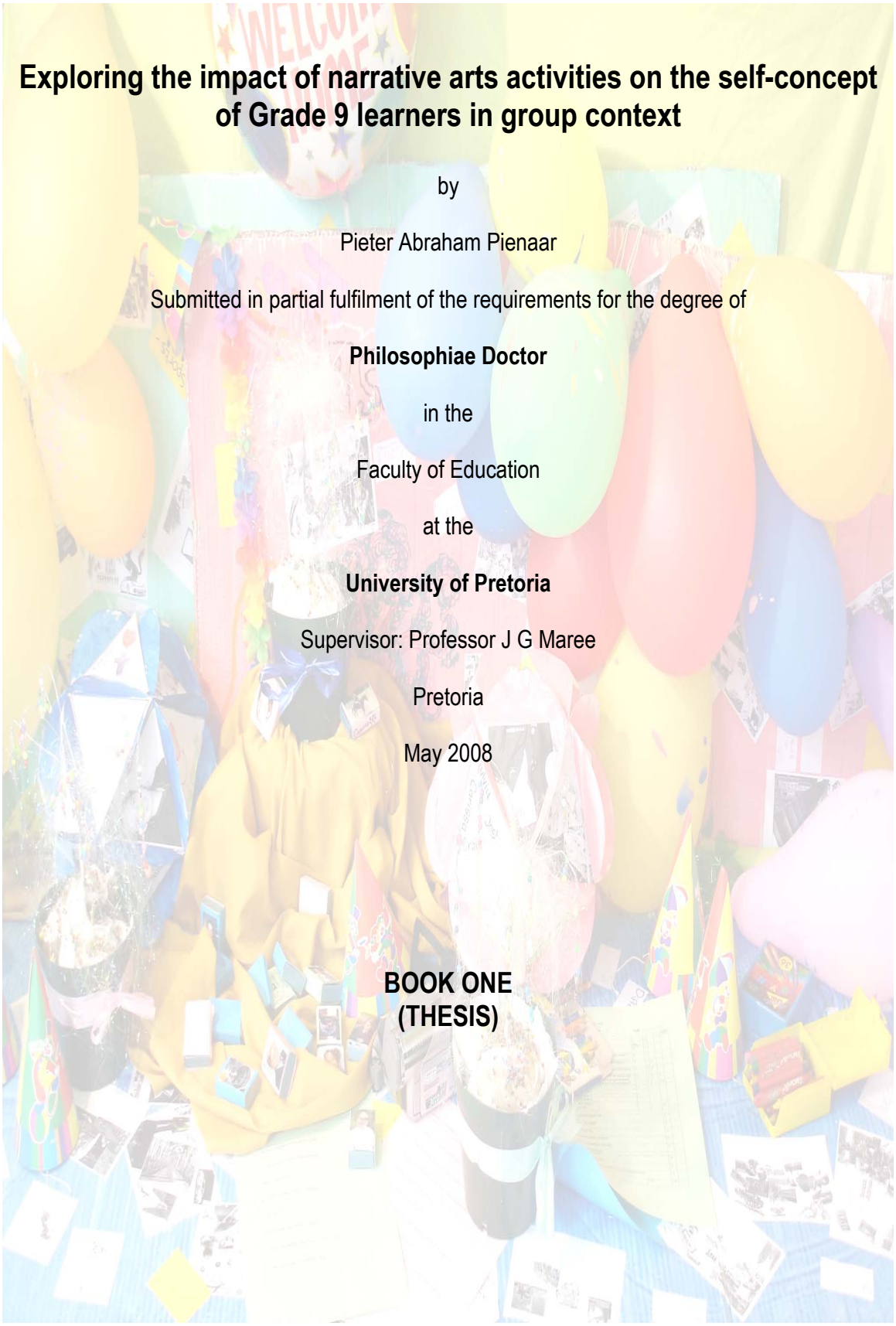
UNIVERSITEIT VAN PRETORIA
UNIVERSITY OF PRETORIA
YUNIBESITHI YA PRETORIA

Exploring the impact of narrative arts activities on the self-concept of Grade 9 learners in group context



by

Pieter Abraham Pienaar

Submitted in partial fulfilment of the requirements for the degree of

Philosophiae Doctor

in the

Faculty of Education

at the

University of Pretoria

Supervisor: Professor J G Maree

Pretoria

May 2008

BOOK ONE
(THESIS)

Declaration

I, Pieter Abraham Pienaar (student number: 20241462), hereby declare that all the resources consulted are included in the reference list, that this study is my original work and that it has not been submitted before for any other degree or examination at any other university.

_____

Pieter Abraham Pienaar

May 2008

Acknowledgements

I wish to acknowledge the following people for their contributions, directly or indirectly. I hereby offer my sincere appreciation and gratitude to

- Professor Kobus Maree for his continuous guidance, encouragement, support and patience and for always being an approachable and dedicated supervisor. I appreciate the fact that he saw potential in my topic and that he encouraged me to complete this study six months earlier than planned.

- my school executive for allowing me to undertake this research project at the workplace

- my colleagues at school who played the roles of teacher-facilitator, the pupils who volunteered to be participants, the interviewers and the videographers

- my parents for their love and prayerful encouragement

- Ms Clarisse Venter and Ms Annemarie Bezuidenhout for their excellent librarian support

- Mr Geoffrey Benson for taking digital photographs

- Mr Andrew Cartwright for compiling and editing the video overview in 2006

- Mrs Jean Ras for helping me to transcribe 30 of the 56 interviews

- Mr Johan Jonker (a wonderful friend) who helped to get the layout in order

- Mr Max Oerder for assisting me with the tables in the document

- Mr Welman and Mrs Alexa Barnby for the language editing services rendered

- Dr Ian Joubert for his guidance with regards to the data analysis process and his friendship

- The Source of my faith who carried me through the last three and a half years.

Table of contents

LIST OF TABLES xvii
LIST OF FIGURES xix
Key Terms xxii
Summary xxiii
1 Background and orientation 2
1.1 Focus 2
1.2 Critical questions and significance of the study 3
1.2.1 Statement of purpose 3
1.2.2 Significance of the study 3
1.3 Rationale 4
1.4 The nature of inquiry 8
1.4.1 Interpretive or naturalistic paradigm 9
1.4.2 Phenomenology 11
1.4.3 Postmodern elements 13
1.5 Mode of inquiry 14
1.6 Research site 14
1.7 Multimethod data collection plan 15
1.8 Data analysis strategies 18
1.9 Trustworthiness – quality assurance 20
1.10 Ethical considerations 21
1.11 Outline of chapters 22
2 Narrative counselling, the arts, arts-based research, and narrative arts experiences 25
2.1 Introduction 25
2.2 Narrative therapy, culture and storytelling 25
2.2.1 Orientation 25
2.2.2 Storytelling in the past and present 26
2.2.3 The transformation of storytelling and storytelling in therapy 27
2.2.4 The cultural foundations of psychotherapy and narrative 28

2.3 Postmodernism 29
2.4 A closer look 30
2.4.1 Introduction 30
2.4.2 Basic assumptions of narrative therapy 30
2.4.3 The basic process of narrative therapy 32
2.4.4 The process within a session 32
2.4.5 Externalising conversations 34
2.4.6 Involving an appreciative audience and documenting progress evidence 35
2.4.7 The therapist as collaborator 36
2.4.8 The therapist is focussed on stories 36
2.4.9 Narrative interviewing 38
2.4.10 The strengths-based perspective 39
2.4.11 Working with groups 40
2.5 The arts and their therapeutic value 40
2.5.1 Introduction to the arts 40
2.5.2 The arts and narrative meaning 41
2.5.2.1 Orientation 41
2.5.2.2 Creativity and definitional confusion 42
2.5.2.3 The amorphous and elusive nature of arts-based research 44
2.5.3 Benefits, themes and characteristics of the arts therapies 45
2.5.4 A selection of specific arts and media applications within the therapeutic setting 46
2.5.4.1 Orientation 47
2.5.4.2 Artwork, drawing, worksheets and workbooks 48
2.5.4.3 Digital photography and phototherapy advances 48
2.5.4.4 Telling stories using the fotodialogo method 49
2.5.4.5 Mural-making and self-understanding 49
2.5.4.6 Employing video as a therapeutic medium 50
2.5.4.7 Video self-modelling 50
2.5.5 Arts experiences in group contexts 52
2.5.5.1 Orientation 52
2.5.5.2 An art therapy group setting in a psychiatric hospital 53

2.5.5.3 An outdoor clay group sculpture in a therapeutic centre 53
2.5.5.4 Self-boxes for groups with trust difficulties 53
2.5.5.5 Playback theatre and group communication 54
2.5.5.6 Using music in group work and group learning 54
2.5.6 Positioning narrative arts research activities within the examples from literature 56
2.5.7 Narrative and the arts combined in practice and research 58
2.5.7.1 Orientation: the usefulness of art for narrative externalisation 58
2.5.7.2 Externalising problems through art and writing 59
2.5.7.3 Children's drawings and creating storybooks in family therapy 60
2.5.7.4 Drama therapy and filmmaking with pre-adolescents 61
2.5.7.5 Artistic narratives during pregnancy 63
2.5.7.6 Art therapy and art-making for women with breast cancer 63
2.5.7.7 Narratives of art-making in chronic fatigue syndrome/myalgic encephalomyelitis 65
2.5.7.8 A relational-cultural approach to using art therapy within a girls' group 66
2.6 Conclusion 67
2.6.1 Narrative 67
2.6.2 The arts 68
2.6.3 Final reflective comment 70
3 Literature Overview: Self-concept 76
3.1 Introduction 76
3.2 From the ancient past to the post-modern self 78
3.2.1 Orientation 79
3.2.2 Classical era: Socrates and Plato, and Aristotle 79
3.2.2.1 Socrates and Plato 79
3.2.2.2 Aristotle 80
3.2.3 The Middle Ages: Thomas Aquinas 80
3.2.4 The Renaissance and the Early Modern period: Descartes 81
3.2.5 British Empiricism and Associationism: John Locke, David Hume and John Stuart Mill . 83
3.2.5.1 John Locke 83
3.2.5.2 David Hume 84
3.2.5.3 John Stuart Mill 85

3.2.6 Continental Philosophical Psychology: Immanuel Kant 85
3.2.7 From the eighteenth century to the twentieth century 86
3.2.7.1 The eighteenth century 86
3.2.7.2 Romantic era 86
3.2.7.3 The Victorian era 86
3.2.7.4 The twentieth century 87
3.2.8 The post-modern era 88
3.2.8.1 The burden of self-hood 88
3.2.8.2 The loss of authority and meaning 88
3.2.8.3 The global village and its icons 89
3.2.8.4 Mediated relatedness and the connected self 89
3.2.8.5 The protean self 90
3.2.9 Summary of the historical overview of the self 91
3.3 Epistemological stances towards the self: From James to Rogers 92
3.3.1 Self divided into "me" and "I": William James 92
3.3.2 Self sees itself in others: symbolic interactionism: Cooley and Mead 92
3.3.2.1 Cooley 93
3.3.2.2 Mead 93
3.3.3 Self longs for group acceptance: Sherif and Sherif, and Goffman 94
3.3.3.1 Sherif and Sherif 94
3.3.3.2 Goffman 95
3.3.4 Self comprises conscious and unconscious elements: Freud, Jung and Erikson 96
3.3.4.1 Freud 96
3.3.4.2 Jung 97
3.3.4.3 Erikson 97
3.3.5 Self is a process and is shaped by process: Existentialists: Laing 98
3.3.5.1 Orientation 98
3.3.5.2 Laing 98
3.3.6 Self may be conditioned: Behaviourists: Skinner and Bandura 99
3.3.6.1 Orientation 99
3.3.6.2 Skinner 100

3.3.6.3 Bandura 100
3.3.7 Self has stable characteristics: Trait theorists: Allport and Cattell 101
3.3.7.1 Orientation 101
3.3.7.2 Allport 101
3.3.7.3 Cattell 102
3.3.8 Self strives to actualise itself: Maslow 102
3.3.9 Self attaches personal meaning to experiences: Phenomenology: Rogers 103
3.3.9.1 Orientation 103
3.3.9.2 Rogers 104
3.3.9.3 Rogers' personality propositions 105
3.3.10 Summary of the epistemological self stances 106
3.4 "Self"-research in the second half of the 20th century 109
3.5 A closer look at the postmodern self 110
3.5.1 Introductory remarks 110
3.5.2 Specific "self" perspectives 111
3.5.2.1 Complicated familiarity 111
3.5.2.2 Self as a system 111
3.5.2.3 Attention, cognition and regulation 112
3.5.2.4 The executive function, ego-depletion and reflexive consciousness 112
3.5.2.5 The possible self 113
3.5.2.6 The negative self 114
3.5.2.7 The kaleidoscopic self 114
3.5.3 Self as a social force 115
3.5.4 Culture and the gendered self 116
3.5.5 The individual self and its need for social discovery 116
3.5.6 The interpersonal self and its relations 117
3.5.6.1 Self needs others but complicates communication 117
3.5.6.2 Self is transformed by close relationships with others 118
3.5.6.3 Comfort and discomfort within the self 118
3.5.7 Self and social perception 119
3.6 Self-concept 120

3.6.1 Definitional confusion 120
3.6.2 A selection of self-concept perspectives of the past 25 years 121
3.6.2.1 The self-concept secures inner consistency 121
3.6.2.2 The self-concept is a description of the perceived self 122
3.6.2.3 The self-concept is both a structure and a process 123
3.6.2.4 The self-concept is multidimensional 123
3.6.2.5 The self-concept has domains with content 124
3.6.2.6 The self-concept can be enhanced with strategies 125
3.6.2.7 The self-concept is shaped by the psychological group: self-categorisation theory 126
3.6.2.8 The self-concept and its assessment 127
3.6.2.9 The self-concept indicates status 127
3.6.3 Developing a self-concept 129
3.6.3.1 Suggested stages of self-perception development 129
3.6.3.2 Others shape the self-concept 129
3.6.3.3 The influence of friends and groups on the adolescent self-concept 130
3.6.3.4 Academic competencies could enhance the self-concept 130
3.6.4 Self-concept stability, variability and change 131
3.6.5 Self-concept categories, domains, dimensions and facets 132
3.6.5.1 A discussion of the major domain and facet differences and similarities in table 3.4 134
3.6.6 A summary of the self-concept 136
3.7 Self-esteem 137
3.7.1 Introductory remarks 137
3.7.2 Self-esteem stances of the past 10 years 138
3.7.2.1 Orientation 138
3.7.2.2 Self-esteem and belongingness 139
3.7.2.3 Characteristics of an unstable self-esteem 139
3.7.2.4 Self-esteem indicates self-concept evaluation 139
3.7.2.5 The unhealthy pursuit of self-esteem 140
3.7.2.6 Differences in high and low self-esteem 141
3.7.2.7 Group settings improve self-esteem 142
3.7.2.8 Implicit and explicit self-esteem 142

3.7.2.9 Self-esteem and ethnic identity 142
3.8 Identity 143
3.8.1 Identity stances since 2000 143
3.8.1.1 Structural stages, sociocultural, narrative and psychosocial perspectives 144
3.8.1.2 Identity crisis and identity status 144
3.8.1.3 Identity styles 145
3.8.1.4 Collective identity, social identity and group identification 146
3.8.1.5 Gender differences and identity experiences 147
3.8.1.6 Intrinsic motivation and identity formation 148
3.8.1.7 Identity management and facework 148
3.8.1.8 Identity summary 149
3.9 Adolescence and the adolescent self 150
3.9.1 Increased self-consciousness and first encounters 150
3.9.2 Developmental goals 151
3.9.3 Social roles and the creation of multiple selves 151
3.9.4 Conflict-resolution and problem-solving benefit the adolescent self-concept 152
3.9.5 The adolescent and the work place 152
3.9.6 Adolescents and significant others 153
3.9.6.1 The interplay of parents, peers and gender on adolescent emotional stability 153
3.9.6.2 Family support and adolescent stress levels 154
3.9.6.3 Parenting processes, self-esteem and dating violence 154
3.9.6.4 The value of adolescent friendships and the role of self-esteem 155
3.9.7 Self-esteem and body modification 155
3.9.8 Positive and negative self-concepts and delinquency 156
3.9.9 Adolescent smoking and the need for appropriate restrictions 156
3.9.10 The value of a positive adolescent self-concept 156
3.9.11 Parental involvement, behavioural conduct and social acceptance 156
3.9.12 Summary of issues pertaining to adolescence and the adolescent self 157
3.10 Literature issues to consider for data analysis 158
3.11 Critical reflection 158
3.11.1 Introduction 158

3.11.2 The self-concept 160
3.11.3 Self-esteem 161
3.11.4 Identity 162
3.11.5 Concluding reflective comment 162
4 Conceptual orientation, research design and methodology 166
4.1 Introduction 166
4.1.1 Video therapy and combined arts therapies 166
4.1.2 Arts therapies in the South African context 166
4.1.3 Video and computer simulation 167
4.1.4 Video in a classroom or group context 168
4.1.5 *Paltalk* and telephone counselling 169
4.1.6 The arts and life skills 169
4.1.7 Arts-based research and the self-concept 170
4.1.8 The nature of the literature gaps identified 170
4.2 Conceptual frameworks and theories 171
4.2.1 Theory of the self-concept 171
4.2.2 Arts-based elements and characteristics 172
4.2.3 Narrative counselling techniques and aims 172
4.2.4 Group counselling principles 173
4.2.5 Comprehensive school counselling programmes and spirituality 174
4.2.5.1 South African context and the Life Orientation curriculum 178
4.2.5.2 Diversity 179
4.2.6 Positive psychology 180
4.3 Philosophical assumptions 180
4.4 Research strategy 182
4.4.1 Mode of inquiry 182
4.4.2 Style of educational research 183
4.4.2.1 Case study 183
4.4.3 Qualitative techniques 187
4.4.3.1 Video techniques 188
4.4.3.2 Photographic techniques 189

4.4.3.3 Artworks and supplementary techniques 190
4.4.3.4 Audio techniques 190
4.4.3.5 Personal and written documents 190
4.4.3.6 In-depth and focused interviews 190
4.4.3.7 Group interviews vs. focus group interview (FGI) 191
4.4.3.8 Participant observation 192
4.4.4 Role of the researcher 193
4.5 Data gathering and analysis procedures 194
4.6 Delimiters and limitations of the study 196
4.7 Conclusion 198
1 5.10.2 A Summary of the individual participants' dominant self-concept domains affected 1
5 Data Analysis 201
5.1 Introduction 201
5.2 Major role players and orientation 209
5.2.1 The teachers 209
5.2.2 The observers and interviewers 210
5.2.3 The classes (A and B) and the participants 212
5.2.4 Background on the pupils 213
5.2.5 Personal experiences and frustrations as a teacher-researcher 213
5.2.6 Overview of the class process 216
5.3 Data analysis methodology orientation 219
5.4 Spontaneous data analysis with images 222
5.5 Interview one: orientation and a selection of questions 228
5.5.1 Introducing the participants: interview one data presentation 229
5.5.1.1 Abigail: interview one (participant A) 230
5.5.1.2 Celeste: interview one (participant B) 231
5.5.1.3 Cheryl: interview one (participant C) 231
5.5.1.4 Colleen interview one (participant D) 232
5.5.1.5 Leigh: interview one (participant H) 232
5.5.1.6 Miranda: interview one (participant J) 233
5.5.1.7 Thelma: interview one (participant L) 234

5.5.1.8 Tricia: interview one (participant M) 235
5.5.1.9 Wanda: interview one (participant N) 236
5.5.1.10 Gareth: interview one (participant E) 237
5.5.1.11 Jack: interview one (participant F) 238
5.5.1.12 Klaus: interview one (participant G) 239
5.5.1.13 Marcus: interview one (participant I) 239
5.5.1.14 Peter-John: interview one (participant K) 240
5.5.2 Orientation regarding the data analysis (gender) table presentation 241
5.5.3 Interview one data analysis results 242
5.5.3.1 Discussion of the data analysis findings of interview one 247
5.5.3.2 Relevant links with literature 248
5.6 Interview two: orientation and a selection of questions 249
5.6.1 Interview two data presentation 249
5.6.1.1 Abigail: interview two (participant A) 250
5.6.1.2 Celeste: interview two (participant B) 250
5.6.1.3 Cheryl: interview two (participant C) 251
5.6.1.4 Colleen: interview two (participant D) 251
5.6.1.5 Leigh: interview two (participant H) 252
5.6.1.6 Miranda: interview two (participant J) 252
5.6.1.7 Thelma: interview two (participant L) 253
5.6.1.8 Tricia: interview two (participant M) 254
5.6.1.9 Wanda: interview two (participant N) 255
5.6.1.10 Gareth: interview two (participant E) 255
5.6.1.11 Jack: interview two (participant F) 256
5.6.1.12 Klaus: interview two (participant A) 256
5.6.1.13 Marcus: interview two (participant I) 257
5.6.1.14 Peter-John: interview two (participant K) 257
5.6.2 Interview two data analysis results 258
5.6.2.1 Discussion of the data analysis findings of interview two 262
5.6.2.2 Relevant links with literature 264
5.7 Interview three: orientation and a selection of questions 265

5.7.1 Interview three data presentation 265
5.7.1.1 Abigail: interview three (participant A) 266
5.7.1.2 Celeste: interview three (participant B) 266
5.7.1.3 Cheryl: interview three (participant C) 267
5.7.1.4 Colleen: interview three (participant D) 268
5.7.1.5 Leigh: interview three (participant H) 269
5.7.1.6 Miranda: interview three (participant J) 270
5.7.1.7 Thelma: interview three (participant L) 270
5.7.1.8 Tricia: interview three (participant M) 271
5.7.1.9 Wanda: interview three (participant N) 272
5.7.1.10 Gareth: interview three (participant E) 273
5.7.1.11 Jack: interview three (participant F) 274
5.7.1.12 Klaus: interview three (participant A) 275
5.7.1.13 Marcus: interview three (participant I) 275
5.7.1.14 Peter-John: interview three (participant K) 276
5.7.2 Interview three data analysis results 277
5.7.2.1 Data analysis discussion for interview three 280
5.7.2.2 Links with literature 282
5.8 Interview four: orientation and a selection of questions 283
5.8.1 Interview four data presentation 283
5.8.1.1 Abigail: interview four (participant A) 284
5.8.1.2 Celeste: interview four (participant B) 285
5.8.1.3 Cheryl: interview four (participant C) 286
5.8.1.4 Colleen: interview four (participant D) 286
5.8.1.5 Leigh: interview four (participant H) 287
5.8.1.6 Miranda: interview four (participant J) 288
5.8.1.7 Thelma: interview four (L) 289
5.8.1.8 Tricia: interview four (participant A) 290
5.8.1.9 Wanda: interview four (participant N) 291
5.8.1.10 Gareth: interview four (participant E) 292
5.8.1.11 Jack: interview four (participant F) 293

5.8.1.12 Klaus: interview four (participant G) 294
5.8.1.13 Marcus: interview four (participant I) 294
5.8.1.14 Peter-John: interview four (participant K) 295
5.8.2 Interview four data analysis results 296
5.8.2.1 Discussion of the findings of interview four 301
5.8.2.2 Links with literature 304
5.9 An overview of the collective self-concept domain changes 307
5.10 A return to the spontaneous image-based approach – the cumulative portrait 309
5.10.1 Orientation: how to read the concluding cumulative image-based portrait 309
5.10.1.1 Abigail's concluding cumulative portrait (participant A) 312
5.10.1.2 Celeste's concluding cumulative portrait (participant B) 313
5.10.1.3 Cheryl's concluding cumulative portrait (participant C) 314
5.10.1.4 Colleen's concluding cumulative portrait (participant D) 316
5.10.1.5 Leigh's concluding cumulative portrait (participant H) 317
5.10.1.6 Miranda's concluding cumulative portrait (participant J) 319
5.10.1.7 Thelma's concluding cumulative portrait (participant L) 320
5.10.1.8 Tricia's concluding cumulative portrait (participant M) 322
5.10.1.9 Wanda's concluding cumulative portrait (participant N) 323
5.10.1.10 Gareth's concluding cumulative portrait (participant E) 325
5.10.1.11 Jack's concluding cumulative portrait (participant F) 326
5.10.1.12 Klaus's concluding cumulative portrait (participant G) 328
5.10.1.13 Marcus's concluding cumulative portrait (participant I) 329
5.10.1.14 Peter-John's concluding cumulative portrait (participant K) 331
5.10.2 A summary of the individual participants' dominant self-concept domains affected 333
5.11 A summary of the data analysis procedures 334
5.12 A synopsis of the salient data analysis aspects 336
5.13 A summary of the literature links pertaining to the data analysis findings 337
5.14 Role players' and teacher-researcher's comments and perceptions 339
5.14.1 The teachers 339
5.14.2 The observers (and interviewers) 340
5.14.3 Classes: A and B – group interviews 341

5.14.4 Compiling the video 342
5.14.5 Video screenings 343
5.14.5.1 Class A edited video screening 343
5.14.5.2 Class B edited video screening 345
5.14.5.3 Video screening for the parents 347
5.14.6 Final teacher-researcher comments about the bigger picture and its role players 347
5.15 Final reflective comment (linked to the data analysis) 348
6 Conclusions and Recommendations 352
6.1 Introduction 352
6.2 Overview of this study 352
6.2.1 Chapter 1 353
6.2.2 Chapter 2 353
6.2.3 Chapter 3 354
6.2.4 Chapter 4 354
6.2.5 Chapter 5 354
6.2.6 Chapter 6 354
6.3 Limitations of this study 354
6.4 Ethical aspects 355
6.5 Summary of findings 356
6.6 Answering the research questions 357
6.7 Possible contributions 357
6.8 Recommendations 359
6.8.1 Recommendations for Life Orientation teaching practice 359
6.8.2 Recommendations for research 360
6.9 Concluding comments 361
References 363
ADDENDA 389

LIST OF TABLES

Table 1.1: Relevant Life Orientation and Arts and Culture outcomes 5
Table 1.2: Basic data collection components and roles played by the researcher 17
Table 1.3: The data analysis process according to Creswell (1998) 19
Table 1.4: Trustworthiness strategies and implementation 20
Table 2.1: Narrative basic assumptions 31
Table 2.2: Stages of the narrative school counselling scenario and counsellor competencies 33
Table 2.3: Benefits of the arts therapies 46
Table 2.4: Core data collection arts approaches 47
Table 2.5: Group arts approaches 53
Table 2.6: Data collection narrative arts activities and similar activities in literature 56
Table 2.7: Combining narrative aims and the arts 59
Table 3.1: Historical views and aspects of self 91
Table 3.2: A selection of 10 Rogerian personality propositions 106
Table 3.3: A summary of epistemological stances 107
Table 3.4: Self-concept domains and facets 135
Table 3.5: Ideas about the self-concept 136
Table 3.6: A summary of identity aspects 149
Table 3.7: A summary of aspects pertaining to the adolescent 157
Table 4.1: Creswell's qualitative philosophical assumptions 182
Table 4.2: Data gathering and analysis issues 195
Table 4.3: Limitations 196
Table 4.4: Delimiters 197
Table 5:1: Validity strategies 204
Table 5:2: Data collection techniques 205
Table 5:3: Contrasting the rigorous and intuitive approaches 207
Table 5:4: Triangulation measures or methods used in this study 208
Table 5:5: Teacher-researcher privileges, frustration and routine tasks 214
Table 5:6: Overview of narrative arts episodes with time frame 217
Table 5:7: An example of numbering and organising interview responses 220
Table 5:8: Self-concept domains and codes 221
Table 5:9: A selection of questions from interview one 229

Table 5:10: Collective gender self-concept domains for interview one 243
Table 5:11: A selection of questions from interview two....249
Table 5:12: Collective gender self-concept domains for interview two....258
Table 5:13: A selection of questions from interview three 265
Table 5:14: Colletctive gender self-concept domains for interview three....277
Table 5:15: A selection of questions from interview four....283
Table 5:16: Collective gender self-concept domains for interview four....296
Table 5:17: Overview of the collective self-concept domain changes 308
Table 5:18: Abigail's spontaneous data approach table....311
Table 5:19: Celeste's spontaneous data approach table....313
Table 5:20: Cheryl's spontaneous data approach table 315
Table 5:21: Coleen's spontaneous data approach table....316
Table 5:22: Leigh's spontaneous data approach table....318
Table 5:23: Miranda's spontaneous data approach table....319
Table 5:24: Thelma's spontaneous data approach table....321
Table 5:25: Tricia's spontaneous data approach table....322
Table 5:26: Wanda's spontaneous data approach table....324
Table 5:27: Gareth's spontaneous data approach table....325
Table 5:28: Jack's spontaneous data approach table....327
Table 5:29: Klaus's spontaneous data approach table....328
Table 5:30: Marcus's spontaneous data approach table....330
Table 5:31: Peter-John's spontaneous data approach table....331
Table 5:32: Concluding overview of participants' affected self-concept domains....333
Table 5:33: Summary of the data analysis findings of the two approaches 336
Table 5:34: Salient literature links 337
Table 5:35: Group interview themes and evidence 342
Table 5:36: Class A Video screening themes and evidence....344
Table 5:37: Class B video screening themes and evidence 346

LIST OF FIGURES

Figure 1.1: Three prominent paradigms 8
Figure 1.2: The small-group class scenario 15
Figure 4.1: Conceptual framework components 171
Figure 5.1: Narrative arts items made during the process 201
Figure 5.2: The classes, participants and data analysis components linked over time 202
Figure 5.3: Major research role players and the 14 participants 209
Figure 5.4: Observers' roles visually portrayed 211
Figure 5.5: Image portrait (example) 226
Figure 5.6: Marcus's image-based cumulative portrait (example) 227
Figure 5.7: Abigail's image portrait 230
Figure 5.8: Celeste's image portrait 231
Figure 5.9: Cheryl's image portrait 231
Figure 5.10: Colleen's image portrait 232
Figure 5.11: Leigh's image portrait 233
Figure 5.12: Miranda's image portrait 233
Figure 5.13: Thelma's image portrait 234
Figure 5.14: Tricia's image portrait 235
Figure 5.15: Wanda's image portrait 236
Figure 5.16: Gareth's image portrait 237
Figure 5.17: Jack's image portrait 238
Figure 5.18: Klaus's image portrait 239
Figure 5.19: Marcus's image portrait 240
Figure 5.20: Peter-John's image portrait 240
Figure 5.21: Abigail's collage 250
Figure 5.22: Celeste's collage 250
Figure 5.23: Cheryl's collage 251
Figure 5.24: Colleen's collage 251
Figure 5.25: Leigh's collage 252
Figure 5.26: Miranda's collage 253
Figure 5.27: Thelma's collage 253
Figure 5.28: Tricia's collage 254

Figure 5.29: Wanda's collage 255
Figure 5.30: Gareth's collage 255
Figure 5.31: Jack' collage 256
Figure 5.32: Klaus's collage 256
Figure 5.33: Marcus's collage 257
Figure 5.34: Peter-John's collage 257
Figure 5.35: Abigail's future map 266
Figure 5.36: Celeste's future map 267
Figure 5.37: Cheryl's future map part 1 267
Figure 5.38: Cheryl's future map part 2 268
Figure 5.39: Colleen's future map 268
Figure 5.40: Leigh's future map 269
Figure 5.41: Miranda's future map 270
Figure 5.42: Thelma's future map 271
Figure 5.43: Tricia's future map 271
Figure 5.44: Wanda's future map 272
Figure 5.45: Gareth's future map 273
Figure 5.46: Jack's future map 274
Figure 5.47: Klaus's future map 275
Figure 5.48: Marcus's future map 276
Figure 5.49: Peter-John's future map 276
Figure 5.50: Group dream trees 281
Figure 5.51: Abigail's 284
Figure 5.52: Celeste'sprophetic photograph 285
Figure 5.53: Cheryl's ball triangle 286
Figure 5.54: Colleen's 287
Figure 5.55: Leigh's matchbox summary 288
Figure 5.56: Miranda's ball triangle 288
Figure 5.57: Thelma's prophetic photograph 289
Figure 5.58: Tricia's ball triangle 290
Figure 5.59: Wanda's ball triangle 291
Figure 5.60: Gareth's prophetic photograph 292
Figure 5.61: Jack's prophetic photograph 293

Figure 5.62: Klaus's ball triangle 294
Figure 5.63: Marcus's matchbox....295
Figure 5.64: Peter-John's prophetic photograph 295
Figure 5.65: Examples of externalised cartoon problems 301
Figure 5.66: A segment of a group 301
Figure 5.67: Abigail's cumulative image-based portrait 312
Figure 5.68: Celeste's cumulative image-based portrait 314
Figure 5.69: Cheryl's cumulative image-based portrait 315
Figure 5.70: Colleen's cumulative portrait 317
Figure 5.71: Leigh's cumulative image-based portrait....318
Figure 5.72: Miranda's cumulative image-based portrait 320
Figure 5.73: Thelma's cumulative image-based portrait....321
Figure 5.74: Tricia's cumulative image-based portrait....323
Figure 5.75: Wanda's cumulative image-based portrait 324
Figure 5.76: Gareth's cumulative image-based portrait....326
Figure 5.77: Jack's cumulative image-based portrait 327
Figure 5.78: Klaus's cumulative image-based portrait 329
Figure 5.79: Marcus's cumulative image-based portrait....330
Figure 5.80: Peter-John's cumulative image-based portrait 332
Figure 5.81: Summary of the data analysis procedures 335
Figure 6.1: The teacher-researcher reflecting at his desk 362

Key Terms

Arts activities

Arts-based research

Grade nine learners

Group context arts-based research

Life Orientation

Narrative arts activities

Narrative arts learning programme

Narrative counselling

Self-concept

Video as integrating medium

Summary

Exploring the impact of narrative arts activities on the self-concept of Grade 9 learners in group context

by

Pieter Abraham Pienaar

Supervisor: Professor J G Maree

Department: Educational Psychology: Learning Support, Guidance and Counselling

Degree: Philosophiae Doctor

This study reveals the impact of an exemplar narrative arts learning programme on the self-concept of Grade 9 learners in the Life Orientation classroom. The episodic narrative arts learning programme was designed in response to a suggestion in the government guidelines for Life Orientation and merged the outcomes for Arts and Culture and Life Orientation. The aims of narrative counselling were employed to allow the learners to tell their stories to themselves and others. The arts component, based on the arts therapies, allowed the learners an opportunity to give visual substance to their individual and collective narratives through arts activities that occurred within a small group. Brief video recordings were made of each group's interactions during the narrative arts episodes in order to compile an edited video overview of the process that could be screened for the learners on completion of the programme. The aims of positive psychology were embedded in the structure and design of the arts episodes and activities.

This is an interpretive study with a phenomenological focus, because the lived experiences of the participants and the teacher-researcher are paramount and the narrative element in the study necessitates the inclusion of the postmodern paradigm. This qualitative arts-based research project is based on a two-month Life Orientation learning programme that occurred during school hours on the grounds of a faith-based school. Forty-seven learners were divided into six small groups of approximately eight learners each in which they remained for the duration of the programme and were assigned to a specific teacher-facilitator. Fourteen learners volunteered to participate in four rounds of interviews, which were conducted with each participant to determine the impact of the narrative arts activities on the self-concept over the course of the programme. The transcribed interview responses

were interpreted and classified according to five predetermined self-concept domains established by an examination of literature.

Data analysis occurred in four cycles which align with the four rounds of interviews. Two data analysis approaches were employed and the data triangulated: a scientifically-accountable and a more intuitive approach. Findings based on the interpreted interview responses of these 14 participants indicate that the exemplar narrative arts programme primarily impacted on two self-concept domains, namely the social and personal-emotional domains. The participants' self-descriptors revealed that the small group arts activity context allowed them to become gradually more other focused and stimulated varied measures of self-insight and self-growth.

Once the limitations are recognised, the study could contribute to the inclusion of more arts-based assignments in Life Orientation programmes to aid the development of self-concept, the inclusion of this particular exemplar approach in more educational settings, openness to "team teaching" in the high school and more innovative applications of video recording within an educational or research setting. The exemplar narrative arts approach is a means for strengthening psychological support services in the school, because it reinforces the formulation of identity by allowing learners an opportunity to become actively busy writing and living their life stories.