) Will conditions of two styles of teaching make a difference in students' perceived athletic competence?

B) Are there interactive effects between styles of teaching and students' gender on perceived athletic competence?

To answer A, two groups of pupils were asked to fill in the SPPC pre and post-intervention. Scores from the six SPPC subscales provided a profile of the subscale means for each student. All the individual means were averaged to supply a group mean. Analysis of variance (ANOVA) was used to find the differences among the

group means. Analysis of covariance (ANCOVA) was run on dependent variable scores. To answer B, gender was included as an independent variable in the ANCOVA. A post-hoc analysis of adjusted post-test means, revealed differences between the two teaching styles, regarding effects on the pupils' perceived athletic competence. No difference of pupils' perceptions of athletic competence were found between groups or gender. Findings revealed that pupils' performance and emotional domains were enhanced through deliberate teaching, when pupils were given options for learning outcomes and decision-sharing responsibilities. Girls had more positive self-perceptions and used opportunities to extend learning goals.

Study limitations affect the generalisability of findings; the socio-economic background of the pupil sample was primarily middle class, with a single ethnic and religious group present. Pupils' life factors were not considered in the research design, limiting internal validity. The small sample sizes of the three groups (n= 37/34/40), limit the external generalizability of findings, whilst providing the study with internal reliability. The length of the intervention was relatively short, consisting of one hourly lesson a week, over a 12 week period. The research strengths were based on the teacher's specific training of learning styles and also observed consistency of the teacher's teaching practice. Additionally, the SPCC was validated and created specifically for children and it was used to collect the correct data to answer the research question. Further validation of the SPCC tool follows.

The next two correlational design studies, measure non-manipulated variables. The correlational coefficient (relationship between two variables), their strength and direction (Bryman 2012) are found, revealing a positive, negative or no correlation. Unfortunately no implication of a causation between the two quantifiable variables

is debated within this design.

A study called, The Self-Perception Profile for Children (SPPC): further evidence for its factor structure, reliability and validity, by Muris, Meesters and Fijen (2002) validates Susan Harter's 1985 SPPC tool. This validation ensures data collected by the tool is not distorted through the Flynn effect; the increase of intelligence within cohorts seen over time (Flynn 2012). Consequently, the age of the tool has not altered its appropriateness for current and future data collection (from 2002). Two study limitations are; the Netherlands research, consequently cultural differences found in other parts of the world may alter answers; pupils' socio-economic background and family situational data were unavailable. The research strength was the generalizable sample size of 1143, where pupils had a mean age of 11.2 year; the correct age for the tool design. To provide evidence for the factor structure, reliability and validity of the SPPC, data was collected from parents and teachers from their homes and pupils at their schools. Seven self-report scales measured psychopathological symptoms and personality factors of 1143 pupils, aged 8 to 14 years. The scales included:

1) State-Trait Anxiety Inventory for Children (Spielberger et al. 1973)

2) Spence Children's Anxiety Scale (Spence 1988)

3) Depression questionnaire for children (De Wit 1987)

4) Child Behaviour Checklist (Achenbach & Edelbrook 1983)

5) Amsterdam biographical questionnaire for children (Van Dijl & Wilde 1982)

6) School Behaviour Rating Scale (Bleichdrodt, Resing & Zaal 1993)

7) Junior version of the Emotional Quotient Inventory (Bar-On & Parker 1997).

SPPC data was compared against data from these tools. The Statistical Package for Social Sciences (SPSS) provided a descriptive statistical correlation of the scales.   Confirmatory factor analysis, a techniques which finds relationships between underlying variables (Field 2009), was carried out for boys and girls separately, this revealed the SPPC has good internal consistency. Cronbach's alpha score, a mathematical equation that supplies scale reliability scores (Field 2009) was between 0.73 and 0.81, revealing satisfactory test re-test reliability. Any score between the measure of 0 and 1 shows significance (Field 2009). The correlational relationship between the variables of scholastic competence, social acceptance, athletic competence, physical appearance and behavioural conduct, provide a reasonable fit whilst gender differences were found in the physical appearance domain, which decreased as children became older. The validation of the SPPC was delivered through this research. The next experimental research reviewed, used a correlational design. This was set in Netherlands' schools, undertaken by Verkuten and Thijs (2002). School Satisfaction of Elementary School Children - the role of performance, peer relations, ethnicity and gender, in 26 elementary schools sampled 1090 participants aged between 10 and 12. Pupils completed the SPPC alongside eight other data collection tools:

1) Satisfaction with school subscale of the quality of school life (Epstein & McPartland, 1976)

2) Educational performance using self-reported grades

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3) Peer victimisation using self-reported scales

4) Harter's (1985) self-perception profile for children

5) Teacher likeability using self-reported scales

6) General life satisfaction using self-reported scales

7) Social climate using self-reported scales

8) Academic climate measured with self-reported scales

A multi-level analysis of the data sets provided hierarchical levels, ranking individual children and revealing differences between scores from the whole classes. The dependent variable used was the global school satisfaction score. Class level predictors were academic scores, social climate scores, percentage of children, gender and class size. Controlled variables were, general life satisfaction and teacher likeability as well as general school satisfaction. Educational performance and peer relationship/victimisation relating to global school satisfaction, were mediated by scholastic competence and social esteem. The association between variables were measured using average descriptive scores from the individual measures. Results revealed that pupil's self-perceptions should be considered when investigating associations between educational and social outcomes, alongside school satisfaction. Children who perform better educationally, are more satisfied with school. Children who are victimised by peers, experience less satisfaction. Girls are more satisfied with school compared to boys. Girls emphasise their relatedness to others and boys stress their independence. The use of the SPPC is validated within the Netherlands and the sample size provides generalisability. However, further research is needed to establish whether these findings can be generalised to other age groups in different countries.

A longitudinal study (1994-1996) has been housed within an exploratory piece of research by Saunders and Saunders. Longitudinal studies observe long-term effects over two years or more, using multiple data collection points. The research highlights valuable perspectives regarding individual lives. However, reflective findings cannot be re-applied to the research, as there can be no re-test or re-start in an exploratory study (Bryman 2012).

Evaluating the Effectiveness of Art Therapy through a Quantitative, Outcomes-focused Study (2000), is a piece of American research. 94 children, aged between 2 and 16, were referred for therapeutic intervention due to behavioural problems. For example, aggression, family violence following divorce, alcohol/drugs and parenting/child relationships as well as learning disabilities etc.
Pre-and post-test measures were used to collect data relating to:

- Changes in the children's behaviour seen at home
- Relationships between the child and therapist

Therapists and one researcher developed individual measures, which were assessed for content validity; both had good reliability. The content of the measures were questions regarding the frequency and severity of 24 common problem behaviours, as experienced by children and assessed by their therapists. Childrens' individually felt and seen changes included; nightmares, fighting and poor concentration etc. Therapeutic relationship was gauged by assessing the childrens' individual goals and the therapists' pre and post-test data. The children received between two and 96 therapy sessions. Data analysis explored individual effects,

revealing trends of information. The results revealed art therapy is more successful for children and adolescents, who received more therapy. Stronger relationships between the client and therapists were developed and children were more engaged with their therapist at the end of the treatment, compared to the beginning of their treatment. Parents' and clients' data provided evidence that art therapy had a significant positive impact at home. The severity and frequency of individual children's behavioural problems, decreased over time. Small and unequal sample sizes provided gender-based findings. These suggest that gender bias (recognising men and women are not the same), needs to be discounted when delivering art therapy. Little difference was found within therapeutic engagement and the amounts of problems brought into therapy, between both gender types. The study illustrates that the use of quantitative data is viable for more sensitive social studies depending upon the research question. However, longevity of results are unavailable as no re-test of research is possible.

Conclusion

I analysed four quantitative research papers and assessed their research design strengths and limitations. The appropriateness of analysis methods used to answer the research questions was also evaluated.

The four research designs discussed have strengths and limitations that affect generalisability of results. Generalisability of results can vary depending upon quantitative sample sizes. Larger sample sizes increase generalisability to other settings. The use of small sample sizes cannot be generalised to other settings, however a small sample of quantitative data will provide internal stability of findings in an experiment study. My research collects quantitative data from a small set of

pupils in two groups (*n=15:15*), internal reliability is offered to my research findings, whilst quantitative generalizability is not.

Three additional limitations that affect generalisability of the research findings within the four studies include:

1) Short or variable intervention lengths. These do not give enough time for researchers to collect data which generates a view of a situation over a broad timeline

2) Lack of variation within the sample. This means the findings are generalisable to a limited wider population

3) Lack of knowledge about the sample. This gives the research findings a view from a contextual setting that cannot be understood as well as it possibly could be. Further explanations of findings may be offered if the knowledge of the sample is as conclusive as possible. This results in findings that are questionable.

To address the first limitation, I ensured my research delivered an intervention for one hour a week over 25 weeks, whilst this is not a longitudinal length of time over years, this does supply enough data to warrant further research in the field of art, education and health within state and private educational settings. The second limitation has been addressed by using the pupils allocated to a particular class set applicable to my research question. While my research has taken part in private, co-educational boarding school, the results would only ever be applicable to similar environments. The third generalisable limitation has been as reduced as far as possible, full contextual knowledge has been given about my sample.

The four studies I assessed used SPSS to analyse their quantitative data. Whilst

Microsoft excel does store and manipulate numerical data, the following strengths of SPSS are:

A) A clear definition of variables is recorded, giving clear conceptual boundaries

B) Variables are accessed immediately, no manual searching is needed

C) A variety of charts and graphs offer the researcher visual control, revealing improved clarity and increased understandability of findings

D) Results for each question are stored separately, decreasing the margins for manual error.

I also chose to use SPSS for my data analysis for the benefits listed above. Whilst using SPSS, all four studies used different approaches of comparative evaluation; comparing either, pre-test and post-test scores, or analysed associations between variables. Studies additionally used analysis of variance and covariance (ANOVA and ANCOVA) to generate findings from the data. Study 4 used an evaluative method of analysis, which explored individual effect and revealed trends of information within a whole sample. An alternative method was found in Study 3; a multi-level analysis, this enabled the researchers to apply hierarchical ranks between individuals as well as whole groups. Study 3 additionally used the Pearson Product-Moment correlation to measure between two variables. This means that the relationship between quantitative variables can be reviewed and measured (Field 2009). I chose four methods of quantitative data analysis; descriptive statistics, repeated measures ANOVA, 3 by 2 by 2 ANOVA and Pearson Product Moment analysis. I have used these methods to answer my research questions.

Appendix 16: Data Collection Map In-Depth Studies

DATE	COLLECTED	Art Project progression
01 09 12	End of Year 7 Art Grades	
04 09 12	Self- perception profile tool	No lesson
18 09 12	Written down answer question	Sketch book development Map ideas / material use Going onto pointer and cartouche design The 2 case studies were used at the end of the lesson, when everyone had gone. I have not audio recorded the information in the first instance. I asked them to answer the questions in written format. I do however, feel it may be necessary to audio record at the same time, otherwise, it seems the information the pupils give, becomes too prescribed and closed off. I think the written answers are a good way for them to encapsulate their ideas at the end of the recording session. 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, where as the boy case study answers tend to be a lot more factual and specific
09 10 12	Written down answer question Photographs of developing studies	The case studies gave a little more in depth information this week as well. It seems to me that the difference in the artist studied has given them more diverse thinking patterns and the ability to apply this thinking to their lives in different ways. The two pupils were not able to answer

		all the questions, but again, I think this a reaction from the different artist studied and the difference in the group conversations as a whole. High standard of class work - low standard of prep
20 11 12	Written down answer question Photographs of developing studies	Completion of map base board - mixed media The case studies seemed to be a little more informative today, giving a little more detail to answers which helps me considerably as researchers. I have found that pupils are reflecting on Artists lives in their household when parents are actively engaged in their education, helping in-depth thought processes to develop within the children.
04 12 12	Self- perception profile tool	15 02 13 Data collection took quite a long time and I had to spend a while talking about pupils personal experiences whilst creating art work, rather than relating to artists experiences whilst creating art work
05 02 13	Written down answer question	Today, I took photographs of work as it was completed. I also asked for the two case study pupils to answer their recurring set of questions. The girl wanted to answer hers at the very end of the lesson in order to keep up with the practical study. The boy was happy to stop early in order to answer his questions. I was happy to give the questions slowly and individually as it gave the pupils a chance to talk to me rather than rush and just try to get it out of the way.
26 02 13	Question on workshops and	I asked the two case studies some questions about the data collection and scheme of work that related to the

	flip charts	stage of study.
12 03 13	Self- perception profile tool	
19 03 13	Whole set reflections – teacher guided Final study interview - reflection on project Photographs of finished work	The pupils placed their virtually complete final pieces in front of them consisting of a long board that is decorated, their mod rock and decorated map, and decorated cartouche and pointer. They had some led questions, which they then had to think about in relation to different stages of their study in order to reflect on the actual experience of events that took place whilst they were creating. I asked them to try for 3 or 4 sentences in response to each question I asked. The EAL children did find this difficult, and I am sure, had it been in their first language, they would have had more to say, whether negative or positive. Some of the reflections are very positive and seem to state benefits of the art curriculum begin taught this way in order to help pupils. Case studies were very open in their responses to the in-depth reflection. Good overall.
23 06 13	End of year 8 Art Grades	

Appendix 17: In-Depth Study Data

Repeat Interviews

Looking After The Emotional Health of Children Through Better Teaching.

Case Studies: Boy and Girl case studies - 3 lessons in. 18 Sept 12.

1. Which questions so far in this study made you reflect on your learning in school?

   B - The self-perception profile

   G - The self-perception profile

2. Would you want to change anything in your school situation as a result of the reflective thoughts?

   B - No I do not want to change myself

   G - Yes, to be better at my studies

3. Do you feel confident having independent reflective thoughts?

   B - Yes, I feel confident to talk about my independent thoughts

   G - Yes I feel fine, as I know who is going to be reading it

4. What did you experience that gave you cause or concern or worry?

   B - Nothing gave me concern or worry

   G - Yes, maps

5. Was it easy to understand the links made between life experiences and the artist's life?

   B - Yes, it is easy to link art with my life

   G - Kind of, feel more obvious than others

6. What do you think self-esteem is?

   B - Means what you think of myself

   G - The level of confidence and flow you feel about yourself

7. What characteristics do you think a negative self-esteem help to develop?

   B - Doesn't take part in group activities, feeling you cannot do this

   G - To be scared if you have done something wrong, or to feel bad about yourself

8. What characteristics do you think a positive self-esteem help to develop?

   B - Taking part in group activities and feeling you can do this

   G - To feel good about yourself and what you do and your decisions

9. Do the new lessons help you understand why you act a certain way at school?

   B - Yes, because the art can relate to things in my life

   G - Yes, by thinking about what I do more than I used to do

10. Describe how you feel about school on a daily basis.

    B - I think that school is okay but when it comes to tests I feel I have not done enough

    G - Sometimes I don't want to come or should be later in the day or because of the people

11. Describe how you feel when you come into the art room.

    B - I feel I can relax and have fun with it

    G - Happy, because I can express my feelings through my art and no one knows what I am feeling but me!

12. Describe how you feel when you leave the art room and go to your next lessons.

    B - I feel proud of my work I have done in class

    G - Not so stressed, my feelings are out and I feel refreshed, sometimes apprehensive of my peers

13. Have you thought about this at home and continued your learning about yourself (if any)?

B - Sometimes I leave what I have learnt in class

G - Yes, I do when my I do my prep or sometimes or sometimes, someone does something and it reminds me

Looking After The Emotional Health of Children Through Better Teaching.

Case Studies: Boy and Girl case studies - 6 lessons in. 9 October 12.

1. Which questions so far in this study made you reflect on your learning in school?

   B - ?

   G - ?

2. Would you want to change anything in your school situation as a result of the reflective thoughts?

   B - ?

   G - ?

3. Do you feel confident having independent reflective thoughts?

   B - ?

   G - Yes I am and I like to think about what I can do.

4. What did you experience that gave you cause or concern or worry?

   B - The compass made me think of categories of my thinking.

   G - The compass because it made me think of things I would not. My cartouche because I did not understand it.

5. Was it easy to understand the links made between life experiences and the artist's life?

   B - Yes it was easy because Kandinsky was a musician and I am so it was easy to make a link between us.

   G - Yes because Kandinsky was a musician and I am a musician.

6. What do you think self-esteem is?

   B - Self-esteem is how you feel about yourself and how you can show it in

many ways.

G - Self-esteem is how you treat others and in a sense yourself.

7. What characteristics do you think a negative self-esteem help to develop?

B - Loneliness, shyness and bullying.

G - Bullying, people hurting me.

8. What characteristics do you think a positive self-esteem help to develop?

B - Holding conversations and standing up to people.

G - Conversations, standing up to people.

9. Do the new lessons help you understand why you act a certain way at school?

B - Yes they do help me understand why I act in certain ways.

G - yes, because I have longer lessons so more time to do things (laid back more)

10. Describe how you feel about school on a daily basis.

B - I like school because I can see all my friends and I can learn new things.

G - Happy depending on what lessons I am doing that day. Or scared because of tests.

11. Describe how you feel when you leave the art room and go to your next lessons.

B - I feel relaxed and proud of myself, of what I have done.

G - I feel happy because I have got all my worries out on a page

12. Have you thought about this at home and continued your learning about yourself (if any)?

B - When I do my art prep I think of myself but when I am researching and artist i think of them.

G - Yes but not about myself, about the artist.

Looking After The Emotional Health of Children Through Better Teaching.

Case Studies: Boy and Girl case studies - 10 lessons in. 20 November 12.

1. Which questions so far in this study made you reflect on your learning in school?

   B – To do with art processes and how they describe my thoughts and opinions.

   G – Sometimes in maths I use the same type of questioning as I do in art, questions how I do things.

2. Would you want to change anything in your school situation as a result of the reflective thoughts?

   B – I would change the way I reflect my thoughts on the artist and the composition of the work

   G – I would change what I create for my art work/ prep…eg, different textures

3. Do you feel confident having independent reflective thoughts?

   B – it depends on which situation I am in

   G – Sometimes I do , sometimes I don't, when I am gonna do my prep..

4. What did you experience that gave you cause or concern or worry?

   B – How I was to do my own image – eg, some of the prison art was creepy

   G – if I did not use the right colours in my prep

5. Was it easy to understand the links made between life experiences and the artist's life?

B – it was not easy to understand the links but I was empathetic for them and how they must be feeling

G – No it was not easy between the artist experiences and my experiences – try and empathise

6. What do you think self-esteem is?

B – Being unselfish and positive in what you do, eg, art work. Feeling confident and sticking up for themselves in different situations

G – I don't really know what esteem is. Confident, unselfish, positive in what you do

7. What characteristics do you think a negative self-esteem help to develop?

B – not to show thoughts and talk in public. Feeling like whatever they do is bad. Falling behind in class

G – Can't speak and say what your thoughts are. Can't work hard

8. What characteristics do you think a positive self-esteem help to develop?

B – Feeling proud and feeling positive

G – Speaking in public, feeling confident, ready to stick up for yourself

9. Do the new lessons help you understand why you act a certain way at school?

B – it makes me think that some things have consequences

G – makes me think about something against the school rules - consequences

10. Describe how you feel about school on a daily basis.

B – I can show my achievements in and out of school and feel proud in a subject

G - Mediocre

11. Describe how you feel when you leave the art room and go to your next lessons.

B – I feel that I cannot wait to get home and feel relaxed

G – Got all my feelings out on a page, start a new art project in my head

12. Have you thought about this at home and continued your learning about yourself (if any)?

B – if I do my parents get involved and when I look for images for my work

G – makes me think about other people's life and what prison is like

Looking After The Emotional Health of Children Through Better Teaching.

Case Studies: Boy and Girl case studies 5/2/13

1. Which questions so far in this study made you reflect on your learning in school?

   B - Not questions. When the feelings make me think in a positive and negative way; like when I do art work instead of looking at in a negative way, I will now think of it in a positive way. It makes me more confident in using different materials.

   G – People might give me inspiring thoughts and I might put it in my art work.

2. Would you want to change anything in your school situation as a result of the reflective thoughts?

   B – I would change my positivity towards school and school work, like when I had prep I would do it in a positive fashion instead of feeling like it is a chore.

   G – To think about work / art before I write it down. Also to be a lot neater.

3. Do you feel confident having independent reflective thoughts?

   B – I am not so sure about my thoughts whether they are right or wrong, but since i have started my art work (this year) my thoughts have improved because of my ideas being spoken about in class.

   G – I have them but I am not sure if they are right enough to use them in a way that I want to , this is a positive change this year. Better than last year.

4. What did you experience that gave you cause or concern or worry?

   B – That using dry ink can be useful and beautiful, but if you use too much it can go wrong.

   G – I would prefer to do the practical first. See some of the images of the

artist then do practical, then learn about them afterwards.

5. Was it easy to understand the links made between life experiences and the artist's life?

   B – I can be sympathetic to the artist and try to understand what they have been through but I cannot relate to it most of the time.

   G – Some relates to my life but not all of it. Like when I understand it then I do my practical better because I know how they feel.

6. What do you think self-esteem is?

   B – How you think about your own opinion. Whether your opinion is good enough to take part in discussions.

   G – If you have pride, confidence, ability to show it in public.

7. What characteristics do you think a negative self-esteem help to develop?

   B – You would be depressed about everything. You would think your work is not good enough for the standard. You would not be able to speak in public.

   G – Fearful of begin wrong, teacher won't like it or what people will think of me.

8. What characteristics do you think a positive self-esteem help to develop?

   B – The opposite of negative.

   G – Brave enough to do what you feel and want to do with art.

9. Do the new lessons help you understand why you act a certain way at school?

   B – From last year I have changed my self-esteem because I used to not enjoy speaking in public and giving my own opinion.

   G – If I do good work I act happy :) and confident around school until I get told off :(.

10. Describe how you feel about school on a daily basis.

B – I think school is okay on a daily basis because I know I have to try my hardest to do well later on in life.

G - Apprehensive about what might happen in school.

11. Describe how you feel when you leave the art room and go to your next lessons.

B – I think I should try to improve my work for next lesson and think about the artist.

G – Depends on how i did and how the lesson went .

Researcher note - Girl thinking about herself in a worried, insular and negative way. Boy positive and looking to the future.

12. Have you thought about this at home and continued your learning about yourself (if any)?

B – Yes, because I research the artist and work before doing my art prep

G – No

Boy and Girl Opinions on Group Workshops

What did you find positive and negative about group workshops?

B

Good that we talk about the artist

You learn about the artist

you become more sympathetic to the artist

Bad we don't do as much practical

G

Good this is that we all sit in a group together

Good to discuss the artist

Bad we don't get much practical done

What did you find positive and negative about the flip chart review?

B

Good new ideas

Relate to each other's work

Good to have peer assessment

Good to know what looks good and how to improve

good to be inspired by the artist

G

Good to get new ideas

Good to have pupil assessment

Good to know what looks good and know what to improve next time

Bad to get difficult questions that are hard to answer

Bad in case they take the mickey

Whole Process Reflections

Reflection on the whole process 19/3/13 BOY

T - When you created your final piece of art work, what were the ideas that inspired you?

P - Erm, well, I thought of life as being like a tree from the beginning of being a seed and the end of begin as a dead towering tree.

T - How did that relate to your life? How was that your personal map?

P - Cos, em, when you , through life you start to grow in height, maturity and strength and em your self-esteem grows as well.

T - So your tree is something to do with strength and for you, you felt you were getting stronger as you are going through life, so you used a tree as a symbol, or, can you describe to me how it worked for you?

P - I felt that, cus, I see trees as being this tall, strong, towering plant, and I just feel that as I get older I build up more strength

T - What other types of creation went into that, because you had very strong colour and texture on your map as well, so what part did the colour and texture play in the various stages of your life?

P - I used textures cos life can be soft and calm, it can be rough at certain times and it can be smooth and easy living.

T - Do you recognise that because of your own personal life experiences or is it because of the Artists personal biographies?

P - Mostly to do with the artists cus, most of them suffered a lot during their life but I haven't lived long enough to have that much suffering in.

T - Did you discover any new effects with the media when you were creating your pieces?

P - I discovered that with dry ink you can blend colours easily, you still get a strong colour.

T - What's it like when you find this effect and this new technique?

P - Er, I would say it's exciting cus you've got this new thing that you can use and there's only one downer to it really it's that you get messy hands.

T - Okay, so when you discovered a new effect, are you able to think oh, that's like this which is part of life's stages, or that could describe this to do with me or do you think, that's nice the way the colours go? How do you feel or how do you look at it when you have created something new?

P - I felt that it looks nice, and that, with my em card It I put lots of colours of dry in on because I was going to say that 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.....

P - So you have got lots of complex media use where you have complex thoughts going on?

P - Yeah

T - So would you say that you have been able to discuss and describe visually things in life that actually you don't or wouldn't talk about necessarily to anybody else or its given you a space, how would you describe that?

P - I would say it has given me space cus, I get nervous in front of people if I am telling them how I feel at the time, so I can describe everything visually and how I explain it to be.

T - Lovely, what effect does that have on you to have that space and to have the ability to use the materials to describe what's going on for you? What effect does that give to you?

P - Em, like when I create a piece of art work it makes me feel calm, like relaxed

and not stressed in a way.

T - Not, stresses, (pupil nod). Okay, so would you say that it is overall a positive thing for you to do?

P - I would say it would be positive yeah.

T - Do you get the same experience of freedom, space and ability to verbalise yourself even visually, do you get that ability anywhere else in the national curriculum, in English, Geography, R.E . Do you get the ability to look at your life as a reflection through discussion and topics?

P - No, I wouldn't..not really..

T - No. What about during PSCHE? Or does that just talk about topics that are, or that could just happen in the future?

P - Yeah, in PSHE it really says what could happen in the future, it doesn't involve me at this certain time.

T - So would you say that creating this Art work has been an important experience for you?

P - Yeah. Because it just gives me another way to express myself and how I feel.

T - DO you feel like you are judged on that or do you feel as though you are only judged on your techniques and skills? When you have your work marked, how do you feel the judgement sits?

P - I think it is judged on how I have used the colours and how, what materials I've used. But for me, the main judgement is my own self opinion.

T - SO does that mean that within school art you feel free to experiment and explore without fear of getting it wrong via a teacher?

P - Yeah

T - How does that work?

P - At school there's certain materials that I wouldn't have at home and eh, and at school it's easier for me if I make a mess to tidy it up than at home.

T - Fair enough. Do you know then, when you are coming up with ideas and you can make all this mess, how do you know you are doing the right thing, that for you, you are doing okay?

P - Em, if the colours are how I want it to be and how the shapes work and just like a feeling like when I have homework, I have to tell myself, don't do any more to it or you will over work it or I will just get a big mess.

T - So it is your personal decision making?

P - Yeah,

T - Could you describe what feelings and moods you go through when you are creating a piece of work?

P - When I was creating the art work I just felt relaxed and calm and proud of what I have accomplished and what I can accomplish with my art.

T - Do you take that feeling out the art room with you, when you leave the art room do you feel good because of what you have done and enter your new situation whether it is going into the playground or the next lesson or going home. Do you think oh, I feel good and I had a good day?

P - It makes me feel happier at the end of the day saying that I have enjoyed the day through my art work

T - Does that feeling come back to you when you come back to art a week later?

P - I feel like I am looking forward to the lesson cus I get to carry on with that piece of art

T - Over all has this been a positive experience for you

P - Yes.

T - Thank you very much.

Reflection on the whole process 19/3/13 GIRL

T - Please can I ask you to describe to me what it feels like when you are starting a new piece of work in art?

G - Bit worried because if it goes wrong then you can't really start again, but if it goes right from the start then it won't go wrong.

T - Okay, so if you start creating your piece of art work do those fears become alleviated?

G - A little bit, but then you carry on worrying until you finish.

T - Okay, can you explain to me how the fears go a little bit?

G - Is it gonna be right, like is it what you wanted, is it in the shape that you wanted or is some of it right or wrong.

T - So, how do you answer those questions for yourself when you 're making a piece of art work, how do you know personally whether something is right or wrong?

G - Well, if it's aesthetically pleasing for me then it is right but if I've seen yours and it's a circle and it's supposed to be a circle and I do like a squircle, then it's not a circle but something in the middle then like, then I start again.

T - So are you telling me you want your art to conform to what the teacher wants but you want it to be something that you like as well?

G - Yes

T - Okay, if you know you like it yourself do you feel confident to show the teacher.

G - Definitely.

T - Okay, if you know you like it yourself then it gives you the confidence to go to the teacher, would you say that makes you feel good?

G - Yes, because you're proud of your work because if you do other work and you think it is wrong you are not going to say, can you mark this please. If you do test results and you know you did well then you want the result, but you know you did well so you don't want the results as much.

T - Okay, so you feel happier knowing in yourself you have done well

G - Yeah

T - Okay, so how did you get your ideas for your final piece?

G - My parent's divorce.

T - Very personal. Could you describe to me without making it too personal for yourself to give the information, could you describe how the information relates to your life with your parent's divorcing? What decisions did you make about your art work that shows you your life?

G - on my board I put salt with paint to make it rough, because when I went from jagged shapes, to rough then pinks and swirly shapes because the start was really hard because well, because when you are young you don't know , well, you want your parents to love each other and you want them , you don't why they are getting divorced, like you think well why can't you just be fine, like you can still be friends and still be married, it goes through a rough part because all your parents, like, I found it hard, especially when it was a day school, in Dubai when your parents, like everyone else's parents pick them up together and it would be just my mum picking me up , one and everyone elses parents were all still together and they would hold hands and walk away but then it was just me and my Dad.

T - so, were you able to put those thoughts in your mind when you were creating the different elements of your art work?

G - Yeah, and it's better now because now I know they are friends.

T - And did you creating your art work and reflecting on your topic, of your parents' divorce, did it help you come to terms with it and see they are just friends so you could then get on with it?

G - I am able to discuss it more freely with my friends but I don't like to think about 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

T - okay, so do you think being able to discuss this visually has helped you in any way in your situation

G - mm, I can put more down without people knowing

T - So you are able to open up a little bit more?

G - Yeah, but only to the board

T - only to the board and not to anybody else

G - Yeah

T - Is that a good thing for you

G - Yes, because I know the board is not gonna go and tell anyone

T - Perfect, so it's a safe place would you say?

G - Yeah, unless you can read the board (smiling and laughing)

T - (Laughs) only you can read the board, nobody else can read it. Would you say that then creating your art work is a positive experience that makes you feel better? How would you describe that?

G - Depends whether I think it's good or not. Because, like you know you don't lie us to start again because you think we can work into it, but if you think you have gone really wrong and you can't change it anyway, then you kind of feel, oh I will just hand it in anyway, but if you could start again then you could actually plan it properly, like, I wouldn't use that, but then I can use that and that because they will

actually go, together and then it will work and I can start again but improve it

T - So, for your art work then you are saying that you actually like the structure and you like to know what you want to do, how you want to do it and what you want it to be like? So you like a good plan?

G - Yeah, but I plan as I go along

T - oh, so your planning as you go along, so is that quite intuitive?

G - I don't know how to explain it, so like, I if you gave me a piece of paper I would think okay, what colours am I gonna use, but then if I use like blue, but then I don't like blue and green together. I would think I am not gonna use green, I would think of a colour that goes with the blue, like pink.

T - So, would you say that your creativity happens as it happens with your art work, you allow these decisions to be made as you are going along, but you still know what you want in the end?

G - Yes,

T - And, does that mean you have the freedom to be creative within that structure? SO you know you want an outcome, but to get there you know you can explore many different avenues, different colours, textures, shapes. How does it work for you?

G - mm, I know I can use any material in this whole art room that I want apart form stuff that I can't use like you know what I mean

T - Yeah, I do know what you mean

G - But whether I choose to use that, I don't make that decision before I make the whole piece I make it when I get to it. Like, when I do a test, I do one question at a time, I do it as it comes.

T - So when you are exploring your media and using it as you go along, how do you

know what you want at the time? How do you know you wanted green or not?

G - Cos, I trust myself to make the right decisions

T - Excellent okay, so does the ability to use more media give you the confidence in yourself?

G - I don't know what you mean

T - So if you have got lots of types of media, you have lots of decisions to make haven't you. So the better you get at using mixed media the better you get at making decisions and you gain more trust in yourself?

G - Yes, but if you gave me .. I would feel more confident if you gave me only one or two because it would be, yeah I like that one, but I like that one more because if I use that one then it won't be as good as I can do it, but if you give me lots and lots and lots of different, then I would be like ooh, shall I do that one and then I could make a big mess of it because I haven't thought about it and I might not like it

T - okay, so it is an immediate impulse.

G - Yeah.

T - Good, okay, So what's it like when you discover a new effect then in your mixed media use?

G - Fun

T - it's fun

G - Yeah

T - So is that a good enough reason in itself to use mixed media?

G - Definitely, cos if your sad and you get depressed and you hide away, like, even if someone makes fun of you for using something and it goes wrong, at least you've tried it

T - That's a good way of looking at it isn't it, very positive.

G - mm, yes

T - So would you say it is a positive thing overall to do your art work?

G - It is until you mark it

T - So the marking makes it hard for you

G - Yeah, because sometimes I think I do a, I think that prep is really good, and then I get 3 3 3 4 and I think well, why have they put that because I like it and I spent a long time on it and it's my sketch book

T - so you feel proud of your work no matter what?

G - Yes, until people look at the marks

T - Ahh, so it's those gradings that take it away from you? Okay, so what have been the benefits of you doing this scheme of work?

G - Expressing myself more and more mixed media because the board is a bigger space to work on if you use a glue gun, you don't have to carry one using a glue gun, you can use paper mache, or sprinkles.

T - okay, when you fell good for having expressed all of this and got it off your chest, do you then feel better when you have left the classroom?

G - Yeah, because, say like me and xxxx have an argument, then I will just like splat loads of ink everywhere then I'll come out and I will feel like, well, if I go and say sorry, then I'll be fine and then we can be friends again, cos we only argue over stupid things

T - SO creating art helps you in other areas of your life emotionally and with friendships and things?

G - Yes, because if I use happy colours and I am sad then I will go over them to make them darker but if I am happy then I will make more light colours, like instead of using black pen I would use a white pen

T - If you felt sad would you use happy colours to make you happy or would you just use sad colours to get them out?

G - Sad colours but then I would, em, it's hard to say because you've gotta gradually get happy, you can't just go , oh I 'm sad, oh, no I'm happy , you've gotta like, like if you start with black you gotta like add a little bit of green and then a little bit of blue and then a little bit of white

T - So , throughout the lesson you can start off quite sad and end up quite happy?

G - Yeah, and the people around me make me feel better

T - Does the art work make you feel better

G - Occasionally... until the marking comes

T - Okay, thank you very much

Appendix 18: Rosie and Jim's Art Work

JIM

Figure 5 Jim Image 1

Figure 6 Jim Image 2

Figure 7 Jim Image 3

Figure 8 Jim Image 4

Figure 9 Jim Image 5

Figure 10 Jim Image 7

ROSIE

Figure 11 Rosie Image 1

Figure 12 Rosie Image 2

Figure 13 Rosie Image 3

Figure 14 Rosie Image 4

Figure 15 Rosie Image 5

Appendix 19: Original Storyboards Jim and Rosie

Jim's Storyboard
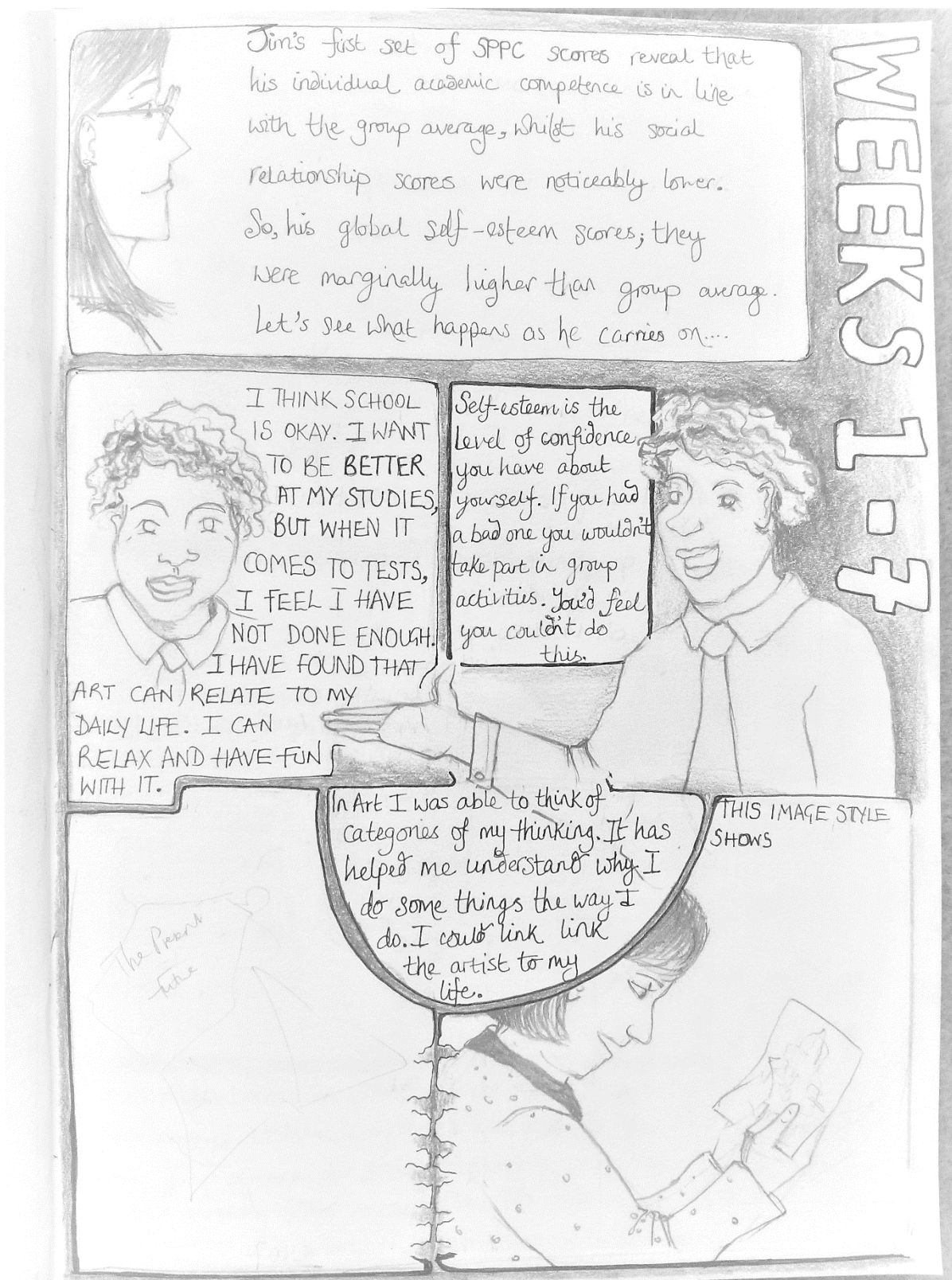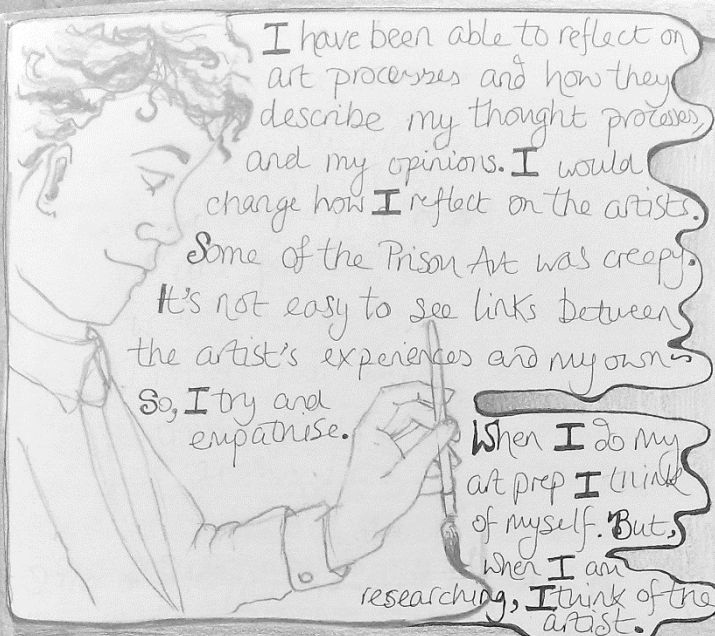
I have been able to reflect on art processes and how they describe my thought processes, and my opinions. I would change how **I** reflect on the artists. Some of the Prison Art was creepy. It's not easy to see links between the artist's experiences and my own. So, **I** try and empathise.

When **I** do my art prep **I** think of myself. But, when **I** am researching, **I** think of the artist.

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.

ARCHAIC LINEAR
TRADITIONAL LINEAR
ARCHAIC MASSIVE
TRADITIONAL MASSIVE
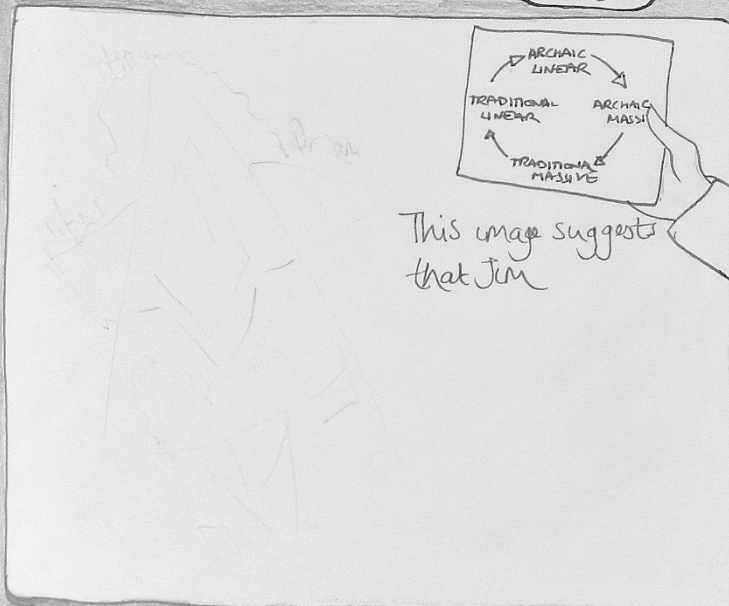
This image suggests that Jim

Jim's mid intervention SPPC results reveal that his importance of academic competence has risen to just above group average. His social relationship score has dropped slightly. When compared those two scores were both the same. His global self-esteem decreased, but remained above group average.
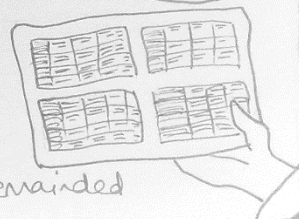
SELF-ESTEEM IS BEING UN-SELFISH AND POSITIVE IN WHAT YOU DO. IT'S FEELING PROUD, OR YOU COULD NOT TALK IN PUBLIC. OR IT'S FALLING BEHIND IN CLASS.
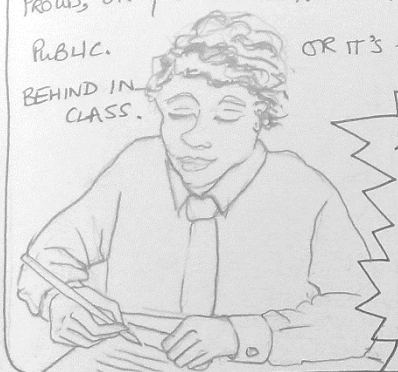
I WANT TO GET ON WITH PRACTICE

IT IS GOOD TO BE INSPIRED BY ART. THE LESSONS MAKE ME THINK THAT SOME THINGS HAVE CONSEQUENCES. YOU BECOME MORE SYMPATHETIC TO THE ARTISTS AND WE RELATE TO EACHOTHERS' 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. 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 own 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.

WEEKS 14-21

Jim's last set of SPIC scores reveal that his academic importance level raised to well above average. Jim's importance in his relationships raised, but remains lower than group average. The two scores compare equally. His global self-esteem score has dropped, below group average and below his score at the start of the intervention.
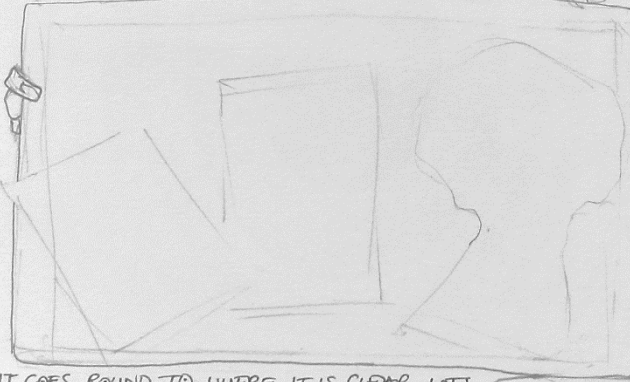
Jim's symbolic art style is

JIM'S ART GRADE RAISED BY...
..+27 OVER THE YEAR

WEEKS 22 + 23

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 CREATE ART, I FEEL CALM, LIKE RELAXED, NOT STRESSED IN A 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 brought 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 feel more proud of my creativity.

Rosie's Storyboard
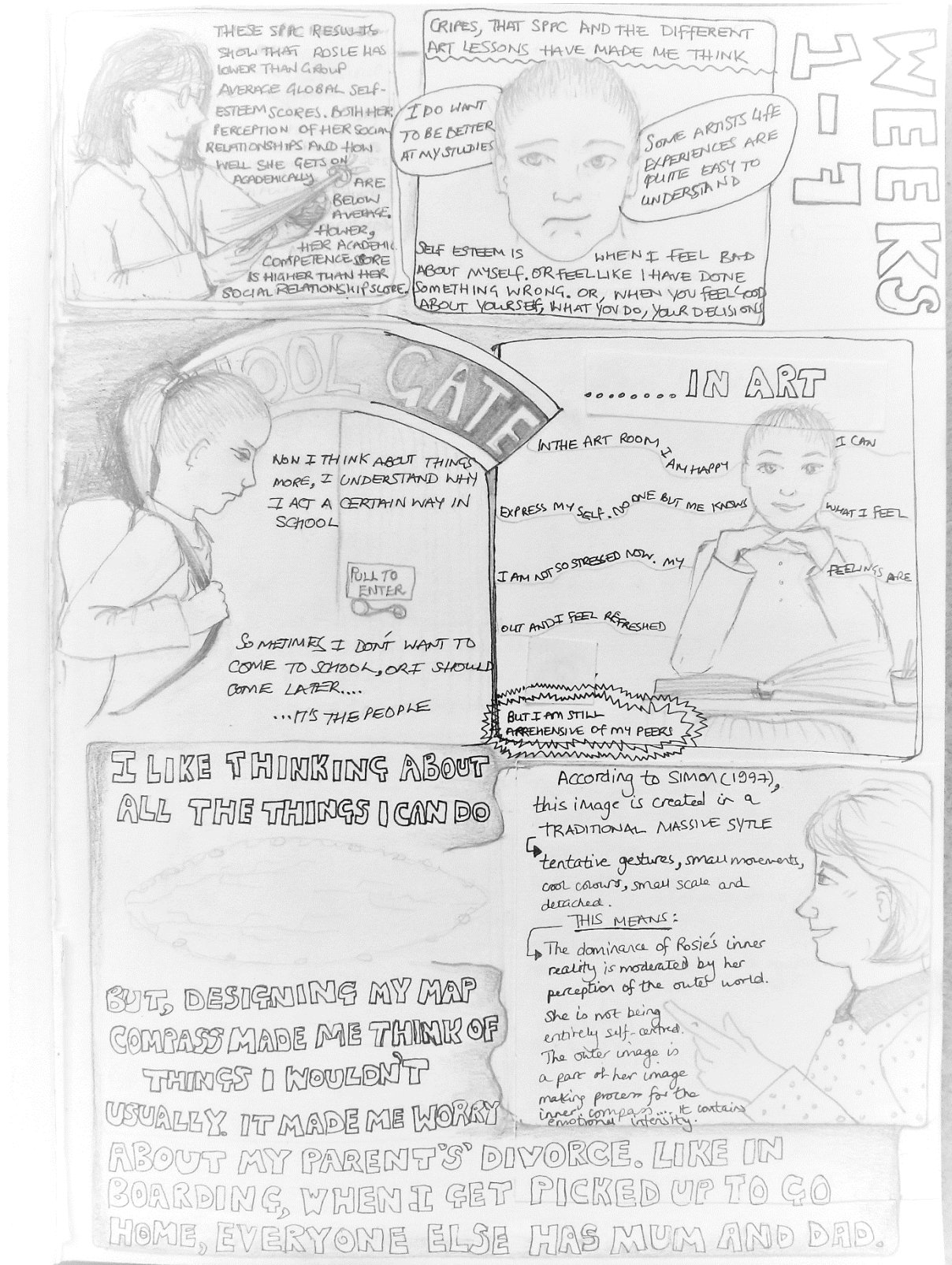
I CAN SEE THAT HOW YOU TREAT OTHERS AND IN A SENSE, YOURSELF IS YOUR ESTEEM. PEOPLE WITH LOW SELF-ESTEEM BULLY. PEOPLE HURT ME. GOOD SELF-ESTEEM HELPS PEOPLE HAVE CONVERSATIONS, AND MEANS STANDING UP TO PEOPLE.
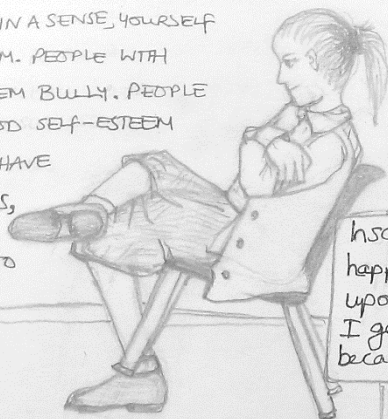
In school I am happy depending upon my lessons. I get scared because of tests

When I leave the art room, I am happy. I got 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.

IF I COULD START AGAIN I WOULD USE THINGS DIFFERENTLY, I WOULD USE THINGS THAT GO AND IMPROVE IT. I WORRY IF MY PREP IS NOT RIGHT. IF PEOPLE MAKE FUN, AT LEAST I TRIED IT.
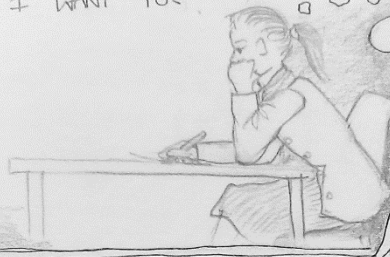
So, at this stage Rosie's SPPC results reveal that she has gained in both global self-esteem, her perception of relationships have increased as well as her academic competence scores. However, they are lower than the whole group average scores. At this mid point of the intervention, her social relationship and academic competence scores are even.

TIME 2 SPPC RESULTS
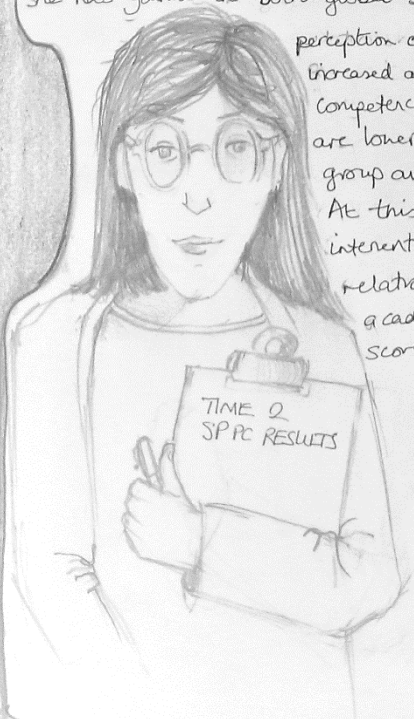
On the other hand, an analysis of the beginning of Rosie's imagery on her board, shows ARCHAIC TENDENCY. The expressive, large and symmetrical way of working show's Rosie's interest in the world around her and the expression of emotion in her life.

I WANT TO THINK MORE ABOUT MY ART, MY WORK, BEFORE I WRITE. IT DOWN. THIS IS A POSITIVE CANGE 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.

Artists images can be seen first, then learn about them after... But some of the artist information relates to my life. Not all of it. Are 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 WANT TO JUST GET ON WITH PRACTICAL

THE FEAR IS OF BEING WRONG. THE TEACHER WON'T LIKE IT OR WHAT PEOPLE WILL THINK OF ME.

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 WHAT LOOKS GOOD.
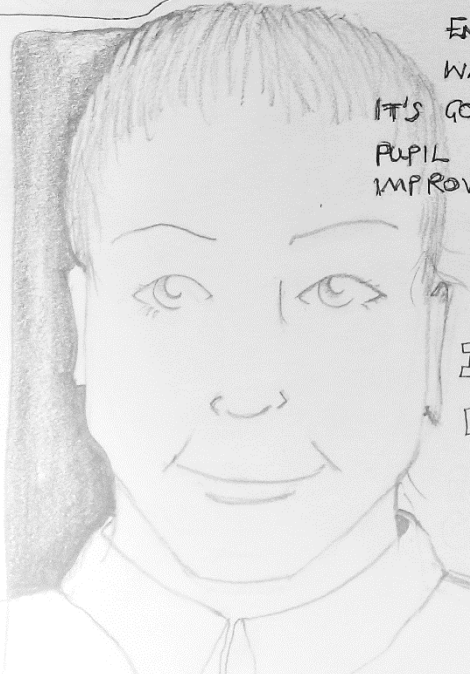
I UNDERSTAND NOW, THAT IF I DO GOOD WORK I ACT HAPPY ☺ AND CONFIDENT UNTIL I GET TOLD OFF

Rosie's perception of her academic competence has reduced to lower than the start of the intervention, whilst her relationship scores have remained the same as last time. Both are marginally lower than the group average. Her global self-esteem decreased overall. Her academic score was still higher than her relationship score

ART SCORES
BEFORE : 48%
AFTER : 44%
DIFFERENCE: -4%

S.PPC DATA AND ART GRADES
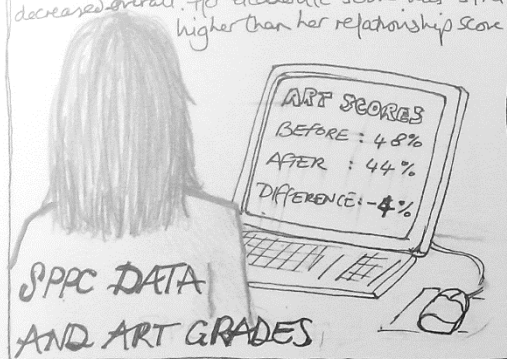
WEEKS 22 AND 23

FINAL REFLECTION
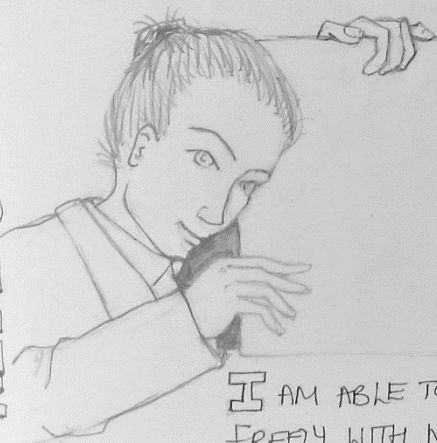
It's better now because mum and dad are friends.....

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, when you feel sad because you've got to cover it as a boarder, so you don't feel worse or upset anyone else. Dry ink to add some excitement, because it's not all bad. Because you have some good times.

After, I felt proud, this is my work, not someone in top set. I can do this and I will continue to ~~ To express feelings in Art in a good way to spend time. I love to get my hands dirty. Also it's a good conversation starter, like one big secret. No one knows but me.