

**A SELF-EMPOWERING HOLISTIC ART-BASED MODEL DESIGNED TO PROMOTE  
EMOTIONAL WELL-BEING, COPING SKILLS, AND SELF-ESTEEM IN YOUTH**

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## ABSTRACT

# **A SELF-EMPOWERING HOLISTIC ART-BASED MODEL DESIGNED TO PROMOTE EMOTIONAL WELL-BEING, COPING SKILLS, AND SELF-ESTEEM IN YOUTH**

By

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December 2017

The purpose of this research was to investigate how an art class could incorporate art therapy techniques to promote a positive holistic change in children and young adults' self-esteem, and personal identity and help them cope with traumatic experiences, societal problems, and distinctly different cultural environments. The art teacher questioned if familiarizing herself with a child's social economical background, family history, personal thoughts and behavioral characteristics could help a child or young adult through their emotional problems and help them become better individuals.

By implementing art therapy and action research in the construction of an art curriculum the pedagogy became fluid and organic. The views of the students were integrated into the planning of the projects. The research attempted to create an art room environment where students that were influenced by everyday stressful moments found at home and at school and were disengaged in school, could find a nurturing and safe space to create artwork and open-up and reflect on their lives.

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# **CHAPTER 1**

## **INTRODUCTION**

Every child is an artist. The problem is how to remain an artist once he grows up.

(Picasso)

This study investigates the possibility of incorporating art therapy techniques into an art class curriculum in the public school system. The study was designed to enhance students' emotional and social development in a holistic approach that would encourage the increase of coping skills, self-esteem and self-worth. It explores the idea that art creation is necessary for an individual to foster self-understanding. We express ourselves by creating art, to make sense of the world around us, to create meaning, to communicate. As an artist, I have felt that through examination of my instinct to create art I could find a meaning to my need to create and answers to the confusing world I saw. As a teacher, I wanted to know how I could help my students: how could everyday pressures and negative interactions be alleviated with art? Could awkward social behaviors and low self-esteem be improved with the healing aspects of art? These questions led me to learn more about art therapy techniques and how they could be implemented in mainstream art classes. How they could help my students grow emotionally and create a holistic change that would be significant. The following questions were created and researched to include art therapy techniques into an art class curriculum.

### **Research Questions**

1. How does taking art classes that specifically incorporate art therapy tools reduce stress and anxiety levels in all students?
2. What specific processes and concepts best encourage the healing nature of the action of creating art?

3. How could art education fundamentals incorporate therapeutic aspects to heal traumatic experiences, self-doubt and enhance a student's mood thereby alleviating anxiety?

I always felt that art reflects our spectrum of feelings as humans, through art we try to understand our bodies and minds. Making art is a form of thinking that is non-verbal; a visual way of thinking that is tangible and complex. Yet, why do humans need to create, why as sentient beings do we have this innate desire to leave our mark on the world?

Does our unconscious mind have a trigger that makes us want to make something perhaps bigger than ourselves? Is the impulse to "make art" in our blood, encoded in our genes? According to Dissanayake (as cited in McMaster, 1998), it goes way back to our earliest roots. We have DNA that tells us to be artists, and art educators see that in children... Art therapists see it in prisoners, geriatrics, juvenile delinquents, and people in inner cities. They see what the arts can do once released in people. If it's part of our DNA, can it be fundamental to our development? Is the process of creation a cathartic primal need that we must subconsciously fulfill? The physical drive of constructing, painting, and forming fulfills an emotional and instinctive need in us, that to some seems erratic and in our modern society almost unnecessary.

### **Statement of Problem**

Should art classes promote holistic balance, and encourage art creation as an act of therapy that expresses students' cultural environments, societal problems and traumatic experiences? As teachers, shouldn't we be educating the whole child? Shouldn't we be teaching them how to work through multiple school and social situations, helping them build their self-esteem, personal identity, encouraging them to become happy, balanced healthy young adults that would become educated adults who contribute to their community? Sigmund Freud viewed people as existing in a state of unending internal conflict. He suggested that the human mind is a

complex and dynamic layering of conflicting primal impulses, self-imposed controls, and shifting symbolization. If our reality was subjective, filtered through different layers of instincts, perceptions and drives, then we must use self-examination to discern between reality and subjectivity (1900).

By the year 2000, Educate America Act, Title 1, section 102 (iii) affirms that all students will be involved in activities that promote and demonstrate good citizenship, good health, community service, and personal responsibility (Goals 2000: Educate America Act, 1994). As an institution, are we helping students with everyday stress and trauma? They spend between 8 to 10 hours at school if not longer; for certain students' school is the only stable element in their daily lives. Many children have home lives, social ordeals, emotional traumas that divert their focus from their academics and personal growth. Regardless of their socioeconomic background, I want to allow them and teach them as many ways to explore the world and be creative in every aspect of their lives. So how could I deal with behavioral outbursts due to adolescence or peer interactions, what were the triggers, and what were the student interactions before getting to school?

My teaching needed to change to be able to help all students, not only with their exhibited academic weakness, but also their emotional instability, frustrations, and manifestations of hormonal changes. My belief is that art is the ultimate equalizer in regard to emotional and academic strides. Regardless of its manifestation: painting, drawing, sculpture, design or art therapy... art is the catalyst by which humans may express themselves with freedom. So why do districts ignore the fact that there is a little-known California educational code that states that since 1995 teaching the arts has been mandatory for K-12 grades? Section 51210(e), the adopted course of study for grades 1 to 6, and Section 51220(e), the adopted course

of study for grades 7-12 inclusive, shall include instruction in visual and performing arts, including instruction in the subjects of dance, music, theatre, and the visual arts, aimed at the development of aesthetic appreciation and the skills of creative expression (Cal. Educ. Code Sections 51210-51212, n.d.; Findlaw, 2017).

As a life-long artist and now a teacher of art, I have found that people state that they like the arts, but many believe that the arts are a luxury or an activity just for the gifted. What the public likes does not equate as valuable as a core subject for kids. In the last few decades art education has been rigidly restructured, negating self-expression, the solving of complex problems and non-linear thinking, and resulting in the creation of students that are efficient at filling in bubbles on standardized tests. In 1978, Prop 13 was passed, putting a cap on property taxes, essentially destroying public funding for the arts in California. Through the years, there were many efforts by state, districts, and parents to resuscitate the arts but by 2007, only 11% of schools complied with state law requesting a full range of arts education curriculum that included visual arts, music, theater, and dance (Tucker, 2012). After the economic meltdown of 2007-2008, additional art programs and after-school programs were eradicated, especially in low income, low performance schools, where parent monetary involvement was limited. Since the arts were not seen as critical, they were cut from school budgets, allowing only children from economically stable or affluent families to participate in the arts.

### **Rational for the Study**

The purpose of this study is to investigate how can a holistic art class that implements art therapy techniques can help children and young adults cope with traumatic experiences, societal problems, and distinctly different cultural environments. Can an art teacher who is most familiar with a child's socioeconomic background, family history, personal thoughts and behavioral

characteristics help a child or young adult through their emotional problems and help them become better individuals? How do we encourage creativity, emotional balance, and academic growth in youth when we live in a society that believes that art is not critical to their growth?

What roles do creative art activities play in influencing the child at the elementary level toward becoming happier in the deepest sense and becoming more sensitive toward him or herself and toward his or her environment? Only through this sensitivity toward him or herself and their environment will an individual become a useful member of society.

(Lowenfeld, 1982, p. 3)

The study is intended for teachers, administrators, policy makers, community leaders and researchers who are interested in giving students in inner cities (even economically stable ones) well-rounded academic support. It will allow teachers and administrators to understand the emotional stress of individuals of different cultural and social-economic backgrounds and give students the opportunity to express themselves in a positive appropriate manner as individuals.

### **Assumptions and Limitations**

There is considerable data addressing the use of art therapy with children in facilities and pull-out programs such as Dade County Art Therapy Program in Miami, Florida, a program created to enhance, cognitive, emotional, social and vocational development, a program that merges art education and art therapy objectives for selected students (Bush, 1997). However, little to no data is found where art therapy techniques have been interwoven into the curriculum of a traditional art class.

The study was limited to the art classes that I taught. This study is not meant to diagnose any emotional traumatic findings in the student's creations. I structured the class so it would be a platform for students to feel secure enough to express themselves freely, visually and verbally

with no repercussions. As I developed the research, I tried to create an inviting classroom, I played music as the students worked, with the hope that they would become comfortable with their environment and each other. Privacy was extremely important throughout the study. Students were asked to fill out personal surveys where they could give as much information or as little with no consequences to their grades. Many of the students took the surveys seriously and were quite sincere with their responses; many felt comfortable enough to truthfully write their personal thoughts. Every effort was made to protect the students' identities and pseudonyms were used throughout the study.

One of the limitations was that more than a few students decided not to share or took the survey as a joke and the answers were silly and distracting from the questions. The next limitation I found was the inability or unwillingness for a few students to emotionally invest into the sketchbook identity project the first semester. The second semester new students had seen some of the sketchbooks projects from the previous students and they came in excited to do that specific project. For the actual projects the students only needed to fulfill the criteria of the lessons and the required grade. As a bilingual teacher in Spanish and an artist by training, I could help some of the students to get past the limitations that they put on themselves. Many would come into the class saying that they could not draw and they did not like art. But they would see my own work, especially my old work from high school, and it seemed to encourage them to try.

### **Definition of Terms**

*Self-esteem:* A term used in psychology to reflect person's overall emotional evaluation of his or her own worth. It is a judgment of oneself as well as an attitude toward the self.

*Creativity:* Resulting from originality of thought, expression. A phenomenon whereby something new and valuable is created (such as, an idea, a joke, a literary work, a painting or musical composition, a solution, an invention, etc.).

*Process Art:* Process Art is concerned with the actual doing and how actions can be defined as an actual work of art; seeing the art as pure human expression. Process Art often entails an inherent motivation, rationale, and intentionality. Therefore, art is viewed as a creative journey or process, rather than as a deliverable or end product.

*Spirituality:* A transcendent dimension within human experience, discovered in moments in which the individual questions the meaning of personal existence.

*Pedagogy:* The method and practice of teaching, especially as an academic subject or theoretical concept.

*Holistic:* Characterized by the treatment of the whole person, taking into account emotional and social factors, rather than just the physical symptoms of a disease.

*Automatism (art):* In the arts, an act of creation which either allows chance to play a major role or which draws on the unconscious mind through free association, states of trance, or dreams. Automatism was fundamental to surrealism, whose practitioners experimented with automatic writing and automatic drawing, producing streams of words or doodles from the unconscious. It has been taken up by other abstract painters, such as the Canadian Automatists, a group working in Montréal in the 1940s, and the abstract expressionist Jackson Pollock.

*Unconscious:* In Freud's psychoanalytic theory of personality, the unconscious mind is a reservoir of feelings, thoughts, urges, and memories outside of our conscious awareness. Most of the contents of the unconscious are unacceptable or unpleasant, such as feelings of pain, anxiety,



or conflict. According to Freud, the unconscious continues to influence our behavior and experience, even though we are unaware of these underlying influences (Cherry, 2016).

*Stress:* A state of mental or emotional strain or tension resulting from adverse or very demanding circumstances.

*Art therapy:* A form of psychotherapy involving the encouragement of free self-expression through painting, drawing, or modeling, used as a remedial activity or an aid to diagnosis.

*Expression:* Communication of emotion through art (“Expression,” 2017).

*Personal:* Done or made by a particular person; involving the actual presence or action of a particular individual (“Personal,” 2017).

*Identity:* Who you are, the way you think about yourself, the way you are viewed by the world and the characteristics that define you (“Identity,” 2017).

*Action research:* Systematic procedures used by teachers to gather (quantitative, qualitative or both) data, and subsequently improve the ways a particular educational setting operates, how they teach and how well their students learn (Mills, 2011).

## **CHAPTER 2**

### **REVIEW OF LITERATURE**

#### **Introduction**

The review of literature addresses how art can be applied as a conduit for healing in an art class with children and young adults, and how art therapy techniques can be fused into an everyday art class. This chapter has been divided into four areas of research that are pertinent to my study: first, the history of art education; second, the history of art therapy; third, the history of action research; and fourth, the four subsections of therapeutic research that I divided within the literature review to represent how art education and art therapy can be implemented into an art classroom. The four subsections are: (1) the importance of art for mental and physical development, (2) art making and self-esteem, (3) art creation as an act for healing, and (4) art education pedagogy and therapeutic models. They represent the research done to prove the connections between art therapy and art education that seem to be blurring. As I started my research I knew that I wanted to create an all-encompassing environment in the classroom. When I looked for research that dealt exclusively with creating a classroom environment that included the senses, I found little to none that would help. Many art therapy applications in a school environment have been treated as an intervention.

The purpose of this review is to examine relevant studies pertaining to both art education and art therapy, as they would affect the visual arts and/or young adults. It will be shown how the proposed research is related to previous investigations and how it can make a unique contribution in the field of art education. I will also be addressing the histories of art therapy, art education and action research. It is important to show the historical correlation and similarities between art education and art therapy.

Both disciplines exist parallel of each other, ideologically overlapping and to understand how both fields can be interconnected to create a stronger art curriculum certain stages of the histories need to be explained. It is also pertinent to show the history of action research since it allows the participants' opinion and emotions to affect the research just as art therapy and art education does. Compared to all the different types of data collection styles, action research has the most organic and holistic approach for this type of study.

### **History of Art Education**

Throughout our existence, humanity has created art from nothing. We have expressed ourselves and left our mark across the face of the world. From prehistoric times until today, we have made things that didn't exist before: we have put things and ideas together, presenting a synthesis; we have created symbols and communicated meanings (Rhyne, 1984). Throughout the history of every culture ranging from the Greeks, Romans, Middle Ages to the Industrial Revolution, education was limited to the elite or the wealthy. Art was excluded from the liberal studies during Roman times, all through the Middle Ages.

During the Renaissance, the idea of artists as geniuses came into forefront, becoming a discipline to be valued as equally as literature. As the fine arts evolved through the centuries in Europe, drawing was included into general education of gentlemen (Efland, 1990, p. 47). During the first 200 years of America, art education, which was only provided to the rich, entailed teaching boys drawing and architecture and girls the ornamental arts. The Industrial Revolution was the beginning for the introduction of art education in formal and informal education, such as apprenticeships in art and design schools, and in nonpublic schools, bridging the gap of education for a new industrial society. The time period is characterized as the era of invention in

machinery, technological development, and an increase in factory manufacture (University of North Texas, 2005).

In the 1800s the common school movement was established in the northern United States as states sustained education to help the working poor to learn to read and write. In 1837, Horace Mann, secretary for the Massachusetts Board of Education, and Henry Barnard, an educationalist and reformer, viewed this educational movement as a moral social reformation that closed the gap between the classes. In 1859, the Massachusetts lawmakers passed a legislative act decreeing that drawing along with algebra, vocal music, physiology, and hygiene would be taught in the newly introduced system of public schools (Stankiewicz, Amburgy, & Bolin, 2008). Public education was viewed as a way to manage too much free time that led to vagrancy and hooliganism. Vocal music and drawing were promoted as paths to elevate the moral standards of youth. The schools were considered a means to “Americanize” immigrants (University of North Texas, 2005).

In the later decades of the 19<sup>th</sup> century, American communities were changing because of industrialization, the arrival of new immigrants, the growth of new cities, and the increase of women joining the workforce. An emerging middle class searching for opportunities in art education previously only available to the elite turned to chartered and venture schools and seminaries that provided secondary education for a practical education (Stankiewicz et al., 2008). Many forms of art education such as the kindergarten movement, picture study and early experiments in progressive education began to emerge and reflected the changing urban society.

In the 1880s a training manual was introduced as a form of general education that would develop hand and eye coordination and help to prepare students for vocational training. Its

execution helped to promote high school as a necessary stage in education. In 1892, the picture study movement became part of the art education curriculum.

The picture study movement at its core was a focus on the appreciation of masterpieces in the belief that students could be taught the language of art and in turn would improve and develop students' characters, spirituality, practical qualities and learning of American values. Moral lessons were based on the subject matter of the images and history of the artists. The study of art appreciation and aesthetics led to the beautification of classrooms, homes and communities.

The picture study movement was made possible by technological breakthroughs, for instance, with the advent of photography, sepia, and black and white images, the reproduction of works of art and the distribution of periodicals (Stankiewicz, 2001). The movement died out at the end of the 1920s as a result of new ideas regarding learning art appreciation through studio work became more popular (Grimm, 2010).

The American kindergarten movement was first inspired by Friedrich Froebel methodology that children's curriculum should be based on the principles of play. Before Froebel there was no formal educational setting for young children and play was considered a waste of time. Froebel believed that play was an active representation of the inner life of the self, a self-expression, revealing the nature of the child's soul, effecting their own growth and becoming educated through their own activities. Margaretha Meyer Schurz had studied in Germany under Froebel and opened the first German language kindergarten in 1855 in her home in Wisconsin (Braun, 1972). In 1860, Elizabeth Peabody, impressed by Schurz's techniques, opened the first English-speaking kindergarten in Boston, Massachusetts. At the beginning, the

kindergarten movement was explicitly promoted by middle class women with little social power to modify schools with a large, private patronage (Efland, 1990).

The expansion of the kindergarten movement in 1873 began as a child-centered program. It encouraged spiritual, physical, and moral development. By 1914, every major city in the United States had launched a successful public kindergarten program that taught nature study, home and community life, literature, music and art. In the new era of industrialization of the late 1800s and early 1900s, many women were joining the work force encouraging the need for outside daycare. Many professionals encouraged the establishment of a kindergarten program in the public-school system that would supervise child rearing, citizenship, and work habits (Muelle, 2013). The modern kindergarten programs are remarkably different from Froebel's vision of a social environment where children would be encouraged to play and learn concepts for school. Kindergarten is no longer seen as a place to get ready for school but rather a place to learn and develop skills through a rich, balanced, and age-appropriate curriculum (Marzollo, 1987).

Subsequent industrial reforms in the 19<sup>th</sup> century shaped a new philosophical idea of psychology as a science and its application in children's education. In 1883, G. Stanley Hall, a prominent psychologist, published *The Content of Children's Minds on Entering School*, starting the child study movement. He reasoned that the mind of a child was different from an adult's mind and according to that difference a child should be educated differently (Efland, 1990, p. 158).

This was a revolutionary movement that blended psychology and education that was concerned with the physical and mental developmental stages of the child. The development stages ranging from savagery, where the child is in a simian stage, to civilization when true

education begins and the child is ready to deal with moral issues, love, compassion and service to others (Efland, 1990, pp. 159-160; Grezlik, 1999). He postulated that these development stages correspond to the stages the human race passes through. Hall proposed that educational practices should reflect these differences (Drachnik, 1976).

In 1907, Maria Montessori, an Italian doctor, educator and innovator opened the Casa dei Bambini, or Children's House, in a low-income district of Rome. The school assisted children age 3 to 6, who suffered from malnutrition and were shy and fearful since they lived in the slums of the city (American Montessori Society, 2016). Maria Montessori developed an educational theory that believed that freedom should be developed through choices made among structured learning activities (Stankiewicz, 2001). By using previous experiences and scientific observations, Dr. Montessori created a classroom environment with child-size furniture so the children would feel relaxed and provided learning materials such as puzzles that encouraged children's natural desires to learn (Alfred Montessori School, 2016).

In the 1920s, her research led her to work with adolescent students. She observed that at this stage of development, these students needed activities to help them understand themselves and find their place in the world. For the rest of her life Maria Montessori worked towards advancing the child-centered approach to education and developed a program to prepare teachers in the Montessori Method that years later was adopted worldwide (American Montessori Society, 2016).

In a similar manner as Dr. Montessori, Florence Cane, an art teacher at the Walden School in the 1920s, became a progressive educator who believed that the person and art should be integrated to release the inner artist in each student. Cane viewed artistic expression as a necessity for psychological development. She stated "The direction of my teaching has been

towards the liberation and growth of the child's soul through play and work and self-discipline involved in painting" (Detre, et al., 1983, pp. 113-116). Her implementation of art education with therapeutic techniques use were highly influenced by Jung's writings and her personal experience of undergoing psychoanalysis with Dr. Beatrice Hinkle.

In 1951, Cane wrote her only book *The Artist in Each of Us*. In the book, she described her ideas of the creative process, how a student can use a culturally neutral classroom, free of art samples and any association with the past. Cane believed an individual can integrate all their functions to create harmony that is released through basic body movements, the engagement of experiences of feelings and the release of the power of the mind, spirit and imagination (Cane, 1983).

John Dewey, a professor of philosophy at Columbia University from 1903 to 1930, asserted that as individuals children do not see the world through an empty mind but through the accumulation of experiences which defines their interests and reshapes their reality. According to Drachnik (1976), Dewey believed that art like other subjects in education should be experienced. Those higher order thinking skills are developed when children are given the opportunity to engage in constructive learning that requires problem solving (University of North Texas, 2005).

After World War I, education was beginning to reflect the ideal of modern art. A progressive movement that explored the child-centered approach to art, it encouraged artistic freedom by stimulating children's imagination by helping them recall experiences or by exposing them to visual or tactile experiences. But throughout the Great Depression art was regarded as an example to show community strength and enhance personal living through the use of design. With the United States entering World War II, the social purpose of art education changed to include international issues that reflected the defending and preservation of democracy. With the



end of the war, child art was used to promote peace and international understanding (Efland, 1990). The changing views of the culture and education was best expressed by Florence Cane's hopeful statement:

The teaching of art is changing. New frontiers are opening up. The psychological approach no longer regards the art product as separate from the artist. The work of art is recognized as a psychic chart of the state of the creator, showing his attitude, direction, and pattern. All the problems the young artist confronts must be realized by the teacher in terms of the psyche. (1983, p. 80)

With the Russians first in space and the subsequent Korean and Vietnam wars, art education became secondary to science and math in the school systems. Memorizing facts and formulas became standard in a discipline-oriented education that elevated book knowledge as opposed to hands-on experience. Viktor Lowenfeld, a progressive educator, believed that child art was grounded in psychoanalytic constructs that must encourage free expression and mental health for a healthy growing and developing child (Efland, 1990). Art education and art therapy started its integration of ideas with Lowenfeld bringing art therapy models into art education and Edith Kramer incorporating art education into art therapy (Drachnik, 1976, p. 17).

### **History of Art Therapy**

Humans have expressed themselves with art making since the beginning of time. It is as intrinsic as speech and tool making, and it's been argued that the activity of creating art could define our species (Dissanayake, 1995). Throughout history, humans have communicated by creating art such as masks, pottery, costumes, objects used in rituals, prehistoric cave drawings, Egyptian hieroglyphics, protective symbols on mummy cases, and Ethiopian drawings on parchment healing scrolls. Art has also been associated with spiritual power, and artistic forms

such as the Hindu and Buddhist mandala and Native American sand paintings are considered powerful healing tools (Rubin, 2010). Most of the cultural healers in our diverse history used different forms of art making in healing rituals. This allowed us to discover the multiple functions of art, in, for, and as therapy.

Throughout our history, mental illness was viewed with fear, confusion, and misinterpretation, a manifestation of demonic or divine presence in our lives. People with mental health issues were not held morally responsible but were subject to scorn and ridicule by the public, sometimes kept in madhouses in horrific conditions, often in chains and neglected for years or subject to numerous torturous "treatments" including whipping, beating, bloodletting, shocking, starvation, irritant chemicals, and isolation. In the late 18<sup>th</sup> century the "moral treatment" of psychiatric patients came into question. The moral treatment movement was an advocacy for individual rights and social welfare especially the insane. It was based in psychiatry or psychology, and religious beliefs.

The moral treatment movement is particularly associated with reform and development of the asylum system in Western Europe started at that time (Wikipedia, 2017). Reformers such as Sigmund Freud, Ernst Kris, Benjamin Rush, and Philippe Pinel contributed to the creation of humane environments by theorizing that rather than being random nonsense the production of imagery, in dreams, reverie or in the insane could be decoded. In 1918, Paul Schilder, a psychiatrist who created the concept "Body Image" (Schilder, 1950), published a critique where he compared art made by one of his patients to the avant-garde movement of the time. He suggested while both seemed "mad" to the common viewer, they also made psychodynamic sense (Rubin, 2010).

In the book, *The Discovery of the Art of the Insane*, MacGregor (1989) discussed the 3-century relationship of art and psychology. The history covered theories of genius and insanity. The biographies of “mad” artists described the madness of artists, and the diverse efforts to reach an understanding of them through art as an aid to mental health treatment and diagnosis (MacGregor, 1989; Malchiodi, 2012).

The 1940s was the beginning of the development of art therapy as a distinct discipline. It developed independently in Europe and the Americas. In England, the artist Adrian Hill was the first to use art as a therapeutic tool and to use the words art therapy (M. Bush, 2017). While Hill was treated in a sanatorium for tuberculosis, he became interested in the healing elements of art as therapy. He encouraged his fellow patients to participate in art projects while they recuperated from tuberculosis. This was just the beginning for Hill, he continued to practice art therapy in rehabilitation of tuberculosis patients and wounded soldiers. Hill’s work was expanded upon by the artist Edward Adamson. He worked with Hill to introduce this new therapeutic use of art to long-term British patients in mental hospitals. He continued establishing programs in facilities such as opening a studio where patients could go and freely create art without any judgment. He continued this until he retired from the industry in 1981 (Arttherapyjournal.org, 2016).

Adamson collected over 100,000 pieces of art through his career. He would display them in hope to raise awareness and understanding of the creativity and contributions of the mentally ill. There is much debate today about the ethics of displaying patients’ works and whether they should be considered outsider art or clinical records. Out of the mass amount of artwork he collected over the years, only 6,000 pieces remain and many are on display at the Wellcome Library (Arttherapyjournal.org, 2016).

The four leading art therapy pioneers universally recognized in the United States for their writing contributions were Margaret Naumburg, Edith Kramer, Hanna Kwiatkowska, and Elinor Ulman. Margaret Naumburg founded the Walden School with her sister Florence Cane. She was an author of many works on psychology and art therapy and is referred to as the “mother of art therapy” and the first psychotherapist to use art therapy. She was strongly influenced by Freud’s psychoanalytic treatments. Naumburg saw art as a “symbolic speech,” coming from the unconscious like dreams, to be induced naturally, understood through free association, and always respecting the artist’s own interpretations since it was the artist’s interpretation that was important not the therapist’s. Art was a path not only to expression but also the means of both diagnosis and therapy that required verbalization and insight (Rubin, 2010).

At the Walden School, Naumburg stressed the importance of allowing a child to develop his or her identity by exploring natural abilities, or aptitudes, through creative processes such as performing and visual arts. After leaving the Walden School in the early 1920s, Naumburg started writing. She published *The Child and The World* in 1928, based on her practices at the Walden school (GoodTherapy.org, 2015).

In the subsequent years, she concentrated on developing art therapy techniques and establishing it as a serious discipline. She also started teaching classes and gave lectures. In the years from 1941 to 1947 Naumburg worked with Dr. Nolan D.C. Lewis, a psychiatrist at the New York State Psychiatric Institute, where she worked with children using art. In 1947, she published *Studies of the "Free" Art Expression of Behavior Problem Children and Adolescents as a Means of Diagnosis and Therapy* based on her research at the institute that could reach psychologists and psychiatrists to introduce them to this new field of therapy. Naumburg

continued to lecture and teach classes into her 80s, always a strong advocate for the field and choosing to rely primarily on the artist's own interpretations (GoodTherapy.org, 2015).

Originally born in Vienna, Edith Kramer began art lessons with Friedl Dicker. Dicker was part of the Bauhaus movement, an artist and art teacher in Weimer Germany. Kramer studied drawing, sculpture and painting, and was influenced by the method for teaching art developed by Bauhaus artist Johannes Itten. At age 18 she followed Dicker to Prague to continue to study under her. During this time in Prague, Kramer witnessed the therapeutic impact of art when she assisted Dicker in teaching art to the children of political refugees. Dicker was deported to the Terezin, in German-occupied Czechoslovakia, a concentration camp where she provided art lessons to children; it's been noted that Dicker's work reflected a form of "art therapy" in that she helped these children use art as a way to express emotions and cope with their internment at Terezin. There are many speculations that this was an early influence that may have played a significant role in helping to shape Kramer's later work (Malchiodi, 2014; Wikipedia, 2016).

In 1938, Kramer fled Prague and arrived in the United States as a political refugee. Having seen the value of teaching art to refugee children, she started teaching first at the Little Red School House in New York City. Then in 1951, at the Wiltwyck School for Boys, her emphasis changed to art therapist. She worked with children who were labeled as "disturbed" and applied her interest and belief in psychoanalytic theory to her work (psychologytoday.com, 2014). Kramer was a follower of Freud's teachings specifically sublimation a process in which urges arising from the *id* (the set of uncoordinated instinctual trends) are transformed into socially productive and acceptable outcomes that gratify the original urge. She emphasized the

more intrinsic process-oriented, art-as-therapy approach that defined goals of supporting the ego, helping the development of identity, and fostering growth.

This observation about the importance of the art expression allowed her to fully develop a concept that came to be known as the "Art Therapist's Third Hand" (Malchiodi, 2012; Rubin, 2010). The third hand is a capacity for the art therapist to be a facilitator without being intrusive; with their artistic competence and imagination they service the client's artistic process such as helping them mix color paints. Kramer worked as an adjunct professor of art therapy in the Graduate Art Therapy Program at New York University from 1973 to 2005. In 1958, she published *Art Therapy in a Children's Community*, and in 1971, *Art as Therapy with Children*. This became standard reading for graduate programs for many years (Malchiodi, 2014).

Hanna Kwiatkowski was another notable contributor to the budding field of art therapy. She was born in Poland, an artist and sculptor and the first student of Margaret Naumanburg. She also studied psychotherapy, psychiatry, and psychology and combined her various disciplines in the development of art therapy. In 1955, Kwiatkowska started working as an art therapist at St. Elizabeth's Hospital, where she was given the opportunity to work with people with schizophrenia and design her own treatment programs. Then she continued to work at the National Institute of Mental Health, under the supervision of Dr. Lyman C. Wynne in the family studies department (GoodTherapy.org, 2015).

At the NIMH, she worked from 1958 until her retirement in 1971. This gave her the opportunity to promote self-expression and to develop a family art therapy program and family art evaluation. This allowed her to also concentrate on the families of those with schizophrenia. She was able to explore the significant benefits of the creative expression of drawing that allowed family members to identify their roles and status within the family hierarchy. Her

approach facilitated spontaneous self-expression, imagination, and creativity while directing attention away from the individual in treatment. With these techniques, Kwiatkowska was also able to help individuals and families with moderate psychological issues and dysfunctions (Rubin, 2010; GoodTherapy.org, 2016).

In 1961, Elinor Ulman's most notable contribution to the art therapy field was as the founder, editor and writer of the *Bulletin of Art Therapy*, now *the American Journal of Art Therapy*. Ulman wrote when the field was in its infancy and ascertained that art therapy needed to be true to both art and therapy. She defined therapy as "procedures designed to assist favorable changes in personality or in living that will outlast the session itself" (1961, pp. 10-20). Ulman defined art as "a means to discover both the self and the world, and to establish a relation between the two. Art became the meeting ground of the inner and the outer world" (1971, pp. 93-102). She was clear in her statement that "the realm of art therapy should be so charted as to accommodate endeavors where neither the term art nor therapy is stretched so far as to have no real meaning" (Ulman as cited in Rubin, 2010, p. 25).

Ulman also published the first book of collected essays on art therapy, *Art Therapy in Theory and Practice*. She is also credited with writing the essay, "Art Therapy: Problems of Definition." In this essay Ulman compares and contrasts Naumburg's "art psychotherapy" and Kramer's "art as therapy" (Malchiodi, 2012; Grand Traverse Circuit, n.d.).

### **Art Therapy in Public Schools**

Presently I have not found any art therapy program or art curriculum that works with an art teacher in the classroom to help them implement art therapy techniques or concepts and there are not many art therapy programs that are implemented in the public-school systems in the United States. The longest reputable art therapy program implemented in the school system to

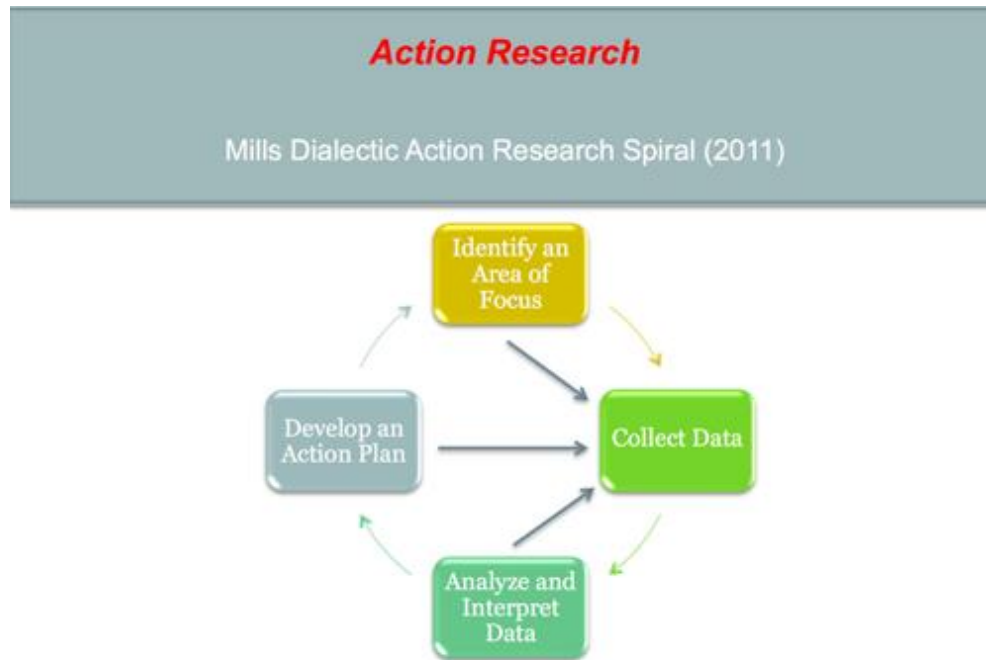
date exists in Miami Dade County, Florida, established by Janet Bush in 1978. The 1-year program was made available by a registered art therapist that had an art education certification. The program combined art education and art therapy objectives for specially selected disabled students in self-contained classrooms. After years of practicing, Bush arrived at the conclusion that art therapy should be offered in schools to both general and special education students, that both student populations would benefit from the partnership (Bush J. , 1997). The 1-year pilot program became a fully developed program that now services multiple schools in Dade County.

## **History of Action Research**

### **What is Action Research?**

In schools, action research refers to a wide variety of evaluative, investigative, and analytical research methods designed to diagnose problems or weaknesses—whether organizational, academic, or instructional—and help educators develop practical solutions to address them quickly and efficiently. Action research may also be applied to programs or educational techniques that are not necessarily experiencing any problems, but that educators simply want to learn more about and improve their practices of. The general goal is to create a simple, practical, repeatable process of iterative learning, evaluation, and improvement that leads to increasingly better results for schools, teachers, or programs (Abbott, 2015).





**FIGURE 1. Action research spiral.**

The exact origin of action research is not clear. Multiple authors give credit to Kurt Lewin, an American social psychologist who first conceived of the term “action research” in the 1930s (Mills, 2011). Historical work shows that Peter Gstettner and Herbert Altrichter at the University of Klagenfurt found evidence that the use of action research goes back as far as 1913 in Vienna, where a physician, social philosopher, poet and inventor named J.L. Moreno was using group participation and the idea of “co-researchers” in a community development initiative to work with prostitutes (McTaggart, 1992). Likewise, careful study by McKernan (1988) shows that action research is a root derivative of the science in education movement of the late 19th century. Educators such as Alexander Bain, Richard Gause Boone, and John Dewey for example, advocated the use of the scientific method. In 1904, Boone, argued in the *Science of Education*:

For reliable results, there are needed trained observers. There is needed a body of earnest teachers who are students, and who are ready to make every day's undertakings an object of fresh, thoughtful, critical direction.... There is needed a mind in studios of professional problems in an impersonal way, open minded, as if working in a laboratory. (Boone, 1904, p. 200)

The idea became a stepping stone for progressive thinkers to view teachers as active researchers and soon after as scientists. In 1926, Burdette Ross Buckingham wrote *Research for Teachers*, an influential book stating that teaching and research should be required of faculty members not only in higher educational institutions but also in the public school (Buckingham, 1926).

The Experimentalist-Progressive Philosophy of Education came to fruition with John Dewey's writings: first in *How We Think*, he outlined his insightful, problem-solving scientific method and process as a set of principles of procedures that could be implemented in diverse areas such as aesthetics, logic, ethics, epistemology, psychology and education (Dewey, 1910). He continued to promote logic as a method of scientific thinking and problem solving and in 1929 debated in *The Sources of a Science of Education* that the proper role of a teacher was to investigate academic problems through inquiry. He established the foundations of early action research by elaborating on the teacher-researcher idea by stating that:

It is impossible to see how there can be an adequate flow of subject matter to set and control the problems investigators deal with, unless there is active participation on the part of those directly engaged in teaching. (Dewey, 1929, p. 48)

Regardless of its exact origin, Lewis introduced many of the modern ideas of action research, including a method of group inquiry process that uses four steps: planning, acting,

observation, and reflecting (2012, p. 577). Lewis's claim, as reiterated by Masters (1995) and McKernan (1991), was that to understand and change certain social practices, social scientists must include practitioners from the real world in all phases of inquiry. Several post-war social reconstructionist writers such as Stephen Corey started encouraging the employment of action research in education. Unlike Lewis, he did not believe in addressing design curriculum and complex problems such as intergroup relations and prejudice by creating a generalized large curriculum of developed projects. Corey reaffirmed that action research could profoundly change and enhance curriculum practices, since practitioners could implement their own research investigations. This period became known as the era of cooperative action research with teachers and schools cooperating with outside researchers to become clients (McKernan, 1988).

By the end of the 1950s, the use of action research declined due to the separation between science and practice as suggested by Nevitt Sanford in 1970 (as cited in McKernan, 1991). The decline was encouraged by the movement towards separating theory and practice and the shift towards the establishment of expert educational research and development laboratories. Then in the 1970s, action research projects resurfaced in different countries including in England at the Cambridge Institute of Education. The Classroom Action Research Network that was formed there concentrated on practical issues of action research between teachers and students. In the United States, Columbia University began team-based inquiry between researchers and schools (Creswell, 2012).

Specific works in the 1970s and 1980s in England by Lawrence Stenhouse and his colleagues at the Centre for Applied Research in Education (CARE) helped build the new concepts for action research in the United States. The Centre for Applied Research in Education encouraged educational change - teachers who study their own classroom problems and issues

could successfully improve their own teaching by implementing classroom-based inquiry. This was an important direction for schools to take. It allowed them to implement school-based curriculum development, in-service education and training, curriculum evaluation, specifically self-evaluation (McKernan, 1988).

It was not until the early 1980s that American educators became interested in this new concept of classroom-based inquiry. Influential writings such as Ann Berthoff's (1987) *The Teacher as RE-Searcher* and Donald Schon's (1983) *The Reflective Practitioner: How Professionals Think in Action* indicated the beginning of a new interest in teacher inquiry. The belief was that teachers should be empowered to conduct their own classroom research based on their own obstacles and form conclusions to best improve their teaching practices. This approach would make professional development more relevant for teachers. Critical action research built on the work of British and Australian educators who, while acknowledging the importance of empowering teachers to form their own conclusions through systematic study, hoped to also bring about more democratic forms of schooling and society (Manfra McGlinn, 2009, p. 37).

### **Art Education and Art Therapy Becoming an Integrated Process in the Classroom**

What is the purpose of education if not to help people live full, happy productive lives? Then what is the purpose of art education? Viktor Lowenfeld stated the goal of art education "is not the art itself, or the aesthetic product, or the aesthetic experience, but rather the child who grows up more creatively and sensitively and applies his experience in the arts to whatever life situations may be applicable" (as cited in Michael, 1982, p. xix). In order for us to function in society, we have to know and understand ourselves, know our limitations, be able to problem solve creatively. By integrating the field of art therapy into art education, it would help not only those that could become future artists but also those who may become mathematicians, scientists

or social workers. "Since every child is born with the power to create, that power should be released early and developed wisely. It may become the key to joy and wisdom and, possibly, to self-realization" (Cane, 1983, p. 33). In the following articles, the literature has been divided into four categories that represent the integration of art education and art therapy and their healing qualities for individuals of different backgrounds.

### **Therapeutic Research Categories**

The therapeutic research has been divided into four categories: The importance of art for mental and physical development, Art making and self-esteem, Art creation as an act for healing and Art education pedagogy and therapeutic models. Each category shows how art education and art therapy have been used jointly to help adolescents through stressful situations such as incarceration, economical disadvantages, physical and emotional problems and war.

#### **The Importance of Art for Mental and Physical Development**

Why is art important for the health of children? Studies have shown that cortisol, a steroid hormone that at low levels can activate anti-stress pathways insulating the mind from negative memories, but chronic high levels of cortisol destroy neurons associated with learning and memory (Vincent, 1990). As stated by Dennis W. Creedon, in his 2011 article "Fight the Stress of Urban Education in the Arts," art is important in inner-city neighborhoods inundated by violence and death, where that stressful way of life can be hurtful to children. High stress levels have been directly associated with major problems in children's physical health such as asthma and depression. A Chicago study from 2003 found that 50% of the city's urban youth suffer from various levels of depression and up to 10% suffer other emotional illnesses related to their stressful urban environment (VanLandeghem, 2002). The Centers for Disease Control and Prevention in 2002 reported that asthma was the cause for 14.7 million absences at schools.

Fear and anxiety hinder a child's mental development, affecting attention span, planning, memory, and behavior control needed. Stress produces peptides called Cortisol. Consistent high levels of cortisol demolish neurons associated with learning and memory, but art helps promote the production of endorphins, which counteract cortisol. Endorphins enable students to manage personal stress, recall, and memory.

Ann Alejandro in 1994 integrated art by using prints of Impressionist paintings into her second grade reading program to alleviate stress. Her students created word banks out of the characters, colors, situations, themes and settings from the images. The students printed the word on one side of the index card and then drew and painted their version of the word on the other side. Then the students did their own paintings from their collection of word cards. They used their finished paintings to write stories about their paintings (Alejandro, 1994).

Alejandro stated that she was convinced that there was a direct correlation between teaching the students how to draw and teaching them how to read and write, which improved students' writing scores from 38% to 88% and reading scores from 28% to 80% (Alejandro, 1994). In 2002, the National Governors Association Center for Best Practices stated in the article "The Impact of Arts Education on Workforce Preparation" that the arts contribute to lower recidivism rates, increased self-esteem, acquisition of job skills, and the development of much needed creative thinking, problem solving, and communications skills (National Governors Association, 2002, pp. 1-14).

In "The Connection Between Art, Healing, and Public Health: A Review of Current Literature" by Heather L. Stuckey and Jeremy Nobel (2010), information was compiled that was done primarily in North American and European countries and done mainly with adults. The review evaluated how creative expression as a healing process was used in both clinical and

informal practice to promote wellness and healing. Art had the innate ability to express experiences that are too difficult to express with words such as a diagnosis of cancer. Individuals diagnosed with cancer would draw their conditions and gain understanding and insight on their illness.

**TABLE 1. Therapeutic Research Categories**

<b>The importance of art for mental and physical development</b>	<b>Art making and self-esteem</b>	<b>Art creation as an act for healing</b>	<b>Art education pedagogy and therapeutic models</b>
Fight the stress of urban education in the arts by Dennis W. Creedon	At-risk & In-need, Reaching Juvenile offenders through art By Bradford B. Venable	Does art improve mood? A test of a key assumption underlying art therapy by Lili De Petrillo, Boston, MA, and Ellen Winner, Chestnut Hill, MA	Dade County Art Therapy Program by Janet Bush
The Connection Between Art, Healing, and Public Health: A Review of Current Literature by Heather L. Stuckey, DEd, and Jeremy Nobel, MD, MPH	Visual Expression of Beauty and ugliness in adolescent art by Andrea Kárpáti , Lisa Kay	Students Living within Violent Conflict: Should Art Educators "Play it Safe" or Face "Difficult Knowledge"? By Nurit Cohen-Evron	Integrating Art Ed. and Art Therapy in public schools Thesis By Victoria Therese Stout

Art became the refuge from the powerful emotions connected with illness by giving them a positive focus on life experiences, enhancing their self-worth and self-identity by challenging them and giving them a sense of achievement that resisted being defined by their illness.

The results from the information compiled from different studies by the authors revealed that engagement with creative activities has the potential to contribute to reducing stress and depression and can serve as a vehicle for alleviating the burden of chronic disease.

## **Art Making and Self-Esteem**

Bradford B. Venable (2005) in “At-Risk and In-Need, Reaching Juvenile Offenders Through Art” recounted that The Coalition for Juvenile Justice reported in 2001 that youth who abandon education before finishing high school are 3 ½ times more likely to be arrested, that 35% of students with learning disabilities drop out of school and 70-87% of incarcerated juveniles have an emotional or learning disability. Environmental factors such as abusive parents, availability to drugs, poverty, or malnutrition were found to overshadow the fact that these young offenders have learning or emotional difficulties.

Venable (2005) had his pre-service teachers collaborate with the Vigo County Juvenile Detention Center in Terre Haute, Indiana, to create a communal mural on a recreation room wall. The detainees’ work was voluntary with fluctuating numbers of participants on a given day. They found out that the learning disabilities among the participants were reported to be high. Initially the participants were hesitant to take part in the project. As the comfort levels of the juveniles grew, they started speaking about their personal experiences to the pre-service teachers. They were able to continue and finish the mural of a solar system. Because of the art project, positive relationships were built with the adults. An exit survey yielded that the juveniles felt a sense of accomplishment and pride in their participation and happy to be out of their cell to do something different, taking them away from a monotonous environment (Venable, 2005).

A cross-cultural pilot study done in Hungary and the United States “Visual Expression of Beauty and Ugliness in adolescent art” was done by Andrea Kárpáti and Lisa Kay (2013). The Ugly and Beautiful Image Task (UBIT) examined how four groups of adolescents would visualize the challenging concepts of beauty and ugliness. In both cultures, the adolescents where socially disadvantaged individuals who tended to express emotional conflicts as well as happy



moments, in visual forms better than in any oral or written sample. By using symbolism, metaphor, and visual imagery, the researchers employed core techniques of both art education and art therapy to engage the voluntary participants. Participants were asked to finish two tasks. In task one they would draw something beautiful and appealing with an expressive title, in task two they would draw something ugly with an expressive title. After both tasks, there were post-interview questions.

The American participants' results ranged from drawings that used quick stylized graphics to simplistic abstract lines, to complex rendering of realistic scenes. In contrast, the Hungarian participants' drawings of ugliness were done in a speedy, sketchy manner, with fewer colors, stronger pencil strokes, and without regard to the rules of spatial representation. Many students became aggressive, yelling and gesturing while drawing. In the beauty task, the use of pencil was more sophisticated, the lines were calm and gentle, and the details were elaborate. Words were added to express positive emotions and were embellished to add to the decorative quality of the image. Images of ugliness and beauty seemed to offer the socially disadvantaged adolescents in this pilot study a method of self-expression, finding themes for expression that are authentic and relevant to the participants' lives. This became beneficial in revealing behavioral problems not expressed verbally by the adolescents. In the post-interview, the participants were treated as artists. In discussing their work, they entered the dialogue not as a patient, a victim or an aggressor, but as artists whose work was discussed in terms of tranquility and anger, happiness and sorrow, beauty and ugliness. The study brought social and personal issues to the forefront, which were critically examined and discussed through continued art making and dialogue.

## **Art Creation as an Act for Healing**

“Does Art Improve Mood? A Test of a Key Assumption Underlying Art Therapy” by Lili De Petrillo and Ellen Winner is a 2005 study that investigated whether art making improves mood, and if so, whether this effect is best explained by “catharsis” or “redirection.” In experiment one, 42 art and non-art college students viewed tragic images and video of illness, death and poverty, evoking negative moods. Then they either drew a picture based on their feelings or copied shapes. The students that drew demonstrated a positive mood after finishing the drawings, while the students that copied showed no positive mood change.

In the article “Students Living within Violent Conflict: Should Art Educators “Play it Safe” or Face “Difficult Knowledge”?” by Nurit Cohen-Evron (2005), the writer examines if teachers should relate curriculum to the violent situations their students experienced in Israel, or ignore it and continue to emphasize fine art issues. Is it enough to provide free creation activities, which invite students to express their fears and share their life experiences? Should they deal with their students’ hatred of Arabs and Palestinians and their racial expressions towards them? Or should they “play it safe” and keep a distance from problematic political debates and conflicts?

Cohen-Evron (2005) identified three approaches to art education that were implemented in the classroom. First, art creation as an act of therapy involving the expression of feelings and thoughts related to violent experiences. Second, art education as a means to broaden the gaze on the “Other” and beyond the conflict, and finally, art education as dealing with political art and imagery without detaching it from the students' reality. The teachers hoped that the students would express their fears and thoughts through their artworks and perhaps develop an

understanding of social justice. The author believed that additional research needed to be done to examine how artmaking could help modify a students' position. (Cohen-Evron, 2005)

### **Art Education Pedagogy and Therapeutic Model**

*Dade County Art Therapy Program* by Janet Bush was a 1-year pilot program that ran from 1979-1980 at an elementary school in Dade County, Florida. The program combined art education and art therapy objectives for every type of emotional disability for students in self-contained classrooms. The program investigated two basic premises: Can artistic creation alone alleviate an emotionally disturbed student's chaotic intimate feelings manifested by acting out and other dangerous behaviors? And will art teachers be prepared to deal with emotionally disturbed students who manifest impaired ego functioning? Art materials and processes were introduced and modified according to the child's needs. They were encouraged to explore their feelings, thoughts and perceptions. The program was found to be a success. Many of the students progressed towards their therapeutic goals ranging from forming positive self-concepts, controlling aggressive behavior, and accepting limitations to acquiring self-confidence and self-respect. They were regularly evaluated and their programs modified according to their needs. The program still exists and is flourishing in Dade County (Bush, 1997).

In the thesis *Integrating Art Ed. and Art Therapy in Public Schools*, Victoria Therese Stout (1995) rationalizes the possibilities of incorporating art therapy tools with art education in the public schools, and questions if an art teacher can instruct children to cope with the unexpected events in everyday life. And when things don't go as planned, are they able to creatively think of another solution? We now teach to standardized tests, for money for the school, or for school pride, but not always for the child's benefit. To function effectively in our society, an individual must know themselves.

A teacher must be aware of a child's family background, social interaction and classroom behavior to be able to pattern lessons for each child to develop individuality. Stout (1995) questions if there is a possibility of combining art therapy techniques with art education in the public schools. She takes in to consideration an innovative approach where a certified art teacher who is also a certified art therapist can examine the curriculum and materials of art education and art therapy to relate them to the child's stage of growth and abilities. By specifying that grading criteria is based on the work not the individual, the teacher can allow for growth. Self-expression should be evaluated and encouraged to foster personalized creativity. To continue to combine the disciplines of art education and art therapy, an artist/ teacher must be willing and capable of learning and use innovative ideas to encourage creativity and experimentation with new media. Class critiques and self-evaluations that include questions of personal development must constantly be implemented. A balance is necessary between the use of techniques and materials and the individual's personal development.

## **CHAPTER 3**

### **METHODOLOGY**

This chapter describes the development and implementation of a holistic art-based educational model that incorporates therapeutic tools to help youth achieve emotional well-being and build their self-esteem and coping skills. Research was undertaken to investigate how children and young adults could benefit from an art class that incorporates art therapy techniques into everyday art curriculum. The students would have a certain amount of input into their project themes and materials. By creating an environment that was accepting of changes and personal attitudes (emotional and physical), I believed I could support the students' abilities to develop their identities. As an artist/ teacher/ researcher, I wanted to know how I could improve a student's self-esteem and ability to cope with everyday stressors, and reduce their behavioral problems.

The referral of children to school-based services is on the rise throughout our nation's public schools (Essex, Frostig, & Hertz, 1996, pp. 181-190). This manifestation could be due to the observation that the "severity of problems that children bring into a school setting is rising dramatically" (Essex et al., 1996, p. 182). I decided to implement certain fundamentals of art therapy in my own classroom, because as Janet Bush (1997) understood and acknowledged, the school had students not only with disabilities, but also had problems stemming from ordinary life struggles.

#### **Research Design**

My study implemented the discipline of action research, a synthesis of practical action research that allows teachers to study classroom practices by proposing questions related to pedagogy and critical action research that encourages teachers to investigate the cultural, social

and political context of schooling in the pursuit of more democratic schools and society (Manfra McGlenn, 2009). Of all the research designs that exist, action research was the most organic type of inquiry and it allowed 100% participant involvement in the research. If I wanted to implement a holistic component into the research, participants' contribution was essential.

The second aspect employed in my research is art therapy (sometimes called creative arts therapy or expressive arts therapy), a hybrid discipline based principally on the fields of art and psychology.

By drawing elements from multiple roots and branches of diverse fields to create a unique entity, art therapy encourages participants to use art media, the creative process, and the resulting artwork to explore their feelings, reconcile emotional conflicts, foster self-awareness, manage behavior, develop social skills, improve reality orientation, reduce anxiety, and increase self-esteem. Art therapy practitioners requires knowledge of visual art such as drawing, painting, sculpture, and other art forms, as well as of human development, psychological, and counseling theories and techniques. (The American Art Therapy Association, 2013)

As the structure of the research evolved, the hypothetical questions became important in the implementation of art therapy techniques into the art curriculum. The students' emotions and personal opinions had to be included in every art project.

1. How does taking art classes that specifically incorporate art therapy tools reduce stress and anxiety levels in all students?
2. What specific processes and concepts best encourage the healing nature of the action of creating art?

3. How could art education fundamentals incorporate therapeutic aspects to heal traumatic experiences, self-doubt and enhance a student's mood thereby alleviating anxiety?

### **Subjects and Research Site**

The study was conducted in a middle school in an affluent suburban neighborhood in Long Beach, California that serves predominately urban students. My classroom was in a one-story building. The campus was an open campus with grass fields on the north side and small gardens, trees, and grass fields on the south side. The population was roughly 410 students that came from socioeconomically diverse backgrounds. The students were mainly Latino, African American, and Asian with a small ratio of White students. Over 97% of students at the time received reduced-cost or free lunches. The majority would take public transportation from the west side to the east, traveling upwards of an hour to and from school every day or when their parents or family members could not transport them. Since the middle school was transitioning into a high school, I did not have any sixth graders. The district had decided that the school would keep its versatile electives even though the population was decreasing and in flux since some parents had decided to transfer their children out of the school to a closer one to their west side homes.

The participants for the research were my seventh and eighth graders from my art classes. I had Resource Specialist Program (RSP) students in all my classes but my third period had most of the mainstream mild/moderate special education students. Their ages ranged from 12 to 14 years old. The year before I started working at this site, the school had hired a teacher for art that was not qualified to teach the subject, consequently when I took over the program, most of my students had a misconception of what art was or had never had and did not want to have art because of the bad reputation of the previous teacher.

## **Creating a Uniquely Singular Environment**

Since I inherited many problems at the beginning of the semester. I had to ask: How could I construct a safe environment and engaging classroom for the students? How do I get them to trust me? An art classroom, by its definition, should be a safe place and every art teacher decorates their class according to their needs, but I needed to take it a step farther. How would I make my classroom different from a regular art class? How could I weave the principles of art and creativity in a cohesive way that would facilitate the therapeutic process within the premise of an art curriculum? When decorating the classroom, I kept in mind how to create a classroom that would stimulate their senses visually and verbally. By creating an environment that is welcoming, safe, creative and showing art examples that reflected the diverse cultures of my students, I could get them to see connections in their own lives and ask questions. I needed to create a unique room where images, sounds, and touch could trigger the imagination.

On one wall with cabinets, I separated the elements and principles of art by labels and drawing techniques such as one-point and two-point perspective by showing samples done by previous students and by famous artists. When they would see the samples of other students they would realize that they could do the artwork. I lowered all the samples so they could be closer to the students' eye level, not high up way above them where they would not look at them. High above them on the wall, I did install larger samples of drawing techniques, for example: stippling, cross-hatching and tone scale posters, and very large posters of artworks.

On the back wall of the class, I had images ranging from sculptures, to installations, to ceramics, photography, and images of traditional artists Da Vinci, Picasso, Van Gogh, as well as artists that my students might connect with including Mexican artists such as Frida Kahlo, Tamayo, Diego Rivera, African masks, and sculptures by Marisol; American artists such as



Romare Bearden and Alma Thomas; Native American potters such as Maria Martinez; and installations by Christo and Jeanne-Claude.

At the front of the room, speakers were set up for music, as well as a projector and document camera. The school did not have projectors that show the colors correctly or images that were not skewed, so I had to buy my own projector. In this modern age, where students are inundated with technology it is important that the images or videos of the work shown to students be clear and big on the screen. This allows them to better understand the work and they stay interested and engaged. It's important not only to show replicas of historical and culturally relevant artworks but also to show contemporary artists that can give students perspectives on the modern world. By the windows, wind chimes, fabric garden decorations, and Chinese lanterns were hung, some created by previous students. Real plants were brought in for students to draw and touch, including a rosemary tree for the holidays.

As the semester started and they began to work on the first project, I played music when we were not talking as a class, allowing them to relax and concentrate on their projects or “get in the zone,” and forget about each other. As part of creating a therapeutically enhanced environment, my personality had to be considered. My attitude and energy as the teacher was important, I also needed to speak freely (within reason) about my background to students. The students needed to know and understand that I cared about their thoughts and concerns.

Students also needed to understand that even though they were encouraged to express themselves in the class, and comment on the structure of the class and on how far to take their projects, they still needed to adhere to the curriculum. Even though I was adding therapeutic elements into the curriculum, I needed to teach, and for them to follow, the visual standards.

Seating charts became important in relation to their behavior and interactions. Students were assigned seats and were told at the beginning of the semester that their seats would be changed according to their academic behavior, a practice not uncommon in classrooms. But I made sure to tell them that I would also change their seats according their interactions with each other.

This became important in mainstreaming the RSP and mild/ moderate special education students. I started by allowing the special education students to pick their seats and then I tried to partner the general education students with the special education students who incidentally were all boys. The special education students with social adaptive skills ranging from Down Syndrome to autism had three aides with them, two of the students each had a one-on-one helper that spent the class with them specifically. The students that were partnered with the special education students were given additional time on their projects seeing as they were helping and were not able to finish their projects.

Students were also told that, according to the projects, their seats would be rearranged so their interaction would not be limited to the people they sat with. Periodically, a special education student would go back to their previous seat next to an aide. If they were having an especially bad day and could not interact with the rest of the student body, they could sit at a different seat, or if their behavior became erratic, they were pulled out of the class as quickly as possible and returned to their special day class.

Since the students had formed a false impression about art class, it became problematic to start the research at the beginning of the semester. I had to reconsider how to implement the study. I decided to do the main project or projects towards the end of the semester. I needed to take some time to show my students that I knew what I was teaching them. They were shown a

PowerPoint of the work that I had done throughout the years as a young student in college and work that I published as a freelance artist. I also brought in paintings, drawings and woodcuts that I had just finished or was working on. I encouraged them to critique my work and say anything, even if was negative. This allowed them to see and understand that I knew about art and how to do all the techniques I was talking about. This impromptu exercise also showed me how they could articulate their thoughts about the work that they had in front of them. I tried to implement a democratic style of teaching that allowed the students a certain amount of autonomy over their creations in relation to the materials and themes, while still allowing them stay within the parameters of the curriculum.

### **Data Collection**

Triangulation was accomplished by using qualitative and quantitative means such as pre- and post-student surveys, including a survey of what they knew about basic art: colors, perspective, and how well they could draw. I also collected student projects, photographic documentation of student's artwork, worksheets, and students' self-evaluations. The students were required to finish art worksheets and do a self-evaluation at the end of each project. Each student was asked to buy a black hardcover sketchbook where they would keep their class notes and beginning sketches for each project. I also kept field notes of my observations as each of the classes progressed.

### **Procedure of Projects**

The study was based on a 20-week semester, with art classes that were 54 minutes long. The first semester projects took about three weeks to finish. The premise of the study was interwoven into the existing curriculum.

The following activities took place during semester one:

- Survey
- Sketchbook (pages, covers, and spine)
- Printmaking
- Progress critique
- Final student self-evaluation

During these activities, we covered the following themes:

- Memory
- Identity
- Family
- Individuality/ Personality

Materials included:

- Paint (Acrylic, Inks, Watercolor)
- Pastels/ Oil pastels
- Markers
- Mixed Media (stickers, photos, buttons, decorative papers, stamps, stencils, tissue paper, yarn, sand)
- Linoleum

The first semester, students completed a “Who are you?” survey before introducing the identity sketchbook and linoleum project. The sketchbook project was introduced with a PowerPoint presentation showing the students samples of diverse artists’ alternative and manipulated sketchbook techniques. Then students brainstormed the meaning of identity, and the kind of alternative materials they could use to create and experiment with. For the inside of the

sketchbook they were required to create four to six pages based on the theme of memory and thoughts about their family and where they came from.

The theme of the covers and spine of the sketchbook were unrestricted. The students just needed to show who they thought they were. The only restriction they had was that they must use at least three different types of materials ranging from dry to wet medium for all the inside pages and the outside of the sketchbook. They were also encouraged to bring additional materials or items that were personal to them to be copied or to use.

The linoleum print would go in the sketchbook as part of a page of memory. The theme of the linoleum print was based on a feeling, emotion, regret, or thought completely personal to them, or a moment that reminded them of something specific. The theme could stay private; it was not necessary for them to share if they chose not to. Since it would take them longer to carve the linoleum, they were shown how to carve it, given time during class and allowed to take it home to finish it on their own time.

Students were shown the works of Jackson Pollock and Amy Shackleton so they would learn to drip and spatter paint and paint with alternative tools including bamboo sticks, bottles, and/ or their hands.

### **Data Processing and Analysis**

The analysis of the data was more organic since action research was implemented. In the first semester, quantitative results were analyzed through worksheets and surveys given at the beginning and the end of each project. The focus of the quantitative analysis of the worksheets was to monitor technical skills for the work to progress. The focus of the analysis of the survey was to create a baseline for what they already knew about themselves and for the knowledge of the materials. The post-survey allowed me to measure growth in both areas.

The projects, students' self-reflections after the projects, and my field notes written during the projects were analyzed for themes as a qualitative analysis. My intent was to seek a connection between the students' emotional development of their chosen themes along with the development of their technical skills and image development.

The action research process was continuous during the projects as students gave verbal input of what they needed, and my planning was changed per my own input, based on student engagement. For example, many students didn't bring required materials which indicated to me that they were not excited or engaged in the lesson. So, I had to improvise and I introduced new supplies to re-engage the students.

Second semester students were highly receptive to the art class structure and projects after they saw the results of the projects from first semester. Many of my first semester students chose to stay in the class the second semester instead of changing electives.

## **CHAPTER 4**

### **FINDINGS**

The research examined the question of whether it was possible to combine art therapy techniques with an art education classroom curriculum in a public school. As stated in previous chapters, art activities that incorporate the physicality of materials could enhance self-esteem in adolescents. The process of creating could become cathartic in nature for each individual student and in turn alleviate everyday traumas. As I taught and changed the curriculum to represent each student's identity, the art projects embraced the multiple backgrounds of students' and allowed them to express themselves in a safe classroom environment, accommodating different learning styles and learning abilities, but still adhering to the grading guidelines.

#### **Limitations**

There were certain limitations to the collection of data during the two semesters. There were fluctuations in the art classes' student body. The first semester the research was implemented, the students were given the last 3 weeks of the semester to finish the sketchbook project before they changed out of the class. Since they went on winter break, some of the students did not return after the break for over a week and there were multiple absences before the end of the semester. This allotted some students less time to work on the projects. During the second semester, many students' schedules were changed in the middle of the semester, resulting in unfinished projects.

The inconsistent attendance of certain students also had to be taken into consideration when grading the projects since some projects were not fully developed. In both semesters, there were students that were too complacent and uninterested in investing any time into any of the projects, especially the sketchbook.

The research was not immediately implemented, due to the previous art teacher's lack of control over the students. Sporadic chaos and disruptions in the classroom erupted in the first few weeks. The additional time enabled me to try to break through the students' misconceptions and doubts on the subject, allowing me to create an environment where the students would feel comfortable, safe and creative.

### **Sketchbook Project**

Through my decade of teaching, it has been my strong belief that students should always have a sketchbook. When they finish the class, they would have evidence of how they did and they would hopefully look back to their childhood and realize that they could do anything if they put effort into it. I chose to do a mixed-media project based on the themes of identity and personality. I was inspired by the writings of Peter London and his colleagues "Toward a Holistic Paradigm in Art Education." One of the studies in this article articulated the experience of a teacher who taught students how to manipulate journals using different media. I knew that I wanted the students to experience self-awareness through of two-dimensional and three-dimensional art materials and be exposed to versatile projects.

As the structure of the research evolved, the hypothetical questions were being incorporated:

- How does taking art classes that specifically incorporate art therapy tools reduce stress and anxiety levels in all students?
- What specific processes and concepts best encourage the healing nature of the action of creating art?
- How could art education fundamentals incorporate therapeutic aspects to heal traumatic experiences, self-doubt and enhance a student's mood thereby alleviating anxiety?



I started coming across situations that created more questions that needed to be answered. How do you make middle school students (or anyone) introspective? How do you make students care enough about the sketchbook project? How could I help them learn about themselves through art? How could I encourage them to bring in items, objects that have personal value for them? How do you turn class assignments into personal artworks? The parameters for the first project needed to be fluid, organic, and ever-changing to reflect a holistic approach, but still convey the curriculum.

## **First Semester**

### **Week One**

**Pre-project survey.** At the beginning, the goal was to create a survey that would gather information to get to know the students better, understand them clearly and find out what kind of message they wish to tell and what kind of materials they wish to use. All the class periods filled out a “Who are you?” survey (see Appendix A). The survey included questions ranging from their birthday; where they were born; what their favorite food, music, movies are, and so on. Who was their favorite person and artist? What message would they like their art to convey? What three wishes would they like fulfilled? What kind of materials they want to use in the class and what’s one thing about them they would like to reveal?

Students could work independently or in groups, since they seemed to want to talk about their answers. As they were filling out the survey, some students did not take it seriously, took it as a joke, and did not answer the questions or wrote down silly answers. Other students did not want to answer the questions, they were suspicious of why I would want to know any of the information and how it related to art. A few students in different classes just did not answer the

questions: they did not want to participate at this level. Others were not clear on the questions and needed additional clarification.

After they were done, the surveys were collected and I read the question that the students asked me. Many wanted to know personal aspects of my life, I answered some. By sharing certain information about my personal life, we created a level of comfort and understanding between us. Depending on the class some students became comfortable and were more than happy to share additional information about themselves, information not asked on the survey. Some of the students’ eagerness to share their private information was the first evidence that the research was starting to show positive results, that an environment that felt welcoming, safe and creative had been established.

Some of the negative feelings about art or ambivalence of the students to be part of the class were starting to disappear or in some cases had been totally changed. Since many of them were suspicious or ambivalent about the survey, it was surprising that some of the students answered that they wanted to convey a social or political message or express an idea or feeling through their art.

**TABLE 2. “Who Are You?” Survey Chart Based on One Question**

What message would they like their art to convey?	# of students that answered	# of students that did not answer
Creating something visually beautiful or enjoyable	33	Overall 6
Expressing feelings or ideas through art	24	
Expressing a message through art (social, political or cultural)	6	

**TABLE 3. “Who Are You?” Survey Chart Based on Three Questions**

	# of students that answered	# of students that did not answer
If I had three wishes, I would ask for?	53	8
I would like you to know this about me	45	16
A question I have for you is?	40	22

For this part of the survey, students were asked: If I had three wishes, I would ask for? Many students answered that they wanted unlimited wishes, a million dollars, a house for their family, food, and fame. Some students wrote that they did not want to answer because their wishes were personal. For the question, I would like you to know this about me, many students shared many personal thoughts on how they viewed themselves which was surprising considering that many were distrustful of the survey.

**Brainstorming for all class periods.** The following day the sketchbook project was started by having students brainstorm and write down answers to the following question: Why do artists keep a sketchbook or a journal? Then the answers given were written on the board. The students kept using words like “author” or “writer” to describe artists. I had to clarify the difference between a sketchbook and a journal; that people used journals which are based in writing to record memories and ideas, and that sketchbooks are mostly used for images by artists. The students then were shown sketchbooks done by me through the years (see Appendix B). I asked them why they thought I would keep so many sketchbooks. Many answered that artists

would keep sketchbooks to remember ideas for future artworks, keep their memories, and to keep track of how they had improved.

Then the students were introduced via PowerPoint to artists who have kept sketchbooks and /or journals through their careers, including Dan Eldon, an artist and journalist who died young at age 22, who kept journals and sketchbooks since he had been a young child. Eldon's sketchbooks were a big hit with many students (see Appendix C).

The next day they were shown a sample of the finished project: identity sketchbook (see Appendix D) and memory pages (see Appendix E). Students were asked how would they start a mixed-media sketchbook? The sample sketchbook was explained, as well as what the images meant and I also talked to them about some of the family history behind the materials that were used to create the different pages.

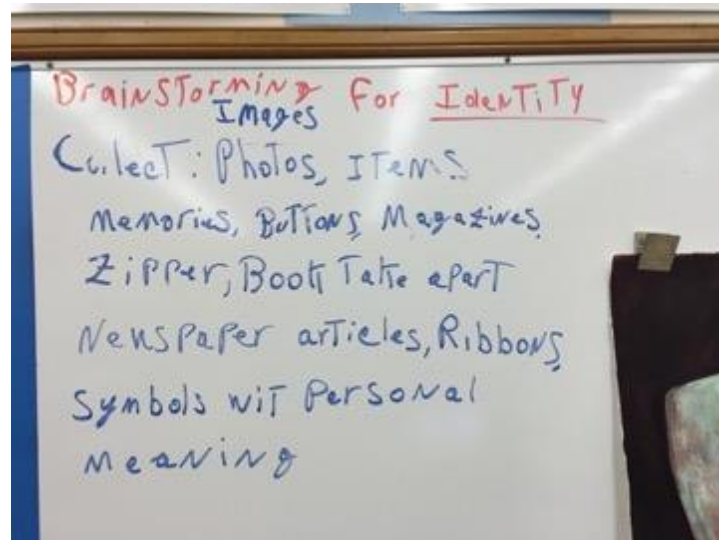
All the sketchbooks including my sketchbooks and the final sample were kept at the front of the class so the students would have access to them. The students were encouraged to touch and look through the sketchbooks. Part of the research was to engage the students' senses so the tactility of the sketchbooks became important for students to experience. Additional books were acquired in the following days that showed examples of mixed media sketchbooks, alternative materials, how they were used to create different effects, and the works of contemporary artists.

After the class discussion, we continued to look at samples online of sketchbooks that used cloth and paint, such as fiber journals on Pinterest (see Appendix F). By using a contemporary website such as Pinterest, it allowed the students to search a website that they were familiar with, a website they could access via their own computers or phones.

The next couple of days, each class brainstormed the meaning of identity and considered possible ideas for what materials to use that would represent their identity and personality. This

was written on the board and they copied the brainstormed words to their sketchbooks to have for future reference (see Appendix G). For each of the periods, the list of ideas and materials became slightly different. In a couple of the classes, many students had to be encouraged to think outside of their comfort zone to define identity and create the lists of materials because they did not exhibit as much enthusiasm for the project.

The lists were combined into a final list and written on the board with the criteria (see Appendix H). Their homework was to continually bring new materials that they wanted to use for the next few days.



**FIGURE 2. Brainstorming for identity project.**

The class periods were shown samples of Jackson Pollock's paintings. They were also shown the time-lapse video of Amy Shackleton's alternative applications of paint by dripping paint from a squeezed bottle and using gravity to direct the paint. The works of Lilibeth Cuenca Rasmussen, who uses her body to paint, was also shown to the students (Appendix I and J).

## Week Two

For the next couple of days, students were shown demonstrations on how to drip paint with brushes, scrape it with palette knives, and use squeeze bottles and spray bottles to squirt paint. They were given white paper and tempera and acrylic paint to practice how to drip and splatter paint. At first, some of the students were hesitant, almost shy to start, others embraced the opportunity to splatter paint. Many were self-starters and did not need additional instruction. As they worked, they were prompted to experiment with alternative tools to paint with tools such as chopsticks, rags, and on their own accord, they started doing hand prints. One student told another one who had gotten removed because of his behavior that he missed out because they had fun dripping and splattering paint everywhere the day before.



**FIGURE 3. Alternative painting techniques.**



**FIGURE 4. Another example of alternative painting techniques.**

They were instructed to use all the techniques and to have at least three finished sheets of paper. As they started to become comfortable with the process, some students asked if they could use different color papers for their backgrounds. They were encouraged to use and were provided with different types of papers. Students were asked to put their names and class period on the samples. Some of the students decided to use their samples in their sketchbooks.

Two classes were instructed on how to gesso 11”x14” white paper so the cover, spine, and back cover of the sketchbooks could be wrapped. Then they moved on to gluing pages together to create a stronger, thicker surface that they could paint and collage on. This part of the assignment was tedious and difficult for some students.

The other three classes were instructed to paint a couple of layers with the gesso for the covers and spine of their sketchbooks. The directions changed because the first two classes took a long time to gesso the papers, wrapping and gluing the sheets to the sketchbook.

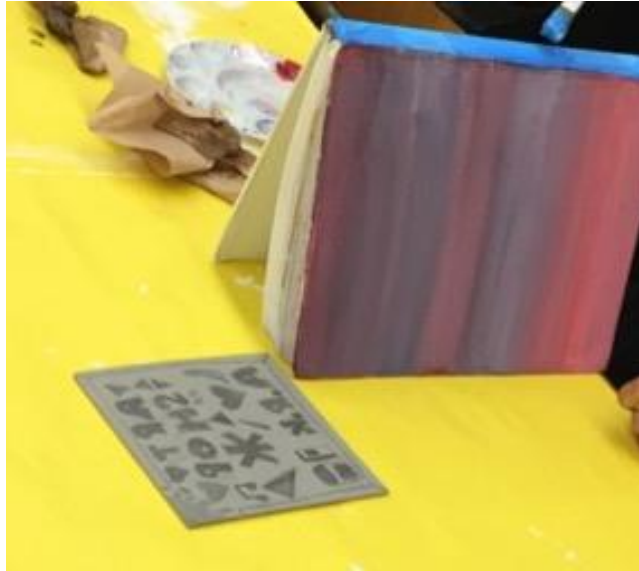


**FIGURE 5. Wrapping sketchbooks.**

In period two, students were shown how to carve linoleum. They were instructed to have three finished prints and one of them needed to be in their sketchbooks. Students needed to show a feeling or emotion that was positive or negative, a moment that reminded them of something important, a thought that could be personal to them, or a regret. The students would carve the linoleum during their own time. Many students in the period seemed to enjoy the feeling of carving even though some students had a hard time visualizing their ideas on the concept they were given.

All the students were reminded that they needed to bring in items or objects the following week. I showed the students materials that did not get on the list such as handmade paper, hand painted paper, papyrus, small link chains, small thin circular metal rings, thin sticks from a sushi mat, plastic leaves and flowers, felt, and pieces of different cloth materials.





**FIGURE 6. Student sample linoleum.**



**FIGURE 7. Student print on sketchbook.**

I believed, just like Victor D'Amico did, that if I introduced the students to new materials, the materials could stimulate spontaneity and originality (Stankiewicz, 2001). A couple of the students that seemed invested and excited in the projects had already started to bring personal items such as family photos, a small toy or just wrapping paper. We started to store them in a safe area in the classroom.

### **Weeks Three and Four**

The students in all the periods were asked to bring in personal items but barely any student brought anything in to integrate into the major project. When asked, many of the students responded that they had nothing of importance, or they did not want to bring in anything, or that their parents said they could not bring in items of importance. It raised the question of how to engage students in what was being taught in the classroom. In some cases, students showed blatant disregard for the assignments. In other cases, the students background needed to be taken into consideration, as I found out the reasons why many did not bring in any objects or items. Many lived in households that were transitory, and many did not live with a close family member.

They were given additional time and I was forced to buy additional materials that students might use for the project. The sketchbooks were prepared so the classes started working on the inside pages. They were required to do at least three pages, left and right counted as one page. The concepts were about a family tree, where they came from, what made them who they are, who they were now, and a memory of a moment. After they finished the page, they were instructed to finish the outside of the sketchbook. Period two was allowed to print their linoleum in any section of their sketchbook.

For many students, the process of creating pages and assembling the sketchbooks on the inside and outside seemed to be a rewarding experience. They would sort through and scrutinize the available materials, rejecting many, and at times they argued with each other over their choices. Some hid certain materials so they could use them later. Some students brought in photos and asked to have copies made to glue to the sketchbooks.

**End of project survey.** At the end of the semester, students were asked to do a simple survey of 14 questions, ranging from what material they would like to use again, to asking them about the materials that did not work for them; if the projects were hard, easy or age-appropriate; and if any projects needed to be changed (Appendix K)

In analyzing the pre-and post-surveys of the first semester, I found that many of the students had relaxed with their answers in the post-survey. In the pre-survey, many students were suspicious to answer the questions, but for the post-survey they were open with their answers and did not question why they had to do the survey. In the pre-survey, 33 students wanted to create something visually beautiful or enjoyable, while 24 wanted to express feelings or ideas through art and 6 wanted to express a message through art. In the post-survey, 54 students answered the questions: Do you think the projects were for your age? Too hard or too easy? Why? All the students thought that the projects were age-appropriate.

Many answered that they were surprised that they could do more than they expected at first. In the last question of the post-survey a few students wrote that the class was fun, that they liked the projects, and even asked why didn't they have more projects and why I liked art. The pre-and post-surveys gave me an understanding of how the students felt about the classes, and what were their interests and opinions on different subjects.

**TABLE 4. End of Class Survey Chart Based on Ten Questions**

Survey Questions	# of students that answered	Some students' answers
Do you think the projects were for your age? To hard or to easy? Why?	54	I think the projects were just right for my age, but a little difficult, but it showed me that I could do things that I didn't know I could do.
What were your best materials you used?	53	The different materials like gloves or nails, wrapping paper.
What were your worst materials that did not work for you?	53	The linoleum because it was a hard project.
Which materials would you like to use again?	52	Paint and pastel
Which materials would you not like to use again?	49	Pencil
Did a particular symbol or thing appear more than once in your work? If so what were they?	46	The love symbol.
Which artwork made the most impact on you?	47	The memory sketchbook.
Which artwork where you dissatisfied or least pleased with?	47	The linoleum, it looked bad!
What do you think I should change about the projects or class next time?	44	Nothing Nothing, they were fun.
Do you have any questions or comments for me?	24	You love me huh?

## Second Semester

After the experiences of the first semester, certain elements in implementing the research again were changed. The previous semester's students' input on changes to the projects reflected the possibility that creation of knowledge through data collection, analysis, conclusions, and planning for change as stated in action research created a systemic change in my preparation of the second semester projects. By posing additional questions that would generate a curriculum of action, experimentation, reflection and again implementation of research with variations would create social and cultural change for the students. The research was expanded to incorporate additional projects that developed and expanded the concepts of identity, self-reflection, personality.

Many of the students had seen the results of the previous students' projects, especially the sketchbooks, and they were interested in doing the project, asking questions on how they were done. The attitude of the students towards art was obviously different than the previous students' attitudes. They had heard through the other students how the class was implemented. There were not as many behavior problems as in the first semester.

The first survey "Who are You?" was given at the beginning of the second semester. This time, many of the students took the survey seriously and all the class periods were quiet while filling it out. They were encouraged to share with each other if they wished, and many spoke quietly, but excitedly, to each other.

The first project was a black and white gridded emotional self-portrait. The classes brainstormed different types of emotions appropriate for the project. Excited was the one emotion that appeared in every period's list. Then students were shown a PowerPoint of samples of portraits done in graphite that showed an emotion (Appendix L). Photos of all the students

were taken while showing an emotion. Many were fastidious with their looks and expressions and asked to retake their photos several times. Many had a good time while taking the photos. The special education students seemed to embrace the project and were the least self-conscious of all the students (Appendix M). By allowing students to pick how they would look, it allowed them to dictate how the world would see them. Other students became extremely self-conscious of having their photos taken and of drawing themselves, and afterwards they were reluctant to finish the project. The self-portrait did not have the expected effect on many of the students because of their age and self-consciousness to their own image. Some of the students did not finish the self-portrait. Others found excuses not to do it and their grades were affected.



**FIGURE 8. Gridded photograph of student.**



**FIGURE 9. Gridded emotional self-portrait drawing.**

The next project was a positive affirmation message in color with texture and patterns. It would be a message that they would tell their future selves. The students were asked to write down questions they would answer to help them come up with a sentence (Appendix N). They were shown samples of different artists' work that used colorful text including Keith Haring whose work and personal story they seemed to enjoy (Appendix O). Many seemed to enjoy the assignment and were happy to use color. They were shown a video on what certain colors represented in our society and what emotions they evoked. They were given a 12-pie color wheel to do in color pencils using only the primary colors. After understanding how to blend colors, students could use different colored pencils for the assignment.

Many students opened up about how they felt and who they were when they explained their messages. When I saw the message of the student whose work is shown in Figures 10 and

11, I became concerned. He was a quiet, introverted student who rarely spoke to me or to the other students. But then I read his essay and realized that he was fine and comfortable being alone.

Others had a hard time structuring a full sentence that would fulfill the criteria. One student's mental state and writing problems distinctively stood out in this assignment (Appendix P). He was an analytical but socially awkward individual whose hand writing was undecipherable. His fine and gross motor skills were undeveloped. He would sit in class and stare into space absentmindedly. When redirected about the assignment and how he could improve it, he would start to obsessively scratch his head and not do any work. This student was referred to the counselor for additional evaluation, since I was not an art therapist and could not diagnose his condition.

As the semester progressed, he became incapable of following instructions or finishing assignments. The projects gradually exhibited his inability to focus or follow through even with additional help from students or the teacher. The half-finished assignments were messy, ripped or wrinkled with overlapping drawings or paint making the images murky and hard to interpret. On one occasion, the student was encouraged to take artwork home to work on it, but unfortunately it was never returned for grading. The student was incapable of getting a passing grade by the end of the semester.

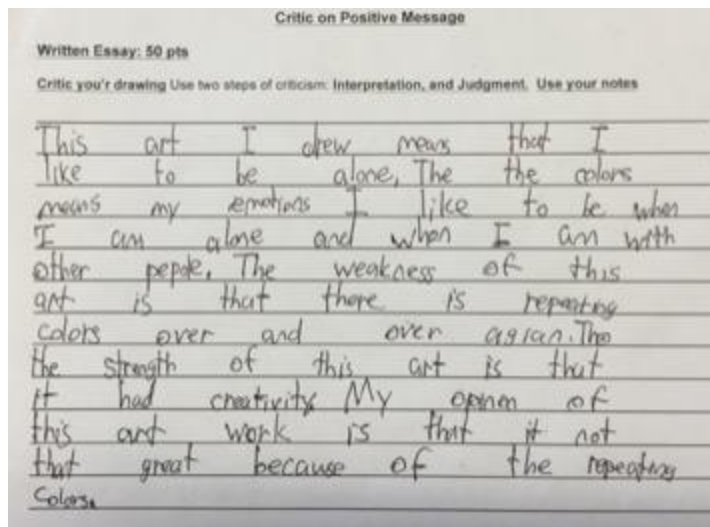
### **Final Project for the Second Semester**

The list for the materials for the final sketchbook project became much more detailed this second time around. I expanded the list for the materials for the background and created a second list for the smaller materials that would go on top of the paint and the collage (Appendix Q).





**FIGURE 10. Positive affirmation color drawing.**



**FIGURE 11. Positive affirmation response.**

I divided the pages into different categories: family tree, identity, self-awareness, individuality, and personality. The first page was designated to memory. Then the students were asked to think about what kind of memory would they want to express on two pages, what kind of thoughts or ideas they would want to express on the pages and how would they visually show

a memory. We brainstormed what this meant for each category. Students from different periods came up with some similar types of lists.

I tried to expand on the list of materials that the students would use for the project. So, additional materials were bought. As before, the students were asked to bring in personal objects or items or other materials that they wanted to use to collage onto their sketchbooks. The interaction with this new group of students became a much more positive experience. They interacted more with each other than the previous semester students had, and gave additional input on each other's projects without being prompted to do so.

Many of the students stored materials in the classroom that they brought from home to use under pages as the project progressed. They asked me to make copies of photographs for them and to print out additional source materials for them. They became more supportive and considerate of each other. Some even shared materials with other students. As they started painting and collaging on to their separate pages, many of the students seemed to enjoy the process and put in additional time into working on their pages by taking their sketchbooks home or coming in during lunchtime or after school (Appendix R).

### **Student Case Study**

One student emerged as an example that the research was having a positive effect on the students. I started observing this student and decided to add the findings on her development as a student who stayed in the art class for a year and a half and had an Individualized Education Program (IEP). A.K., a seventh-grade female student, was of African American and Caucasian ethnicity. She was part of the general educational population of the school but also received additional help from the RSP teachers. The Education for All Handicapped Children Act of 1975, which eventually became the Individuals with Disabilities Education Act in 1990 ensures

that all children with disabilities ranging from the learning disabled, emotionally disturbed, hearing impaired, speech impaired, visually impaired, mentally retarded, orthopedically impaired, or those who have other health deficiencies such as traumatic brain injuries will have a free appropriate education and related services that were designed to meet their specific needs (Special Education News, 2009). The law also identified art therapy as a service that might benefit a child who required special education (Shostak, 1985).

Since she enrolled in middle school, A.K. had struggled with social interactions with individuals and with the overall environment of the school. A.K. had an older sibling who was graduating that year and moving on to high school. She was the middle child of three. All three children have IEPs. Her IEP stated an inability to build or maintain satisfactory interpersonal relationships with peers and teachers. As a result of my interactions with her, I kept asking myself, could I help one individual student by allowing her to develop the projects as far as she felt she needed outside the classroom without any concern about a grade?

During the first semester of having her in my first period class, she would sit by herself, make no eye contact or interact with other students. The students would ask not to sit next to her or on the same table. A.K. would come in looking disheveled and dazed on certain days. Since she considered herself an artist, she would not always take redirection or input on how to improve her projects with a positive attitude. When she would not get her way, A.K. would have minor loss of control where she would start crying and she would ask to leave the classroom to go to the RSP teacher's room. She was very sensitive about anything that was said to her. It was obvious her self-esteem was very low and art was a comfortable channel for her to express her feelings.

As per her IEP, A.K. was given additional time to finish her projects, and was allowed to leave the classroom to work in another room. During discussions in class, effort was made to include her in these discussions. She slowly started giving her opinion during discussions and quietly interacted with a couple of the students. A.K. would spend some of her lunches in the classroom or would ask to stay in the classroom during other classes. When her responses to other students or to me were abrupt or rude, she was asked to think about it how she would like to be treated. Making her responsible for her actions and responses seemed to stop her in certain instances from behaving in an inappropriate manner.

It was a slow process working with A.K. the first semester. The second semester when the students changed electives, she requested to stay so she became my teacher's aide/ advanced student. As the second semester progressed, becoming a teacher's aide seemed to help A.K.'s self-esteem and communication skills. She started to comfortably interact with the other students by helping them with their artwork. There were less outbursts, she started to accept criticism on her artwork, and she even accepted help from a couple of students.

Her ability to cooperate with other students had improved, and she would try to negotiate with the class on what to see when they had a chance to watch a movie. A.K. even started to try to sell her artwork during school fairs. She was very proud of the work she had done and eventually she started an anime club.

In the year and a half that A.K. spend in the art class, as my aide and student, I saw growth in her personality and artistic skills. I saw direct correlation between the growth in her self-esteem, her identity as a young adult and her development as an artist. Her ability to create art, to work hands on with the different materials encouraged her to become a stronger person. She would walk taller and be more outspoken about her thoughts. Becoming an aide allowed her

to express her opinions about art in relation to other student's work and her own developing techniques. She became an example of how much positive progress can be seen in students who were inspired to do art by incorporating their personal history and feedback into the curriculum.

## CHAPTER 5

### CONCLUSION AND REFLECTION

I believe that many different types of populations can benefit from an art curriculum that implements art therapy. Populations of all ages, races, and ethnic backgrounds are served by art therapists in individual, couples, family, and group therapy formats.

(Bush, 1997)

There are several personal reasons and situations that shaped my study. My personal interest to start this study came from my own childhood. I have always wanted to do art, and I always had the strong belief that art was a necessary condition for my personal life. The urge to create propelled me to continuously study art or anything related to art. My professional interest in doing the study came about from seeing many students at different schools disengaged in all their classes. Many students were being affected by the everyday stressors found at home and at school, low self-esteem from the frustration of poor academic achievement, and obstacles beyond their control. The public school system is an entity that is dealing with increasingly more children and adolescents who already have already a myriad of existing problems ranging from low socioeconomic living standards to emotional imbalances, and/or were dealing with social inequality before they even arrived to school.

I observed that students were attending a school system that lacked resources in academic and emotional interventions and created frustrated students who already felt dissatisfied with how little control they have over their lives. Many of the students grew up in environments where they witness little need for education for monetary advancement and lead to individuals who are frustrated, have poor social skills, and have limited educational options. Other students that were academically able to succeed were disengaged and uninterested in school not seeing

the need for many of the classes. Many middle school students that I worked with through the years in Title 1 (low income, low performing) schools had parents that would try to instill in their children the need for a better education with only limited success. In my own classes through the years, students would have extreme misconceptions about the class or the need to take art. Many would come in and say that they could not draw, and would refuse to do the work because they did not want to take the class. When asked about their behavior, they would answer they could waste time in the class and get an easy A.

### **Conclusion**

The middle school where I did the research was classified as a Title 1 school which services students from socially and economically diverse backgrounds. When configuring the study and integrating art therapy techniques into the class curriculum and environment, the students' needs had to be taken into consideration and changed accordingly. This permitted the students to make certain decisions on the projects, allowing them to voice their feelings and thoughts, include their backgrounds, and learn how to express themselves. Action research became the obvious instrument to use in the collection of data. It allowed the inclusion of students' opinions, and the flexibility to change the projects from one to another and change the content of the projects from one semester to the next with student input.

I set out to answer my questions: (1) How does taking specially designed art classes reduce stress and anxiety levels in all students? (2) What specific processes and concepts best encourage the healing nature of the action of creating art? and (3) How could art education fundamentals incorporate therapeutic aspects to heal traumatic experiences, self-doubt and enhance mood quality and alleviate anxiety? The research answers overlapped and from the beginning the students needed to know that the concepts of the projects were based on how they

saw themselves, their personality, their future and family background. Each project had to be explained at times in extreme detail and spread out, allowing for more time to work. The students were given criteria that was flexible and tailored to try to accommodate everyone. The grading had to be clear and not overly rigorous to incorporate multiple levels of interpretation and abilities. In this study, the grading had to become secondary; the students still adhered to the grading system but their participation, effort, temperament and willingness to be part of the class became more important than just getting a good grade. I had to make clear that grading counted; they needed to pass the class, but their own motivation and engagement also was taken into consideration.

The processes for the theme projects were chosen by taking into consideration the pre-survey student answers. Many of them answered that they wanted to use paint, pastels, color pencils, do printmaking and create something visually beautiful or enjoyable. It was also important to incorporate materials that were more hands-on; collage became an important element to add to the final project. The more unusual the materials that encouraged tactility and experimentation, the more the students seem to like and feel optimistic to try to use them in their sketchbooks.

The concept of identity gave students a tool to encourage self-reflection, self-awareness, and self-esteem. The overall conduct and interaction between the students stayed positive through the end of the school year. Allowing students to participate in the structuring of the curriculum and taking their input into consideration before during and after the projects changed the dynamics of the classroom. Even though it was against school policy, while they worked, many students listened to music individually with their headphones when they requested or music was played in the classroom. While they worked, I would tell them a story with music in



the background, which seemed to engage them since they kept coming back asking for me to continue the story.

By the end of the year there were no major behavioral problems even from students that were not passing the class. Some of the students that did not pass the class and did not finish previous projects did seem to enjoy the final project of the sketchbook and tried to finish it. Most of the students took their projects home at the end of the year except for a handful of students that did not return the last 2 weeks of school.

### **Personal Reflection**

Additional questions developed in the research: How much of the classroom environment must be taken into consideration and potentially adapted for the students to feel safe? How can any teacher make a child engage? Even though art is innately holistic, how can it help heal a culturally and socioeconomically diverse population of students? Is self-reflection necessary for every student who is challenged by their socioeconomic status? Should an art teacher also be trained as an art therapist to better help the student? How do you adhere to curriculum guidelines and help all students to develop their self-esteem? The research brought forth more questions than answers.

During the study, it became obvious that students made art not only for the technical or formal aspect. I believe they try to communicate social and private issues consciously or unconsciously. Each student had a personal aesthetic point of view, some more developed than others. Art educators know that art by its very nature is holistic and organic, and by teaching art, we are giving the ability to different populations to express themselves in a safe environment and allowing them to work through individual problems.

As Dissanayake claims, “art making and play, come from similar pleasure-seeking centers in our human psyche, and that these pleasurable activities are nature’s way of enticing us to engage in activities conducive to our very survival. It seems, therefore, that in the first instance we engage art for pleasure, and those things that instinctually please us help us survive” (1995, pp. 32-35). Since art therapy is rooted in visual art and psychology, it was a necessity to try to incorporate it into an existing art education curriculum. Many would argue that to implement art therapy tools or concepts such as allowing a student’s personal voice, or including the students’ input in the structuring of the curriculum in an art classroom, the teacher should already have training as an art therapist. In certain art classrooms, it’s already being done by some teachers.

But my thought on this is: why can’t art education incorporate art therapy in the training of an art teacher for the public-school system? The world is changing and we expect more from our students while others don’t expect enough from them, especially in socially underprivileged schools. This generation is connected to social media, and is not used to interacting with each other or with adults in person. Many of them are not excelling in school or developing social skills. Many need emotional support. The art education curriculum already prepares teachers by having them take psychology classes, but they need to expand on that training and provide additional classes in art therapy. I believe that this research is a baseline for future research on how to incorporate art therapy techniques into the training of art teachers. By combining the training of an art therapist and art teacher, a new distinct professional could emerge that would service the changing population of students.

Personally, the project taught me to not worry as much about the grading as I was taught. It became secondary and at times irrelevant compared to the student’s responses. In the time that

has passed since I taught the research, I have continued to teach many of the projects at other schools. I have continued to change the projects according to the input of the students, especially the identity sketchbook cover and memory pages. It is personally fulfilling that some of the students want to continue to learn about themselves. Many of my students moved on to local high schools and have returned and spoken to me about how they still have all their projects. Some of them have showed them to their current art teachers. A couple of them are continuing to do art and continue to explore their identities. When I started the study, I believed that it could be implemented with different types of student populations. I still believe that.

I now work at a different school where the student population is much more affluent compared to my previous students. Many of the projects did not seem to achieve the same response from this specific population. As I found out, many of the students at my current school were dealing with different types of issues ranging from paralyzing anxiety to high stress stemming from the need to achieve high grades every year. These were issues that I had not dealt with before. The results at this school varied from those from the previous school where students who loved the projects still come and talk to me about them. Some of my previous students even wish to do the sketchbook project again. But a large majority of students were ambivalent of the finished projects and many of them threw them away. For many of the students and some of their parents, art was not an important class for academics but they still expected to get an A. In the future, I will be changing and tailoring the projects for this type of student population, in hopes that they can benefit from the results or at least learn to appreciate art.

## **APPENDICES**

**APPENDIX A**  
**“WHO ARE YOU” SURVEY**

Name \_\_\_\_\_

Grade \_\_\_\_\_

Period \_\_\_\_\_

Date \_\_\_\_\_

## Who are you ?

1. I was born in \_\_\_\_\_

(Where) \_\_\_\_\_

2. My Nickname is? \_\_\_\_\_

3. The school subject I like best is \_\_\_\_\_

4. The school subject I least like is \_\_\_\_\_

5. My favorite foods are \_\_\_\_\_

6. My favorite music is \_\_\_\_\_

7. My favorite movie is \_\_\_\_\_

8. My favorite T.V. show is \_\_\_\_\_

9. My favorite color is \_\_\_\_\_

because \_\_\_\_\_

10. My favorite artist is \_\_\_\_\_

11. My favorite person is \_\_\_\_\_

because \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

12. In art, I am most interested in (circle one)

1. Expressing feelings or ideas through art

2. Creating something visually beautiful or enjoyable

3. Expressing a message through art (social, political, or cultural)

13. Art materials I would like to know how to use

(circle as many as you want)

1. Drawing pencils (color, Graphite, Charcoal)

2. Paint

3. Pastels

4. Sculpture materials

5. Plaster masks

14. One thing I would like to know more about in

art is \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

15. If I had three wishes I would ask for

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

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

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

16. I would like you to know this about me

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

17. A question I have for you is

\_\_\_\_\_

**APPENDIX B**  
**SAMPLES OF TEACHER'S PERSONAL SKETCHBOOKS**





**APPENDIX C**

**DAN ELDON MAIN PAGE AND SKETCHBOOKS**

## Artist

In 1993, artist and photojournalist Dan Eldon was covering the famine and unrest in Somalia for Reuters News Agency when UN forces bombed the residence of warlord Aidid. Enraged loyalist supporters violently retaliated, murdering Eldon and three other western journalists.

Although his life was short, Eldon lived his years with voracious passion, leading an aid mission across Africa, working as a graphic designer for Mademoiselle Magazine, publishing a book, directing a short film and creating 17 extraordinarily powerful volumes of art work, all before the age of 22.

In the pages that fill the bulging journals, Eldon reveals imagistic insight into his extraordinary perspective on the world. Filled with snapshots of his life growing up as a young expatriate in Kenya, explosive images taken in war-torn Somalia and detailed drawings of the world around him, the journal works blend the photographic reality with the transient ephemera of his everyday to create a vivid blueprint of Eldon's imagination.



The works' multi-layered complexity recalls the photo collages of early 20th century artists such as Hannah Höch and John Heartfield. While both tell of worlds submerged in chaos, Eldon's works seek to find equilibrium within the madness. From page to page, Eldon's style and rhythm shift and evolve, reflecting his exploration of the world and his place within it.



The ingenious, raw paintings and multi-layered subtextual arrangements could be said to evoke the spirit of Basquiat and contextual complexity of Rauschenberg. But Eldon's own Caulfieldesque disdain for affected pretense countermands any such canonical comparisons.

While the aesthetic beauty and sophisticated lexicon of the journal pages elevate the works to a reverential artistic level, the artist's eye never strays from its place of unrelenting sincerity, reminding the viewer of Eldon's uncanny ability to

capture the present moment.

Dan Eldon's legacy continues to grow through his words and images, inspiring others to realize their dreams through his spirit of "creative activism." His artwork has been featured in countless newspapers and magazines around the world, including a *NY Times* feature in 2007 <#>, and exhibited in prestigious collections and in major institutions.

Alicia Dougherty is the collection's curator.

For further inquiries, please contact [alicia.dougherty@creativevisions.org](mailto:alicia.dougherty@creativevisions.org).



Art from **The Dan Eldon Collection** can be purchased online at: [www.daneldoncollection.com](http://www.daneldoncollection.com) <#>

### About

[Introduction](#)

[Artist](#)

[Activist](#)

[Adventurer](#)

[Photojournalism](#)

[Journals](#)

[Timeline](#)

[Writing](#)

[Family](#)

### Recent Artist Posts

[Simple Bookbinding Workshop](#)  
March 28, 2011

[NEW! Dan Eldon Apparel](#)  
August 1, 2010

[Book Review: The Journey is the Destination: The Journals of Dan Eldon \(Hardcover\)](#)  
August 1, 2010

[NEW! Browse Dan's Journals](#)  
July 31, 2010

[February-March 2009 | Dan Eldon Traveling Exhibit at the Santa Monica College](#)  
July 6, 2010

### Newsletter Sign Up

Sign up to receive *Dan Eldon Safari News*, emailed monthly.

Your email address

Sign up

### Books about Dan Eldon



Dan Eldon: Safari as a Way of Life [book]  
December 21, 2011

JOIN

SHARE

## Archive

All Journal Pages Original Art Photojournalism Sketches & Drawings



Two Marines Enjoy the Beach



Newswatch



Child



George Orwell Quote



Decree Safari Co.



Papa Potua



Gauguin in Africa



Kodak



Self Portrait NYC



Wallet Kizungu



Caviar

**APPENDIX D**

**TEACHER IDENTITY SKETCHBOOK COVER SAMPLE**



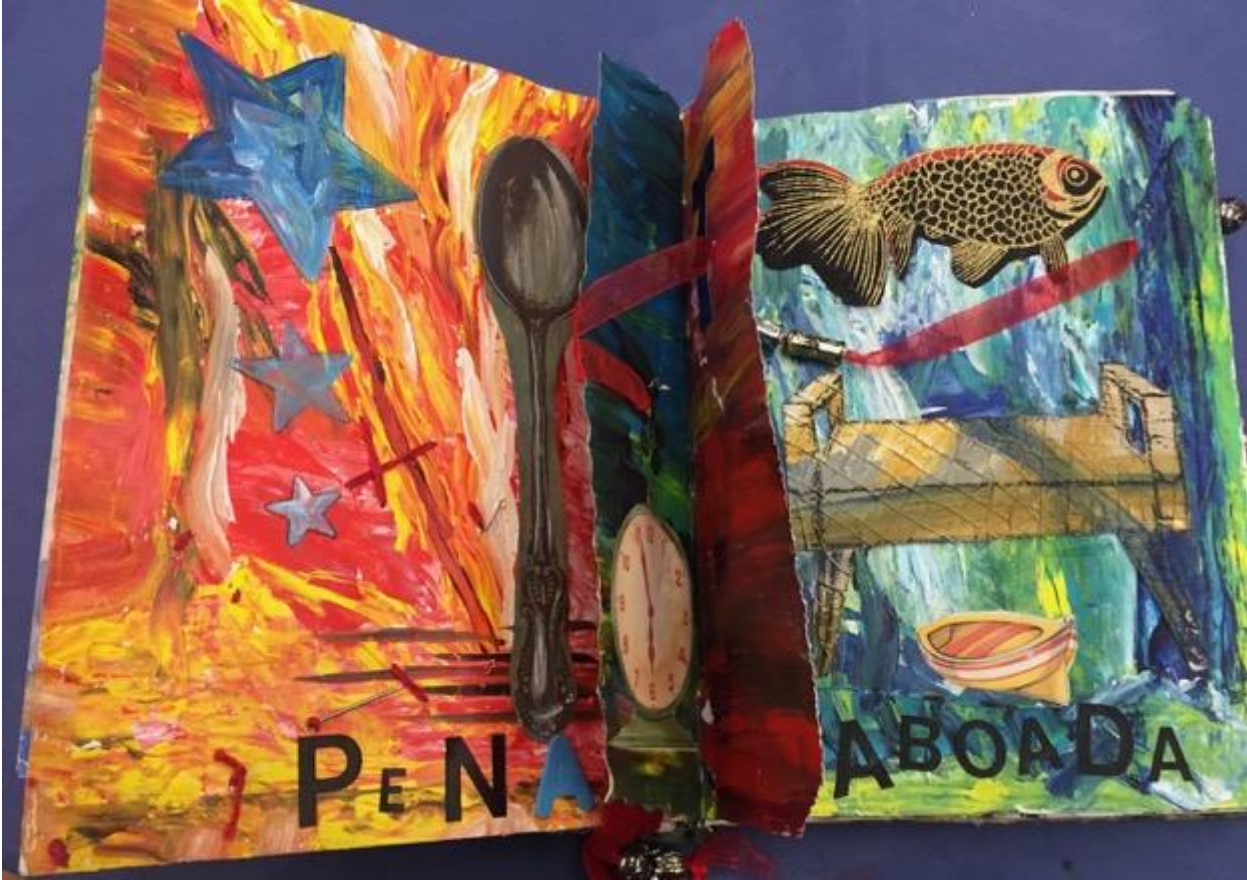
**APPENDIX E**  
**TEACHER'S MEMORY PAGES SAMPLES**













**APPENDIX F**

**PINTEREST: SAMPLES OF FIBER, CLOTH AND PAINT SKETCHBOOKS AND  
JOURNALS**

# fiber art journals

2192 Pins  
155 Followers



Make A Collage Using Tea Bags on...  
Deb Feltmate  
fiber art journals



by: alexphotography |  
artjournaling.tumblr  
Deb Feltmate  
fiber art journals



Singing Birds Canvas Wall Art  
Singing Birds Canvas Wall Art  
Deb Feltmate  
fiber art journals



Inspiration  
Inspiration | Flickr -  
Photo Sharing!  
by: @mawabity  
Deb Feltmate  
fiber art journals



cloth art books | fabric  
book cover by seabell,  
via Flickr  
Deb Feltmate  
fiber art journals



Ko Bruhn  
Ko Bruhn - some hand  
stitched pages in my  
Etay journal  
Deb Feltmate  
fiber art journals



Art Quilt Journal--  
Write  
I would love to have my  
book of shadows like  
this!  
Deb Feltmate  
fiber art journals



Art Quilt Journal--  
Write  
Deb Feltmate  
fiber art journals



Ko Bruhn Art  
Deb Feltmate  
fiber art journals



"Red Antique" journal  
for MiniBanshi  
by: @holmesandcrafting  
Deb Feltmate  
fiber art journals



Over the Edge, Fun  
size version by Ingrid  
Dijkers  
Deb Feltmate  
fiber art journals



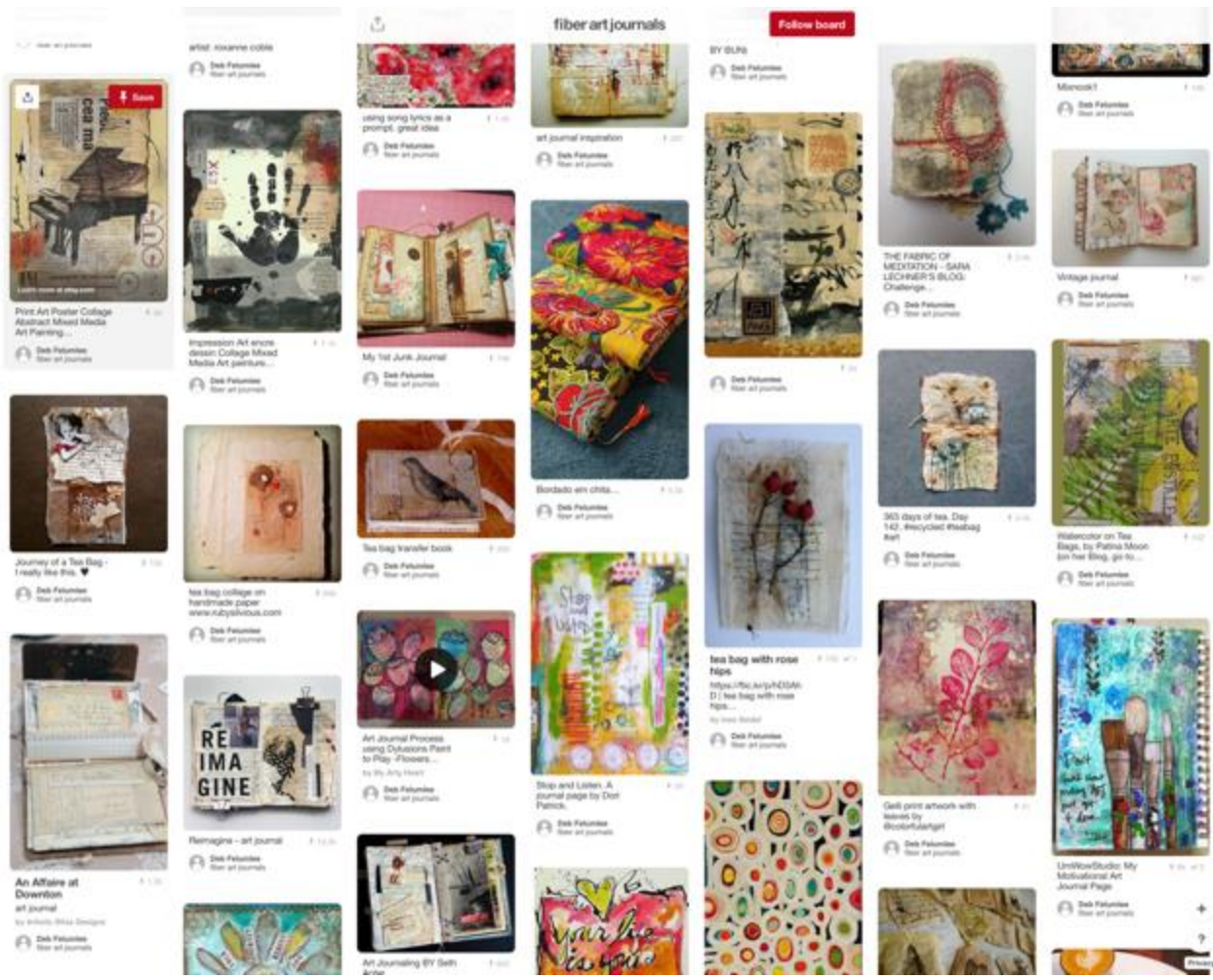
6a0c02d41c700732af0  
133964d895a870b-p1  
2,300x3,400 pixels  
Deb Feltmate  
fiber art journals



Next Step... let it out it  
up made some  
dictionary wash...  
Deb Feltmate  
fiber art journals







**APPENDIX G**  
**FIRST BRAINSTORM LIST**

## Identity

Personal ITEM: That Tell  
who am I?

1. Things That wake up / or make  
you remember feelings, moments,  
emotions, thoughts, regrets.

2. Pictures

3. Flowers

4. Seashells, Sea dollars

5. Comic books / cartoons,

6. Magazines

7. Newspapers

8. Notes, Journals

9. Basket balls,

10. Pic of animals

11. Materials / clothes

12. Jewelry

13.

**APPENDIX H**  
**FINAL CONDENSED BRAINSTORM LIST,**  
**FIRST SEMESTER**



## Criteria

205 MS PE NA O

Mix-Media Sketchbook cover  
back cover and pages

MUST use at least 3 Different  
Materials

### Materials

- Collage Paper
- Mag. images/Books
- Photos or Copies
- Paint
- Pastels
- Oil Pastels
- Markers
- Fabric
- INK
- Color Pencils
- Watercolor
- Tissue Paper

### Materials To PUT ON TOP or Combine with

- Stencils
- STAMPS
- Buttons
- CUT-OUTS
- STicks
- Flowers/real/Plastic
- Beads
- Stick on letters/stickers
- Colored Tapes
- Wire
- Yarn
- FOAM letters/shapes
- Sand
- Glue
- Color Tape
- Glitter

**APPENDIX I**

**AMY SHACKLETON TIMELAPSE VIDEO**

Using only gravity and a rotating canvas (and sometimes string as a guide) Canadian artist Amy Shackleton creates vibrant, complex scenes that are formed entirely from drips of paint squeezed from a bottle:



**APPENDIX J**

**LILIBETH CUENCA RASMUSSEN: PAINTING WITH HAIR**

*Painting with hair by Lilibeth Cuenca Rasmussen:*



Lilibeth Cuenca Rasmussen's extreme paintings take on a performance quality: great sweeping actions as hair is dipped in ink; her whole body a painting tool. This work is an interpretation of Janine Antoni's 'Loving Care', in which Antoni soaked her hair with dye and mopped the floor with it.

**APPENDIX K**  
**END OF FIRST SEMSESTER SURVEY**

Ending Art Class Survey

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Period: \_\_\_\_\_

**How old are you:** \_\_\_\_\_ :)

**Do you think the projects were for your age? To hard or to easy? Why?**

---

---

---

**What were your best materials you used?**

---

---

---

**What were your worst materials that did not work for you?**

---

---

---

**Which materials would you like to use again?**

---

---

---

**Which materials would you not like to use again?**

---

---

---

**Which colors did you like or not like?**

---

---

---

**Which shapes, lines or forms did you like or not like?**

---

---

---

Ending Art Class Survey

Name: \_\_\_\_\_

Date: \_\_\_\_\_

Period: \_\_\_\_\_

Which textures did you like or not like?

---

---

---

Did a particular symbol or thing appear more than once in your work? If so what were they?

---

---

---

---

Did you prefer using 2-D (working flat on the paper) or 3-D (painting or mix-media) materials?

---

---

---

---

Which artwork made the most impact on you?

---

---

---

---

Which artwork were you dissatisfied or least pleased with?

---

---

---

---

What do you think I should change about the projects or class next time?

---

---

---

---

Do you have any questions or comments for me?

---

---

---



**APPENDIX L**

**SECOND SEMESTER POWERPOINT:**

**SAMPLES OF EMOTIONAL PORTRAITS**

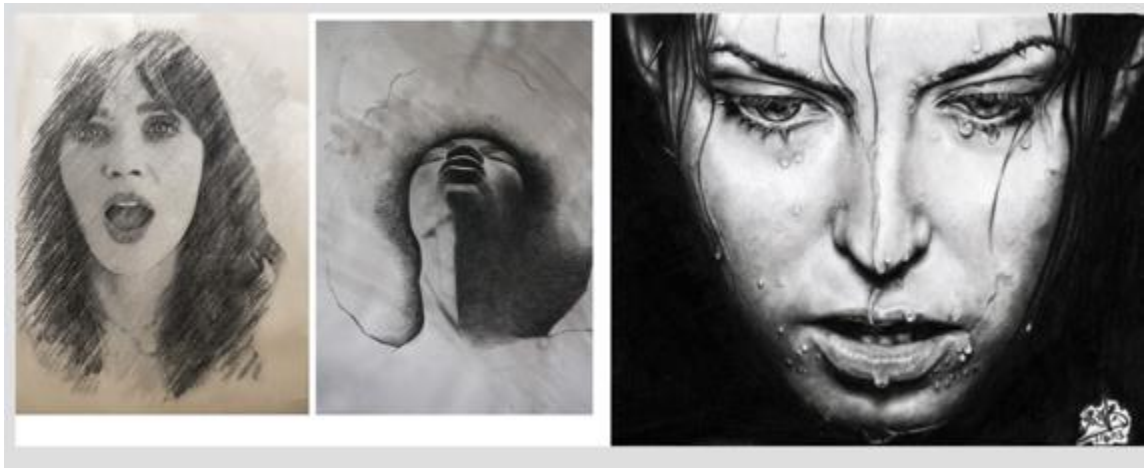


British artist Douglas McDougall has produced a series of emotional realistic portraits with charcoal/graphite



**Head of the Virgin in Three-Quarter View Facing Right, 1508–12**  
Leonardo da Vinci (Italian, 1452–1519)  
Italian  
Charcoal, black and red chalks; traces of framing line in pen and brown ink at upper right; 8 x 6 1/8 in.





**APPENDIX M**  
**SECOND SEMESTER:**  
**SPECIAL EDUCATION STUDENTS' SELF-PORTRAIT**



**APPENDIX N**

**SECOND SEMESTER PROJECT:**

**POSITIVE AFFIRMATION QUESTIONS**

**What positive thoughts will I tell my future self?**

What act of kindness can I show a stranger today?

What am I most proud of?

What am I really good at?

What are my main strengths?

What do I do better than most people?

What do I want out of life?

What/ Who inspires me the most?

Who can I thank today?

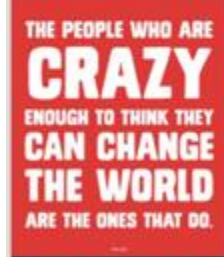
Do I do something that is fun and play every day?

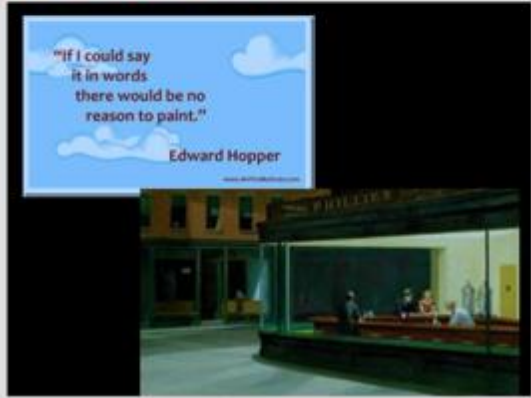
**APPENDIX O**

**POSITIVE AFFIRMATION POWERPOINT EXAMPLES**



Positive Message to your future self





**APPENDIX P**  
**STUDENTS' WORK**



Name Turkdogan, Alex

Period 5

**Critic on Positive Message**

**Written Essay: 50 pts**

**Critic you're drawing** Use two steps of criticism: **Interpretation, and Judgment.** Use your notes

well you have you to really look at the overall art  
work and the colors may be eye but there  
original intuitive & colors the message  
itself is bad but it makes a lot of sense.  
I think it could be more bold and it could  
be more organized and the color is all over  
the place even all red but the color  
but I think because it's not just the color  
that tells you, more all over it ~~is~~ ~~is~~ ~~is~~

**APPENDIX Q**  
**SECOND SEMESTER:**  
**FINAL SKETCHBOOK PROJECT**  
**IDENTITY BRAINSTORM LIST**



Memory: Remembrance Pages

Where you come from:

Who is your family

3 different materials

- Paint
- Collage Paper
- MAG
- Photos
- Cards
- Letter
- YARN

## Identity

Personal ITEM: That Tell  
who am I?

1. Things That wake up / or make  
you remember feelings, moments,  
emotions, thoughts, regrets.

2. Pictures

3. Flowers

4. Seashells, Sea dollars

5. Comic books / cartoons,

6. Magazines

7. Newspapers

8. Notes, Journals

9. Basket balls,

10. Pic of animals

11. Materials / clothes

12. Jewelry

13.



Identity / Personality / Individuality

Page 1

Memory: Thoughts, Remembering

Covers, Spine of Sketchbook

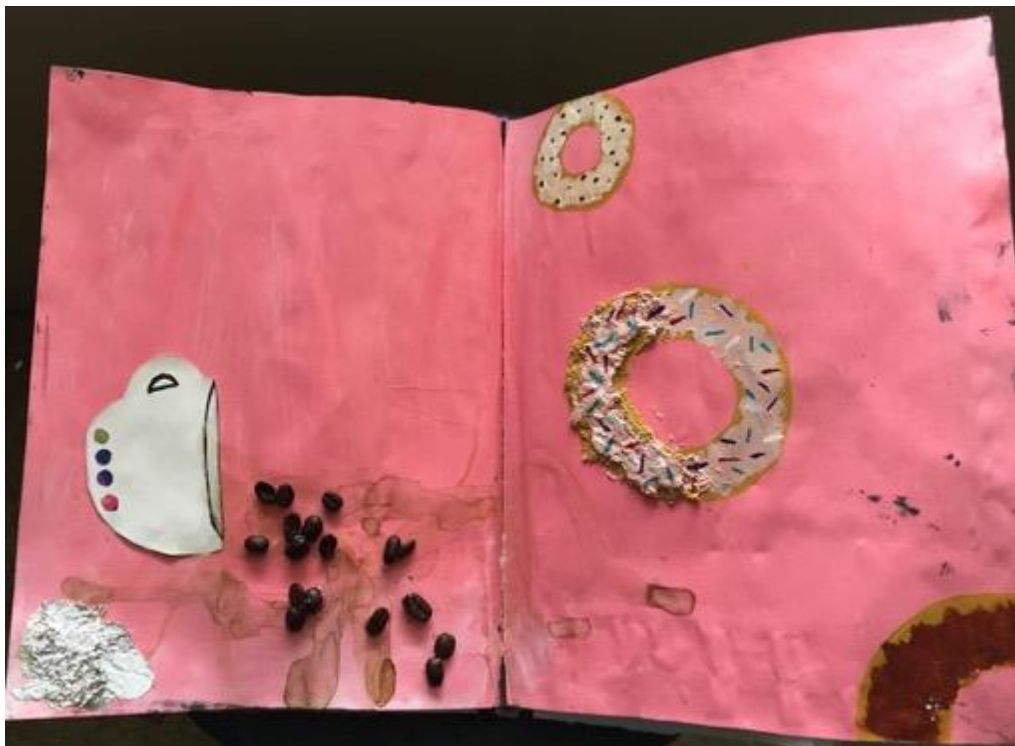
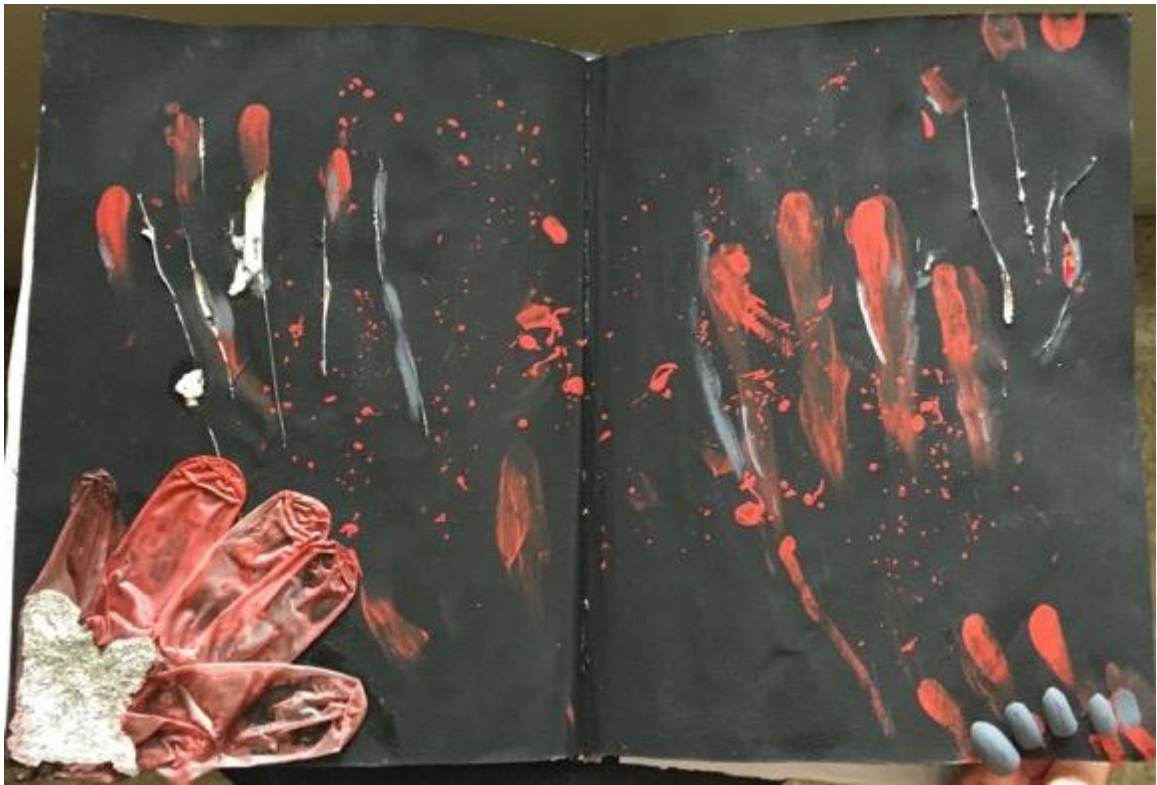
- use multiple materials to do book
- MUST use 3 different materials on Background and 3 different materials on top
- may put your name or anything that represents you

**APPENDIX R**  
**FINISHED STUDENTS'**  
**IDENTITY SKETCHBOOK PROJECTS**

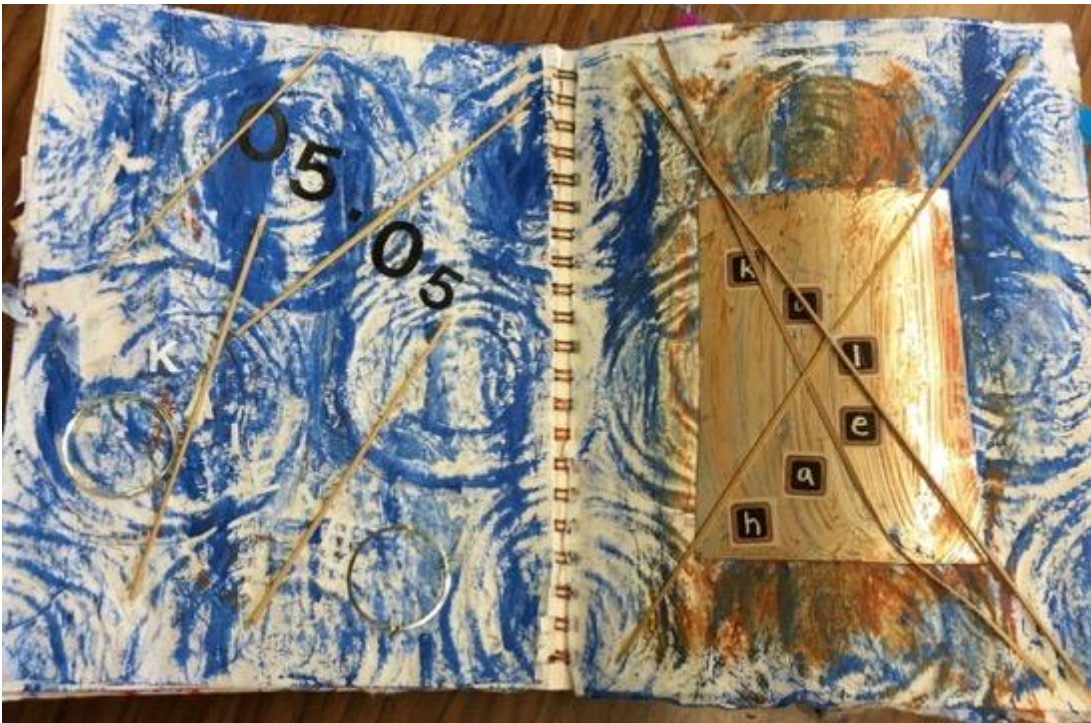












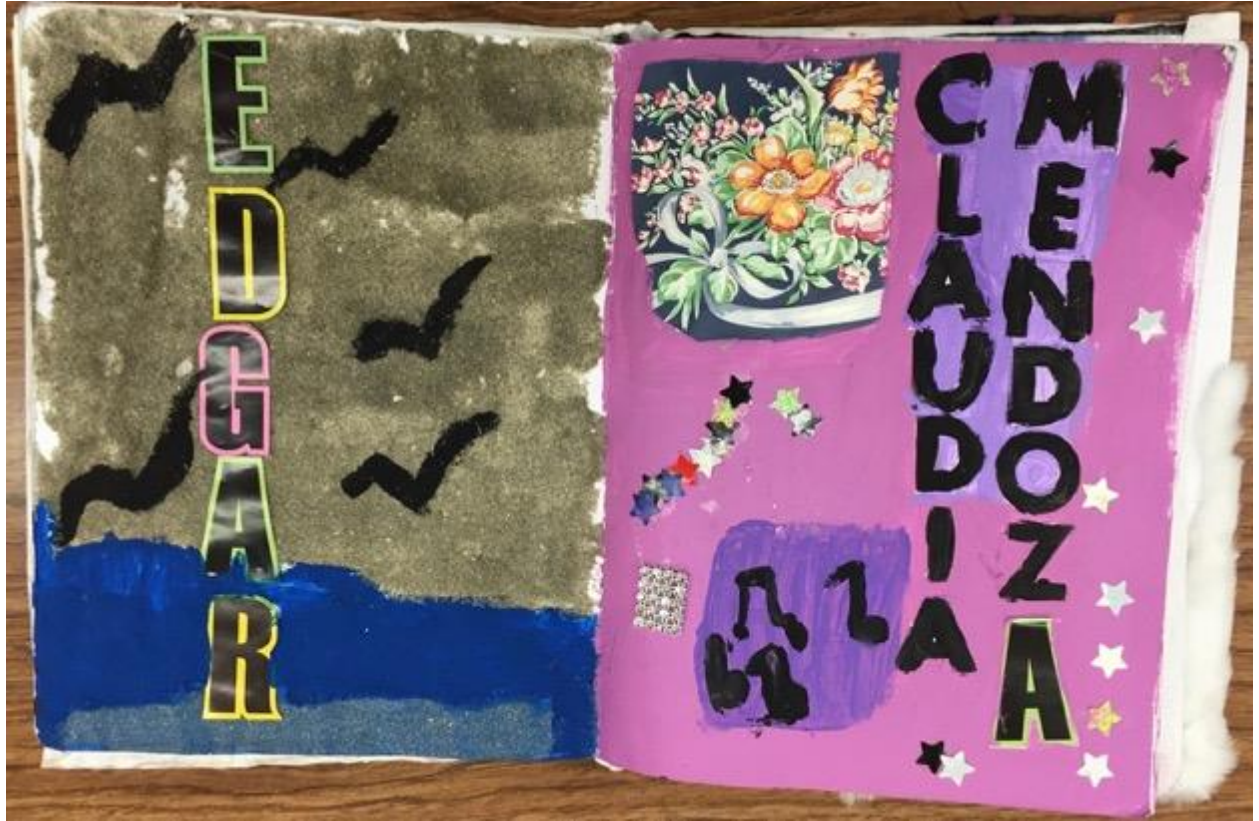














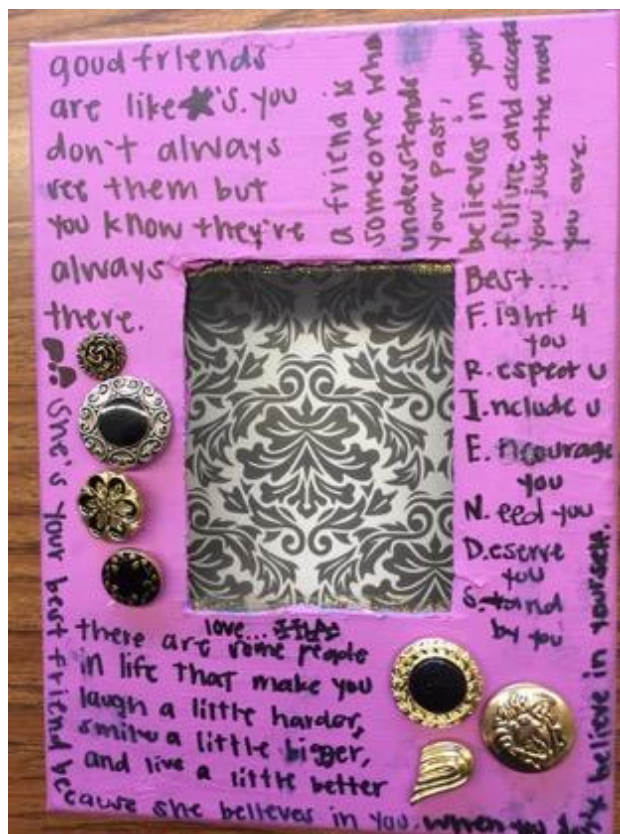


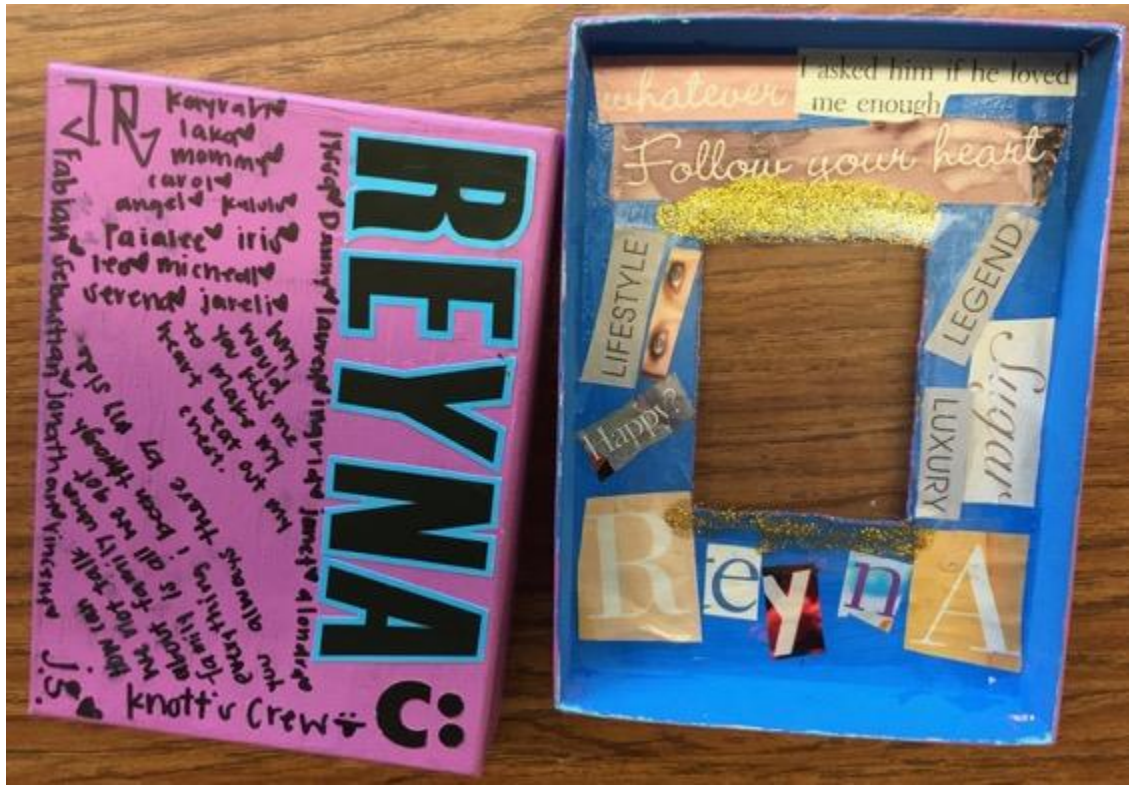












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