ART AS A THERAPEUTIC AND EDUCATIONAL
TECHNIQUE FOR EMOTIONALLY DISTURBED YOUTH

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ABSTRACT

ART AS A THERAPEUTIC AND EDUCATION TECHNIQUE

FOR EMOTIONALLY DISTURBED YOUTH

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An attempt has been made in this study to document
the development of an effective Art Therapy program for a
specific population of 25 emotionally disturbed adolescents
between the ages of 12 and 16.

It was hypothesized that these children's involve-
ment in such a carefully structured therapeutic Art program
would have a positive effect on their behavior and aesthetic
sensitivity.

The study is confined to the period from September,
1979 to April, 1980, and was carried out as part of the Day
Treatment component of a special school serving emotionally
disturbed children.

Conceptual Level theory provided the basis for
structuring the therapeutic Art curriculum according to the
individual's conceptual stage of development.

The "Jesness Behavior Checklist" (Appendix B),
"Health and Opinion Survey" (Appendix C), "Student Behavior

Checklist" (Appendix D), "Aesthetic Checklist" (Appendix E)
and the "Art Judgment Form" (Appendix F) were utilized in
order to document pre- and post-test data for analysis of
behavior and aesthetic sensitivity change.

Positive change was found to have occurred in the
behavioral as well as the aesthetic dimensions during the
brief duration of the study.

It was further observed that behavioral dimensions
are significantly (.05), positively correlated with
aesthetic dimensions, indicating that there exists an
important interrelationship between the two.

It is recommended that further study be made in this
area to substantiate the conclusions reached by this study.

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Chapter I

INTRODUCTION

The justification for the establishment of an Art Therapy Program for emotionally disturbed adolescents originated form a firm conviction that cognitive learning cannot take place without the active participation and involvement of the affect or feelings. Involvement in activities utilizing the senses and visually expressing feelings and sense impressions is one aspect of mobilizing affective learning.

The ability and opportunity to express feelings visually addresses the therapeutic needs of emotionally disturbed children in particular. This project aims at promoting the establishment of an Art program which emphasizes the development of affective learning, and subsequently investigates resultant changes in behavior and aesthetic awareness of a population of emotionally disturbed adolescents.

Statement of the Problem

This exploratory study aims at the integration of an Art program as a therapeutic adjunct of the treatment milieu

of a Day Treatment Centre serving the needs of emotionally
disturbed adolescents.

The question being investigated here is whether Art
is important in aiding the treatment and remediation of
these children.

Rationale and Hypothesis

The rationale for integrating Art as one aspect in
the treatment of emotionally disturbed adolescents is for
visual expression to become an integral part of the thera-
peutic environment. Art therapy is conceived of primarily
as a means of supporting the ego, fostering the development
of a sense of identity, and promoting maturation in general.
"Its main function is seen in the power of Art to contribute
to the development of psychic organization that is able to
function under pressure without breakdown or the need to
resort to stultifying defense measures". (Kramer, E. 1977,
p. XIII)

The child's power of visual communication with
others gives meaning to his existence and creates within him
an awareness of behavioral and learning objectives. The
emphasis is the child's emotional growth--"for a child's
intellectual growth remains forever linked to his emotional
readiness for cognitive experiences." (Pine, S., 1972, p. 3)
By structuring a milieu given behaviorally and aesthetically
relevant objectives, it is hypothesized that Art will have a
positive effect on behavior and aesthetic sensitivity of
this particular population.

Importance of the Study

It is important to create an Art program appropriately structured to meet the emotional needs of disturbed adolescents in order to encourage development and growth.

Although the importance of Art in therapeutic as well as educational settings has been documented by educators, psychologists and therapists, (Piaget, 1973, Lowenfeldt, 1957, Eisner, 1972, Feldman, 1970, Read, 1948, Kramer, 1971 and Naumburg, 1950 among others) there are no known studies which measure behavioral change (using reliable instrumentation) as a result of utilizing Art in the treatment of emotionally disturbed adolescents. This study utilizes a structured educational approach or taxonomy enabling the teacher-therapist to work in Art with a group of children while being aware of the particular needs of the individual child and structuring the milieu according to those needs. Further, an attempt has been made to create instrumentation measuring aesthetic and perceptual growth.

Limitations of the Study

The study is limited by the size of the study sample. Extraneous factors influencing student behavior fluctuations from one Art session to the next (e.g. family crisis, peer problems, drug related problems, problems with other authority figures) have not been documented due to the time factor involved. The study confines itself to the

dates from October 1, 1979 to March 31, 1980. Therefore,
caution should be exercised in generalizing from this
limited sample and time study without further inquiry.

Chapter II

LITERATURE REVIEW

Introduction

This review traces the historical development of Art
in Education. It seeks to clarify the necessary and vital
role of Art in a well-integrated educational approach
addressing both the cognitive and affective functions of the
human being.

In addition, the therapeutic aspects of Art are
reviewed in relation to the needs of our study sample.

Statistical research similar to that attempted in
this study has not been found, although some excellent work
exists in the study of individual cases. (Kramer E., 1971;
Naumburg, M., 1950)

The Role of Art in Education

The development and functioning of concepts, like
all other cognitive outcomes, are bipolarly determined
(Kohler, 1929; Lewin, 1935; Sherif, 1935; Piaget, 1951);
that is, concepts are jointly determined by the totality
of external (situational) and internal (dispositional)
factors at the given time operating in mutual interde-
pendence. This is not to say that both sets of these
cognitive determinants exercise equal weight in the
final outcome. The influence exerted by each is a func-
tion of the compellingness of the external or stimulus
factors and the intensity of the internal or motiva-
tional factors (Sherif, 1935; Coffin, 1941; Sherif and
Harvey, 1952; Thrasher, 1954). (Harvey, Hunt,
Schroeder, 1961, p. 15).

Kurt Lewin made the classic statement of the differ-
ential, or interactive, approach in the formula, $B=f(P,E)$,
(Hunt, D., 1970) or "behavior is a combined function of the

person and the environment". Translated into educational

terms, this indicates that the accomplishment. of an educa-

tional objective depends on the effect of the educational

approach on the individual learner. Since our children

spend the bulk of their formative years in the school

system, it is this particular environment which tends to

shape and influence their behavior.

Lowenfeld believes that in our present educational

system,

> still everything points towards learning, which in
> most instances means acquiring knowledge. Yet we know
> too well that knowledge if it cannot be wed by a free
> mind will neither be of use to the individual, nor will
> it be of help to society. Our one-sided education with
> its emphasis on knowledge has neglected those attributes
> of growth which are responsible for the development of
> the individual's sensibilities, for his spiritual life,
> as well as for his ability to live cooperatively in a
> society...While our high achievements in specialized
> fields, particularly in the sciences, have improved our
> material standards of living, they have also diverted us
> from those values which are responsible for our emo-
> tional and spiritual needs. (Lowenfeld, V., 1957, p. 2)

Lowenfeld encourages a well-balanced educational approach or

system which stresses the development of the whole indivi-

dual whose "thinking, feeling, and perceiving must be

equally developed in order that the potential creative

abilities of each individual can unfold." (Lowenfeld, V.,

1957, p. 2) He feels that Art Education, when introduced

during early childhood education, could mean the difference

between a creative individual with an inner resource system

to effectively function in his environment, and one who, in

spite of all learning, will remain inflexible and rigid.

In order for the mind to deal with information, it needs to fulfill two functions. It must gather information (the process of perception) and it must process it (the process of thinking). Rudolf Arnheim (1967, p. 1) states that these two functions are separate in theory but questions whether they are or can be in practice. Yet we find that popular philosophy divides the two functions of perception and thinking even now, taking its original source from such medieval philosophers as Duns Scotus (Arnheim, R., 1967, p. 2) who claimed the senses to be confused and indistinct (thus inferior), requiring reasoning to clarify them.

Historical Development of Art Education

In tracing the development of Art Education in society, we may go back to Plato (Arnheim, R., 1967, p. 2) who in his 'Republic' recommended 'music' for the education of the heroes because of its adherence to mathematical order but he cautioned against the study of the Fine Arts (painting, sculpture) because they strengthened man's dependence on illusory images.

It is not surprising then to observe the development of the Fine Arts as a secondary discipline to the Liberal Arts (Math, Language, Science) in subsequent public education systems.

Elliot W. Eisner, prominent Art Education theoretician, in researching the character, status and goals of Art Education today, has found that the Fine Arts are viewed as

"peripheral rather than central to the educational process".
(Eisner, E.W., 1972, p. 1) This view finds its roots in the
puritanical orientation to life which our ancestors brought
with them to North America. The development of crafts for
utilitarian purposes created a split between those things
useful and things of an ornamental or luxurious nature. And

> by denying to any applied, industrial or utilitarian
> Art any aesthetic importance, this dichotomy engendered
> in America a false attitude toward the so-called 'Fine
> Arts'... The attitude thus created conceived of Art as
> an activity removed from the main, serious business of
> life, as the product of only a gifted few, and the
> prerogative of a wealthy leisure class. (Eisner, E.W.,
> 1972, p. 31)

Subsequently, when Art was added to the school
curriculum in the early nineteenth century, it was for the
purpose of drawing as related to geometric exercises and
improvement of writing skills. With the coming of the
Industrial Revolution, Art served as a tool for training
designers and craftsmen. Educators believed that

> the training of the hand and eye which is given by
> drawing is found to be of the greatest advantage to the
> worker in many occupations and is rapidly becoming
> indispensable. This training is of value to all the
> children and offers to girls as well as boys the
> opportunity for useful and remunerative occupations, for
> drawing in the public schools is not to be taught as a
> mere 'accomplishment'. (Eisner, E.W., 1972, p. 34)

With the coming of John Dewey (1850 - 1952) (Eisner,
E.W., 1972, p. 41), revolutionary changes took place in
terms of the attitude towards the child and his education.
His philosophy is in keeping with Lewinian theory (environ-
mental factors influence personality to determine behavior).
There was a growing awareness of the child's needs and
requirements according to his developmental stages rather

than the child serving as a receptacle for ingesting, storing, and computing information for future use.

What implications did this have for Art Education? Eisner states that, first, Dewey's belief that the child's interests need to be considered in education came to mean, that the child should have freedom of choice in Art. Secondly, Dewey's awareness of developmental stages of the child and of his limited experience compared to that of an adult led educators to believe that the child should not receive instruction in Art, nor should the teacher intervene in his artistic process. Thirdly, "Dewey's desire to develop through schools the creative intelligence of children was transformed by Art educators into a commitment to use Art to foster the 'general creative abilities' of the child." (Eisner, E.W., 1972, p. 42) Finally, Dewey's conception of the wholeness of experience (often referred to as Gestalt), the idea that feeling and thinking are an integral part of well-being, led to practices in which Art (or the 'feeling' aspect of experience) was integrated with other fields of study and in reality became a tool to teach other subjects.

Thus Art came to be viewed as an exceedingly useful vehicle for facilitating the development of concept formation, and the teacher was not to teach Art per se but "unlock the creativity of the child by providing a stimulating environment and the necessary Art media." (Eisner, E.W., 1972, p. 49).

Although Dewey's ideas were often misinterpreted and distorted in general practice in the classroom, they gave rise to the most influential Art Education developments of the forties inspired by people such as Victor d'Amico, Natalie Robinson Cole, Victor Lowenfeld, and Herbert Read from England. (Eisner, E.W., 1972, p. 56) Their common goal in Art Education was the facilitation of the creative development of the child.

Lowenfeld's (1957, p. 19) mapping out the developmental stages of the child in relationship to his creative and mental growth had perhaps the greatest influence in teaching Art in North America in that the Art teacher had a guideline for anticipating and understanding the child's expressive stages as related to the development of his emotional and mental growth (or his ego development). Herbert Read in England developed a similar classification system of children's drawings. Gaitskell and Hurwitz (1975) feel that the danger, if one exists, arising from a typology such as Lowenfeld's or Read's lies in its possible effect on teaching methods. In the words of Barclay-Russell....

> It is probably much more important in practice for Art teachers to use such comparisons as approximate guides rather than to think of children's Art in terms of psychological labels which may well be only partially understood. (Barclay-Russel, A., 1954, p.47)

> While a teacher may find interest in the opinions of those who wish to place children and their work into categories, to base a system of pedagogy on such opinions might not be an altogether wise course of action. A sounder and more practical viewpoint in the business of Art education is to consider each child a dynamic individual, capable of personal growth and of unique artistic output. (Gaitskell & Hurwitz, 1975, p. 181)

Categorization helps the Art teacher to understand why the child uses a particular schema or approach at any given time, or why he reacts to a medium or task in a particular manner, but must not be viewed as a rigid, step-by-step process through which the child will or must evolve.

Returning to Lewinian theory of 'behavior = the interaction between personality and environment,' we can begin to appreciate the diversity of each child's surroundings and influences and how his particular personality reacts to those influences.

> Victor Lowenfeld's (1957) theories of child Art are based on his belief in the value of children's experiences and their sensory and imaginative awareness: he views the creative process as the most effective basis for the total development of the child. (Gaitskell & Hurwitz, 1975, p. 182)

It is because of his ability to create a link between the expressive-creative process and the emotional growth of the child that Lowenfeld's development of 'stages' provides valuable clues to a child's expressive needs, while being aware of how they may support his emotional and cognitive needs. This is found especially true in working in Art with emotionally disturbed children such as are being addressed in this study, because of the acute and pressing need to identify, cope with, and finally resolve, emotional crisis, and the Art therapist's responsibility to create a link between emotional needs and expressive needs which support and enhance emotional development.

In summary, we see that in recent history, Art has served several functions in the educational system:

1. Art as a frill or luxury task reserved only for the privileged few.

2. Art separated from craft or any other day-to-day endeavor.

3. Art in the service of industry and industrial design.

4. Art as an integral part of the child's learning and living environment.

5. Art as fostering creative and mental growth or in Arnheim's words, "visual thinking". (Arnheim, R., 1967)

Thinking is based on perceiving, and without training our powers of perception, our cognitive skills and thinking will be limited.

The Arts are neglected because they are based on perception, and perception is disdained because it is not assumed to involve thought.

It is this unwholesome separation between perception and thinking in education which creates learning without meaningful relationships.

Our central purpose is to integrate affective, perceptive and cognitive processes through an Art curriculum. It is anticipated that this process will make learning more meaningful.

Art as Therapy

The opportunity to visually express feelings, sense impressions and learned responses is the therapeutic aspect of learning which is discussed in this paper.

In the broadest sense of the term, Art can be therapeutic in any environment where the child is allowed to give visual expression to his mental imagery. Eisner states that the therapeutic use of Art has been one of the many justifications for teaching Art. The therapeutic value of the Art experience is one of several important aspects in its integration with a curriculum offering cognitive learning situations. He continues,

> the prime value of the Arts in education lies, from my point of view, in the unique contribution it makes to the individual's experience with an understanding of the world. The Visual Arts deal with an aspect of human consciousness that no other field touches on: the aesthetic contemplation of visual form. (Eisner, E.W., 1972, p. 9)

In Herbert Read's words, "the aesthetic activity as such is the organic process of physical and mental integration." (Read, H., 1948, p. 215)

Herbert Read feels that Art teaching can be separated into three distinct activities which are often confused:

A. Self-expression--the innate need to communicate to others' thoughts, feelings and emotions.

B. Observation--the desire to record one's sense impressions, clarify one's conceptual knowledge, to build up one's memory, to construct things which aid one's practical activities.

C. Appreciation--the response of the individual to the modes of expression which other people address or have addressed to him, and generally the individual's

response to values in the world of facts--the qualita-
tive reaction to the quantitave results of activities A
and B. (Read, H., 1948, p. 208 - 209)

Self-expression cannot be taught. The teacher's
role is a guiding, inspirational one at best.

Observation, Read concludes, is almost entirely an
acquired skill and requires the training of the eye and
other sense organs.

"Appreciation can undoubtedly be developed by teach-
ing," and Read feels that before the age of adolescence, it
is most important to preserve the "original intensity of the
child's reactions to the sensuous qualities of experience--
to colors, surfaces, shapes and rhythms." (Read, H., 1948,
p. 209)

What is the significance of the Art experience to
the population under consideration?

"The basic aim of the Art teacher-therapist is to
make available to disturbed persons the pleasures and satis-
faction which creative work can give, and by his insight and
therapeutic skills to make such experiences meaningful and
valuable to the toal personality." (Kramer, E., 1971, p. 6).
Kramer states that since the existence of human society the
Arts have helped man to reconcile eternal conflicts between
the individual's instinctual urges (or in Freudian terms,
the Id) and society's demands, and therefore Art is thera-
peutic, in the broadest sense of the word.

> The artist who applies modern psychology in the
> field of Art has to adapt his methods to the medium so
> that the therapeutic value of Art is heightened and
> reinforced by the introduction of therapeutic thinking,
> not destroyed or weakened by the introduction of
> concepts and methods that might be incompatible with the
> inner laws of artistic creation. Thus, the Art thera-
> pist combines several disciplines. He is at once
> artist, therapist and teacher. To maintain a sound
> balance between his several functions is his greatest
> skill. (Kramer, E., 1971, p. 6)

Elinor Ulman describes Art as a process through

which inner and outer realities are fused into a new entity,

and therapy as aiming at favorable changes in personality or

in living that will outlast the session itself. (Mullins, J.,

1973)

Margaret Naumburg (1950)) and Edith Kramer (1971)

are the most influential exponents of Art therapy in North

America. Naumburg's (1950) approach to Art therapy is

psychoanalytically oriented. She seeks to release uncons-

cious fears and desires by means of spontaneous Art expres-

sion. Margaret Naumburg initially focused mainly on the

interpretation of unconscious meaning and graphic symbols in

Art production. When the close relationship between graphic

form and character structure was noted, interest in the

formal qualities of Art work and in diagnosis quickened.

(Kramer, E., 1971, p. 5)

Edith Kramer concerns herself with Art therapy that

depends on Art as its chief therapeutic agent. "Art therapy

is seen as distinct from psychotherapy. Its healing

potentialities depend on the psychological processes that

are activated in creative work." (Kramer, E., 1971, p. 25)

This approach to Art therapy came about as a result of the discovery that children's Art develops in a typical and predictable sequence. (Lowenfeld, 1957; Kellog, 1969)

With the realization that in all Art forms there is inherent an interdependence between style, development and personality, the Art therapist can modify his working methods according to the students' needs as well as to the treatment team's therapeutic goals.

In this way Art becomes a "means of widening the range of human experiences by creating equivalents for such experiences. It is an area wherein experiences can be chosen, varied, repeated at will....". (Kramer, E., 1971, p. 6 - 7, 1971) The Art therapist-teacher needs to be aware of the ever-present student (human) dilemma:

> while his craft demands the greatest self-discipline
> and perseverance, he must maintain access to the primi-
> tive impulses and fantasies that constitute the raw
> material for his creative work. (Ulman, E., 1975, p. 6)

Today's emotionally disturbed children come to the specialized school feeling cynical, destructive, wasteful and bored, and most of all, full of fear and anguish, because they are so often "deprived of love, understanding, space to live and play in, and exposed to brutality; they have also been bribed, seduced and left empty." (Ulman, E., 1971, p. 6) They have a need for an environment which is uncompetitive and non-judgmental while at the same time offering them a structure which will encourage stability and re-establish trust. While an involvement in Art permits expression of dreams, hopes and fantasies, the emphasis on

building up structure in Art parallels the course recognized

as necessary for treatment plans in general.

Judith Rubin expresses the intent of this study when

she says about herself:

> For me, the notion of order in creative activity is
> ultimately and inextricably intertwined with that of
> freedom...neither the extreme of order--rigidity--nor
> the extreme of freedom--chaos--is conducive to creative
> function. (Rubin, J., 1978, p. 21)

It is necessary for the therapist to help the dis-

turbed child find the internal and external (social) disci-

pline in order to gain greater freedom and develop habits

which increase flexibility.

> If the control, order and discipline are to come
> from within the creator, then that child...must be
> enabled to confront whatever confusion, vagueness or
> inner reality he needs in order to understand and
> organize, if it is at all possible for him to do so.
> (Rubin, J., 1978, p. 22)

The consistent and predictable structure provides a basis of

safety, predictability and trust for the disturbed adoles-

cent from which beginnings he dares to venture forward once

more slowly to experiment, experience and grow emotionally,

cognitively, perceptually and expressively. "One cannot be

on fire with inspiration" (Dewey, K., 1934, p. 65) without

free access to joy and spontaneity.

> Art is the quality that makes the difference between
> merely witnessing or performing things and being touched
> by them, shaken by them, charged by the forces that are
> inherent in everything we give and receive. Art
> education (or therapy) then, means making sure that such
> living awareness results when people paint pictures...
> (Arnheim, R., 1967, p. 342)

Conclusion

This study attempts to assess behavioral changes as related to involvement, change and growth in expressive activity (perception, visual interpretation of form and feeling, critical awareness) of this study sample, as a result of introducing Art as an integral part of their treatment. The structure or approach is developmentally oriented to suit the emotional and cognitive needs of this population. Lowenfeld (1957) provides the guidelines for awareness and development of an Art curriculum appropriate to the needs of these emotionally disturbed children in the expressive stages between "Dawning Realism" and "Pseudo-naturalistic Drawing". Geraldine Williams and Mary Wood (1974) provide further insight and information into particular stage--specific Art activities and more significantly, give credibility to a developmental approach in Art therapy.

> The therapeutic value of Art is in the experiental process. It is the child's involvement and the implementation of the act itself which makes the Art experience of value. Second, the relative value of a particular Art experience is directly related to particular developmental themes already at work within a child...
> Five specific contributions of Art to development at every stage are:
> 1. Art adds form to feeling.
> 2. Art helps a child develop skill in communicating feelings and ideas to others.
> 3. Art provides a child opportunity to see himself through his own products.
> 4. Art challenges a child to express and create.
> 5. Because there is no right or wrong in Art production, a child's Art becomes a source for success.
>
> (Williams, G., and Wood, M., 1974, p. 7)

Loevinger (1976) provides guidelines for an awareness in ego development of the child while it is the "Conceptual Level Matching Model" (Hunt, D., 1970) which provides the basic guidelines for assessing the needs of the child in terms of affective and cognitive growth and offers approaches for treatment of children at differing stages of conceptual growth.

It is the harmonious interaction of a growth-conducive environment with the person's affective-cognitive make-up which is desired to effect behavioral change in our population of emotionally disturbed adolescents. Art can provide such an environment:

> ...Art fulfills for the disturbed child the function which it has for all men: to create a realm of symbolic living, which allows experimentation with ideas and feelings; to make apparent the complexities and contra-dictions of human life; to demonstrate man's capacity to transcend conflict and create order out of chaos; and finally to give pleasure. (Kramer, E., 1971, p. 219)

Chapter III

CONCEPTUAL LEVEL THEORY

This chapter outlines theory and validity for
Conceptual Level. It further shows method of measurement of
Conceptual Level and application to educational practice,
providing detailed outlines of suggested teaching approach
according to individual student characteristics.

The "Conceptual Level Matching Model" (Hunt, D.,
1970) has been used with our study sample in order to coor-
dinate learner characteristics with an Art therapy approach.
Theoretical background and construct validity indicate that
this model has had significant success in application with a
normal student population in educational settings. Some
studies of interest are:

1. A qualitative study employing the Conceptual Level
Matching Model utilizing teacher's evaluation to provide
supporting evidence of its validity. (Hunt, D., 1970)

2. An investigation of the interactive effect of
learner Conceptual Level and variations in structure repre-
sented by a discovery (low structure) vs. lecture (high
structure) approach. (McLachlan, J.F.C., 1969)

3. Using Conceptual Level Matching Model rationale to
investigate the differential effects of "rule-example" order
as a function of learner Conceptual Level. (Tomlinson,
P.D., 1969)

4. Brill has shown that Conceptual Level is also useful in looking at juvenile correctional settings. He found that successful post-discharge adjustment was associated with low Conceptual Level boys who had been treated in highly structured settings and moderately low Conceptual Level boys treated in treatment settings which were somewhat less structured. Since the adolescents in our study sample manifest similar behavioral characteristics when compared to the delinquent adolescent, it was felt that the Conceptual Level Matching Model would provide an important structural framework for the Art therapy study. (Brill, R., 1978)

Conceptual Level:

Conceptual Level theory concerns itself with the complexity of the individual and the complexity of the environment, with a view to making an optimum match between the two. This theory, introduced by Harvey, Hunt, and Schroder (1961) describes the development of individuals in terms of increasing conceptual complexity, self-responsibility, and independence. It identifies how individuals process information, the learning environment which will most likely facilitate further development, and the goals to be addressed in working with the individual.

Conceptual Level has been used primarily in educational settings, the aim being to match students to optimal learning environments. This theory is used to specify the therapeutic environment in working in Art with emotionally

disturbed children in this study. Lower Conceptual Level youths require a high degree of structure because a complex environment is experienced as confusing and frustrating. The structural approach may be adjusted as the student begins to be able to cope more effectively with his environment.

Measurement:

Conceptual Level is measured by means of a "paragraph completion test" consisting of six questions. The questions are designed to reveal how the person thinks. The scores range from 0 to 3.0 and the scores are rated according to the following general characteristics:

Score 0: He may typically react in one of two ways:

a) He may react impulsively to situations in a negative, unsocialized manner, by losing his temper or becoming aggressive. He is totally self centered and does not consider other people's thoughts and/or feelings and is only concerned with what he wants, likes, feels and believes. He resists being ruled or controlled by other people.

b) He may react defensively by withdrawing, ignoring the situation or blaming others. It should be noted that hostility or anger may also be expressed at other levels, but this is not the only reaction to the situation. For example,

hostility may be associated with concern for being right or wrong (score 1), desire for independence (score 2) or awareness of alternatives (score 3).

Score 1: At this level the typical characteristics are:

a) concern with behaving in a socially acceptable way, and

b) polarized or dichotomous thinking or behavior. The person evaluates situations in a simple concrete fashion according to what is socially acceptable or correct (e.g. right--wrong, good--bad). He is sensitive to authority figures (teachers, parents) and how they would behave or what they would expect of him in different situations. His concern with behaving correctly may be shown by feelings of anxiety or embarrassment when he has acted incorrectly. Once he has evaluated the situation he is anxious for closure.

Score 2: He is open to other people's ideas and evaluates alternatives. But no attempt is made to integrate this evaluation with the solution or decision. He is very much concerned with his own thoughts and feelings and is striving for independence. In considering alternatives, he reveals an increased tolerance of uncertainty, ambiguity and difference of opinion.

Score 3: The person considers and weighs alternatives, then decides upon the best possible solution to a particular problem. In doing so he shows concern for his own and other's ideas and feelings and about the possible consequences of his decision. Where possible, he seeks a compromise which is suitable to all concerned. But he is secure in his independence and is aware of himself, of his relationship with others and how they view him. He will not compromise his values, principles or beliefs to please others or to conform. By the same token he will accept full responsibility for the consequences of his decision. (Hunt, Butler, Noy, and Rosser, 1977)

Final Scores and Implications:

The final score is an average of the scores for the six questions. These final scores have been subdivided for descriptive purposes into Conceptual Level stages. The stages are defined according to ranges of final scores as follows:

Stage A:	0 – 0.8
Stage B:	0.9 – 1.6
Stage B/C:	1.7 – 2.2
Stage C:	2.3 – 3.0

The following paragraphs describe the stages of conceptual development, the degree of structure required and the treatment objectives in each stage of development.

The Stages:

Stage A: 0 - 0.8

Stage A youths are the least socialized and have either failed to internalize or are attempting to reject the culturally accepted beliefs and values normally transmitted by significant others. They place themselves in opposition to authority figures who try to impose values on them. They are not dealing with standards of right or wrong, and view others in an egocentric way, as sources of gratification, without being prepared to give anything in return.

Stage A youths require a high degree of structure as they are so anxious and rigid that they are incapable of helping themselves.

High structure means a high level of order, organization, clarity, as well as support for the student in the treatment (Art therapy) environment. It does not mean only setting standards in terms of rules and punishment; neither does it mean placing physical controls on a client's activities.

Stage A youths need to be actively and continuously involved with the Art therapist in activities that are engaging, satisfying, and which give the youth immediate feedback and encouragement in a well ordered and predictable program.

The treatment objectives are to help the client develop trust and to increase feelings of self-worth.

Initial Characteristics of Students with

Very Low Conceptual Level   (Stage A)

As Reported by the Teachers

1. Have a short attention span; can't sit still for the period--there is constant movement.

2. Have no inner control as individuals; they do not know how to function in group situations.

3. Are physical with each other (boys) and try the rules often.

4. Ask for direction often. (They don't rely on themselves or want to think.)

5. Are literal and unable to make inferences or interpretations.

6. Lack self-confidence; generally have a poor self-image.

7. Have difficulty organizing themselves and their materials.

8. Do not reveal anything of themselves or express personal opinions--everything is very objective. They are afraid to get emotionally involved with a story or film.

9. Have a wide range of abilities.

10. See things in black and white with no grey in between.

11. Want to know the basic information or process and are not interested in the side-lights.

12. Incapable of handling general questions or 'thinking through' a problem; they guess and let it go at that.

13. Do not assume responsiblity for their own actions.

14. Are laconic. They give brief answers with little elaboration.

Teaching Approaches used with Students with
Very Low Conceptual Level (Stage A)

1. Have definite and consistent rules--let them know what is expected of them.

2. Give specific guidelines and instructions (step by step), even make a chart of the steps.

3. Make goals and deadlines short and definite.

4. Provide a variety of activities during the period, incorporating some physical movement whenever possible.

5. Make positive comments about their attempts; give immediate feedback on each step; give much assurance and attention; praise often.

6. Use pictures and things they can see, feel and touch.

7. Get them to work immediately and change pace often.

8. Display their work; it's a form of reinforcement which they like.

9. Capitalize on their interests to assist them in learning the various reading skills.

10. Begin with factual material before attempting discussion.

11. Move gradually from seat work to discussion; provide more group work as they are able to handle it.

12. Leave them at the end of each period with the satisfaction of having learned new material and having success in what they have been studying.

13. Read to them; it helps extend their attention span and enhance listening skills.

14. Provide opportunities for choice and decision making as they appear ready for them.

Stage B: 0.9 - 1.6

Stage B youths either have internalized or at least accepted values with respect to right and wrong and tend to view situations and people from simply a good or bad perspective.

Information of any kind is looked at with a high degree of rigidity, in that things are either one way or the other. They look to adults to define what is right and what is wrong, as well as to help them make interpretations of a wide variety of information.

These youths require an orderly and clear environment in which they are encouraged to begin to make decisions and take responsibility for themselves. They are still quite dependent on adults and need encouragement and support while still requiring clear expectations and controls. Within this secure environment, they should be encouraged to take more responsibility for themselves and be rewarded when they do so. When beginning to work with Stage B youths, trying to accomplish this task is more important than a successful outcome.

Stage B youths need to be encouraged to look at situations, people and their own values from a broad perspective. It should be possible, and helpful, to focus more on internal problems issues at this stage of development. Increased feelings of self-worth and the ability to cope are important in this stage of development.

Initial Characteristics of Students with Low

Conceptual Level (Stage B)

As Reported by their Teachers

1. Oriented to the role of a "good student", one who gets the right answers, has neat work and good work habits.

2. Seek teacher approval and strive to please the teacher; they go along with what the teacher says.

3. Want to work alone at their own desks.

4. Are reluctant to try anything new; don't like to appear wrong or dumb.

5. Do not express personal opinions.

6. Don't ask questions.

7. Are confused by choice and upset by alterations of the schedule.

8. Want to be told and have the teacher constantly present. "They fall to pieces if no one is around to tell them what to do."

9. Look for reassurance. Frequently ask, "Is this right?", "What should I do now?", "What should I write?"

10. Are not too imaginative.

11. Participate well in the class as a whole but do not work well in small groups.

12. Are mark conscious.

(Brill, R., 1978)

Teaching Approaches used with Students with

Low Conceptual Level (Stage B)

1. Arrange students initially in rows and gradually get them working in pairs, then in small groups.

2. Have definite and consistent rules--let them know what is expected of them.

3. Use creative drama, music, art activities to encourage spontaneity, self-awareness and cooperation.

4. Need to know what to do each day. Some teachers found that initialing the students' work daily provided the teacher contact they desired and the impetus to continue on. They could see how much they had accomplished.

5. Provide non-threatening situations where they have to risk an opinion.

6. Provide a lot of praise and success-oriented situations.

7. Given them group problems to encourage sharing.

8. Provide opportunities for choice and decision making as they appear ready for them. Push them gently into situations where they have to make decisions and take responsibility.

Stage B/C: Transition: 1.7 - 2.2

These youths are more complex, less rigid, and more open to information than stage B youths. They are both questioning and assertive, and are able to look at situations more openly. They are beginning to interpret situations outside of just a right/wrong perspective, being concerned with their own and other's ideas and feelings. They have some ability to tolerate ambiguity and differences of opinion.

Such youths need to be involved in decision making concerning them and require some structure to relate to. They need considerable help from adults in evaluating options and plans for themselves.

Stage C: 2.3 - 3.0

Stage C youth view the world in terms of their own conceptions and feelings rather than those adopted from significant adults. Their own and other's ideas and feelings as well as interpersonal dynamics are taken into consideration when making a decision, but decisions are solely owned by them.

Some structure in terms of help may be required. They are not necessarily problem-free and may even seek out a therapeutic relationship.

Initial Characteristics of Students with High

Conceptual Level (Stage C)

As Reported by their Teachers

1. Like to discuss and argue; everybody wants to talk at
   once with few listening; hence, the noise level is high
   and progress somewhat slower.

2. Will question and volunteer additional information.

3. Want to solve things themselves. Don't want the
   teacher's help until they have exhausted all resources.

4. Are adverse to detail and dislike going step-by-step.
   "They are able to see the entire picture and tend to
   ignore the steps required to get there. They are crea-
   tive and like to formulate and act upon their own ideas.
   They often get so involved that they do not hear the
   teacher."

5. Are capable of abstract thinking; don't require concrete
   objects.

6. Are less afraid of making mistakes.

7. Go off on side-tracks.

8. Are more imaginative and able to see alternatives.

9. Can stay at one thing for a longer time and can work by
   themselves with little or no supervision.

10. Look less for teacher approval and rewards.

11. Are more willing to share things and ideas.

12. Have greater depth of emotions and are more open about
    themselves.

13. Display greater ability in making interpretations and drawing inferences.

14. Were somewhat self-centered initially but gradually became more concerned about others.

(Brill, R., 1978)

Teaching Approaches used with Students with
High Conceptual Level (Stage C)

1. Allow them to select their own seats.

2. Give them several topics from which to choose.

3. Set weekly (or longer) assignments and allow students to make up their own timetables.

4. Encourage them to use each other as resources.

5. Allow more mobility and give them more opportunities to take part in planning and decision making. "If they are given the freedom to pursue things on their own, they will continue on their own without question."

6. Have them work in groups with the teacher serving as a resource person.

7. Approach material at a more abstract or general level. "You can start out with a discussion and then go to the facts of the material."

8. They have to be trained to listen to instructions (and to listen in general) as they tend to go off on their own.

9. Remind and encourage them to take an interest in others.

Summary:

Stage A   - Needs high structure, support, involvement and
                clarity.

Stage B   - Needs high organization and clarity, but more
                autonomy.

Stage B/C   - Needs some structure, clarity and some
                autonomy.

Stage C   - Needs some organization and clarity--much
                autonomy.

(Johnston, R., 1979)

The Conceptual Level Matching Model serves as a
guideline to structure the therapeutic setting in Art in
order to encourage visual expression by providing an envi-
ronment which is predictable, supportive, safe and stable.
It allows the student to risk himself because the responsi-
bility of making peripheral choices has been lessened and
leaves him free to concentrate on visual expression itself.
As he grows in self-motivation and initiative, he will be
more ready and willing to ask for and accept responsibility
for choosing a structure and environment to suit, support
and enhance his expressive needs.

Chapter IV

METHOD AND PROCEDURE

Overview

This chapter identifies and analyzes the basic
characteristics of the Study sample. It further describes
the overall therapeutic milieu designed for their treatment.

Next, the behavioral and aesthetic instruments are
described, an outline is provided explaining their utiliza-
tion and application with our Study sample, and justifica-
tion is provided for their use.

Finally, the curriculum utilized in the Study,
developed to suit the individual educational, emotional and
aesthetic needs of the Study sample, is shown in specific
detail.

Identification of the Study Sample

Children attending Youth Horizons Day Treatment
Centre are emotionally disturbed children with normal I.Q.'s
ranging in age from twelve to seventeen. Youth Horizons
Reception Centre is a Quebec agency located in Montreal
providing multiple support services to emotionally disturbed
children and their families.

In discussions with treatment supervisors, it was
found that combinations of the following presenting problems
are the source of referral of these children:

    - family behavior problems

    - school behavior problems with attendant learning
      difficulties

    - peer and social interaction problems

    - some delinquency

    - negative self-concept

    - generally low maturity level.

Stephens separates problem behavior into three commonly
occurring categories which are descriptive of our population:

1. Acting-out behavior

"Acting-out behavior is characterized by acts which are
of a serious type directed against property and/or
others. These acts may consist of physical attacks on
others or may be an infringement against other students'
rights, such as interfering with their instruction".
(Stephens, T., 1977, p. 52)

2. Withdrawn Behavior

"Withdrawn behavior is characterized by low rates of
response and underemission of behavior." (Stephens, T.,
1977, p. 52) Withdrawn behavior does not always indi-
cate emotional disturbance and it is necessary to con-
sider the effectiveness of the child's coping skills as
well.

3. Bizarre Behavior

"Bizarre behavior may consist of aggressive or withdrawn
responses or a mixture of the two. In essence, it is
incongruous behavior." (Stephens, T., 1977, p. 54)

Behavior or response inappropriate for the situation is considered to be bizarre behavior.

The Day Treatment Centre serving the Study sample has a capacity for 48 students. Some students in the Study reside at home. Others live in community treatment homes (specialized group homes) due to particularly poor family situations. This pilot project was integrated with the educational component of the Youth Horizons Day Treatment Centre serving "Anglophone" (English-speaking) emotionally disturbed adolescents.

Structure of Overall Therapeutic Component

- Educational Component

Remedial teaching takes place daily between 9 a.m. and 3:30 p.m. Students residing at home are separated into six homeroom groups with a capacity of six per group. Group home students share their own homeroom. Homogeneous grouping of students is achieved through assessing the following criteria at time of admission:

- age and educational level
- maturity level.
- type and severity of disturbance or behavior problem.

The Principal for the educational component, the Treatment Supervisor, and the specific Homeroom Teacher agree as to the final placement of the child into his/her

special group. The remedial teaching staff is therefore composed of seven Homeroom Teachers offering remediation in English and Math, as well as a French specialist, Woodwork specialist and Art specialist. Each of the seven homeroom groups attend Art for three fifty-minute periods per week. Due to absences, crisis intervention, discharge and intake, there is fluctuation in class size from between one to six students at any given point.

- Therapeutic Component

In addition to the educational component, the Day Treatment staff employs three Social Workers responsible for family therapy, group therapy and crisis intervention. Four Group Counselors participate with the youth in activity therapy, group therapy and crisis intervention.

- Time Component

The Pilot Project in Art therapy commenced September 3, 1979 and ended June 3, 1980. All pre-tests were given during the first week of November, 1979 and post-testing took place during the second week of March, 1980. Monthly "behavior" and "aesthetic attitude" checklists were collected between November and March. Students' Art work was judged at the end of March utilizing all work done since September, 1979. The goal of the Project was to determine behavioral and aesthetic change factors of this particular population as a result of their participation in the

proposed therapeutic Art program, and hence its feasability as a long-term treatment component for emotionally disturbed youth.

Instrumentation

Behavioral Measurements

1. Conceptual Level Paragraph Completion Test

This method consists of six topics, to each of which the person responds with three or four sentences indicating his own personal reaction to the topic (Appendix A). Each item is given a score ranging from 0 to 3 based on the structural complexity of the student's response. The average of the six topics determines the decimal point.

Generic referents for a score of 0 (0 - .8 = Stage A) are: very undifferentiated response, over-generalized exclusion of any negative input, lack of affective control, etc. Generic referents for a score of 1 (.9 - 1.6 = Stage B) are: categorical judgments, over-generalized and unqualified acceptance of single rule, recourse to external standards, etc.

(The study sample fell within the above-named categories.)

Generic referents for a score of 2 (1.7 - 2.2 = Stage B/C) are: some form of conditional evaluation, beginning self-delineation, expression of alternatives, etc. Generic referents for a score of 3 (2.3 - 3.0 = Stage c) are: taking two viewpoints into account simultaneously, coordination of evaluation of situation with differential response, and clear indications of self delineation and internal standards.
(Hunt, D.E., 1979, p. 71)

The tests are scored using the Conceptual Level Scoring Manual. (Hunt, D.E., Butler, L.F., Noy, S.E., Rosse, M.E., 1977) A qualified judge was used to score the tests for our study sample. An average of the six responses determined the score used to determine the Stage. The tests were given to the students at the beginning of November with 25 students in attendance of whom 5 were later eliminated

from the study due to non-participation in the other phases
of the study. The Conceptual Level scores indicated the
environmental structure required to help each student to
learn optimally. This structure formed the basis for the
development of a curriculum.

2. Jesness Behavior Checklist

The Jesness Behavior Checklist provides a systematic
method of collecting data about social behavior. (Appendix
B.) Originally developed in 1960 as part of a study of ins-
titutionalized delinquents, (Jesness, C.F., 1965, 1969) the
checklist has now been modified to enable its use with non-
delinquents in a variety of settings and can be rated by
both teachers and treatment staff. To enable the checklist
to be used in goal-setting with students (clients) an
equivalent self-appraisal form was written. The items were
simplified and rephrased in order to be easily ratable, by
the subject himself.

The instrument is composed of items describing beha-
vioral units sufficiently large to encompass a broad spec-
trum of non-intellectual, non-cognitive social behaviors.
It consists of 80 items measuring 14 bipolar behavioral
factors. These are:

1. Unobtrusiveness vs. Obtrusiveness (8 items)

2. Friendliness vs. Hostility (9 items)

3. Responsibility vs. Irresponsibility (5 items)

4. Considerateness vs. Inconsiderateness (7 items)

5. Independence vs. Dependence (5 items)

6. Rapport vs. Alienation (5 items)

7. Enthusiasm vs. Depression (5 items)

8. Sociability vs. Poor Peer Relations (4 items)

9. Conformity vs. Non-conformity (7 items)

10. Calmness vs. Anxiousness (6 items)

11. Effective Communication vs. Inarticulateness (5 items)

12. Insight vs. Unawareness and Indecisiveness (6 items)

13. Social Control vs. Attention Seeking (4 items)

14. Anger Control vs. Hypersensitivity (4 items)

All scales have been devised so that high scores represent more desirable behaviors and low scores indicate negative behaviors or deficiencies. (Jesness, C.F., 1971)

Pre-test

The self-appraisal forms were given to 25 students to complete (in one sitting) during the first week in November. In order to achieve greater reliability on observer ratings of student behavior, three different staff members completed an observer form on each child at the same time in November:

1. Homeroom Teacher

2. Art Therapist

3. Child Care Worker

(The final score derived was an average of the three.)

Post-test

The post-testing was completed during the second week in March, using the same format as for pre-testing.

All pre- and post-tests were computer-scored the Consulting
Psychologists Press in Palo Alto, California.

3. The Health and Opinion Survey

This test was developed from the "Repression-Sensi-
tization (R-S) Scale", measuring reaction to stress
utilizing MMPI items. (Byrne, D., 1974)

> The Minnesota Multiphasic Personality Inventory
> (MMPI) is a standardized inventory designed to elicit a
> wide range of self-descriptions from each test subject
> and to provide in quantitative form a set of evaluations
> of his personality status and emotional adjustment.
> (Dahlstrom, W.G., Welsh, G.S., Dahlstrom, L.E., 1972,
> p. 3)

The "Health and Opinion Survey" consists of 127
true/false questions which relate to one's health, percep-
tion of self and opinion about others. (Appendix C) High
scores indicate sensitizing defenses and low scores
"repressing" defenses.

Repressers

These individuals are, very defensive, do not admit
to having any problems and are not consciously anxious.
They do not share perceived problems with others and resist
efforts to engage them in verbal communication regarding
problems. The represser can become very volatile under
conditions of extreme stress due to build-up of emotional
pressure.

Sensitizers

These individuals are fearful to the point of
chronic anxiety. They admit to having problems, but feel so

overwhelmed by them they feel they are unable to cope. The
are likely to be openly emotional. The extreme sensitizer
tries to get the teacher-therapist to take over his problems
while not taking any responsibility for them him/herself.
(Byrne, D., 1974, p. 286)

The "Health and Opinion Survey" was used with the
study sample in order to assess and anticipate anxiety level
and reaction to stress.

4. Monthly Behavior Checklist

This checklist was compiled utilizing the most
common behavioral problems encountered with emotionally dis-
turbed children in a school setting. (Appendix D) The 21
items were chosen in discussion, cooperation and agreement
with teachers and principal at the Day Treatment Centre.
Items are rated on a scale from 1 to 5. A high score
indicates a positive behavior pattern.

Both homeroom teacher and Art therapist completed
separate behavior checklists for the months from November,
1979 through February, 1980 for each of their students. The
average of November-December scores for each child will show
general behavior patterns in the academic classroom, as
compared to behavior in the Art classroom before January 1,
1980. The January-February score averages for each child
will provide comparisons of his behavior between the
homeroom (remedial English, Math) and in the Art classroom.

Aesthetic Measurements

1. The "Aesthetic Checklist"

The "Aesthetic Checklist" was developed by writer during the course of this Pilot Project to provide a guide-line for assessment of student attitude and progress in working with Art and self-expression. (Appendix E) There are ten items, rated on a five-point scale designed to measure the following four basic "expressive" objectives:

1. Spontaneity (items 1, 2, 3)

2. Observation-expression skills (items 4, 5, 6)

3. Technical skills (items 7, 8)

4. Heightened sense of awareness (critical--self, others, environment) (items 9, 10)

The Aesthetic Checklist was completed monthly by Art therapist (writer from observational notes taken during each Art session noting the student's attitude towards an Art task). Monthly scores indicate the general attitudinal pattern for that period. The pre-test score is derived from the average of the scores for the November and December ckecklists. The post-test score is derived from the average of the scores for the January and February checklists. A high score is indicative of a positive approach, attitude or feeling towards self-expression and positive movement in the four "expressive" categories:

1. Spontaneity

2. Observation-expression skills

3. Technical skills

4. Heightened sense of awareness (critical awareness toward self, others, environment).

2. Art Judgment Form

The Art Judgment Form was developed by writer after careful consideration of the children's developmental stage and their subsequent functioning or expressive needs common to that stage. (Appendix F) It was felt (judging from observation of their Art work during the previous year) that the majority of the students were functioning within the "Pseudorealistic Stage" (Lowenfeld, V., 1957, pp. 216 - 255) of self expression.

This stage is characterized by a change from unconscious to critical awareness, caused by physical change in the body:

1. The child shifts attention from the working process and places emphasis on the final product.

2. There is now evident an apparent preference in some students for visual stimuli while others prefer to interpret subjective experience.

   a) Visually-minded child refers to optical senses concern with atmospheric conditions and changes (light, color, shadows and perspective). The visually-minded child is the spectator in his expressive work.

   b) Non-visually minded child is sometimes referred to as "haptic". He emphasizes the emotional relationship to the external world in reference to himself

(body). The non-visually minded child is intimately
involved (or is the "actor") in his expressive work.

The items on the Art Judgment Form are designed to
measure expressive functioning within the "Pseudorealistic
Stage".

All work completed by each student was divided into:

1. work done before January 1, 1980 and

2. work done after January 1, 1980, up to March 30, 1980.

The pre-January work for each student was presented
to three judges (Art therapist plus two non-Art staff per-
sons) who scored the items on the Art Judgment Form after
reaching general agreement on each item. The post-January
work was judged by the same judges at the end of March in
the same manner.

The items are scored on a three-point scale. High
scores indicate positive movement in the area of self-
expression, and therefore in the growth development in the
following areas:

a) Intellectual--concept formation

b) Emotional--flexible schemata

c) Social--awareness of environment

d) Perceptual--flexibility in use of form, color, line to
   differentiate relationships

e) Physical--sensitivity towards body--self-portrayal

f) Aesthetic--conscious organization of form

g) Creative--variation and invention in expression.

Curriculum

The Art curriculum is a major component of the therapeutic approach to self expression for these students.

An attempt has been made to identify general behavioral and expressive characteristics of the study sample and subsequently to develop a motivating teaching approach which will encourage positive emotional development through the use of Art and expression.

Curriculum Outline

1. Student Characteristics--behavioral, and motivating teaching-therapeutic approach.

2. Student Characteristics--expressive, and motivating teaching-therapeutic approach.

3. Suggested Art activities promoting behavioral and expressive development.

   a) Discovering the self: senses, body.

   b) The self in relation to others.

   c) The self in relation to the environment.

Emphasis was placed on self-expression and the encouragement of developing a sense of confidence in the self as the driving motivating-force behind the need and desire for visual and symbolic expression of feelings. Occasional stimulating and relaxing Art activities were introduced.

Table 1

Behavioral Characteristics of Study Sample and Motivating Teaching Approach

Student Characteristics	Motivating Teaching Approach
Short Attention Span	- Make goals short and definite.
	- Provide more than one activity.
	- Build on their interests in planning activity.
	- Give specific guidelines (step by step), reinforce often.
Impulsivity	- Make rules and expectations very clear.
	- Organize materials and steps of the activity.
Poor self-concept	- Reward, give feedback and encourage often.
	- Display all work.
	- Provide opportunity for choice and decision—making as readiness becomes apparent.
	- Allow student to decide on completion of work.
Poor concept formation	- Begin with factual material before attempting discussions.
	- Provide a concrete theme or activity with simple rules or expectations.
	- Expect imaginative, innovative approach when student is ready, reward all innovation highly.

Table 2

Expressive Characteristics of Study Sample and Motivating Teaching Approach

Student Characteristics	Motivating Teaching Approach (adolescent stage of expressive development)
Lacking Spontaneity	- Encourage change from an unconscious approach to critical awareness. - Allow student to develop sense of critical awareness--tolerate regression, encourage progression--allow student decision for closure/completion.
Poor observational skills or poorly developed sense awareness	- Encourage sense development (seeing, touching, hearing, smelling) and reliance on sense awareness as necessary in self-expression.
Poor expressive skills	- Encourage expression of subject matter of importance to adolescent. - Encourage expression of differences in his imaginative concept--"visual" as opposed to "haptic" expression.
Poor technical skills	- Encourage development of those techniques which enhance the adolescent's individual expressive needs (technique as inseparable from personal expression).

Table 3

Suggested Art Activities Promoting Behavioral and Expressive Development

1. Toward Awareness of the Self

Topics	Tools, Technique	Design Elements Inherent in Task
The Face		
- Discover its versatility in expression using:	use body, senses (touch, feel, see)	color, form, space, rhythm, balance, line mass, texture
1. mirror		(Design elements enter into all phases of
2. hands to touch it		the art therapy experience and are an
- Convey moods (anger, fear, joy) using face only	use body, senses (touch, feel, see)	inextricable part of the discovery
- Utilize facial make-up to alter fact, to convey moods or personalities	make-up	process during the act of expression)
- Cover face with clay, plaster bandage, make face mask, paint	clay, plaster, paint	
- Construct mask with papier-maché conveying mood or personality. Use color to enhance the impression, also manipulation of mass, texture.	papier-maché, paint, glue	

Table 3 (continued)

Topics	Tools, Technique	Design Elements Inherent in-Task
The Face		
- Show a feeling you have in the face you draw of yourself	crayon, pencil, markers, paper	color, form, space, rhythm, balance, line, mass, texture
- Inside your head—what do you see?	crayon, pencil markers, paper	

Table 4

Suggested Art Activities Promoting Behavioral and Expressive Development

2. Toward Awareness of Self in Relation to Others

Topics	Tools, Technique	Design Elements Inherent in Task
— "Blind" exercise: describe appearance of other person (verbally or visually) in detail.	use visual, auditory, tactile senses for observation	color, form, space, rhythm, balance, line, mass, texture.
— Imagine him in his favorite environment, draw	paper, pencil, crayon markers, paint	
— What does he look or feel like inside? draw		
— Help him to create puppet of self. Using him as model, lying down on paper, draw his outline.		
— Make joint decision on working on a project (preferably drawing or painting) using a subject of common interest.		

Table 4 (continued)

Suggested Art Activities Promoting Behavioral and Expressive Development

2. Toward Awareness of Self in Relation to Others

Topics	Tools, Technique	Design Elements Inherent in Task
Using cameras (if available) photograph other person in various moods, with various costumes, enacting different personalities.	photography	color, form, space, rhythm, balance, line, mass, texture.
Create joint project for puppet show or performance:	clay or papier-maché, cloth and paper, paint	
- work out action		
- create puppets		

Table 5

Suggested Art Activities Promoting Behavioral and Expressive Development

3. Toward Awareness of Self in Relation to the Environment

Topics	Tools, Technique	Design Elements Inherent in Task
- Walk, play, work, play-act with students a great deal initially to create a pleasing-stimulating environment and understand their needs and interests.	using senses: touch, smell, vision, feeling, leaving	color, form, space, rhythm, balance, line, mass, texture
- Walk, picking up found objects, encouraging, smelling, feeling, seeing, hearing sensations.		
- Draw themes, placing students in contact with his environment. eg. - the street where I live -- my family -- my favorite hiding place	pencil, crayon, markers, paper, paint	
- Construct - from environmental ideas. eg. - interesting buildings - a zoo with its animals	- collage, wood, poster board, papier-maché - clay	

Table 5 (continued)

Suggested Art Activities Promoting Behavioral and Expressive Development

3. Toward Awareness of Self in Relation to the Environment

Topics	Tools, Technique	Design Elements Inherent in Task
- Create. objects useful or beautiful in your environment eg. pottery, weaving, etc.	clay, cloth, yarn	color, form, space, rhythm, balance, line, mass, texture

Occasional Films with Art Topics

eg. - eskimo art, carving in stone and printing

     - making pottery on the wheel

     -making puppets and masks

Short Projects

     - weaving paper and string

     - stringing yarn to form designs

     - making mobiles

     - constructing simple architectural forms

     - assembling wood pieces with nails

     - posing while teacher works on students' self-portrait

     - making rubbings

     - making posters for school use

     - printing and lettering

     - forming inkblots or tempera paint blots (accidental

       configurations)

     - sewing (hand) with colorful fabrics

     - doing stitchery

     - making and decorating paper airplanes

     - using old clothes to dress up, doing short skits if

       group is emotionally secure and stable.

     The structure of the teaching-therapy approach
relating to behavioral student characteristics is geared
toward the child at a very low Conceptual Level development.
As the child grows in awareness, insight and self-control,
so can the structure be adjusted to allow him greater
control for decision-making. The structural milieu does not

change the basic objective of the therapeutic goal to aid

the child in his emotional development by encouraging self-

other awareness through the use of visual expression or

symbolic interpretation of feelings and impressions.

> Proper Art stimulation relates as much to person-
> ality development as to creative expression itself.
> This double function of Art teaching signifies the
> importance of aesthetic experiences within this decisive
> period of development (adolescence) and shows clearly
> why Art should not be confined to a selected group but
> should become a means of expression for everyone...It is
> understood that such a curriculum stands and falls with
> the aesthetic sensibilities of the teacher, his broad
> understanding for General Education and his qualifica-
> tions to identify with the needs of his pupils.
> (Lowenfeld, V., 1957, pp 288 - 290)

Chapter V

DATA ANALYSIS

Sample Characteristics

1. **Sample Size**

    There were 20 subjects in attendance at the Day
Treatment program and in the Art therapy program during the
entire period between October 1, 1979 and March 30, 1980,
and participating in all phases of the study.

2. **Sex**

    The ratio of male to female students was 17 to 3.

3. **Age**

    The average student age, as of January 1, 1980, was
176 months, or 14.7 years. The youngest child was 153
months or 12.8 years of age. The oldest child was aged 197
months or 16.4 years. The girls showed ages of 14.5, 15.7,
and 16.4 years (Figure 1)

4. **Program Time**

    The sample mean of the time spent in the Day
Treatment program to March 31, 1980 was 40 weeks.

    The child with the shortest time in the program
attended 20 weeks.

    The child who spent the longest time in the program
has attended 67 weeks.

    - 5 children had been in the program less than 30 weeks.

    - 9 children spent 30 to 40 weeks in the program.

NUMBER OF STUDENTS

	1	2	3	4	5	6	7	8
10								
11								
A 12	░							
G 13	░	░	░	░				
E 14	░	░	░	░	░	░	░	
15	░	░	░	░	░	░	░	
16	░							
17								

Figure 1

Sample Age Distribution

- 3 children were in the program 50 to 60 weeks.

- 2 children were in the program more than 60 weeks.

(Figure 2)

5. Attendance in Educational Component of Day Treatment

   Program

   Between September 17, 1979 and March 30, 1980, there
were 112 days of class time. (The child spends 6 50-minute
periods per day in Remediation, Mathematics, English, French,
Woodwork, Physical Education) There are 3 50-minute periods
per week spent in the Art therapy program.

   The average overall classroom attendance was 98
days.

   The lowest classroom attendance by a child was 80
days.

   The highest classroom attendance was 105 days.

   Of the sample 80% were present a minimum of 95 days
or 85% of the time, and 35% of the sample were present a
minimum of 101 days or for 90% of the program time.

6. Living Situation

   There were 4 students in the sample (of whom 2 were
female) living in group homes. There were 16 students
living with their families.

7. Grade Level

   Grade level for the students in the Day Treatment
program is routinely determined by giving each student a
"Wide Range Achievement Test" (WRAT) at the beginning of the
school term (September, 1979) which indicates his/her

NUMBER OF STUDENTS
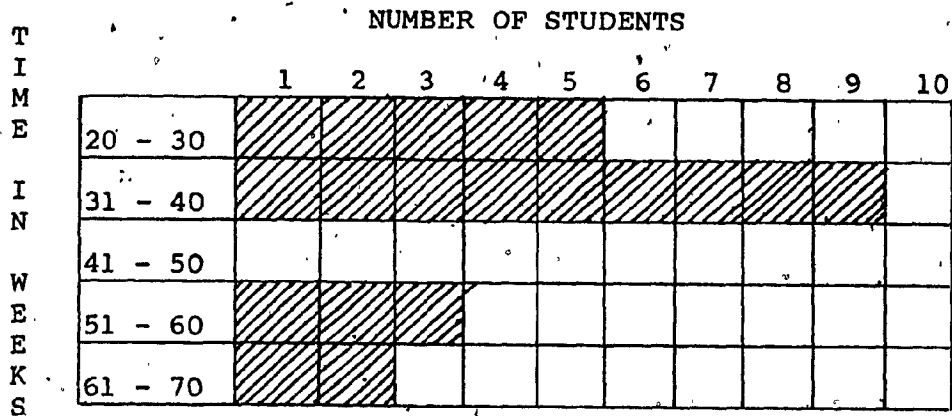
Figure 2

Sample Time Spent in the Day Treatment Program

To March 31, 1980

standing in Mathematics as well as Reading-Spelling comprehension and determines approximate instruction levels.

The Mean English grade (reading-spelling) for the study sample was 5.9.

The minimum English grade was 2.5.

The maximum English grade was 9.9 which indicates a very high range (7.4) in English performance.

The female population had English WRAT scores of 2.5, 4.3, and 9.9, creating both extremes of the continuum. (Figure 3)

The average study sample grade level for Math fell at 4.8.

The minimum Math grade level was 2.5.

The maximum Math grade score was 7.8.

All scores for the three females fall below the 5.0 Math grade level. (Figure 4)

In comparing the distributions of scores between Math and English, we find that the Math scores are evenly distributed showing central tendency whereas the English score distribution shows an uneven distribution between the highest and lowest score.

Conceptual Level

Of the study sample, 15 students were rated Stage A (unsocialized) upon scoring their "Conceptual Level Sentence Completion Form", and 5 students in the sample were rated at the low continuum of Stage B (dependent). All of the girls fall in the Stage B category.

NUMBER OF STUDENTS

GRADE LEVEL	1	2	3	4	5	6
2.5 - 3.4	▨	▨	▨	▨		
3.5 - 4.4	▨	▨				
4.5 - 5.4	▨	▨	▨			
5.5 - 6.4	▨	▨	▨			
6.5 - 7.4	▨					
7.5 - 8.4	▨	▨	▨	▨		
8.5 - 9.4	▨					
Over 9.5	▨	▨				

Figure 3

Wide Range Achievement

(WRAT) Scores (Reading-Spelling)

NUMBER OF STUDENTS

Figure 4

Wide Range Achievement Test

(WRAT) Scores (Mathematics)

Thus it was found that 88% of the boys fall into the Stage A or highly unsocialized stage of development. This finding is in agreement with the observed behavior of the study sample.

Health and Opinion Survey (HOS)

In pre-test results of HOS scores it was found that 7 children fell within the "average" range, showing no abnormal reactions to stress. In the "sensitizer" range, 13 children obtained scores. Of those 13, 2 fell in the "middle sensitization" area, 7 scored in the "high sensitization" area and 4 had scores within the "extreme sensization" area. There were no scores in the "represser" range in the pre-test scores.

Post-test findings showed that of the 7 children who scored within the "average" range on the pre-test, 2 children scores moved to the "represser" range, 4 remained "average" and 1 scored in the "sensitizer" range. Of the 13 children scoring in the "sensitizer" range on the pre-test, 9 remained in the same range, 1 moved to the "average" range, and 3 changed their scores to fall within the "represser" range. (Figure 5)

Jesness Behavior Checklist

Figure 6 shows that for self-scores, pre-test, in 9 of the 14 behavior dimensions, 50% or more of the sample falls outside the normal range of behavior (1 standard deviation). In 4 of the behavior dimensions, more than 50% of the sample fall at one of the extremes.

HOS POST TEST

H O S		Represser	Average	Sensitizer	Row Total
P R E T E S T	Reps.	0	0	0	0
	Aver.	2	4	1	7
	Sens.	3	1	9	13
	Column Total	5	5	10	20

Figure 5

Health and Opinion Survey

Indicating Change Between Pre- and Post-testing

2

72

BEHAVIOR DIMENSIONS

	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Cont.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C 0-16	4	7	6	3	5	9	6	5	11	5	7	1	10	4
A 17-33	2	4	2	3	2	0	3	2	2	1	1	2	1	11
S 34-67	8	6	3	5	2	7	5	7	3	6	6	4	3	4
E 68-84	5	1	3	2	1	2	1	2	1	3	4	2	4	0
S 85-99	1	2	6	7	10	2	5	4	3	5	2	11	2	1

Abbreviations:

Unobt.: Unobtrusiveness	Soc.: Sociability
Friend.: Friendliness	Conf.: Conformity
Resp.: Responsibility	Calm: Calmness
Consid.: Considerateness	Comm: Communication
Indep.: Independence	Ins.: Insight
Rapp.: Rapport	Soc. Cont.: Social Control
Enth.: Enthusiasm	Ang. Cont.: Anger Control

Figure 6

Jesness Behavior Checklist Self-Scores, Pre-test

In the self-scores, post-test (Figure 7) only 7 of the 14 behavior dimensions show 50% or more deviation outside of the norm. In 5 of the behavior dimensions, more than 50% fall at one of the extremes.

An important point to consider is that there is consistency in the pre- and post-tests in that the dimensions of "Conformity" and "Insight" consistently show more than 50% of the sample falling in the extreme.

Both pre- and post-test observer scores tend to show a more even distribution of the sample within the normal range and indicate a more gradual change pattern. (Figure 8, Figure 9)

Self-scores showed minimal consistency between the pre- and post-tests, indicating significant differences in the sample's self-perception from one period to the next. There appears to be no consistent pattern in their appraisal of self. In 12 of the 14 scales of the Jesness Behavior Checklist, 25% or more of the sample changed in their perception of self by more than 30 percentile points. (Figure 10)

Observer scores show minimal change in student behavior (Figure 11).

In utilizing Pearson's r $\left(r = \dfrac{\sum xy}{\sqrt{(\sum x^2)(\sum y^2)}} \right)$ we find that only 1 of the 13 behavioral dimensions (Insight) is not significantly correlated between the pre- and post-tests. In 5 of the 14 behavioral dimensions, 50%

BEHAVIOR DIMENSIONS

	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C	0-16	2	10	1	2	8	11	10	3	12	6	4	1	5	7
A	17-33	6	1	6	1	2	0	1	2	0	2	5	1	6	8
S	34-67	4	7	5	5	3	6	5	8	6	6	6	3	5	1
E	68-84	5	2	0	3	1	0	0	3	0	1	2	3	0	2
G	85-99	3	0	8	9	6	3	4	4	2	5	3	12	4	2

Abbreviations:

Unobt.: Unobtrusiveness   Soc.: Sociability

Friend.: Friendliness   Conf.: Conformity

Resp.: Responsibility   Calm: Calmness

Consid.: Considerateness   Comm: Communication

Indep.: Independence   Ins.: Insight

Rapp.: Rapport   Soc. Cont.: Social Control

Enth.: Enthusiasm   Ang. Cont.: Anger Control

Figure 7

Jesness Behavior Checklist, Self-Scores, Post-test

BEHAVIORAL DIMENSIONS

	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
C	0-16	7	6	4	2	2	4	2	2	4	5	3	3	8	6
A	17-33	4	6	7	3	10	5	3	6	3	6	2	8	3	0
S	34-67	7	6	3	6	5	8	5	6	7	6	8	4	7	5
E	68-84	2	2	1	4	2	3	5	2	5	2	3	3	2	3
B	85-99	0	0	5	5	1	0	5	4	1	1	1	2	0	0

Abbreviations:

Unobt.: Unobtrusiveness
Friend.: Friendliness
Resp.: Responsibility
Consid.: Considerateness
Indep.: Independence
Rapp.: Rapport
Enth.: Enthusiasm

Soc.: Sociability
Conf.: Conformity
Calm: Calmness
Comm: Communication
Ins.: Insight
Soc. Cont.: Social Control
Ang. Cont.: Anger Control

Figure 8

Jeaness Behavior Checklist, Observer Scores; Pre-test

BEHAVIORAL DIMENSIONS

	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
0-16	10	0	2	1	3	3	3	2	6	3	1	1	5	5
17-33	3	4	5	2	7	3	2	2	1	7	2	5	4	8
34-67	6	10	4	5	4	9	8	7	9	7	8	10	9	6
58-84	1	5	3	6	3	5	3	4	1	3	3	2	1	1
85-99	0	1	6	6	3	0	4	5	3	0	6	2	1	0

Abbreviations:

Unobt.: Unobtrusiveness   Soc.: Sociability
Friend.: Friendliness   Conf.: Conformity
Resp.: Responsibility   Calm: Calmness
Consid.: Considerateness   Comm: Communication
Indep.: Independence   Ins.: Insight
Rapp.: Rapport   Soc. Cont.: Social Control
Enth.: Enthusiasm   Ang. Cont.: Anger Control

Figure 9

Jesness Behavior Checklist, Observer Scores, Post-test

BEHAVIORAL DIMENSIONS

CASES	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
-31 & less	4	4	4	5	2	1	1	4	3	0	3	2	3	4
-21 to -30	1	1	3	1	0	2	2	1	1	1	3	1	3	1
-11 to -20	2	2	2	1	2	3	2	2	1	3	3	3	4	0
-1 to -10	1	0	1	3	4	4	3	2	6	2	4	5	1	0
Same	1	3	2	6	2	3	3	5	1	5	1	3	1	5
+1 to +10	2	4	2	2	2	4	1	0	1	3	1	3	1	3
+11 to +20	4	1	1	0	2	1	3	3	2	1	1	1	1	2
+21 to +30	1	0	2	1	1	0	0	1	0	2	1	0	2	3
+31 and more	4	5	3	1	5	4	5	2	5	3	3	2	4	2

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Comm: Communication	
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight	
Resp.: Responsibility	Soc.: Sociability	Soc. Cont.: Social Control	
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control	
Indep.: Independence	Calm: Calmness		

Figure 10

Jesness Behavior Checklist, Self-Appraisal, Differences

Between the Pre- and Post-tests, Showing Extremes in Change

BEHAVIORAL DIMENSIONS

CASES	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Comm.	Ins.	Soc. Cont.	Ang. Cont.
-31 & less	0	1	3	2	2	4	2	2	*0	0	3	4	2	1
-21 to -30	0	0	2	3	3	2	2	1	1	2	4	3	0	0
-11 to -20	2	4	5	3	3	3	2	3	3	4	1	3	1	4
-1 to -10	4	3	1	2	3	1	1	3	4	0	4	2	5	2
Same	4	2	3	6	3	3	4	5	3	5	2	2	4	3
+1 to +10	5	3	5	1	2	0	1	2	4	4	4	2	5	2
+11 to +20	3	5	0	1	2	6	3	2	3	1	1	2	3	7
+21 to +30	2	2	0	2	1	0	3	2	0	2	1	0	0	1
+31 and more	0	0	-1	0	0	1	2	0	2	2	0	2	0	0

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Comm: Communication
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight
Resp.: Responsibility	Soc.: Sociability	Soc. Cont.: Social Control
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control
Indep.: Independence	Calm: Calmness	

Figure 11

Jeaness Behavior Checklist, Observer Scores, Differences

Between the Pre- and Post-tests, Showing Extremes in Change

or more of the sample changed plus or minus 10 percentile points. On 11 of the 14 dimensions, 1/3 or more of the sample changed less than plus or minus 10 percentile points.

The data indicates that there is consistency between the pre- and post-perceptions of student behavior by the observers. In 9 of the 14 measures, the observers perceived a minimum of 50% of the sample showing no change, or positive change.

In the self-appraisal, on 10 of the 14 dimensions, 50% or more of the sample showed no change or positive change.

There is a wide distribution of self-observer correlation significance. The highest correlation on the pre-test is .65, with the lowest correlations at .02.

On the post-test, self-observer correlation, it is found that three of the cases had a correlation greater than .5, six were greater than .4, while six were less than .1.

Those students who had a high (+.5) self-observer correlation on the pre-test, maintained a high correlation (+.4) on the post-test, indicating that their perception of self remains consistent with the observer behavioral perceptions.

Classroom Behavior

The classroom behavior checklist has a possible total combined score of 105 (21 items with a maximum score of 5 points per item). The mean of the homeroom teacher's evaluation score on child behavior was 67.6. The minimum

score was 43, with the maximum at 88. For behavior scores
in the Art therapy milieu, students showed a mean score of
64, minimum score of 51, with the maximum score at 81.

In correlating homeroom teacher and Art therapist
scores, (Figure 12) and utilizing Pearson's r, the signi-
ficance is .024, indicating consistency in the perceptions
of child behavior between art therapist and homeroom
teachers. The Art therapist perceived less extreme behavior
than the homeroom teachers.

Judgment of Art Work

The maximum score possible was 25.

The mean of pre-test scores was 15.

The minimum was 8.

The maximum was 23.

The mean of post-test scores was 16.6.

The minimum was 10.

The maximum was 24.

Distributions of scores on pre- and post-judgment of
Art work are shown in Figure 13.

Of the 20 cases in the sample, all showed either no
change or positive change:

- 3 cases showed no change,

- 8 cases showed a change of 1 score point,

- 7 cases showed a change of 2 score points,

- 1 case showed a change of 3 score points,

- 1 case showed a change of 8 score points.

WRITER (ART THERAPIST)

		40-49	50-59	60-69	70-79	80-80	Row Total
H O M E R O O M · T E A C H E R	49-49	0	2	1	0	0	3
	50-59	0	0	2	0	0	2
	60-69	0	1	4	0	0	5
	70-79	0	2	2	1	1	6
	80-89	0	1	0	2	1	4
	Column Total	0	6	9	3	2	20

Pearson's r = .024

Figure 12

Correlation of Classroom Behavior Scores

Between Homeroom Teachers and Art Therapist

ART JUDGMENT POST-TEST SCORES

A R T   J U D G M E N T   P R E   T E S T   S C O R E S

ART JUDGMENT	0-5	6-10	11-15	16-10	21-25	Row Total
0- 5	0	0	0	0	0	0
6-10	0	1	1	0	0	2
11-15	0	0	7	1	1	9
16-20	0	0	0	6	1	7
21-25	0	0	0	0	2	2
Column Total	0	1	8	7	4	20

Figure 13

Distributions of Art Judgment Scores

From Pre- to Post Test

Aesthetic Checklist

The "Aesthetic Checklist" has a total of 10 items
with a maximum of 5 points per item.

The mean of pre-test scores was 29.45 with a minimum
score of 15 and a maximum score of 43.

The mean for the post-test scores was 33.5, with a
minimum score of 23, and a maximum of 43.

The distribution for pre- and post-test scores is
shown in Figure 14. The distribution shows that there is
positive movement in 75% of the cases while 20% changed
negatively, with 5% remaining constant.

In considering Figures 15, 16, 17 and 18, it is
apparent that positive change has occurred in all 4 dimen-
sions of aesthetic awareness. Particularly of note is the
positive change in the "observation-expression" dimension.

Relationship of Change Between "Aesthetic Awareness" and "Behavior"

In Figure 19, each of the change scores of the
behavioral dimensions of the Jesness Behavior Checklist
(self and observer) were correlated with the Aesthetic
Checklist and the Art Judgment Checklist. Aesthetic Check-
list change scores correlated significantly ($>.05$) with 2 of
the Jesness Behavior Checklist self-dimensions, "Conformity"
and "Enthusiasm".

The Aesthetic Checklist showed no significant
correlation with the Jesness Behavior Checklist observer
change scores. Art judgment scores show a significant

POST-TEST

	10-19	20-29	30-39	40-49	Row Total
10-19	0	2	0	0	2
20-29	0	4	4	0	8
30-39	0	1	6	2	9
40-49	0	0	0	1	1
Column Total	0	7	10	3	20

P R E T E S T

Figure 14

Aesthetic Checklist Matrix Showing

Distribution of Pre- and Post-test Scores

POST TEST

	1-3	4-6	7-9	10-12	13-15	Row Total
1- 3	0	0	0	0	0	0
4- 6	0	1	4	1	0	6
7- 9	0	1	1	2	1	5
10-12	0	0	2	4	1	7
13-15	0	0	0	2	0	2
Column Total	0	2	7	9	2	20

P R E T E S T (row labels on left)

Figure 15

Aesthetic Checklist, Movement of

"Spontaneity" Scores from Pre- to Post-test

	POST TEST					
	1-3	4-6	7-9	10-12	13-15	Row Total
1- 3	0	0	0	0	0	0
4- 6	0	0	4	2	0	6
7- 9	0	1	1	4	1	7
10-12	0	0	1	4	0	5
13-15	0	0	1	0	1	2
Column Total	0	1	7	10	2	20

(left of table, vertical: P R E T E S T)

Figure 16

Aesthetic Checklist, Movement of "Observation-Expression"

Scores from Pre- to Post-test

POST TEST

	1-2	3-4	5-6	7-8	9-10	Row Total
1- 2	1	0	1	1	0	3
3- 4	0	0	2	0	1	3
5- 6	0	0	2	3	0	5
7- 8	0	0	1	5	3	9
9-10	0	0	0	0	0	0
Column Total	1	0	6	9	4	20

P
R
E

T
E
S
T

Figure 17

Aesthetic Checklist, Movement of "Technical Skills"

Scores from Pre- to Post-test

POST TEST

	1-2	3-4	5-6	7-8	9-10	Row Total
1- 2	0	2	1	0	0	3
3- 4	0	3	2	0	0	5
5- 6	0	0	4	5	0	9
7- 8	0	0	1	3	0	3
9-10	0	0	0	0	0	0
Column Total	0	5	7	8	0	20

P R E   T E S T

Figure 18

Aesthetic Checklist, Movement of "Sense Awareness"

Scores from Pre- to Post-test

SELF	Aesthetic Checklist Pearson's r		Art Judgment Pearson's r	
	Scores	Significance	Scores	Significance
Unobtrusiveness	.034	.44	.091	.35
Friendliness	.264	.12	.257	.13
Responsibility	.355	.06	.286	.11
Considerateness	.090	.35	.507	.01
Independence	.007	.48	.354	.06
Rapport	.015	.47	.043	.42
Enthusiasm	.413	.03	.202	.19
Sociability	.222	.17	.074	.37
Conformity	.472	.01	.145	.27
Calmness	.040	.43	.212	.18
Communication	.045	.42	.095	.34
Insight	.339	.07	.301	.09
Social Control	.062	.39	.206	.19
Anger Control	.264	.12	.013	.47

Figure 19

Correlation of Change Scores, Behavioral Dimensions, with
Aesthetic Checklist and Art Judgment, Utilizing Pearson's r

| | Aesthetic Checklist | | Art Judgment | |
| | Pearson's r | | Pearson's r | |
OBSERVER	Scores	Significance	Scores	Significance
Unobtrusiveness	.129	.20	.100	.33
Friendliness	.259	.13	.034	.44
Responsibility	.255	.13	.022	.46
Considerateness	.160	.24	.397	.04
Independence	.235	.15	.234	.16
Rapport	.275	.11	.214	.18
Enthusiasm	.197	.20	.025	.45
Sociability	.012	.47	.074	.37
Conformity	.049	.41	.494	.01
Calmness	.046	.42	.017	.47
Communication	.116	.31	.101	.33
Insight	.174	.23	.121	.30
Social Control	.220	.17	.054	.41
Anger Control	.181	.22	.203	.19

Figure 19 (continued)

Correlation of Change Scores, Behavioral Dimensions, with

Aesthetic Checklist and Art Judgment, Utilizing Pearson's r

relationship (>.05) with Jessness Behavior Checklist self-scores in the area of "Considerateness". Art judgment scores show a significant relationship (>.05) with Jesness Behavior Checklist observer-scores in the areas of "Considerateness" and "Conformity".

Figure 20, showing the relationship between the aesthetic dimensions and Jesness Behavior Checklist dimensions; pre- and post-test self-scores, indicates significant relationships (>.05) between the following:

I. Spontaneity (post-test) and Insight (post-test)

II. Observation-Expression (post-test) and Responsibility (post-test)

III. Observation-Expression (post-test) and Considerateness (post-test)

IV. Technical skills (pre-test) and Effective Communication (pre-test)

V. Technical skills (pre-test) and Anger Control (pre-test)

VI. Awareness (pre-test) and Effective Communication (pre-test)

Figure 21, showing the relationship between the aesthetic dimensions and Jesness Behavior Checklist dimensions, pre- and post-test, observer scores, indicates significant relationships between almost all of the dimensions, indicating that the aesthetic dimensions have significant impact upon behavioral change.

JESNESS BEHAVIOR CHECKLIST DIMENSIONS

	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Eff. Comm.	Ins.	Soc. Cont.	Ang. Cont.
Spontaneity Pre-test	.445	.386	.247	.319	.344	.381	.445	.300	.402	.415	.338	.500	.375	.052
Spontaneity Post-test	.296	.202	.019	.056	.365	.175	.378	.315	.081	.344	.325	.047	.313	.328
Observation-Expression Pre-test	.198	.307	.454	.228	.482	.180	.410	.361	.252	.124	.008	.147	.152	.202
Observation-Expression Post-test	.467	.464	.038	.027	.074	.238	.197	.329	.258	.089	.477	.259	.094	.070
Technical Skills Pre-test	.201	.440	.453	.447	.411	.290	.450	.342	.350	.071	.020	.324	.259	.022
Technical Skills Post-test	.279	.257	.374	.040	.487	.500	.457	.134	.201	.109	.415	.203	.210	.108
Sense Awareness Pre-test	.223	.316	.422	.389	.194	.299	.360	.448	.311	.182	.009	.135	.391	.109
Sense Awareness Post-test	.407	.178	.158	.040	.334	.386	.436	.462	.078	.093	.399	.205	.270	.129

A E S T H E T I C   D I M E N S I O N S

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Eff. Comm.: Effective Communication
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight
Resp.: Responsibility	Soc.: Sociability	Soc. Cont.: Social Control
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control
Indep.: Independence	Calm.: Calmness	

Figure 20

Relationship between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions,
Self-scores, Pre- and Post-test, Utilizing Pearson's r Significance

JESNESS BEHAVIOR CHECKLIST DIMENSIONS

	Unobt.	Friend.	Resp.	Consid.	Indep.	Rapp.	Enth.	Soc.	Conf.	Calm.	Eff. Comm.	Ins.	Soc. Cont.	Ang. Cont.
Spontaneity Pre-test	.340	.258	.050	.240	.162	.222	.088	.308	.180	.169	.038	.036	.364	.324
Spontaneity Post-test	.048	.032	.098	.224	.143	.415	.081	.164	.070	.335	.253	.246	.019	.044
Observation-Expression Pre-test	.466	.043	.000	.082	.040	.067	.061	.192	.017	.291	.003	.008	.232	.437
Observation-Expression Post-test	.055	.129	.096	.062	.063	.082	.406	.083	.021	.215	.067	.006	.003	.242
Technical Skills Pre-test	.426	.278	.003	.143	.032	.422	.030	.059	.089	.110	.007	.032	.098	.230
Technical Skills Post-test	.011	.003	.001	.003	.053	.049	.315	.018	.002	.086	.062	.003	.000	.235
Sense Awareness Pre-test	.210	.031	.000	.003	.011	.171	.009	.005	.007	.254	.004	.005	.032	.413
Sense Awareness Post-test	.187	.025	.002	.002	.228	.014	.229	.149	.010	.443	.011	.008	.043	.444

Abbreviations:

Unobt.: Unobtrusiveness	Rapp.: Rapport	Eff. Comm.: Effective Communication	
Friend.: Friendliness	Enth.: Enthusiasm	Ins.: Insight	
Resp.: Responsibility	Soc.: Sociability	Soc. Cont.: Social Control	
Consid.: Considerateness	Conf.: Conformity	Ang. Cont.: Anger Control	
Indep.: Independence	Calm.: Calmness		

Figure 21

Relationship between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions,
Observer Scores, Pre- and Post-test, Utilizing Pearson's r Significance

Spontaneity

1. Spontaneity (pre-test) and Responsibility (pre-test)

2. Spontaneity (pre-test) and Effective Communication (pre-test)

3. Spontaneity (pre-test) and Insight (pre-test)

4. Spontaneity (post-test) and Unobtrusiveness (post-test)

5. Spontaneity (post-test) and Friendliness (post-test)

6. Spontaneity (post-test) and Social Control (post-test)

7. Spontaneity (post-test) and Anger Control (post-test)

Observation-Expression

1. Observation-Expression (pre-test) and Friendliness (pre-test)

2. Observation-Expression (pre-test) and Responsibility (pre-test)

3. Observation-Expression (pre-test) and Independence (pre-test)

4. Observation-Expression (pre-test) and Conformity (pre-test)

5. Observation-Expression (pre-test) and Effective Communication (pre-test)

6. Observation-Expression (pre-test) and Insight (pre-test)

7. Observation-Expression (post-test) and Conformity (post-test)

8. Observation-Expression (post-test) and Insight (post-test)

9. Observation-Expression (post-test) and Social Control (post-test)

Technical Skills

1. Technical Skills (pre-test) and Responsibility (pre-test)

2. Technical Skills (pre-test) and Independence (pre-test)

3. Technical Skills (pre-test) and Enthusiasm (pre-test)

4. Technical Skills (pre-test) and Effective Communication (pre-test)

5. Technical Skills (pre-test) and Insight (pre-test)

6. Technical Skills (post-test) and Unobtrusiveness (post-test)

7. Technical Skills (post-test) and Friendliness (post-test)

8. Technical Skills (post-test) and Responsibility (post-test)

9. Technical Skills (post-test) and Considerateness (post-test)

10. Technical Skills (post-test) and Independence (post-test)

11. Technical Skills (post-test) and Rapport (post-test)

12. Technical Skills (post-test) and Sociability (post-test)

13. Technical Skills (post-test) and Conformity (post-test)

14. Technical Skills (post-test) and Insight (post-test)

15. Technical Skills (post-test) and Social Control (post-test)

Sense of Awareness

1. Awareness (pre-test) and Friendliness (pre-test)

2. Awareness (pre-test) and Responsibility (pre-test)

3. Awareness (pre-test) and Considerateness (pre-test)

4. Awareness (pre-test) and Independence (pre-test)

5. Awareness (pre-test) and Enthusiasm (pre-test)

6. Awareness (pre-test) and Sociability (pre-test)

7. Awareness (pre-test) and Conformity (pre-test)

8. Awareness (pre-test) and Effective Communication (pre-test)

9. Awareness (pre-test) and Insight (pre-test)

10. Awareness (pre-test) and Social Control (pre-test)

11. Awareness (post-test) and Friendliness (post-test)

12. Awareness (post-test) and Responsibility (post-test)

13. Awareness (post-test) and Considerateness (post-test)

14. Awareness (post-test) and Rapport (post-test)

15. Awareness (post-test) and Conformity (post-test)

16. Awareness (post-test) and Effective Communication (post-test)

17. Awareness (post-test) and Insight (post-test)

18. Awareness (post-test) and Social Control (post-test)

Figure 22, showing the relationship between the aesthetic dimensions and the Jesness Behavior Checklist dimensions, self and observer change scores, utilizing Pearson's r, indicates significant relationships (.05) between the following:

Spontaneity with Enthusiasm (self-score)

Spontaneity with Conformity (self-score)

Observation-Expression with Conformity (self-score)

Observation-Expression with Responsibility (self-score)

Awareness with Conformity (self-score)

This indicates that as level of "conformity" reduces, "spontaneity", "observation-expression" ability, and "awareness" (critical) increase. Thus level of "conformity" is inversely related to "spontaneity", "observation-expression" ability, and "awareness".

JESNESS BEHAVIOR CHECKLIST DIMENSIONS

	Unobt.		Friend.		Resp.		Consid.		Ind.		Rapp.		Enth.	
	S	O	S	O	S	O	S	O	S	O	S	O	S	O
Spontaneity	.500	.311	.162	.186	.166	.116	.500	.450	.419	.208	.485	.098	.041	.216
Observation-Expression	.313	.205	.084	.185	.034	.073	.417	.222	.329	.112	.390	.197	.153	.323
Technical Skills	.467	.190	.465	.278	.184	.477	.093	.233	.247	.459	.208	.457	.183	.270
Sense Awareness	.298	.173	.158	.480	.101	.087	.290	.350	.284	.427	.267	.065	.074	.117

Abbreviation:

Unobt.: Unobtrusiveness   Rapp.: Rapport

Friend.: Friendliness   Enth.: Enthusiasm

Resp.: Responsibility

Consid.: Considerateness

Indep.: Independence

Figure 22

Relationships between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions, Self and Observer, Utilizing Change Scores and Indicating Pearson's r Significance

AESTHETIC DIMENSIONS CHANGE

JESNESS BEHAVIOR CHECKLIST DIMENSIONS

AESTHETIC DIMENSIONS	Soc.		Conf.		Calm.		Eff. Comm.		Ins.		Soc. Cont.		Ang. Cont.	
	S	O	S	O	S	O	S	O	S	O	S	O	S	O
Spontaneity	.106	.230	.001	.220	.300	.264	.330	.342	.255	.233	.453	.216	.207	.500
Observation-Expression	.500	.453	.026	.363	.200	.191	.363	.143	.102	.425	.410	.108	.198	.287
Technical Skills	.115	.380	.446	.099	.275	.155	.236	.500	.085	.500	.228	.472	.398	.051
Sense Awareness	.131	.169	.000	.397	.300	.443	.374	.290	.355	.311	.185	.329	.456	.427

Abbreviations:

Soc.: Sociability   Soc. Cont.: Social Control

Conf.: Conformity   Ang. Cont.: Anger Control

Calm.: Calmness

Eff. Comm.: Effective Communication

Ins.: Insight

Figure 22 (continued)

Relationships between Aesthetic Dimensions and Jesness Behavior Checklist Dimensions,
Self and Observer, Utilizing Change Scores and Indicating Pearson's r Significance

Chapter VI

FINDINGS AND INTERPRETATIONS

Identification of the Study Sample

The ratio of boys to girls in the study sample of emotionally disturbed youth was 17 to 3. Record of classroom attendance is above average, with all children being present at least 80% of the time, therefore providing them with equal involvement in the Art therapy program.

Although all of the children in the study sample were of average intelligence, at a mean age of 14.7, it was found that their academic achievement fell far below the acceptable level for their age, eg., in Mathematics, 95% of the study sample functioned below the Grade 7 level, and in English, 65% functioned below the Grade 7 level. This would indicate that the sample's emotional problems interfere with their adequate functioning in the regular school system or vice versa.

The "Conceptual Level" scores indicated that 15 of the 20 students in the study sample are at a Stage A level of functioning, indicating highly unsocialized, egocentric behavior and a poorly developed value system. The other 5 cases (which included the 3 girls) fell into Stage B, indicating an internalized value system but a rigidifying of situations into black-and-white, good-or-bad.

This data bears out that the study sample is indeed

functioning at lower-than-average or unusually low levels of
conceptual development, when considering Hunt's conclusions
of findings indicating that very few low Conceptual Level
(below 1.0) students are encountered in the secondary school
systems. (Hunt, D.E., 1971)

The "Conceptual Level" findings support the need for
this population of an environment offering a high level of
order, organization and clarity, providing predictability,
consistency and support, hence encouraging beginning trust
and creative involvement.

"Health and Opinion Survey" scores, which indicate
coping mechanisms in regard to stress, showed that 13 out of
20 cases, or 65%, fell into the "Sensitizer" range. "High
scores (4 of the population) can reflect a significant
degree of neurosis being present." (Johnston, R., 1979,
p. 37)

Again, these findings support "Conceptual Level"
data that the study sample is not average and requires
differentiated educational and therapeutic treatment. It is
interesting to note that on the "Health and Opinion Survey"
post-test scores, 3 of the "Sensitizer" cases (pre-test)
moved to the "Represser" stage, and 2 average (pre-test)
cases also moved to the "Represser" stage. The initial
intensive therapeutic setting, encouraging student partici-
pation in problem-solving, may be accountable for this high
degree of movement from an openly anxious, aggressive
emotional stance to a defensive, closed, non-committal

stance. This trend and its causes would require further research before forming further conclusions.

The "Jesness Behavior Checklist" self-scores show extreme fluctuations in assessment of self from pre- to post-test, indicating on the part of the students a lack of insight and self-knowledge, or awareness-of-self in relation to others and the environment from one period to the next. The post-test self-scores are slightly less extreme, presuming some improvement in degree of insight among the students.

The "Jesness Behavior Checklist" observer scores show a more even distribution of the sample within the normal range of the behavior dimensions, as well as more gradual change patterns from pre- to post-test. It is interesting to note that only Insight is not significantly correlated between observer pre- and post-test scores, lending substance to the assumption that students lack self-awareness and demonstrate a need for perceptual training.

The observer scores further showed minimal change in students' behavior, with 50% of the cases showing no change or some positive change.

"Classroom Behavior" assessment (overall) showed very insignificant differences in behavior appraisal between behavior in the art room and behavior in the homeroom (English, Math remediation) which would indicate that the student reacts rigidly and predictably with most staff in the educational milieu, and that behavioral changes as a

result of teaching approach would become apparent only after an extended period of time and require longitudinal study. The similarities among observers' assessment of child behavior point to the need for consistency in a therapeutic setting.

Students' attitude and sensitivity toward the Art task, judged by the "Aesthetic Checklist" criteria, showed some improvement in 75% of the cases from pre- to post-test, and the "Art Judgment" criteria, looking at change in expression utilizing the children's Art work indicated improvement in 85% of the cases. There is general agreement for the number of children who showed negative improvement or no improvement between the "Art Judgment" criteria and the "Aesthetic Checklist" criteria. Of particular note is the change in the "observation-expression" dimension of the "Aesthetic Checklist" criteria, indicating an increased interest in expression with concomitant interest in obser- vation to aid expression. It is assumed that the structural approach to working in Art helps the students to gain confi- dence and self-reliance, where he can begin to enjoy the creative process as an ongoing alternate mode of expression.

Change Relationships between Aesthetic Awareness and Behavior

Of particular note is the relationship between the "Aesthetic dimensions" and the "Jesness Behavior Checklist"

dimensions, observer score, pre- and post-test (see Figure 21). Significant relationships (utilizing Pearson's r) are found between almost all of the paired dimensions. This indicates that participation in Art, given an appropriate learning environment or meeting learner's needs, may have a significant influence on behavior. Of particular note is the behavioral dimension "conformity" which appears to consistently show a significant relationship with the aesthetic dimensions. This would indicate that as level of "conformity" reduces, "aesthetic awareness" increases. Thus level of "conformity" is inversely related to the aesthetic dimensions "spontaneity", "observation-expression", and "sense awareness". Other behavior dimensions showing repeated significance in relationship with aesthetic dimensions are:

1. Responsibility

2. Insight

3. Effective Communication.

It is indicated that Art involvement of our study sample, then, has a more significant change effect on some types of behavior than on others. It would appear that "insight", "effective communication", "conformity" and "responsiblity" are particularly affected by an involvement in the Art therapy program. It is hypothesized that growth of "responsibility" is directly related to the structural approach of the art setting based on "Conceptual Level" theory. "Conformity" reduces as the student's

self-confidence and self-determination increases due to
beginning successes he experiences in the structured Art
therapy setting, and he consequently begins to discover and
enjoy his own expressive needs. "Insight" is developed
through an emphasis on a developmental Art curriculum, which
places emphasis on discovering the self, the self in
relation to others, and finally the self in relation to his
environment. "Effective communication" is a result of an
improved self-concept, development of personality, a greater
awareness of self in relationship to his/her environment
(aesthetic development), a willingness to be open,
communicative and receptive to change and hence be more
effectively communicative. It is suggested, then, that
"effective communication" can be positively influenced by an
involvement in visual expression through Art.

Chapter VII

SUMMARY

The major objective of this pilot study was to
effectively integrate Art as a therapeutic component of a
Day Treatment Centre serving emotionally disturbed adoles-
cents. The goal was the creation of a developmental Art
curriculum based on behavioral and expressive needs of the
population. It is felt that the "Conceptual Level" theory
has provided a highly effective taxonomy to aid in struc-
turing the therapeutic milieu in Art to encourage and
support individual emotional development and growth through
visual expression.

The "Stages of Self-Expression" (Lowenfeld, V.,
1957) have been instrumental in the creation of an Art
curriculum taking into consideration the youth's expressive
needs.

The integration of behavioral and expressive theo-
ries of development is necessary in establishing criteria in
encouraging and setting progressive goals toward affective
growth through Art.

Statistical findings have shown that the children
have improved in the behavioral as well as the expressive-
aesthetic area during the short time they participated in
the study, and that behavioral dimensions are significantly
correlated with aesthetic dimensions, showing that there

exists an important inter-relationship between these two areas.

In order to provide more conclusive evidence of the positive effect of expressive or Art activity upon behavior, it is suggested that this pilot project can provide the basis for the creation of a controlled study taking into consideration other environmental influences affecting behavior.

It is the enthusiasm and emotional growth of the individual students who have experienced success in Art which provide the incentive to create and further develop a therapeutically valid Art program; for although cognitive learning provides the means through which man achieves survival, it is effective learning which makes survival worthwhile.

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APPENDIX

Appendix A

CONCEPTUAL LEVEL PARAGRAPH COMPLETION TEST

Each question is to be answered with at least three sentences.

1. What I think about rules...

2. When I am criticized...

3. What I think about parents...

4. When someone does not agree with me...

5. When I am not sure...

6. When I am told what to do...

Appendix B

JESNESS BEHAVIOR CHECKLIST

by Carl F. Jesness, Ph.D.

1. Interrupts or distracts others.

2. Has been seen to compliment or encourage others.

3. Is involved in clowning, horse-play, inappropriate behavior.

4. Tries to get others into trouble. Instigates arguments and fights, or calls attention to behavior of others.

5. Seeks advice or help from others at times when he should.

6. Poor sport. Cheats to win, shows anger or sulks when losing.

7. Goes out of his way to say hello or speak to others, even those less popular.

8. Agitates, teases, laughs at, or ridicules others.

9. Is well-groomed, clean, and neat in appearance.

10. Apologizes when appropriate.

11. Picks on, pushes around, threatens, or bullies those around him.

12. Makes appropriate responses to others; speaks when spoken to, smiles when others smile at him, etc.

13. Brags about or delights in describing antisocial, unlawful, delinquent, or criminal exploits.

14. Fails to become quiet or calm down when requested to do so.

15. Can express difference of opinion, criticism, or complaint without antagonizing others.

16. Upset if he can't have or do something right now.

17. Is excessively loud and noisy at inappropriate times or places.

18. Helps others, even without apparent personal gain.

19. Is involved in quarreling, squabbling, bickering.

20. Schoolwork or job assignments are done neatly and carefully.

21. When corrected, shifts blame, makes excuses, or complains that it is unfair, etc.

22. Is assertive. Makes his opinions and preferences known.

23. Takes good care of his own and others' equipment and property.

24. Shows disdain for group or individual counseling sessions.

25. Gets things done; does a lot of work in a given time.

26. Can be talked into things; goes along with others.

27. Is not easily discouraged. Sticks with and completes tasks assigned.

28. Rewards or encourages (with attention, approving gestures, remarks, etc.) delinquent or antisocial behavior of others.

29. Can make routine decisions without undue hesitation or soliciting help from others.

30. Gets up on time, gets to school or work on time, etc.

31. Complains about or expresses low opinion of counselors, police, or other authority figures.

32. Shows initiative: goes ahead to next task, makes good use of free time, etc.

33. Asks for help or seeks assistance, even on simple tasks.

34. Has assumed the responsibility for organizing, and/or supervising the actions of others of his age group in accomplishing a work or recreational task.

35. Actively resists authority: argues with decisions and complains when told what to do.

36. Begins or attends to routine assignments or chores without reminders.

37. Turns to someone such as a teacher or counselor to take care of his problems with others.

38. Gets school and/or work assignments done on time.

39. Is difficult to understand (speech is mumbled or incoherent).

40. Tells the truth; does not lie, exaggerate, or fabricate.

41. Becomes anxious, upset, and/or freezes when frustrated, under pressure, or faced with a difficult task.

42. Takes an active, contributing part in group discussions and/or meetings.

43. Steals or takes things without permission.

44. Listens carefully to instructions or explanations.

45. Appears nervous, anxious, jittery, or tense.

46. Can be relied upon to do what he says he will do.

47. Becomes hurt or anxious if criticized.

48. Requests or questions are direct and straightforward.

49. Uses profanity or vulgar language.

50. Can take kidding or teasing without becoming upset or anxious.

51. Displays personal habit(s) or behavior(s) that is aberrant, offensive, or disturbing to others.

52. Tells others about being nervous, unable to sleep, etc.

53. Looks at the person he is talking to.

54. Does things that are wrong, illegal, or against the rules.

55. Makes positive statements about himself (demonstrates positive self-concept).

56. Gravitates toward a delinquent-type group or clique.

57. Is slow to respond to requests.

58. Becomes depressed or withdrawn when frustrated or criticized.

59. Is well-liked; sought out by others of his age group.

60. Is short-tempered and quick to show anger.

61. Talks freely to persons such as counselors or teachers about himself (his plans, his problems, etc.)

62. Is slow moving, sluggish, listless, spiritless, etc.

63. Gets along with others in group recreation.

64. Tends to avoid persons such as teachers, therapists, and counselors or any activities in which they take part.

65. Is cheerful. Laughs and smiles.

66. Becomes aggravated or abusive when frustrated or his will is opposed.

67. Works cooperatively with others in work or task groups.

68. Gets into physical fights.

69. Seeks out friendly conversations with adults.

70. Tends to withdraw and/or isolate himself from others.

71. Accepts criticism or teasing without flaring up or becoming angry.

72. Is the recipient of ridicule, agitation, etc.

73. Takes part in social events and tries to get involved in group functions and activities.

74. States or demonstrates that he distrusts persons in authority such as teachers, counselors, therapists, etc.

75. Actively engages in problem-solving behavior related to personal, family, or social problems.

76. Appraises his own abilities and accomplishments realistically.

77. Plans realistically for his vocational or academic future.

78. Understands (can verbalize) how to avoid trouble with school officials, police, or other authorities.

79. Verbalizes realistic understanding of ways and means of coping with parents and/or home situations.

80. Actively engages in problem-solving behavior related to deciding upon and achieving future objectives.

Items are checkmarked appropriately according to the following criteria:

A.N.: Almost Never
N.O.: Not Often
S.: Sometimes
F.O.: Fairly Often
V.O.: Very Often

Note: The self-rating form has identical items which refer to the self, eg. No. 1, "I interrupt others who are talking, or bother others who are busy".

Appendix C

HEALTH & OPINION SURVEY

Items to be scored "true" or "false".

1. I wake up fresh and rested most mornings.

2. Usually my hands and feet are warm.

3. Every day I am interested in the things I do.

4. I am often nervous.

5. Once in a while I think of things too bad to talk about.

6. At times I have fits or laughing and crying that I cannot control.

7. I feel that it best to keep my mouth shut when I'm in trouble.

8. I find it hard to keep my mind on a task or a job.

9. I worry about my health.

10. I have had days, weeks, or months when I didn't have the energy to get things done.

11. I am restless at night and do not sleep well.

12. Much of the time my head aches.

13. I am just as healthy as my friends.

14. I ignore old school friends and buddies unless they speak to me first.

15. I often get chest pains.

16. I get along comfortably in a group of people.

17. I wish I could be as happy as others seem to be.

18. Most of the time I feel sad and depressed.

19. I am sure of myself.

20. I usually feel life is worth living.

21. It takes a lot of arguments to prove the truth to most people.

22. I think most people would lie to get ahead.

23. I do a lot of things which I regret afterwards.

24. I don't quarrel very much with my family.

25. I have a hard time changing the things I want to change in myself.

26. My muscles don't twitch or jump very much.

27. I care what happens to me.

28. Often I feel I have done something wrong or evil.

29. I am happy most of the time.

30. Some people are so bossy that I feel like doing the opposite of what they ask, even though I know they are right.

31. Often I feel as if there were a tight band about my head.

32. I seem to be about as smart as most of my friends.

33. Most people will cheat a little to get what they want.

34. Usually I can understand why I have been so cross and bitchy.

35. I don't worry about catching diseases.

36. I often wonder why someone has done something nice to me.

37. Criticism or scolding hurts me very much.

38. Usually I feel I must behave like the people around me.

39. I feel useless at times.

40. At times I feel like picking a fight with someone.

41. Because I can't make up my mind quickly, I lose out on things.

42. I get impatient if people bother me when I am working on something important.

43. Most nights I go to sleep without thoughts or ideas bothering me.

44. I cry easily.

45. I cannot understand what I read as well as I used to.

46. I feel better now than ever before.

47. I resent having anyone take me in so cleverly that I have to admit that it was one on me.

48. I get tired easily.

49. I like to study and read about things that I am working on.

50. I like to know some important people because it makes me feel important.

51. It makes me uncomfortable to put on a stunt at a party even when others are doing the same sort of things.

52. I try hard to hide my shyness.

53. I often have dizzy spells.

54. My memory seems to be all right.

55. I am worried about sex.

56. I find it hard to talk to new people.

57. I am afraid of losing my mind.

58. My hand often shakes when I try to do something.

59. My eyes don't get tired even if I read for a long time.

60. Usually, I feel healthy.

61. I have very few headaches.

62. Sometimes, when embarrassed, I break out in a sweat which bothers me a lot.

63. I have difficulty in keeping my balance while walking.

64. I wish I were not so shy.

65. I enjoy many different kinds of play and recreation.

66. While walking I am very careful to step over sidewalk cracks.

67. I frequently find myself worrying about something.

68. I hardly ever notice my heart pounding and I am seldom short of breath.

69. I get mad easily but soon get over it.

70. I often think sad or angry thoughts.

71. Sometimes I am so restless I cannot sit long in a chair.

72. I dream frequently about things that are best kept to myself.

73. I believe I am no more nervous than most people.

74. I often have pains.

75. I have difficulty in starting to do things.

76. It is safer to trust nobody.

77. Once a week or more often I become excited.

78. When in a group of people I have trouble thinking of the right things to talk about.

79. When I leave home I do not worry about whether the door is locked and the windows closed.

80. I have often felt that strangers were looking at me as if I was doing something wrong.

81. I drink a lot of water every day.

82. I don't like it when a criminal gets off free just because he had a smart lawyer.

83. I work under a great deal of pressure.

84. Usually I don't talk to people until they talk to me first.

85. I find life hard much of the time.

86. In school I found it hard to talk in front of the class.

87. Even when I am with people I feel lonely much of the time.

88. I think nearly anyone would tell a lie to keep out of trouble.

89. I am easily embarrassed.

90. I worry over money and business.

91. I easily become impatient with people.

92. I am worried about something or someone almost all the time.

93. Sometimes I become so excited that I find it hard to get to sleep.

94. I easily forget what people say to me.

95. Even for little things I usually have to stop and think before I act.

96. Often I cross the street in order <u>not</u> to meet someone I know.

97. I often feel as if things were unreal.

98. I have a habit of counting things that are not important, such a bulbs on electric signs, etc.

99. I have strange and peculiar thoughts.

100. I have been afraid of things or people that I knew could not hurt me.

101. I have no fear of going into a room by myself where other people are talking in a group.

102. I have more trouble concentrating than other people seem to have.

103. Several times I have given up doing a thing because I didn't think I could do it.

104. Bad, often terrible words come into my mind and I can't get rid of them.

105. Sometimes an unimportant thought will run through my mind and bother me for days.

106. Almost every day I am frightened by something.

107. I get upset easily when things don't go my way.

108. I am more sensitive than most people.

109. At periods my mind seems to work more slowly than usual.

110. I very seldom have times when I'm sad or depressed.

111. I wish I could get over worrying about things I have said that may hurt other people's feelings.

112. People often disappoint me.

113. I can't tell anyone about myself.

114. Sometimes things get so difficult, I don't care about anything.

115. Even though everything is going fine for me, I often feel that I don't care about anything.

116. Sometimes I feel I have so many problems, I cannot overcome them.

117. I often think: "I wish I were a child again."

118. It makes me feel like a failure when I hear of the success of someone I know well.

119. I can't get disappointments out of my mind.

120. At times I think I am no good at all.

121. I worry quite a bit over possible bad luck.

122. Sometimes I don't do things I want to because others feel that I will not do it right.

123. Several times I have changed my mind about the things I want to do with my life.

124. I have a daydream life about which I do not tell other people.

125. I have often felt guilty because I have pretended to feel more sorry about something than I really was.

126. I feel tired a lot of the time.

127. I sometimes feel that I am about to fall apart.

Appendix D

STUDENT BEHAVIOR CHECKLIST

1. Shows initial enthusiasm with task but is quick to switch to "more exciting things".

2. Upset if he can't have or do something right now.

3. Is short-tempered and quick to show anger, especially when criticized.

4. Argues at length with teachers, wants to do own thing.

5. Destroys or abuses equipment or work both his own and that of others.

6. Shouts, swears, and intimidates others.

7. Is involved in quarreling, squabbling or bickering.

8. Interrupts or disturbs others.

9. Is easily distracted by things or people around him, has trouble keeping mind on task.

10. Has difficulty starting a task or carrying it out successfully.

11. Frustrates easily with a task.

12. Passes a great deal of time by talking, playing with objects, or daydreaming.

13. Likes to share his success with others.

14. Helps others, even without apparent personal gain.

15. Will share feelings or ideas with teacher or students.

16. Asks for help and advice with tasks.

17. Likes to work in a team.

18. Is self-motivating.

19. Is well groomed, clean and neat in appearance.

20. Has good feelings about his work done in class.

21. Makes appropriate responses to others, speaks when spoken to, smiles when others smile at him, etc.

Items are checkmarked appropriately according to the following criteria:

A.N.:   Almost Never
N.O.:   Not Often
S.:   Sometimes
F.O.:   Fairly Often
V.O.:   Very Often

Appendix E

AESTHETIC CHECKLIST

1. Uninhibited expression of image.

2. Uninhibited, free use of materials.

3. Ability to follow instructions.

4. Ability to see and verbally/visually describe situations, objects and things.

5. Ability to apply learning toward visual expression.

6. Ability to utilize observation toward visual expression.

7. Ability to handle appropriately simple tools and materials.

8. Ability to cope with more difficult techniques and media.

9. Ability to compare and contrast own and others work.

10. Beginning awareness of shapes, colors, texture and their visual and emotional effect.

Items are checkmarked appropriately according to the following criteria:

    A.N.: Almost Never
    N.O.: Not Often
    S.: Sometimes
    F.O.: Fairly Often
    V.O.: Very Often

Appendix F

ART JUDGMENT FORM

Items to be scores "never", "sometimes" and "often".

1. Uses schemata (orderly arrangement of subject matter).

2. Beginning use of technique (horizontal line, light-shadow-color manipulation, perspective).

3. Observes motion and characterizes it visually.

4. Observes and characterizes age, sex, size.

5. Good spatial relationships.

6. Work is original rather than stereotyped.

7. Social identification is evident.

8. Ability to complete work.

ACCOMPANYING DIAPOSITIVES IN APPENDIX G WILL <u>NOT</u>

REPRODUCE ON MICROFICHE.

PLEASE WRITE AUTHOR FOR INFORMATION ABOUT THE SLIDES.

AUTHOR'S ADDRESS INDICATED ON THE AUTHORIZATION FORM

AT THE BEGINNING OF THE FICHE.

Appendix G

PHOTOGRAPHIC REPRESENTATIONS OF

STUDENTS' ART WORK

The slides represent Art work completed by each student participating in the study. Two to four slides for each student represent the "change" and "progression" in imagery and expression from September to April.

Slides are identified by student's code number, sex, age and date of completion.