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

by

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**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.

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Pieter Abraham Pienaar

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## **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

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**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

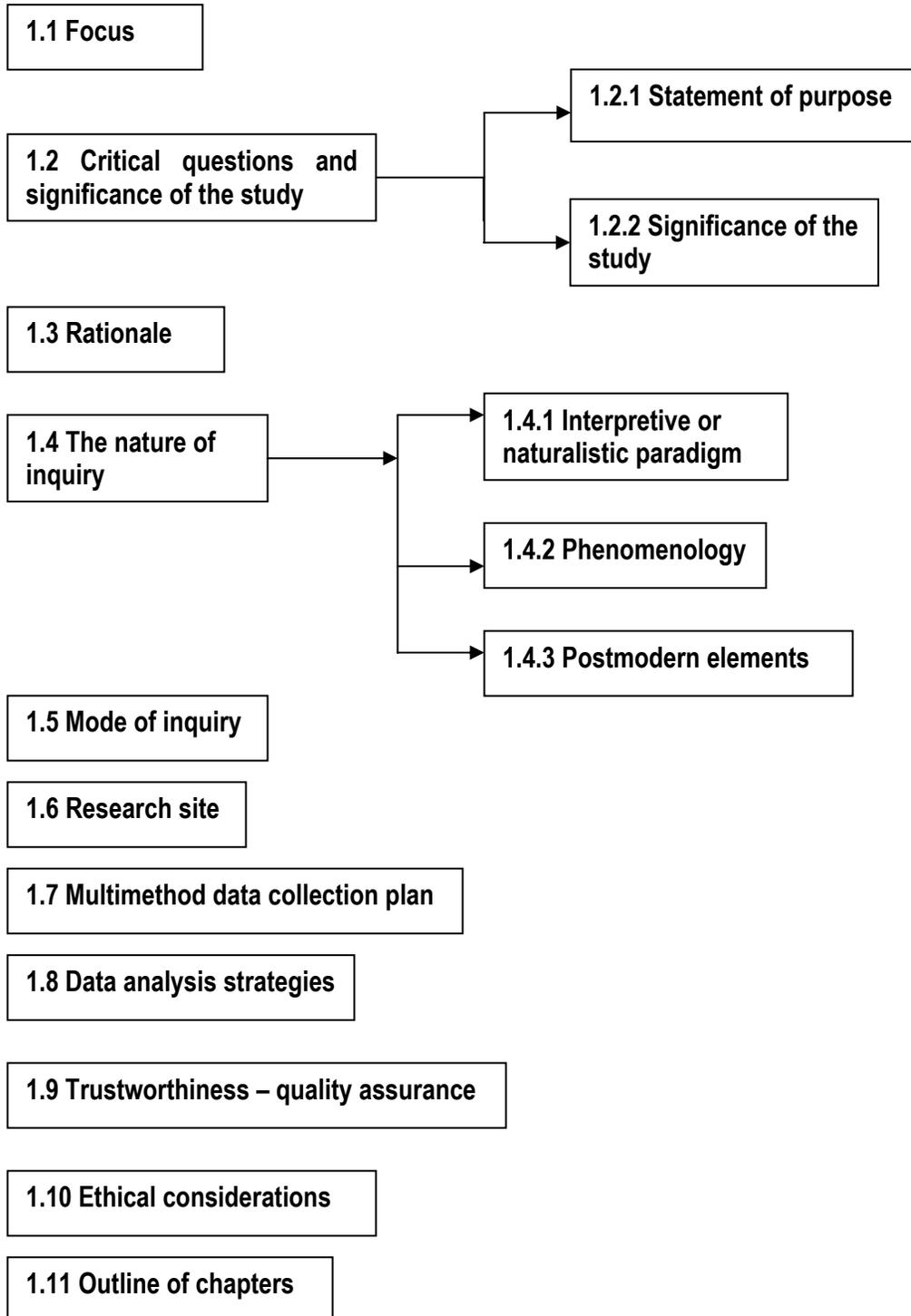
were interpreted and classified according to five predetermined self-concept domains established by an examination of literature.

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.



## Chapter 1 Background and orientation





## Chapter 1

### 1 Background and orientation

#### 1.1 Focus

The purpose of this study is to determine the degree to which narrative arts activities (or learning tasks designed to allow the portrayal of a personal story according to the ideals of narrative therapy) are meaningful in the facilitation of possible self-concept development or growth in Grade 9 learners – guided by particular outcomes of the Life Orientation and Arts and Culture curricula. The site of the study is a private faith-based school in Gauteng (South Africa). The process will utilise the cooperation of fellow teachers as data-collectors. This project will attempt to explore the potential of narrative arts activities in the possible self-development of the individual learner – and the effect these types of activity have on group functioning.

This research project could possibly make a contribution to the existing pool of arts-based literature in the following ways: firstly, it is, unlike other studies, an **arts approach** (a combination of arts modalities) and therefore not an **art** (only) approach; secondly, this study **removes the therapeutic arts experience from the separate or privileged counselling environment** and thrusts this therapeutic arts experience into a classroom or educational context – with legitimate curriculum aims – in which learners may engage freely with the arts in a non-therapeutic environment in an attempt either to enhance or to alter personal insight whilst interacting with others, and, thirdly, the two-month learning programme written for this study **uniquely combines the aims of narrative therapy, the therapeutic arts and the adolescent self-concept**.

This application of narrative arts activities spanning a two-month period is a methodologically novel idea within the existing body of current arts-based studies. The Grade 9 school context, I believe, places the study within a more approachable environment for teachers who might possibly be interested in emulating the work done within the confines of this study. I coined the concept of **narrative arts activities** for the purposes of this study and am of the opinion that this concept may contribute to vocabulary or to conceptual frameworks and become a useful phrase for linking the therapeutic arts-based contexts and educational environments. However, I am also of the opinion that the concept is applicable to a wider range of scenarios.

## 1.2 Critical questions and significance of the study

### 1.2.1 Statement of purpose

The purpose of this study is to investigate the use of narrative arts activities in order to facilitate change in the self-concept of the individual within a diverse (or multicultural) group context and to investigate the following (critical) primary and secondary research questions.

The focus is primarily on the experience of the individual learner (as esteemed by phenomenology). However, this focus broadens to embrace the secondary elements of importance, namely, the group narrative and functioning, and also other aspects pertaining to the particular educational environment under investigation.

Primary research question:

- How is an individual's self-concept affected<sup>1</sup> by narrative arts activities within a group context?

Secondary research questions:

- How do individuals from diverse backgrounds respond to narrative arts activities?
- How does the arts-based approach impact on group dynamics?
- How does the facilitator (teacher-researcher) experience the arts-based approach?

### 1.2.2 Significance of the study

This study should, at least, affect the following aspects of the educational environment and educational practice (initially only at the site where the research took place):

- Lead to an awareness of the potential of the arts to stimulate personal growth and open up democratic group processes.
- Contribute to the existing literature on the facilitation of group work.
- Introduce innovative facilitation practices.
- Contribute to the literature on teacher facilitation skills.
- Enhance the teaching practice of those teachers who participated in the research.

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<sup>1</sup> This is not an impact study in the quantitative sense of the term. Instead the word "impact" is used to denote a possible "bearing", "impression" or "influence".

- Affect the teaching methods relating to certain aspects of Life Orientation.
- Contribute to methods or literature pertaining to the nurturing of the development of a positive self-concept in learners.

### 1.3 Rationale

I hold a generic view of counselling and concur with Schoeman and Van der Walt (2001) when they describe counselling (or *guidance* within the context of this study) as a procedure that necessitates interviewing, “walking alongside someone” and suggesting specific options in order to solve problems that could have an impact on the future progress of the individual. My reason for stating this is that I wish to make clear my stance as an artist-counsellor-teacher who has learned through personal experience that I may not prescribe, but that I may only assist the individual to discover the “beautiful” or “possible”, and that thereafter I need to trust the individual to position himself or herself.

For the past nine years I have been teaching art in the junior and senior primary, and in the junior secondary phases, and this has fostered my interest in art as a tool for self-enhancement. In my Master’s degree I explored the possibilities of including multiple activities – gleaned from certain visual and expressive arts therapies – in order to enhance the counselling experience for the individual learner. In my doctoral study I decided to enlarge my individual learner and arts counselling focus to serve a larger population, and it was for this purpose that I decided to situate my study within the context of the Life Orientation classroom, in which my research interests and teaching obligations or capacities naturally align and complement each other in the serving of curricula outcomes.

Within the educational environment in which this explorative study will be conducted, the Life Orientation curriculum does not make mention of counselling per se, but it does highlight **guidance** within the context of this area of learning. However, as a qualified educational counsellor (not an educational psychologist) I do feel competent to state that the learning outcomes guiding this study suggest or imply that the foundational aspects of counselling – and even psychotherapy – could be supportive elements to further aspects of self-development. It is for this reason that I consulted the literature pertaining to these fields and incorporated them into the conceptual framework.



Throughout this study it is my intention that, in the light of my previous qualifications and interests, the reader views **counselling** as a premise I employed on which to build my rationale and conceptual framework. (I successfully completed the following degrees: a B. Ed Educational Guidance and Counselling and a M. Ed Learning Support, Guidance and Counselling. I am a registered specialist narrative counsellor.) However, in order to suit the current Life Orientation scenario, counselling must also be seen as an element that is **fused** into “learner support”. I am of the opinion that the (guiding) arts activities I intend employing could be used equally effectively in counselling or perhaps even in pure psychotherapeutic interventions – void of any attempt to facilitate learning outcomes. I am also of the opinion that the group context which I intend to create with the narrative arts activities should facilitate dynamic group learning, and that it will also constitute a group counselling scenario (which will not form part of this study).

For the purposes of this study I will wear my teacher-researcher “cap”, but I will also be functioning – consciously or subconsciously – as a qualified educational counsellor known to the participants as “their” art teacher. Thus my aim is to enable learners to engage in the arts in order to enhance various aspects related to positive self-development. At this point it seems relevant to quote the outcomes (and assessment standards) as described in the Revised National Curricula Statements for Life Orientation and Arts and Culture for Grade 9 (2002) which I intend to employ as the parameters of the proposed study.

The idea of combining the Life Orientation and Arts and Culture learning areas may be found on page 29 of the *Teacher’s guide for the development of learning programmes* (2003) of the RNCS (Revised National Curriculum Statement) for Life Orientation in which integration across learning areas is advocated. (I intend to combine outcomes 3 and 5 of Life Orientation with outcome 3 of Arts and Culture in this research project.) **Table 1.1** is a verbatim quote from the government documents – which are still valid in 2008.

**Table 1.1: Relevant Life Orientation and Arts and Culture outcomes**

Learning outcomes: Life Orientation	Assessment standards
<b>Outcome 3: Personal development</b>	We know this when the learner: <ul style="list-style-type: none"> <li>• Analyses and reflects on positive personal</li> </ul>



<p>The learner will be able to use acquired life skills to achieve and extend <b>personal potential</b> to respond effectively in his or her world.</p> <p>Adolescence is marked by emotional and physical changes. The learner needs to continue the formation of a <b>positive self-concept</b>. Acceptance by the peer group is still very important. The learner needs opportunities to develop further life skills. It is necessary to develop emotional intelligence to empower the learner in order to cope with challenges.</p>	<p>qualities in a range of contexts.</p> <ul style="list-style-type: none"> <li>• Critically discusses own rights and responsibilities in interpersonal relationships.</li> <li>• Responds appropriately to emotions in challenging situations.</li> <li>• Explains what has been learned from a challenging personal interaction by critically reflecting on own behaviour.</li> <li>• Applies goal-setting and decision-making strategies.</li> <li>• Critically evaluates own application of problem-solving skills in a challenging situation.</li> </ul>
<p><b>Outcome 5: Orientation to the world of work</b></p> <p>The learner will be able to make informed decisions about further study and <b>career</b> choices.</p> <p>While study skills and work ethics are addressed in the earlier phases, in the Senior Phase the learner needs to make choices for further study or the world of work. In order to achieve this successfully, the learner needs a realistic understanding of own <b>abilities, interests</b> and <b>aptitudes</b>. The learner should be aware of various career options and the implications of choices. The learner needs to be informed about a range of options for further study, and be oriented to the world of work.</p>	<p>We know this when the learner:</p> <ul style="list-style-type: none"> <li>• Researches study and career funding providers.</li> <li>• Motivates own career and study choices.</li> <li>• Critically reflects and reports on opportunities in the workplace.</li> <li>• Discusses rights and responsibilities in the workplace.</li> <li>• Outlines a plan for own lifelong learning.</li> </ul>
<p><b>Learning outcomes: Arts and Culture</b></p>	<p><b>Assessment standards</b></p>
<p><b>Outcome 3: Participation and collaborating</b></p> <p>The learner will be able to demonstrate <b>personal</b> and <b>interpersonal</b> skills through individual and group participation in <b>Arts and Culture activities</b>.</p> <p>This learning outcome focuses on attitudes and values and emphasizes the importance of personal and social development – the development of the ability to work individually and collaboratively in arts activities and towards the fostering of healing and nation building.</p>	<p>We know this when the learner:</p> <p><b>Drama</b></p> <ul style="list-style-type: none"> <li>• Assumes leadership role in small group dramatic exercises and role-plays, showing awareness of the need for co-operation, sharing of responsibilities and the effects of domination on the group.</li> </ul> <p><b>Music</b></p> <ul style="list-style-type: none"> <li>• Takes on the role of conductor, singer, musician, manager or accompanist in ensemble activities.</li> </ul> <p><b>Visual arts</b></p> <ul style="list-style-type: none"> <li>• Transforms sensory experiences of power in social relationships into visual artworks.</li> </ul> <p><b>Media additional</b></p> <ul style="list-style-type: none"> <li>• Makes a video or other media product based on a topic of choice. The product should show: <ul style="list-style-type: none"> <li>• Understanding of the medium chosen;</li> <li>• Competent use of technical skills;</li> <li>• Clear exposition of plot or issues;</li> <li>• Appropriate use of design features;</li> <li>• Understanding of the target audience.</li> </ul> </li> </ul>



As a primary school art teacher I made certain interesting professional discoveries, and, while enjoying these incidental discoveries, I could also, in my mind's eye, see the usefulness of certain art exercises in terms of motivational work within the teenager and adult populations<sup>2</sup>. I realised that these art exercises would require only a slight adjustment in order to accommodate a symbolic or metaphorical **inner scenario**. This, in turn, triggered an interest in **artistic expression as a counselling tool**.

As an artist I know that artistic expression allows the doer the opportunity to focus and also to silence the many sources of distraction that compete for attention. I believe that one needs to come to terms with oneself as a person and that, at times one will find the answer within oneself. Artistic expression is one medium (presumably there are others) that could aid a diverse population in its quest for self-insight. I therefore became interested in investigating the modifying of certain arts activities in order to render them more accessible to counsellors and group facilitators. As an art teacher (and qualified educational counsellor) who had built up a repertoire of ideas relating to the teaching of art I decided to explore the potential that self-expression holds for individual self-reflection within a group.

As a teacher I am reminded daily of the fact that most teenagers are more likely to listen attentively to what their friends have to say than to what their teachers are hoping to convey to them. I started to ponder on the possibility of employing strong/effective peer dialogue (peer group dynamics) as a "bridge" to facilitate self-growth and to convey life skills (e.g. developing a positive self-concept, and becoming a group role player who respects others) and to use art activities to steer the learner-centred process.

The next quotation refers to art therapy only, but is very applicable to the multiple arts approach I intend to follow:

*Art therapy [... arts activities for guidance purposes in this instance ...] is an ideal choice as a vehicle to teach intangible life skills because the goal of many art therapy tasks naturally fits within a life skills framework ... Group art therapy directly promotes teamwork, time management, and communication skills. Tasks can be tailored to promote self-awareness, problem-solving, and goal planning.*

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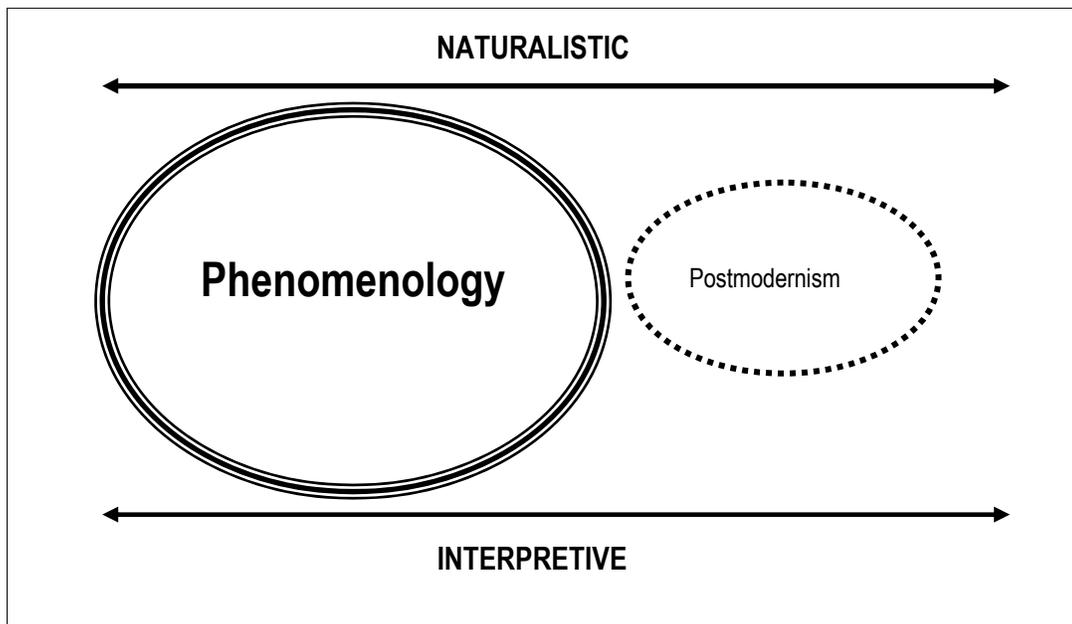
<sup>2</sup> I discovered that pupils responded favourably in my classes to art activities that involve easy constructions that become impressively looking end results or products. I saw potential in these activities to portray personal information.

*While art therapy cannot be used to instruct clients on all life skills, it can be used as a vehicle to teach the intangible skills which should not be ignored (McAlevy, 1997:48).*

I hope, with this research project, to contribute to the self-growth of others and also of myself, to align myself with better teaching methods and, perhaps, to make a contribution to the general environment of dialogue between teachers and students. It would be an added advantage if, in accordance with the suggestion made by Van Niekerk and Prins (2001:iv) that “counsellors should themselves become involved in developing policies and procedures, as well as prevention programmes and programme evaluation models relevant to promoting psychological well-being in our society” this research could eventually assist in bringing about broader positive changes.

#### 1.4 The nature of inquiry

The aims of my study compel me to draw upon **three major** paradigms. The size of the fonts linked to each paradigm in **figure 1:1** is indicative of the prominence of each of the paradigms. These paradigms are not in opposition, but are complementary to each other. The issues or elements investigated in this study necessitate an acknowledgement of these paradigms.



**Figure 1.1: Three prominent paradigms**

At this point it might be beneficial to summarise briefly the main components of the intended study and to link these components to the appropriate paradigms:



- The narrative aspect necessitates a survey of the postmodern paradigm.
- The lived experiences of the individual child in group context, of the collective group, and of the teacher are paramount, thus introducing the phenomenological dimension. (In the presentation of the analysis of the phenomenological data the emphasis will be primarily on the experiences of the individual. The experiences of the collective group and of the researchers will be secondary and will, where possible, support the individual narratives.)
- The interpretive or naturalistic paradigm, with its arts components and human interactions, frames the study as a whole.

The following quotation regarding **radical relativism** (which I have not used as a paradigm) summarises something of what I hope to convey with the paradigms that I intend employing. This quotation also succeeds in describing certain of my personal beliefs about life and truth, and it also describes the way in which one paradigm may complement another:

*Radical relativism. Here the principle is that the world or reality cannot exert a specific influence on the mind. In short, it is up to us to how we see the world...All versions of truth are equally valid...each mind creates its own world without reference to the way other minds create their worlds. In short, observational data are never considered theory-neutral, but always mediated through structures, paradigms and worldviews. Furthermore, these latter are not just epistemological frameworks but normative beliefs about how the researcher would like the world to be. The implication is that no one framework is superior to another and that we simply have to live with such value disagreements... (Scott, 2000:13-14).*

#### 1.4.1 Interpretive or naturalistic paradigm

*The interpretive paradigm grew out of the hermeneutic tradition ... Reality, it is suggested should be interpreted in terms of participants' understandings. Human inquiry came to be seen as the study of people in terms of interpretation of their own lifeworld experiences (McNiff & Whitehead, 2000:161). Interpretivist knowledge must involve a knower (a social being) who constructs the knowledge socially. Interpretive research is mediated information because it comprises the researcher's account of other people's accounts by means of a chosen medium. The fact that the emphasis is on the interpretation of the researcher may easily overshadow the standing of the original informants during the reporting phase. The rich descriptive element of interpretivist research may be inspirational, but it does not affect change (McNiff & Whitehead, 2000).*

Language is the medium by means of which we construct meaning. Sharry (2004) expounds on this in his explanation of the social constructivist paradigm which highlights certain interpretivist ideals. It is for this reason that I have chosen to include some of Sharry's (2004) views regarding the social constructivist paradigm, although it is not a paradigm which I intend employing. The ability to be both self-reflexive and self-critical is a key aspect of the therapeutic relationship, and therefore this relationship becomes a collaborative co-construction between therapist and client. It relies heavily on the client as an expert on his own life. Language is the means used to convey the meanings and beliefs that people construct in the course of continual dialogue, whether through individual interactions or the collective media. However, as language does not provide a neutral version of reality it becomes instrumental in shaping and creating reality (Sharry, 2004). According to Sharry (2004) social constructivism alerts the counsellor to the necessity of being non-discriminatory in multicultural practice. It awakens self-awareness in the counsellor to consider (even his own) cultural biases and to be sensitive to the impact of the particular identities and cultural backgrounds of the clients on the counselling scenario.

I have positioned the interpretive element of my study to align with the structure described by Guba and Lincoln (1999). Guba and Lincoln (1999) describe the naturalistic paradigm with the aid of the following axioms:

- **The nature of reality**

Naturalists acknowledge multiple realities which are predominantly cognitive formulations by people, and these abstractions therefore demand not only a methodology of enquiry that is very broad, but that is also at times somewhat peculiar and specific. This variety of multiple realities will lead to a divergence of enquiry methods. Naturalists acknowledge the presence (reality) of objects and events, or processes, but it is the interpretations which people attach to these elements that are of interest to the social/behavioural investigator.

- **The enquirer-participant relationship**

The naturalist assumes that it is inevitable that the researcher and respondent will influence each other as happens in any other human interaction. Care should be exercised in both directions of interaction to minimise this influence in a responsible way, but because it is a given, the interaction influence needs to be utilised fully in order to serve the purpose of the enquiry.

- **The nature of truth statements**

Naturalists declare that the purpose of a particular study is to provide knowledge that pertains to the specific individual case only and that this knowledge is summarised by a set of “working hypotheses”. Therefore, this context-bound knowledge is not transferable to a wider arena, and this is in keeping with the assumption that human behaviour is bound to a specific time and a specific context.

- **Causality**

Naturalists believe that to determine a cause-effect relationship is a futile exercise because it is the network of factors, occurrences and procedures that obscure the cause-effect sequence which sustains human relationships. Causality in a naturalist study may be illuminated by establishing credible patterns of power or influence.

- **Relation to values**

The naturalist argues that certain values (or factors) succeed in influencing the research because of the following:

- the investigator’s choice of problems, theories, instruments, and data analysis aids
- the assumptions embraced by the dominant guiding theory
- the basic premises of the desired methodological paradigm
- the moral standards of the participant population
- the possibility that exists of the above-mentioned factors affecting each other

#### 1.4.2 Phenomenology

*What then is the relation between language and experience? It seems that with words we create some-thing (concepts, insights, feelings) out of no-thing (lived experience), yet these words forever will fall short of our aims. Perhaps this is because language tends to intellectualise our awareness – language is a cognitive apparatus. What we try to do in phenomenological research is to evoke understandings through language that in a curious way seem to be non-cognitive (Van Manen 1997:xviii).*

Phenomenology explores the structures of consciousness during human experience. It stems from the philosophical works of Husserl, and the later works of Heidegger and Sartre. Creswell (1998) advocates the use of **psychological** phenomenology because it focuses on the experiences of the

individual – something which I also hope to explore. According to Creswell (1998) the major procedural issues when employing phenomenology are the following:

- The researcher needs to be acquainted with the philosophical viewpoints of the approach which pertain to the phenomenon concept. The researcher needs to set aside personal preconceived ideas in order to understand the perspectives of the participant.
- Research questions target the meanings which individuals attach to common lived experiences.
- Lengthy interviews with individuals who lived through an experience as a method of collecting the data.
- A phenomenological report leaves the reader with a clearer understanding about the lived experience because it reveals the underlying “structures” that individuals attached to the experience.

Creswell (1998) is of the opinion that the difficulty pertaining to phenomenological research lies in the fact that the researcher is not able to separate his own experiences from the experiences of the respondents. This issue does not appear to be of concern to McMillan and Schumacher (2001:490) who merely state that the data which stem from the respondents and the researcher eventually constitute the *composite description* and *essence* of the occurrence. The following quotation by Van Manen (1997) echoes certain aspects raised by Creswell (1998) regarding the “ego” of the researcher that could constitute a “phenomenological” problem:

*The ego-logical starting point for phenomenological research...My own life experiences are immediately accessible to me in a way that no one else's are. However, the phenomenologist does not want to trouble the reader with purely private, autobiographical facticities of one's life. The revealing of private sentiments...are matters to be shared...in the gossip columns of life. In drawing up personal descriptions of lived experiences the phenomenologist knows that one's experiences are also the possible experiences of others (Van Manen, 1997:54).*

All phenomenological studies are essentially explorations into the various lived experiences within the structure of the human environment. Van Manen (1997:101–104) proposes four *existential* life-world themes common to the environments of most people to guide the reflection during the research process, namely, *lived space* (spatiality), *lived body* (corporeality), *lived time* (temporality), and *lived human relation* (relationality or communality).”



- **Lived space** (spatiality) defines the way we feel about the space in which we find ourselves, and the effect that a particular space exerts on the range of activities in which we may possibly engage.
- **Lived body** (corporeality) refers to the fact that we experience everything through our bodies (or at least our senses – a body function). Our bodies reveal or conceal – whether we are conscious of it or not – something about ourselves.
- **Lived time** (temporality) denotes our subjective experience of time – attached to each phase of life – as opposed to clock time.
- **Lived other** (relationality or communality) points to the interpersonal space we share in our “corporealities” when we are with others.

#### 1.4.3 Postmodern elements

*The postmodern impulse is to deconstruct therapy, to strip away its claims to privileged scientific knowledge/power/certainty and to reveal the core of therapy as an arena for telling personal stories* (McLeod, 1997:23). Words such as disintegration, uncertainty, and loss of certainty capture elements of postmodern thought. Postmodern thinking is, in essence, against any form of labelling, and creates a dilemma when it involves reasoning about something without a label. Postmodernism advocates a dismantling of all that has gone before, for example, the certainty of truth, the unavoidability of development and the achievements of human thinking. The changes in society implicate profound changes with regard to the way in which people live their lives, and it has been suggested that concepts such as history, time, objectivity and self-knowledge need to be “redefined”. Postmodernist thinking shares the same political arena as critical theory because it also strives to expose discrimination, to grant the oppressed the opportunity to speak, and to alter the familiar deliberately (Day, Elliot, Somekh & Winter, 2002; McNiff & Whitehead, 2000).

According to Hollinger (1994) and to Marshall and Peters (1999) postmodernism exposes or unnerves the idea that our lives are somewhat “accidental” or “uncertain” and are extremely inconsistent – even with regard to values. Therefore postmodernism urges mankind to regard self, society, communal issues, and prevailing history from a different perspective. The postmodern way of ensuring effective reconceptualisation of these pertinent issues is to negate all forms of

sentimentality and utopian ambitions. Postmodernism is against Enlightenment with its confrontational stance against the positivistic assuredness of neutral, utopian, and total truth, but furthers its ideals in its zeal to uproot redundant doctrines, uphold honesty, respect criticism and analysis, and probe current assumptions. Postmodernists study the ways in which language, authority, collective ideals and history affect our perceptions of reality, what constitutes truth and characterises knowledge, and in this way alert people to the multiplicity of reason, and the onslaught of current power and technocratic reasoning.

### **1.5 Mode of inquiry**

This study is an interpretive, **qualitative** (case study) and idiographic inquiry, employing mainly the phenomenological paradigm that (in this case) could resemble principles of action research. It is possible that elements of the postmodern paradigm could also feature in the study. The mode of inquiry will be further elaborated upon in section 4.4.1.

### **1.6 Research site**

The research will be conducted at the school of which I am a teacher. It is a private faith-based school in Gauteng. There exists a family atmosphere and students speak their minds freely. It is a culturally diverse school which is characterised by a sociable and casual atmosphere among the children. There is a predominant air of happy friendships and a natural affinity for the dramatic arts.

The school agreed that I would be permitted to conduct my research there in 2006. The research process covers work that forms part of the Grade 9 Life Orientation portfolio. Initially the idea was to use one Grade 9 class only that would be divided into smaller groups for the duration of a six-week period, and only thereafter for ethical reasons to expose the remaining Grade 9 class to similar interventions. The Life Orientation department head then made the decision that the research would be conducted simultaneously with both classes. In reality the research process comprised six small groups with which the same activities were carried out – this further enhanced the trustworthiness of the study.

Figure 1.2 illustrates the classroom scenario in which the group environment existed for the purposes of the research and where certain of the data was collected.<sup>3</sup>

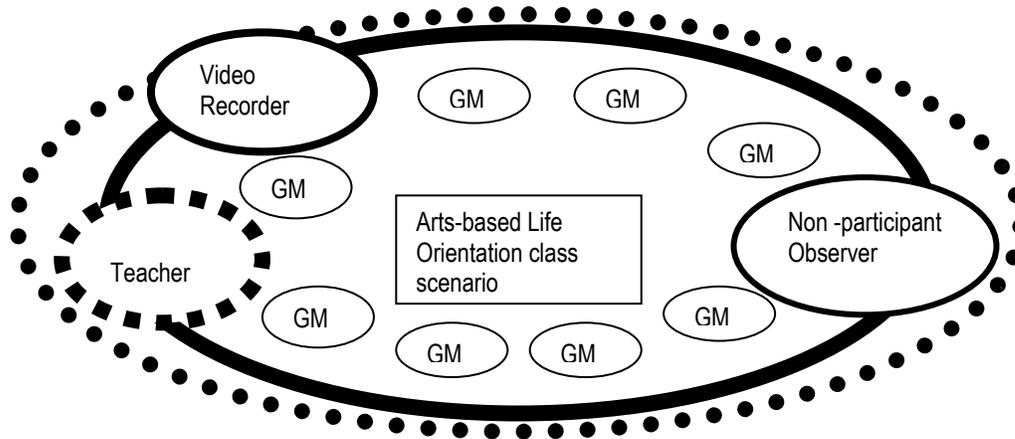


Figure 1.2: The small-group class scenario

### 1.7 Multimethod data collection plan

*The real purpose of qualitative research is not counting opinions or people but rather exploring the range of opinions, the different representations of the issue* (Gaskell, 2000:41). Data was collected mainly through arts-based activities, artefacts, written documents, video recordings and interviews. The arts-based episodic process was conducted over a 10-week period in the classroom situation. Two Grade 9 classes comprising approximately 23–24 children each were divided into six groups respectively. Three teachers each facilitated a group. One class only – with its three groups – participated in the activities per session. I coordinated the process and led one group myself. I hoped to use fellow teachers to assist with the gathering of data. I made the process part of the Life Orientation programme and conducted the research during school time.

This was an ideal opportunity to empower fellow teachers as fellow reflective practitioners and researchers, and it also served as in-service training for Life Orientation. As stated earlier this also enhanced the trustworthiness of the study. **Addendum A** illustrates the links between the individual and group narrative arts activities, and also indicates the sources of the data collection.

One of the features of this particular approach (which could also constitute its major contribution to existing literature) is to include strategic video recordings screened only at the end of the process

<sup>3</sup> GM means group member



in cinematic format on the big screen (of the media centre of the school) in order to build a visual collective narrative. These strategic video recordings could, whilst capturing the essence of the process, also be used for data analysis (group interviews and presentation) procedures. However, this will not be the case in this study. The video clips were taken to stimulate self-reflection (in group format) at the end of the process. In the next quotation, Sharry (2004) discusses video reflection (linked to video feedback), but in this study the learners watched themselves on the screen portrayed positively – in a 35 minute movie-format – three months after the process had been completed.

*Therapy is primarily a process of reflection. It requires someone to 'step out of' or back from an immediate problem and to reflect about themselves and others in the situation. The fact that you watch a video as part of an audience as opposed to being a participant in the drama encourage this process of reflection. The act of watching necessarily places some distance between the viewer and the watched events and thus invites opinion, comment and reflection. Watching a video generally encourages the process of self-reflection (Sharry, 2004:131).*

My intention with the screen experience was not video feedback (as advocated by Sharry, 2004), but to allow the learners the opportunity to reflect on their 10-week journey that had ended three months prior to the screening. I wanted them to have a positive cinematic experience without being exposed to troublesome issues that could have manifested within a therapeutic scenario.

As explained by Sharry (2004), it is also possible to incorporate these recordings into the narrative arts-based counselling approach, during which the counsellor uses video feedback in order to build on common strengths. Sharry (2004) mentions the following advantages of video feedback for the counselling or therapeutic situation:

- It may emphasise positive exceptions.
- Feedback is immediate and in context.
- Reflection is encouraged.
- Self-modelling is nurtured.
- Group members validate the experience.

As the process progressed through the activities scheduled for the 10-week period each learner received work sheets and assignments, which I marked and put into a portfolio for each of the 47

learners. The aim of the portfolio (or file) was to record the progress of the 47 learners (which included the 14 participants) and to have evidence of what the (arts-based) process entailed for the end of the year evaluation of the Life Orientation learning programme and the learners' reports. These portfolios also allowed me insight into the participants' perception of the arts-based process and its effectiveness for Life Orientation self-concept issues.

The possibility existed that the numerous aspects of the arts and the array of social or educational interactions that surround or constitute this study could confuse the reader and thus, in order to guide the reader, I decided to divide the multimethod data collection plan into three columns – data concern, data collection and researcher role – in **table 1.2**, and briefly to explain my role as the teacher-researcher. **Table 1.2** illustrates the four major sections of which the study is composed: the group process, the arts-based exercises, the narratives of the participants and the impressions of the researcher.

**Table 1.2: Basic data collection components and roles played by the researcher**

Data concern	Data collection	Role of the researcher
<b>Group narrative or process</b>	Group artwork Group interaction Group observation Group interview Group discussion Group video footage	Facilitator Participant observer Gather and record group narrative
<b>Arts-based elements in process</b>	Researcher reflections Participant suggestions	Research process leader Co-ordinates the research process <ul style="list-style-type: none"> <li>• Finalise consent and authorisation</li> <li>• Arrange video equipment and editing</li> <li>• Arrange tape recordings</li> <li>• Compile art materials</li> <li>• Contracts with media teams</li> <li>• Arrange non-participant observers</li> </ul> Teacher researcher
<b>Narratives of 14 Individual participants</b>	Individual artworks In-depth interview Focused interview Written documents Observation	Arrange a non-participant Interviewer Prepare recording equipment and cassettes for the recording of the interviews Transcribe interviews and analyse interviews



<b>Narratives of researcher and observers</b>	Field notes Reflexive writing Discussions with fellow group leaders	Record own narrative and narratives or comments of observers
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### 1.8 Data analysis strategies

*Data is not evidence. Data is the initial information which shows the situation as it is* (McNiff & Whitehead, 2000:208).

The research process has, as its primary focus, the **individual narrative** or the phenomenological aspect (of the 14 participants), while the **group narrative** (gathered through group artworks and interactions) may be regarded as the milieu within which the “self-concept journey” takes place. The group narrative will be referred to or sketched at appropriate moments during the data analysis which will, in turn, focus on the 14 individual narratives.

The data was analysed by means of a type of inductive data analysis process. A “truly” inductive process implies that categories, codes or patterns emerge from the data and are not predetermined (McMillan & Schumacher, 2000). The reason why I inserted the phrase *a type of* is because I investigated five predetermined self-concept categories or domains that emerged from a study of the literature pertaining to the adolescent self-concept, but the codes and descriptions that emerged from the data were in accordance with the definition of McMillan and Schumacher (2000).

Yin (1994:102) explains that *there are few fixed formulas or cookbook recipes to guide the novice* when analysing (qualitative) case study evidence. According to Yin (1994) the researcher’s innovative thinking, accompanied by sufficient evidence and consideration of the alternative interpretations, will determine the data analysis procedures. Apart from “a general analytic strategy in the first place” (Yin, 1994:103) the aims are to portray evidence fairly, to arrive at convincing analytic conclusions and to demarcate alternative interpretations.

According to Gaskell (2000:54) the data analysis process is not a purely mechanical process, because it depends on “... creative insights, which may well occur when the researcher is talking to a friend or colleague, or in those moments of contemplation when driving, walking or taking a bath”. Creswell (1998:149) illustrates in table format the data analysis and representation of five research

traditions that he discussed. Of these five I selected *phenomenology* and *case study*, as depicted in **table 1.3**. (The selection given comprises the exact text, and must thus be regarded as a quotation.)

**Table 1.3: The data analysis process according to Creswell (1998)**

<b>Data analysis and representation</b>	<b>Phenomenology</b>	<b>Case study</b>
<b>Data managing</b>	<ul style="list-style-type: none"> <li>• Create and organise files for data</li> </ul>	<ul style="list-style-type: none"> <li>• Create and organise files for data</li> </ul>
<b>Recording, memoing</b>	<ul style="list-style-type: none"> <li>• Read through text, make margin notes, form initial codes</li> </ul>	<ul style="list-style-type: none"> <li>• Read through text, make margin notes, form initial codes</li> </ul>
<b>Describing</b>	<ul style="list-style-type: none"> <li>• Describe the meaning of the experience for researcher</li> </ul>	<ul style="list-style-type: none"> <li>• Describe the case and its context</li> </ul>
<b>Classifying</b>	<ul style="list-style-type: none"> <li>• Find and list statements of meaning for individuals</li> <li>• Group statements into meaning units</li> </ul>	<ul style="list-style-type: none"> <li>• Use categorical aggregation</li> <li>• Establish patterns of categories</li> </ul>
<b>Interpreting</b>	<ul style="list-style-type: none"> <li>• Develop a textural description, "What happened"</li> <li>• Develop a structural description, "How the phenomenon was experienced"</li> <li>• Develop an overall description of the experience, the "essence"</li> </ul>	<ul style="list-style-type: none"> <li>• Use direct interpretation</li> <li>• Develop naturalistic generalisations</li> </ul>
<b>Representing, visualising</b>	<ul style="list-style-type: none"> <li>• Present narration of the "essence" of the experience; use tables or figures of statements and meaning units.</li> </ul>	<ul style="list-style-type: none"> <li>• Present narrative augmented by tables, and figures</li> </ul>

Chapter 4 presents a detailed explanation of the way in which the data was collected, organised and interpreted. In section 4.5 I explain how the data are analysed according to a process similar to the one explained by Creswell (1998) in the table above and also according to a process similar to the one explained by McMillan and Schumacher (2001). I use the word *similar* because, it is not possible to follow another's data analysis framework exactly. My data analysis procedures I believe align favourably with the data analysis procedures of the Creswell (1998) and McMillan and Schumacher (2001).



### 1.9 Trustworthiness – quality assurance

According to Guba and Lincoln (1999) and McMillan and Schumacher (2001) the following techniques or strategies enhance the trustworthiness (credibility) of naturalistic enquiries and qualitative designs:

- extended involvement in a research setting
- disciplined observation
- discussions with colleagues
- employing a variety of data sources – multiple researchers
- multimethod strategies
- constantly checking data and interpretations or member checking
- electronically captured data
- discrepant data
- low-inference descriptors

**Table 1.4** contains a description of the ways in which an attempt was made to uphold the trustworthiness of the study by implementing the techniques or strategies listed above as meaningfully as possible.

**Table 1.4: Trustworthiness strategies and implementation**

<b>Trustworthiness strategy</b>	<b>Implementation of strategy</b>
<b>Intensive involvement in a research setting</b>	I will be the teacher involved in the research environment for a period of two months – actively gathering the data and conducting the interviews. I believe it will be possible to minimise bias and misconceptions over this period and to reveal the aspects peculiar and particular to this situation.
<b>Disciplined observation</b>	I will record my own observations as a teacher-researcher, but will also employ a number of non-participant observers. Sharing the observation task in this manner could result in comprehensible characteristics and reveal dissimilar patterns.
<b>Discussions with colleagues</b>	I will be the research leader and will be able to consult my colleagues regarding the body of insights generated, methodological aspects, relieve personal anxieties and validate assessments made.
<b>Employing a variety of data sources – multiple researchers</b>	Two other teachers will conduct the exact same procedure with their respective groups – under my leadership – thus guaranteeing different viewpoints and securing triangulation.



<b>Multi-method strategies</b>	I will employ a variety of methods or strategies, ranging from art works to video footage and other “slice-of-life” pieces that will validate assumptions and claims, thus making triangulation possible in data collection and analysis.
<b>Constantly checking data and interpretations or member checking</b>	I will, if possible, at certain moments of the transcription and data gathering process, consult the members of the participant community in order to validate assertions. An independent academic (not involved with the study) will scrutinise the analysis and evaluate the data collection evidence.
<b>Electronically captured data</b>	I will record data electronically by means of audio recorders and video cameras – this will constitute evidence of data collected. For example, digital photographs of the learners will also be taken at a specific stage of the arts-based process.
<b>Participant review</b>	I will consult the particular participants to scrutinise the researcher’s synthesis of events in the transcribed interviews.
<b>Discrepant data</b>	I will reveal exceptions to emerging patterns
<b>Low-inference descriptors</b>	I will attempt to stay as close as possible to the precise terms of the situation and not dwell in my (own) abstract language.

With reference to **table 1.4**, and in light of the above discussion, I will assume that the intended arts-based research process – with its multiple teachers, observers, various data collection strategies, 10-week intensive research period, six small groups and different “paradigmatic” viewpoints – will ensure the trustworthiness of the study.

### 1.10 Ethical considerations

McMillan and Schumacher (2001) discuss ethical matters pertaining to qualitative fieldwork and it is in accordance with what they say that I undertook to do the following:

- Obtain from the management of the school in which I teach written consent to conduct the research – I had already obtained verbal consent.
- Obtain informed, written consent from all parents whose children were Grade 9 pupils at the school in 2006.
- Obtain an extra written consent form signed by those parents whose children were to participate in the individual interviews with the non-participant observer.
- Provide assurance to the individual participants who were to provide interview data that their accounts would be confidential and that they would remain anonymous in my texts.

- Describe verbally to the two classes of Grade 9 learners what the research process in essence entailed and explain the aims of the teacher-researchers in Life Orientation.

The intended arts-based research process was conducted in an educational setting with two classes of approximately 24 learners each, three teacher-facilitators, one videographer (who moved from group to group) and three non-participant observers. The latter rendered anonymity a rather “open” issue. It was difficult to keep all the other pupils of the school “ignorant” about what was happening. Fortunately, as far as I was concerned, the subject matter with which we dealt in the research group setting was Life Orientation material pertaining to self and social matters.

### **1.11 Outline of chapters**

Chapter 1. Background and orientation to this study.

Chapter 2. A discussion of narrative therapy and the arts.

Chapter 3. A literature overview pertaining to the self-concept.

Chapter 4. Conceptual orientation, research design and methodology

Chapter 5. Analysis and presentation of results

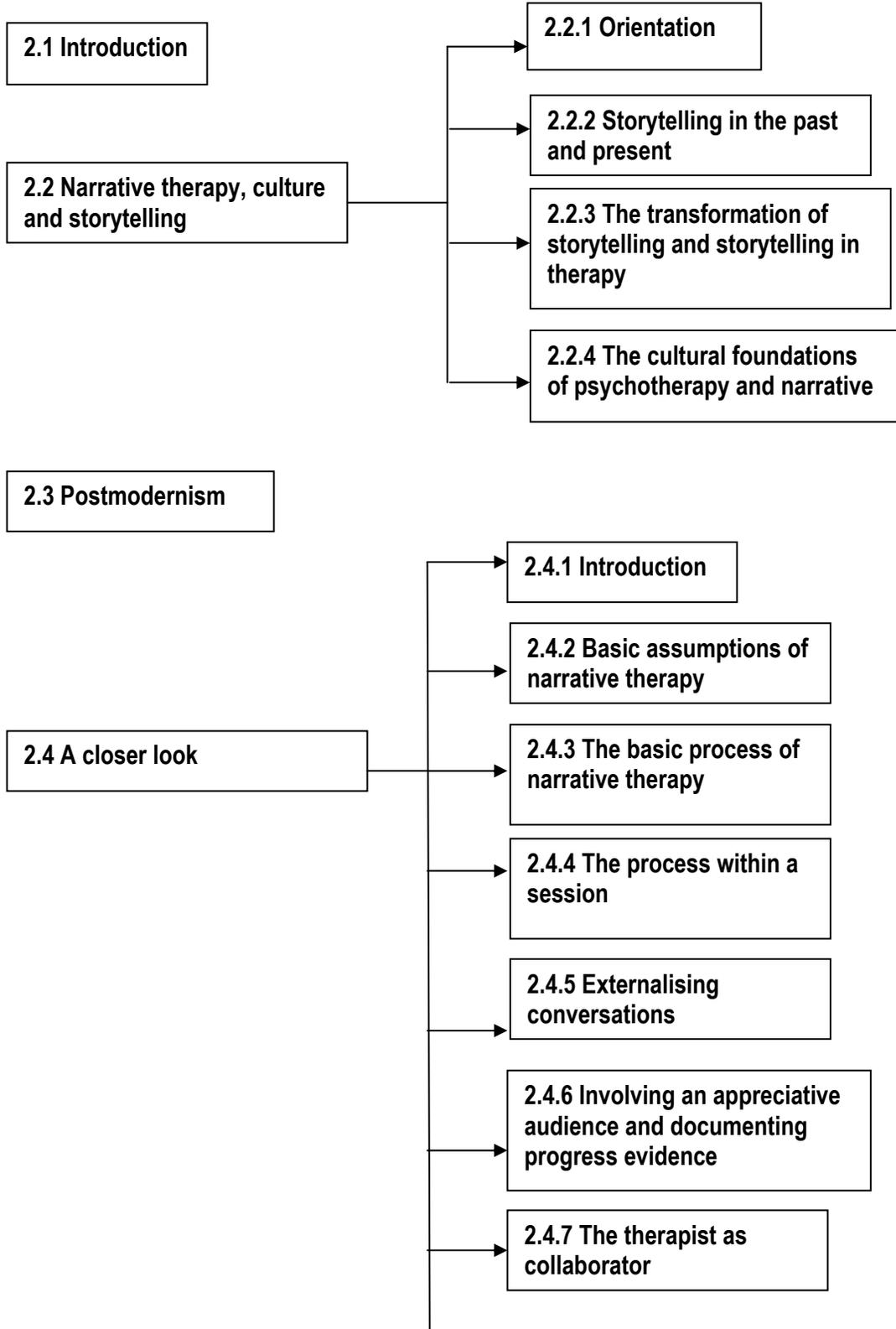
Chapter 6. Conclusions and recommendations

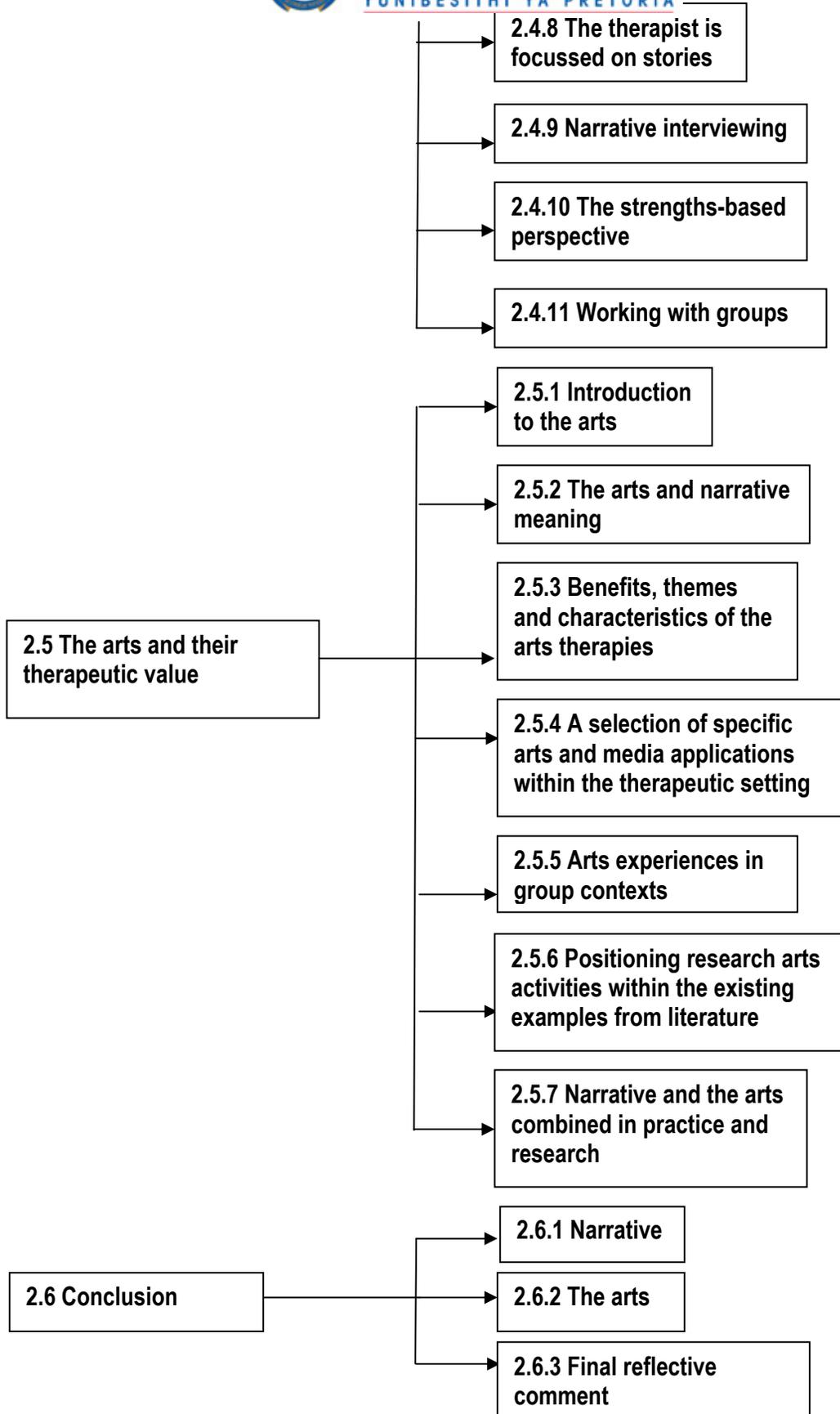
References

Addenda



## Chapter 2 Narrative therapy and the arts







## Chapter 2

### 2 Narrative counselling, the arts, arts-based research, and narrative arts experiences

#### 2.1 Introduction

This chapter deals with elements of narrative therapy, the principles of arts-based research and the benefits of arts-based research for the narrative counselling scenario. The aim of the chapter is to provide a rationale for the narrative arts-based episodes that will be used in the data collection process by illustrating the ways in which similar methods or procedures have been used before, as discussed elsewhere in literature. The chapter concludes by examining work by other scholars and therapists who have combined the narrative and the arts elements innovatively in research or in practice.

The following sections will discuss the way in which culture and storytelling complement each other and contemplate the role played by narrative psychotherapy in alleviating cultural alienation.

#### 2.2 Narrative therapy, culture and storytelling

##### 2.2.1 Orientation

Narrative therapy involves “re-storying” conversations. Narrative therapists regard stories as units that comprise the following element – events that are arranged progressively with the passing of time according to a design or plot. Stories or accounts that we tell about our lives comprise daily experiences that we have aligned in a particular sequence – according to personal preferences – in order to arrive at some personal meaning which, in turn, constitutes the plot. The narrative may be seen as the thread which links the events (Morgan, 2000).

We live our lives with numerous narratives taking place simultaneously – we have abilities, expectations, sibling relationships, achievements and failures, and the value of the different narratives is determined by the sequence of events which we string together and the significance we attach to these events. Thus we live *multistoried* lives and Morgan (2000) maintains that we are neither capable of removing from our narratives all ambiguities or contradictions nor of summarising our lives in one dominant story that embraces all the different aspects of our lives. Individuals and/or communities may own stories, such as the individual in distress, communities in

political upheaval and inquisitive families, and, depending on the dominant plot, these accounts could all be occurring simultaneously. According to Morgan (2000:9) “the act of living requires that we are engaged in the mediation between the dominant stories and the alternative stories of our lives. We are always negotiating and interpreting our experiences”.

Cochran (2007) is of the opinion that the aim of the narrative approach is to reveal the life story of a particular person and that person’s role in the story – this enables the person to grasp personal identity and facilitates the setting of priorities and values. In his discussion of narrative and its promise for narrative career counselling, Cochran (2007) states that the narrative approach is a threefold asset; firstly, because it esteems personal meanings, secondly, it allows the client to assume an active role in his life story and, thirdly, the narrative approach in career decision making may also be utilised in other aspects of careers.

### **2.2.2 Storytelling in the past and present**

Our understanding of our own lives is co-dependent on the stories of the culture or the context in which we find ourselves. This culture or context will co-determine the meanings and connotations which we ascribe to experiences. Gender, social standing, race, culture and other deep-rooted personal preferences determine the plot of our narratives (Morgan, 2000).

Throughout the ages people have told stories. Initially, in the traditional period, people lived within a greater collective, believed in religion and were defined by the honour they received from others. As a result of the progress that took place during the modern and postmodern periods, the human being has become an autonomous, fragmented self in a global village. People no longer live a family-oriented life and the support of others has been diminished. However, the views people have of themselves and their social connections have multiplied as a result of the technology that prevails within the global village. A person is able to have multiple self-aspects that are individually attached to others or to specific settings that they may never see because the contact is only a “technological” reality, for example, a relationship that exists as a result of the Internet (McLeod, 1997).

The individual has had to take control of his or her personal inner life because there is no longer a larger collective on which to rely. According to McLeod (1997), psychotherapy has become the

medium through which the individual is able to tell personal stories, and the individual is “a mechanism to be fixed, an individual unit, a consumer, a stranger, a statistic” (McLeod, 1997:20). The therapy room has become an attractive product to be purchased, not only because acceptance there is guaranteed, but also because it allows for the depositing of the person’s story. No longer are specific or fixed methods used to “fix” the client who comes for therapy or counselling, as the postmodernism tendencies have deconstructed therapy and rejected privileged methodologies. Therapy has become the common ground for the revealing and telling of supremely unique, personal accounts. Therapists are now able to glean from whatever sources they consider to be significant. There appears to be a return to spiritual elements – these were very prominent during the traditional period when, for example, people confessed their sins to a priest. The forms of healing that are prevalent in a culture may even be incorporated idiosyncratically into a counselling or psychotherapeutic scenario (McLeod, 1997). In section 2.2.3 the nature of cultural changes and the necessity of therapeutic storytelling will be addressed.

### **2.2.3 The transformation of storytelling and storytelling in therapy**

According to McLeod (1997) therapy is a form of storytelling that allows the client an opportunity to be the author and narrator of a personal tale. The fact that therapy may be seen as a form of storytelling implies that the nature of cultural storytelling has altered – the result of social and technological changes. McLeod (1997) likens the therapy stories to the contemporary novel that may be bought, “read” or constructed, and then discarded. Like the novel, therapy stories are constructed within a linear time frame, and connect various past and present experiences. These therapy stories are focused on one protagonist in search of meaning, whilst the therapist assumes the role of the novelist – the privileged narrator.

Storytelling in the traditional cultures was a communal experience, during which the healing story was heard by a number of people who both knew the teller and had daily contact with the narrator. Nowadays, stories are told differently: film and television have introduced the “flashback” (making deconstruction, irony and reflexivity prominent), there is a separation between the teller and the audience, millions of “anonymous” people watch the same stories, and images have replaced words. According to McLeod (1997), therapeutic storytelling has been affected by these “global” changes. This is evident in the fact that therapists worldwide use the same manuals and

techniques; clients are better informed, they are able to be “de-constructors” of their own stories and they are capable of thinking reflexively about the nature of the therapy. Section 2.2.4 will discuss the origins of counselling and psychotherapy.

#### **2.2.4 The cultural foundations of psychotherapy and narrative**

McLeod (1997) makes the point that the “essence” of counselling and psychotherapy is derived from Judaeo-Christian indigenous psychology, in terms of which the individual formed part of a larger collective. The current “predicament” lies in the fact that when an individual comes for counselling or therapy the problematic issue is identified as something that is located within that individual and the individual is perceived as a “microcosm of the world”. The individual is thus not treated as someone who has lost a place in a culture, but as someone who is “self-contained” and whose history dates back to childhood.

According to McLeod (1997), the task of the narrative therapist or counsellor is to assist the client to transcend this “egotistical” focus – seeing his own life as the “centre of the universe” – and to allow the client the opportunity to access the stories belonging to the culture of which he is a member. Polkinghorne (2004) echoes this sentiment and states that the templates people use to interpret events in their lives are established by the cultural discourse they inhabit. Polkinghorne (2004) further maintains that narrative therapy, with its task of awakening personal competency and vision in people, is a true response to the humiliation suffered by the individual in a postmodern world of which the aim is to ensure that everyone is homogenous. “We work to help people notice the influence of taken-for-granted cultural stories in their lives, not by pointing them out, but by asking questions that invite people to consider the expectations, norms, cultural ideas and the like that in their experience might support problems with which they struggle” (Combs & Freedman, 2004:139).

One might assume that accessing one’s personal narrative is indeed a truly postmodern procedure, but apparently this is not so. The next section will reveal the true origin of narrative therapy as expostulated by Polkinghorne (2004).



## 2.3 Postmodernism

*Narrative therapy is based on the understanding that the language form in which people understand their lives is the storied or narrative form. Narrative is the form that displays life as a temporal unfolding. Rather than viewing people as a something, such as a male or a depressive or an anorexic, narrative therapy views people as unique histories (Polkinghorne, 2004:53).*

According to Polkinghorne (2004) some narrative therapists have, because of the close relationship between narrative therapy and postmodern philosophy, labelled narrative therapy as postmodern therapy. However, Polkinghorne (2004) is of the opinion that this assumption is not totally correct. He explains that narrative therapy grew out of family therapy, which was practised long before postmodernity. The connection with postmodern philosophy came about when narrative therapists adopted postmodern ideas for philosophic support. He further maintains that narrative therapy actually employs existential themes such as self-agency, personal empowerment and accountability in therapy, whilst the postmodern themes come into play during diagnosis. The themes of family therapy became the current core elements of narrative therapy. These themes are an emphasis on client strengths, and the fact that the client and therapist are in partnership, that meaning has a constructionist element, and that the story form of meaning is emphasised.

McLeod (1997) discusses the fictitious character Tubby Passmore's postmodern narrative therapy experiences as revealed by David Lodge in the novel *Therapy*. The key features highlighted at the end of McLeod's (1997) chapter on postmodernity are the following:

- The person undergoing therapy is an active, reflexive, intentional agent who constructs an identity from available cultural resources.
- His sense of identity is derived from relationships, personal roles and personal history.
- There is no evidence of a deep inner self that constitutes his personhood, instead existential stress stems from relationships with others.
- The significant and influential therapist assists the client to release one life-narrative whilst venturing on the search for a new narrative that may absorb the old one – a continuous process of disintegration and loss.
- The task of the therapist is not to provide the narrative, but to point the client to the storyline that may be found within the culture with its countless relationships that exist outside the therapy room.

Section 2.4 will focus on the nature of narrative therapy, narrative assumptions, the basic narrative process, the narrative session outline, the way in which externalising conversations work and strategies to involve an appreciative audience.

## **2.4 A closer look**

### **2.4.1 Introduction**

*... [N]arrative therapists are in the business of changing people's life stories. Narrative researchers are in the business of studying those stories from a scientific perspective (McAdams & Janis, 2004:170).*

In order to assist both the reader and me to gain insight into the nature of narrative therapy and the aspects dealt with in this section; I decided to provide an introduction to reveal the essentials of narrative therapy as I perceive them. I believe the significance of narrative therapy lies in the fact that it may afford the individual – who could be totally swamped (and yet alienated) by the dominant cultural forces – an opportunity to regain the greater fulfilment afforded by a personal story as the collective privileges (of listening to each other continually) that our ancestors enjoyed seem lost to most people.

The aim of narrative therapy is to uncover the lost resources within the person and his or her environment by exposing the true nature of the problem and locating the problem “outside” the person. With the assistance of a skilled narrative therapist or counsellor the negative influences of the problem will be exposed and terrains identified where the influence exerted by the problem is minimal. To me the wonder of narrative therapy lies in the fact that it is an approach that strives to reconnect the individual with the cultural landscape by inviting others to witness the personal journey of the individual and his or her progress. Section 2.4.2 will now consider the basic assumptions of narrative therapy.

### **2.4.2 Basic assumptions of narrative therapy**

According to Morgan (2000) narrative therapy should be viewed as a respectful approach to counselling that esteems the clients as experts within their own scenarios and that regards the problems as being separate from the clients. Greater value is placed on the lives of the clients than on their problems, and clients are seen as being rich in skills, values and commitments. These

assets could assist in minimising the effect of the problems that threaten to swamp the personal narratives of the clients. Morgan (2000) values the following two principles highly: firstly, the curious stance the therapist needs to maintain throughout the therapy, and, secondly, the principle that the therapist pose only those questions that genuinely require an answer. The assumptions that guide the narrative methodology of Morgan (2000) and Winslade and Monk (1999) are combined as 14 items in **table 2.1**.

**Table 2.1: Narrative basic assumptions**

	<b>Basic assumptions</b>
1	Stories guide the lives of human beings and are not produced in a vacuum.
2	The person is separate from the problem and is the expert on the life being lived.
3	Stories have hidden discourses. Societal norms are prevalent in the modern world and are kept in place by surveillance and scrutiny.
4	People may be guided to be the primary authors of their own narratives.
5	Certain people are drawn to alternative and contradictory discourses, and align themselves accordingly.
6	When a person arrives for therapy it is evident that his private attempts to reduce the problem significantly have failed.
7	Cultural stories could dominate the life of the individual to such an extent that personal change within his life becomes impossible because problems are embedded within cultural contexts with, among others, power and gender issues.
8	The problems that cause individuals to seek help are those that reduce the stories of their lives to thin descriptions while their personal significance diminishes.
9	When dominant discourses are deconstructed new possibilities for living arise.
10	Certain lived experiences are incorporated into stories.
11	Once the problem has been located outside the person the strengths that were obscured may be revealed to the individual and a fresh optimistic looking self be embarked upon.
12	The task of the counsellor is to assist the client to build a more appealing storyline.
13	Problems never overshadow the significance or value of a person completely – there are always areas of victory to be found.
14	It is the responsibility of the therapist to provide an atmosphere of respect, curiosity and transparency.

In section 2.4.3 the basic process of narrative therapy will be addressed, and the significance of the client's participation will become evident.

### 2.4.3 The basic process of narrative therapy

Morgan (2000) highlights the fact that the client is a significant role player in the therapeutic process and determines the direction of the narrative journey. The therapist collaborates with the client continually to ensure that the process of therapy that unfolds is meaningful and worthwhile to the client. Thus the therapist would regularly pose questions to the client that would probe the relevance of the discussion and this would allow the client to indicate or steer the course of the discussion.

As stated by Morgan (2000) the client is not a passive recipient of input, but with the help of the therapist, must assume the role of active participant, because the individual's account is the foundation of everything that transpires. When narrative concepts are applied to therapy, therapy must be seen as the scenario within which stories are "performed" (McLeod, 1997). This *performance* process involves the following stages:

- The client relates the story.
- An alternative version of the client's story emerges.
- The client adopts a more worthy personal story.
- The client implements the new story and shares it with the interpersonal environment.

According to McLeod (1997) the four stages mentioned above could also be labelled *telling*, *deconstructing*, *adopting* and *proclaiming*, and he suggests that the value of the outline lies in the fact that it guides the process as a whole, even though the smaller units or sessions of therapy might not resemble the listed stages. In section 2.4.4 the variations and cyclical elaborations of the basic process will be discussed.

### 2.4.4 The process within a session

During a session the client will recall many episodes of similar stories, and the client could attempt to provide possible links between these similar accounts. This would not constitute storytelling per se, but rather a cyclical movement in and out of story mode. Once the client has communicated the problem to the therapist, the client could reflect on the many ambiguities within these stories and the possible meanings that are hidden in the accounts. This would furnish the client with greater insight. Not all the meanings will surface and the need to clarify obscure meanings may lead to yet

another story or series of interlinked stories (McLeod, 1997). Angus and McLeod (2004) perceive the *personal stories* which clients relate as vivid and real accounts that refer to specific incidents. These then become the entry points for the therapist into the lived experience of the client.

Winslade and Monk (1999) echo the process outlined by McLeod (1997), but provide a richer description of the narrative process as they describe the narrative counselling scenario in schools. An abbreviated version of their suggested “stages” and counsellor competencies is listed as 13 items in **table 2.2**.

**Table 2.2: Stages of the narrative school counselling scenario and counsellor competencies**

	<b>Stages and counsellor competencies</b>
1	A graduate school counsellor, with listening skills, establishes a strong relationship with the client.
2	The counsellor is always on the alert to detect hidden client competencies and abilities – so often obscured by the manifest problem.
3	The counsellor adopts a respectful, curious stance and does not assume anything about the world of the client.
4	The counsellor initiates the externalising conversation during which the problem is separated from the client. This allows the client the opportunity to shift his focus onto the problem.
5	The counsellor endeavours to map the strength of the problem and asks questions in order to determine this.
6	The counsellor probes the client to establish in which areas of the client’s life the problem is of no consequence.
7	Strategic questioning and careful listening on the part of the counsellor enables the counsellor to determine competence and achievement in the client’s scenario that the client has overlooked.
8	Once the counsellor has established hidden competencies the alternative, more positive story line will be worked upon.
9	When the alternative story had become credible the counsellor guides the client to consider a more wholesome alternative to the problem-saturated storyline that has hitherto governed his life.
10	As the counselling progresses evidence of the success of the new, more positive (or alternative) story line is monitored.
11	Careful listening and questioning on the part of the counsellor are aimed at building the new storyline in order to uproot the ingrained negative storyline.
12	During the narrative school counselling process the counsellor and client collaborate to establish which people (outside the counsellor’s office) will provide positive feedback about the client’s progress – they become the appreciative audience.
13	The narrative school counsellor may employ creative devices, such as narrative letter writing, in order to cement positive changes.

I am of the opinion that a prominent (helpful) feature of narrative therapy that could alleviate the stress levels of the individual is the externalisation of the problem – of separating the client from the problem. Section 2.4.5 will focus on the ways in which externalising conversations may be liberating for the client.

#### **2.4.5 Externalising conversations**

According to White (2004) the externalising conversation opens options for people to redefine their relationship with their problems, and they are afforded an opportunity to break away from negative identity conclusions. Externalising conversations reveal to people that their identities are not interwoven with the problem, and this realisation opens the way for the generation of alternative self-accounts that could ameliorate the current negative identity stance. Furthermore, externalising conversations assist clients to realise that their identities are aligned with the lives of others who share similar dreams and hopes.

Russell and Carey (2004) echo the idea that externalising conversations facilitate a linking with others, but they extrapolate further to include culture and history. They maintain that externalising conversations take the problems that were located in the individuals and divert these problems back to the realms of culture and history – the landscape that may be seen as the “origin” of the problem. The externalised issues change over time as people’s experiences change, as do their attitudes towards their problems. Externalising conversations are ongoing and sustained, and tailored to fit the scenario described by the client.

With the realisation that they are not the problem clients experience a sense of relief. This realisation clears the way for them to access other stories about themselves that are waiting to be told. Once the problem has been externalised those practices that exacerbate the problem may be identified, and the person is enabled to apply his or her knowledge and skills in order to alleviate the problem. Other benefits include the reduction of shame and guilt because the burden has been lifted – and this brings about a willingness to collaborate with others in minimising the effect of the problem. It is important to note that externalising conversations do not only have to be geared towards problems. Strengths and positive internalised qualities may also be externalised in order to build the image of self, and to make evident dormant strengths which may be used to combat

difficulties. (In section 2.4.10 the link between narrative and the strengths-based perspective is discussed.) Another important aspect is the issue of personal responsibility – externalising conversations do not separate people from their actions. The discussion of the externalised problem is geared to reveal to the client the deep effect the shadow of the problem leaves on the interpersonal circle and the self (Russell & Carey, 2004).

In order to separate the identity of the person from the problem itself the correct usage of language is vital. This is more than merely a simple skill, as it steers the conversational attitude. The therapist listens to the internalised versions of the client and deliberately transforms the problem to an external issue. When the client talks about being *depressed* the adjective or noun is transformed into *depression*. Asking children to draw the problem is an excellent way to externalise the issue. The therapist must be careful not to prescribe to the client the designation of the externalised problem, but allow the client to name the problem. The therapist must also ensure that the labels the client provides do not exacerbate the problem – this may only be realised when the therapist considers the broader context of the client’s life (Morgan, 2000).

In order to help clients adequately or to facilitate their growth, counsellors and therapists “employ” the help of significant others who mirror and support the client’s progress. This process is explained in section 2.4.6.

#### **2.4.6 Involving an appreciative audience and documenting progress evidence**

*A story isn’t a story unless it finds an appreciative audience. The function of an audience is to hear the story as it is produced and to respond to it. Responses might include expressing appreciation or applauding, they might involve reviewing or publicizing the new story, or they might involve contributing to the development and evolution of the new story (Winslade & Monk, 1999:96).*

Winslade and Monk (1999) suggest that an audience of appreciative others needs to be employed to assist in the building of the new story. These significant others need to come from within the circle that witnessed the negative story, and, by inviting them to be present, the child’s (or client’s) new story is given acknowledgement and support. The client identifies each member of the appreciative audience, and no one will be invited to join the development of the new story without the consent of the client. This privilege on the part of the client of identifying the role players builds

the esteem of the client, as he or she is perceived as the “manager” of certain aspects of the counselling scenario. In this way, the counsellor learns from the client, thus giving credibility to the client’s perspective.

If these significant people do not become part of the counselling audience they could undermine the process – even unintentionally. Ways in which support may be gleaned from the supportive audience include ideas such as:

- Invite them to join specific counselling sessions.
- Give them the opportunity to write letters of support to the child in counselling.
- They may assist the client or child in counselling to compose letters to others who need to be informed.
- The supportive audience issues certificates or gives recognition for achievements (Winslade & Monk, 1999).

One might wonder about the qualities that the narrative counsellor or therapist needs to possess and what type of stance he must employ to bring about or to facilitate the possible wonderful “narrative transformation” in the client. The next section will focus on the role of the therapist or counsellor.

#### **2.4.7 The therapist as collaborator**

Narrative counsellors assist clients in situating their “stories” against a particular cultural backdrop. The counsellor assumes the position of a humble collaborator who employs a language of “wakefulness” that informs the client that no easy answers will be offered, but that the counsellor is there to provide skilful assistance in constructing the dominant life narrative, and to awaken or gather a more inspirational alternative at the opportune time (Winslade & Monk, 1999).

#### **2.4.8 The therapist is focussed on stories**

*A narrative approach to psychotherapy offers therapists an alternative to the dominant biological and disease metaphors for human suffering inherited from science and medicine. From the standpoint of narrative: Stories, not atoms, are the stuff that hold our lives – and our world – together (Diamond, 2000:5).* The major difference between narrative therapy and other genres of

therapy is that the narrative therapist listens for stories and is interested in the story itself, unlike other therapists who want to know what underlies the story. The narrative therapist thus wishes to assist the client to enhance the telling of the story positively. Apart from the usual therapeutic techniques or question prompts the therapist may employ to assist with the telling of a story, other more *technical* methods may be used. Writing exercises, dramatic role-play, guided fantasy, reading, play materials and toys may be used as triggers or expressions of a grander story. The story the client thus constructs with the help of the therapist or counsellor is seen as a co-construction between the therapist and client (McLeod, 1997).

According to Morgan (2000) the narrative therapist listens especially carefully to find the *thin descriptions* within the stories people tell. These *thin descriptions* will reveal the severity of the problem as experienced by the client, because *thin* means the client is sketching a very “poor” image of himself – the richness or thickness of life and its complexities are absent from a thin description. A “poor” description of the self, situated within the effects of the problem, indicates negative self-experiences and beliefs. Thin descriptions therefore foster *thin conclusions* about self and its competencies, and lead to a powerless self void of apparent resources. Thin descriptions provide the therapist with clues as to the way in which the client views the personal scenario and also the way in which the client may be probed to access the worthier story that lies dormant behind the thin description. The aim of the interest taken by the therapist in stories is to assist the client to arrive at a personal story that is rich with the fine, positive detail that will empower them to live freely – instead of being continually overwhelmed.

Connelly and Clandinin (1999) discuss narrative inquiry and maintain that narratives may be elicited through various means such as autobiographical and biographical writing exercises, stories, journals, letters, photographs, research interviews, enactments and the use of play materials. This is similar to McLeod’s suggestions as already discussed. In the section that is devoted to the arts aspect of this chapter issues mentioned here will be elaborated upon.

The difference between everyday storytelling and narrative storytelling is that narrative storytelling carries with it the expectation that the story will change in a positive way. It is the aim of client and therapist in their deconstruction of the dominant story eventually to arrive at better alternatives for

the usual tale. The task of the therapist is to allow the client opportunities to view the familiar from a novel perspective. Various strategies therapists could employ to facilitate a new perspective and positive client engagement include the following:

- Consistently assimilating the client's tale into a therapeutic metanarrative that will provide greater insight.
- Alerting the client to possible alternatives to the personal story.
- Questioning the client in order to expose the personal inconsistencies of the dominant narrative (McLeod, 1997).

According to Digby (2002) in his chapter on *narrating the self*, every life-story is characterised by a plot that embraces the events in a person's life and, by scrutinising this plot, the person may emerge as the agent of the life being lived. Misfortunes may disrupt the predictabilities in the plot by bringing about limitations and alternatives, but, according to Digby (2002), these obstructions capture the imagination and keep the story interesting – and this provides an opportunity for the person (or agent) to uncover latent resourcefulness in order to turn the personal narrative into a *rags-to-riches story*. This idea of personal transformation is shared by McMahon (2007) who discusses life-story counselling and its relevance for career counselling – a method that is derived from the narrative metaphor. She regards clients as *storytellers* who are guided by the counsellors to uncover themes that lend connectedness to their life stories. According to McMahon (2007), life-story counselling values the storytelling abilities of clients and also the strength of their stories to shape their identities.

#### **2.4.9 Narrative interviewing**

In their discussion of narrative interviewing, Jovchelovitch and Bauer (2000) stress the point that the meaning of a narrative does not lie at the end of the story, but is present in every aspect of the account, and therefore attention needs to be paid to the non-sequential nuances of the plot. Their suggestions for narrative interviewing are insightful and also provide extremely meaningful pointers for the counsellor scenario. In order to allow for optimal meaning making during the narrative (interview or) counselling process, the counsellor (or interviewer) needs to assume the following:

- That the narration privileges the teller's version of reality (which may not be representative).



- Narrations are not subject to judgement (as they express an opinion from a specific vantage point in time and space).
- A particular sociohistorical design – as depicted by the client’s background – is the lens through which to examine narrations.

In conclusion to this section on the therapist or counsellor’s competence and stance the following may be added: The therapist or counsellor is a co-worker who aims at detecting hidden stories of personal success (obscured under defeat), and a director of exercises who is able to support personal growth and the perspective of the client. He views the scenario as if framed by the biographical detail of the client, and this becomes the primary valued lens. Section 2.4.10 will discuss the way in which the strengths-based perspective may be linked to narrative therapy.

#### **2.4.10 The strengths-based perspective**

Narrative counselling relies heavily on the notion that it is possible to expose the hidden resources lying dormant (untapped) in various aspects of the life or environment of the client. This corresponds with the aims of solution-focused therapy (or strengths-based thinking), which *is to invite clients to generate more helpful accounts, descriptions and stories about themselves that fit equally with the facts and reality of their lives, but which are more empowering to them in reaching their goals. The aim is to have positive “self-fulfilling prophecies”, which are genuine, fitting the data equally well, and which are hopeful rather than pessimistic, inspirational rather than imprisoning, and empowering rather than limiting (Sharry, 2004:33).*

According to Sharry (2004) the emphasis that the solution-focused therapy model places on strengths-based thinking transforms the role of the counsellor to that of a detective who thinks in terms of resources. He is searching for competencies in the client – competencies which he will esteem as their expertise – but is at the same time aware of his own capabilities as well, while steering the conversations and therapeutic process towards solutions. This approach presupposes that the client is in possession of most of the resources and strengths that could solve their problem and allow them to reach their goals, and thus the approach aligns with the person-centred approach which maintains there is a measure of self-healing in all people. The last section

pertaining to the narrative aspect will consider briefly whether the aims of individual narrative therapy may be applied to group settings.

#### **2.4.11 Working with groups**

The aim of narrative therapy to call for an appreciative audience to witness the progress of an individual lends itself very well to group work. However, a group has a life (or story) of its own, complete with characters and plot, and may thus be subjected to narrative therapy using the same procedures that are applied to individual clients. In a school environment – as in this study – the group consists of an entire class, and this entire class could be counselled as a result of unruliness or various collective negative attitudes. The counselling of individuals in this instance would not be effective as the group as a whole needs to be addressed (Monk & Winslade, 1999).

During the data collection process of this study, two classes will undergo an arts-based life skills process that is actually a disguised narrative self-explorative endeavour undertaken in group context. **These classes, unlike the scenario sketched above by Monk and Winslade (1999), are not displaying any negative traits, and will thus not be “counselled”, but they will be building a personal story within a collective story, and these stories will feature their individual and collective strengths and competencies.** Certain snippets of video footage will document the unfolding (two-month) process and the class members as they engage in conversation. The arts aspects that pertain to my research interests as found in literature will now be addressed.

## **2.5 The arts and their therapeutic value**

### **2.5.1 Introduction to the arts**

This section is a deliberate attempt to “demystify” the arts to some degree and to move closer to the reader in a transparent manner. This section will address issues pertaining to arts-based research (as it relates to situations relevant to general arts therapy scenarios, and narrative therapy goals), creativity and the elusive nature of creativity, the benefits of working with the arts, various “creative” methods of applying the arts in group settings in general and in research settings in particular, and the links between the types of narrative arts-based exercise used in the research

data collection process and those exercises that exist in literature. Finally, we will consider the way in which narrative and arts components may be combined.

The arts-based experience, as it relates to research in therapy or counselling, could easily become something that people (outside the arts) regard as insignificant, because it is too “abstract” or too “whimsical” or apparently too devoid of meaning anchored in reality. It was, therefore, decided to link the arts experience to narrative aspects (as was done by researchers in the past) in order to provide the participant with a means to locate the experience in closer proximity to the personal self. This is the reason for the title of the study: “Exploring the impact of narrative arts activities on the self-concept of Grade 9 learners in group context”. The nature of arts-based research is the first topic that will be addressed in section 2.5.2.

## **2.5.2 The arts and narrative meaning**

### **2.5.2.1 Orientation**

*For research to be arts-based the mode of inquiry needs to be through the art form such that new insights and new meanings are generated that might not have been revealed through a traditional written format (Springgay, 2002).*

According to Wetz (2004:69) “the arts play a key role in promoting affective education and young people most at risk of exclusion can benefit from an involvement in them”. Clark/Keefe (2002), in describing the value of an arts-based methodological approach, state that combining arts-based data collection with interviews renders expressions with rich perceptions that broaden the base from which the researcher and participants may derive meaning. The rich texture of the arts-based experience assists participants to construct multidimensional and dynamic sets of understandings, and researchers become aware of expressions that enrich the data coding and synthesis in cathartic ways.

Springgay (2002) maintains that arts-based educational research is both process and product, and evocation (or suggestion) is central in attempting to understand this type of research, because the scholar is not the being with the definitive stance on the artwork. The artwork itself or art itself creates conditions that invite the audience to engage with the art and construct personal meanings for themselves – in “collaboration” with the art.

Springgay (2002) offers three points of reference with which to evaluate research based on the visual arts. Firstly, it must be an artistic inquiry, which implies that the research is performed through the art(s), and it must be clear that the art(s) component was not simply added as decoration once the research had been completed. Secondly, the art created through the research process must be able to speak for itself, and evoke possible meanings. Thirdly, it is the responsibility of the researcher (artist) to employ artistic strategies appropriate to the research investigation, and he must realise that, even though educational arts-based research is a fairly new field, the arts themselves are deeply rooted in historical traditions and this knowledge must engender in the researcher an awareness of the social, political and historical contexts of images, and the symbols and processes employed.

Springgay's (2002) article is entitled: "Arts-based research as an uncertain text", and she states that arts-based research may be linked to a dissonance that is destabilising, because it disrupts the usual beliefs regarding epistemology, ontology and research – possibly because of its ambiguous nature. We will now consider the artful experiences that may contribute to this "uncertainty", and perhaps the "flimsiness" of creativity enlarges and blurs the connotations attached to arts-based research.

### **2.5.2.2 Creativity and definitional confusion**

Plucker, Beghetto and Dow (2004) question the reason why creativity is not more important to educational psychologists and, the crux of their answer, as revealed by their article, relates to the definitional confusion that surrounds the concept of **creativity**. Although this study is not about creativity per se, but about the arts, the study definitely embraces creativity and some of the points addressed by these authors need to be mentioned in order to situate the research project and its possible outcomes within the intellectual (troublesome) atmosphere that so often (according to Plucker et al., 2004) surrounds this type of research endeavour.

Plucker et al. (2004) maintain that, because of the myths and stereotypes that surround this type of work, any study that may be linked to creativity in any way runs the risk of being "ignored" or "devalued". The four myths that Plucker et al. (2004) investigated in their study are:

- People are born with a creative or uncreative capacity.
- Creativity is linked to negative aspects of psychology and society.
- Creativity is a soft “woolly” construct.
- Creativity is improved within a group.

According to Plucker et al. (2004) the root of these myths is the definitional confusion, which also led to the deification of the construct, and therefore the notion that one should construct an agreed upon definition for all to take cognisance of is frowned upon by certain social scientists. This problem is the reason why the concept of creativity has never been comprehensively explained in professional literature, and, if this need is not addressed, creativity will remain a hollow construct that perpetuates myths and suspicion.

Plucker et al. (2004) undertook a research project that performed a content analysis of creativity as a construct as it appeared in articles. As a result of the content analysis process they were able to propose the following definition: “Creativity is the interaction among aptitude, process, and environment by which an individual or group produces a perceptible product that is both novel and useful as defined within a social context” (Plucker et al., 2004:90).

I suppose that, as an artist and art teacher, I do have to combat occasional feelings of “insignificance”, because the status of my profession (art) does not seem to afford me any “status” within my educational sphere. It definitely does not stand next to the mathematical subjects – if I were to verbalise the attitudes of my colleagues towards my subject and me which I perceive at times. Fortunately as one matures it becomes easier to live with feelings of ambivalence. I experienced this attitude on the part of the “non-artists” rather awkwardly (“humorously” in my eyes) at a postgraduate informational evening two years ago. One of the supervisors was eagerly conversing with me in order to determine my research focus, and, when he heard that I was interested in arts-based research, he simply could not hide his “disdain” and said with a frown: *Why Art?* Even after I had told him that I have years of professional experience in the field and that art was what I was good at he was still not “agreeable”. I am not recalling this anecdote to display any

form of pride, but simply to make a case in point that the arts and the creative methodologies are literally frowned upon – and I am able to smile about it!<sup>4</sup>

Section 2.5.2.3 will contain a reflective discussion that will reveal my “uncertainty” within the arts arena and also my loyalty to art. I will use an example from literature to illustrate that it is not possible to be in the arts-based arena and in a “myth-free zone” continually.

### **2.5.2.3 The amorphous and elusive nature of arts-based research**

In the following reflection I intend to ask the reader to allow me to use the suggestions by Diamond and van Halen-Faber (2005) in order to reveal my precarious position, and to allow me to escape the connotation of being critical or from discrediting the authors quoted. I will assume objective and subjective stances in respect of the information. I simply wish to convey the fact that art is, in fact, an entity that is finally – from my perspective – elusive?

According to Diamond and van Halen-Faber (2005) arts-based educational research derives its methodological approaches from the humanities, literature, and the dramatic and visual arts. They maintain that arts-based educational research should change teachers and also those who educate teachers. The change in teachers is brought about firstly by the choice the teacher makes to personally explore issues intuitively by following a poetic sixth sense. My reflection is that the *poetic sixth sense* could be an element that fuels one of the myths, because it could sound “woolly” to those not in favour of the arts approaches.

Diamond and van Halen-Faber (2005) work with metaphor and, in their case, they use the metaphor of an apple that students apply to their personal selves, and which would presumably seem credible to more “right-brained” people. What is important is the fact that, even I as an artist – a supposedly more “intuitively in-tune person” become somewhat nervous when I hear and read the “arty” innuendos that seem smoky and transient on paper (to me). The apple metaphor is an example of the problematic issues which readers may have to confront in arts-based research literature, because this is not an exact science – it is “creativity” (?) and therefore remains a very “soft” and elusive approach. The point that I wish to make in response to the explanation of the

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<sup>4</sup> Textbox indicates personal reflection

apple metaphor of Diamond and van Halen-Faber (2005) is that I value their (intuitive) approach, but the reader who might not come from the art environment may feel uncomfortable if the metaphor is not rendered more manageable or understandable to him or her or to the “non-artistic” audience. However, I need to become “mythical” again and state that, as an artist (or an arts-based researcher), I am able to attempt to clarify every artistic detail, but the nature of art is such that it also needs a “space in place” to speak for itself. Perhaps art itself is the “myth creator”, and space must be given to allow art to speak for itself and generate meaning with the spectator – freed from academic restraints (at least occasionally).

Diamond and van Halen-Faber (2005) make the following statements that could be seen – from my perspective at least – as an example of the amorphous nature of creativity and the arts:

*Revisiting our work allows us to see that in arts-based forms of inquiry there is no “one and only way”. There is no formula. No step-by-step, foolproof methodological recipe to be followed. Arts-based forms look for and are enhanced by methodologies that allow for intuitive folding and conscious unfolding. By means of enfolding one layer of understanding into another our play with intuition and thought in turn takes on a poetic and visual sixth sense that trans-forms us ... we sense more clearly the elusive elements in the forms that we use to shape our work (Diamond & van Halen-Farber, 2005:92).*

I will now move on from the troublesome intellectual matters that could be attached to these wonderfully elusive “artistic issues” and direct the reader’s attention to the benefits of working within the arts arena.

### **2.5.3 Benefits, themes and characteristics of the arts therapies**

More than 20 visual and expressive therapies were scrutinised in order to determine the common ground between the different arts or expressive therapeutic modalities. The types of therapies investigated, of which only five will be listed under each heading, include the following: Visual therapies – art therapy, cinema therapy, phototherapy, sandplay therapy and video therapy – and expressive therapies – adventure therapy, clown therapy, play therapy and poetry therapy. Ten prominent recurring themes or common beneficial elements which the arts afford those who participate in therapeutic experiences were illustrated in the literature on the (visual and expressive) arts therapies domains and are listed in **table 2.3**.



**Table 2.3: Benefits of the arts therapies**

	<b>Beneficial element</b>
1	<b>A cathartic experience</b> , which may render the client receptive for further therapy (Carlson, 2001; Feder, 1981; Granick, 1995 & Wilkins, 1999).
2	An <b>awakening of creativity</b> that may lead to the <b>uncovering of spiritual paths</b> (Reynolds, 2000; Ziller, Rorer, Combs & Lewis, 1983; Rogers, 1993; & Weiser, 1993).
3	<b>Healing of early psychological wounds</b> may be facilitated in the reparative space of the arts therapies (Bradway & McCoard, 1997; Franklin, 2000; Rogers, 1993 & Spaniol, 2001).
4	<b>Metaphors</b> , which may allow the counsellor and client to transcend communication barriers (Krauss, 1983; Landgarten, 1993; Weiser, 1993 & Sharp, Smith & Cole, 2002).
5	<b>Opportunities for projection</b> , allowing the client to reveal personal material in an affirming environment (Landgarten, 1993, Weiser, 1993; Yaretzky & Levinson 1996).
6	<b>Rituals</b> that may establish a healing frame for personal ceremony (Duggan & Grainger, 1997 & Salas, 2000).
7	The <b>heightening of spirituality</b> as a result of the inner order being facilitated by the arts experience (Rogers, 1993 & Snyder, 1999).
8	<b>Symbolism</b> that affords the client the opportunity to express difficult personal issues (Krauss, 1983 & Wadeson, 2000).
9	The <b>enhancement of self-knowledge</b> in all the aspects of self by the “mirror” function of the arts therapies (Franklin, 2000; Ihde, 1999; Kahn, 1999; Kramer, 2001; Reynolds, 2000; Snyder, 1997 & Wadeson, 2000).
10	The <b>rising of unconscious issues</b> to the conscious mind by the unexpected, as well as planned, discoveries prompted by the arts therapies (Carlson, 2001; Spaniol, 2001; Stanton-Jones, 1992 & Weiser, 1993).

After reading of the benefits that may result from the arts therapies, the question might arise as to how these therapists achieve the “claims” listed above. The next section will reveal a selection of specific arts and media methods that may be used in therapeutic settings as discussed in literature.

#### **2.5.4 A selection of specific arts and media applications within the therapeutic setting**

The aim of this section is to give the reader a glimpse of some of the different therapeutic approaches that are available and also to illustrate the way in which technology, such as video, may be used in practice. The arts therapies described in this section form the core arts approaches used in the data collection process in different formats. The data collection process in this study makes use of a variety of arts therapies and techniques, and technology, such as digital photography and video camerawork, play a significant role in chapter 5. The reader must also bear

in mind that art (singular) therapy examples are plentiful (as will be seen in the following section) but the approach in the data collection process is the arts (plural).

### 2.5.4.1 Orientation

According to McAlevey (1997) art therapy is the ideal vehicle with which to teach intangible life skills because the aim of art therapy is naturally aligned to furthering the teaching of certain life skills, and group art therapy promotes team functioning and communication skills. The teaching of these intangible skills as facilitated by using art therapy may also be aided by the opportunity art affords for visualisation. The arts allow us to visualise what is in our minds, and they allow us to escape our mundane realities that are most often the source of our anxieties and interpersonal conflict.

Visualisation is the process that allows us to see pictures in the mind. Our minds – young or old – are continually abounding with images that stem from daydreams to personal fantasy. Our (unconscious) mental pictures are the products of habitual thinking patterns. During a visualisation exercise the client or participant is guided to dwell on certain images consciously, thus activating the intuitive narrative-thinking mode by means of which meaning is conveyed through metaphor and imagery (Waters, 2004). Art-making and the arts allow us to bring some of our unconscious visualised mental pictures forward into the concrete realm and the resultant tangible manifestation may be liberating. We will now consider a selection of the various approaches that aim at releasing the mental pictures attached to issues within people. The arts approaches selected are mostly geared towards the younger generations and constitute some of the core arts approaches that are used in the data collection process in different formats. **Table 2.4** provides a list of the issues that will be discussed in the sections 2.5.4.2 – 2.5.4.7.

**Table 2.4: Core data collection arts approaches**

Arts approach	See:
Artwork, drawing, worksheets and workbooks	2.5.4.2
Digital photography and phototherapy advances	2.5.4.3
Telling stories using the fotodialogo method	2.5.4.4
Mural-making and self-understanding	2.5.4.5
Employing video as a therapeutic medium	2.5.4.6
Video self-modelling	2.5.4.7

#### **2.5.4.2 Artwork, drawing, worksheets and workbooks**

According to Sharry (2004) artwork and drawing are therapeutic activities with versatile applications that may appeal to both children and adolescents. The type of activity may range from “free art” to highly structured exercises. Sharry (2004) suggests that worksheets and workbooks are excellent therapeutic tools for the older child and for the adolescent. These workbooks, which are designed to focus on the child, foster the self-narrative and facilitate the development of a sense of self. Worksheets may be designed to suit a particular scenario, for example, wishes for the future, or developing a road map for the future. The sole limitation of workbooks and worksheets is that they require cognitive agility and therefore the scholastically challenged child will not benefit to any extent.

During the data collection process group and individual arts activities were consolidated by allowing students to complete worksheets that had been designed for the occasion on an individual basis.

#### **2.5.4.3 Digital photography and phototherapy advances**

Wolf (2007) addresses the advances in phototherapy training that were made possible by the digital era. His article reveals the way in which, because a darkroom was no longer necessary, the digital media and certain computer programmes opened up endless possibilities for phototherapy applications – everything could be done on the computer. It is now possible for students, therapists and their clients to take a photographic image that has personal meaning and rework it until it becomes a digital work of art with the precise personal meaning desired by the client, therapist or student. For example, activities such as the following are very easy to execute – provided the therapist (or client) possesses computer skills:

- True-self or false-self portrait – monster-self and superhero. (Digital editing functions allow creative manipulation of the images to represent the self in a desirable way.)
- Photo-book. (A sequence of photographs and digital art media enable the user to create a personal narrative of self.)

This approach entails working with digital media during the session and creating the imagery simultaneously – an advantage of the computer era. In the next example images will be created and used in a more “traditional” way.

#### **2.5.4.4 Telling stories using the fotodialogo method**

*As educators we may look at the arts as tools in the meaning-making process of teaching and learning; as artists we make tools that educators and learners use to build knowledge (Ramos, 2006:1).*

The FotoDialogo Method was developed to assist (underprivileged) adult female learners with literacy difficulties to tell their life stories, and thus to assist them in engaging in a process of self-discovery and personal empowerment. The method commences with interviews and conversations during which participants reveal significant themes. Once the researcher, in collaboration with the participants, has identified the themes, he will prepare a series of pictures designed to stimulate further discussion of the themes which have been identified. These pictures and conversations are the projective techniques aimed at inspiring the participants to relate their stories to the group, and, thus, the sociocultural context within which the participants live is sketched in more detail. In this way more effective strategies of coping with the major difficulties shared by all participants could emerge (Ramos, 2006).

As illustrated by the next example neither pictures nor images need always be used to assist others. We may use them on a large scale to foster self-understanding, and to facilitate a very private journey into deep self-issues.

#### **2.5.4.5 Mural-making and self-understanding**

Biddulph (2005) discusses mural-making as a means of fostering self-understanding. He explains how he made a very large poster in order to work through issues regarding his sexuality within an educational setting. He used specific sites and photographed images that were significant to his narrative. He then enlarged these images in black and white using a photocopier, and proceeded to make a collage of the images on a large sheet of paper. While he was engaged in the construction process – at times in the presence of others – he was bombarded with questions, and it would seem that to him the entire process, from beginning to end, was a personal journey or exercise which invited internal and external dialogue.

Video plays an integral part in the research process in this study and the next section will consider briefly how other authors view the usefulness this aid.

#### **2.5.4.6 Employing video as a therapeutic medium**

Sharry, Hampson and Fanning (2004) discuss video feedback within the strength-based scenario and describe certain examples of the way in which video technology may be utilised to act as a constructive mirror for clients. They suggest and also prove how video technology is ideal to teach parents how to cope with the problematic behaviour of their young children. Video footage may be taken within the parent-child context and then (immediately), at an opportune moment during intervention, the therapist will analyse the situation. The parents will then be shown a particular video clip in order to highlight issues that could be helpful during the parent-child encounter.

According to Sharry et al. (2004) the advantages of using video during the therapeutic process include the following:

- Exceptions may be highlighted.
- The feedback is immediate and concrete.
- Video encourages reflection and positive self-modelling.
- The witness group is expanded.

During the research process of this research project video was not employed in the format sketched above, but rather used as a medium for the purpose of recording. At the end of the process these “technological memoirs” were then transformed into a “movie” that depicted the collective journey that had been undertaken, complete with professional editing and music to accompany the scenery or imagery. The next section will focus on the issue of self-modelling that is made possible by video applications.

#### **2.5.4.7 Video self-modelling**

According to Dowrick (1999) people are becoming more accustomed to seeing themselves on video in unrehearsed everyday life occurrences, and these spontaneous images on the screen may be beneficial to the person viewing his own image on the screen. Dowrick (1999) maintains that

planned self-modelling – or intended video appearances – may be very powerful if certain procedures are followed and there is effective postproduction (editing).

Dowrick (1999) states that children and adolescents become empowered when exposed to positive self-imagery on a screen, and such self-modelling impels them to activate their potential.

Video self-modelling may be helpful in the following ways:

- It facilitates the learning of a new skill – within the individual’s capacities – and raises the emotional energy levels of the individual.
- It increases the exposure to a latent skill that is often inactive.
- It may facilitate the transition to a new life sphere.
- It helps the individual to determine his purpose in life.

*A self-modelling [video] tape requires creativity and some competent editing. First, the psychotherapist identifies the skill the child does not have in his or her repertoire, recognizes its importance developmentally, and describes it. The next step is to stop thinking as a clinician and plan the video as would a movie director (Dowrick, 1999:333).*

Self-modelling as an intervention in psychotherapy entails videoing the client in an adaptive behavioural setting, and then carefully editing the video footage in order to present to the client a “movie clip” that reveals the positive personal adjustments made by the client – the evidence is on the screen and the client may view it repeatedly in order to assimilate the personal growth.

Common procedures that may be used comprise the following:

- *Feedforward.* This procedure displays a carefully planned and edited video segment that reveals something the client wishes to master.
- *Positive self-review.* This procedure showcases the expertise of the client in respect of skills already mastered.
- *Video feedback.* This procedure reveals segments of therapy at the very moment they transpired. According to Dowrick (1999), this procedure may be damaging if it reveals only behavioural blunders made by the client during therapy and omits instances of positive self-growth.

In the data collection process in this study video recording will be done and postproduction will entail creating a collage of positive images or clips of the learners. Some elements of the arts-

based process will almost render the finished product in the *feedforward* mode because the learners will be exposed to positive images of their futures. Learners will also be exposed to positive statements and desirable future elements which they themselves have chosen. The way in which video will be employed is reminiscent of a “cinematic” experience in which the pupils videographed are the actors and “heroes”. This calls to mind elements of video therapy (Milne & Reiss, 2000) or cinematherapy (Sharp, Smith & Cole, 2002) during which the therapist makes use of a specific movie (one that may be rented). The client will view the movie after which certain interventions will be linked to the screening, for example, the client may be asked which characters most resemble him or are the least like him. In this study there will not be any diagnostic work carried out in respect of the learners – as is usually the case with video therapy or cinematherapy – the cinematic screening of the data collection process will merely be a joyful celebration of who the learners are, and will be followed by a worksheet to consolidate the experience.

The next section will look specifically at the way in which the arts experiences are structured and handled in group contexts.

## **2.5.5 Arts experiences in group contexts**

### **2.5.5.1 Orientation**

According to Wetz (2004:69), “the arts have a key role in promoting affective education and young people most at risk of exclusion can benefit from an involvement with them”. He explains an approach that was adopted at his school that celebrated activities such as dance, drama, gospel choirs, sports and visual arts programmes in order to provide troubled youth with the opportunity to succeed at something that would allow for personal success and recognition. The school staff assisted the youths to find an activity that would ensure success. Wetz (2004) cautions that the arts are challenging and demanding, and reveal uncomfortable issues. It is important to note that learners gain a sense of esteem from being valued in some art form or acceptable activity and that this could impact on their self-experiences. The group arts approaches discussed in this section are listed in **table 2.5**.

**Table 2.5: Group arts approaches**

Specific approach	See
An art therapy group setting in a psychiatric hospital	2.5.5.2
An outdoor clay group sculpture in a therapeutic centre	2.5.5.3
Self-boxes for groups with trust difficulties	2.5.5.4
Playback theatre and group communication	2.5.5.5
The use of music in group work and group learning	2.5.5.6

The following three sections (2.5.5.2 – 2.5.5.4) will describe three scenarios (with regards to the media used) in terms of which art therapy expressions may be used in different groups – as suggested and explained by Liebmann (2004).

#### **2.5.5.2 An art therapy group setting in a psychiatric hospital**

After they had introduced themselves the five patients were asked to spend 15 minutes doing spontaneous drawing. When the drawings had been completed the therapist served refreshments and thereafter each patient had to draw on one page representations of the past, the present and the future. Once the drawings had been completed the patients shared their pictures with the others in the group (Liebmann, 2004).

#### **2.5.5.3 An outdoor clay group sculpture in a therapeutic centre**

A group of five clients (or patients) were given clay and asked to model a tree that represented their lives. This activity took place out of doors and they were able to incorporate any objects they had found, for example, stones, leaves or sticks. Once the individual sculptures had been completed their meanings were explained by the relevant sculptors. Thus an opportunity was created to share deep feelings and connotations (Liebmann, 2004). According to Wadeson (2000) the scent and tactile qualities of clay are attractive to most people; clay also allows for moulding and remoulding, and may be cut, torn and pounded. It is an ideal medium with which to represent strong emotions.

#### **2.5.5.4 Self-boxes for groups with trust difficulties**

The therapist provided the group with a pile of boxes of varying sizes and shapes and the usual art materials. The group members had to use a box in order to illustrate the way in which their outer

selves differ from their inner selves. Once the boxes had been completed a time was arranged for revealing the outer and inner selves to the other group members. According to Liebmann (2004), the three-dimensional quality of the boxes allows a type of personal engagement that would not be possible with a two-dimensional artwork.

The following sections (2.5.5.5 – 2.5.5.6) will consider the expressive (dramatic) arts and their possible applications within a group setting. As the reader will detect it is not always possible to separate the “making” therapies from the “performing” therapies, because these two types of therapy are most often used in combination.

#### **2.5.5.5 Playback theatre and group communication**

According to Chesner (2002) playback theatre is characterised by simplicity and immediacy. During the seventies John Fox developed playback theatre as a form of non-scripted theatre. It is a form of ritual theatre that is performed in the moment and involves collaboration between the audience and the players. This collaboration is facilitated by the conductor (or master of ceremonies).

The conductor asks a member of the audience to share a personal narrative. Once the person has told his story the conductor turns to the cast of players with the words: “Let us watch”. The players perform the account which has been related using virtually no words and no props – except for a few elementary items such as cloth and boxes. They rely on body movements and the musical instruments at the disposal of the musicians. Each individual actor or player imparts meaning to the verbal account and in so doing, the actors and the audience build a meaning-making spontaneous sculpture of the narrative. Playback theatre is not regarded as a therapy and is most often incorporated into psychodrama or dramatherapy. As a procedure, playback theatre offers the individual an opportunity to be heard and to be performed in the collective in a context in which it is truly relevant (Chesner, 2002).

#### **2.5.5.6 Using music in group work and group learning**

MacIntosh (2003) explains how she uses techniques gleaned from music therapy and applies these techniques within a group setting in order to assist victims of sexual abuse. She maintains that music is a valuable form of nonverbal expression and allows the unspeakable to be spoken.

MacIntosh (2003) provides some examples of ways in which the process may possibly be conducted. Here follows a list of a few of her novel exercises in order to provide a glimpse of what may possibly transpire within the group setting:

- Before clients attend the sessions they are asked to bring with them a favourite piece of music. The (non-threatening) introductory session allows each member of the group to play the chosen piece and state why it is personally significant. This allows the members an opportunity to become familiar with each other and with the scenario.
- Breathing and voice-toning techniques are taught and include aspects of singing training that relaxes the group. The participants experience their voices and this allows them to feel anchored before being led to deal with difficult emotional matters.
- Improvisational song writing may facilitate the expression of deep feelings and emotions.
- Group drumming and chanting may accompany individual efforts.

According to MacIntosh (2003) techniques such as those listed above may foster closeness within the group, increase self-esteem and aid anger-management. She notes that considerable humour is always necessary when dealing with deep issues.

Stephens, Braithwaite and Taylor (1998) explain a model that illustrates how hip-hop music may be used for small group HIV & AIDS prevention counselling for African American adolescents and young adults. Their approach is culturally relevant and addresses the educational and health needs of the target population. It also stimulates cooperative learning. The adolescents listen to the pre-selected songs (that deal with HIV & AIDS). Initially, discussions are based on the content of the songs and then gradually linked to severe life-threatening issues pertaining to HIV & AIDS. In this method art is employed as an appropriate lure to attract the attention of adolescents. There are four sessions – each with a definite protocol and objectives – and the hip-hop music features in each session. During the fourth session the participants are guided to reach closure in respect of the learning that has taken place with the aid of the hip-hop music.

Section 2.5.6 will discuss the narrative arts activities that will be employed in the data collection process in the study. An attempt will be made to position these narrative arts activities within

examples found in literature in order to reveal the similarities and differences that may become evident.

### 2.5.6 Positioning narrative arts research activities within the examples from literature

The design of the research data collection process was carried out without the help of any sources. While the researcher obviously possessed “latent” knowledge of therapeutic techniques and other novel approaches he chose to design his own activities so as to be able to “boast” that the approach was truly unique (supposedly). However, the “boastful” attitude was short-lived because, while carrying out literature searches, he discovered activities that led to the realisation that there is truly nothing new under the sun. Many of his uniquely designed or tailor-made activities were mirrored in literature although perhaps with a slightly different focus. **Table 2.6** lists the activities that will be used in the data collection process (on the left) and those activities found in literature that are similar (on the right).

**Table 2.6: Data collection narrative arts activities and similar activities in literature**

Narrative arts-based activities in this study	Arts-based activities in literature
<p><b>1. Group graffiti wall</b> The group documents their collective and personal journeys on the graffiti wall as the process develops over the ten week period. The wall is seen as the record of the group as the process unfolds.</p>	<p>Liebmann (2004) explains how young women with eating disorders created a wonder wall in art therapy. They cut out a small T-shirt in paper, wrote messages on the T-shirt which they then stuck on the wall. The aim was to break the unproductive silence that prevailed.</p>
<p><b>2. Individual identity collage</b> Each pupil makes a positive collage of personal attributes and symbols.</p>	<p>Landgarten (1993) explains a collage task that allows the client to choose any pictures from a pile and, after these pictures have been pasted onto a large blank sheet, the client then writes next to each image any connotations that enter the mind.</p>
<p><b>3. Individual future map</b> A short visualisation exercise precedes this activity. Each pupil makes a symbolic map of how he sees the future, or wants the future to unfold.</p>	<p>Liebmann (2004) explains a similar activity termed <i>lifeline</i> that requires the client to draw his or her life as a line, roadmap or journey. Another example by Liebmann (2004) requires the client to create a landscape and then relate it to the personal self.</p>
<p><b>4. Group sculpture (dream tree)</b> The group members reflect individually on their major dreams, share these dreams with the group, and then add a string of beads (each bead representing a major dream) to the wire tree, so that all the dreams together form one shiny dream</p>	<p>Liebmann (2004) explains how a group may create a three dimensional community. A pile of junk materials and art materials are made available to the group, and they have to work together to create a small-scale city or any other landscape that they call a community. It usually takes a whole afternoon to</p>



glittering tree.	complete the assignment.
<b>5. Individual externalising cartooning</b> This involves a visual representation of the verbalisation of the problem in the narrative therapy sequence. Each pupil portrays his major challenge as a cartoon character.	Keeling and Bermudez (2006) explain how participants created sculptures as representations of those problems of theirs which had been identified. Ball, Piercy and Bischof (1993) used a similar cartoon approach. Barton and Bischoff (1998) explain how rocks in box may be the ideal objects to facilitate the externalisation of self-issues or problem elements. Clients receive a box with 12 to 18 smooth clean rocks and then participate in a ritual of labelling each rock and removing it from the box. The client continues until the box is empty.
<b>6. Individual prophetic photographs</b> Each group member brings props that enable him to represent the future as he perceives it and the photograph is taken in the presence of the other group members.	Fryrear (1983) explains photographic self-confrontation in a phototherapy group setting. A series of twelve photographic activities take place within the self-confrontation scenario. The first photograph is a self-portrait which is taken in the presence of the group. The dressing up element of the prophetic activity in the research study calls to mind an element of the costume play therapy process as described by Marcus (1993). Exotic costumes are used to assist older children to enter into play therapy mode.
<b>7. Group and individual video appearances</b> Throughout the process video recording snippets are taken of group interaction and, in one exercise, each group member speaks a motivational one-liner to the video camera.	Novy (2003) (a drama therapist) explains how two pre-adolescent boys with difficult personalities were captivated by the movie making technique suggested by her and how they co-operated in creating their own personalised movie.
<b>8. Individual matchbox summaries</b> Each group member illustrates the points of major self-growth on the inside and outside of a matchbox.	Farrell-Kirk (2001) explains how a “collective” memory may be constructed. She used this technique when she had to leave her internship site. She decorated a shoebox and left it open for others to place letters, objects or memoirs in it. In this way she would always remember the people with whom she had worked.
<b>9. Group ball construction</b> The group process is concluded with a reflection that reveals the positive contribution to the world of each member. This contribution is first verbalised and shared with the group and then illustrated on the ball.	Hanney and Kozlowska (2002) discuss the process of creating illustrated storybooks (as a whole family) in order to facilitate the healing of a traumatised child. The separate episodes are later linked to form a tangible book. Another example that could be used in this context is the work by Sassen, Spencer and Curtain (2006) in terms of which girls made body tracings of each other and then connections between their own body



	tracings and those of the others. Eventually, because of its sculptural elements, the exercise grew into a collective installation art work.
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The section that follows will illustrate how various authors have successfully combined the narrative and the arts-based components in practice or in recent research.

## **2.5.7 Narrative and the arts combined in practice and research**

### **2.5.7.1 Orientation: the usefulness of art for narrative externalisation**

The seminal article by Carlson (1997) will serve as the introduction to this section. Carlson (1997) illustrates how art (therapy) may be used meaningfully in narrative therapy. He specifically uses art therapy (singular) as the art component – one would traditionally link this to the fine art expressions such as drawing, painting and sculpture – but, as the researcher was reading his article the realisation dawned that other arts therapies may also be “read” into his essay. The guidelines and insights he applies to art therapy in combination with narrative therapy will be outlined and it is important that the reader see the information as applicable to all the arts therapies (at least for the purposes of this research project).

Carlson (1997) summarises the usefulness of art therapy in terms of three principles, although he acknowledges that these principles are not exhaustive. These principles are, firstly, art therapy affords the possibility to expose hidden self-elements and foster self-expression, secondly, it facilitates a unique relationship between the client and the therapist and, thirdly, it allows the client an honest opportunity to capture a self-portrait. These qualities of art therapy, as outlined by Carlson (1997), may be seen as complementary to the list discussed in section 2.5.3. The key elements of narrative therapy involve the following: firstly, that people are handicapped by dominant negative personal stories that isolate them from more positive lived experiences, secondly, the hidden negative story needs to be exposed so that the more worthy aspects of self may emerge and, thirdly, the therapist and client are co-constructors of the new, worthier narrative.

According to Carlson (1997) narrative therapy and the art therapies share similar attributes or beliefs, namely, the idea of “recapturing” buried aspects of self-expression or lived experience, the therapeutic relationship is a co-construction, and the client is seen as a positive person with

creative abilities. The usefulness of art (or the arts) lies in the opportunity that is afforded to facilitate a visual externalisation of either the negative dominant story or the positive worthier account, or both. Many other relevant self-issues become evident and tangible, and the conversation within narrative therapy is enriched through the visual stimulation. Carlson (1997) illustrates how he used art in narrative therapy with Misty and her family in dealing with the destructive effects of Misty’s anger on their relationships. Misty made remarkable progress – as did the family – through a series of drawings through which she externalised her anger.

The following sections will consider how the arts and narrative aims may be combined in practice and have been combined in recent research projects. The topics covered in this section are illustrated in **table 2.7**.

**Table 2.7: Combining narrative aims and the arts**

<b>Specific narrative arts combinations</b>	<b>See:</b>
Externalising problems through art and writing	2.5.7.2
Children’s drawings and creating storybooks in family therapy	2.5.7.3
Drama therapy and filmmaking with pre-adolescents	2.5.7.4
Artistic narratives during pregnancy	2.5.7.5
Art therapy and art-making for women with breast cancer	2.5.7.6
Narratives of art-making in chronic fatigue syndrome/myalgic encephalomyelitis	2.5.7.7
A relational-cultural approach to using art therapy in a girls’ group	2.5.7.8

### **2.5.7.2 Externalising problems through art and writing**

Keeling and Bermudez (2006) report on a research project they conducted that involved 17 participants who were engaged in innovative (arts and narrative) externalisation exercises and journaling. In order to gain sufficient understanding of the experiences of the participants the principal researcher underwent the same exercises. The interest in this approach Keeling and Bermudez (2006) gathered from their discovery in their clinical work that some problems are too abstract for clients to relate to, and they realised the need for more concrete externalisations.

The process in which the participants engaged involved four stages. Firstly, they received the instruction to create a sculpture that would represent their problem as identified; secondly, they had to answer 11 open-ended journal questions to help them ascertain the extent of the negative

influence exerted by the problem; thirdly, they had to answer another set of journal questions that would assist them to identify resources and investigate positive outcomes, and they also had to write a letter to the problem; and, fourthly, they concluded with a reflective journal entry that focused on their concept of personal change and the effectiveness of the procedure (Keeling & Bermudez, 2006).

Keeling and Bermudez (2006) maintain that their findings revealed that all of their participants – with varying degrees – perceived the tangible externalisation of their problem as helpful. The journaling and its reflective approach, plus the continual interaction with the “presence” of their sculpture in their homes, facilitated a willingness on the part of the participants to deal with their difficulties, rather than ignoring and avoiding them. According to Keeling and Bermudez (2006) this study reveals the potential of concrete externalisations when joined to personal reflections that continue over a period of a few weeks and, as such, artful externalisations enrich narrative approaches.

The next section provides insight into the degree to which value should be attached to the drawings of children and how these drawings may be incorporated into a meaningful storybook.

### **2.5.7.3 Children’s drawings and creating storybooks in family therapy**

Looman (2006) discusses a developmental approach to understanding the drawings and narratives of those children who were displaced by hurricane Katrina. She states that children’s drawings need to be understood within their developmental context, and the use of art as a medium to assist children to externalise their feelings may be seen as an added layer of assessment in the primary care setting. The art approach is particularly meaningful in ascertaining the effects of traumatic experiences on the lives of children. She made the following recommendations after she had shown and discussed drawings done by children affected by hurricane Katrina:

- Whenever possible children should be pressed for explanations of their drawings because this acknowledges personal importance and cements meaning-making.
- It is important to consider the context of the child’s drawing within the developmental and social milieus, and to be open to a diversity of meanings.

- When children's art reveals emotional difficulties or severe depression it is vital that the children be referred to mental health professionals.

Hanney and Kozłowska (2002) discuss the usefulness of illustrated storybooks in family therapy in facilitating the healing of traumatised children. According to Hanney and Kozłowska (2002) illustrated stories lend a structure to the therapy sessions and engage children meaningfully in therapy. These stories embrace the child's unique narrative, verbal abilities, anxiety levels and traumatic arousals. The focus on the visual component reduces anxiety and highlights personal positive competencies, and, within the family therapy context, fosters understanding and strengthens attachment.

A brief description of the process as outlined by Hanney and Kozłowska (2002) will now follow. All the work carried out in the session is done on A1-size sheets that will eventually be bound to form the book. The family in therapy receives various media with which to create the stories, and the basic dominant "rules" are that no one may change another's drawing, the story commences at a point of minimal anxiety for all, each page represents a segment of the family's (agreed upon) story and writing may be added to images. The art therapist (a facilitator figure) assists the family and negotiates with the family members regarding troublesome issues that need to be fitted onto a page. Once a page and its images have been created, the therapist asks questions about the images and the family interactions that accompanied the making of the page. The creation of the storybook may become a family celebration and a record of family adjustments. This procedure may also be used effectively with married couples working through issues (Hanney & Kozłowska, 2002).

In section 2.5.7.4 a novel approach is employed by a drama therapist who succeeds in bringing the narrative to life by means of video and film-making techniques.

#### **2.5.7.4 Drama therapy and filmmaking with pre-adolescents**

Novy (2003), a drama therapist working within the narrative frame, relates her success with two pre-adolescent boys using movie making as a technique to engage two very difficult personalities in therapy. The reason why this example is cited is because it illustrates the interlinking between



modalities, a spirit of collaboration and the effects of self-modelling on two pre-adolescent boys. The background of Novy's (2003) therapeutic setting will be sketched briefly in order to display the supportive roles of different modalities and techniques. The specifics of the therapy process that was followed will then be discussed

The setting is a child psychiatric unit that involves preadolescents in an after-school project. The behavioural difficulties of the preadolescents were hampering both their scholastic progress and normal family functioning. A team of specialists including a behaviour therapist, a pet therapist, a parent group art therapist, a social worker, a drama therapist and a psychiatrist all provided input in the lives of pre-adolescents who attended the after-school programme.

Novy (2003) focused her report on the work she carried out with Ben and Andrew over a 25-session drama therapy process. Initially she experienced great difficulty with these two boys who seemed obstinate and cold in respect of the dramatic exercises and hostile towards each other. Novy (2003) discovered that they were very responsive in the art therapy sessions, and decided to incorporate the making of personal items into her drama therapy session. This approach bore fruit. Progress was slow but, according to Novy (2003), the breakthrough came when she introduced a video camera. Andrew and Ben had to make a movie together, and their nonverbal stances changed to more verbal stances. They eventually even established a friendship.

When Novy (2003) introduced the movie-making idea the two boys were immediately enthusiastic about the prospect. The video camera seemed to focus their work efforts and made self-modelling possible – though without their being aware of it. The drama therapist and the boys took turns to do the filming because, as one was acting or building a scene, the other had to assist. The opportunity to make a movie removed the problem-ridden story connected to the boys. They had to take on the roles of *co-script writers, artistic directors, actors playing various characters, film technicians/cameramen, and lighting and sound technicians* (Novy, 2003:204) which allowed them an opportunity to enjoy total artistic freedom. When the movie had been completed the boys derived great pleasure from viewing their artistic skills and their self-expressiveness as actors in their collaborative effort. The two boys decided against having the “usual narrative” audience and,

instead, wanted to watch the film themselves, which they did several times – they seemed to find this very affirming, and thus they became their own “narrative audience” (Novy, 2003).

Sections 2.5.7.5 – 2.5.7.7 deal with narrative arts experiences that pertain to elements such as bodily experiences, awareness and long-term illness.

#### **2.5.7.5 Artistic narratives during pregnancy**

Hocking (2007) discusses how she, as an art therapist, employed artistic narratives to record the self-concept (development) of three women during their second pregnancies – an interest that had been initiated by her own pregnancy. During each interview – that coincided with each of the trimesters of pregnancy – she supplied the participants with various art media, such as watercolours and pastels, and instructed the participants to draw something that had been specified and that related to the discussion that had preceded the art making.

Once the artwork had been completed the art therapist and researcher focused her questioning on the artwork and led the participant in a process of reflection. The artwork thus became a crucial or central element in building the narrative of the participant. At the end of the process the researcher placed all the artworks in succession before the participant and a final process of self-reflection ensued. The important aspect of this project is that the participants, during the artistic narrative process, engaged with the images they had created. The images these women produced shared archetypal Jungian similarities and corresponded with the specific phase of the pregnancy (Hocking, 2007).

#### **2.5.7.6 Art therapy and art-making for women with breast cancer**

Collie, Bottorff and Long (2006) used a narrative view of art therapy and art-making in their work with 17 women with breast cancer, and maintain that visual artistic expression revealed potential as a psychosocial avenue for these women. The researchers wanted to establish how women with breast cancer valued their experiences of art-making (without a therapist) and art therapy (under the guidance of an art therapist). An analysis of the “artistic narratives” of the women revealed four dominant storylines, namely, art-making and art therapy were viewed as a haven, the establishment of a clearer perspective, the achievement of greater emotional clarity, and the

enhancement or revitalisation of the self. Art therapy and art-making were instrumental in combating the image of being nothing more than a cancer patient with scarcely any prospect of future life. The art processes were helpful in reducing threats to existence, encouraging bold living in present life, and nurturing the possibility of living well into the future.

Öster, Magnusson, Thyme, Lindh and Åström (2007) conducted a similar research project that aimed at ascertaining the effect of art therapy on women suffering from breast cancer and whether art therapy was beneficial in boundary strengthening. The study involved 42 women undergoing treatment for breast cancer – 20 attended art therapy and the remainder were in the control group. Those who attended art therapy sessions scored significantly higher on the Coping Resources Inventory (CRI) because they appeared to value their personal-social resources higher than those in the control group. The researchers studied the narratives of the participants who attended the art making therapy – most of the members of the active group and the control group kept diaries (Öster et al., 2007).

The aims of the art therapy process were to provide each participant with the opportunity to reflect and to become involved in self-expression, to be supportive in assisting the participants to restore their body images, and to reduce stress and strengthen coping strategies. Each session involved exposing the participants to experiences with art media, making art, displaying the artwork, reflecting and commenting on the artwork, and integrating the experience into the self. The art exercises utilised included life-size body outlines and free painting (Öster et al., 2007).

The researchers state that their analysis revealed that the participants in the art therapy programme were able to strengthen their personal boundaries against others – more so than those in the control group. According to the researchers, art therapy was a tool that assisted the participants to “reject” traditional views of women that viewed women as “powerless” and therefore afforded women less boundary protection. The art therapy process allowed these women to discover their personal strengths and imbued them with energy and new abilities, which, in turn, opened up a new course of possible action. These women (who underwent the art therapy process) maintained that the art therapy, combined with the narrative aspects of the research,

allowed them to verbalise their situations, it made their personal “predicament” clearer to themselves, and it moved them closer to other people (Öster et al., 2007).

#### **2.5.7.7 Narratives of art-making in chronic fatigue syndrome/myalgic encephalomyelitis**

Reynolds and Vivat (2006) investigated the effect which art-making as a leisure activity had on the narratives of three women who suffered from chronic fatigue syndrome/myalgic encephalomyelitis. The participants (some of whom had endured the debilitating effects of the syndrome for years) were supplied with art materials and they created art independently at home – with no formal art therapy scenarios. They then took part in in-depth interviews at a later stage. Art-making offered these participants an opportunity to fill empty days, and to develop their social and artistic selves whilst gaining insight into cathartic self-expression.

Reynolds and Vivat (2006) maintain that the value of art-making for these participants lies in the fact that, firstly, the art-making re-established meaning and quality in a life that did not seem to encompass improvement in physical health, and, secondly, the products of the art-making – which could not be seen as curative – testified that a life, with an alive self, was being lived in the face of a severe physical reality. The value of art-making as a leisure activity for those with a physical handicap is further emphasised by Reynolds and Vivat (2006) when they state that, after years of suffering and dejection, the introduction of art-making activities “revived” the participants.

The next section deals with the application of the arts in group work, and, although the researchers involved did not include narrative as a key word in their article, the decision was made to include it in this section of the chapter, because the “cultural” aspect of their “relational-approach” does imply that there is a dominant story at work within the group that needs to be probed into or altered slightly. Section 2.5.7.8 will make it clear that the arts activities trigger personal narratives and somehow either enlarge or alter or affect the behavioural patterns of the group which are embedded in the group narrative.



### 2.5.7.8 A relational-cultural approach to using art therapy within a girls' group

*Where argument and political advocacy are generally based on one side striving to prevail over another, creative expression can help us suspend points of view, establish empathy with adversaries, embrace the unknown, take risks by opening to what is feared and despised, step outside established identities, and experience how partnerships with the most unlikely figures can generate surprising and insightful outcomes (McNiff, 2007:393).*

Sassen, Spencer and Curtain (2006) tell of their approach in using art therapy, which they call *art from the heart*, as a connection-fostering group activity to facilitate better understanding and empathy for each other within a group of culturally diverse urban middle school girls. The primary aim of this approach was eventually to enable the girls to differentiate between those relationships that foster connections and those that foster exploitation.

The art activities used included designing nametags for each other, deciding on a name for their group, making a group banner, making clay figures, writing a play for the figurines, creating posters and large sculptural works, compiling a book of collages that recorded the progress of the group and deciding on a simple written story to accompany the book, and making body tracings of each other. Although these artworks remained at the school the group book was colour-copied and each girl given a copy (Sassen et al., 2006).

*Making art together with others and expressing our deepest emotional concerns within an attentive and supportive environment also enable us to transcend the alienation and sense of "not-belonging" that feeds the negative effects of the shadow on our personal lives (McNiff, 2007:394–395).*

In order to illustrate how the researchers set about involving the girls in the art group activities, the procedures for the body tracings will be explained in accordance with the descriptions given by the researchers. A large piece of paper is placed on the floor, one girl lies on the floor and another girl traces her body outline. Those girls who feel uncomfortable with the activity may ask another girl simply to draw her body outline while she poses. Once the tracings have been completed the large body outlines are fixed to the walls of the rooms and the girls are able to add words and colour to their "wall bodies" (Sassen et al., 2006).

Once each girl has filled in or decorated her body tracing by adding the necessary additional material, they are each given streamers (the party type) so that they may visually link elements of their paper bodies to elements of other paper bodies which they perceive as similar or relevant. This activity creates a party-like atmosphere of colour that makes it possible for the girls to make visual connections between themselves and others who differ so radically from them. At the end of the procedure photographs may be taken to capture the festive connections. Sassen et al. (2006) maintain that the interactive nature of art projects facilitates a context that allows people an opportunity to explore interpersonal conflict or disconnections, and to celebrate new connections that, prior to the art-making sessions, had seemed impossible. This statement by Sassen et al. (2006) corroborates the following statement of Speiser and Speiser (2007:362): “The arts are able to reach below the surface to allow for the development of respect for differences and an opportunity to creatively investigate and understand issues of peace and justice.”

The above-mentioned quotation that hints at possible peace within relationships as facilitated within the colourful narrative arts scenario concludes this chapter.

## **2.6 Conclusion**

A brief **integrative summary** of the principal narrative and arts aspects that were covered in this chapter will now be given according to the chapter layout – starting with the narrative component and ending with the arts.

### **2.6.1 Narrative**

Narrative therapy is, in its essence, therapeutic storytelling and allows the client an opportunity to be heard. This therapeutic privilege reflects the cultural changes that have taken place with regards to telling stories. Most people do not live in the traditional extended family scenario where time is invested in regularly relating personal narratives. It is the therapy room, rather than vibrant social interaction, which now facilitates the personal narrative presented by the client – the protagonist in search of meaning. This personal narrative is constructed according to a linear frame that allows the incorporation of fragments of personal history, and the therapist assumes the role of the privileged narrator (see 2.2.3).

Apparently narrative therapy is not the “postmodern cure” that may easily be believed, but is rather an offshoot of family therapy – which existed long before postmodernity – and acquired its postmodern link when it adopted postmodern philosophical stances which are revealed during narrative diagnosis. The emphasis on the client’s strengths, the view that the client and therapist are in partnership and that meaning has a constructionist element, and that the story form of meaning is valued all stem from family therapy (see 2.3).

The aim of narrative therapy is to uncover the lost resources within the person and his milieu by revealing the true nature of the problem through externalisation. With the assistance of a narrative therapist the negative influences of the problem are uncovered and terrains identified where the influence of the problem is minimal. The basic narrative process entails telling the story, allowing alternatives to emerge, adopting a worthier story, making the implementation of the new story known and inviting support (see 2.4.3).

A prominent feature of the narrative methodology is the externalising privilege it affords the client, because it allows an opportunity to engage with the problem from a new perspective and without emotional entanglement. It creates a space between the client and the problem and, through externalising conversations, the client realises that his identity is actually aligned with the lives of others who share similar dreams and hopes – a reconnection with the interpersonal environment may be initiated (see 2.4.5). This connection with the cultural or interpersonal landscape is further enhanced by the involvement of the appreciative audience who accompanies the client (see 2.4.6).

We will now summarise the core elements pertaining to the arts in section 2.6.2.

### **2.6.2 The arts**

Arts-based research uses artistic expressions (artworks or performances) to gain new insight and generate new meanings that would have been neglected had it not been for the arts component. The nature of the arts-based experience allows participants to assemble dynamic, multidimensional sets of understandings, and researchers are thus afforded the opportunity to work with enriched data. Even though arts-based research experiences deliver rich texts the experience could yet also be uncomfortable, because, as Springgay (2002) warns, the arts-based elements could cause

dissonance and destabilisation because they overturn traditional research perspectives in certain cases (see 2.5.2.1). The nature of arts-based research could constitute a problem to those outside the arts and the definitional confusion that surrounds the term **creativity** could also contribute to the negative reception that might be afforded arts-based work (see 2.5.2.2) The language that arts-based researcher employ could perhaps be perceived as too “whimsical” (see 2.5.2.3).

Even though the arts may lead to ambivalent perspectives and dissonance there do, nevertheless, exist many positives. The arts therapies have proved helpful if we consider the benefits that they have made available. These benefits include the following (see 2.5.3):

- Cathartic experiences.
- The awakening of creativity that may also awaken spirituality.
- Early psychological wounds may be healed.
- Metaphors may be crafted which may transcend communication barriers.
- Opportunities for projection which allow the client to disclose personal material in an affirming environment are afforded.
- Rituals that may establish a healing frame for personal ceremony.
- Symbolism that affords the client the opportunity to express difficult personal matters.
- Self-knowledge may be enhanced by the self-reflective function of the arts.
- Unconscious issues are revealed to the conscious mind by the serendipity of the arts therapies.

The arts are ideal vehicles to facilitate the teaching of difficult issues because they enable us to transcend communication barriers and to engage in visualisation (see 2.5.4.1). Structured exercises that employ a combination of artwork, worksheets and workbooks are ideal to facilitate the self-narrative and the development of self when working with children and adolescents (see 2.5.4.2). “Picturing” that has been made possible by digital photography, magazine images and video may all be effective ways of engaging people to participate in therapy and activate the personal narrative (see 2.5.4.3 – 2.5.4.6). Self-modelling is an important benefit which arises from working with video and, apart from allowing the client an objective screen image of self, it could assist the client to learn new skills and to become aware of latent skills. It may even afford the client the opportunity to awaken to personal destiny (see 2.5.4.7).

Group arts experiences allow people or clients an opportunity to reconnect with others and to terminate social alienation by experiencing validation from others (see 2.5.5.1). Group arts experiences vary in format, location, clientele and media, and may take place, for example, in hospitals (see 2.5.5.2), outdoors (see 2.5.5.3), in theatres (see 2.5.5.5) or in music rooms (see 2.5.5.6). The approaches are unique and structured or designed to suit the clients. There are numerous examples in literature of instances where the group arts therapist has changed the course of the therapy (halfway into the process) due to group growth or implosion.

Narrative therapy may be enhanced by the art therapies because the aims of narrative therapy and the arts may be aligned. Both are characterised by similar attributes or beliefs, namely, the notion of resurrecting buried aspects of self-expression, the therapeutic association is a co-construction, and the client is perceived as a positive human being with creative talent (see 2.5.7.1). Successful narrative and arts combinations may be found in practice and in research and include scenarios such as:

- Compiling a family storybook to help traumatised children (see 2.5.7.3).
- Film making with troublesome preadolescents (see 2.5.7.4).
- Using the arts to learn about the narratives of pregnant mothers (see 2.5.7.5).
- Engaging the arts to improve the narratives of those suffering from an illness (see 2.5.7.6 – 2.5.7.7).
- Employing multiple art therapy activities to impact on the relational narrative of a group of schoolgirls in discordant interpersonal relations by teaching them about growth-fostering relationships (see 2.5.7.8).

### **2.6.3 Final reflective comment**

It appears that the combination of narrative and arts may be very powerful in its “simplicity” and its “complexity” as a methodology because it offers the opportunity to involve the therapist, counsellor or teacher and the participants or clients wholeheartedly. Speaking as an artist and an art teacher (as “defined” by my current professional context) I must admit that it is a pity that life is so fast and the academic work so ever-important, because I am able to picture in my mind’s eye that the children with whom I work could and would be changed if only there were time enough to walk with

them and listen to their stories – as we engage in the “messy” business of making the arts come alive!

Before I start perpetuating another “myth”, by sounding too much like a “fanciful” artist let me consider certain aspects that I gleaned from this chapter that could impact on my data analysis or the interpretation of the **rich** arts-based narrative texts. As I engaged with the text of this chapter the following questions presented themselves – hopefully the answers will emerge when I work with the data.

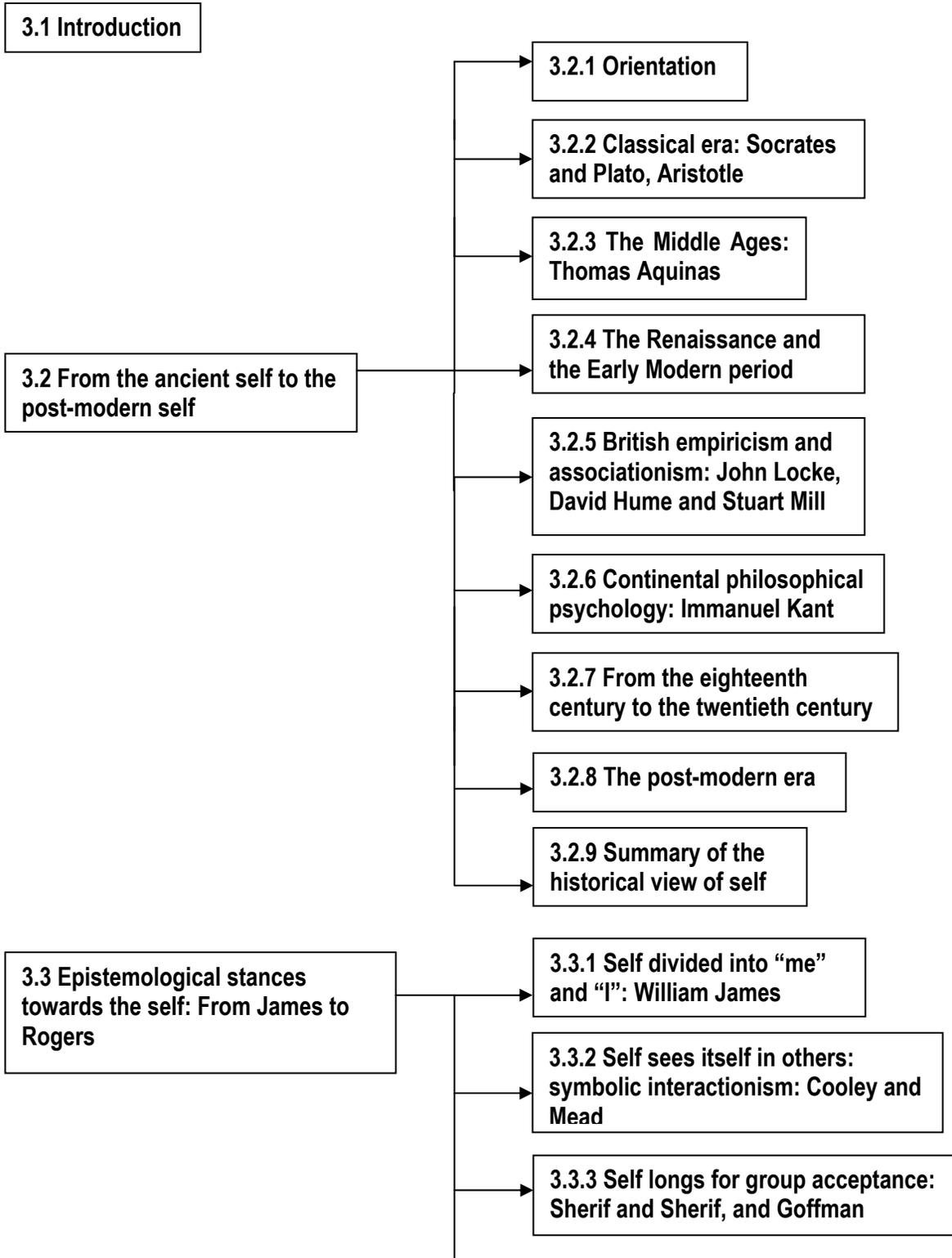
- How meaningful will the externalisation exercise be to Grade 9 learners?
- Will the participants in my study be able to uncover clear, specific personal strengths as they engage with the narrative arts activities?
- Will they experience the narrative arts process as helpful or will it merely be another school “thing”?
- Will the participants be able to deal meaningfully with the “mythical”, metaphorical and symbolical elements of the process?
- How will they experience the (video) self-modelling aspects?
- If I bear in mind the benefits of the arts may I expect to witness cathartic moments that could result in spiritual awakenings?

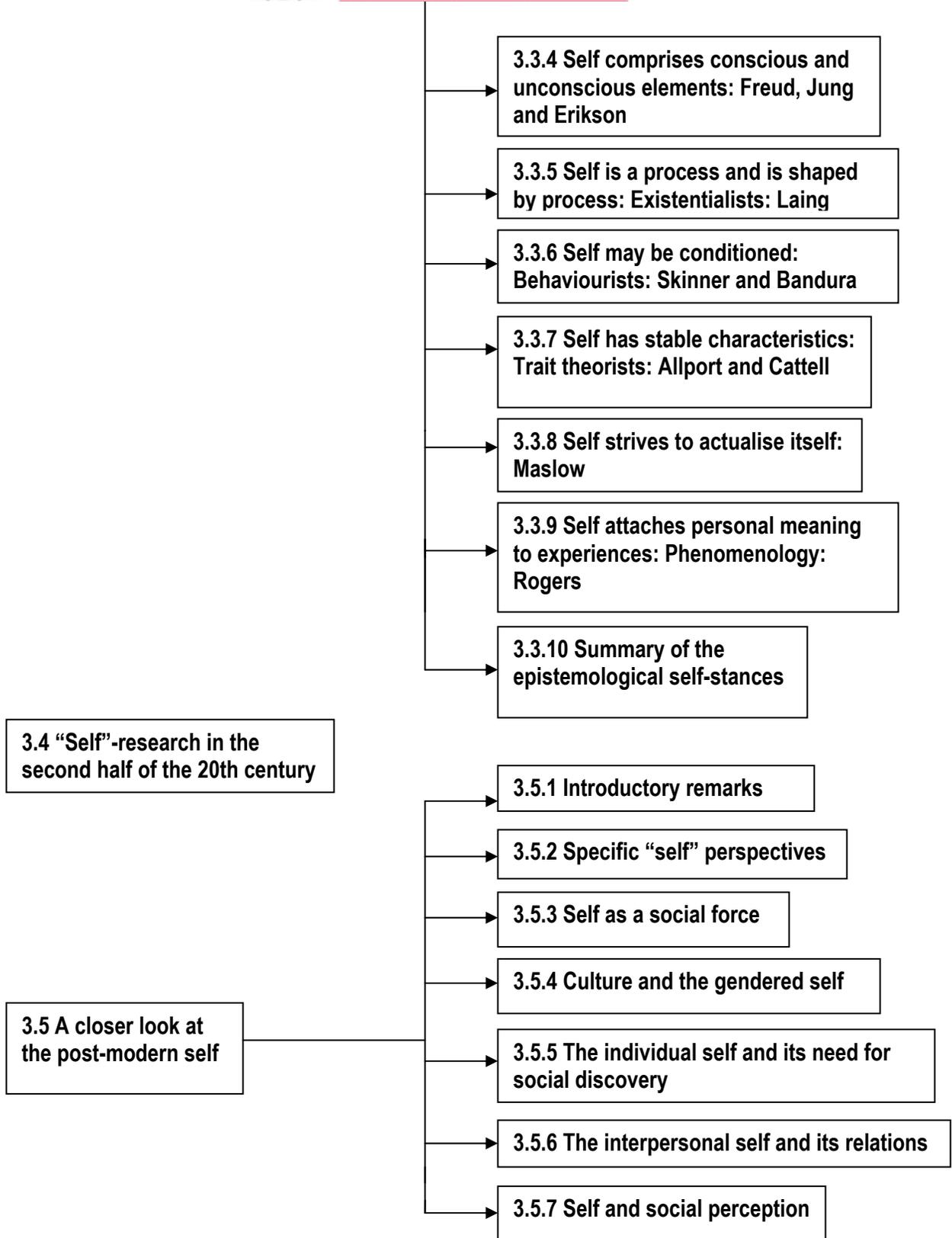
In the light of the above-mentioned information presented in the conclusion I position myself as an art “helper” who believes in our creative capacities as human beings, and our potential to work colourfully, independently and collectively to solve the puzzle of a negative personal story. The possibilities of achieving personal narrative success seem so much greater if only we could externalise our issues through the avenues that the arts make available to us.

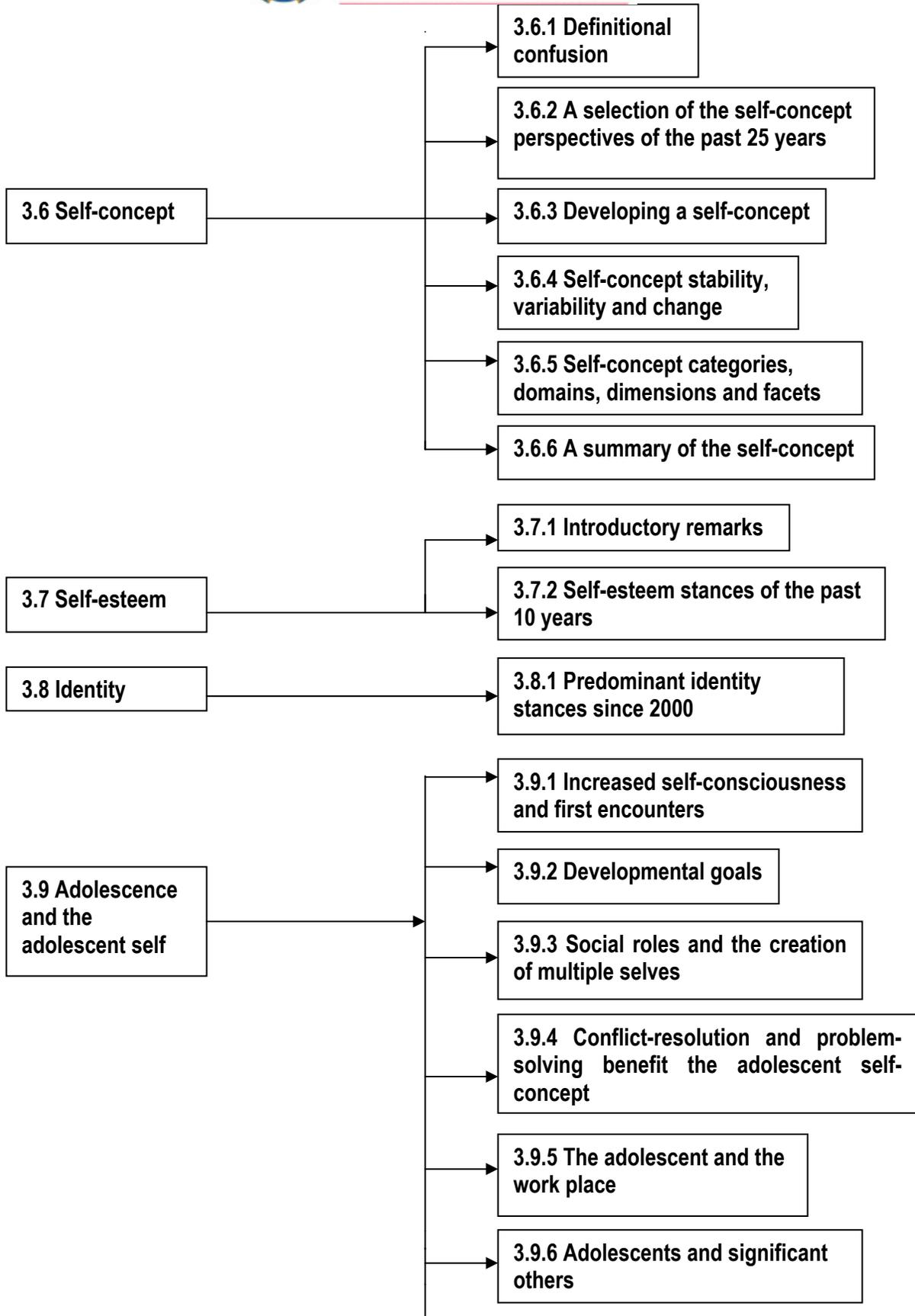


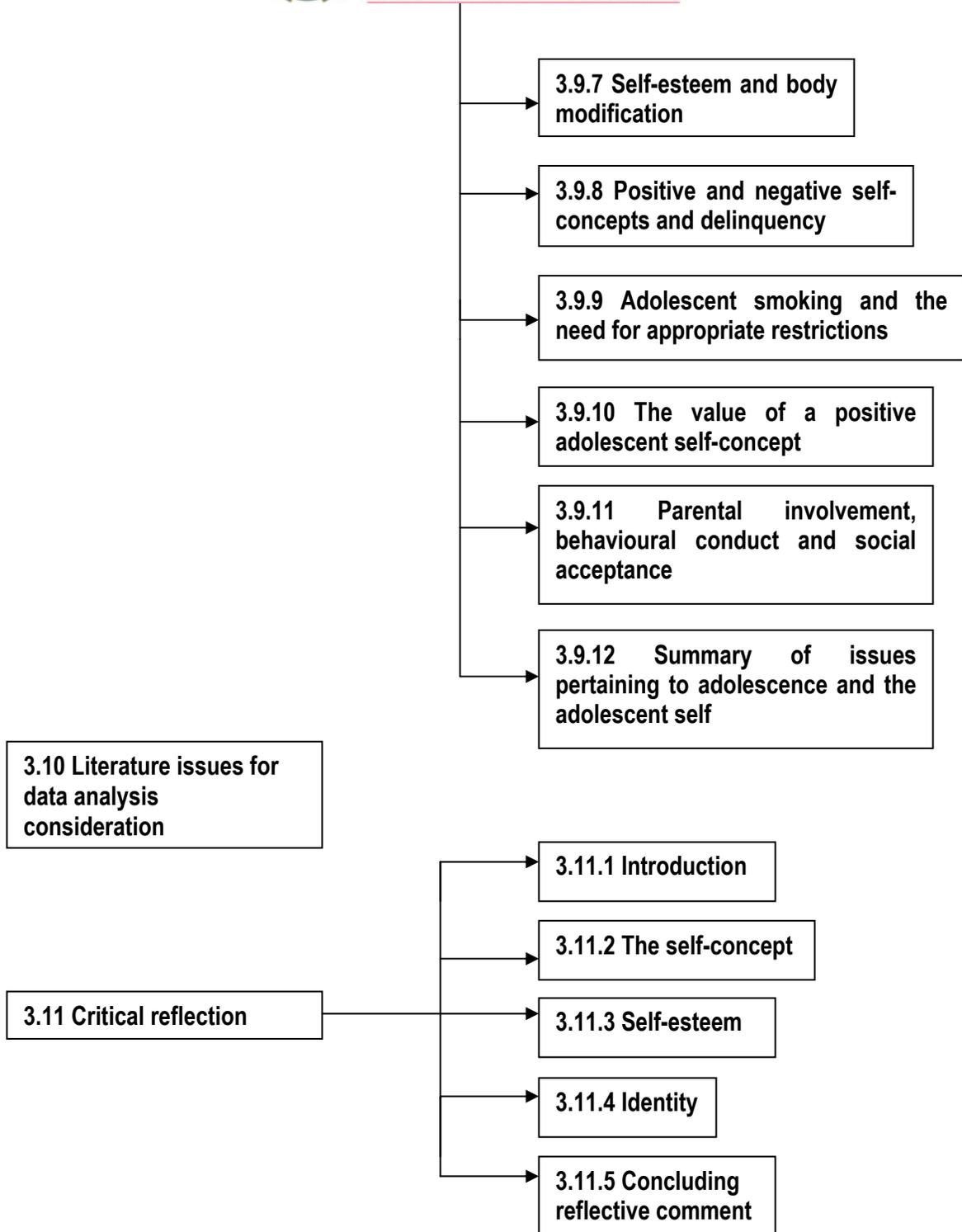
### Chapter 3

## LITERATURE OVERVIEW: SELF-CONCEPT











## Chapter 3

### 3 Literature Overview: Self-concept

#### 3.1 Introduction

*Yet one must admit that the experience of "I" or "myself" is usually absent or in the background when life is going on normally (Redfearn, 1985:xi).*

I am writing this introduction approximately six months after I embarked on this chapter. After months of reading and having written the bulk of the chapter I am trying to reflect on the peculiar journey into self that I have undertaken. I was beset with self-pity on numerous occasions as I waded through the vast "oceans" of self-concept and self-literature, because it felt that I would never master what I was trying to understand about self. I was frequently either overjoyed or dismayed. It was as if the literature I read became effervescent "packages" of information that traversed my mind – it felt so near, so interesting and so disturbing.

I wondered what it was that was affecting me and I realised that it was the fact that self-concept literature was like a mirror in which I saw myself reflected, and that it triggered memories. It was not always comfortable to realise that my ordinary childhood and my subsequent ordinary experiences had left indelible imprints on my psyche – imprints that to this day cause me to question issues that surround "me". I became aware that I needed to accept myself with my flaws and strengths on a daily basis, and cultivate a feeling of optimism that the future still holds exciting moments. I needed to believe that this uncomfortable self-information would hopefully enable me to make a difference as an educator in someone's life somewhere, someday. The contrast between the beauty of being a human being and the opposing destructive forces at play in the mind became very evident to me.

As an educator I became aware of my own failures in attempting to assist children to become happy individuals, and of the demanding task of building a self-concept whilst maintaining an emotionally healthy self. The fragility of life and the gnawing realisation that, in certain areas, my self-concept could be in need of healing humbled me.

*Self-concept theorists promote the self concept as the most important and focal object within the experience of each individual because of its primacy, centrality, continuity and ubiquity in all aspects of behaviour, mediating as it does both stimulus and response (Burns, 1979:3).*



The world of the self-concept is connected to many other issues pertaining to the self<sup>5</sup>, and so I eventually decided to do the manageable, and to accept the truth that, in view of the fact that there is still confusion about the specifics of the self-concept in certain areas, I might not be able to become a self-concept expert. However, if I could succeed as someone who took adequate cognisance of the world of the self and has managed to grasp a handful of valuables I would be satisfied. In keeping with the arts-based idiom of this study I would like the reader to view this chapter as a “collage” of impressions that presents the kaleidoscopic nature of self – the metaphor coined by Deaux and Perkins (2001).

According to Leary and Tangney (2003) the self, with its various related self-issues (ranging from undesired self-aspects to self-worth), has been prominent since 1970 and, at the heart of these diffuse self-terms, is the capacity for self-reflection. The capacity of the human being to think about self, or reflexive consciousness, is the psychological characteristic that separates us from the animal world.

*This self-awareness places considerable implications on human experience since it involves a search for the meaning of life itself. To know one's identity permits the comprehension of one's past, of the potentialities of one's future, and of one's place in the order of things. Man's conception of himself influences his choice of behaviours and his expectations from life (Burns, 1979:4).*

Redfearn (1985) uses the analogy of a theatre spotlight that reveals certain aspects at specific times to portray the wandering nature of the “I” within us, and suggests that we have indeed within us a cast of “sub-personalities” that appear on stage at the opportune moment. These overlapping sub-personalities may originate from various sources such as archetypes, complexes, bodily functions, and spiritual and social ideals.

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<sup>5</sup> Please bear in mind that the word **self**, as it is used henceforth in this document, could include self-concept, self-esteem and identity, but it is also appreciated as a separate entity. I want us to see self as an “abstract” entity that exists in each one of us, and which has a life of its own. I neither wanted to talk about **the self**, nor put it in inverted commas all the time. Where there could be some grammatical reason to avoid confusion, or grammatical oddities, **self** will be referred to as “**self**”.

The self and self-concept are bound together in many ways. One is inclined to ask inevitable questions such as:

- Where does self start and end?
- What are the elements of the self?
- What shapes the self?
- How do others impact on my “self”?
- How is my “self” different from your “self”?
- When did people actually start thinking about these issues?
- What is the self-concept?
- How much can we actually know about ourselves?

The next section will delve into the origins of self from a Western, philosophical and psychological perspective. I decided to include the “history of self” because I felt that a presentation of the self-concept and its components would indeed be lacking a vital link if the historical perspective were omitted. Certain key figures who contributed to the development of self from the very distant past to approximately the beginning of the eighteenth century will be discussed individually in order to give credit to their novel and liberating ideas. In order to conclude the historical development of the self within the scope of this section I decided to take my cue from Baumeister (1986) and condense progressive self-thoughts into eras – starting from the eighteenth century and ending with the post-modern or current era.

### **3.2 From the ancient past to the post-modern self**

This section will alert the reader to the wonder of self, the mysteries of existence, and the interconnectedness of man with himself and others, and afford us an opportunity to appreciate the contributions individuals and movements of popular schools of thought had on the view of man. Like Seigel (2005) in his historical summary, I want to apologise and request permission for liberties. This is a not a precise and complete account, but an attempt to sketch with broad strokes the leaps humankind has made in grappling with self.

### **3.2.1 Orientation**

Even though ideas about self might seem commonplace they are by no means universal and are, in fact, dependent on cultural and historical boundaries. The phenomenon that each person is unique and special – which is currently prevalent in modern Western society – is a fairly recent occurrence. During the Middle Ages people’s functions were determined by their position in society. Identity was linked to family ties and occupation, and individuals were not supposed to challenge these established norms. In terms of Christianity salvation in heaven – the reward for living a morally good life – was the ultimate goal (Baumeister, 1997a).

The term “self concept” is only of twentieth-century origin. Writings on the individuality of the behaving organism up to this century concerned themselves with a very imprecisely defined and vague Self, which was equated with such metaphysical concepts as “soul”, “will” and “spirit”. Thus most of the pre-twentieth century discussion of self was embedded in a morass of philosophy and religious dogma, with self regarded as some non-physical incumbent of a physical body” (Burns, 1979:5). We will now proceed to consider the way in which respected philosophers or intellectuals of their particular time postulated their beliefs about self, as well as the degree to which self was valued and described during specific eras in history.

### **3.2.2 Classical era: Socrates and Plato, and Aristotle**

#### **3.2.2.1 Socrates and Plato**

Socrates (born 329 B.C.), Plato (born 427 B.C.) and the early Christians perceived the soul and the self as one. For Socrates the soul was the essence of the person – the real self – and, therefore, it was important for man to tend his soul. Plato reasoned that the self or soul possessed a wisdom or knowledge that was not linked to bodily existence. The process of birth “erases” this knowledge and the ensuing life becomes a journey undertaken in order to regain this prior wisdom. He distinguished between the existence of phenomena (unreal, transient appearances subject to decay) and forms (real and eternal). The rational self is blocked by emotions and bodily urges, and it is only when life is terminated by death that the soul again becomes the original true entity of wisdom. Plato saw the soul as an independent entity, but, when the soul is encompassed by the body, there comes about an inevitable connection which causes certain of the functions of the

immortal soul to assume transient qualities (Hattie, 1992; Watson, 1971). Aristotle espoused an opposing view because he valued the mind.

### **3.2.2 Aristotle**

Aristotle (born 384 B.C.) was, according to Watson (1971), the first psychologist to formulate the first functional view of the mind. Aristotle disagreed with Plato, and argued that the mind was more important than the soul and independent of the body. He also did not see the necessity to make a distinction between phenomena and form – he saw the world as one, composed of actual things – and believed that the body and the psyche formed one unit. It was not only Aristotle who argued about the position of the mind in relation to the soul; many Christian writers debated at length the relationship between soul, mind and body (Hattie, 1992; Watson, 1971).

### **3.2.3 The Middle Ages: Thomas Aquinas**

Generally the Middle Ages were characterised by a lack of progress in the field of psychology. Barbarians and civil wars destroyed the possibility of scientific progress during the Dark Ages (400 to 900 A.D.). Islam arose as a powerful force, and the teachings of Aristotle and Plato were forgotten (Watson, 1971).

During the eleventh century (or High Middle Ages) in Europe the feudal system had firmly established the social classes, and, because the church owned property, it also wielded spiritual and political authority. During this time the preoccupation with reason of the early Greeks was replaced by faith. People were indoctrinated to forsake reason and embrace faith. Certain churchmen did advocate reconciliation between faith and reason, but faith always predominated. For this reason intellectual life was undiversified. Man's journey to the grave was the dominant issue and death the main preoccupation. During the twelfth and thirteenth centuries Aristotle's writings surfaced in Spain and became accessible to the Christian world once more (Watson, 1971).

Thomas Aquinas (born 1225 A.D.) managed to reconcile faith and reason by successfully aligning the teachings of the Church and the recovered works of Aristotle. This was a long struggle, but eventually Thomist philosophy was elevated to become the official philosophy of the Roman

Catholic Church. Aquinas maintained that our senses do not provide us with enough information about the essence of God, but, what we sense flows from God, and this is sufficient proof of His existence (Watson, 1971).

Aquinas believed that man possesses a rational soul, but that man is neither soul alone, nor body alone, but a soul and body composite. The soul empowers the body to fulfil its functions. He believed that being confined to the body does not constitute a sentence for the soul, but that the soul is creative and good, and is enriched by its temporal bodily lodging. When death occurs, the integral, intellectual properties of the soul (such as self-awareness and reason) do not perish, but rather they survive (Watson, 1971).

During the late Middle Ages the irrational became prominent. The practice of magic and witchcraft was widespread, and there were many adherents of astrology. These beliefs affected the whole of society – from the nobility to the peasantry. Fortunately, during the second half of the fourteenth century, there was an increase in the number of scholars not connected to the church, and they started writing in the lingua franca and not Latin. The Middle Ages ended with the Black Death and several wars which annihilated entire populations. The invention of the printing press heralded the Renaissance (Watson, 1971).

### **3.2.4 The Renaissance and the Early Modern period: Descartes**

The Renaissance comprises the 150 years that followed upon the appearance of the printing press – 1450 to 1600. This was a period of general and literary preparation – ancient manuscripts were discovered, preserved and translated – but, except for the influential publications in 1543 by Vesalius (1514-1564) and Copernicus (1473-1543) which dealt with anatomy and astronomy respectively, there were few great scientific accomplishments. During the Renaissance Columbus, Da Gama and Diaz undertook epic voyages which appeared to enlarge the world. The Reformation took place during which Luther condemned reason as the tool of the devil and taught that Aristotle's logic was inconsistent with theology. The decline of Aristotelian supremacy allowed mathematics to become the science of the time. Alexandrian Greek mathematics rose to prominence and the "Arabic" notation was introduced – without which the scientific advances of the seventeenth century would have been impossible (Watson, 1971).

During the early modern period (1500–1800) there was an increase in biographical, autobiographical and accurate writing and the emphasis shifted to individuality. A greater awareness across various spectra, such as politics and economics, led people to realise that they could, indeed, change roles and embark on a search for their unique traits and their fortune. Partially as a result of the Christian concept of soul the idea of an inner self was explored in depth. Initially the inner self could have been a ploy to expose the vice within people, but the concept grew to prominence, with the result was that people came to believe that their true personality traits, together with their creative potential, were hidden in the inner self (Baumeister, 1997a).

René Descartes (1596-1650) deviated from the views of Plato and Socrates (- they saw the self as an immaterial being). He reinforced the dualism between the mind and the body. To Descartes the essence of the self may be found in the thoughts, and hence his statement *I think, therefore I am*. Essentially self-knowledge was the most stable aspect of all knowledge. According to Barglow (1994) Descartes was actually in agreement with Plato, Aristotle and the scholars of the Middle Ages in terms of the fact that it is the man's capacity to reason which sets him apart from the other species.

Thought grants us the certainty of our existence. Even doubt is a kind of thought and could lead to two types of ideas, namely, those ideas which are derived and those which are innate (or instinctive). Derived ideas are "initiated" by external stimuli, while the more lofty ideas are those which are innate because they indicate universal truths – they do not need bodily impressions in order to be activated and arise purely from consciousness. According to Descartes ideas about self and God are of the most prominent innate ideas flowing from consciousness.

To Descartes the mind is a "thinking thing" – something which is immaterial and separate from the body (or matter). The mind is free and the body subject to natural law. Another term he used for the mind was the *rational soul*, but he preferred the term *mind* as he felt it avoided confusion and, as a unit, the mind possesses functions, powers or faculties. He viewed the body – from a movement perspective – as a machine with parts, and perceived the mind as united with the body. The mind and body interact with each other and influence each other, and this relationship came to be called

*interactionism*, which is different from *parallelism*. This interaction between mind and body posed considerable problems for the followers of Descartes (Cartesians), because the question arose as to how interactionism between two entities so separate could be explained (Baumeister, 1986; Hattie, 1992; Watson 1971).

Baumeister (1986) identifies six social trends which were prominent in the early modern period: A new concept of a hidden self emerged, the notion of human individuality became a belief, there came about a separation between public and personal life, the individual's personal fate in death became less of a concern, the choice of a spouse was left to the individual, and it became important to develop unique, personal qualities.

The teachings of John Calvin formed the basis of Puritanism – a Protestant sect that governed England for two decades during the middle of the 17th century. When their power was broken they left for America where they had a more lasting effect. Puritanism led to an increase in self-consciousness because the Puritan doctrine – which held that only God alone knows the elect who will enter heaven – encouraged self-consciousness. Each individual had to examine his thought life and religious experiences closely, and this became a private matter which led to introspection or self-consciousness. Self-deception became a matter of concern, child-rearing practices were geared to break the will of the child in order to guarantee complete obedience to authority, and work possessed spiritual significance (Baumeister, 1986).

### **3.2.5 British Empiricism and Associationism: John Locke, David Hume and John Stuart Mill**

#### **3.2.5.1 John Locke**

John Locke (1632-1704) disagreed with the dualism (between consciousness and self-consciousness) which Descartes had preached, and argued that the essence of self is in consciousness. He regarded knowing as the centre of the self, but claimed that knowledge was acquired from experience. He became the founder of psychology as an empirical science of the mind. Locke determined that all knowledge stems from experience. To him the “innate ideas” concept could be explained by habit, and this enabled children to learn universal truths. Sensations lead us to link a particular idea to a certain bodily awareness, and sensing takes place when the



sense organ transmits the impression to the mind. The intervention of ideas changes the sense data to knowledge (some might call them *meanings*). Sensations are supported by reflection which occurs in the mind and which is an operation of the mind itself. Reflection is independent of sensations. According to Locke's theories all ideas consist of ideas of sensations and ideas of reflection. Complex ideas originate in the minds of men and are not specifically linked to reality. They may be broken down into less complex units (Hattie, 1992; Watson, 1971).

### 3.2.5.2 David Hume

Hume (1711-1776) maintained "I am a bundle of experiences". He saw no place for self in philosophy and opposed the "soul-substance" idea, because, to him, the self is entrenched in a chain of continuous experiences that combines and recombines. He expanded upon Locke's notion that experience leads to knowledge and believed that all reasoning involving factual matters is founded on the cause and effect relation. He was of the opinion that the true nature of this cause and effect relationship (or causality) could never be explained by intense inquiry. To Hume the self was both the mind and its contents, and, because the content will be ever changing, a stable self can never be an acceptable entity – therefore self-knowledge was difficult to attain (Baumeister, 1986; Hattie, 1992; Watson, 1971).

Hume felt that natural methods needed to be employed in order to study man – a natural object – in the world of nature. He was convinced that it was possible to study mental processes using scientific observation, and believed that the principles of the mental processes could be discovered in the same way in which Newton had discovered the law of gravity. He was of the opinion that the clue to these principles could be found in the law of association of ideas – the universal principle of human nature. Hume believed that the connecting principle between ideas is habit, which he regarded as the universal law of mind. He maintained that our external perceptions and experiences could be accounted for by habit. He questioned the existence of the mind (or soul) and arrived at the conclusion that it was possible that the mind was merely a mere collection of impressions from which all else originates (Baumeister, 1986; Hattie, 1992; Watson, 1971).



### 3.2.5.3 John Stuart Mill

During the 19th century John Stuart Mill (1808-1873) introduced the concept that any current idea of “myself” was dependent on previous ideas about the self and, therefore, he deemed memory to be an important agent for the self. He viewed memory and self as two planes of the same truth and was of the opinion that memory alone demanded belief in a self. He emphasised mental activity and maintained that the mind was capable of joining separate mental elements in order to form a composite – the result of which would be that the characteristics of the singular parts would disappear in order to allow new properties to emerge within the new mental composite. Thus the whole would be more than the sum of its parts (Hattie, 1992; Watson, 1971).

### 3.2.6 Continental Philosophical Psychology: Immanuel Kant

Kant (1724–1804) brought the possibility to the fore that that which we think is our honest self-concept is actually a misconception, and is, in fact, not the actual or true self because the mind is prone to distortion and therefore does not necessarily reflect the truth. He argued that the only self of which we have knowledge is the empirical *me*, and not the pure *I*, because the self is the perceiver and not the perceived. Self is able to gain indirect self-knowledge by means of occasional moments of self-awareness across time. Time keeps the self-components together in a fragile structure (Baumeister, 1986; Hattie, 1992; Watson, 1971).

Kant made it his concern to prove that it is possible to demonstrate causality logically – unlike the “sceptic” Hume who believed that causality was forever hidden from understanding. Kant agreed with Hume that all known objects are facts of consciousness and not autonomous realities separate from the mind, but he believed that these known objects, which Hume regarded as mere sense data, did possess “unsensational” features – necessitating the transcendental activities of the mind which are capable of ordering known objects or phenomena (void of sensation) (Baumeister, 1986; Hattie, 1992; Watson, 1971).

Kant believed that these activities of the mind Kant were universal and independent from sense experience, and that they are instrumental in making possible experiences. Kant determined that there are intuitive categories of understanding that exist in the mind prior to experience, for example, space and time that are not bodily experienced. Unlike certain of his predecessors he

maintained that the mind (which did exist) had no substance – it was not a thing – but he saw it as a formal unity that allows us to understand experience and process incoming sensations. Kant's contribution lies in the fact that he proposed the ultimate principles instinctive in human beings that allow truthful knowing not related to experience (Baumeister, 1986; Hattie, 1992; Watson, 1971).

### **3.2.7 From the eighteenth century to the twentieth century**

#### **3.2.7.1 The eighteenth century**

Christianity's hold on the collective mind declined during the 18<sup>th</sup> century, and Christianity was openly criticised and questioned by intellectuals such as Voltaire who felt, as did other intellectuals that "the age of reason" had dawned. The scientific pursuit of knowledge and philosophical analysis were prized more highly than biblical exegesis, and hard work became a substitute for prayer. During this period the social privileges of the upper classes were eroded even further by a rising middle class that was able to attain social status by means of business and by marrying into the upper classes (Baumeister, 1986).

#### **3.2.7.2 Romantic era**

The Romantic era spans the last decade of the 18<sup>th</sup> century and the first half of the 19<sup>th</sup> century. This era was characterised by, firstly, a passionate search for human fulfilment (the Christian models had been rejected), and, secondly, by a recognition of the tension that exists between the individual and societal norms. The Romantics believed that a perfect society was possible. They shifted eternity out of focus and made the present life the opportunity for fulfilment. The Romantics pursued creativity and passion, and the inner self became the guiding model (Baumeister, 1986).

#### **3.2.7.3 The Victorian era**

The Victorian era dates from 1830 to 1900. Industrial growth brought about urbanisation on a large scale in American and Western Europe, and so, an identity based on rural living needed to be replaced. The belief that a perfect society could be established overnight started fading, but the Victorians, nevertheless, attempted to establish utopias of various kinds through gradual improvements. During this time the animosity between the individual and society became more marked. Voices of anarchy were raised propagating the belief that the rich were using laws to exploit the poor, and heads of governments became targets of assassination. The private home of



the individual became a haven to which he could flee in order to escape the evils of a hostile society. This split between private life and the public domain resulted in a “fragmentation of consciousness”. The decline of Christianity became of concern, because it was feared that morality would disappear with this decline of the Christian religion. Each individual thus inherited the uncomfortable task of personally deciding upon a belief system to which he would adhere (Baumeister, 1986). Baumeister (1986) discusses 20<sup>th</sup> century American society and emphasises the struggle of the individual to maintain the personal self – a struggle which arose from economic interdependence. Literature of this period reveals the predominant themes of alienation and the need to adjust to life in a mass society.

#### **3.2.7.4 The twentieth century**

Despite the emphasis on individuality during the twentieth century the actual attainment of it was not only entirely different but bordered on the impossible. This was as a result of the homogenising effect of the mass media, and the dependence of the individual on society. Economic disasters wreaked havoc in the lives and on the status of both the educated and the illiterate. Self-sufficiency was not to be tolerated in the business world because the individual had become a mere role player in a larger team within the capitalist system. According to advertising identity entailed the possession of the right thing at the right time in order to reveal personal value – this, in fact, undermines individuality because the treasured item in question would probably be prized and owned by all others. Baumeister (1986) maintains that the desire for acclaim or acceptance from others (or to be a celebrity) and the manipulation of the mass media contributed significantly to the annihilation of the inner self. Instead people opted for expressing themselves in simple ways. The difficult questions posed by death were expelled from the collective consciousness (Baumeister, 1986).

What are the current post-modern stances regarding the self? The section that follows will present a few introductory perspectives on the post-modern self, and also influences shaping the post-modern self which are worth contemplating. Later in section 3.5 the post-modern self will be further elucidated.



### **3.2.8 The post-modern era**

#### **3.2.8.1 The burden of self-hood**

Nowadays the idea of the self carries with it desirable possibilities for opportunity and liberation. However, according to Baumeister (1997a), this also problematic, because this fascinating self-search has pervaded every facet of popular culture, thus rendering the simple complicated. Society has added a further burden to selfhood by leaving it up to the Western individual himself to find a (personal) credible foundation for ideals or norms while he grapples with the meaning of life, thus elevating the self to a personal source of value. This new stressful burden of selfhood has impacted “cruelly” upon the adolescent who is compelled to look within himself for answers. Social support structures are few, and a clear sense of a collectively defined identity is missing (Baumeister, 1997).

Barglow (1994) states that the onus is on the individual to construct himself without any traditional support. However this task is rendered extremely difficult by the conflicting messages of self-realisation and self-determination made popular by the mass media, and the institutions that regiment the life of the individual. The post-modern self is an ambivalent entity because it is an intriguing puzzle that contributes value to life, and yet, it is also a source of anxiety. In earlier civilizations the current elevation and preoccupation with self would have been deemed as “selfishness”. Baumeister (1997a) suggests that psychology should be viewed against the background of this ambivalence.

#### **3.2.8.2 The loss of authority and meaning**

From the perspective he had gained from the years of psychotherapy experience with this age group in his practice Strenger (2005) discusses Generation X – a generation which falls into the post-modern or late-modern timeframe. According to him this generation, the children of the Baby Boomers, was born between 1960 and 1980, and grew up in a society that allowed them all the sexual and cultural freedom they desired because this freedom had already been attained by the previous generation. Authority as a concept lost its impact. The members of Generation X no longer had to oppose their parents in order to define their personalities and many aspects that had characterised previous generations simply became irrelevant. For them there was no urgency to have children because they felt there was nothing worth preserving that needed to be passed on.

### **3.2.8.3 The global village and its icons**

The view throughout history that the self is an autonomous being of which the separateness signals its uniqueness has been made redundant by new technology that makes of self a connected entity rather than a separate entity. In order for the self to maintain its unique properties it needs to be connected to the technology that makes personal growth possible (Barglow, 1994).

The Internet has replaced the insight of parents or else children find the answers in the cultural space created by their contemporaries as they journey forward in “designing themselves”. Identity is no longer linked to family tradition and religion but is determined by the icons of the media that transcend cultural barriers. The post-modern body has become the vehicle for self-expression – a work of art – with body piercing, tattoos, and a new hair colour every month. The global village is a space of endless self-experimentation and self-creation that has fused ethnic origins into the predominant descriptors of Western identity – as broadcast by the media. Identity is no longer found but rather created from a variety of self-chosen sources (Strenger, 2005).

Reflexivity is prominent in these people who need to make decisions with conscious deliberation and they reveal a minimal self – a self that is devoid of history, tradition and commitments. These people do not oppose authorities, but they have the difficult task of creating a life for themselves that is characterised by financial, professional and social success, whilst simultaneously experiencing intense excitement and being a sexy person. The task of “experimenting with yourself” is ever before them, as, for example, they participate in extreme sports. Depression, confusion and emptiness plague this generation who is dazed by fatherlessness and a myriad of possibilities (Strenger, 2005).

### **3.2.8.4 Mediated relatedness and the connected self**

Gergen (1996) explains how the traditional “separateness view” of the self is waning, and is being replaced by a relatedness which is characteristic of the post-modern technological world. According to him the stable psychological essentialism view – a “belief” that the individual possesses certain cognitive functions – is becoming redundant, because the world which the individual inhabits is undergoing rapid changes due to technological advances, and the credibility of the self’s autonomy

is becoming questionable. The interior of the self is bombarded by information about others through the media, with the result that the self is no longer able to withstand mediated communication. Thus the self is engulfed, and, for most of the time, is perceived in relation to others. As communication technologies multiply there is an explosion in the vocabulary relating to states of being, and the self is released from the confines of geography to dwell in unknown territories, ranging from back streets to palaces, as mediated by the selected technology. Different technologies contribute to social saturation which builds the vocabulary of the interior. The self is no longer “self-contained” and “self-assured”, but a “composite” of various influences and concepts dispersed by technology, and the accepted terms of the mental world are challenged and even obliterated. Gergen (1996) points to a new self that may be located in the relational sublime – a self that thrives as it observes the plethora of possible interior scenarios made popular by sitcoms or talk show hosts with specific reference to a popular TV series that replaced the individual hero with a group of people who are interdependent. Further evidence of the relational sublime may be found in daily experiences ranging from rock concertgoers experiencing a sense of ecstasy in their collective enjoyment to people taking part in a parade to further a common cause. When the “singular” self and its single logic is successfully conquered in favour of “the fluid and many-streamed forms of relationship by which we are constituted, we may approach a condition of the relational sublime” (Gergen, 1996:139).

#### **3.2.8.5 The protean self**

McAdams (1997) raises the issue of the “protean self” – based on the Greek god Proteus who was skilled in changing roles – in his discussion of the case for unity in the “(post)modern self”. Proteanism is the result of disturbing causes such as world wars, the breakdown of moral authority, rapid technological and ideological changes, and media saturation. The protean self embodies two opposing traits, firstly, its inability to connect meaningfully with other people on a long-term basis and, secondly, its need to be celebrated because of its adaptational and transformational capabilities. According to this view it would appear that the (post-modern) protean self is adept at surviving challenging times, but not skilled in maintaining the necessary stability in order to ensure meaningful relationships.

To conclude: the post-modern self is connected, but also burdened with the task of self guidance whilst adhering to contradictory media messages about the acceptable life. Authority is no longer a source of power because other sources of guidance, such as the Internet, may be found in the global village.

### 3.2.9 Summary of the historical overview of the self

Ideas about self are by no means universal but are dependent on cultural and historical boundaries and, for centuries, a person's function was determined primarily by social standing, and salvation in heaven was the reward for a good life. Most of the pre-twentieth century discussion on self was embedded in a morass of philosophy and religious dogma, and self was the non-physical part resting on a physical body. **Table 3.1** provides a summary of the major issues highlighted in this section.

**Table 3.1: Historical views and aspects of self**

Key figure or era	Self-issues	See:
Socrates	The soul is the essence of the person.	3.2.2
Plato	The soul is an independent entity.	3.2.2
Aristotle	The mind is more important than the soul.	3.2.3
Thomas Aquinas	Man is a soul body composite.	3.2.4
Descartes	Thought reveals the essence of man.	3.2.5
John Locke	Consciousness reveals the essence of man.	3.2.6.1
David Hume	Self is (in) experience.	3.2.6.2
John Stuart Mill	Memory is an important self agent.	3.2.6.3
Immanuel Kant	The mind distorts and truth is in the empirical me.	3.2.7
Eighteenth century	Scientific knowledge replaced spiritual knowledge and class differences diminished.	3.2.8.1
Romantic era	The individual's search for self-fulfilment clashed with societal norms.	3.2.8.2
Victorian era	A division occurred between the private and the public self.	3.2.8.3
Twentieth century	Media eroded the individual self.	3.2.8.4
Post-modernity	Self is related through the media, but also burdened.	3.2.9

The next section deals with “self-moments” as perceived by major epistemologies and their respective role players, theorists, psychologists or scholars. The purpose of the next section is to outline (selected) psychological moments that have defined and built the many-sided self to which

we have become accustomed in literature. We will start with the “self pioneer” and William James, and end with the phenomenological approach of Carl Rogers.

### **3.3 Epistemological stances towards the self: From James to Rogers**

#### **3.3.1 Self divided into “me” and “I”: William James**

William James (1842-1910) is believed to be the first scholar to differentiate between the “I” – the self that does and knows – and the “me” – the “myself” that is known or experienced. He perceived the global self as being simultaneously *me* and *I*. James suggested that the “I” component of self should be disregarded and be left rather to the philosophers. He regarded *me* as the empirical self that consists of four parts, namely, the spiritual self, the material self, the social self and the bodily self. They impact on self-esteem in this order. The spiritual self refers to thinking, feeling, emotions and desires, the material self and social self – mediators between the spiritual and bodily selves – refer to the material possessions attached to the self and the way in which the opinions of others affect self. The bodily self was placed last, but, according to Burns (1981), it should have been accorded a more prominent place in view of the preoccupation of children and adolescents with the body. These four aspects may either: evoke, heighten or lower self-esteem, and they interact dynamically to allow us to seek self-preservation and self-enhancement. James realised that the self may be highly differentiated, but was at the same time also a unit that carried a feeling of continuity (Beane & Lipka, 1984; Burns, 1979; Burns, 1982; Mischel & Morf, 2003; Redfearn, 1985).

#### **3.3.2 Self sees itself in others: symbolic interactionism: Cooley and Mead**

Symbolic interactionism depicts the relationship between the individual and the surrounding social sphere. The three basic principles of this approach are:

- The response of humans to the environment is determined by the meanings which they, as individuals, attribute to elements in the environment
- Meanings are the product of social interaction
- Cultural (or societal) meanings are changed according to individual understanding within the circle of social interaction (Burns, 1979).



### 3.3.2.1 Cooley

Charles Horton Cooley who worked from a more sociological perspective than James proposed the “looking-glass” self. He is usually regarded as the first symbolic interactionist who maintained that the self is constructed by mirroring the views other people have of that person. He reflected on the importance of subjectively interpreted feedback from others as a major source of self-knowledge. To Cooley self is indicated in common speech by the first person singular pronouns – *I, me, mine* and *myself*. Stronger emotions differentiate the self from the non-self.

In brief his elaborate “looking-glass” includes, amongst other issues, the primary idea of how one appears in the mind of someone else, and this self-idea pertains to the following: (a) how one imagines one’s appearance to the other person; (b) how one imagines the other person is judging one’s appearance; and (c) a resulting self-feeling accompanied by elation or cringing (Burns, 1982; Hattie, 1992; Redfearn, 1985; Tice & Wallace, 2003).

### 3.3.2.2 Mead

*The self is something which has a development; it is not initially there, at birth, but arises in the process of social experience and activity, that is, develops in the given individual as a result of his relations to that process as a whole and to other individuals within that process (Mead, 1934:135).*

George Herbert Mead (1934) expanded upon Cooley’s idea(s) and maintained that the individual self exists as a result of its relations with others, and language is the stimulus that evokes particular responses from self and others. Mead introduced the “generalised other” idea which states that an individual not only values the responses of significant others in his life, but that the imagined opinions of an entire group to which the individual might belong are extremely important. In his chapter on self-awareness Carver (2003) refers to the perspective of the generalised other, and states that this could cause the self to become either self-critical or self-congratulatory. When the self feels appreciated or aligned with the social values it will be positive, while the opposite evaluation will lead to negative self-views. The particular self that arises from the different selves available (within the person) depends on the specific social process itself within which the individual finds him (Carver, 2003; Hattie, 1992; Mead, 1934; Tice & Wallace, 2003).

George Herbert Mead, who was also a social behaviourist, conceded that the self is not solely defined by social interaction and suggested that the “me” is the shared social identity and the “I” the spontaneous and active aspects of the individual. He maintained that the “I” acts upon the “me” – the socialisation process – resulting in a continual adjustment of the self. He suggested that we distinguish ourselves from others by the things we do better than other people, and, therefore, this could be called a drive for superiority that is a means of preservation of the self (Hattie, 1992).

Tice and Wallace (2003) quote research that tested the basic symbolic interactionism principles – researchers revealed that, even though elements in this theory, were indeed of value, the overarching interactionist opinion about the reflected self was rather too simplistic. The idea that people view themselves through the minds of others could not be enthusiastically supported. This finding led to a certain revision of the looking-glass self and the following “amendments” were suggested:

- The personal views or beliefs people have about themselves – prior to public scrutiny – affect their perceptions of the way in which others might view them, and not the way in which they are actually regarded by others.
- The way in which people present themselves in public affects their self-concepts. In order to influence the perceptions of their observers people behave in a certain way, and this is, in fact, an impression management strategy, but the unintended result is that these strategies eventually impress the person’s (own) self-views to a marked degree, and people align their personal opinion of themselves with the self presented in public.
- The desired looking-glass effect – as outlined originally – is still possible in intimate relationships with significant others.

### **3.3.3 Self longs for group acceptance: Sherif and Sherif, and Goffman**

#### **3.3.3.1 Sherif and Sherif**

Sherif and Sherif (1964) stated that reference groups are the social units to which the individual aspires psychologically in order to experience being anchored on many levels. Social contact affords individuals the opportunity to maintain the desired self-picture and self-identity. The contact with these groups may be a daily occurrence or it may even be imagined.

Individuals are driven by two types of personal goals: firstly, the private goals which accompany his desire to be established in various ways amongst those esteemed within a particular environment and, secondly, to adhere to the images of success valued within his culture. Accordingly the “good life” will be aspired to, and lived, amongst others. The influences affecting individuals should not be itemised, but should be seen as interacting “powers” that stem from the individual himself, from self-chosen reference groups and from the particular society (Hattie, 1992, Sherif & Sherif, 1964).

### 3.3.3.2 Goffman

*Within the walls of a social establishment we find a team of performers who co-operate to present to an audience a given definition of the situation (Goffman, 1969:210).*

Erving Goffman (1969) maintained that, when individuals appear before others, they intentionally and unintentionally project a summary of the situation – this includes as an integral part an idea of who they actually are. Goffman likened people to performers who are, firstly, staging a performance, secondly, portraying a particular character, and, thirdly, the self is also a spectator of his own performance. People use these self-presentations – in which they might be behaving differently to the way in which they would behave in private – in order to elicit feedback that would align with their views of how they would like others to perceive them.

An individual is forced to take on a certain appearance upon entering a social scene, because the true reality is hidden upon entry, and, until the hidden reality manifests itself, the individual is forced to rely on personal appearance. Unfortunately it becomes impossible to discard the initial social impression or role play that was adopted in order to maintain self upon entry. According to Goffman (1969) “self-production” is not burdensome, but sometimes the “machinery” breaks down and the separate parts of self will be exposed.

According to Burns (1979) Goffman’s view of human interaction is somewhat cynical and hypocritical because it portrays the individual as an insincere opportunist who puts on an act as he presents his short-term self. Goffman (1969), on the last pages of his book, *The Presentation of Self in Everyday Life*, states that he used the stage analogy as a mere scaffold with which to build something else, namely, his concern for the structure of social encounters – an entity that emerges

“whenever persons enter one another’s immediate presence” (Burns, 1979; Goffman, 1969; Hattie, 1992; Tice & Wallace, 2003).

### **3.3.4 Self comprises conscious and unconscious elements: Freud, Jung and Erikson**

#### **3.3.4.1 Freud**

Freud, a psychiatrist and psychoanalyst, was the first to establish a comprehensive theory of human behaviour and personality based predominantly on the first six years of a life. He identified three aspects pertaining to the self, namely, the id, the superego and the ego. The id, which is the centre of the instinctual process, is concerned with internal and body concerns, and, therefore, seeks pleasure and avoids pain. The superego conveys expectations to the individual and is aligned with external and spiritual concerns. The ego serves as the connector between the id and the superego because it is able to distinguish between concepts in the mind and concepts existing in the external world. The ego represents perceiving and thinking, is the expression of the sane and rational aspects of mental life, and is contrasted by the irrational and impulsive id. The ego is able to deal with unwanted desires and anxiety-provoking material by employing mechanisms of defence such as repression, sublimation, denial and intellectualisation. In Freudian terms the ego has its roots in the unconscious dynamics, whilst the self-concept stems (generally accepted) from conscious awareness and subjective experience. It was felt that Freud painted a very negative image of human kind, especially in his emphasis on instinctual issues and the way in which he ignored social causes of disorders. In his concluding remarks on Freud Hattie (1992) maintains that Freud wanted us to explore ourselves so that we would be better able to cope with the darkness within and evince greater empathy with our neighbours. According to Burns (1979) Freud did not want us to omit completely the irrational unconscious from our reckoning (Burger, 1993; Burns, 1979; Hattie, 1992).

There are a number of neo-Freudians, but Jung and Erikson only will be discussed in this study. Neo-Freudians had contact with Freud, and, because Freud wrote extensively, there was much on which to expand or from which to differ. Certain neo-Freudians opted to research that which they felt needed attention, and, in so doing, established themselves as important voices in similar fields.



#### **3.3.4.2 Jung**

Carl Gustav Jung resigned from Freud's psychoanalyst circles and eventually established ("mysterious") analytic psychology. According to Jung we are born with a collective unconscious (the content of which is not dependent on personal experience). This collective unconscious is the same for all people, and houses the psychic record of man's evolutionary progress. The collective unconscious consists of primordial images that allow us to respond in a particular way. We also inherit archetypes from our ancestors and these archetypes are unconscious, basic images, such as, mother, father, sun, death and God. To Jung this was not a foreign concept at all – he felt that if we are able to assume that instinct exists, we may similarly assume that there is a collective unconscious. Jung referred to the presence of good and evil in the literature of all cultures and was of the opinion that this serves as evidence of the collective unconscious. He saw the self as an organising and uniting archetype that assists the ego (the conscious mind) to permit us the feeling of being "united", to become what we are destined to become, and to enjoy self-realisation. If one feels one is falling apart this implies the self-archetype is malfunctioning (Burger, 1993; Nordby & Hall, 1974).

Jung claimed that the self may emerge only during middle age when the various parts of the personality are fully differentiated. This view accords with the phenomenological views on self-actualisation and the process of maturing as a person. According to Burns (1979) the neo-Freudians did not place self central in their theories because they were more concerned about implications for therapy than about building self-theory (Burns, 1979).

#### **3.3.4.3 Erikson**

Erikson, a neo-Freudian, became known for developing ego psychology. He argued that ego is the subject, the organising agency, that is instrumental in establishing identity, and that self is the object that arises from experience. Ego identity (or the conscious self) is seen as the activating agent with which to establish identity formation. He proposed that identity evolves from the integration of all identifications, and is a complex inner state that comprises unique individuality and continuity with the past and present. Self-identity emerges from experiences that are meaningful within a culture and is a gradual process of integration of all identifications which have been experienced. The formation of identity (or the formation of self) is a process that is characterised by

self-exploration and self-awareness. In his writings Erikson preferred to use the word identity rather than the word self. Erikson's major contribution to psychoanalytic theory was his description of the developmental phases during the individual journey from infancy to adulthood. In this he differed from Freud who had concentrated on the first few years of infancy only. During adolescence identity could become problematic, and the adolescent may experience identity confusion. Erikson was (apparently) the first working in the field of self to coin the popular term "identity crisis" – which implies that social conditions may disturb a known, personal foundation (Burger, 1993; Burns, 1979; Burns, 1982; Nordby & Hall, 1974).

### **3.3.5 Self is a process and is shaped by process: Existentialists: Laing**

#### **3.3.5.1 Orientation**

Existentialism maintains that the self needs to be understood in the context of the world within which it exists, and not in abstraction. Sartre was an influential figure in this movement. He believed that the self-concept is not the origin of consciousness, but that consciousness is, in fact, what eventually forms the "self". Sartre saw "self" (as a problematic term) and regarded it, not as a static entity, but rather as a "process" of continuous projection to possibilities that lie ahead. Existential psychotherapy deals with existential anxiety, and aims at dealing with the alarming feelings that life is meaningless. The therapeutic approach would be to foster a mature approach to life that would lessen the hollow feelings and the boredom (Burger, 1993; Hattie, 1992).

#### **3.3.5.2 Laing**

*My self-being, my consciousness and feeling of myself, that taste of myself, of I and me above and in all things, includes my taste of you. I taste you and you taste me. I am your taste and you are mine, but I do not taste your taste of me in your ear. One cannot be everything and have everything at once. It is difficult to understand the self-being of the other. I cannot experience it directly ... (Laing, 1961:35).*

During the 1960's Laing used existentialism as a basis and maintained that, when "other" is removed, and only the self remains, then the true "I am" will emerge. The self is shaped during childhood by parents and circumstances, and, thereafter, a life-long search ensues to secure a peculiar identity that will be in contradiction to the parental views. During the formative years of life others may, because of what they cause the person to understand about himself (which could be

false) foster a false self in that person. Laing (1961) terms this the process of confirmation and disconfirmation – unfortunately total confirmation by a fellow being is almost impossibility.

If a person is unable to secure the real self, and the division between the false and the real self broadens, psychosis may result. It is true achievement to realise that one is not what others regard one to be, and actualisation of the self may be achieved only by following this problematic route, along which the predicament of the true self versus the “expected” self may be adequately resolved (Hattie, 1992; Laing, 1961).

### **3.3.6 Self may be conditioned: Behaviourists: Skinner and Bandura**

#### **3.3.6.1 Orientation**

During the first few decades of the twentieth century the Behaviourist rationale prevailed regarding the study of the self. This school of thought deemed the introspective and subjective nature of the study of certain self-aspects to be unscientific and impossible to validate. This placed the study of self under pressure and resulted in a few decades of silence about the self, but, eventually, the behaviourist orientation did benefit the study of self – it made the study of certain global self aspects more credible and systematic. According to the behaviourists behaviour in both animals and humans may be clarified in terms of learning experiences or conditioning. They did take cognisance of the contributory role played by genetic attributes but felt that this was minimal compared to the effect of conditioning.

It seems appropriate at this juncture to state briefly the opinion of Allport (1937) regarding the scientific fixation that stalled the study of self for a while. He made it clear that science was embarrassed to be dealing with such a problematic organism as the human being. The scientific professional attitude towards nature, with its noted stances of abstraction, generalisation and empirical verification, presents the human being with a “generalised human mind”, and this is completely the opposite of what exists in reality. There does not exist a “generalised human mind” because each person is “a unique and never-repeated phenomenon” that will defy all traditional scientific laws.



### 3.3.6.2 Skinner

Burrhus Frederick Skinner (1974), a behaviourist, in explaining the experimental analysis of behaviour, asserted that the difference between animals and humans lies in the fact that humans are aware of self-existence. Skinner's primary concern was the way in which the manipulation of rewards could regulate behaviour. He implied that it was possible to plan positive rewards or reinforcements (instead of allowing it to happen haphazardly inevitably) to accelerate the progress of positive behaviour, and in this way benefit the individual and society optimally. To him human beings were not bodies with people inside, but rather bodies that were people. For the behaviourist the attitudes towards the self stem from modelling the conduct and attitudes of others who are respected in the social field.

*A person is not an originating agent; he is a locus, a point at which many genetic and environmental conditions come together in a joint effect. ... Different communities generate different kinds of and amounts of self-knowledge and different ways in which people explain themselves to themselves and others (Skinner, 1974:168–169).*

In his introduction to *About behaviorism* Skinner (1974) proposes a 1970's view of this particular school of thought, and was clearly annoyed by the ignorance of people who assumed that Behaviourism was still bound by the initial ideas as they had been proposed by Watson in the 1913 manifesto. The ignorance to which he takes exception is the invalid ideas of those people who opposed Behaviourism. These ideas included the supposed denial of consciousness, the fact that a human being degenerates into a mere puppet with no sense of self, and that the prediction and control of human behaviour does not take into account the unique nature of the human being.

### 3.3.6.3 Bandura

Albert Bandura labelled this process of social modelling or "copying" identification. He rejected the behaviourist notion that the behaviour of humans is similar to that of rats (a "supposed view" which Skinner had attacked). He felt that it was necessary to include a vital ingredient, namely, the human personality that did not simply respond to external stimuli, but also adhered to an internal locus of control – and in that way influenced the environment equally. Human beings, according to Bandura, are able to imitate behaviour they wish to assimilate willingly. (Burger, 1993; Burns, 1979; Hattie, 1992; Nordby & Hall, 1974).

### 3.3.7 Self has stable characteristics: Trait theorists: Allport and Cattell

#### 3.3.7.1 Orientation

Trait psychologists use the trait as a personality dimension with which to categorise people. This approach is based on the assumption that the personality characteristics of an individual are stable over time and stable across situations. The aim of this group is not to predict a person's behaviour (in a given situation) or to explain the reason why a person has behaved in a certain way, but rather to describe the possible behaviour of that person based on a certain trait score. The trait score approach makes comparisons across people possible (Burger, 1993).

#### 3.3.7.2 Allport

*The outstanding characteristic of man is his individuality. He is a unique creation of the forces of nature. Separated spatially from all other men he behaves throughout his own particular span of life in his own distinctive fashion. It is not upon the cell nor upon the single organ, nor upon the group, nor upon species that nature has centered her most lavish concern, but rather upon the integral organization of life processes into the amazingly stable and self-contained system of the individual living creature (Allport, 1937:3).*

Between the 1930s and the 1950s, Allport wished to move away from the self and its many variations (such as self-image and other terms) and he proposed the propium. According to him the propium would be a term which could be used by those who wished to talk about "self" or "ego" and, in essence, it refers to everything relating to the human state. It could also have been termed selfhood, it is not there at birth, but is constructed in time. The propium has seven primary senses that convey different definitions of the "self" (Burns, 1979; Hattie, 1992; Nordby & Hall, 1974; Redfearn, 1985):

- Bodily senses comprise streams of sensations that arise from within and anchor self-awareness.
- Self-identity stems from the child's gradual realisation that he is not the other but a unique being – thus a sense of continuity over time.
- The propium strives for ego-enhancement or self-seeking; it has a need for self-esteem and is concerned with love of self.
- Ego-extension (or self-extension) refers to whatever is labelled "mine", and it may include abstract ideas and moral values. Thus "I" or "ego" goes beyond the borders of the body.

- The ego may invent and employ defences in order to lessen anxiety, but it may also be creative and provide solutions. There is a synthesis of inner wishes and outer reality which deals with coping and planning.
- Self-image includes an idealised image which charts the course of movement for the propium. The self-image also depicts self as an object of knowledge.
- Propiate striving to achieve long-term goals causes people to resist equilibrium and maintain the tension within in order to live lives in the future.

### 3.3.7.3 Cattell

During the 1950s Cattell contributed the concept of trait. He viewed personality as a structure consisting of seven traits:

- Surface traits refer to behaviours that may be observed directly
- Source traits support surface traits
- Environmental-mould traits are induced by the influence of the environment
- Constitutional traits have their origin in the psychological hereditary character
- Ability traits indicate a person's task and problem solving effectiveness
- Temperament traits are indicative of the person's emotional character
- Dynamic traits propel a person into action and comprise attitudes and sentiments (Nordby & Hall, 1974).

According to Burns (1979) Cattell saw self as an integral part of his personality construction, and its function was to integrate personality. Cattell labelled three selves, namely, the *felt self* (it is introspective), the *contemplated self* (it refers to real and ideal aspects, and may be inferred from behaviour and accounted for by introspection) and the *structural self* (a theoretical concept dealing with self data).

### 3.3.8 Self strives to actualise itself: Maslow

During the 1950s and 1960s Maslow was of the opinion that the focus should be shifted from "sick" people and should rather be on "healthy" people and their admirable traits, instead of continuously highlighting the frailties of "sick" people. To Maslow the human being is inherently good and the environment is identified as the source of nervous tendencies and pain. It is the self-actualisation

drive which propels people to become what they are meant to be in a caring environment, and which enables them to become fully human. In order to access the possibility of self-actualisation the physiological, safety, love and esteem needs of an individual need first to be addressed. Maslow describes the self-actualising person as (a selection only is cited) realistic, creative, problem-centred and not self-centred, occasionally private and detached, unique, appreciative of others and non-conforming (Burns, 1979; Nordby & Hall, 1974).

### **3.3.9 Self attaches personal meaning to experiences: Phenomenology: Rogers**

#### **3.3.9.1 Orientation**

This approach embraces the idea that behaviour is not merely the result of past and recent experiences, but that the personal meanings that the individual attaches to these experiences also have a profound effect on the behaviour. These personal meanings or connotations are termed the perceptual and phenomenal field and exist for any person at any given point in time. Phenomenology concerns itself with the individual's perception of reality and not in reality per se. The self-concept will serve as a screen either to block stressful perceptions or to permit pleasant perceptions, depending on the developmental history of the individual and the environment. This leads to the realisation that behaviour is the result of the individual's perception of a situation, and that this perception might be completely different to what is physically out there (Burns, 1979).

Rogers plays an integral part in the conceptual framework of this study and for this reason considerable attention will be devoted to his self-theory. However before Rogers is discussed the contribution by Combs and Snygg, as cited by Burns (1981), should be mentioned, because it could clarify certain concepts employed by Rogers. Combs and Snygg state that the *phenomenal field* is the complete account of all experiences of which an individual is aware at any given moment and that behaviour is the result of the way in which the individual regards himself and the situation at the instance of action. Awareness is seen as the cause of action. The *phenomenal self* is a smaller portion that lies within the *phenomenal field*, and consists of a selection from the *phenomenal field* which the individual regards as important characteristics of himself. The self-concept is an even smaller entity within the *phenomenal self* and is a stable composition of what the individual believes is the essence of self (Burns, 1979).



### 3.3.9.2 Rogers

*Carl Rogers has a tremendous empathy for all mankind. This deep concern for the welfare of man is the reason he has confined the major part of his psychological effort to the practice of psychotherapy ... Whatever the world considers him, Rogers feels that he is, in his practicing of psychotherapy, a "midwife to a new personality" (Bischof, 1970:332-333).*

From the 1950s to the 1980s Rogers was of the belief that *it appears the goal the individual most wishes to achieve, the end which he knowingly and unknowingly pursues, is to become himself* (Rogers, 1961:108). Rogers too, believed in the need for self-actualisation, and added two more needs, namely, the need for positive regard and the need for self-regard. During infancy the child learns the need to be regarded positively by caregivers, but, if this need eventually becomes a need that consumes his true feelings incongruity may result. When an individual exists only to fulfil the demands of others self-denial sets in and the individual does not live as a complete and fully functioning individual.

Self-regard is based initially on the regard from others, but, eventually, the individual needs to "grow" his own positive self-regard in order to function meaningfully. Rogers collaborated with several colleagues and students and eventually became known for his non-directive or client-centred approach to counselling. He conducted considerable research and made valuable contributions and recommendations regarding the therapeutic environment and the positive view of the client's self: "Individuals have within themselves vast resources for self-understanding and for altering their self-concepts, basic attitudes, and self-directed behaviour; these resources can be tapped if a definable climate of facilitative psychological attitudes can be provided" (Rogers, 1980:115). According to Thorne (1992) the confidence Rogers had in the "inner resources" of the individual springs from the basically optimistic perspective he had of human nature.

To Rogers – a humanist – life was a process, rather than a state of being, and, in order to be a fully functioning person, it is necessary to be open to all the experiences that constitute existence. The person who lives this way:

- Has a daily adventurous outlook towards life and appreciates each unique experience
- Lives with an openness to the immediate and experiences each moment as it arrives

- Trusts personal feelings and acts on conviction – regardless of outdated standards which he has been taught and the opinions of others.

The person who lives in this way will live life intensely as a non-conformist, and will pay the price of living this way with intense emotional feelings. He will know the depth of fear and the height of ecstasy (Burger, 1993).

Rogers saw his role as therapist as creating a warm atmosphere within which his clients could access their true selves, despite the painful masks they might have been carrying. Once self-revelation has taken place the individual will be able to see him as process rather than as a product. Openness to experience will be the result (Hattie, 1992; Nordby & Hall, 1974; Rogers, 1961).

### 3.3.9.3 Rogers' personality propositions

Rogers proposed 22 propositions concerning personality (Bischof, 1970). Ten propositions only will be included in **table 3.2** in order to provide insight into certain of the aspects Rogers regarded as pivotal in his view of self. <sup>6</sup>

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<sup>6</sup> Please note I changed the word **organism** – which includes the individual in Rogerian terms – to **individual** for this study.



**Table 3.2: A selection of 10 Rogerian personality propositions**

	Proposition
1.	The individual is the centre of his existence within a world of experience that is in continual flux.
2.	The individual's experience and perception of his perceptual field – his reality – determines his reaction.
3.	The individual's predominant urge is to actualise, maintain, and further the welfare of self.
4.	Emotion accompanies directed behaviour and emotional intensity depends on the significance the behaviour has for enhancing the individual's well being.
5.	The individual's personal frame of reference is the best perspective from which to understand or qualify human behaviour.
6.	The environment with its social interactions forms the structure of self. The self becomes a fluid, organised and consistent pattern of conceptions and values regarding "I" and "me".
7.	As experiences occur they are either: symbolised and organised into the self, ignored or denied symbolisation and integration. When experiences are integrated into the self they are in harmony with the structure of self, and when they are denied access the obverse is true.
8.	Psychological tension exists when the individual is in the midst of experiences that deny self-actualisation opportunity.
9.	Experiences that are seen as threats are met with resistance and lead to rigidity in the self-structure in order to secure self-maintenance.
10.	As the individual integrates perceptions and experiences into his self-system his social repertoire enlarges and good interpersonal relationships may be established.

Rogers joined other existential thinkers in believing that human beings possess, to some degree, the ability to rearrange and reconstruct their self-concepts in order to align the self-concept more harmoniously with the entire repertoire of experience. This may be seen in the ability of the individual to progress from psychological maladjustment to wholesome psychological functioning (Thorne, 1992).

### 3.3.10 Summary of the epistemological self stances

Table 3.3 displays a summarised version of the major contributors and the essence of their epistemological "self-stances" as encountered in the previous pages.



**Table 3.3: A summary of epistemological stances**

<b>Contributors and their stances</b>	<b>See:</b>
William James differentiated between the “I” – the self that does and knows – and the “me” – the “myself” that is known or experienced.	3.3.1
Charles Horton Cooley maintained that the self is constructed by mirroring the views of other people of that person.	3.3.2.1
George Herbert Mead maintained that the individual self exists because of the relations it has with others, and language is the stimulus that evokes particular responses from self and others.	3.3.2.2
Sherif and Sherif stated that social contact affords individuals the opportunity to maintain the desired self-picture and self-identity.	3.3.3.1
Erving Goffman maintained that when individuals appear before others they intentionally and unintentionally project a summary of the situation which includes, as an integral part, an idea of who they are.	3.3.3.2
Freud based a comprehensive theory of human behaviour and personality on the first six years of a person’s life. He identified three aspects pertaining to the self, namely, the id, the superego and the ego.	3.3.4.1
Jung believed we are born with a collective unconscious (its content is not dependent on personal experience), which is the same for all people, and houses the psychic record of man’s evolutionary progress.	3.3.4.2
Erikson argued that ego is the subject, the organising agency, that is instrumental in establishing identity, and self is the object that arises from experience.	3.3.4.3
Laing used existentialism as a basis and maintained that when “other” is removed, and only the self remains, then the true “I am” will emerge.	3.3.5.2
Skinner’s primary concern was the way in which the manipulation of rewards may regulate behaviour.	3.3.6.2
Bandura maintained that human beings are able willingly to imitate behaviour they wish to assimilate.	3.3.6.3
Allport wanted to move away from the self and its many variations (such as self-image and other terms) and proposed the propium.	3.3.7.2
Cattell saw self as an integral part of his personality construction, the function of which was to integrate personality.	3.3.7.3
To Maslow the human being is inherently good and the environment identified as the source of nervous tendencies and pain. The self-actualisation drive propels people to become what they are meant to be in a caring environment, and this enables them to become fully human.	3.3.8
Rogers believed in the need for self-actualisation and added two extra needs, namely, the need for positive regard and the need for self-regard. He believed that it is possible for human beings to rearrange and reconstruct their self-concepts.	3.3.9.2

A brief reflection, based upon the content of the table, will now follow. Please bear in mind that an attempt was made to group major views of self, and certain authors will be omitted. These are the thoughts of the researcher and also refer broadly to the literature that precedes **Table 3.3**.

- Cooley, Mead, Sherif and Sherif, and Goffman adopted a stance that is outward and relational, and were primarily concerned with the effect social encounters have on the self. For them self appears to exist in collaboration with, and through others, in the social sphere.
- Freud, Jung and Erikson delved into the inner arenas of the self and concerned themselves with deep self-issues, such as the debatable ego aspects and the unconscious. In my opinion they present an image of self according to which self is not autonomous and not in control – there are greater and deeper issues lodged in the self that shape the self. To me their (collective) image of the self is introspective and rather unsettling compared to the above-mentioned social stance because self could appear “helpless”.
- Skinner and Bandura took the “correcting” stance and maintained that self could be changed by making rewards attractive – or by presenting self with something desirable that would result in a willingness within the self to allow a change in behaviour.
- Maslow and Rogers conveyed a more optimistic and “objective” view of self. To them self is good, endowed with the drive for self-actualisation and capable of engaging in the reconstruction of self – within a friendly environment.

In brief self exists because of others, self comprises unconscious aspects and capabilities that could influence its functionality, self is able to choose what it wants to endure in order to attain desirable outcomes, and self is driven by the need to fulfil its potential.

We were able to gather a number of “opposing views” of self in the epistemological arena, but I would like us to see these differences in emphasis as complementary reflectors that allow us to illuminate a rich description or imagine a wonderfully intriguing image of the self – surely what the self deserves. Before we proceed to investigate further aspects in the arena of self I wish to highlight certain attributes of the self, because certain of these attributes feature repeatedly as we study the contemporary self, self-concept, self-esteem and identity:

- Self is complex and needs others to become its true self.
- The environment (with its other selves) could be harmful to the self.
- Self is endowed with traits that desire actualisation through experience.

- Self integrates personality.

### 3.4 “Self”-research in the second half of the 20th century

The neo-Freudians, humanists, and symbolic interactionists provided several new concepts, but this did not lead to systematic empirical research on the self. In the second half of the 20<sup>th</sup> century the following three developments awakened an interest in the self for academic purposes:

- Self-esteem research emphasised the importance of this construct and researchers, for instance, Coopersmith and Rosenberg, provided self-report measures
- The cognitive revolution in psychology authorised the study of thought and internal control processes
- The publication of numerous articles that revealed measures of personality traits initiated an interest in topics related to the self.

At the start of the 1980s self was a vibrant topic that was widely investigated. During the 1990s the topic of self dominated many aspects of psychology and sociology (Leary & Tangney, 2003).

In order to allow the reader and myself an opportunity to gain greater insight into the self I have decided to create an “artificial” separation between self, self-concept, self-esteem and identity. This “artificial” separation is presented in literature and I am merely “reflecting” it here (as well) in order to reveal the complexities of these self aspects to enhance the richness of the self inherent in each of us. Even though these topics will be dealt with as if they were single entities, they collectively form the self. My strategy is intended to help me gain an understanding of their intricacies and to evaluate their contributions to the human state more closely.

The next section will provide recent reflections or opinions about the self which were garnered from literature. These scholarly perspectives should be seen as an extension to the post-modern self that was discussed in section 3.2.8. It was decided to include these perspectives at this point because they could serve as metaphorical stepping-stones in mentally placing the self-concept and its “relations”.

### 3.5 A closer look at the postmodern self

#### 3.5.1 Introductory remarks

The “self” that we carry each day is rather an “unfamiliar” and enigmatic entity when viewed through the minds and pens of “self-scholars”. Based on the literature section that follows a list of interesting perspectives has been compiled that will be encountered in the study – certain thoughts presented as distinctly separate concepts in the paragraphs have been fused in order to provide some basis on which to “stack” new ideas in order to enjoy the interesting views which could be otherwise be overwhelming without a “preview”. Certain ideas about the self that will be encountered are:

- The question “Who am I” could hold the key to the self.
- The familiarity of the self makes it complicated, and, in order to understand the self, we need to venture outside the self to study it.
- Not only is the self weighty and slippery, but it is also the purveyor of happiness, fulfilment and liberation, but beware, it is not a “little man in the head”.
- The self is an organised, dynamic, cognitive-affective entity which is interpersonally self-constructed in social context; it has executive functions and may suffer ego-depletion.
- The self houses many positive possible selves – context-specific as well as negative possible selves.
- The self is a kaleidoscopic social force in its diversity, and may, for example, be presented as a narrative or an associative network.
- The ways children are brought up predispose the self to vulnerabilities.
- The individual self is the secure springboard from which the self, a wonderfully complex creature, connects with others.
- The self exerts an influence on relationships even though others may cause a sense of comfort or discomfort within the self.
- The self behaves rather rudely when it is socially excluded.
- Writers often complicate “self-understanding” on the part of readers because writers often do not specify to what they are referring.

Some of the aspects that will be encountered in the section that follows could perhaps have been true of self throughout history, but our current position in time and place presents unique

challenges for the self with which to deal. As will be shown in the next section self may also fall prey to negativity and depletion.

### **3.5.2 Specific “self” perspectives**

“To have a relationship with someone else, you must first have a relationship with your self. In other words, communication begins and ends with you” (West & Turner, 2006:45). According to Finkenauer, Rutger Engels, Meeus and Oosterwegel (2002) self may be defined by asking the question “Who am I?” and identity may be clarified by the answer to the question “What am I?”

#### **3.5.2.1 Complicated familiarity**

The problem with a definition for self lies in the fact that we are so familiar with this ever-present entity that it becomes difficult to encapsulate the concept within the confines of a psychological definition (Baumeister, 2000). Bruner (1997) reiterates the familiarity and further maintains that knowledge of oneself implies more than a simple awareness of inner feelings – it is necessary to venture outside oneself in order to encounter the self that is “in the world” – therefore self is both private and public.

According to Seigel (2005:3) the notion of self is both “weighty and slippery”, and is constantly being redefined. It is from what the self is truly supposed to be that people have tried to extract happiness, fulfilment and liberation.

#### **3.5.2.2 Self as a system**

When working with the self there is the issue of the *homunculus* – the image of “the little man in the head” who has made “self” its agent – which should be avoided (Mischel & Morf, 2003). What are the characteristics of the self? According to Mischel and Morf (2003) who studied numerous texts on the self there does exist consensus about two core self-features, namely, (1) it is an organised, dynamic, cognitive-affective-action system, and (2) it is an interpersonal self-construction system. This consensus outlined may be referred to as the psycho-social dynamic processing model of the self.

The idea that self is a system acknowledges the fact that components and knowledge structures are interacting facets of a coherent system that is able to function at multiple levels simultaneously. The self is therefore not perceived to be a mere collection of features, but an intricate organisation of cognitive-affective representations that is able to make dynamic progress urged by motivated action. With regards to the interpersonal self-construction it is important to study individuals within context in social interactions in order to understand the self, because it is during the socialising process that the individual develops his own self-theory.

### **3.5.2.3 Attention, cognition and regulation**

Writers have complicated the understanding of the self by their referrals to different “aspects of the self” – to the person him- or herself, to the personality of the person, to the person’s self-awareness centre, to the person’s self-knowledge, or to the source of executive function. Leary and Tangney (2003) propose the following psychological segments to the “self pie” (it is assumed that the self is the mental “machine” that supports self-reflection): attention, cognition and regulation. Attentional processes refer to the ability to direct attention to oneself at a very basic level, the possession of self permits thought (or cognition) about oneself, whilst the regulation aspect refers to the possibility that one has the ability to act upon the idea to in order to better one’s position either now or in the future. According to Leary and Tangney (2003) there are two additional aspects that merit mention, namely, motivational and emotional experiences that further distinguish the human self from the other species.

### **3.5.2.4 The executive function, ego-depletion and reflexive consciousness**

According to Baumeister, Dale & Muraven (2000) and Baumeister (2000) the focus in the past has been on the cognitive structures and processes of the self, and it is now necessary to focus on the interpersonal and executive functions. The self is a tool that allows the formation and maintenance of relationships with others, which in turn inevitably shapes the self and allows access to institutions. The executive function (which also includes self-regulation) – or the active principle – leads to decision-making, the acceptance of responsibility and the initiating of responses.

Baumeister (2000) has elaborated on ego-depletion that impairs the executive function of the self, and concludes that this function of the self is indeed very important, because, even though it

regulates a small portion of human behaviour only, that which it controls is of great importance. He views the executive function of the self as a “muscle” which may be weakened temporarily through an act of decision-making or the exercise of self-control. Power may be restored to the executive function by, for example, sufficient rest and positive emotions.

Baumeister (2002) maintains that this function is a limited resource of which too much may be expected, and warns that, subsequent to an important decision being made, behaviour may be impaired temporarily. Thus it stands to reason that the self’s “strength” should be reserved for meaningful tasks and not squandered on the irrelevant. Reliance on habit and routine is one way of attempting to conserve the energy of the executive function. According to Baumeister (2000) much remains to be learned about the executive function of the self, and the way in which it manages control over action – a defining aspect of the human condition.

Baumeister (1997) maintains that reflexive consciousness, interpersonal being, the executive function as the roots of selfhood, and the prevailing culture operate as the “constructors” of the individual. He argues that the modern world has altered the interpersonal self, liberated it from its (small) village existence, given it freedom to choose preferred associations, and that, as a result, the self is now able to change neighbourhoods and assume different roles.

### **3.5.2.5 The possible self**

Markus and Nurius (1987) discuss possible selves, the beauty to which we aspire and that which we dread as active cognitive functions of the self that motivate us as humans to sacrifice time and other resources in order to pursue a future image of ourselves or to avoid negative possibilities. According to them the majority of our daily activities are linked to a future image of ourselves, and the possible self serves as a cognitive bridge between the present and the future. This possible self is able to set the self into motion and outlines the course of action to be followed. Kruger (1999) agrees with Markus and Nurius (1987) that the ideal self may lead to self-improvement, but suggests that it may also lead to unrealistic and unhealthy efforts to become that which is totally contradictory to the self in nature.

### **3.5.2.6 The negative self**

What happens if the negative possible selves dominate our lives or threaten to destroy us? Baumeister (1997a) maintains that the demands on the self could become too burdensome with the result that the possibility of escaping the self and avoiding self-awareness would seem a viable or desirable option. Unpleasant aversive emotions and shattered self-esteem invite a variety of escape mechanisms such as the use of alcohol, sexual masochism, binge eating and suicide. However it is possible to “redeem” a negative self by “giving” it a positive or more desirable self in which to mirror itself. One possible process of recovery which is used extensively by Alcoholics Anonymous is known as the doubling of the self. The alcoholic in recovery self is able to “double back on the past self” as he views the past against the new desired self. The recovery process relies heavily on group settings (for alcoholic selves) in which the persons in recovery discuss the historic alcoholic self in detail. They also make public speeches – seasoned with much humour – and the audience provides supports by means of laughter (Pollner & Stein, 2001).

According to Baumeister (1989) masochistic practices involve the deconstruction of the self by removing the self from its meaningful high levels and promoting functioning at lower levels. This allows the self an opportunity to relinquish control and renders impossible the maintenance of self-esteem.

### **3.5.2.7 The kaleidoscopic self**

Deaux and Perkins (2001) propose a colourful metaphor for the self, namely, the kaleidoscope. They employ this metaphor in their study of self-representations and justify their choice by referring to the multiplicity of self-aspects, and the dynamic, fluid nature of self-definition. They maintain that there are three assumptions underlying the analysis of self: (1) It is impossible to separate the components of the self successfully and, consequently, there will always be a degree of overlapping, (2) the social context is important for the development and support of self and (3) behavioural episodes and action are key features that allow greater understanding of the self.

What does the self look like? Kihlstrom and Klein (1997) work from a cognitive psychology perspective and propose four answers to this question:

1. As a concept the self is a vague collection of context-specific selves.

2. As a story the self is a narrative (or a collection of narratives) that we have constructed, performed for ourselves, and associated with others.
3. As an image the self is about the representations we develop about aspects of our faces, bodies and mannerisms.
4. As an associative network the self is a compilation of our abstract characteristics, certain experiences, thoughts and actions and these separate semantic self-knowledge aspects form episodic self-knowledge.

The self with its capacities and abilities, as revealed above, is certainly not an entity that should be or could be easily ignored. The next section will consider those issues that enable the self to operate as a social force.

### **3.5.3 Self as a social force**

Gecas (2001), who referred to Rosenberg's combined paradigm of cognitive social psychology and symbolic interactionism as the parameters of his discussion, maintains that, in order to understand self as a social force, the following aspects need to be studied: the nature of self-reflexivity, the motivational significance of emotions and the types of self-motives. Self-reflexivity enables human beings to become significant sources of agency because they are able to participate in processes such as self-objectification, self-motivation, self-evaluation, self-attribution and self-control.

Gecas (2001) maintains that self-objectification is both a blessing and a curse, because self-objectification enables human beings to become aware of their mortality and this leads to anxiety. Emotions are self-relevant and thus supply passionate energy that drives conduct, but shame and guilt are vital aspects in self as a social force. The motivational significance of the self is most often perceived as a concept that relies on the self-motives, self-esteem and self-consistency. Self-esteem refers to the motivated maintenance and enhancement of positive self-evaluation, whereas self-consistency refers to the motivated effort to maintain the stability of self-conception.

We could make the assumption that "all selves" should have an equal opportunity to enjoy the passionate expression of positive energy in the pursuit of being a social force, but unfortunately it would appear that cultural constraints could hamper this "autonomous" privilege. The next section will briefly discuss the ways in which the self is steered by gender-specific expectations.

#### **3.5.4 Culture and the gendered self**

Rosenfield (2000) maintains that the way in which adolescents are socially exposed to traits that are culturally appropriate to their sex lead to vulnerability in respect of certain disorders. Internalising disorders, such as depression and anxiety, are linked to the female population, and externalising disorders, such as antisocial disorders and substance abuse, are linked to the male population. Rosenfield (2000) concludes that the expectations and assumptions linked to femininity increase the risk of depression and suppress the ability to externalise behaviour, whilst masculine expectations protect the male population against depression and anxiety, but render them vulnerable with regards to substance abuse. The vision for the future should, therefore, be to combine the best traits from each gender and then to structure socialising in such a way that negative extremes could be avoided.

As human beings we are not able to escape our social affiliations and hence our individual gendered selves are malleable and at the mercy of the dominant cultural forces. In the next section we will take a closer look at the nature of the individual self and the role played by social contact.

#### **3.5.5 The individual self and its need for social discovery**

Sedikides and Gaertner (2001) revisited the individual self because convincing research on the relational, collective and contextual self had made the traditional perspective on the individual self appear outdated. They examined various scenarios and research findings and concluded that, even though perspectives on the individual self have changed, the primacy of the individual self is still very evident. They propose three postulates:

- The individual self is the relatively stable experiential home base or the core of selfhood that resists external influences. It strives for self-preservation.
- The individual self is the secure springboard from which the self launches psychological explorations into the social world or into social groups. The individual self is frequently deserted in order to satisfy critical needs that may be gleaned only from social groups.
- Even though groups may be critically important “outposts for maximising psychological benefits” the person inevitably returns, like a boomerang, to the individual self, only to employ it once again as a source of strength for the next social discovery.

The concept **individual self** in the context above calls to mind a rather self-absorbed aspect of the self, because the self launches into social exploration and then retreats to its personal safety; it appears as if the other selves merely serve the **individual self**. The next section is devoted to the **interpersonal self** and this concept allows us to see self as more interwoven with others. However this privilege is also costly to self.

### 3.5.6 The interpersonal self and its relations

#### 3.5.6.1 Self needs others but complicates communication

*It seems as if the ability to self-reflect has important implications for social-interaction. Self-related thoughts and feelings arise in real and imagined social interactions, then feed back to influence how people behave toward other people. In many ways, interactions between individuals may be viewed as interactions between the selves of those individuals, with each person's perceptions of and responses to the other filtered through and mediated by his or her self-perceptions (Leary, 2002:120).*

Leary (2002) states that communication or interpersonal relationships between human beings would be considerably easier if the self had not been such a wonderfully complex creation. The following selection illustrates certain core issues that complicate the human self's relationships with others:

- The ability to differentiate between self and others whilst incorporating certain people into the personal self.
- The inability to recognise the extent to which personal perceptions and biases are egocentric.
- Fluctuation in the experience of self-esteem as a result of social interaction that could possibly lead to changes in self-evaluations.
- The nurturing and guarding of certain endearing mental representations of self.
- The reality that self is essentially absorbed in thought which reflects itself.

Baumeister et al. (2000) maintain that human beings are fundamentally social beings and that the interpersonal function of selfhood is crucial. Mankind's "need to belong" is satisfied by ongoing

pleasant interactions with the same relevant others within a lasting relationship that is characterised by mutual caring and concern.

### **3.5.6.2 Self is transformed by close relationships with others**

Aron (2003) discusses the self within the context of close relationships and maintains that, even in adults the self is involved in a cycle of shaping and reshaping when it engages in close relationships. Not only is the hidden self changed, but more obvious changes with regards to the outer appearance may also result. The two aspects of behavioural confirmation and inclusion are linked to self-esteem and facilitate the moulding of the self. Behavioural confirmation refers to that aspect of behaviour which is in accordance with the expectations of the close partner, while inclusion implies that the self absorbs the resources and identities of the close partner into itself. Even though it might appear that the self is the only party that is transformed by close relationships it must be borne in mind that the self also exerts an influence these on relationships. Those with high self-esteem apparently have better closer relationships than those with low self-esteem, because the latter expect their close partners to treat them according to the negative opinion which they have of themselves. Tice and Wallace (2003) state that close and intimate relationships with important people indeed create the looking-glass effect – this means that the view which people think others have of them becomes reflected in their own views regarding themselves.

### **3.5.6.3 Comfort and discomfort within the self**

According to Simmons (2001) relationships with others may either lead to a sense of comfort or discomfort within the self because these relationships influence the desired self-picture. Others within the close personal circle may confirm or disregard valuable aspects of the identity of the self, but these comforts or discomforts may also be encountered as the self enters larger multiple interpersonal contexts. An aspect of self that may be under attack within one context may be boosted within another. If the variation in interpersonal contexts – with its changing role players – becomes too demanding on the self a sense of overload may result, and the self may act inconsistently in all areas. Simmons (2001) concludes that there needs to be a balance between the comfort and challenge within a person's life and the contexts which provide the need to be alternated in pursuit of self-protection.

How do human beings react when they are socially excluded? According to Twenge and Baumeister (2005) social exclusion affect behaviour adversely. Rejected people become aggressive towards those who reject them and anyone who provokes them. They spare only those people who are friendly towards them and those with whom they will be forced to interact in the future. As the prosocial behaviour declines the level of self-defeating behaviour increases. Rejected people become risk-takers, procrastinators and make unhealthy choices. According to Twenge and Baumeister (2005) it seems as if the intelligent thought of socially excluded people is impeded. Narcissists who have inflated self-views display the strongest levels of negative reactions in respect of social exclusion.

Pickett and Brewer (2005) maintain that other effects of social exclusion include anxiety, lower self-esteem and negative affect. In order to avoid becoming a victim of social exclusion marginalised group members attempt to become more prototypical and engage in self-stereotyping processes. The individual may sacrifice positive self-enhancement and personal self-regard in order to be accepted and socially included.

The following question came to mind during perusal of the literature: Could it be that much of our discomfort arises from our perception of others? The next section deals with social perception and certain of the apparent predicaments self encounters when it perceives others.

### **3.5.7 Self and social perception**

According to Dunning (2003), who reviewed literature pertaining to self and social perception, self is linked to social judgement in numerous ways. Dunning (2003) is convinced that this aspect of the self would still merit considerable research. The three most valid groupings he identified within his readings regarding the self's social perception of others are:

- With limited information about another the self assumes that there is a high degree of similarity between self and that other.
- With specified concrete information about another the self emphasises the information that also pertains to areas within which the self has some degree of expertise, and hence confident evaluations and inferences about the other may be made. If the other person

displays competence in areas that are foreign to the self the self will be reluctant to seek connections.

- Self compares the performance of another with its own and uses personal behaviour as a benchmark with which to measure or judge the other's performance.

People treat the evaluations of others as evaluations of self, and, therefore, they employ their judgements of others to assist with the maintenance of a positive self-image. According to Dunning (2003) the evaluation of others is predominantly an intrapersonal exercise, not an interpersonal exercise for self, because the internal world of the self is the viewfinder which the self employs.

Now that we have been exposed to the (limited) array of views selected for the presentation of self it must be obvious that self is indeed no simple matter, but nevertheless very interesting. We will now proceed to the self-concept which is the construct at the heart of this study. As with self we will encounter numerous differing views that will illustrate the multifaceted nature and intriguing qualities of the self-concept.

### **3.6 Self-concept**

*The human self-concept has captured the fascination and imagination of intellectuals from many walks of life – writers and poets, religious and political figures, philosophers and scientists. These intellectuals have described the self as enigmatic and mysterious; the key to understanding the essence of human nature; the basis of motivation, emotion, and behaviour; and the royal road to personal misery and societal woes (Sedikides & Skowronski, 2000:91).*

Marsh, Craven and McInerney (2003) point out the importance of self-concept research by referring to individual and societal issues that stem specifically from a low self-concept. The importance of the self-concept has been recognised in diverse settings such as education, mental and physical health, industry and sport.

#### **3.6.1 Definitional confusion**

There exists a definitional confusion regarding the self-concept as researchers randomly use various terms to describe the self-concept and its “components” (Byrne, 1996).

Terms used interchangeably with the *self-concept* include *self*, *self-estimation*, *self-identity*, *self-image*, *self-perception*, *self-consciousness*, *self-imaginary*, and *self-awareness*. Terms used interchangeably with *self-esteem* include *self-regard*, *self-reverence*, *self-accepting*, *self-respect* and *self-worth*, *self-feeling*, and *self-evaluation*. Related terms also include *self-actualisation*, *self-control*, *self-complacency*, and *self-knowledge* (Hattie, 1992:viii).

Byrne (1996) states that: the interchangeable use of the terms *self-concept* and *self-esteem* by researchers reveals the lack of consensus about the distinct roles of each concept. This confusion stems from the tension between the functions, self-description (for self-concept) and self-evaluation (for self-esteem). This discrepancy has not been fully resolved because self-concept research relies on self-report measurements that employ both self-description and self-evaluation.

### **3.6.2 A selection of self-concept perspectives of the past 25 years**

Various perspectives concerning the self-concept that will reveal the intricacies of this entity will now be presented. These opinions range from the view that the self-concept is the stabilising agent which secures inner consistency to that of the self-concept as an indicator of status. Between these two poles issues such as the dimensionality and the content of the self-concept will also be discussed.

#### **3.6.2.1 The self-concept secures inner consistency**

*Of all the perceptions we learn, none seems to affect our search for personal significance and identity more than our self-perception – our view of who we are and how we fit into the world* (Purkey & Novak, 1984:25).

Burns (1982) ascribes three components to the self-concept: firstly, the belief or cognitive component that includes all true or false objective or subjective opinions a person has about himself, secondly, the evaluation component that subjectively evaluates personal competencies and feelings, and, thirdly, the behavioural tendency component that refers to the fact that people act according to their beliefs about themselves, even if they may temporarily override their own preferences as a result of societal norms or moral obligations. The self-concept is the result of the influence from the outside of significant others who determine the way in which the individual perceives himself. Once the self-concept has been formed it will play a subjective role with regards

to the perspective the individual will assume in respect of a personal experience. Burns (1982) sees the importance of the self-concept in its three-fold role of regulating inner consistency, determining the way in which experiences are viewed and providing a set of expectancies.

The self-concept, in its attempt to ensure inner consistency, may exclude positive affirmations in order to maintain the consistency of a negative self-concept. Burns (1982) explains that the term self-concept is somewhat misleading because we possess numerous self-concepts that pertain to various aspects of our lives. He sees the global self-concept as an amorphous blob of jelly that consists of thousands of self-attitudes that form an integrated system that has the most dominant self-attitudes in the centre and, on the periphery, the relative self-attitudes. Criticism of one's self-concept should not be perceived as criticism of the global self-concept, and, according to Burns (1982), this diverse network of self-concepts allow us to keep negativity localised and limited to a specific self-concept, and not allow it to pervade the entire global self-concept, for example, a man may be a good husband but a terrible gardener.

The self-concept determines the way in which we interpret experiences. No matter how positive an experience, if it passes through the filter of a negative self-concept, the meaning that will be given to the experience will be consistent with the self-view of the individual. Another powerful aspect of the self-concept is that it programmes people's expectations of what will transpire within a certain scenario, for example, if a child believes he is not socially accepted social exclusion will result (Burns, 1982).

### **3.6.2.2 The self-concept is a description of the perceived self**

Beane and Lipka (1984) maintain the self-concept is the description which an individual attaches to him, and is based upon the roles which the individual plays and his personal attributes. The self-concept should not be seen as either positive or negative because it is merely a description of the perceived self and thus not a value judgement. In view of the fact that the self-concept is basically no more than a description Beane and Lipka (1984) propose the following measures with which to assist the individual to enhance the self-description:

- Help the individual clarify the descriptive content
- Assist the individual to develop accurate self-descriptions

- Suggest neglected personal dimensions
- Help the individual to link the self-descriptions to reality
- Encourage in-depth thought about the self-concept
- Encourage the individual to align his view of himself with the way in which “outsiders” view him
- Emphasise reflection pertaining to self-description in order to establish clarity, accuracy, breadth and depth
- Assist the individual to identify the sources and influences that have had an impact on the self-concept.

### **3.6.2.3 The self-concept is both a structure and a process**

Hattie (1992) describes a self-concept cognitive model that depends on differentiation and integration, is both a structure and a process, and is dynamic and capable of change. For these reasons it is neither a system in continuous flux nor a static entity. The self-concept comprises descriptions, expectations, and prescriptions that could be “actual, possible, ideal, evaluative, interpretative, and dynamic”. All people possess a unique self-concept as each person strives for unique ways in which to enhance, maintain or understand the self. It may be both a structure and a structure/process. Certain individuals live by a structure and a collection of beliefs that preside over processes and actions, whilst others are guided by a structure/process that employs a set of hierarchical, multifaceted beliefs that govern behaviour within social settings. The prominence of the self-concept as regards situational behaviour varies and, because people live by implicit models that regulate behaviour, they are generally not able to describe their self-concepts explicitly. Changes to the self-concept occur as maturing continues through developmental stages from infancy to old age.

### **3.6.2.4 The self-concept is multidimensional**

*The contents of the self-concept refer to one's self-beliefs and self-evaluations – to how one answers the questions “Who am I?” and “How do I feel about myself?” The structure of the self-concept refers to how the contents of the self-concept are organized (Campbell et al., 2003:116).*

According to Kruger (1999) the self-concept is the sum total of an individual's mental and physical attributes, and it includes the individual's personal assessment of the entity. Campbell, Assanand

and Di Paula (2000) state that the self-concept underwent major changes during the last two decades of the 20<sup>th</sup> century as the emphasis on a singular stable entity was replaced by contemporary theorists accentuating the self-concept as a cognitive schema that is an organised knowledge structure which houses self-beliefs about personal attributes, and episodic and semantic memories. It is the processor of self-relevant information. Van der Meulen (2001) supports this view and states that the new approach was given impetus by, amongst others, Markus and Wurf who proposed a dynamic self-concept, and by Epstein who advanced the strictly cognitivist interpretation of the self-concept.

According to Wigfield, Battle, Keller and Eccles (2002) modern theorists have defined the self-concept as a multidimensional entity and reason that it is no longer “valid” to attempt measuring the global self-concept. They suggest rather that a specific aspect of the self-concept should be investigated.

The conclusions of Van der Meulen (2001), after reviewing her selection of contemporary literature, regarding the self-concept comprise in three major points. Firstly a person’s set of self-beliefs is not an exclusively cognitive matter because this set of self-beliefs is closely associated with affect, secondly, the set of self-beliefs does not primarily consist of decontextualised self-beliefs but includes beliefs that have also arisen out of close interaction within physical and social contexts, and, thirdly, stable and variable short-term beliefs co-exist.

#### **3.6.2.5 The self-concept has domains with content**

Instead of investigating merely the “over-researched”, one-dimensional global self-concept Young and Mroczek (2003) conducted a study in order to determine the way in which the domain specific self-concepts of adolescents were affected over a period. Past studies had reported a decline in the self-concept during preadolescence; this trend was reversed during early or middle adolescence, and rose again during late adolescence. With regards to domain-specific self-concepts academic and athletic self-concepts declined during early adolescence, as did appearance and social competence. Gender was also investigated and it was found that female adolescents were more likely than their male counterparts to display a declining global self-concept. Young and Mroczek (2003) used Harter’s Self-Perception Profile for Adolescents (SPPA).

Their research extended over a one-year period and found, as had been revealed by other studies, that the global self-worth is indeed more stable than the domain specific self-concepts. They discovered fluctuations in the domains of job competence, romantic appeal, and physical appearance, but did not regard this as significant because these domains would stabilise as the adolescents matured. They acknowledge that there were limitations to their study and that perhaps a longer time frame and a larger population (larger than the 253 adolescents in their study) would have delivered more significant domain changes.

Contemporary theorists differentiate between the content of the self-concept (refers to self-beliefs such as traits, physical features and values) and the structural features of the self-concept. The two most important structural features of the self-concept are differentiation and integration (Campbell et al., 2000). According to Locke (2006) the structure of the self-concept indicates the way in which the diverse contents of the self-concept are interrelated.

Locke (2006) reports on a study that aimed at establishing whether a consistent self-concept or a desirable self-concept was indicative of well-being. This study found that the desirable self-concept, and not consistency, indicated well-being. Furthermore Locke (2006) poses the positive and negative views of consistency held by psychologists: certain psychologists believe that a consistent self reveals a maladaptive self because there is not sufficient flexibility to cope with differing contexts, others feel that a consistent self will take the effects of a negative experience and transfers them onto other self-aspects, while those in favour of consistency argue that consistency reassures the self of personal continuity and integrity.

#### **3.6.2.6 The self-concept can be enhanced with strategies**

West and Turner (2006) suggest that choices need to be made regarding checking perceptions and improving the self-concept. In respect of perception they suggest the following: know your personal worldview, accept that perception will always be incomplete, search for explanation and clarification, separate facts from inferences, and cultivate patience and tolerance. They make the following suggestions in respect of the improvement of the self-concept: acquire the desire to change, decide what needs to be changed, set attainable personal goals, revise the self-concept, and expose yourself to ample “relational uppers”.

### 3.6.2.7 The self-concept is shaped by the psychological group: self-categorisation theory

Onorato and Turner (2001) hold a different view of the self-concept. Their view stems from the self-categorisation theory. Unlike social cognitive psychology this theory does not support the favouring of a self-concept that is a stable cognitive structure. The most important premise of the self-categorisation theory is that the psychological group is instrumental in the shaping of the self-concept. Self-categorisation moves away from the concept of the self as a private entity that is “manufactured” solely by the cognitions of the individual and emphasises the influence of group interactions.

According to Onarato and Turner (2001) the major points of the self-categorisation theory may be summarised as follows:

- The self is no longer seen as a storehouse of long-term knowledge, and the emphasis shifts to the dynamics of the self-system. Self has become a fluid system that is subject to continuous categorisations as the self encounters other selves in groups. The focus is the psychological process that leads to self-categorical judgements.
- Self-categories are not fixed properties within the self, but should be seen as relative and changeable. Dimensions of comparative context, such as relevant comparison, others and the relevant comparison dimension, may affect self-category content. In self-categorisation theory similarities and differences are not perceived as separate independents, but merely as “relatives” of the same metacontrast principle.
- The “me” level of self-categorisation is not seen as the most fundamental level, therefore all levels of self-categorisation are considered equally valid. This aspect places “me” and social identity (and other self-categories) on the same importance ranking, and removes the element of distortion that may easily be attached to everything other than “me”.
- Self-categorisation theory focuses on different types of self-concept change, which implies the types of variation that characterise the self-categorisation process. Firstly change may occur in respect of the most prominent level of self-categorisation, secondly, variations within in each level may occur and the hierarchy of importance may change, thirdly, the contexts of individuals and groupings will exert an influence and alter the content of self-categories, and, fourthly, the internal structure of self-categories will be affected by the context of definition.

Abrams and Hogg (2004) maintain that the theoretical consequences of self-categorisation do not harmonise with people's experience of themselves as meaningfully stable and relatively coherent entities. They point out that, if indeed the self is as pliable as suggested by self-categorisation theory, then it might become impossible to establish normal social relationships because there will be no predictability on which to rely.

### **3.6.2.8 The self-concept and its assessment**

Oyserman (2004) discusses the difficulty which an assessment of the content of the self-concept poses for the self and the researcher. This is because the self-concept contains "a dizzying array of content" that includes experiential, episodic and abstracted self-information – and only one type of content will be prominent at a specific point in time. When people are asked to describe themselves they access the self-concept via the easiest route – the most relevant self-concept information at the given moment, and that which memory is able to call to mind with the least effort. Brewer and Hewstone (2004) warn that the context within which an individual is asked to access self-knowledge could be triggered by certain self-aspects that would have remained dormant within other contexts.

### **3.6.2.9 The self-concept indicates status**

The status dynamic approach, as explained by Bergner and Holmes (2007), deviates from the notion that the self-concept is merely a summary of information about the person. They reason that the self-concept is more a "summary formulation of one's status", which, in turn, implies one's positioning in respect of all the relevant aspects in one's world, including oneself. Based on this premise of status Bergner and Holmes (2007) maintain that the self-concept delimits behavioural possibilities in the following ways:

- Self-assigned statuses (or self-concepts) steer self-expression because they limit participation to spheres within the self-status regions only.
- Fortunately self-statuses constrain immoral actions, but could also foster self-destructive patterns, such as refusing to leave a destructive relationship.
- Self-statuses determine the view the person has of the world and his effective living within that world.

The status dynamic view therefore departs from the view that the self-concept is an informational entity and regards it rather as a means of positioning – initially in the mind. According to the dynamic status approach changing the self-concept is not easy, but it is possible.

According to this approach the problematic issue in respect of the self-concept is the fact that, initially, we have no control over most of what happens to the self-concept. This is because the self-concept has been “constructed” by roles assigned to the self by parents and by influential role players during infancy and childhood. As adolescents and adults individuals are able to make better judgements about the ways in which they perceive themselves (Bergner and Holmes, 2007).

The way in which to affect change is to assist clients to break the moulds of limiting self-assigned or accepted statuses which are the source of personal discomfort, and to assist them to assign to themselves new statuses which will endow them with improved behavioural potential. In order to accomplish this, the status dynamic therapist creates a two-person community with the client, and assigns new statuses to them. The therapist will consistently treat the client according to the new demands of the new statuses (Bergner & Holmes, 2007). This corresponds with Rogers’ view – he perceived the client as an “unconditionally acceptable human being”. The dynamic status approach wishes to see the client as someone who is acceptable, paramount in the therapeutic relationship, endowed with personal resources, possesses problem solving skills, and who makes sense – the agent who is capable of effecting the transformation from victim to achiever.

We have considered complementary and differing views of the self-concept, and also its apparent functions and qualities. This means that the following questions may now be posed:

- How does the self-concept develop?
- Are there stages in this development?
- Which factors play a role in the development of the self-concept?

The following sections will attempt to answer these questions.

### 3.6.3 Developing a self-concept

Despite the difficulties of accessing the self-concept it is nevertheless a social force that determines perceptions, feelings and various reactions, and may therefore be compared to an “information processor”. Certain people view the self-concept as the seat of effectance and competency drives which aims at giving expression to the desire for self-improvement – this relates to self-evaluation, maintenance and self-affirmation. Apart from its self-enhancing attributes the self-concept is a “cognitive anchor, a consistent yardstick” that allows the self to make sense of the world. It also regulates the expectations the self has of others (Oyserman, 2004).

#### 3.6.3.1 Suggested stages of self-perception development

Beane and Lipka (1984) differentiate between the different stages of the development of the self, namely, the *childhood self*, *transescent self*, *adolescent self* and *adult self*. During the *childhood self* the child’s self-perceptions are derived from the feedback given by parents or guardians, and positive self-images are determined by a warm home atmosphere. During middle childhood the child’s social circle enlarges and the child’s self-perceptions are supplemented by feedback from teachers and friends. During late childhood the influence of the peer group could become as significant as parental opinions. Transescence is the period encompassing the onset and development of puberty and the peer group represents the significant others. The transescent is able to deal with abstract conceptual relationships. During this period the transescent experiences dissonance as he attempts to reconcile the importance of the peer group with the privilege of having a home and caring parents. Feelings of helplessness and being misunderstood may result. During adolescence the identity crisis may become dominant as the adolescent attempts to discover the direction which he wishes to follow, and as he experiments with different roles and identifications. During the years of the adult self the main goal is to seek stability.

#### 3.6.3.2 Others shape the self-concept

Developmental research regards the self-concept as “a basic tool of cognitive and social development and an important consequence of its development”. A sense of self is awakened by the infant’s realisation that his body is separate from others. This is made possible by interaction with others. As memory develops identity grows and, at two years of age, self-consciousness emerges. This stabilises at the age of four, and the self-concept becomes linked to self-conscious

emotions such as embarrassment. From the ages of two to eight language develops and the child is able to expand self-descriptions. During adolescence the self-concept acquires a more abstract sense of self and obtains a future orientation and an ever-increasing social comparative dimension. The sense of adulthood is also awakened during adolescence and matures throughout adulthood (Oyserman, 2004).

The development of the self is the result of intra- and interpersonal relationships with self and the social world – these relationships range from family and peers to more distant acquaintances within the community. The deterioration or improvement of the self-concept stems from the social component with significant others. Positive experiences such as love, encouragement, and physical and emotional affection in relation to significant others foster an image of being loved and being capable, whilst negative experiences, such as ridicule, hostility, labelling and sarcasm, lead to negative convictions (Kruger, 1999).

### **3.6.3.3 The influence of friends and groups on the adolescent self-concept**

Tarrant, MacKenzie and Hewitt (2006) examined the influence of friendship group identification on the self-concept and self-esteem of adolescents. They discovered that adolescents who were highly identified with their peers (as opposed to those who revealed no significant peer identification) reported the highest levels of self-esteem – this was most apparent in the non-academic self-domains. High identifiers had better levels of self-esteem and manifested more positive feelings towards personal and relational developmental tasks.

### **3.6.3.4 Academic competencies could enhance the self-concept**

An interesting opinion was expressed by Manning (2007) when he maintained that educators should expend less energy and financial resources on programmes aimed at building the self-concept or self-esteem of problem children or adolescents, but that they should rather ensure that students receive remedial help in any particular scholastic area in which they need assistance. An improvement in the academic skills of students would enhance the self-concept. Manning (2007) quotes Baumeister (a 2003 reference) who suggested that the self-concept is not a major predictor of almost anything.

Even though multiple scenarios, individuals and various skills may impact positively (and negatively) on the self-concept it is comforting to realise that this is not immutable and change is always possible. The next section deals with issues relating to the stability and variability of the self-concept

#### **3.6.4 Self-concept stability, variability and change**

According to the discussion of Onorato and Turner (2001) on the unresolved problem of change in the self-concept social psychologists are convinced of the existence of self-concept change, although they realise this subject needs further exposition. The two main views on self-concept change involve the reconfiguration or change of intrapsychic structures and situational variation. The reconfiguration view holds that the self-concept is a conglomeration of mental structures that could be affected by change in the following ways: the self-concept could be eliminated, a new self-concept could be adopted, or various self-facets in the structure could be rearranged. The situational view holds that behaviour and situational triggers call forth self-structures pertaining to the specific scenario, and, therefore, dormant parts of the self-concept will appear at an opportune time – this leads to self-concept variation.

According to the review of Kernis and Goldman's (2003) the variability in the self-concept is due to contextual or situational factors such as social comparison, feedback, and actions. Social comparison allows the individual to compare self with others in the same environment, and the influence of the feedback will depend on the level of self-esteem of the individual. Individuals with high self-esteem have greater clarity of self-concept and seem more resilient when coping with feedback – the opposite is true for those with lower self-esteem and hence self-concepts that lack clarity. The actions which the individual undertakes in public contexts may alter self-beliefs because the public self may generate a belief that public performances (or actions) are indeed an integral part of the true self.

The self-concept possesses a relative adaptability and malleability that will be revealed by different contexts. New cultural technologies afford individuals the opportunity to present opposing views of themselves without being held accountable. New technology has also expanded the self-concept, because, as people expose themselves to chat rooms, computer-based conferencing and other digital media, they discover new dimensions within themselves. The challenge posed by new

technology is that it is becoming increasingly difficult for the individual in a post-modern self to redefine the self and to secure boundaries that afford stability (Kernis & Goldman, 2003).

### **3.6.5 Self-concept categories, domains, dimensions and facets**

Burns (1979) regards the major sources of the adolescent self-concept as the physical self and body image, language, and feedback from significant others. The physical self involves a personal assessment of the physical self in terms of social norms and responses from others. Burns (1979) distinguishes between body schema (pertain to the knowledge attained from bodily sensations) and body image (the evaluated picture of the physical self). If the adolescent does not possess the “perfect” body that conforms to the “acceptable” norms this may lead to personal distress as nicknames are often given to those who are, for example, too fat or too tall. As the child acquires language he learns to differentiate between self and others, the complexity of concepts increases and the proficiency to articulate personal feelings grows, as does self-awareness. Non-verbal communication also conveys a measure of self-knowledge to others. The feedback given by parents or teachers (or other significant people) may reduce or increase the insecurity of the adolescent who is at a vulnerable developmental stage. Feedback may be connected to a myriad of activities ranging from sport to general aspects such as socialisation.

Burns (1979) maintains that, as the child grows, the environment expands and this results in an expansion of the self-concept. According to Byrne (1996) there is “the generally unanimous agreement that self-concept is a multidimensional construct (1996:xv)”. As researchers study the self-concept further it is becoming evident that the facets or domains or categories (e.g. academic, social or physical) are rich in content, and also multifaceted. This realisation has impacted on the self-concept instruments that now are attempting to measure, not just the global self-concept, but also include measures that should shed light upon the various domains or facets that constitute the global self. Shavelson, Hubner and Stanton (1976) delivered a seminal work on the structure and measurement of self-concept, and, since 1976, many have built on the Shavelson et al. “foundation”. As will be seen later Shavelson collaborated with numerous researchers to rework and refine particular aspects of the self-concept – all in search of greater clarity. In her seminal work *Measuring Self-Concept Across the Life Span* (1996) Byrne (1996) describes the *general self-concept* as similar to global self-worth. Shavelson et al. (1976) perceive the self-concept to be the

individual's perception of him – it is not an entity within the person but is a construct for the prediction and explanation of behaviour. Shavelson et al. (1976) identified seven critical features of the self-concept: organised, multifaceted, hierarchical, stable, developmental, evaluative and differentiable.

Past research has demonstrated that the implicit self-concept comprises an extensive collection of attributes, but the underlying basis of these associations was still unknown. A study was conducted to ascertain the influence of the semantic and valence on attribute self-association. The researchers discovered that semantic meaning was the primary basis determining attribute inclusion in the self-concept (Perkins and Forehand, 2006).

The next section will provide brief descriptions of the most important categories, dimensions, domains or facets of the self-concept as postulated by a selection of five different authors and co-authors. It is not the aim to get caught up in the technicalities of the layout of the numerous “visual models” as they usually appear – what is important is the content of the self-concept domains or categories. The lists below contain the exact information as they appear but in a simplified format. The order in which these categories appear does not indicate the significance of one category over another. The general self-concept has been placed at the top, followed by the academic, and then the non-academic. The reader must pay attention to the wording of the categories, domains or facets and the way in which the various authors expound on these issues.

In order to display the diversity of the self-concept domains (or categories or dimensions) and their respective facets the layouts of the following scholars and authors will be displayed in **Table 3.4:** Shavelson, Hubner and Stanton's self-concept domains and subscales (1976), The eleven domains of Marsh's 1992 Self Description Questionnaire II for adolescents (as explained in Byrne, 1996), Bracken's Multidimensional Self Concept Scale (1992), Harter's proposed self-concept domains for adolescence (1999), and Kruger's self-concept dimensions (1999).

### 3.6.5.1 A discussion of the major domain and facet differences and similarities in table 3.4

This discussion will compare and contrast elements of **table 3.4**.

- Four columns (A to D) indicate a heading for the general or global self-concept (row 1). In column D Harter (1999) labels this **self-worth** rather than **self-concept**.
- The academic self-concept (row 2) differs from column to column. In column **A** four specific subjects are listed, **B** lists two only and refers to **general school** as well, **C** to **E** omit references to specific subjects and seem to define the academic self-concept in terms of school functioning, competence and achievement. **E** links the career aspect to the academic self.
- A heading for the non-academic self (row 3) is listed in columns **A** and **B** only.
- The social domain (row 3.1) and its sub-categories or facets are interpreted differently in each column. Columns **A**, **B** and **D** mention **peers** as a major facet, whilst **C** places the emphasis on the **reactions of others**, and **D** lists **self in community** as the only facet. **B** and **D** include the **romantic** aspect of the social world of the adolescent.
- The family domain (row 3.2) – with its familiar content – is regarded as significant by **B**, **C** and **E**, whilst **A** and **D** do not make any reference to family or parents. **A** mentions **significant others** in 3.1, and this could include family.
- The personal or emotional domain (row 3.3) is recognised by four, while **D** omits an entry. They appear to emphasise the emotional fluctuations, the emotional connectedness and evaluative stance towards the environment of the adolescent.
- The physical domain (row 3.4) appears to be very important to each author, and they provide clear facets. **A**, **B** and **D** are similar in their facets lists and make a clear distinction between **physical appearance** and **ability**. **C** also refers to the reactions of others that could be the result of appearance.
- The moral domain (row 3.5) is omitted by **A** and **C**. Its facets refer to honesty, morality and to belief systems.
- **C** and **D** only indicate a need for the competence domain (row 3.6) and reference is made to effective functioning, problem solving and job competence.



**Table 3.4: Self-concept domains and facets**

Scholars or authors ►	(A) Shavelson, Hubner and Stanton (1976)	(B) Marsh (1992)	(C) Bracken (1992)	(D) Harter (1999)	(E) Kruger (1999)
Specific self-concept domains ▼	Domains and facets ▼	Domains and facets ▼	Domains and facets ▼	Domains and facets ▼	Domains and facets ▼
1. General or Global	General self-concept	Global self-concept	Global self-concept	Global self-worth	
2. Academic	Academic self-concept English History Mathematics Science	Academic self-concept Reading Mathematics  General School	Academic (Achievement) (Functioning)  (School-related experiences)	Scholastic competence	Academics or career self Scholastic or occupational achievement
3. Non-academic self-concept ▼	Non-academic self-concept ▼	Non-academic self-concept ▼			
3.1 Social	Social Peers  Significant others	Peer relations: same sex peer relations  Peer relations: opposite sex peer relations	Social (Reactions of others)  (Goals achieved through successful social interactions)	Peer acceptance  Close friendships  Romantic relationships	Social self Self in community
3.2 Family		Parental relations	Family (Traditional, natural)  (Surrogate)		Family self  Self in family connectedness
3.3 Personal or Emotional	Emotional Particular emotional states	Emotional stability	Affect (Personal evaluation) (Environmental evaluation)		Personal self Self and its emotions or psychic connections
3.4 Physical	Physical Physical ability  Physical appearance	Physical ability  Physical appearance	Physical (Physical attributes)  (Reactions of others)	Athletic competence  Physical appearance	Physical self  Self and its bodily relations
3.5 Moral		Honesty/ Trustworthiness		Conduct/ morality	Moral self Relations of self to personal belief or value systems
3.6 Competence			Competence (Effective functioning) (Problem solving efficiency)	Job competence	

From the discussion in 3.6.5.1 we have learn that – based on the expositions of the writers listed – the four best described and agreed upon categories of the self-concept are **academic**, **social**, **personal** or **emotional**, and **physical**. The **family** and **moral** domains may be listed in the fifth place, whilst the **competence** domain is the domain which received the least attention. It was decided to use the following self-concept categories as the **major themes** in the data analysis: **academic**, **social**, **personal-emotional**, **physical** and **moral**. These themes will be investigated in chapter 5.

### 3.6.6 A summary of the self-concept

To conclude the reflections on the self-concept and its complexity certain key elements will be summarised in **table 3.5**. This is by no means a comprehensive account of what has been encountered, but it serves as an opportunity to “ground” certain ideas before examining self-esteem.

**Table 3.5: Ideas about the self-concept**

<b>Ideas</b>	<b>See:</b>
There still exists definitional confusion and a lack of consensus in respect of the issue of self-concept.	3.6.1
Self-concept is an important construct because individual and societal issues in particular stem from a low self-concept – after its formation it taints the perspective we assume on personal experiences. It is alarming that our self-concepts could be attributed largely to the influence of significant others – good or bad.	3.6.2.1
Self-concept is both a structure and a process, and changes as we mature from infancy to old age. It strives for inner consistency and may even exclude positive affirmations in order to maintain the consistency of a negative self-concept.	3.6.2.3
Self-concept is a multidimensional entity and is characterised by differentiation between the content of the self-concept (which refers to self-beliefs such as traits, physical features and values) and its structural features.	3.6.2.4
Self-concept is a cognitive schema – an organised knowledge structure that houses our self-beliefs, and episodic and semantic memories. It is the processor of self-relevant information. It possesses numerous self-concepts that pertain to various aspects of our lives, and also determines our self-evaluation and behaviour, thus constituting the basis of our self-description. The major domains, categories or facets of the adolescent self-concept that were identified are <b>academic</b> , <b>social</b> , <b>personal</b> or <b>emotional</b> , <b>physical</b> , <b>family</b> and <b>moral</b> .	3.6.2.5 & 3.6.5
It would appear that it is possible to affect a change in the self-concept by means of deliberate self-action or resolution.	3.6.2.6
Self-categorisation moves away from the self as a private entity “manufactured” solely by the cognitions of the individual and emphasises the influence of group interactions.	3.6.2.7

It is difficult to assess the content of the self-concept because of its varying nature which includes experiential, episodic and abstracted self-information – only one type is prominent at a specific point in time. The context within which self-knowledge is accessed could trigger certain self-aspects that would have been dormant within other contexts.	3.6.2.8
The status dynamic approach deviates from the notion that the self-concept is a summary of information about the individual and maintains that the self-concept is rather a “summary formulation of one’s status”. Unfortunately the self-concept is formed or influenced initially by caregivers.	3.6.2.9
Despite the difficulties of accessing the self-concept it is a social force that determines perceptions, feelings and various reactions, and therefore it may be compared to an “information processor”.	3.6.3
There are those who maintain that educators should expend less energy and financial resources on programmes aimed at building the self-concept or self-esteem of problem children or adolescents, and should rather ensure that students receive remedial help in the particular scholastic area where it is needed. Increasing the academic skills of students would enhance the self-concept.	3.6.3.4

In the section on self-esteem follows viewpoints from the past 10 years will be discussed. According to the literature the major difference between the self-concept and self-esteem appears to be the fact that self-esteem is more “emotional” than the self-concept. Self-esteem indicates the level of fondness with which we regard ourselves, and needs social interactions in order to improve.

### 3.7 Self-esteem

#### 3.7.1 Introductory remarks

*When adolescents routinely begin to notice the disparities between the way they actually behave and the way they ought to behave if they were being true to their “real selves”, they begin to become preoccupied with what their “true” self is. Once they start dwelling on their own characteristics, they are confronted with the question “How much do I like myself (Cole & Cole, 2001:672)?*

Self-esteem appears to be more charged with “emotion” than the self-concept, probably because of its “people link”. The following list summarises those aspects of self-esteem that will be addressed in the following section:

- Self-esteem provides an indication of the degree to which we either appreciate or dislike ourselves.



- It reveals the intensity of our desire to connect with others and is, therefore, termed the sociometer, as it indicates our sense of belonging. We need a group setting within which to rectify self-esteem in any way because self-esteem requires social interaction.
- The degree to which our ideal picture of ourselves corresponds with our (actual) present state determines our self-esteem (and self-worth).
- Self-esteem comprises images we have of our social roles and will fluctuate as the significant others in our lives present us with the positive and negative images they have of us.
- If we suffer from low self-esteem we will manifest a greater need for approval.
- Unstable self-esteem could imply an increase in depressive symptoms as daily stressors are encountered, self-feelings fluctuate, and learning hindered as a result of a self-protective stance.
- If we display a fragile self-esteem we will pursue self-esteem, because self-esteem is easily threatened by criticism and rejection. There are those who regard this pursuit of self-esteem as detrimental because it increases self-concern and leads to egotism.
- High self-esteem will result in a striving for exceptional success because of the desire for self-enhancement, whereas those with low self-esteem merely wish to avoid failure as all they want to do is simply protect themselves.
- Children with high self-esteem display a greater creative capacity. They assume active social roles within groups more easily and are not threatened by the competencies of others which exceed their own.

### **3.7.2 Self-esteem stances of the past 10 years**

#### **3.7.2.1 Orientation**

*Past research has shown that self-esteem is dependent on the extent to which what a person wants to be corresponds with what that person considers he or she actually is (Hannover, Birkner & Pöhlmann, 2006:119).*

Despite the numerous studies on self-esteem there is no agreement on what it actually comprises as a psychological construct, and why it should be important. Those with low self-esteem (in comparison with those with high self-esteem) have a greater need for approval, a more intense desire for close relationships, are fearful of negative evaluation and rejection, display a greater

dependence on others, view relationships less positively, sense relationship threats more acutely and react more emotionally when encountering relationship problems (Leary, 2002).

### **3.7.2.2 Self-esteem and belongingness**

Why is self-esteem such a powerful motive? It does not seem to contribute any obvious benefits to either survival or reproduction, and does not prevent addiction or reduce unwanted pregnancies. Is it really so important? Even though self-esteem is not important in itself it is connected to the important issue of belongingness. Self-esteem should be regarded as the inner measure or meter of belongingness. As the petrol gauge of a motor vehicle indicates the level of fuel so self-esteem indicates the measure of interpersonal connectedness – it is therefore termed the sociometer (Tice & Baumeister, 2001).

### **3.7.2.3 Characteristics of an unstable self-esteem**

Kernis and Goldman (2003) report on their review of recent research regarding the stability and variability of self-esteem in which people with stable self-esteem (levels) were compared to those with unstable self-esteem (levels). They discovered the following about those people with an unstable self-esteem:

- They experience an increase in depressive symptoms when encountering daily stressors
- Their self-feelings fluctuate more in response to positive and negative events
- They employ a self-protective stance when confronted by learning tasks
- They are more acutely aware of aspects threatening self-esteem in uncomfortable interpersonal relationships
- They do not structure their goals self-determinedly
- Their self-concepts are more impoverished.

*Self-esteem is a pervasive and familiar experience in interpersonal life because it is intimately involved in the fundamental desire to form and maintain connections with other people (Leary, 2002:130).*

### **3.7.2.4 Self-esteem indicates self-concept evaluation**

Self-esteem refers to the individual's evaluation of the self-concept and indicates the degree of satisfaction or dissatisfaction that may be linked to a part or the whole of the self-concept. Self-

esteem could be seen as an indicator of self-worth or self-regard (Beane & Lipka, 1984). West and Turner (2006) agree with Beane and Lipka (1984). They regard self-esteem as an evaluation of self-perception. It may also be perceived as a measure of our self-worth, as it reflects our feelings in respect of our talents, abilities and other salient issues. Self-esteem comprises images we hold of our social roles, the vocabulary we employ with which to describe ourselves, and the way in which others perceive us socially in our various capacities. Self-esteem may fluctuate as significant others present us with the positive and negative images they hold of us.

*Underlying this cultural concern for self-esteem is the belief that feelings of worthlessness and low self-esteem lead people to do things that are harmful and destructive to themselves and to others; in other words, low self-esteem is one source of evil (Crocker, Lee & Park, 2004:271).*

### **3.7.2.5 The unhealthy pursuit of self-esteem**

Crocker, Lee and Park (2004) are of the opinion that the pursuit of self-esteem is, in most instances, detrimental to the individual and his social circle. They regard interpersonal harm, misfortune and destruction as the consequences of the struggle the individual has to prove his self-worth and value. The pursuit of self-esteem increases self-concern – the individual becomes egotistical and neglects nurturing concern for others. In certain cases this unhealthy pursuit – of endeavouring to replace humiliation with self-worth – may be accompanied by aggression and violence because people may become victims of their own negative emotional states. The cost of the pursuit of self-esteem is felt interpersonally as the individual distances himself from others, adopts a superior attitude from which downward social comparisons stem, stereotypes and derogates outgroups, and seeks reassurance from the community. According to Crocker et al. (2004) even the pursuit of good deeds – for the apparent benefit of others – may be tainted by a self-focus. The individual who performs the good deed for the needy might be experiencing feelings of inflated importance towards someone less fortunate than him.

People with a fragile self-esteem are those who pursue self-esteem because the self-esteem is easily threatened by criticism and rejection. A self-esteem that is both high and fragile will convey a sense of superiority, of being better than others and possessed of greater self-worth, but will, at the same time, manifest greater vulnerability because it is dependent on accomplishments. Failure and temporary setbacks have adverse affects on this type of self-esteem. Another type of self-esteem

discussed by Crocker et al. is the exact opposite – those people with a low and fragile self-esteem will be characterised by an unstable self-esteem, and manifest characteristics at the end of the continuum. They will hold negative views of themselves, and employ their social qualities in order to enhance self-worth. They will not become antagonistic, but will be dependent on others and addicted to the approval and reassurance of others (Crocker et al., 2004).

### 3.7.2.6 Differences in high and low self-esteem

Baumeister (1997a) discusses the conundrum of low self-esteem. He maintains that people with high self-esteem strive to achieve exceptional success and want to enhance themselves, whereas people with low self-esteem seek merely to avoid failure and protect themselves. Those with low self-esteem lack self-knowledge and suffer from helpful positive opinions about themselves. Even though they desire and enjoy success self-doubt is a major stumbling block. Van der Meulen (2001) echoes this sentiment and maintains that, although those with low self-esteem may occasionally encounter experiences of positive self-esteem, they might lack the skills to overcome the predominate negative picture of themselves. According to Van der Meulen low and stable self-esteem may be associated with constant self-dislike and a failure to employ self-protective or self-enhancing strategies.

*If people are to have self-esteem there must be a correspondence between their self-concepts and their self-ideals (Rice, 2005:168).*

Individual self-esteem actually results from the numerous social relations the individual enjoys, and, even though self-esteem exists in the mind of the individual it may, nevertheless become apparent (Owens and Aronson, 2000). According to Geldard and Geldard (2002) children clearly reveal their individual self-esteems. They state that children with high self-esteem share the following characteristics:

- Their creative capacity is greater
- They assume active roles in social groups more willingly
- They do not spend their time on self-doubt, fear and ambivalent feelings
- They proceed in a realistic and clear-minded way towards their personal goals

- They are not threatened when the competencies of others exceed their own, but maintain their positive stance towards self. They do not agonise over personal appearance and the ways in which they are different from others.

### **3.7.2.7 Group settings improve self-esteem**

Geldard and Geldard (2002) are of the opinion that most children benefit from self-esteem improvement carried out in a group setting because self-esteem is dependent on the ability to interact in socially acceptable ways. The group scenario affords children the opportunity to evaluate themselves positively and realistically through group interaction. If a child's self-esteem needs to be built up he needs to be presented with the opportunity to carry out self-discovery so that the self-concept may become more realistic, strengths and limitations identified and understood, and future goals set.

### **3.7.2.8 Implicit and explicit self-esteem**

Spalding and Hardin (1999) investigated the behavioural consequences of implicit and explicit self-esteem. They view explicit self-esteem as self-evaluations that are introspectively accessible, and implicit self-esteem as associations of the self that are introspectively inaccessible. The interesting finding of this study is the fact that, when the interview focused on self-relevant information, those individuals with low implicit self-esteem displayed greater anxiety than those with high implicit self-esteem. When the interviews were self-irrelevant the levels of anxiety experienced by those with low and those with high implicit self-esteem were similar. What is important about this finding is the fact that those with low implicit self-esteem "endanger" themselves by allowing others to perceive them negatively during interviews.

### **3.7.2.9 Self-esteem and ethnic identity**

As revealed by the next study entire "populations" may display specific similar self-esteem attributes. Umaña-Taylor (2004) examined the correlation between ethnic identity and self-esteem and the role that context played for 1062 adolescents of Mexican-origin who attended three types of schools: a school in which the Latinos were the minority, one in which there was a balance between Latinos and non-Latinos, and in which the Latinos were in the majority. The results

revealed that there was a stronger link between ethnic identity and self-esteem where the Latinos were in the minority, and the link was weakest where they were in the majority.

Compared to white students who did not reveal any significant correlation between ethnic identity and self-esteem it was found that generally speaking, Latinos, in whatever school environment (racially speaking) they found themselves, showed a greater indication that ethnic identity is very important to them. The reason for the stronger ethnic identity amongst Latino adolescents was or is the fact that, regardless of their social context, in the United States they are, culturally speaking, always in the minority. Their ethnic identity becomes important to them in all spheres – whether watching television or going to the supermarket – because they are the foreign minority that longs for ethnic cohesion.

Thus, judging by what was highlighted in the literature discussed in the previous section, it would appear that self-esteem is a “volatile” and emotionally sensitive entity because it awakens the basics of belonging and being assessed as a human being. This calls to mind our identities. The next section will deal in more detail with identity. The adolescent population is central to this study therefore reference will be made to them in the section on identity.

### **3.8 Identity**

*By identity I mean the goals, values, and beliefs to which an individual is unequivocally committed, and that give a sense of direction, meaning, and purpose to life. I use the term potential identity elements to refer to any goals, values, and beliefs that are actively considered during identity formation. The task of identity formation involves the processes by which some range of goals, values, and beliefs are identified and evaluated, and by which commitment to particular identity elements are formed and activities toward their implementation begun (Waterman, 2004:209).*

#### **3.8.1 Identity stances since 2000**

The sections that follow refer predominantly to literature published during and after 2000. The following issues will be addressed: contemporary identity approaches, identity crisis, identity styles, collective identity, gender differences in the experience of identity, motivation and identity formation, and identity management.

### 3.8.1.1 Structural stages, sociocultural, narrative and psychosocial perspectives

Kroger (2000) identifies four different contemporary approaches to identity, namely, *the structural stages*, and *sociocultural, narrative* and *psychosocial perspectives*. The *structural stages* approach perceives identity as an entity that is dependent on internal structures of meaning making that are subject to change as the individual progresses from childhood to adulthood. Whether or not the content of identity changes the structural developmental models reflect a predictability of meaning making that is attached to each stage of growth. The *sociocultural approach* focuses on the influence which society exerts in providing the individual with identity options. The primary vehicles for affecting identity are significant relationships that employ language and actions as primary media. Stability within identity is thus only possible when social contexts remain constant and the individual receives similar messages from others.

*Persons potentially have as many identities as sets of role relations in which they participate. Identities are self-cognitions tied to roles and thus to positions in organised social relations (Stryker, 2000:28).*

The *narrative approach* regards language as the primary medium which constructs identity, and explores the individual's story in an attempt to gain insight into the whole person, and to discover the ways in which societal demands affect the individual's personal journey. This approach illuminates an individual's identity development and is not focused upon issues that may be extrapolated to a group of people. The *psychosocial approach* examines identity changes over the lifespan of the individual and strives to determine how the societal role expectations of the individual, impact on the individual's intrapsychic dynamics and functioning as the aging and maturing process continues (Kroger 2000).

### 3.8.1.2 Identity crisis and identity status

Baumeister (1997a) discusses the concept of *identity crisis* (coined by Erikson) and maintains that it has attained universal status, but is, nevertheless, a contentious issue because it is relative and many people do not ever encounter it. When researchers discovered that an identity crisis is not a "universal phenomenon" they proceeded to formulate four statuses of identity: *identity achieved*, *moratoriums*, *foreclosures* and *identity diffusion*. *Identity achieved* refers to those individuals who experienced an identity crisis but were successful in resolving the crisis, whilst *moratoriums* refer to

those individuals who experienced a crisis but were not successful in resolving the crisis. *Foreclosures* indicate those individuals who assume adult identity patterns without displaying any signs of an identity crisis, because, in most cases, these individuals do not question guiding adult norms and do not seem to rebel. *Foreclosure* refers to those individuals who seem to experience a smooth transition from adolescence to adulthood, but are apparently rigid. This seems to apply especially to males. *Identity diffusion* refers to those adults who do not seem to be interested in acquiring adult identity patterns and resemble the perpetual adolescent. This is the most maladapted of the four categories outlined here.

### 3.8.1.3 Identity styles

The abovementioned four identity statuses are similar to Berzonsky's (1989, 1990) three styles of self-theorising, namely, the *informational style*, the *normative style*, and the *diffuse-avoidant style*. The *informational style* indicates a tendency to explore, process and evaluate self-relevant information, the *normative style* denotes a tendency to resist change, be more reserved and to adhere to the standards of significant others, while the *diffuse-avoidant style* is indicative of an apathetic attitude towards the future, a lack of long term goals and procrastination.

Philips and Pittman (2007) conducted a study to establish whether it is possible to link identity styles to measures or constructs of psychological well-being, such as self-esteem, hopelessness, delinquent attitudes, educational expectations, and optimism/efficacy. They found that adolescents who displayed a diffuse-avoidant identity style were indeed characterised by "negative" well-being compared to adolescents who employed the information and normative styles. The study also revealed that boys were more prone to display a diffuse-avoidant identity style, while girls are prone to display an informational style. This discrepancy, which favours girls, may be linked to the earlier onset of maturity in girls. Gender is thus a significant factor in the "experience" of identity during early and middle adolescence.

Luyckx, Soenens, Berzonsky, Smits, Goossens, and Vansteenkiste (2007) investigated information-oriented identity processing, identity consolidation, and well-being. They wished to establish the moderating role of autonomy, self-reflection, and self-rumination, and to ascertain



whether the adoption of an information-oriented identity style does indeed assist adolescent well-being and identity consolidation. Their findings highlighted the following:

- When adolescents obtained a high score on the autonomous orientation their use of an information-orientated style was positively attached to identity that linked to commitment and self-esteem. A low score on the autonomous orientation indicated that the information style was linked to poor identity integration. These findings demonstrate that, when adolescents regard themselves as the authors of their own actions and act in keeping with an internalised value system, their exploratory activities allow them an opportunity to consolidate their identity and establish a sense of self-worth.
- When adolescents scored high on self-reflection the use of an information-oriented identity style favoured the formation of identity commitment.
- When adolescents scored highly on self-rumination their employment of the information-oriented style was indicative of depressive symptoms.

#### **3.8.1.4 Collective identity, social identity and group identification**

*As self is always deeply involved in the social experiences of human beings we must build theoretical bridges to handle the dualities between existential and social selves. Identity becomes one way of unravelling this dilemma: the struggle between autonomy for individuals and interconnectedness for social and cultural groups. More significantly, how does identity mediate between culture and communication? Finally, looking at its consequences, has media technology really resulted in an absence of community for contemporary Western societies (Fitzgerald, 1993:52)?*

Klandermans and De Weerd (2000) differentiate between *collective identity*, *social identity* and *group identification*. *Collective identity* or *collective consciousness* is a prerequisite for collective action, and is seen as a process that involves negotiation between members as they engage repeatedly in order to strengthen relationships. *Social identity* is the individual's evaluation of different personal identities that are attached to various social groups or categories, and is established through social comparison. When a person feels positive about a group this adds positive value to the self-concept, but, when a person feels negative about a group or social context, this might compel him to employ identity improvement strategies. *Collective identity* involves ideas shared by members of a particular group, while *social identity* refers to the personal thoughts which a person entertains about his group memberships. No *collective identity* is possible

without individuals who identify with a grouping; therefore *group identification* is seen as the bridge between the individual (with his *social identity*) and *collective identity*.

Sussman, Pokhrel, Ashmore and Brown (2006) conducted a literature review of 44 peer-reviewed quantitative and qualitative data-based peer-reviewed studies carried out on adolescent peer group identification. They identified five general categories that depict lifestyle characteristics with which adolescents associate: *elites*, *athletes*, *academics*, *deviants* and *others*. The *elites* refer to the high status group, the members of which are involved in leading the school and are powerful academics and extracurricular figures. The *athletes* are those with the status of being popular – to an extent they could also belong in the elite section. The *academics* are devoted to academics and similar extracurricular activities. The *deviants*, unlike the elites, athletes or academics, do not care at all about schoolwork or school related activities, and excel in neither. Substance abuse, smoking and risk taking behaviour are prevalent in this group. The deviant population is also characterised by faulty parenting. The last group (the *others*) classifies those adolescents who are not linked to any of the former categories and are labels as follows: *regulars*, *averages*, *nobodies* and *floaters*.

### **3.8.1.5 Gender differences and identity experiences**

Sharp, Coatsworth, Darling, Cumsille and Ranieri (2007) conducted a multinational study to establish gender differences in the self-defining activities and identity experiences of adolescents and emerging adults. They drew on Eudaimonistic identity theory to examine the subjective identity-related experiences of personal expressiveness, flow experiences, and goal-directed behaviour. Within identity theory, identity entails a process of explorative activities, the discovery of identity elements, and the growth of motivation and self-direction that assists the consolidation of a sound personal identity. They discovered that, in the three countries that were involved in the study, gender determined the type of activities that were chosen for self-defining, but that gender did not alter youth identity-related experiences within those activities. Sport, physical activities, the performing and visual arts, and socialising activities comprised 75 percent of the self-defining activities. The highest levels of personal expressiveness were related to creative, prosocial, religious, and social activities. It became clear that, even though a limited number of the population indicated a preference for the religious and altruistic categories, this was, nevertheless, evidently an important activity with which to develop a sense of identity. Females could self-define

themselves through a variety of activities, but males indicated that “self-definition” occurs mainly through sport or physical activities.

### **3.8.1.6 Intrinsic motivation and identity formation**

Waterman (2004) studied the effect of intrinsic motivation on identity formation and distinguished between those individuals who are externally motivated, and have, therefore, (simply) found something to do, and those who have discovered intrinsically who they wanted to be. Those who know who they want to be do not want to waste time overcoming obstacles that steer them away from “who they are”. Those seeking identity activities that could awaken intrinsic motivation need to be exposed to numerous activities that could possibly unlock true intrinsic motivation and allow authentic identity formation. Waterman (2004) views personal expressiveness as a vital element in the definition of “better” identity options.

### **3.8.1.7 Identity management and facework**

West and Turner (2006) are of the opinion that identity management is at the heart of the self, and that it points to the manner in which we conduct ourselves in various scenarios. Identity management involves a particular choice (involving risk and consequence) in respect of communication behaviour on our part – in an attempt to influence the perceptions other people will have of us. (Goffman popularised identity management popular, and it was discussed in the historical psychological overview.) During interpersonal interactions with others we expose our identities and expect to be accepted – this is vital to our self-concept and self-esteem. The particular image of self we offer to others during social encounters is referred to as *face*, and is a fairly automatic process. When others respond favourably to our beliefs, abilities and value system we experience *positive face*, and this refers to our desire to be valued by significant others in our lives. *Negative face* refers to our desire to have others respect our uniqueness and to allow us to make our own decisions. Our identities become threatened when we receive messages that neither support our *positive face* nor our *negative face*.

West and Turner (2006) suggest the following strategies for identity management during conversations:

- Pay attention to timing. It is, at times, better to remain silent rather than to assert a particular identity in order to further a favourable outcome, for example, during a job interview.
- Concentrate on the message. Concentrate on the message of the conversation in which you are participating and do not think ahead to the future.
- Stay culturally sensitive. Adopt the cultural norms of communication relevant to the culture within which you are interacting, as this will give you stature.
- Practice self-monitoring. This involves thinking actively about and controlling your public behaviour and actions, because, if you consider your impact on a conversational setting, you will be regarded as a competent communicator.

According to Spencer-Oatey (2007), who reviewed identity theories and the different perspectives regarding face, this is a complex phenomenon that merits multiple perspectives. Identity theories maintain that face has a number of features that should be held in sound balance, namely, it is a multi-faceted yet unitary concept, it has a cognitive basis yet is composed by social interaction, and it characterises individuals and collectives yet is relevant to interpersonal relations.

### 3.8.1.8 Identity summary

Table 3.6 presents a summary of the main ideas about identity that were discussed in this section.

**Table 3.6: A summary of identity aspects**

Aspect	See:
Identity reveals the goals, values, and beliefs that steer our lives and provide meaning.	3.8
We have potentially as many identities as the role relations in which we participate.	3.8.1.1
Our cultures “dictate” our experience of identity.	3.8.1.1
We might not experience an identity crisis, but we may display one of four identity statuses, such as: <i>identity achieved</i> , <i>moratoriums</i> , <i>foreclosures</i> and <i>identity diffusion</i> .	3.8.1.2
Gender is a significant identity factor in the “experience” of identity during early and middle adolescence because gender determines how we will engage in self-definition.	3.8.1.3 & 3.8.1.5
When we are given freedom as adolescents to take responsibility for our own actions we are able to explore and consolidate our identity and establish healthy self-regard.	3.8.1.3
When we identify with a grouping we create group identification.	3.8.1.4
Our identities become threatened when we receive information that neither supports our positive face nor our negative face.	3.8.1.7

The population that is the focus of this study, namely early adolescents, will now be discussed. Cognisance will be taken of the aspects such as first encounters, developmental goals, social roles, the benefits of conflict-resolution and problem-solving skills, the effect of the adolescent workplace, significant others, body modification, the self-concept and delinquency, smoking and parental involvement.

### **3.9 Adolescence and the adolescent self**

Most experts agree that adolescence may be divided into two periods, namely, early adolescence starting at the age of 12 or 13, and late adolescence which starts at the age of 16. During early adolescence physical changes, educational demands and new social expectations are paramount, while during the late adolescent years a unique self may be developed, as well as a plan to fit into the adult culture (Bee & Boyd, 2002).

#### **3.9.1 Increased self-consciousness and first encounters**

*The task of adolescence is seen as one of securing a firm identity and avoiding identity diffusion (Burns, 1979:173).*

Adolescence is a time that is accompanied by numerous emotional upheavals and strange physiological “developments”, which could colour this period in the life of individual negatively. It is also a time of “wonderful” firsts, such as the first kiss, the first sexual encounter, the first cigarette and the first experience of emotional desperation that leads to the conviction that no-one else has ever hurt so deeply (Siegel & Shaughnessy, 1995).

According to Finkenaur et al. (2002) early adolescence is a period that is characterised by heightened self-consciousness and increased social comparison that compels early adolescents to evaluate their self and identity. Often adolescents set themselves unattainable goals and this could transform this period into a roller-coaster experience. Help from significant others in their lives could assist adolescents to distinguish between their ideal and their real selves.

The stability of the self is threatened and identity becomes less stable as the child enters early adolescence. During this period the adolescent may receive conflicting images about him as various opinions are offered by significant others and “malicious” others. In order to elicit favourable

opinions, adolescents become skilled at impression management and self-presentation. This period sees an increase in self-consciousness, introspection, inner conflict, stressful insecurities and disorientation. Azmitia (2002) maintains that two developmental shifts assist the early adolescent to rethink and rework their self-systems, firstly, the growth of abstract cognitive skills and perception that allows adolescents to view their self-theories in the light of the contradictions that stem from personal opinion and social opinion, and, secondly, the growth in comfortable intimate relationships that make self-exploration with an equal possible (Brinthaupt & Lipka, 2002).

### **3.9.2 Developmental goals**

Jersild (1978) maintains that the adolescent developmental goals comprise the following: physical maturity, progression towards mental and emotional maturity, finding the self, and freedom from parents. Important issues in the lives of adolescents are faith, the search for meaning, choice, personal goals and hope. Certain adolescents adopt a religious belief system to which to adhere. It might even simply be that life is worth living and the search for meaning is linked to the mere fact of being alive. During this time the adolescent is faced with many choices and also starts to experience firsthand that there are inevitable consequences to the choices made. All the aforementioned issues assist the individual to determine his personal goals in a hopeful way. Adolescence is, for most, a period of self-imposed delay of reward because the studies or training in which they are involved are geared towards the future when one day they will reap the benefit of hard work. Those who are able to remain hopeful succeed in staying focused, undergo the necessary training and eventually establish themselves, whereas those who are not hopeful take short cuts and live for the moment.

### **3.9.3 Social roles and the creation of multiple selves**

*Adolescence is a phase in which a sense of a psychological self as a specific person embedded in time and relationships is established (Keller, Fuxi, F. & Ge, 2004:267).*

Harter (1997) states that adolescence is a time during which the adolescent needs to create multiple selves that comply with each of the newly acquired social roles (these social roles represent themselves). The adolescent may, for example, display a different self to parents, friends and romantic partners. Whilst the adolescent is learning to present these different selves he might become concerned about which “self” is the “true me”, especially if there is a measure of

contradiction between these selves. If a child is reared by over-involved parents or caregivers this will result in a compliant child, and, if the parental involvement does not provide the adolescent with a greater sense of autonomy, the compliant child, now the compliant adolescent, will struggle greatly to locate the “true self”. On the other hand Lines (2002) states that an unstable family structure with blurred boundaries and an over-reliance on the peer sub-culture might predispose an adolescent to confusion, and the allure of delinquency might become too strong to resist.

#### **3.9.4 Conflict-resolution and problem-solving benefit the adolescent self-concept**

Hay, Byrne, and Butler (2000) report on their research that evaluated a conflict-resolution and problem-solving programme known as ABLE – this programme used the eleven self-domains of Marsh’s (1990) SDQ-II – intended to enhance the self-concepts of adolescents. They found that teaching conflict-resolution and problem-solving skills was beneficial to the self-concepts of adolescents, because the adolescents made significant improvement with regards to the general self-concept, physical appearance self-concept, and total self-concept.

It is believed that there are major benefits for adolescents (other than the financial aspect) to be employed outside their high school environment because the acquisition of social skill that comes about in this work environment will stand the adolescent in good stead. The research findings in the next section appear to refute certain lofty ideals society frequently embraces with regard to adolescent employment.

#### **3.9.5 The adolescent and the work place**

Largie, Field, Hernandez-Reif, Sanders and Diego (2001) conducted a study to ascertain the effect of employment on the adolescent high school population. They discovered that it was not as beneficial as generally believed as their results revealed that employment is associated with depression, inferior relationships, academic under-achievement and smoking.

Skorikov and Vondracek (2007) conducted a longitudinal study with 234 adolescents 14.8 years of age in order to determine whether positive career orientation would serve as an inhibitor of adolescent problem behaviour. Their results pointed overall to the fact that it is indeed beneficial to expose adolescents to credible “images” of themselves in the future, because this vision will inhibit

the development of problem behaviour. However, according to Skorikov and Vondracek (2007), the type of career orientation to which adolescents are exposed is vitally important, and, to them, positive career orientation entails “a combination of career and school attitudes that incorporate favourable perceptions of one’s ability to express oneself in the world of work through a successful occupational career. These attitudes include valuing work as a means of self-actualisation, perceiving few barriers to pursuing an occupational career, and maintaining a positive attitude toward school (2007:133).”

Significant others surely also play a role in shaping the adolescent and his future orientation. The next section and its sub-sections will consider the effect of significant others on the emotional stability and stress levels of the adolescent, parenting and dating violence, and the value of friendships.

### **3.9.6 Adolescents and significant others**

#### **3.9.6.1 The interplay of parents, peers and gender on adolescent emotional stability**

Hay and Ashman (2003) conducted a study in order to establish the interplay of parents, peers and gender on the development of the emotional stability and general self-concept of adolescents. They found that the variables did indeed display an interactive relationship. Their report made the following suggestions:

- The prominence of physical appearance for the adolescent’s sense of self-worth needs to be corrected with interventions that expose unrealistic expectations of male and female attractiveness and body shape.
- The influence peers exert on the emotional stability of adolescents must not to be overlooked, therefore school curricula need to make provision for programmes that could bring about a change in gender role expectations and peer communication skills.
- The parents of adolescents need assistance during this transition period and counselling services to “at risk” adolescents and their parents need to be more freely available.
- An interesting aspect of this study was the finding that the self-concepts of male adolescents were more closely connected to parent relationships than those of females. In respect of peer relationships it was established that peers exerted a greater influence on emotional

stability than did parental relationships, and that males and females placed a similar value on the significance of their peers.

### **3.9.6.2 Family support and adolescent stress levels**

Wilburn and Smith (2005) report on a study in which they investigated the phenomenological relationship between negative stress, self-esteem, and suicidal ideation in late adolescents. Significant findings include the following: When adolescents experience the stressful reality that family support is deficient self-esteem becomes significantly lower, stress levels become higher as does the risk of suicide. Family support is thus crucial in combating suicidal thoughts. According to Dusek and McIntyre (2003) parents do not make use of one child-rearing style only, but those parents who make predominant use of the authoritative style have a more favourable impact on the self-views and self-esteem of the adolescent. Research suggests that the authoritative style leads to better school achievement and that adolescents exposed to this child-rearing style cope better with stress.

### **3.9.6.3 Parenting processes, self-esteem and dating violence**

Pflieger and Vazsonyi (2006) investigated the connection between (maternal) parenting processes and dating violence, and the mediating role of self-esteem in adolescents from low and high socio-economic backgrounds. They found that self-esteem plays a unique mediating role between maternal parenting processes and dating violence behaviours for those adolescents from the lower socio-economic group, and that self-esteem had a definite effect on the dating violence beliefs of those from the more fortunate areas. They conclude by stating that parents are the teachers of interpersonal competencies, and, if they neglect this duty, adolescents will resort to learning by themselves and turn to the peer group. This, in turn, will expose them to the risk of becoming a victim or perpetrator of dating violence.

#### **3.9.6.4 The value of adolescent friendships and the role of self-esteem**

Keller et al. (2004) regard self and relationships from a cognitive developmental view and state that friendships help the adolescent to come to terms with the psychological complexities of the self and society. Close relationships aid the adolescent in learning about his personality, feelings and worldviews, and the differences and similarities between self and others. During this period the adolescent strives to align his “world” with that of significant others because self-worth depends on the way others view the adolescent self. During this period the adolescent is willing to sacrifice obedience to parents in order to be esteemed by peers.

According to Azmitia (2002) adolescents with low self-esteem seem to have lower quality friendships than do high self-esteem adolescents, because the former gravitate towards friendships that will confirm their low self-esteem and allow them to maintain this preferred negative view. When a friend injures or hurts a fellow low self-esteem friend the injured party usually engages in self-blame and is willing to feel that the hurt was deserved. If damage occurs in the friendships of high self-esteem adolescents the high self-esteem adolescent is able to weigh the consequences and distance the incident from the personal self.

Adolescents may also use their bodies to give expression to certain aspects related to self-esteem. The next section provides insight into a specific population of adolescents and their body modification traits.

#### **3.9.7 Self-esteem and body modification**

Anderson (2002) studied body piercing, tattooing, self-esteem and body investment in adolescent girls and found that anger, depression and negative feelings towards the body were significant predictors of body piercing and tattooing. It appears that self-esteem deficits in combination with negative emotions play a significant role in convincing adolescent girls to engage in some form of body modification that could, in some sense, also be seen as self-mutilation.

### **3.9.8 Positive and negative self-concepts and delinquency**

Levy (1997) conducted a study to determine the self-evaluations of Australian adolescents regarding delinquent behaviours. He used the Self-Report Delinquency Scale. In his discussion he maintains that peer state reinforcement could oppose the adult state or the parental demands and may propel adolescents to become delinquent. Findings indicate that a more positive self-concept (adult state) could be linked to less delinquent engagements; while a negative self-concept (peer state) points to a greater involvement in delinquency.

### **3.9.9 Adolescent smoking and the need for appropriate restrictions**

Wiltshire, Amos, Haw and McNeill (2005) conducted a study to ascertain which aspects impact on mid-to-late adolescence smoking because anti-smoking campaigns do not target these age groups. They found that adolescents regarded smoking as a valuable form of stress relief, and an important means of identity in familiar and in foreign contexts. These social benefits reinforced and increased smoking. When smoking restrictions were in place smoking among adolescents was somehow contained and managed better. This made Wiltshire et al. (2005) realise that adolescent smoking may be reduced with appropriate restrictions and prevention programmes aimed at this age group where smoking starts.

### **3.9.10 The value of a positive adolescent self-concept**

According to Ybrandt (2007) a positive self-concept is the most important factor for adjustment and as a safeguard against typical problem behaviours (internalised or externalised). Females with a negative self-concept are at risk of internalising problems, and self-control is really relevant only to boys when they externalise behaviour. Adolescent well-being may be promoted by ensuring positive self-concept development in the various adolescent psychosocial contexts as well as in terms of child-rearing practices, educational scenarios, peer groups and relaxation activities.

### **3.9.11 Parental involvement, behavioural conduct and social acceptance**

Parental warmth, inductive discipline, nonpunitive punishment, and consistency with regards to child rearing lead to positive developmental outcomes in children. Authoritative parenting and sensible monitoring of the adolescent benefit adolescent competence and adjustments in various domains in particular. Apart from parental involvement in whatever form problem behaviour may be



predicted by behavioural conduct and social acceptance – two components of the self-concept. Behavioural conduct refers to the extent to which children approve of their own behaviour, make the correct choices and avoid getting into trouble. Social acceptance in the peer group correlates positively with social misconduct and smoking (Raboteg-Šarić, Rijavec & Brajša-Žganec, 2001).

The previous section on adolescence and the adolescent self has attempted to portray this period and its role players as richly and as “multi-facetedly” as possible within the scope of six pages. Despite the richness of the divergent aspects and the recent research statements described here – and all that would secure a healthy adolescent – it is a matter for concern that the adolescent could be the recipient of all the parental warmth and societal assistance imaginable but, nevertheless, an internal dislike for self could derail and delay healthy development. A summary of the adolescent section will now follow.

### 3.9.12 Summary of issues pertaining to adolescence and the adolescent self

Table 3.7 presents a summary of the issues that were discussed in the adolescent section.

**Table 3.7: A summary of aspects pertaining to the adolescent**

Aspect	See:
Early adolescence is a time of physical changes, educational demands and new social expectations. During this period the adolescent discovers that he is uniquely embedded in time and relationships.	3.9
Self-consciousness, introspection, inner conflict, stressful insecurities and disorientation become real experiences, and social comparison compels adolescents to evaluate their self and identity.	3.9.1
It is also a time of “wonderful” firsts such as the first kiss, the first sexual encounter, the first cigarette and the first experience of emotional desperation.	3.9.1
The adolescent needs to create multiple selves that comply with each of the newly acquired social roles that present themselves. Whilst the adolescent is learning to present different selves he might become concerned about which “self” is the “true me”.	3.9.3
It is a time to secure a firm identity and avoid identity diffusion. One way of assisting adolescents would be to teach them conflict-resolution and problem-solving skills. Another way would be to expose adolescents to credible “images” of themselves in the future, because that vision would inhibit the development of problem behaviour.	3.9.4
Peers exert a greater influence on emotional stability than parental relationships, and friendships help the adolescent to come to terms with the psychological complexities of the self and society.	3.9.6.1
Adolescents with low self-esteem seem to have lower quality friendships than do high self-	3.9.6.4



esteem adolescents, because the former gravitate towards friendships that will confirm their low self-esteem and allow them to maintain this preferred negative view. Family support is thus crucial in combating suicidal thoughts.	
It would appear that a positive adolescent self-concept is a buffer against delinquency.	3.9.10

Before the conclusion of this chapter certain issues highlighted in the chapter which could shed light on data analysis aspects will be discussed. The next section reveals three aspects that could be considered in order to enrich the process of data analysis.

### 3.10 Literature issues to consider for data analysis

In light of the above chapter the researcher became more aware of the significant role of culture, the differences in self-definition attached to gender, and the roles of media and technology in the post-modern era. A brief explanation and references follow below:

- The population that will be investigated in the study is from a particular faith-based culture, and this “boundary” and its language could have an impact on self and identity in a peculiar way. This concern has arisen from the statement of Baumeister’s (1997a) to the effect that the experience of self is not universal, but dependent on history and culture. (See 3.2.1)
- The researcher posed the question: Will there also be a *significant* difference between the self-descriptions of the boys and of the girls? This question is in response to the fact that, as was revealed in the literature and other research findings (See 3.5.4 and 3.8.1.5) gender does impact on the experience of self and this, in turn, impacts on self-definition.
- The researcher intends to investigate the role played by the media and technology in the lives of these adolescents. Will this population reveal significant postmodern characteristics as outlined by Gergen (1996) and Baumeister (1997)? (See 3.2.8)

### 3.11 Critical reflection

#### 3.11.1 Introduction

We are “kaleidoscopic” cultural beings shaped by complex social situations and possibly bound by roles others imposed on us when we were still infants and when we had no control over what happened to the self. However as these “kaleidoscopic” beings we strive to become who we are meant to be. As we mature we build and maintain self-concepts (with positive and negative selves)

that could determine our futures. It is only when we are intrinsically motivated and succeed in discovering whom we truly want to be that we truly engage our unique identities.

Living a real life with everything that is happening to us is not easy because the beauty of mankind is accompanied by bittersweet moments. The material covered about self in this chapter is daunting in its complexity and its richness. The key figures that contributed throughout the ages to the development of self and self-concept seem so prominent and remote and the post-modern vantage point so insignificant – yet so privileged.

This chapter covered the following:

- How self has been regarded from the classical period to the post-modern present (3.2 – 3.8);
- Epistemological stances towards the self (3.3);
- “Self” perspectives (3.5.);
- Self-concept (3.6);
- Self-esteem (3.7);
- Identity (3.8);
- Current reflections that pertain to the adolescent (3.9).

This list of issues discussed reveals numerous aspects and any attempt to evaluate each one adequately would simply render yet another list of issues. The researcher will highlight those issues only which he found personally meaningful – or novel – and focus primarily on the self-concept and its related aspects of self-esteem and identity.

It has been wonderful – as a student – to discover a scholar who lights up the understanding and whose writing is an absolute pleasure to read. The “self” author that stood out for me in my readings is Baumeister. His explanation of the burden of self-hood, the executive function of the self and ego-depletion enlarged my appreciation for the self in each one of us. Baumeister put into words something I felt within. I was made aware of the vulnerability of self and our responsibility not to “overload” the self because it is then that the negative self could become dominant.



The epistemological arena revealed:

- Self is lived mainly in the social sphere and it is relational. (See: 3.3.2 & 3.3.3)
- Self has deep unconscious issues over which it often has no control (See: 3.3.4)
- Self may be conditioned or participate willingly in creating a self-change. (See: 3.3.6)
- Self is admirable and possesses self-actualising qualities that allow personal reconstruction (see: 3.3.8 & 3.3.9).

I find myself drawn to an epistemological stance that could perceive self partially in the social sphere and partially as actualising itself in Rogerian terms. The deep unconscious issues made popular by Freud I find interesting but uncomfortable, because it would seem that self is rendered helpless (at least before psychotherapy). I cannot reconcile myself with pure behaviouristic ideals, but I do agree with Bandura that self is able to engage willingly in change when the desired outcome seems worth the effort – compared to the inferior present self-state.

I enjoy the thinking of Rogers and his optimistic view of mankind or self and appreciate what he stood for, except for the aspect of spirituality. As a result of my particular spiritual orientation I believe that we should keep in mind that wonderful things do still happen with which we had nothing to do. After I had read about Rogers' life and his view of mankind I felt energised, but puzzled, because to me (in Rogerian terms) self appeared so wonderful but too self-reliant. I was of the opinion that his stance needed the extra ingredient of spirituality – in whatever positive form it comes. As an artist and as an art teacher I want to state that the exposure to the arts sometimes brings about a magical moment that I am able to liken to a spiritual encounter. I want to believe that self is elevated or enriched or possibly changed – even if only temporarily. Our words or our hands cannot grasp these colourful encounters with the sublime, but, to me, they are simply spirit lifters – if nothing else.

### **3.11.2 The self-concept**

We will now consider the self-concept. This term originated in the twentieth century and there exist the following viewpoints about the self-concept:

- It secures inner consistency (3.6.2.1);

- It is a description of the perceived self (3.6.2.2);
- It is both a structure and a process (3.6.2.3);
- It is multidimensional (3.6.2.4);
- It is shaped by others (3.6.2.7);
- It is both stable and variable (3.6.4);
- The self-concept has domains with content (3.6.5).

The views about the self-concept that I find both intriguing and troublesome because they deviate (uncomfortably) from the assumption that the self-concept is a fairly stable entity are related to self-categorisation theory (the psychological group is viewed as the major fashioning agent of the self-concept) and the status dynamic approach (self-concept is regarded as an indicator of particular statuses). As suggested by Abrams and Hogg (2004) self-categorisation theory removes the stability which we would seek in relationships because, in terms of this theory, each new group interaction would leave the self-concept changed and the person different. The status dynamic approach sees the self-concept as a summary of the status or self-assigned statuses of the person and these statuses determine the person's behaviour. For adults this approach may sound meaningful, but, unfortunately, as suggested by Bergner and Holmes (2007), during infancy we are in the care of others who determine our status. I tend to agree with Bergner and Holmes (2007).

### 3.11.3 Self-esteem

Self-esteem is the next component of self that was considered. Attributes of the self-esteem in a condensed version include the following:

- Low self-esteem predisposes us to a greater need for approval and high self-esteem propels us to strive for exceptional success (3.7.2.1 & 3.7.2.6).
- Self-esteem reveals the intensity of our desire to be in the company of others and group interaction seems beneficial for the building of self-esteem (3.7.2.2).
- Self-esteem indicates our level of self-appreciation and comprises images we hold of our social roles. Self-esteem fluctuates as others convey their ideas about how they experience us (3.7.2.4).

The view by Crocker et al. (2004) that the pursuit of self-esteem is, in most cases, detrimental to the individual and to his social circle I find somewhat harsh and one-sided (see: 3.7.2.5). In my opinion Crocker et al. (2004) view the pursuit of self-esteem as too negative an endeavour, and portray self as an extremely negative entity, because, according to their view, even good deeds are merely opportunities for a greater focus on the self. They seem to disregard the fact that self-esteem causes the self to be valued positively by others and that this drives the self towards others.

#### **3.11.4 Identity**

Identity is the last self-aspect that was considered. Concluding thoughts about this aspect include issues such as:

- Identity reveals our goals, values and guiding beliefs (3.8).
- The number of our social roles determines the possible range of identities we may attach to ourselves (3.8.1.1)
- Our gender is a determining factor in the expression of our identity (3.8.1.3 & 3.8.1.5)

The concept “identity crisis” does not seem as prevalent as we might choose to believe. Identity statuses such as *identity achieved*, *moratoriums*, *foreclosures* and *identity diffusion* have gained recognition and describe different levels of “identity achievement”.

How do I prefer to see self? I see myself essentially as a Rogerian because I wish to believe that self is really as beautiful as Rogers describes it, but, as result of this chapter, I have become more cautious in my estimation of the self within (even though I am still convinced that the self-concept may be changed). The reason for this caution is that self also possesses elements that could be harmful to self and others. These elements are usually displayed within the social sphere.

#### **3.11.5 Concluding reflective comment**

Now that I have stated my “negative” concern I want to add that my study (as a whole) and the data collection process, in particular, fit very well into the framework of positive psychology – as revealed in chapter one. Furthermore, because of my arts-based methodology, my personality and my spiritual orientation, I would like to change the “self-sufficiency” image of the self, as promoted

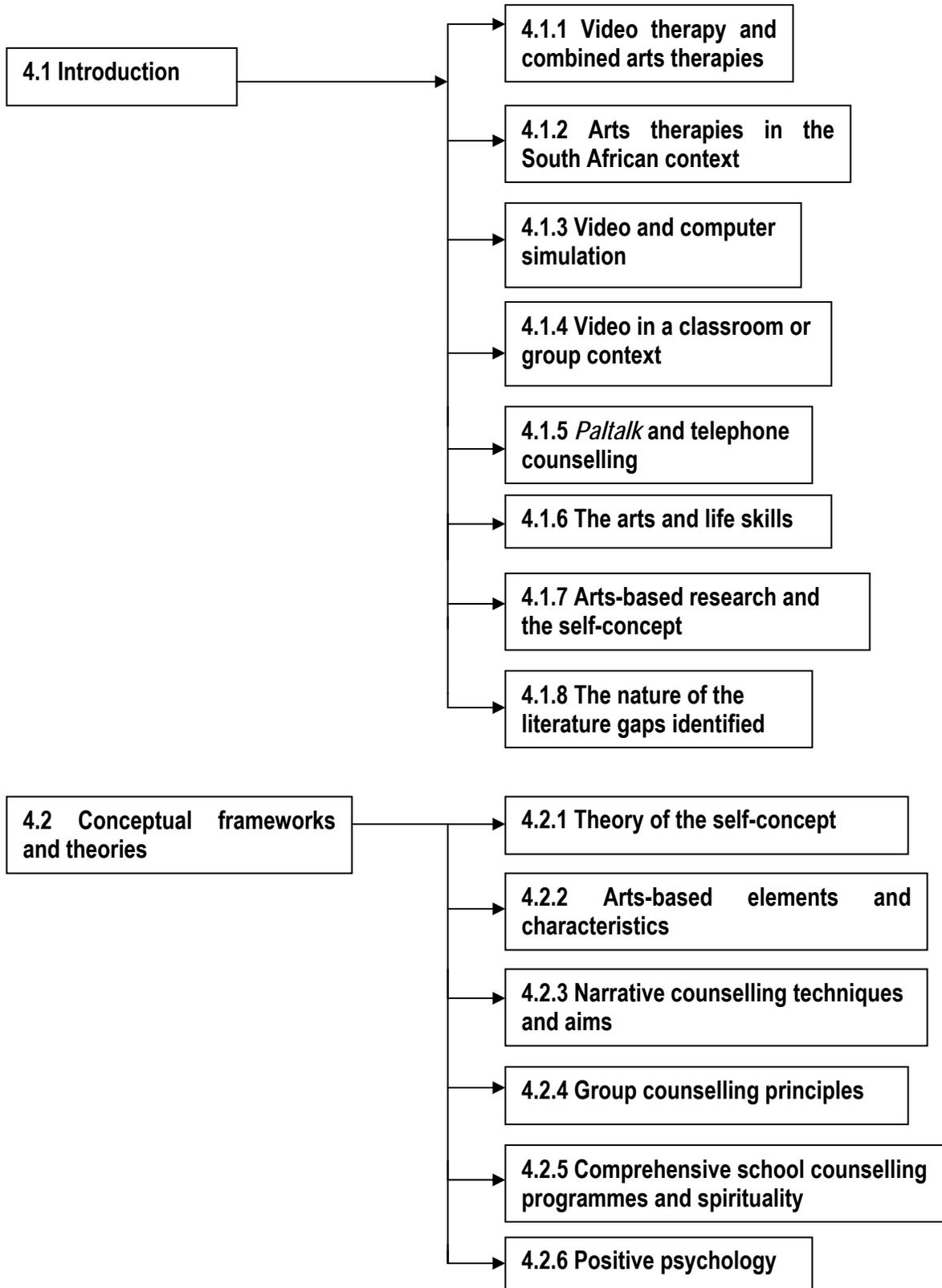


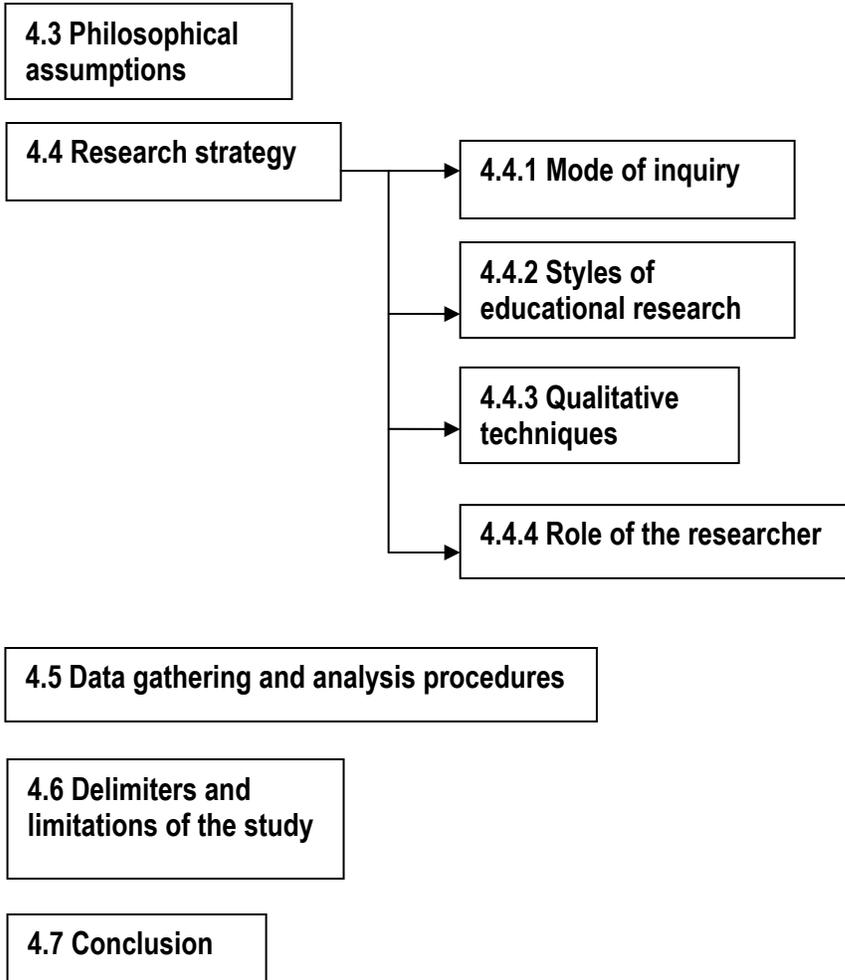
by Rogers, for the duration of this study. I want us to perceive self as perhaps not as powerfully “self-sufficient” and the self-actualising power of self as perhaps not the only force at work. Maybe we need to regard the self as more impressionable, receptive and needy. Self, in my opinion, may be surprised by the inspirational aspects of the arts processes, and is able, I believe, to assimilate new ideas about itself more willingly during an arts process, because the message that self is acceptable and filled with potential comes with an unexpected colourful touch of the sublime.



## Chapter 4

### CONCEPTUAL ORIENTATION, RESEARCH DESIGN AND METHODOLOGY





## Chapter 4

### 4 Conceptual orientation, research design and methodology

#### 4.1 Introduction

In 2003, when I embarked on the literature search for my Master's degree I discovered that information on the separate modalities of the arts therapies was "readily" available, but that information on the application of **combined arts** therapies – which is my interest – for the counselling field was scarce. Sections 4.1.1 to 4.1.7 will discuss aspects of the arts, arts-based research, and video and technology pertaining to this study in order to contextualise the research and to reveal gaps in literature that contrast with the focus of the study. Section 4.1.8 will highlight clearly the gaps in the literature.

##### 4.1.1 Video therapy and combined arts therapies

In my Master's study I made use of **video** as an integrating medium in order to render an aesthetic (pleasant, even humorous) edited (movie-format) **overview** of the counselling journey and personal growth of the individual client. It had not been possible to locate this particular application of video or a similar approach anywhere else. The literature on video therapy (and its applications) usually deals with adverse psychotherapeutic scenarios (and the immediate playback function) and do not include editing, music and inspirational aspects. During September 2005 I did academic searches to review the video literature. The databases revealed existing literature responses similar to those of 2003. My PhD study will thus be an attempt to extrapolate the methodology I used previously – with regards to video and the combined arts therapies approach on the individual level – to a group-counselling environment and a group-learning or group-guidance environment.

##### 4.1.2 Arts therapies in the South African context

It is important – and on this I base the rationale and justification for my study – to note that local (South African) studies (I could trace in 2005) employed **one arts** modality only. For example, the study by Steenberg (1995) aimed at establishing the impact of a therapeutic **art** programme on the psychological functioning of children in an orphanage. Smit (1999) investigated the effect which art as a therapeutic aid had on the treatment of the adolescent suffering from anorexia nervosa. My aim (as stated earlier) is to employ **multiple arts modalities** within a group guidance (or group

counselling) context. (Internationally speaking I could not identify an approach with the exact multiple focus and combinations which I intended using.)

The title of my study reads: THE IMPACT OF **NARRATIVE ARTS ACTIVITIES** ON THE **SELF-CONCEPT** OF GRADE 9 LEARNERS IN **GROUP** CONTEXT. As stated earlier I could not discover much that resembled my aims of employing the arts to help “ordinary” learners to get to know themselves and others better (in a colourful – even humorous way) by **positively** and actively expressing themselves through the arts within a group context. Most of the recent and “exciting” journal articles pertaining to the literature searches were overseas articles and the local few which I did uncover in the library concerned social work perspectives that did not fit my requirements exactly. I decided to focus on innovative thinking pertaining to **group** work – as revealed by recent overseas journal articles – especially in respect of the use of technology (computers, internet or telephone).

#### 4.1.3 Video and computer simulation

Smokowski (2003:9) argues that *there has been less emphasis on using technology such as video and computer programs within group sessions as a part of group activity* and he proposes the incorporation of a combination of **video** and **computer simulation** to assist in building skills within the group context. The core of the processes described by Smokowski (2003) pertains to video modelling within a group work context. This may either be facilitated by watching existing videos of actors demonstrating a scenario (this leads to passive spectators) or by giving group members the opportunity to write, act and film their own behavioural modelling scenes (this leads to active participation). The ideal situation could be a combination of both where the group leader first facilitates a broader discussion by referring to “universal” truths, and then allows the group to tackle particular issues within the group context. Smokowski (2003) suggests interesting techniques, for example, assigning the camera a role as an “actor” which means that the camera becomes more than merely a recording device.

Computer simulation would be a challenge to me, simply because I lack the knowledge and skill (at this stage) of the particular electronic or technical demands posed by computer simulation. According to Smokowski (2003) the simulation process is not that difficult and merely entails

employing specific simulation software that will receive and manipulate particular rehearsed video scenes (by the group members). The benefit of utilising simulation is it allows the integration of text, transitions and programmed decisions.

I really enjoy Smokowski's (2003) technological appeal, but, from previous experience with technological devices (including video editing), although the end-results are indeed exciting, these devices necessitate access to specialised video editing rooms and professionals – unless you are an able computer expert yourself, and versed in editing. The scenario described by Smokowski (2003) appears to be a location equipped with every electronic device which is available and accessible, and it would seem that the group members themselves had had hands-on experience with the technology. Although ideal, this is rarely the case in practice. Perhaps at this point it might be relevant to contrast briefly the particular approach with video used in this study with that mentioned above.

#### **4.1.4 Video in a classroom or group context**

The plethora of technological advances described above will not be available in this study as the study takes place within the context of the classroom, and the focus is on artistic expressions and its implications for group interaction. The video camera will capture specific moments – joined together in a studio at a later stage when the teacher-researcher will edit the video with the help of a video editor. It is only at the end of the process that the group will see themselves in the edited format. However, it will be possible to show “raw” recordings to the group during the process to stimulate dialogue, to ask for a representative of the group to be present in the editing room and to suggest the preferred music. The point about the application of video in this study is that it was employed as an “artistic” medium striving to capture a colourful and beautiful experience. The true “cinematic” beauty of the video process with all its special effects will be revealed only at the culmination of the guidance (or counselling) process. The group members will not be involved with the technological aspect of this approach – they will be actors per se.

Adolescents in affluent environments have access to virtually all technological (digital) devices available and imaginable, and interesting options that might be considered during the arts-based research process could include the following:

- Inviting participants to feed digital cell phone images or videos into the data bank,
- Allowing participants to contribute significant personal video footage, and
- Permitting personal computer art and slide shows to serve as footage for the group profile.

To conclude the discussion surrounding Smokowski's (2003) suggestions: *Further research is needed to investigate how technological activities are most effectively integrated into face-to-face groups. Before proper research can be done, however, practitioners must feel comfortable using technologies such as video and computer simulation in group work practice* Smokowski (2003:21).

#### 4.1.5 *Paltalk* and telephone counselling

Another interesting application of (telecommunications) technology takes place on the Internet. Page, Jencius, Reh fuss, Foss, Dean, Petruzzi, et al. (2003) describe a study carried out on the experiences of students in being part of an online discussion group, *Paltalk*. It would seem that the experience was beneficial to most participants, but the major problem at the end appeared to be of a technical nature and concerned the quality of the Internet connection itself. Without a proper connection the audio quality was poor and the tones or nuances in the voices lost. Rosenfield (2002) described another application of telecommunications technology, namely, telephone counselling. She regards telephone counselling as a completely different activity to the hotline service provided by a layperson. She is of the opinion that true telephone counselling as a procedure undertaken by a qualified health professional is to assist a client over an extended period at pre-arranged times in order to resolve personal matters.

#### 4.1.6 The arts and life skills

The focus will now be on the arts aspects of the study and possible connections with life skills. McAlevey (1997) conducted a series of **art** (*singular*) **therapy** classes with a group of nine youths (16-19 years of age) who were in foster care. McAlevey (1997) linked the art therapy lessons or exercises to the conveying of "intangible" life skills (i.e. problem-solving, communication abilities, teamwork and self-esteem). Apparently the success was not overwhelming, but the lessons brightened their moods and created an amicable space for playful competition. The intended approach in this study emulates the life skills aspects of McAlevey's (1997) approach, but incorporates **multiple arts** therapies within the group-counselling context.



Chen, Noosbond and Bruce (1998) advocated the therapeutic document model as an active agent of change for groups. This model relates to the **narrative** aspect of the approach used in the study. The conceptual framework of this model stems from combining the language element of social constructionism with narrative co-construction. The essence of the approach entails presenting the client at the end of the session with all the counsellor's notes (recorded during each session) for scrutiny. The language must be clear and comprehensible to the client. There is a possibility that discussions may ensue. The therapeutic document (or therapeutic letter) will reveal the aims of narrative counselling from the viewpoint of the counsellor in respect of the client's situation – the result of group interaction that took place during the note taking exercise. These documents are kept by either the counsellor or the client, and become the linking agents between sessions. One of the advantages for the client is that the document stimulates reflection, and the counsellor models transparency. The approach adopted in this study differs from the therapeutic document model in the following ways: Firstly, the therapeutic letter writing is carried out by each individual member and shared with a fellow group member, and secondly, additional arts (documents/) applications also serve to capture narratives.

#### **4.1.7 Arts-based research and the self-concept**

Numerous research projects have focused on the self-concept, but it would appear that none have linked the self-concept to a combination of narrative and arts-based components. Fraser (1989), for example, conducted a study that linked the development of the self-image in orphaned children to play therapy techniques. Section 4.1.8 will discuss the nature of the gaps in the literature that could be filled (partially at least) by key components of this study.

#### **4.1.8 The nature of the literature gaps identified**

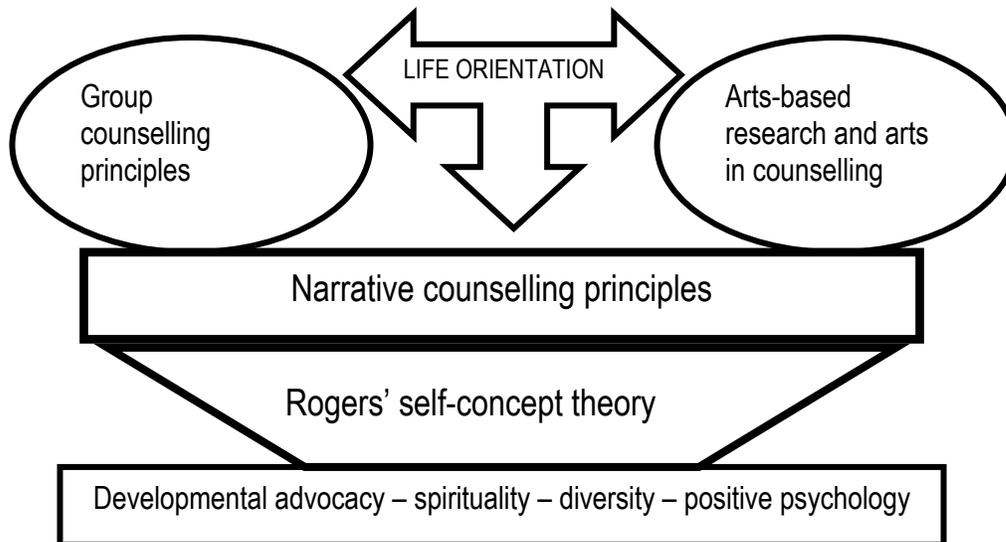
In the light of the background sketched above the focus of this study could make valuable contributions (or suggestions) to a number of aspects listed below that were found to be missing in the literature:

- **How the combined arts modalities (or multiple therapeutic arts) impact on the self-concept of the adolescent within a group scenario** (which is the primary focus of this study).

- The value of a multiple arts modalities approach for an educational group setting over a two-month period (within a South African setting).
- The merit of applying video as an integrative and affirming cinematic medium within an educational environment.
- The potential of a multiple arts modalities approach in the facilitation of the teaching of life skills.
- The potential of the arts-based approach to convey and portray a personal narrative according to the principles of narrative counselling.

## 4.2 Conceptual frameworks and theories

The basic components in **figure 4.1** (and their most important sub-elements) as pertaining to this research process will be explained in order to substantiate the inclusion of the particular theoretical and conceptual constructs, and to advance the rationale for conducting this study.



**Figure 4.1: Conceptual framework components**

### 4.2.1 Theory of the self-concept

Rogers maintained that a person experiences stress when the ideal self (concerning dreams, values and life goals) is in conflict with the perceived self. Rogers associated himself with the humanistic-phenomenological school and, in essence, his theory expresses belief in the potential

of the individual to attain goals and to change. The subjective experience the person has of himself impacts on the self-concept and the personality. The environment may either facilitate or inhibit positive personal growth, but the individual himself is the only person who is able to actualise personal potential. An atmosphere in which unconditional acceptance prevails is the ideal space within which the individual may actualise his potential optimally. The counselling approach, advocated by Rogers, attempts to assist the client to focus inwardly in order to initiate the progression towards self-development, which will eventually culminate in self-actualisation (Meyer, Moore & Viljoen, 1989; Sharry, 2004; Van Niekerk & Prins, 2001). The self-concept and its facets were discussed at length in chapter 3.

In the next section the core aspects of the arts therapies will be discussed – these should be viewed as possible building blocks with which to facilitate change within the self-concept.

#### **4.2.2 Arts-based elements and characteristics**

The arts and their therapeutic value were discussed in greater detail in chapter 2 (see 2.5), but the core aspects will be summarised briefly. It is not always easy to capture the gains or benefits of the arts-based elements, because it is no easy task to package the arts into neat descriptions and manageable understandings and therefore it is easily overlooked. The aim is to employ the arts because of the deep personal benefits they offer the client or “art participant” (as was illustrated in 2.5.3). Involvement in the arts may lead to, among others, a cathartic experience, an awakening of creativity, healing of emotional wounds, the presentation of metaphors, and the enrichment of the spiritual life.

#### **4.2.3 Narrative counselling techniques and aims**

Narrative therapy was discussed in detail in chapter 2 (see 2.2 – 2.5.2), but the main aspects pertaining to narrative therapy will be briefly stated here. Narrative therapy aims to uncover the lost resources within the person and his or her milieu by revealing the true nature of the problem through externalisation. The narrative therapist assists the client to unravel the negative influences of the problem and to value those areas in which the influence exerted by the problem is minimal or of no significance. The basic narrative process entails telling the story, allowing alternatives to emerge, adopting a worthier story, making the implementation of the new story known and inviting support (see 2.4.3).

The key feature of narrative therapy is in its methodology – the externalising privilege – which affords the client an opportunity to engage with the problem from a new vantage point and from the perspective of emotional distance. Externalisation creates a space between the client and the problem and, through externalising dialogues, the client grasps that his identity is actually linked with the lives of others who share related dreams and hopes. A reconnection with the interpersonal environment may thus be established (see 2.4.5). The reconnection with the cultural or interpersonal landscape may be further enhanced by the involvement of the appreciative audience accompanying the client (see 2.4.6).

#### **4.2.4 Group counselling principles**

Certain of the advantages of groupwork with adolescents may be found in the ability of the group to facilitate peer learning in peer culture, it may lead to the establishment of friendships and render supportive and accurate peer information. The driving force of the group stems from the individual differences represented in the group, and personality may be revealed through this “tension”. The adolescent group methodology is characterised by the balancing of activities and discussion, and includes a very real element of fun which serves as reward for the serious aspects of groupwork (Chazan, 2001; Sharry, 2004).

A fundamental assumption in groupwork is that new social skills will be imparted during the interaction with peers in a safe environment and the opportunity to help others foster self-help skills presents itself. The existence of group cohesion as a bonding force makes group identification, co-operation and mutual goal orientation possible. The information provided by the group is easier to accept than the suggestions of the individual counsellor – the opportunity for mutual strengthening prevents the group counsellor from manipulating the environment (Billow, 2003; Rose & LeCroy, 1991).

Certain elements of the type of group “counselling environment” (in the study more a group learning scenario with counselling principles) that were emulated in order to conduct the research are to be found in Smith’s (1995) description of an expressive or creative group:

- Clients are given the opportunity for self-expression through symbolic media, such as drama or art, in order to assist the verbalisation of abstract personal issues.
- Explicit self-disclosure is replaced by opportunities for “pretending”.
- Videotaping is carried out for group viewing without formal interpretation.

Chazan (2001), in discussing Group Analytic Therapy and referring to the systems element in group therapy, makes an “obvious”, but thought provoking statement, to the effect that, when the reader is reminded that, whilst group members are individuals, they may only act in a particular way within the group because of the group – the group allows them to assume peculiar and specific roles. The group environment provides the possibility of experiencing symmetry, which implies that each member may take on the role of helper, helped, therapist and needy member.

In their discussion on the way in which to teach students to carry out group work from an ecological perspective Conyne and Bemak (2004:9) suggest a very novel concept: *We suggest that group work needs to stand independently as a major type of mental health practice. It should not be considered an extension of individual work, no more than a reduction of organisational or community work. In order for groups to be more synchronous with the changing world, we advocate that group work assume its unique identity.* The “ecological” concept implies that a group is situation bound, and a live social structure in which information is continuously being produced and processed within a contained environment of fluctuating forces. The group is never seen in isolation, but always as an agent that affects its environment, and as a receiver of influence due to factors inherent in the situation (Conyne & Bemak, 2004).

The next section will reveal the need for a more comprehensive perspective on school counselling in order to afford the participant a spiritual dimension which will heighten the effectiveness of the counselling experience.

#### **4.2.5 Comprehensive school counselling programmes and spirituality**

It was decided to devote a section to comprehensive school counselling and spirituality because recent literature has revealed that these elements appear to be missing in counselling. This resonated and it clarified the aims concerning the arts-based research process. The intention is for

the arts-based experience to touch the lives of the participants on various levels and, in this way, alleviate certain of their developmental and spiritual needs.

According to McLeod (2003) little research has been carried out in non-counselling settings by nurses, social workers, teachers or the clergy. He maintains that the reason for this is that counselling is under pressure to establish itself as an autonomous profession separate from nursing, teaching, social work or theology. McLeod (2003) is also of the opinion that counselling needs to be frequently reconstructed or reinvented in order to keep up with the pace of social change so as to be able to deliver relevant therapeutic ideas. The aim of this study is to ascertain ways in which a type of group “arts counselling” could function in the South African Private Schools system (initially) and how the image of the school “counsellor” (or Life Orientation teacher) could possibly be improved or built up.

It is the aim of this study to meet certain of the developmental needs of the students by giving them the opportunity to socialise within the research context – which will also incorporate elements from their Life Orientation programme. Thus, the aim becomes to engage them constructively in a “non-threatening” process that will include colourful, manageable and meaningful tasks. Galassi and Akos (2004) reviewed the American models of school counselling and proposed developmental advocacy as the approach for school counselling in the twenty-first century. The incorporation of positive psychology, resiliency and positive youth development into school counselling programmes in order to facilitate the comprehensive developmental approach will replace the remaining elements of the *disease-oriented model of human functioning* (Galassi & Akos, 2004:7).

What is particularly significant about the above-mentioned perspective is the fact that it releases the school counsellor from his obscure role within the school so that he is able to serve as an advocate and secure meaningful educational opportunities for all students. Galassi and Akos (2004) discuss various frameworks that could benefit the counselling arena in respect of those aspects which they perceive to be lacking in the present. The frameworks that could possibly lend support to this study are **resilience** (fostering resiliency and academic, social, and vocational competence) and the **development of competence** (the ability to have meaningful interactions

within a changing environment and thus acquire competence). Aspects of these frameworks will form part of the research process.

According Galassi and Akos (2004) if it were possible for counsellors to implement the role of developmental **advocate** the following benefits could result:

- The focus would shift from prevention and repair to the promotion of development.
- The skills, knowledge and attitudes associated with healthy youth development, competence and thriving would be emphasised.
- Environments and social contexts enhancing positive development would be promoted
- Justice for all students would be mediated.
- Policies and environments not conducive to the development of students would be identified.
- Other professionals within the school would collaborate to improve service to students.

The reason for referring to this article by Galassi and Akos (2004) is to place the intended research within the broader counselling context and to support the rationale for the arts-based narrative approach. To conclude, Galassi and Akos (2004) maintain that developmental advocacy underlines proactive approaches in order to further the asset-building capacity of the educational environment. The intended research process will draw heavily on the assets of the pupils and the school. The possibility of assisting students – at least to a degree – with the resources within them and also of tapping the present manpower of the school meaningfully will be investigated.

Sink (2004) advocates the incorporation of the spiritual element into the comprehensive (developmental) approach because this incorporation of the spiritual element could be seen as a means of assisting students to develop a sense of purpose in life and to cope with challenges. It is suggested that space be allocated for meaning-making and self-energising activities (that voice morals and values) in order to channel emotional expression and, in the process, enhance the spiritual state of the students. Sink (2004) argues further that, because the link with spirituality is obvious, the school counsellor could uncover this spirituality of the students within individual and group settings, and employ it as a resource in order to stimulate personal-social development, problem solving, healing and wholeness. In the environment in which the study takes place a specific version of a faith-based spirituality prevails, to which the researcher also adheres. This

would allow the use of the suggestions of problem solving and meaning-making activities, but there would also be freedom to address the relationship with the source of the spirituality within the school in particular, and to discover how it fits into their culture.

John Swinton (2001) is another voice pleading for the introduction of spirituality into mental health care and he argues that spirituality (even though currently on the periphery) is of crucial importance to the recipients of therapy. It would therefore be to the advantage of both client and caregivers if this spirituality were recognised. Swinton (2001) acknowledges the fact that it is not easy to define spirituality (he makes a clear distinction between spirituality and formal religion) and maintains that spirituality evokes the need to answer existential questions and to uncover the meaning of different life aspects. Spirituality also establishes the need for human connectedness and prompts the willingness to transcend the self in significant ways.

According to Sharry (2004) the following comprise certain developmental characteristics of the adolescent (11-16):

- An ability to think about the world in far more complicated ways than they did in earlier stages.
- Exclusive use of language with which to express themselves.
- A struggle to become independent of their parents.
- Sexuality, self-identity, peer pressure and academic pressure are important issues.
- Friends become the desired support structure.
- Certain adolescents may become more private, self-conscious and awkward.

Sharry (2004) maintains that the developmental level should be viewed as an opportunity rather than as a hurdle and concedes that, even though adolescents may be articulate, the counsellor must not overrate the value of conversation. The counsellor must ensure that activities which awaken other expressive modes and provide other knowledge form part of the process. The research process in this study will take place in the classroom during the normal school hours in the Life Orientation periods.

The design of the arts-based process emulates the values of Life Orientation as suggested by the curriculum for Grade 9. The next section encapsulates the essence of the South African Life Orientation perspective.

#### **4.2.5.1 South African context and the Life Orientation curriculum**

Broadly speaking Life Orientation within the South African context aims at enhancing existing knowledge of human rights and HIV and Aids – it embraces inclusivity and strives for environmental and social justice. In order to foster the growth of these Life Orientation ideals the teacher needs to assume various roles ranging from advocate of democracy to facilitator of interpersonal skills – aiming at a learner-centred approach. In order to maximise the learning experience for the learners learning content takes place “within” learning activities so as to enable learners to take responsibility for their own learning.

The teacher should be able to assist the individual and the group as a whole to become aware of the skills, resources, talents and dreams within, to be able to name these specifically and to motivate the parties involved in a manner that is non-threatening and beautiful. The aforementioned sentence describes part of the eco-systemic model (Hoelson & Van Schalkwyk, 2001), and captures the “heart” which the practical part of the research process intends to instill in the learners (and the researcher).

A brief overview of the holistic, integrated and dynamic eco-systemic model, according to Hoelson and Van Schalkwyk (2001), will be presented. Human beings are creative, spiritual beings who are endowed with a body, mind and soul. A successful Life Orientation programme should embrace all these elements in order for it to be termed holistic. The network of interrelated life skills components and processes are seen as an integrated broad system that may be broken up for teaching purposes. The micro-system of the individual is seen as being in dynamic interaction with the internal and external environments, this dynamic interaction is perceived as the element that ensures human survival.



#### 4.2.5.2 Diversity

According to Smith, Richards, Mac Granley and Obiakor (2004:4), who address multiculturalism within the context of counselling and psychology, *culture and power are omnipresent at multiple levels in every human interaction. They are therefore fundamental to the dynamics of every therapeutic relationship, whether or not the therapist or client acknowledges them. Optimally, culture and power should be recognised in all therapeutic relationships, but it is usually the contrasts in inter-racial or inter-gender relationships, for example, that heighten awareness of cultural and power dynamics that impact treatment.*

The reason for devoting a section to diversity is that the research site is multiracial or “multicultural” in terms of race/culture. However it is not as rich a site in respect of diverse religious backgrounds. As was indicated in the introduction the research site is a private faith-based school with pupils from various groups. The majority of the students are South African, while a few students are from Ghana, Nigeria, Zimbabwe, and China. Within the school there prevails a healthy atmosphere of friendships across racial barriers, but certain students do occasionally claim that there are teachers who do not understand their culture. The power base in the school consists of white teachers with a middle class perspective. I realised that it would be beneficial for the study at least to familiarise myself with the demands of a counselling scenario which is characterised by diversity.

The following quotation by Sharry (2004:7) was found to be extremely apt in respect of the previous paragraph: “It is important to note that non-discriminatory or multi-cultural practice is not limited to working with clients from different ethnic groups. There are many other groups in society that have distinct sub-cultures which require understanding and appreciation.” This research investigates a particular faith-based subculture.

According to Smith, Richards, Mac Granley and Obiakor (2004) the essential aim of multiculturalism (or diversity) is neither contrasting nor being aware of differences, but instead enriching the interpersonal relationships of all concerned. Growing relationships demand change, and the multicultural relationship also necessitates change as newly formed perspectives replace old questionable views. Competence in diversity is linked to the character and personality of the therapist, who should value others, be an attentive listener, and be willing to minimise reactivity and

prejudice. Vaughn (2004) differentiates between a colour-blind approach and a mindful approach. If the therapist employs a colour-blind approach the needs of the client will be seen from a monocultural perspective, while, on the other hand, if the therapist adopts a mindful approach the viewpoint of the client will be taken into consideration with compassion in order to discover the treatment preferred by the client.

#### 4.2.6 Positive psychology

“The aim of positive psychology is to catalyse a change in psychology from a preoccupation only with repairing the worst things in life to also building the best qualities in life” (Seligman, 2002:3). According to Compton (2005) broadly speaking the aim of positive psychology may be seen as building human strength and nurturing human talent. Seligman (2002:7) maintains that, in positive psychotherapy, strengths such as: *courage, interpersonal skill, insight, optimism, realism, capacity for pleasure, putting troubles into perspective, futuremindedness* and *finding purpose* are addressed.

Positive psychology investigates “the adaptive, the creative, and the emotionally fulfilling elements of human behaviour” (Compton, 2005:3). Compton (2005) differentiates between three levels or dimensions of positive psychology: firstly, the *subjective level* which scrutinises the happy emotions, secondly, the *individual level* that hones in on the positive individual traits (such as honesty and wisdom), and, thirdly, the *group or societal level* that regards various aspects of positive institutions. Compton (2005) maintains that the distinguishing feature of positive psychology is its emphasis on the type of life that results in the greatest sense of fulfilment and contentment.

#### 4.3 Philosophical assumptions

*The gendered, multiculturally situated researcher approaches the world with a set of ideas, a framework (theory, ontology) that specifies a set of questions (epistemology) that he or she then examines in specific ways (methodology, analysis) (Denzin & Lincoln, 2000:18).*

The explanation which McNiff and Whitehead (2002) provide regarding the ontological, epistemological and methodological stances to which action researchers adhere was found to be enlightening and resonating (even though this study is based in phenomenology). As I was reading

it I realised that aspects of my personality or my outlook on life find encouragement or affirmation within the descriptors outlined by McNiff and Whitehead (2002). I therefore “agree” with McNiff and Whitehead (2002) and want to link the episodic arts-based component of my research project to their base of “assumptions” or beliefs – also because certain of their statements ring true within the positive psychology arena. In brief McNiff and Whithead (2002) state that action researchers believe:

- **Ontological issues:** people are creative beings who construct their own identities according to various values, whilst they also grant others the freedom to do the same
- the future could be better than the present if we live to improve relationships in the present – however small the effort
- action research deals with issues relating to truth (e.g., social justice and tender approaches to life)
- **Epistemological issues:** knowledge is an act of doing – a live process by means of which people generate personal knowledge by the living and learning principle
- the learning experience may be hastened by critical awareness aided by the subconscious awareness
- **Methodological issues:** action researchers do target harmony, but rather create space in which differences are tolerated through negotiation
- reflection on action is valid only when it is embedded in relationships of dialogue as secured in the community
- action researchers employ their work as a vehicle to optimise life-affirming growth and learning for the self and others

Certain of the above-mentioned action research philosophical assumptions (McNiff & Whitehead, 2002) are echoed by the five qualitative philosophical assumptions of Creswell (1998). The content in **Table 4.1** is a slightly abbreviated version of that of Creswell (1998:75).

**Table 4.1: Creswell's qualitative philosophical assumptions**

Philosophical assumptions with implications for practice			
Assumption	Question	Characteristics	Implications for practice
<b>Ontological</b>	Nature of reality?	Subjective, multiple reality – participant view point	Participant quotes and themes reveal differing perspectives
<b>Epistemological</b>	Relationship between researcher and participant?	Researcher distance minimised	Insider spends time with participants in setting – insider perspective
<b>Axiological</b>	Role of values?	Biases and values acknowledged	Values shape narrative openly, interpretation is shared by researcher and participants
<b>Rhetorical</b>	Language of research?	Personal presence and literary informal style	Engaging style, possibly in first person.
<b>Methodological</b>	Research process?	Inductive logic, topic seen in context, design emerges	Details are contextualised, and analysed – regular revision of questions

#### 4.4 Research strategy

*A strategy of inquiry comprises a bundle of skills, assumptions, and practices that the researcher employs as he or she moves from paradigm to the empirical world. Strategies of inquiry put paradigms into motion. At the same time, strategies of inquiry also connect the researcher to specific methods of collecting and analysing empirical materials (Denzin & Lincoln, 2000:22).*

##### 4.4.1 Mode of inquiry

Essentially this study will be an **interpretive, interactive, qualitative** (case study) and **idiographic** inquiry, predominantly employing the **phenomenological paradigm**, but elements of **postmodernism** could also feature. According to McMillan and Schumacher (2001) **interactive qualitative** inquiry is a detailed or “rich” study that employs face-to-face data collection techniques with which to study people within their natural settings. The researcher prefers the perspectives of the people in order to understand the phenomena under investigation. The aim of the **qualitative** researcher is to build a comprehensive and holistic picture with the aid of the narratives or descriptions of the information.

According to Nieuwenhuis (2007) **qualitative** research is a research methodology that focuses on understanding the processes and cultural and social contexts which support behavioural patterns. It emphasises the “why” questions. **Qualitative** research therefore endeavours to highlight the *quality and depth of information* (Nieuwenhuis, 2007:51), and not the range of information determined by quantitative research. Nieuwenhuis (2007) maintains that an **idiographic** inquiry is a constructivist approach that aims at determining those aspects which are peculiar to a particular scenario.

#### 4.4.2 Style of educational research

The study will employ two (complete) classes of Grade 9 learners – at one site – for the duration of a 10-week period. The participants will engage in an interactive narrative arts activity process. The data collection process implied by the arts-based narrative approach necessitates the engagement in episodes of arts activities in order to generate constructs for reflection from which most of the data for this study will originate. These episodes will also enable the teacher-researcher to establish what aspects were enjoyable and what needs to change in order to facilitate optimal group engagement and individual and collective self-reflection in future applications. The narrative arts activities that will form the basis of the data collection process are similar to the methods of assessment suggested by the Life Orientation Learning Programme, namely: “action research, projects, written tasks/tests, practical demonstrations/performances, assignments, debates”, and “role play” (p 25 of the Teacher’s Guide for the Development of Learning Programmes).

##### 4.4.2.1 Case study

*In general, case studies are the preferred strategy when “how” or “why” questions are being posed, when the investigator has little control over events, and when the focus is on a contemporary phenomenon within some real-life context* (Yin, 1994:1). According to Cohen et al. (2000) researchers usually employ case studies in order to work interpretively and subjectively so as to gather rich descriptive data. The employment of critical theory in case study research in order to gather political and ideological elements of the context is still a novel idea with untapped possibilities. In the intended research process the aim is to gather rich description, but also, if possible, to further the “democratic” ideals of the “ideal speech situation” that is prevalent within critical theory. No “procedures” that are truly from critical theory will be utilised, but brief reference

has been made to the democratic ideals of critical theory simply because of the positive idea of allowing everyone an equal opportunity within a group<sup>7</sup>. The next quotation supports the argument in favour of using the case study approach.

*Case studies can establish cause and effect, indeed one of their strengths is that they observe effects in the real contexts, recognising that context is a powerful determinant of both causes and effects ... Further, contexts are unique and dynamic, hence case studies investigate and report the complex dynamic and unfolding interactions of events, human relationships and other factors in a unique instance (Cohen et al., 2000:181).*

Case study affords the researcher the opportunity to allow the research environment to speak for itself without “over-interpretation”. It also provides sufficient space to substitute quantity with quality and forcefulness, thus dividing the clarifying particular from the obscure collection. The concentration on the relevant and meaningful only enables the researcher to develop an insight into the real dynamics of the scenario and its role players (Cohen et al., 2000).

Qualitative case study procedures allow researchers the opportunity to spend lengthy periods of time in close, personal contact with the role players in the case environment under investigation in an effort to derive relevant meanings from the process of personal, disciplined reflection on the specific experience. The case study genre regards human systems as unique units that develop peculiar degrees of cohesion, and assume a “personality” of their own. This is in contrast to the view of the human system as a mere fragmented collection of traits (Stake, 2000; Sturman, 1999).

According to Stake (2000) a case study may often run the risk of not achieving academic significance simply because it lacks generalisation. It may be argued that case-by-case “uniqueness” contributes little to growing scientific theory because the focus is too inward. The responsibility is thus on the case study researcher to maintain a balanced interest during the reporting phase. This may be accomplished by deciding to what extent the complexities of the case will be scrutinised and which issues need to be raised. It is ultimately the responsibility of the researcher to determine the ultimate, over-arching narrative of the case described in his own style, even should it infringe on loyalties to certain personalities in the case study.

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<sup>7</sup> Even though critical theory is not a key feature of any aspect of this study, I found the idea of the “ideal speech situation” (a singular aspect of critical theory) inspirational, something I wanted to create within the small groups that pertain to critical theory.

Sturman (1999) suggests the following factors for raising the credibility aspect of the case study:

- Explain data collection procedures
- Display collected data and be prepared for a re-analysis
- Report negative instances
- Acknowledge biases
- Document fieldwork analyses
- Clarify the relationship between assertion and evidence
- Distinguish between primary and secondary evidence, and description and interpretation
- Diarise the actual happenings during the different phases of the study
- Ensure there are methods in place to check the data quality

In conclusion, and also taking into account the views of the above-mentioned writers, the primary goal (apart from the specific rich details that will emerge – or the particular group narrative) of the study is to establish, within the case study format, the viability of the group context to facilitate the arts experience. During the process, with the help of the arts-based episodic exercises or activities (which share certain characteristics with an action research process), the aim is to determine which “universal factors” in the arts-based approach could be of interest to counsellors or facilitators outside the immediate research text, and in this way attempt to achieve a measure of “generalisation”.

Within this case study scenario certain values prominent in action research will be employed. The data collection in the study will be based largely on reflections linked to the arts activity experience and the “products” or expressions attached to them. As these artistic episodes progress an attempt will be made to determine ways in which future activities could be improved – this will be done by probing the participants. This knowledge will largely be for my own benefit, thus activating reflective practice in me, the teacher.

As suggested earlier the process of collecting the data, bears a resemblance to certain aspects of action research. A brief discussion of action research as described in the literature will be included in order to reveal certain values or ideals which were found to be inspirational. Thereafter the

intended arts-based episodic process will be briefly contrasted with accepted action research practice.

*As a methodology for individual and social renewal, action research holds promise as a resource for people to imagine and implement plans for their individual well-being, and also to authorise the collective to negotiate their own interpretation of a common good (McNiff & Whitehead, 2000:113).*

*Action research is a way of working that helps us to identify the things we believe in and then work systematically and collaboratively, one step at a time, to making them come true (McNiff, Lomax & Whitehead, 1996:38).*

The challenges which schools will face in the future will inevitably lead teachers to processes that will involve greater negotiation with students in order to facilitate uncertain contradictory risk taking scenarios. The environment will become conducive for action research as where teachers and students will be interacting “naturally” while they participate in a dynamic culture of teaching and learning. Action research will enable teachers and students within the educational setting to create their views of society (Posch, 2002).

Action research may be used in a variety of areas, for example, improving teaching methods, learning strategies, evaluative procedures, attitudes and values, continuing professional development of teachers, management and administration (Cohen et al., 2000). This study will attempt to enrich the teaching and learning domains primarily by attempting to introduce the participants to the untapped resources (possibly) dormant within the self with the aid of arts-based interventions, and also to contribute to the professional development of the teacher-researchers involved.

Action research is not a mere theoretical or abstract discipline – it is used by action researchers who strive to make the present a richer lived experience than the past. Action research demands action, and not merely words, in order to realise its potential for personal-social renewal. It involves the study of the actual, existing and lived practices which people utilise in case specific scenarios (Kemmis & McTaggart, 2000; McNiff & Whitehead, 2000). According to McNiff and Whitehead (2002) action research may only constitute a vehicle of social change if the researcher discards the role of unaffected outsider or observer and assumes a more humble role, namely, that of an honest

practitioner – who also makes his own position on values and hopes transparent – in order to provide accountable reflections of all the participants in the action research scenario.

What separates action research from good professional practice? Action research is distinguished by the presence of praxis. Praxis is knowledgeable (informed) dedicated action that takes cognisance of the opinions of other people and promotes or generates understanding (/knowledge) – thus it encompasses more than the mere pursuit of successful deeds. The intention of action researchers is to align themselves with concepts that are derived from deep-rooted morals that will sustain the intervention (McNiff, Lomax & Whitehead, 1996).

To conclude the episodic arts process may be viewed as a case study scenario on its own, therefore strengthening the case study rationale. The interactive elements inherent in the episodes highlight teacher-researcher (insider) participation, esteeming, and incorporate the voices and reflections of the participants – thus providing a resemblance to the “democratic” environment prevalent in action research. The aspect of the intended research approach that differentiates it from action research is the fact the arts episodes are progressively linked (constituting a narrative journey) as opposed to a single cycle that is repeated in order to perfect the practice of that single cycle. Furthermore, in the data analysis, the emphasis is not on the detail of the episodes but rather on the experiences of the participants, and thus the arts episodes may be likened to data generators. This study does not describe the inner workings of the cyclical action research process in which the emphasis is on ensuring that relevant informed teaching practice transmits the desired knowledge content or understanding.

#### **4.4.3 Qualitative techniques**

This study hopes to provide equal opportunities within a group environment for all the participants from culturally diverse backgrounds. The aim is to allow them to discover more about themselves and others in a “levelled” or “democratic” situation, and to foster the feeling of community within the classroom, thus making this truly a study of certain aspects of the “seventh moment” on a smaller scale. “The seventh moment asks that the social sciences and the humanities become sites for critical conversations about democracy, race, gender, class, nation-states, globalization, freedom, and community” (Denzin & Lincoln, 2000:3).

Qualitative researchers attempt to make sense of certain phenomena within the natural state in which they occur. The aim is to describe or discover as carefully as possible the “exact” meanings or “values” the participants ascribe to these phenomena. In order to construct a “correct” interpretation of meanings as conveyed by the participants the researcher employs a range of interpretive practices that support the aims of the research. The research is thus characterised by a multi-method focus (Denzin & Lincoln, 2000). Creswell (1998) agrees with Denzin and Lincoln (2000) but emphasises that it is necessary to add that the researcher will be building a “complex, holistic picture” of the particular focus of the research. This study will comprise an “organised” setting as one class will form three groups, and therefore, to some degree, the setting could be regarded as an “altered” reality.

#### 4.4.3.1 Video techniques

The visual component of the study will also rely on imagery (artworks, photographs, video clips) with which to build the data collection and analysis. Imaged-based research does not receive the recognition it deserves for the simple reason that it does not have epistemological roots in the quantitative disciplines.

The reason why images are neglected as possible contributors to the data representation is because quantitative epistemology is still very prominent, and, even in the qualitative paradigm, the use of images is hardly ever used to convey what words and numbers do in any substantial sense (Prosser, 1998).

*Although phenomenologists often use literary sources (poetry, novels, stories, plays, etc.) as case material and as textual resources for phenomenological writing, non-discursive artistic material is commonly used for phenomenological human science. Of course, each artistic medium (painting, sculpture, music, cinematography, etc.) has its own language of expression. Objects of art are visual, tactile, auditory, kinetic texts – texts consisting of not a verbal language but a language nevertheless, and a language with its own grammar (Van Manen, 1997:74).*

In respect of the non-verbal element McMillan and Schumacher (2001) add that, for qualitative studies, the analysis of body motion and its messages (*kinesics*), or non-verbal communication, is a vital important aspect. The non-verbal data may triangulate with the verbal data, but it is

important to realise that body movements have different connotations for different cultures. The interpretation of non-verbal communication is, therefore, a process that requires caution.

Elliot (1991) advises that, when an action researcher (or in this case a reflective practitioner) uses video in the classroom, it is advisable to ask a colleague or “consultant” to assist with the video recording. If the teacher-researcher operates the video camera himself the video camera could easily become a distraction, and, if the camera is merely fixed in position it will not record the required intricacies of the interactions within the situation. It would, therefore, be expedient to employ an assistant (or video observer) who has been informed about the important aspects of the data collection process in order to arrive at good video footage. According to Czarniawska (2004), many researchers employ video equipment to prevent the loss of cues resulting from the exaggerated reliance on verbal reports. The incorporation of video does add an obtrusive element to the interview scenario, but, according to Czarniawska (2004), there are no entirely unobtrusive methods.

As Jones (2002) points out analysing video clips is no easy matter. It becomes difficult during the analysis phase to watch, listen and make notes simultaneously. The pace of recorded classroom events does not allow adequate time for instant reflection. Thus it becomes essential for the researcher to draw up a framework in advance in order to steer observation during the analysis phase. In this study video analysis will not be undertaken as described here, but the edited video will be played to the classes who participated in the Life Orientation research and their reactions to or feelings about the video will be recorded. The images of the video as such will not be analysed, but will be used “indirectly” to garner the perceptions of the pupils about the video imagery.

#### **4.4.3.2 Photographic techniques**

Photography captures changes over time, reveals the progression in engagement, makes recall possible, provides evidence, assists in bringing personal memories to life, and stimulates conversations during interviews. According to McNiff, Lomax and Whitehead (1996) the best way to reveal reality is by videotape recordings because they capture both verbal and non-verbal messages.

#### **4.4.3.3 Artworks and supplementary techniques**

As mentioned in the research process and data collection plan individual and group artworks may be used to capture detail in order to stimulate focused group interviews. Video is able to capture aspects of the group interaction about the individual and group artworks, as well as the experience as a whole. These artistic items may also be included under the heading **supplementary techniques**. The incorporation of supplementary techniques into a research process increases the validity of the initial results and lends credibility to the study as a whole (McMillan & Schumacher, 2001).

#### **4.4.3.4 Audio techniques**

McNiff et al. (1996) regard the audiotape recorder as the most popular apparatus for action research and liken its functions to that of a camera. The researcher may also use the audiotape recorder to record informal conversations about the research and also as a talking diary. However, McNiff et al (1996) caution that those conversations only that are regarded as being of crucial importance should be transcribed in order to avoid having to control an unmanageable volume of transcriptions. Cohen et al. (2000) mention the disadvantage of using a tape recorder and alert the researcher to the fact that it might constrain the interviewee. Serious thought must be given to the use of the tape recorder in order to secure meaningful data within a secure environment.

#### **4.4.3.5 Personal and written documents**

The research data collection process provides the opportunity for the respondents to compose written, personal documents. Personal documents are narratives in the first person that reveal individual understanding and personality. These documents may take many forms, such as diary entries, personal letters and humorous memories. As indicated in the research process the researcher usually either discovers these, or they may intentionally form part of the research process (McMillan & Schumacher, 2001).

#### **4.4.3.6 In-depth and focused interviews**

Interviewing will establish the “phenomenological experience” of the individual within the group setting. The view of Czarniawska (2004:49) of the narrative in an interview scenario is worth

mentioning. She says: “An interview is not a window on social reality but it is a part, a sample of that reality.”

An in-depth interview is similar to conducting a conversation with a goal. The researcher will initiate it with a general interview guide (an almost open agenda) that covers the general issues to be discussed, but does not contain precisely worded questions to be used for all respondents. The interview structure thus leaves room for the respondent to indicate the paths he wishes to follow. The interviewer will then probe these issues. These interviews could last up to an hour and they are usually tape-recorded and transcribed to reveal common themes (McMillan & Schumacher, 2001:42). In order to conduct a focused interview the researcher will study the prior lived experiences<sup>8</sup> of the subjects and design the interview structure around these lived-experiences of the respondents. In this research study the interview will follow what happened in the group and other issues might flow from that which the respondent may wish to discuss. The focused interview enables the researcher to gather the values respondents attach to a lived-experience by eliciting their personal associations and beliefs, and thus ascertaining whether the experience was either marginal or meaningful for them (Cohen et al., 2000).

This study will use a combination of the more “rigid” in-depth interview and the focused interview. The reason for this description is that a list of specific questions (that allow deep personal responses) for the participants to answer will be used, and, once a particular question has been answered, the interviewer may allow the participant the freedom to embroider further in an “in-depth” manner should he or she so choose. The participants will also answer questions about the class scenario (as well) that they experienced as a group, and this calls to mind the methodology of the focused interview.

#### **4.4.3.7 Group interviews vs. focus group interview (FGI)**

According to Cohen et al. (2000), group interviews save time and cause minimal disruption. They naturally also group a collection of opinions. A further advantage is that group interviews are a very approachable method when working with children. Focus groups are an adjunct of group

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<sup>8</sup> **Prior lived experiences** for this research project refer to the small group narrative arts activities that the participants will experience, and about which they will be interviewed. The data analysis process will reveal the impact of these **prior lived experiences**.

interviewing, but are used when complete strangers constitute a discussion forum. McMillan and Schumacher (2001) regard focus groups as a confirmation technique used by participant observers and in-depth interviewers. The fact that the participants in the research process do know each other negates the focus group option.

Gaskell (2000) describes the features of the group interview as follows:

- The social interaction stimulates a co-operative ethos that transforms the group into an entity that is more than the sum of its parts.
- It provides an opportunity to study group process, the influence of attitude, opinion changes and opinion headship.
- Emotional involvement may come to the fore – which is not possible in one-to-one interviews.

Group interviews with each class will be conducted at the end of the two-month narrative arts Life Orientation process. A further group interview may take place once the edited video has been screened. The aim of these group interviews is to ascertain the general feeling in the classes and to learn about the views of the pupils (when peer pressure is present). The data gathered during these interviews will not be of major “significance” – it will be merely regarded as a gauge with which to determine the general emotive responses which the classes as groups wish to voice about the process and the video screening respectively. This information may either support or contradict the statements made by the fourteen individual participants during the interview process.

#### **4.4.3.8 Participant observation**

The researcher (a facilitator in the group process), the video recorder assistant and a non-participant observer will record observations during the research process. According to McMillan and Schumacher (2001) participant observation requires a measure of participation on the part of the observer over an extended period to enable him to write up field notes from which hypotheses may arise inductively. It is important that the researcher describe his role as accurately as possible and he needs to stipulate the way in which his presence may affect the data and findings. The field worker usually maintains an “objective” distance from the participants, but extended involvement will decrease that stance, and it is possible that friendly rapport may exist. As the researcher

remains within the field he will start to learn from his own experiences in the setting. In participatory research the researcher shares the role of the participants and will form part of the researched “community”. It is therefore important for each researcher to establish his role at the beginning of the study and to record and gauge it throughout.

According to Cohen et al. (2000) the concern of the educational researcher is the world of people, which is a very subjective domain with various meanings for different people. It is often the task of the educational researcher to reveal the way in which shared meanings keep the social order intact, and, for this purpose, (long-term) participant observation is helpful because:

- It reveals non-verbal behaviour.
- It records the important aspects of repetitive behaviour.
- It leads to intimate and informal relationships with the observed.
- It is the least reactive data-gathering method.

#### 4.4.4 Role of the researcher

The researcher has multiple roles to play – the group “leader” or teacher-researcher who will also function as the narrative facilitator who will supervise the Life Orientation class environments, arrange competent observers, interviewers, and a video crew and organise the logistics of the process.

The teacher-facilitator-researcher aspect ideally requires incorporating the suggestions of the participants into the process cycle. However in the study a predetermined structure or **learning programme** that might be altered (slightly) at certain moments to facilitate improvement will be used. As suggested by Elliot (1991) an outsider (the non-participant observer) will conduct certain of the individual (focused) interviews, because it may become difficult for children to reveal their true thoughts about a scenario to the teacher who holds an authoritative position.

It is a demanding aspiration to conduct arts-based research at the institution where the researcher works, because personal gains accompany personal discomforts. It is hoped that the fellow colleagues who will be co-group leaders or facilitators will co-operate. This will demand honest discussions and clear communication on the part of the researcher as he eventually

exposes/discloses his teaching practice to himself and colleagues – thus ensuring that the environment fosters mutual trust (Strauss, 2002).

McNiff et al. (1996) emphasise that the researcher is the focus of an action research process (in this case this is “partially” true because the study is not an action research process, but is linked to teacher practice, and the researcher/teacher will lead the arts episodes). Therefore, the researcher needs to record his personal thinking and behaviour and describe the significant changes over time. The thinking and behaviour patterns of these significant others also need to be represented. However, it is not merely a matter of recording – the researcher’s perceptions about others need to be discussed with them to ascertain whether the conclusions drawn by the researcher are valid.

Furthermore, the researcher wishes first to establish change within himself in order to exert a positive effect on the situation. In order to claim that he did indeed exert an influence on the situation the researcher needs to record the reactions of the participants towards him so as to prove that it was indeed the case. Data collection, clear criteria for measuring the improvement, specified data pieces, correlating the records with the initial research focus, and allowing peers to validate the improvement would confirm or enhance the validation of the claims. Relevant signatures and authorisation forms are needed in order to authenticate the data (McNiff et al., 1996).

#### **4.5 Data gathering and analysis procedures**

As described in 4.4.4 the researcher will play multiple roles in leading the learning programme and in securing data for the study. The intention is to generate and analyse the data according to the procedure steps listed in **table 4.2**. Please note that the information included in **table 4.2** refers to the experiences of the 14 participants as well as the data collection and analysis issues pertaining to them. (The class learning programme should always be kept in mind as the background to the data collection and analysis of the narratives of the participants.) The processes I explain in **table 4.2** correspond to the process described by Creswell (1998) in **table 1.3** and the qualitative data analysis procedures listed by McMillan and Schumacher (2001). Chapter 5 will provide more detail regarding the interpretation and coding of the participant responses.



**Table 4.2: Data gathering and analysis issues**

<b>Procedure</b>	<b>Description</b>
<b>1. Participant interviews</b>	I will arrange the times to suit the interviewers and the participants and supply all the recording equipment. There will be four rounds of interviews with the fourteen participants.
<b>2. Transcriptions of interviews</b>	I will transcribe 24 of the 56 interviews and will employ a typist to assist with transcribing the other 32.
<b>3. Organising participant portfolios</b>	I will compile a portfolio for each of the fourteen participants (at the end of the two-month learning programme) in which I will keep a copy of all their written class work, copies of their narrative arts creations – of which I took digital photographs – and copies of the interview transcriptions. This portfolio will enable me to view the journey of each participant logically.
<b>4. Numbering and interpreting interview responses</b>	Once the portfolios have been completed I will start numbering and interpreting the participant responses in reply to the interview questions. I will do that for all 56 interviews.
<b>5. Coding the responses</b>	After studying the collective responses I will establish dominant codes for the responses suitable to the five self-concept categories identified in chapter 3, namely, academic, social, personal-emotional, physical and moral.
<b>6. Organising participant responses and master tables</b>	I will reorganise all the participant interview responses in a table format in order to group together and place under the correct category heading the responses pertaining to a particular code. I will compile a master table for each participant that will contain all four interviews. This will provide insight into the categories and codes affected. This master table will be available as an appendix.
<b>7. Combining the responses according to gender</b>	For each round of interviews I will combine all the boys and girls separately in order to ascertain whether there are significant gender self-concept differences or changes (see 3.10) during the narrative arts process. I will also compile a master (collective) table for the boys and girls that will be available as an appendix.
<b>8. Compiling a picture or image-based portrait</b>	In order to assist the reader and myself to form (and remember) a clear and distinct picture of each participant I will compile an initial and cumulative image-based portrait of each participant by using their exact self-descriptive words. (This method is termed my “intuitive” data analysis approach.) The initial image-based portrait will be presented at the start of the “rigorous” data analysis approach and the cumulative image-based portrait – which includes the initial portrait – will be used as a mechanism to aid teacher-researcher reflections regarding the unique narrative of each participant at the end of the data analysis chapter.
<b>9. Using colour to indicate self-concept categories</b>	The four rounds of interviews will produce four rounds of narratives pertaining to each participant and, in order to assist the reader and myself to discern the self-concept domain or category affected, I will assign a colour to each of the five categories. This colour will be used in the text as the narrative of each participant is being recounted.
<b>10. Imagery</b>	The nature of this project has at its core colourful expression and it is therefore



	crucial that this colourful expression be visible during the data analysis discussion. I will incorporate digital images or photographs of individual or group expressions to enrich the text and to provide evidence of the process and its activities.
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#### 4.6 Delimiters and limitations of the study

This section will list the major delimiters and limitations that could be evident in the study or could emerge as the study progresses. **Table 4.3** deals with the limitations and **table 4.4** will indicate the delimiters.

**Table 4.3: Limitations**

Topic or limitation	Limitation considered
<b>1. The school periods and school environment</b>	This research will take place in school time during the Life Orientation periods, and this could hamper the depth of the group (Life Orientation or “counselling”) issues. Each lesson will have to be carefully structured to ensure that it is completed during the exact time frame. The school schedule will also impact on the participant interviews because the ideal would have been to conduct the participant interviews immediately after the lesson, but time (even a week or two) will elapse between the lessons and the interviews.
<b>2. The technological assistance, media and materials</b>	The video recordings and the videographer, and the logistics and application of the art materials could affect the spontaneity of the situation. The teacher-facilitator will, to some degree, have to manage all these aspects. As the main researcher I will arrange and organise everything.
<b>3. The content of the arts-based process</b>	I chose the exercises simply because I know they are manageable in practice, but, having done that I have excluded many other more colourful and demanding options that could have delivered different results pertaining to expression and self-concept vacillation.
<b>4. School ethos</b>	As has already been indicated the school is a private faith-based school that uphold certain principles pertaining to moral conduct and faith. The data that will be generated could differ remarkably from that which would be collected at either government schools or other private schools in which the specific faith-based subculture is not dominant.
<b>5. The personalities of the teacher-facilitators</b>	Three teachers (including myself – known to the participants) will participate in the research process. The perceptions of the participants and their reactions to the particular teacher personalities will play a role. Certain teachers will be more at ease than others with the arts-based data collection process.
<b>6. Grade 9 learners</b>	The population consists of Grade 9 learners and their experiences will be studied. This grade was chosen because it suited my teaching scenario and professional commitments, and was, therefore,



	<b>convenient sampling.</b> A population of older or younger learners could result in different sets of data and interpretations.
<b>7. Non-participant observers and video recorder assistants</b>	The presence of these assistants could affect the experiences of the participants and the preferences of these helpers could influence the data. They will be able to make independent decisions and record what they regard as important.
<b>8. The arts-based expressions or artworks/ constructs</b>	The measure of success which the participant experiences in expression could become an indicator of his appreciation for the process – this could affect the development of the self-concept.
<b>9. Group dynamics</b>	Group dynamics could influence participation in a positive way, or peer pressure could hamper individual self-growth.

**Table 4.4: Delimiters**

<b>Delimiters</b>	<b>Delimiter considered</b>
<b>1. Paradigms</b> <ul style="list-style-type: none"> <li>• Interpretive</li> <li>• Phenomenology</li> <li>• Postmodernism</li> </ul>	The interpretive paradigm will frame the study as a whole while the other paradigms will pertain to specific aspects as indicated. The “multiple” paradigm point of view will impact on data analysis and presentation, and must be born in mind during each stage.
<b>2. Arts-based thinking</b>	This aspect may result in colourful but “awkward” data that requires new modes of presentation, or it could add a humorous slant to the presentation of data.
<b>3. Group interaction</b>	This could be both liberating and strenuous for the individual and, because of the dynamic element, will require control.
<b>4. Narrative principles</b>	Each person has a different story; therefore diverse personal accounts will be the result.
<b>5. Case study scenario presented for research</b>	This will be contextualised in the school in which I teach and will have implications for the whole school and the subculture whilst the research process is in progress.
<b>6. Episodic arts process</b>	This aspect of the study may only be scrutinised whilst the “art action” is in progress and may lead to unforeseen changes and requirements in order to serve the participants better and render better teaching practice and data.
<b>7. Teacher-researcher-facilitator role</b>	The fact that the participants know me well, and that I will become even more involved in the group context, could lead to familiarity problems, which may be balanced by the presence of the non-participant observer and the videographer.
<b>8. Participants’ reactions to the presence of non-participant observers and video equipment</b>	The Hawthorne effect might play a role because these participants are naturally prone to acting and might want to enhance the effect of their presence. (Video recording will be done selectively and not throughout.)



#### **4.7 Conclusion**

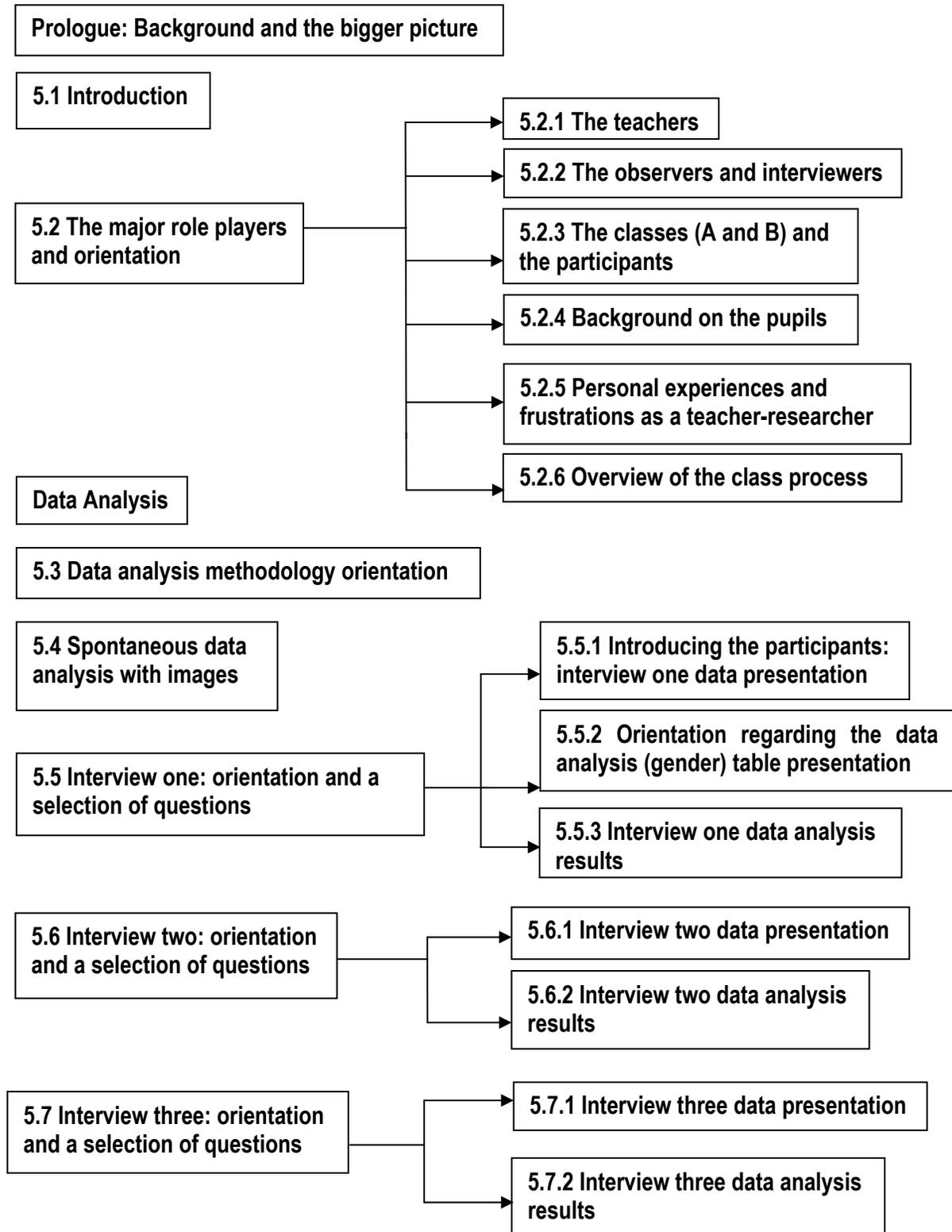
This chapter has discussed the conceptual framework, philosophical assumptions, research strategy, intended data analysis procedures, delimiters and limitations pertaining to the study. The important theories or principles comprise the following: the theory of the self-concept, principles of arts-based research and group counselling, comprehensive school counselling considerations and the perspectives of positive psychology.

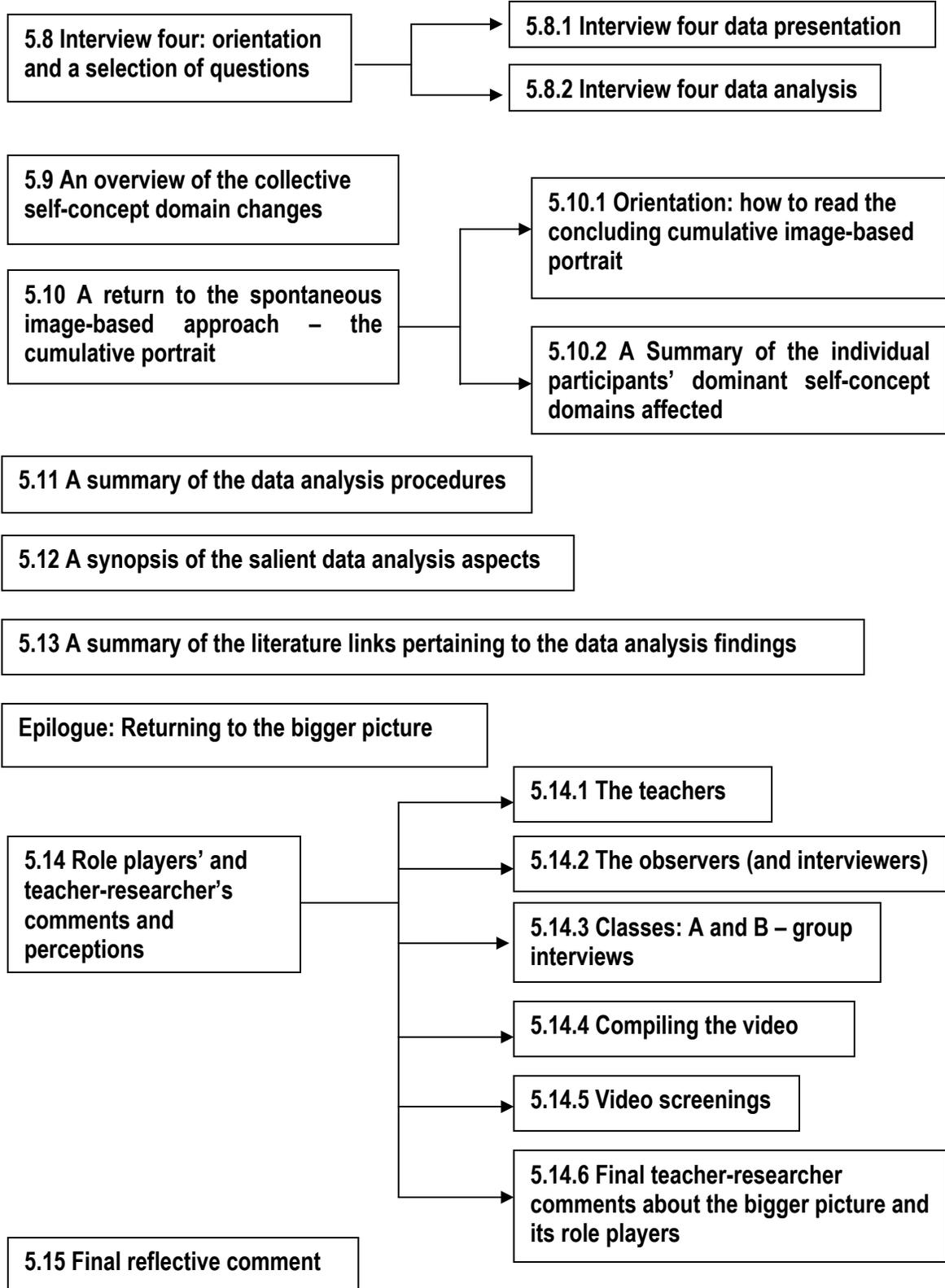
The philosophical assumptions which I esteem place value on people as creative beings who are able to progress to a better future as they learn from their actions. As the researcher I regard the multiple perspectives of the participants as the most important source of information and will endeavour to minimise my influence or voice by contextualising the statements of the participants regularly. I will attempt to interpret from the perspective of the participants as carefully as possible. The limitations and delimiters are focused on the Life Orientation classroom within the school scenario.



## Chapter 5

### DATA ANALYSIS AND RESULTS





## Chapter 5

### 5 Data Analysis

#### I. PROLOGUE: BACKGROUND AND THE BIGGER PICTURE

##### 5.1 Introduction



**The prologue** deals with the collective journey or the bigger picture of the two classes (from which the participants came) and introduces validity strategies, data collection techniques, data analysis strategies and triangulation measures. I decided to sketch the background first in order to position the “issues” that pertain to the data analysis within the confines of this Life Orientation group context scenario

and its 13 class episodes, 47 learners, six small groups, 14 participants, five observers, three interviewers, three teacher-facilitators and one video recorder.

The reader will thus be able to acquaint him- or herself with the various components of the narrative arts Life Orientation learning programme and the way they are linked to the data analysis component. The reader will also be able to “meet” the major role players before the 14 participants and their (detailed) individual journeys are revealed, analysed and discussed.

This study took place at the school at which I teach. The collection of the research data for the two classes, which form the backdrop to the 14 participants’ narrative journeys, took place during school time in the usual periods allocated for Life Orientation. In **figure 5.2** I show how the class process and the participants’ journeys are interrelated or interlinked over time.

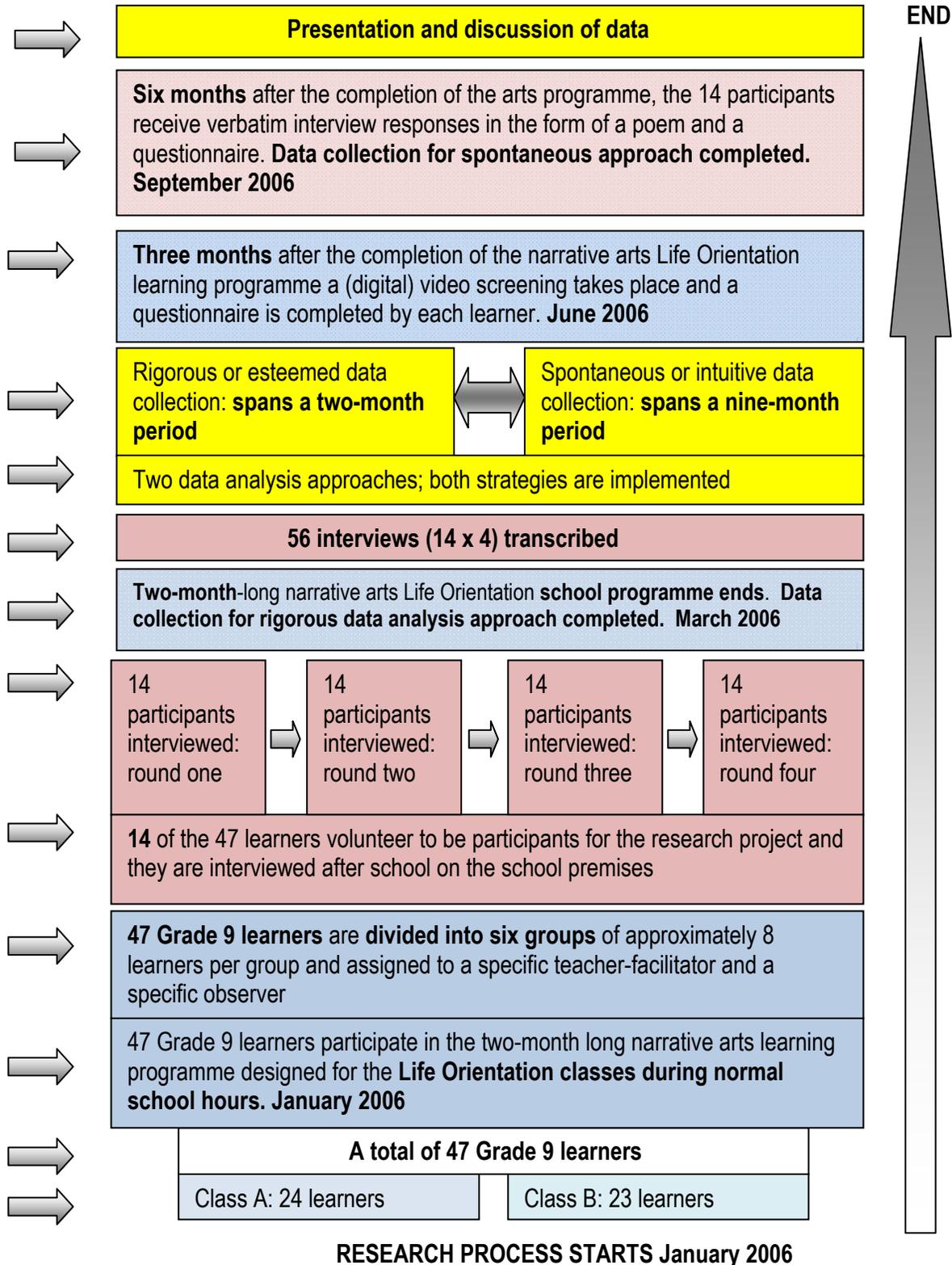


Figure 5.2: The classes, participants and data analysis components linked over time

Before I embarked on the research, I handed each pupil an assessment grid or outline (see **addendum B**), which I believe is a summary of the intended process and was requested by the Head of the Life Orientation department who felt the learners needed to know what we were working towards. As stated in chapter 1 (see section 1.3) I designed the learning programme in response to a suggestion contained in a government document on Life Orientation that advocated integrating Life Orientation and Arts and Culture outcomes, and most episodes in the programme were **a mixture of discussions and arts activities**.

If there was time after the completion of a group arts episode (which seldom happened), learners were handed worksheets pertaining to the discussions or activities they had just finished for homework. The learners could then start with the worksheet during the last few minutes of the lesson. These worksheets had to be handed in during the following Life Orientation lesson. (Not all the episodes included a worksheet – see **table 5.6**.) The purpose of these worksheets (which form part of the narrative arts activities learning programme designed for the Grade 9 Life Orientation scenarios i.e. the “basis” of this research project) was to allow the learners an opportunity to engage in personal reflection. The questions in the worksheets were of such a nature that they required personal engagement (and little time) and could only have been completed by the learners themselves.

Please note (see **figure 5.2**) that the data contained in this research project are portrayed or presented by two data analysis approaches: the esteemed qualitative (or scientific) approach and the intuitive (or spontaneous) approach. The data were generated from the participants’ responses during the four rounds of participant interviews (that pertained to the participant’s experiences and arts constructs linked to the arts episodes that occurred during the Life Orientation lessons). **I therefore did not use the worksheets or the homework exercises as primary data-generating sources for the data collection and analysis approaches; however, I did “consult” the information contained in the worksheets and the homework exercises to see if the participants’ interview responses aligned with earlier written expressions or exercises.** In my “spontaneous” data analysis approach, which is in effect the triangulation data (analysis) element of this study (and explained in more detail in section 5.4), I occasionally looked for **self-descriptors** in the worksheets and homework exercises.



I will now discuss the strategies I employed to enhance the validity of this qualitative study, based on the guidelines provided by McMillan and Schumacher (2001). **Table 5.1** reveals the validity strategies I employed and how they were applied in this project.

**Table 5.1: Validity strategies**

<b>Strategy</b>	<b>Description of strategy application in this study</b>
<b>Prolonged and persistent fieldwork</b>	This research project spans two complete months of the first school term (2006). The Life Orientation lessons were conducted (once a week for 45 minutes) during school time within the same small groups, facilitated by the same teacher, at the same venue and the same observers were always present. Learners who volunteered to be participants were exposed to the same teacher, the same setting and the same Life Orientation lessons and they stayed in the same small group (of approximately 8 learners) during this two-month period. The 14 participants were interviewed four times at school (after school hours) by the same interviewers over the two-month period. There was an approximate two and a half week interval between the four rounds of interviews (see <b>table 5.6</b> ).
<b>Multimethod strategies</b>	Data were collected primarily by means of in-depth participant audio-recorded interviews. These included 14 participants and four rounds of interviews with each of them. Interview questions (available in <b>addendum H</b> ) were based on the narrative arts activities and interactions that occurred during the Life Orientation classes. The interviews thus called to mind constructs participants generated themselves and they could thus reflect on their own artistic expressions. The interviews were conducted by three interviewers (who were assigned to the same participants for the duration of the project).  The interview data were aligned with participant information contained in worksheets, arts constructs, photographs, questionnaires and video recordings.
<b>Participant language and verbatim accounts</b>	Participant interviews were tape recorded (as they occurred) and all 56 interviews were transcribed verbatim. In the data analysis section there is evidence of the actual words of the participants.
<b>Multiple researchers</b>	I engaged my supervisor (and an external coder) with the records of the recorded data and the data analysis procedures.
<b>Mechanically recorded data</b>	I tape-recorded the interviews (with a good quality external microphone) and I took video snippets (of broadcast quality) of every lesson for each small group and of their interactions during the two months.
<b>Participant researcher</b>	I kept a reflective diary in which I recorded all the impressions of the research project and the incidents as they occurred. As the teacher-researcher who structured the learning programme and the teacher-



	<p>facilitator of a small group, I was thus actively involved in facilitating the narrative arts episodes. I was assisted by two teachers who played the role of teacher-facilitator for the small groups. Observers were present in each small group who recorded what transpired on an observation schedule. I updated the journal weekly with the written feedback I received from the observers. I did not venture into making deductions at all. I wanted a detailed account of everything that transpired during the two-month Life Orientation programme. (Evidence from my journal accounts is revealed in <b>table 5.5</b>.)</p> <p>I am aware that participants' journals could have been included in this study but, although I asked the participants to keep a journal (after I had given them each a little book with a possible layout), it interfered with their class participation and I decided to omit it as a data source. At the end of the school process (March 2006) I was given three participants' journals (of the possible 14) but I could see that they were last minute efforts (to please me) and decided not to include them.</p>
<b>External coder</b>	A colleague read my data analysis chapter and gave suggestions. (See <b>Addendum M</b> )

The narrative arts process I designed (prompted by a suggestion in the government Life Orientation guidelines, see section 1.3) comprised a number of activities and arts constructs that serve as data generating sources (that come into play during the participant interviews).

In **table 5.2** I set out the data collection techniques employed in this research project, as implied by the nature of the narrative arts activities (predominantly) following suggestions by McMillan and Schumacher (2001).

**Table 5.2: Data collection techniques**

<b>Data collection techniques</b>	<b>Description</b>	<b>Documentary mode</b>
<b>Observation during Life Orientation lessons</b>	Five observers (in total) were employed to observe the Life Orientation lessons according to a schedule (see <b>addendum C</b> ). One observer was assigned per group. See <b>figures 1.2</b> and <b>5.4</b> .	Observers handed in observation schedules and notes
<b>Tape-recorded participant interviews</b>	Interviewers conducted four rounds of interviews with the 14 participants (56 interviews in total) and these verbatim interviews were tape recorded on audio cassettes.	Audio recordings on audio cassettes
<b>Informal group interviews</b>	At the end of the two-month process I held two informal group interviews with	Handwritten notes, retyped in computer



	the learners in class A and class B. I took notes as they voiced their opinions.	format.
<b>Worksheets</b>	Learners completed six worksheets during the narrative arts process. These worksheets were designed to stimulate thoughts about self in the learners and the participants (see <b>addendum A</b> ).	Completed work sheets
<b>Arts activities (a “type” of supplementary technique)</b>	<p>Learners (which included the 14 participants) were engaged in various narrative arts activities such as creating a group graffiti wall, compiling an individual identity collage, making a future map, constructing a group dream tree, externalising problems with cartoons, preparing and posing for a prophetic photograph, stating a motivational thought for the video camera, creating a group ball and compiling a matchbox summary of self.</p> <p>These constructs (or creations) were present during the interviews and participants could generate meanings or self-concept stances from them. (Evidence of these exercises is present in the figures presented in this chapter.)</p>	Various tangible arts expressions – depending on the activity
<b>Video recordings of small group moments</b>	A video camera recorded three minutes of each small group during a particular episode. These video snippets were used to compile a (positive) video overview of the process for the pupils – complete with music and titles. (The video footage could have been used a major source of data, but that was not the intention of this study.) The video footage could serve as a source to verify that the process actually took place and that each episode was covered.	Video footage on digital cassettes and an edited overview on DVD format that can be played on a digital device

Now that I have shed light on the validity strategies and data collection techniques I used, I proceed to a discussion of the data analysis procedures and approaches employed. Later in this chapter, each data analysis approach will be covered in more detail. As indicated in **figure 5.2** I used two data analysis approaches: the **esteemed** approach and the **intuitive** approach, which are contrasted in **table 5.3** below.



**Table 5:3: Contrasting the rigorous and intuitive approaches**

<b>Rigorous or esteemed approach</b>	<b>Intuitive or spontaneous approach</b>
<p>This approach aligns with aspects of the data analysis procedures explained by Creswell (1998) and McMillan and Schumacher (2001).</p>	<p>This approach is entirely my own idea and entails combining participants' responses and images.</p>
<b>Time frame: January 2006–March 2006</b>	<b>Time frame: January 2006–September 2006</b>
<p><b>Data management:</b> A file was compiled for each of the 14 participants containing copies of every aspect of the narrative arts activities they completed. It also included the verbatim interview transcripts.</p> <p><b>Reading and recording:</b> I <b>read through</b> interview transcripts and underlined important aspects (that I felt were meaningful initially).</p> <p><b>Numbering of responses:</b> After acquainting myself with the interview transcripts, I went through each of the 56 interviews again and <b>numbered</b> each response that could constitute a meaningful unit.</p> <p><b>Interpreting each response:</b> After numbering, I went <b>through</b> the 56 interviews <b>again</b> and interpreted each response, first on paper and later on computer. Once in computer format I could start classifying the responses under appropriate codes.</p> <p><b>Coding the responses:</b> As I was interpreting the responses I became aware of <b>possible links between them</b>. I <b>determined the codes</b> and went through the responses of the 56 interviews again and <b>assigned the appropriate code</b> to each response.</p> <p><b>Placing the codes in predetermined categories:</b> The codes were then grouped in the <b>appropriate categories</b>. Categories were selected from various literature sources (see <b>chapter 3</b>).</p> <p><b>Creating tables for each participant:</b> <b>Each participant's interpreted responses</b> for the four interviews <b>were placed in a master table</b> containing four columns (see <b>addendum G</b>) indicating categories and codes for the four rounds of interviews.</p>	<p>I used the "managed data" of the rigorous approach, but did not number or code the responses.</p> <p>The aim was <b>to find all the different self-descriptors or self-concept perceptions the participants used or voiced in their two-month narrative arts journey and to ascertain whether anything noteworthy emerged</b>. My intention was to use words and phrases exactly as they occurred and to find appropriate images to represent the actual words of the participants. I wanted to document the various participants' opinions of themselves as the narrative arts process progressed. I wanted to see if pictures could assist my understanding of the participants' self-experiences during the process.</p> <p><b>Scrutinising the worksheets and the interview verbatim responses</b> I read everything each participant said and wrote in order to add to the selection of each participant's self-descriptions.</p> <p><b>Self-descriptors were placed under the headings of the narrative arts activities</b> I compiled a table of self-descriptors for each participant with the following headings:</p> <ul style="list-style-type: none"> <li>• self-introduction (interview one)</li> <li>• collage concepts</li> <li>• future projections</li> <li>• tree, cartoon, prophetic photo insights</li> <li>• matchbox self-clues</li> <li>• video, poem self-reflections</li> </ul> <p><b>Linking the self-descriptors to images</b> I copied pictures from a legitimate source and compiled an initial image-based portrait that could be contrasted with the cumulative image-based portrait (compiled later). In the process of selecting the self-descriptors I continually compared the new self-descriptors with the existing ones in order to arrive at a cumulative image-based portrait for each participant that would reveal the new self-</p>



<p><b>Compiling collective tables for the boys and girls:</b> From the individual master tables a <b>collective “gender” table</b> (with four columns, one for each interview again) <b>was compiled</b> for the girls and boys and <b>commonalities and differences could be revealed</b> (see <b>addendum G</b>). These tables are used in this chapter to substantiate the data analysis discussion and to point out appropriate literature links.</p>	<p>descriptions that emerged as the process progressed. I therefore tried to avoid repetitions.</p> <p><b>Teacher-researcher reflections</b> I did not use the spontaneous approach for “scientific” or esteemed data analysis purposes, but more for <b>triangulation purposes</b>. I did, however, use the imagery of the spontaneous approach to <b>substantiate my teacher-researcher reflections</b> of each participant’s unique experience with self.</p>
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In the next table I present the triangulation measures or methods used in this research project, based on indicators supplied by Cohen et al. (2000).

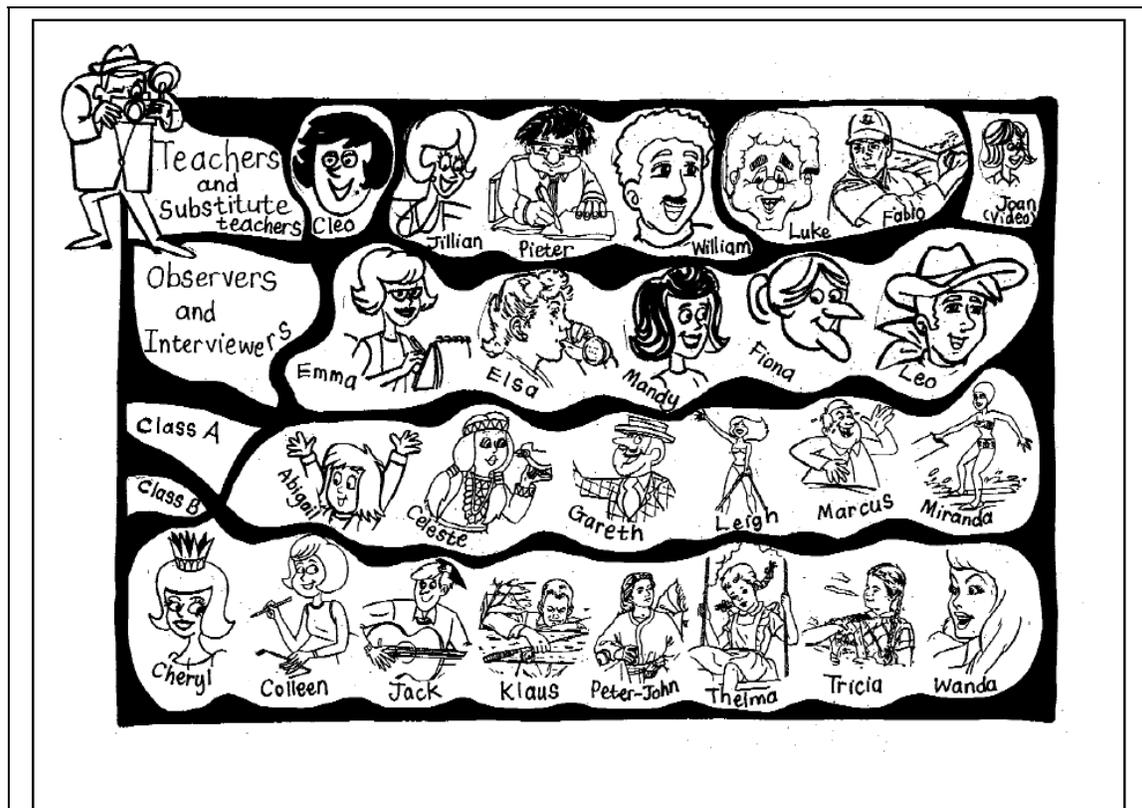
**Table 5:4: Triangulation measures or methods used in this study**

Triangulation measure or method	How it is used in this study
Time triangulation	The narrative arts class episodes occurred during the same Life Orientation lesson each week (over the two-month period) and the participant interviews occurred at regular intervals.
Space triangulation	The same classrooms were used for the arts episodes and the participant interviews were conducted in the same venues.
Combined levels of triangulation	The arts episodes involved two complete classes (47 learners), 14 individual participants, three teacher-facilitators, five observers and three interviewers. There were thus various levels of individual and group involvement that could ensure triangulation.
Theoretical triangulation	Various theories are applied in this study as revealed in the conceptual framework (see <b>figure 4.1</b> ). The most prominent theories are the principles of narrative counselling and the Rogerian self-concept theory.
Investigator triangulation	Three teacher-facilitators, five observers, three interviewers and one video recorder were employed in this study.
Methodological triangulation	During the two-month period, 13 narrative arts episodes occurred, comprising discussions and arts activities. The fact that the participants were exposed to 13 different and similar narrative arts exercises or episodes could ensure credible participant responses. The four rounds of interviews were conducted with the same interviewer and the same participant using the same tape recording method.

Following this discussion on the validity strategies, data collection techniques, data analysis procedures and triangulation measures, the focus shifts to the role players in the research – the people who made this study possible.

## 5.2 Major role players and orientation

The process actually began in December 2005, when I advertised in the school newsletter that I would be looking for observers in 2006 (see **addendum O**). (The role of the observers and the ethical issues pertaining to them are clarified further in section 5.2.2.) This newsletter was sent out to 250 families and, by early January 2006, I had three responses. The rest of my observing and interviewing staff were contacted in person on the recommendation of others. **Figure 5.3** is my attempt to put faces to the wonderful people who were part of the process. I used pseudonyms (for all the observers, teachers and participants involved – apart from me) and tried to select pictures or images that I felt would suit elements of the particular person’s personality. In the rows **class A** and **B** are the “photographs” of the participants.



**Figure 5.3: Major research role players and the 14 participants**

### 5.2.1 The teachers

The research was led by three teachers (including the researcher). Initially the idea was that the teachers would be **teacher-participants** (or **teacher-group member role players**) as well, but

eventually it was decided that they should simply be **facilitators**, because the demands of the process were too great and the limited time factor did not allow me to brief them sufficiently. In this process, the term “facilitator” implies that the teacher becomes a small group leader and does not assume an “all-knowing role”, but simply steers the discussions or activities and ensures that all group members are given an equal opportunity to speak or engage with the process – and that no group member “harms” or dominates the small group.

Each teacher facilitated two classes each (as part of their weekly timetable), one on a Monday and one on a Friday. The teachers included:

- Jillian, the committed, energetic Life Orientation Head of Department
- William, a very young, popular teacher, who heads up another subject – he was timetabled to assist with the Life Orientation programme research
- occasionally either Jillian or William could not make it and other teachers stood in (like Cleo, Luke and Fabio)
- and me, Pieter

The times scheduled for these classes were: Mondays – class A (period 3: 9:10–9:50) and Fridays – class B (period 2: 8:30–9:10), but on two occasions we worked in an extra episode on a Wednesday or Thursday to ensure that we completed the thirteen group episodes in term 1 of the school year.

### 5.2.2 The observers and interviewers

Owing to the faith-based nature of the school, the observers and interviewers had to be chosen with care. They had to be people of integrity (esteemed by our faith-based culture) and the interviews had to be recorded on the school premises. The observers’ tasks are explained in **addendum C**, which contains the **observation schedule**. The **interview schedule**, containing all the questions for the four rounds of interviews is contained in **addendum H**.

I will now discuss the observers and their roles during the lessons (as explained in **addendum C**). I particularly wanted the observers to observe the following:

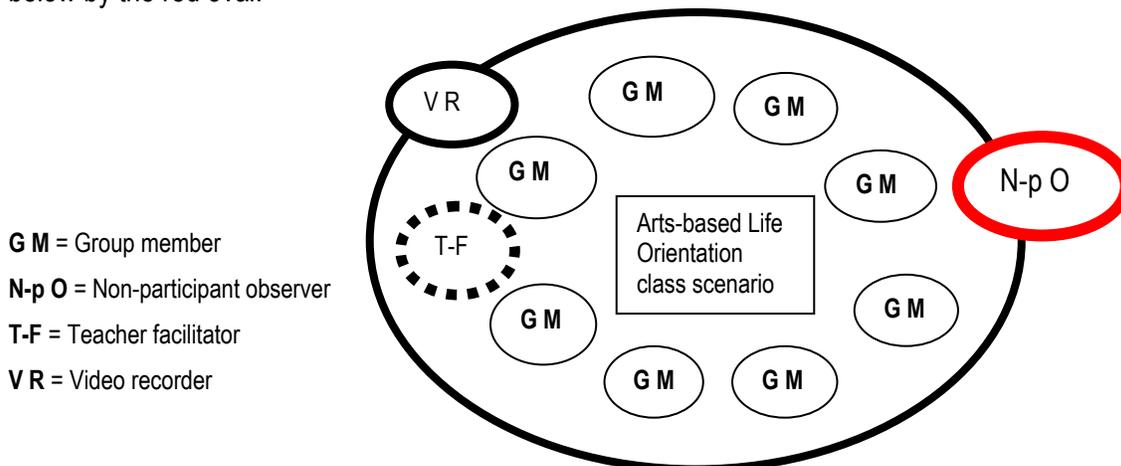
- the learners’ willingness to engage in discussion during a specific narrative (arts) activity

- the learners' willingness to listen to what others had to say and whether subsequent responses were appropriate
- the learners' willingness to respond to the practical challenges of the respective narrative arts activities

I managed to find willing, mature people the school management would approve of and who would stay as true as possible to the ethos of the school. The five observers consisted of

- three eager mothers, Emma (a qualified teacher), Elsa and Mandy
- Leo, a training officer (from the training institution adjacent to the school)
- one elderly lady, Fiona, who had experience in pastoral counselling

Elsa, a mature mother with a daughter at university, wrote diligently during each lesson, and always handed in comments, as did Mandy, a younger very involved caring mother. Leo, a likeable young man of 23, and Fiona, a loveable caring grandmother, did not comment much. Fiona seemed to enjoy observing so much that she did not want to write anything down. Emma's comments were very honest and, as a qualified teacher, she picked up immediately if something was amiss. The observers' roles or positions within the groups are explained visually in **figure 5.4** below by the red oval.



**Figure 5.4: Observers' roles visually portrayed**

On Mondays, Leo observed with Jillian, Elsa with William, and Mandy with me. On Fridays, Fiona went with Jillian, Emma with William and Elsa with me. Elsa and Fiona also served as interviewers. They actually joined this research process to get involved with the interviews in particular and both

had previous experience and training in pastoral counselling-related fields. The participants enjoyed conversing with these two women, and they certainly added to the participants' "positive" experience. It was not my intention for the interviews to be "therapeutic", but the participants may have experienced them as such. Nor did they see the interviews as something that was separate from the narrative arts class process. They seem to have found the process empowering and seem to have gleaned a considerable amount of self-knowledge from it. At the end of the chapter (see section 5.14.2) I will provide more information about the observers and their perceptions and comments.

### 5.2.3 The classes (A and B) and the participants

The pupils we worked with came from two completely separate Grade 9 classes and remained in their class context. We had a **Monday** class, **class A**, and a **Friday** class, **class B**. Class A's "group character" was one of strong feisty individualistic people (and aggressive or passive peer leaders or group dominators). Class B was a more pleasant class to work with, because they were more supportive and gentler towards each other. This subjective statement is one I feel I may make as someone who is deeply immersed in the data and who was personally and subjectively involved with the pupils and the research scenario.

The Life Orientation small groups were determined in two phases. **Phase 1** entailed dividing each class into three groups of approximately eight pupils each (in most cases). **Phase 2** involved **judgemental sampling** (McMillan & Schumacher, 2001) when the head of department scrutinised the class lists and carefully put the groups together in order to ensure that the boy and girl ratios were correct and all the troublemakers were not in one group.

The 47 pupils in total were divided into six groups and, in order to keep the worksheets and constructs of each class separate and easily recognisable, each group was allocated a colour. The worksheets were printed on paper of the respective group's colour. Class A had a pink group, a blue group and a pale green group. Class B had bright yellow, bright green and orange groups. It is important to note that for the two-month duration of the process, the participants only had access to what happened within their own small group of eight. Only at the end of June would they watch the collective edited video overview and gain insight into what had happened in the other groups.

The participants will be introduced in Part II. These include Abigail, Celeste, Gareth, Leigh, Marcus and Miranda from **class A** and Cheryl, Colleen, Jack, Klaus, Peter-John, Thelma, Tricia and Wanda, from **class B** (see **figure 5.3**).

#### **5.2.4 Background on the pupils**

From 2000 to 2004, I was Art teacher to all these pupils (from class A and B), and in 2004, when they were in Grade 7, I had a particularly difficult time teaching them. They were easily distracted and there were emotional outbursts and personal issues in virtually every class. Their interpersonal conflict occupied them entirely and they seemed to derive endless pleasure in being in each other's personal space and prying into each other's secrets. I was very relieved when the year ended and was thus reluctant when I realised that I was embarking on a research project with these lively curious children. (At the end of 2005 a few strong "negative" peers left for other schools and a measure of normality returned, or so other teachers had told me.)

#### **5.2.5 Personal experiences and frustrations as a teacher-researcher**

During the two months of active data gathering, I kept my reflective research journal up to date by recording the issues daily as I experienced the delights and the demands of the research process. The observers' comments were not the thick descriptions I had perhaps secretly hoped for – perhaps I should have or could have briefed them better. With hindsight I realise that I was hesitant about making too many demands on others, because I was dealing with the stressful demands of a research programme at "my" place of work. The observers might have experienced the observation schedule as too vague (see **addendum C**). As indicated, I did not want the observers to comment on individuals, but to record their particular impressions of a specific group. I gave each observer a letter of orientation (see **addendum C**) and a copy of the process and worksheets as the process progressed.

Although it might appear that I did not receive "meaningful" feedback, this is not entirely true. Three of the five observers really tried to write meaningful notes and their feedback revealed that they were following the small group interactions attentively. Emma (a qualified teacher) was very specific and honest about what transpired in her group and she picked up immediately when the

teacher was skipping a beat or when the pupils lost interest. Elsa provided honest opinions and suggestions and it appeared from her notes that she was experiencing the process deep within herself and that she had empathy with the learners and their perspectives. Mandy did not use long sentences to describe what she observed, but she was able to condense each small group lesson she observed into a meaningful one-liner. Fiona (a warm-hearted grandmother) was not always able to stay within the parameters of her observer role and occasionally she engaged with the learners in a delightful way. (She was an excellent interviewer!). Leo was steadfast but perhaps a bit too hesitant to voice his honest opinion at times.

There was always at least one observer for the three groups running on a particular day. Fiona forgot a few times and others had legitimate excuses if they could not make them. Most of the observers were not working a full day or they were home executives.

**Table 5.5** shows the issues that I regarded as my privileges, frustrations or concerns and task routines as a teacher-researcher dealing with the “demands” of the class and research narrative arts process. I have decided to highlight these issues at the start, so that I do not clutter my own narrative by sounding overtly “negative” and (hopefully) simultaneously afford the reader an opportunity to get to know me better.

**Table 5:5: Teacher-researcher privileges, frustration and routine tasks**

<b>Privileges</b>
I drafted the letters of consent to be signed by the school council in order to have the ethical clearance needed for the academic legitimacy of the study (see <b>addendum D</b> ). I drafted letters of consent the parents had to sign for the video recordings that would take place during the Life Orientation lessons (see <b>addendum E</b> ) and letters of consent that had to be signed by the parents of those pupils who indicated they wanted to be interviewed (see <b>addendum F</b> ). These letters of consent were sent to the Grade 9 parents to sign.
It was my privilege to write the learning programme, prepare all the constructs, explain them on paper to the other teachers in such a way that they could read the instructions and conduct the episode – which did not always work according to plan. (I discovered that one’s best language and heartfelt explanations do not always come across in the way intended.)
<b>Frustrations or concerns</b>
As the teacher-researcher heading up the process, it was frustrating at times to see how another teacher, (a fellow group facilitator) who was leading a small group of eight was changing the instructions or the nature



of the discussion laid out. **In order to rectify these misunderstandings, I did my utmost to make the lesson plans as clear as possible and to address the teacher (briefly) in person before the lesson in order to explain to him or her, the essence of the lesson.**

I also came to realise that I could not blame them because it was probably just another duty for them. How could I expect them to feel the way I felt about the research? And as the “leading” teacher I did not want to seem as if I was panicking and I did not want to make my assisting teachers feel that they were not doing a good job. I was simply so grateful that the school management had agreed to the process and that the assisting teachers were timetabled to assist me.

I was out of my own class and at work in another person’s class in order to let one of my assisting teachers (work in my class). I laid everything out every time for the teacher who facilitated my class and for the other teacher in her venue (and I even arranged the chairs in a circle.) The classrooms were not next to each other. Finding classes, organising the groups, and making sure that everyone was where they were supposed to be, was a major task I had to conquer about 24 times. The three classrooms were about 35 metres apart and I was teaching right up to the Life Orientation or Life Skills period. When I arrived in my “host” venue I had to make sure everything was ready within a number of seconds, before my own group arrived. The timetable allowed about four minutes between periods and therefore I had to hurry.

#### **Routine tasks**

After each episode, I had to collect everything that was used and handed in. I filed each of the 47 pupils’ work sheets, weekly, for two months. I had to keep track of every work sheet that was returned for all the pupils in the two Grade 9 classes and do all the marking and eventually allocate a term mark for each pupil (see **addendum B**). I was very grateful that I had colour-coded the work sheets, because it made the sorting much easier. I just want to remind the reader (once again) that the narrative arts process that forms the basis of this study and data collection process occurred during regular school time as part of the Life Orientation programme and all 47 learners completed this programme (as part of their school work). That is why I had to provide a mark for their reports. The interviews with the 14 participants (who are part of the 47 pupils) honed in on their experiences with self pertaining to the narrative arts activities and the small group scenario.

I had to remember to take the video camera (with a charged battery) each Monday and Friday. Sometimes when I arrived at school I realised that I had to organise a person to take the video. I simply had to trust the person with the video camera and to depend on other people’s goodwill.

Organising the interviews was a major telephonic exercise in the evenings, bearing in mind that there were 47 pupils of which 14 had volunteered to become participants who would be interviewed four times during the two-month Life Orientation narrative arts process. The 14 interviews occurred after school and there were two-week intervals between the four rounds of interviews (see **table 5.6**). Every two weeks I had to schedule a set of 14 interviews that took about a week to complete. I had to phone the participants and interviewers and ensure that both the participant and the interviewer could be there and that the appointments were not clashing with the extramural activities of the participants.

On the day of the interviews, I organised the venues, supplied each interviewer with a tape recorder and an



external microphone, a labelled cassette and a set of interview questions. I also had to ensure that the batteries of the recorders were strong enough, that there was a cool drink for each interviewer and interviewee, that the cassettes were clearly marked and that each interviewer had a clear list of questions. Interviewers received an interview schedule (see **addendum H**) a day in advance and I had to ensure that a backup was made at the church copy facility of each tape afterwards, so that I had an extra set of tapes in case something went wrong or the originals disappeared.

I have added this information because I think it is useful to provide a glimpse of the life of a teacher conducting research at his or her school. In hindsight I realise that I could have done it very differently, but the first time is always the first time. I think I was simply too overwhelmed by the enormity of the project and the realisation that I only had one chance to gather everything I needed, which made me even more determined to keep the proverbial boat afloat. In section 5.2.6 I will provide an overview of the narrative arts process in table format.

#### **5.2.6 Overview of the class process**

The overview of the process is laid out in **table 5.6** below showing the episodes, the materials needed, when the interviews took place and the dates linked to specific issues. I would like to alert the reader to the following aspects revealed in **table 5.6** below, namely the **class episodes** and the nature of the narrative arts activities and the **homework exercises**.

The **class episodes** heading of column 1 refers to the activities that were designed in response to a suggestion in the government document alluded to. The **rationale** for the design of these episodic activities can be read in section 1.3 where it is discussed in detail and the documents and assessment standards are mentioned. The narrative arts activities were therefore not a fixed curriculum but my interpretation of what could possibly be “an answer” to the suggestion raised in the government document.

The narrative arts activities present in this study are a “new” combination of narrative arts class activities and homework exercises compiled after making an in-depth study of the arts therapies (see section 2.5.6).



I did not merely copy existing examples, but tried to compile “unique” activities and to structure them in such a way that they allowed the learners an opportunity to deal with self-issues in a meaningful way. I believe that these arts episodes compare favourably with the examples from literature discussed in chapter 2 (see specifically sections 2.5.4–2.5.6). I attempted to build the benefits of the arts therapies into the narrative arts activities to benefit learners in a “purely” educational environment (see section 2.5.3).

If the reader feels that the type of exercises present in this study appear “strange” or inappropriate, I would like to draw the reader’s attention to section 2.5.6 where I contrast the data collection activities and homework exercises of this study with credible (and manageable) examples found in literature.

The heading, **homework exercises**, refers to the worksheets and arts constructs that had to be completed at home as part of the Life Orientation learning programme. Please note that some of these were often completed in class and the arts constructs that were “polished” at home were those introduced with visualisation exercises in class, for example the future map, which was preceded by lengthy group discussions.

**The homework exercises were not used as primary data generating sources for the data collection process** and the worksheets were never used during the interviews. The future map and the matchbox summaries were the only arts activities done at home and these were used for self-reflection during some questions in interviews three and four (see **addendum H**).

**Table 5:6: Overview of narrative arts episodes with time frame**

Class episodes	Homework exercises	Graffiti wall pointers	Materials needed (digital video camera always present)	Interview schedule (tape-recorded)	Dates
1. Orientation: Community discussion	Worksheet 1		Worksheet		16 & 20 January 2006
2. Collective graffiti wall			Big cardboard and crayons	1 <sup>st</sup> round of 14 interviews	23 & 25 January 2006
	Start individual graffiti wall and complete work sheet 2		Worksheet		



3. Individual identity collage		Each child writes something about him or herself on a sticker and adds it to the wall.	Magazine images and A3 white paper		26 & 27 January 2006
4. Funny assumption introduction	Complete worksheet 3 and label collage images	Each child writes something about him or herself (or any impressions about the group) on a sticker and adds it to the wall.	Props, hats, wigs, funny masks ... Black and white photocopies of collages		30 January & 3 February 2006
5. Mind map of the future	Complete worksheet 4, identify the 7 most important dreams and complete the future map		Worksheet	2 <sup>nd</sup> round of 14 interviews	6 & 10 February 2006
6. Life Orientation test (self-description)					7 February 2006
7. Wire sculpture or dream trees			Wire trees in cement buckets, safety pins and coloured beads		13 & 17 February 2006
8. Compare the identity collage and the future mind map	Complete work sheet 5		Worksheet		20 & 24 February 2006
9. Test – externalisation of the “cartoon” problem		Draw a basic sketch of the problem and add to the wall.	Pictures, cartoons		28 February 2006
10. Preparation for photo and video sessions and discussion of motivational sayings or quotes				3 <sup>rd</sup> round of 14 interviews	27 February & 3 March 2006
11. Photo session	(Episodes 11 & 12 take place within 45 minutes)				
12. Camera presentation and start of group paper ball					
13. Paper ball completion and discussion		Each child on a sticker writes something a final thought on a sticker and adds it to the wall.		4 <sup>th</sup> and last round of 14 interviews	13 & 17 March 2006
	Complete account of myself – match box Summary				13 & 17 March 2006

Sections 5.3–5.10 explain the data analysis processes involved and present the data analysis results. In keeping with the narrative aims of the study, the data analysis process and findings will be presented as a colourful narrative including photographs, figures and illustrations to verify that the process took place and to support the diverse participants’ accounts.

## II. DATA PRESENTATION AND ANALYSIS

### 5.3 Data analysis methodology orientation

*Analyzing qualitative data is an eclectic activity – there is no one “right” way and data can be analyzed in more than one way. Most qualitative researchers wish to avoid standardizing the process, because a hallmark of qualitative research is the creative involvement of the researcher (McMillan & Schumacher, 2001:463).*

In this research project, two distinctly different qualitative approaches were used to portray and analyse the data. The most important approach is the one explained in this section, which corresponds with literature examples (as will be revealed further on); the other is a more “individualistic” or “creative approach”, which I call my “spontaneous approach” that uses images to portray the participant selves and their self-concept changes. This approach is explained in section 5.4. These two approaches were briefly explained and contrasted in **table 5.3** earlier in this chapter.

In **chapter 3** I identified the major self-concept domains that will be investigated within the scope of this study. I am therefore reasoning **deductively**, because I will use predetermined categories found in the literature and I might identify new relationships within this framework (McMillan & Schumacher, 2001). These are indicated in **table 5.8** below.

After transcribing the interviews I went through all the participants’ responses to the questions and numbered them. I then interpreted each response, called the **descriptive term** or **description**. It took about a month and a half to provide adequate descriptive terms for the responses that required it. Once the descriptive terms were determined, I could start finding connections between them. (In establishing the codes, I reasoned **inductively**, because I worked with the various interpreted responses and I wanted to find common ground between these responses to establish meaningful codes.) Similarly, significant descriptive terms were grouped under **codes**. These codes would resort under the five predetermined headings of the various self-concept domains or categories as revealed and selected in **chapter 3**. An extract of this part of the process is revealed by **table 5.7** below. This method of dealing with the data aligns with qualitative data analysis

procedures explained by Creswell (1998) and McMillan and Schumacher (2001) – as explained in section 1.8 and outlined in **table 5.3** (under the rigorous approach).

**Table 5.7: An example of numbering and organising interview responses**

Participant responses numbered	Description (or interpretation) of responses	Category or domain codes – see Table 5.8
A.iii.1.1	Desires to succeed	P-EIM
A.iii.2.1	Realisation of hard work ahead	P-EIM
A.iii.2.2	Hard work with leisure activities	FS
A.iii.3.1	Wealth and life at the coast	FS
A.iii.3.2	A family person	FS
A.iii.3.3	Meet sports stars	FS
A.iii.3.4	Appreciates wild life	S-AS-E
A.iii.3.5	Wants to participate in challenging sports events	FS
A.iii.3.6	Become a world traveller – outward perspective	FS
A.iii.3.7	Famous	FS
A.iii.4.1	Wants to accomplish much – hungry for achievement	P-EIM

This extract is taken from an interview with **Abigail**. The 14 participants were assigned the first 14 letters of the alphabet, according to the alphabetical placement of their names. **Abigail** is first, therefore the **A** in the first column. The **iii** next to the **A** refers to the round of interviews, which in this case is the **third** round. The numbers that follow **iii** refer to the following: the **first** number indicates the **number of the interview question** and the **second** number refers to the response number. If we look at **A.iii.3.2**, we can ascertain the following: it is **Abigail**, the **third interview**, the **third question** and the **second response** (within question three).

Once each interview and its responses had been processed and coloured according to the respective self-concept domain and allocated a code, I grouped the various codes under the correct domains, in a second table for each of the participant’s four interviews. For each I compiled a **master table** containing all four interviews organised and colour-coded according to domains and codes. In the master table I tried to keep the information “clean” by removing repetitions that had already been included in a previous interview column. For example, if a participant mentioned that he or she regards self as being a social risk taker in interview one I omitted that statement from the other columns if it was repeated in subsequent interviews, as far as possible – unless it was

used in a unique combination with another statement that required its inclusion. This can be seen in **addendum G**. (This comparison process took place after the themes and codes had been established.)

From the individual master tables I derived the **collective boys’** and **girls’ tables** (within this chapter – also available as a complete boys’ or girls’ table in **addendum G**) that will reveal the major differences between the boys and girls as the process progressed. These contrasting boys’ and girls’ collective tables (used within the text of this chapter) will include the exact words of the participants at various moments in order to provide a measure of “reality”.

The school authorities allocated time for the research programme in their curriculum at the start of the 2006 school year and I had to grab the opportunity with both hands. Initially I was a bit perturbed about this, because I felt I had not studied the self-concept sufficiently at that point, but with hindsight, I feel it was a benefit because now I can honestly say that I did not draw up the narrative arts activities to “feed” deliberately into a self-concept domain or category.

Before introducing the participants and the results of the investigation, I will introduce the meaning of the codes as revealed in **table 5.8**.

**Table 5:8: Self-concept domains and codes**

Domains and code explanations	Codes
<b>ACADEMIC DOMAIN</b>	
Academic conduct and attitude	<b>ACA</b>
Future self	<b>FS</b>
<b>SOCIAL DOMAIN</b>	
Friends, peer attitude or resources	<b>FPAR</b>
Group orientation and benefits	<b>GOB</b>
Perceived social (or group) role or influence	<b>PSGRI</b>
Social concern, problem or tension	<b>SCPT</b>
Social interaction and experiences	<b>SIE</b>
Social need or expectation	<b>SNE</b>
<b>PERSONAL-EMOTIONAL DOMAIN</b>	
Level of self-knowledge	<b>LSK</b>
Personal-emotional issue and management	<b>P-EIM</b>
Personal-emotional resources and self-	<b>P-ERS-E</b>



expression	
Self-attributes and self-evaluations	S-AS-E
<b>PHYSICAL DOMAIN</b>	
Body appearance and care	BAC
Physical ability and activity	PAA
<b>MORAL DOMAIN</b>	
Moral attribute and conduct	MAC
Moral need or problem	MNP
Spiritual or religious beliefs	SRB
Value system	VS

When I constructed the narrative arts learning programme (see **addendum A**), I knew I wanted the learners to concentrate on self and on the immediate social context within the small groups in which they functioned; the participant interviews were therefore designed with these aims in mind. My focus could have contributed to the fact that the participants' responses (to the set questions, see **addendum H**) predominantly fall into the social and personal-emotional categories. On the other hand, these categories are the core of the Grade 9 adolescent – seen in the light of the self-concept literature in **chapter 3**.

In section 5.4 I elaborate on my intuitive or spontaneous data analysis approach, bearing in mind that some might think it individualistic, time consuming, irrelevant and perhaps insignificant; however, I believe it was ultimately a valuable process.

#### 5.4 Spontaneous data analysis with images

Once the 56 participant interviews had been transcribed I deliberately went off on a tangent in order to come to terms with the data (see **table 5.3** in section 5.1 for an abbreviated explanation and section 5.10 for a more detailed account). This became a fruitful time (I felt) of piecing together the puzzle for each participant. Owing to the diverse nature of the narrative arts activities in the learning programme (see **table 5.6** or **addendum A**), I was overwhelmed by the array of data covering the two-month process, as well as the data obtained from the 56 interviews. I therefore decided to compile a file for each of the participants containing copies of the narrative arts activities and details of the interviews arranged in chronological order.

Once the files were completed, I decided to exclude all additional input for the time being and write or portray the story of the 14 participants from beginning to end in a spontaneous manner. My spontaneous arts-based methodology would not withstand academic scrutiny (when compared or contrasted to the more rigorous or esteemed approach – see **table 5.3**), because it may be characterised as an idiosyncratic (individualistic) arts-based data management pursuit. I did not impose any esteemed qualitative data analysis procedures on the data but simply waded through the data with my “creative” concern and the indicated self-description or self-concept focus. I decided that I wanted to work with the actual words of the participants: therefore I did not interpret them in the acceptable way, but with images, and these images – I think – may be seen as “visual memory links” to help me (and the reader) to recall the individual self-journeys of the 14 participants.

Being an artist and, by implication, an individualist, I decided that I wanted to tell the “grand” narrative of each of these 14 participants with images. Here I was strongly influenced by arts-based journals and the methodologies expounded in them. I want to state clearly that the use of images, as “conveyor medium” in my context, was my own time-consuming idea, as I wanted to see whether it was possible to use pictures or images to

- differentiate meaningfully between the 14 participants in terms of self-descriptor changes
- aid my understanding of the individual journeys contained in the data
- establish whether it is meaningful and practically feasible to externalise data visually (at least for the sake of my own curiosity)

The spontaneous data analysis pursuit was a preoccupation that also stemmed from the visual aspects of the study and I wanted to keep within the idiom of the study. Although I was putting pressure on myself, by working with the images, I gained composure and, I believe, “visual” insight. I experienced a compulsive busyness, because I felt that I wanted to get to the bottom of the data clutter before I could tackle anything else. In hindsight I can see that I was too tense and the need for a novel way of dealing with data energised me greatly and that the importance of doing a doctoral study had weighed heavily on me. This spontaneous image-based detour afforded me the opportunity to “touch”, “feel” and “see” the data visually and, eventually, it was a very helpful exercise in self-management.

After six months of working with the data I handed my supervisor a 158-page document that documented my spontaneous journey with the data. He commented that it did not contain any (acceptable) data analysis procedures, but that the data was most interesting. I was not upset, because I knew it was true from the esteemed approach point of view, but by then I was ready to move on; I knew then what the spontaneous approach data analysis “entailed”.

Prompted by my supervisor, I called upon a colleague<sup>9</sup> who undertook to explain to me – by means of a series of mini sessions – how the stages and procedures of the rigorous or more acceptable qualitative data analysis approach actually fit together. I had difficulty understanding exactly (or precisely) what had to transpire within the various stages of the qualitative data analysis and the explanations I encountered in the research textbooks (like McMillan & Schumacher, 2001) perplexed me, because I did not know how to apply them appropriately to my data.

He read through my 158-page document too and was most helpful and supportive. He suggested that I complete the more acceptable qualitative data analysis approach and then that I should let my “spontaneous” and “rigorous” data analysis approaches complement each other where possible. That is indeed what I decided to do! The colleague who assisted me with the data analysis issues also assumed the role of the **external coder** and thus enhanced the **inter-rater reliability** of this research project (Cohen et al., 2002). The external coder rated the trustworthiness (credibility) of the interpretation and coding processes.

The suggestion made by the external coder regarding the possible usefulness of the spontaneous approach made me decide to use my spontaneous data analysis approach as a triangulation device as well from which different data aspects could emerge. I decided to base the data analysis results and the subsequent discussions of the data on the **rigorous or more “scientific” approach**. This approach will reveal the collective journeys of the girls and the boys as revealed by the interpreted participants’ responses gathered during the **four rounds of interviews and the arts aspects involved, only**.

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<sup>9</sup> Dr Ian Joubert is a former student of my supervisor, who recently obtained his doctoral degree and who received exceptional reports from external examiners.

My **spontaneous approach**, which comprises a collection of self-descriptors expressed in imagery as well (see **table 5.3**), could then be seen as a meaningful arts-based data analysis approach in its own right and the issues that emerged from this approach would be separate and yet linked to the rigorous approach because it deals with the self-information of the same 14 participants. (The sources of the participant self-descriptors listed during my **spontaneous approach** could occasionally fall outside the parameters of the interview verbatim transcriptions, because I scrutinised the worksheets too – as indicated earlier.)

Before I present the data that were analysed in the more qualitatively esteemed manner (in section 5.5), I need to expand on the type of imagery that accompanies the data presentation of interview one and the cumulative image-based portraits in section 5.10. The process I used to construct the cumulative image-based participant portraits is explained in depth in section 5.10.1. In the black and white image (or figure) that accompanies each participant's interview one colour-coded data, I focused on the self-descriptors provided by the participants during interview one (their self-introductions). I decided to choose the **five most revealing or clear self-descriptors** (I could find) that would provide insight into the “self-pictures” of the participants at that point. **I did not interpret the self-descriptors but used them as I found them and I selected images that I thought could capture the “essence” of the participant (based on the provided responses).**

I used the following criteria when selecting the images: the image had to be appropriate for the respective self-descriptive concept and had to fit the “personality” of the respective participant. I realise that these criteria are subjective, but I base their relevance on the fact that I am an artist (too) and that I had known and taught these participants for about eight years.

I am aware that my choice of images for the image-based portraits does influence the reader's perception or opinion of the participants. I would merely like to assure the reader that I tried to stay true to the participants' responses and portrayed them as real people to the best of my ability within the “spirit” of positive psychology (see section 4.2.6). I will now give an example of an image portrait. **Figure 5.5** shows the portrait compiled for Marcus (participant I).

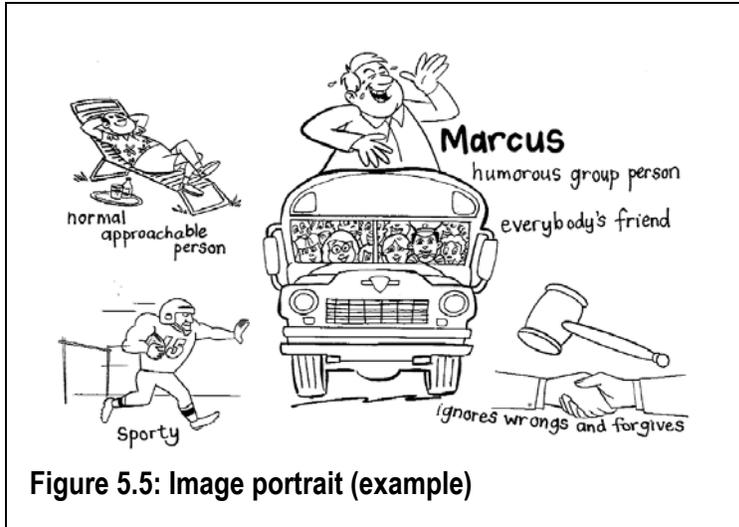


Figure 5.5: Image portrait (example)

The words that accompany each image are the words Marcus used to describe himself and these “self-clues” prompted me to find an image to bring the “abstract” into the visual field. I trust that the reader will be able to appreciate the imagery (that I think) could make the participants’ self-concept journeys come alive. **Please bear**

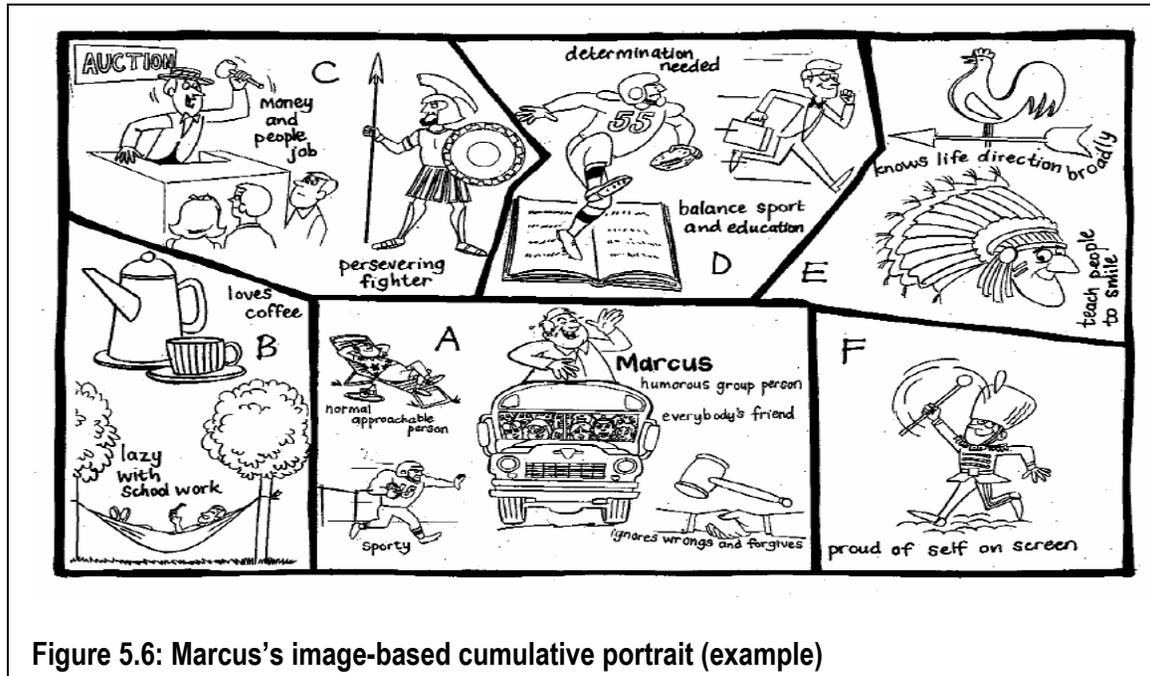
**in mind that I do not make “scientific” data analysis statements based on the imagery.**

Towards the end of this chapter I employ the imagery to support or refute my **personal reflections as teacher-researcher** of each participant’s unique two-month self-concept journey.

To conclude this discussion of the spontaneous approach, I would like to add that although my image-based data analysis approach was an expensive time investment, it was extremely valuable to me personally because I benefited from seeing (some) of the personal gains of the participants and I was able to plot (and remember) the most important self-concept or self-descriptor “shifts” that the participants experienced by looking at the images of the cumulative image-based portrait (see section 5.10). This helped me to gain insight into the unique journeys of the respective participants.

The images captured something of the “subconscious sentiment” I attached to each participant and it brought order to the numerous self-descriptive terms the participants used that were going through my mind. I include an image, seen in **figure 5.6** below, taken from section 5.10 in order to provide the visual element that is lacking in the description above.

As explained earlier, this image-based way of ordering and visually analysing the data with a specific focus, namely the changing self-concept ideas or the self-descriptors “shifts”, anchored the data for me (according to the specified focus, which is the focus of this research project too). The image-based method allowed me to create a unique image-based profile for each participant as the



basis (see segment A in **figure 5.6** above) on which future self-knowledge realisations or “self-concept shifts” could be built (see segments B to F in **figure 5.6** above).

Segment A in **figure 5.6** presents the self-descriptors or self-concept ideas gleaned during the first participant interviews. Segments A to F in **figure 5.6** thus (visually) reveal the self-concept ideas or self-descriptors the participants attached to themselves throughout the entire two-month narrative arts process and the extended participant data collection process. These include self-descriptors that stem from the subsequent video screening and its questionnaire (three months later) and the participant found poetry poem and questionnaire (six months later) – as indicated in **figure 5.2**. The spontaneous data analysis approach spans a nine-month period, which is much longer than the rigorous approach which is limited to the two-month Life Orientation learning programme period during which the four rounds of interviews (from which the data used in the rigorous data analysis approach stem) were recorded.



Most of the images I used throughout my spontaneous image-based journey were gleaned from a book I found in a second-hand bookshop that contained ready-to-use cartoon-style illustrations for graphic artists by Esther Langholtz (1979) and illustrations by Dave Ubinas. My supervisor was concerned about the age of the publication and the relevance and quality of the images; however I consulted a graphic designer (Hefer, 2008) who assured me that the images were still relevant.

My supervisor and I conducted an internet search and discovered numerous references to this book and its author and illustrator.<sup>10</sup> In addition to the fact that the images (that constitute the bulk of the images used in my spontaneous image-based approach) are excellent, I was entitled to use the content freely because the publishing house allows the (graphic designer) owner to copy, trace and clip freely. (Other illustrations I obtained from children's colouring books and some I personalised with slight modifications to the found image or illustration.)

In sections 5.5 to 5.9 I will introduce the participants individually and present their interpreted interview responses (according to the rigorous approach) accompanied by the relevant arts activities imagery. In sections 5.5 to 5.9 the collective interpreted participant responses will reveal the data analysis findings (based on the individual and collective tables as seen in **addendum G**). At the end of the chapter in section 5.10, I will I pause to consider the significant aspects of the participants' **individual journeys (revealed in the cumulative image-based portraits)**. I will base the concluding reflections on the imagery of the "spontaneous" approach.

I will now present the four interview sets and their respective data analysis results and will provide samples of the types of questions that were posed during the particular round of interviews. (The complete list of interview questions is available in **addendum H**.)

### **5.5 Interview one: orientation and a selection of questions**

The aim with **interview one** was to allow the participants an opportunity to explain who they thought they were at that stage and from those particular participant self-information responses I could then construct the initial participant profiles. This profile then became the "yardstick" for

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<sup>10</sup> In the list of references I include more recent books by the author and illustrator. The book I used appeared to have been a seminal work in 1979 (and the images were used again in subsequent years by the illustrator in more recent publications).

revealing new or contrasting self-information or self-changes as the narrative arts process progressed. I will mention a few questions that were asked in **table 5.9** below. (These questions also relate to the class discussions that happened during the Life Orientation classes in which the participants participated. The complete list of questions is available in the interview schedule, see **addendum H**.) The imagery or figures that accompany the text are the image profiles constructed during the spontaneous process.

**Table 5.9: A selection of questions from interview one**

Number	Questions asked
1	What do you really enjoy about being you?
6	How would you describe yourself to someone who does not know you at all?
10	What do you think – at this point – is your best contribution to your friendship circle? (What are the good things in your friendship circle that only YOU can bring?)
11	How do you feel about being part of a group?
14	What type of role do you think you play within the classroom community?
21	How responsibly are you living? Give a reason for your statement.

### 5.5.1 Introducing the participants: interview one data presentation

The participants will now be introduced alphabetically according to gender. The girls will be first. The individual master tables (see **Addendum G**) can be consulted to see on which information I based these introductions or individual participant summaries. Please note that the text that accompanies the imagery (within the textbox) is the exact words of the participant from interview one – as explained in **section 5.4**. I combined some of the exact words of the participants and thus altered them slightly in some cases to make the phrases meaningful for the illustrations. What I mean by *altered* is the following: If the participant, for example, in one response mentioned *emotional* and a few responses later *extrovert* and then even further on *dreamer*, I would coin the phrase *emotional, extrovert dreamer* in order to have a phrase that is compact and laden with meaning.

The colours in the text relate to the colours of the specified self-concept domains or categories in **table 5.8**:

- red indicates the **academic** domain
- green indicates the **social** domain

- blue indicates the **personal-emotional** domain
- orange indicates the **physical** domain
- purple indicates the **moral** domain

The data presentations revealed in sections 5.5.1.1 to 5.5.1.14 were drawn from the individual participant master tables (see **addendum G**). The individual participant tables were compiled in the following way: I took each participant response and judged under which domain and to which code it would belong. I thus used the **constant comparison** method (Cohen et al., 2002; McMillan & Schumacher, 2001).

### 5.5.1.1 Abigail: interview one (participant A)

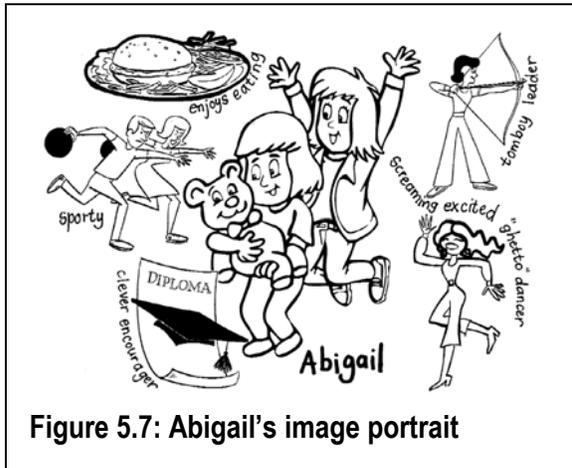


Figure 5.7: Abigail's image portrait

She is not keen on studying (A.i.8.1) and suffers from restlessness (A.1.8.2). She sees being in a group as a fun privilege (A.i.11.1), but she is not swayed by group pressure (A.i.13.3). She regards herself as an average tomboy who is an insignificant group member (A.i.13.1), who enjoys talking about problematic issues (A.i.17.3).

She is content with her level of self-knowledge (A.i.5.1) and has taken responsibility for her own welfare (A.i.4.1). She values encouragement (A.i.19.1) and sees herself as an individualistic and different (A.i.1.1) leader (A.i.14.1) who loves to be an expressive dancer (A.i.6.1, A.i.12.1, A.i.22.2). She is a sports crazy (A.i.22.6) clever joker (A.i.9.1) who enjoys eating (A.i.22.5). She takes care of her physical and spiritual health (A.i.21.1), values a healthy lifestyle (A.i.20.1), is trustworthy (A.i.9.3) and she believes in celebrating one's uniqueness (A.i.23.1).

### 5.5.1.2 Celeste: interview one (participant B)

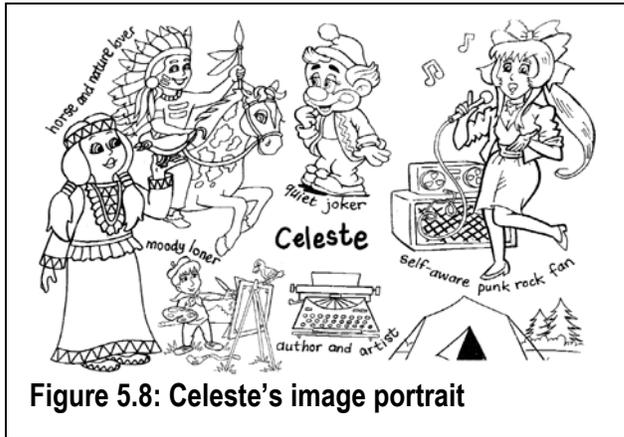


Figure 5.8: Celeste's image portrait

She is sure about her future calling (B.i.2.1). She is tomboyish in her friendship preferences (B.i.8.3) and prefers intimate groups (B.i.11.1) who provide an audience (B.i.11.2). Her joking nature provides social acceptance (B.i.9.1), she dislikes being seen as different (B.i.13.1) and being ignored (B.i.13.2). She longs to have more friends

(B.i.8.1).

She is content with her present level of self-knowledge (B.i.5.1), experiences the emotional roller coaster (B.i.3.1), becomes emotional about nature (B.i.7.5) and expresses herself with the arts (B.i.12.1). Music calms her moodiness (B.i.16.1) and she finds emotional comfort in animals (B.i.18.3). She sees herself as an easy (B.i.6.1), different (B.i.6.2) artist (B.i.7.2), and writer (B.i.7.3) and nature-lover (B.i.7.4), who is lonely and self-absorbed (B.i.8.4). She is protective regarding her aspirations (B.i.21.2) and secretive about her moral beliefs (B.i.21.1). She appreciates her own body (B.i.7.1).

### 5.5.1.3 Cheryl: interview one (participant C)

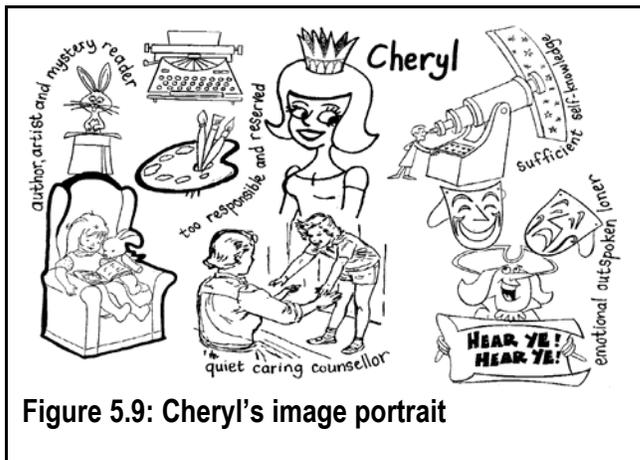


Figure 5.9: Cheryl's image portrait

She feels her peers at school accept her (C.i.4.1), appreciate her (C.i.9.1) and she confides in them (C.i.16.1). Her role model provides guidance (C.i.18.1) and group members provide support (C.i.11.1). She sees herself in a care-giving role (C.i.7.1), but does not regard herself as being influential (C.i.14.1). She suffers from loneliness (C.i.13.2),

longs to be included socially (C.i.19.1) and is reserved during conflict (C.i.17.1).

Her level of self-knowledge is satisfactory (C.i.2.1); she experiences emotional fluctuations (C.i.3.1) and acknowledges her boundaries (C.i.20.1). She is a vocal person (C.i.1.1) who enjoys reading (C.i.12.2), she expresses herself with the arts (C.i.12.1) and writing alleviates her stress (C.i.16.2). She sees herself as over-responsible (C.i.21.1).

#### 5.5.1.4 Colleen interview one (participant D)

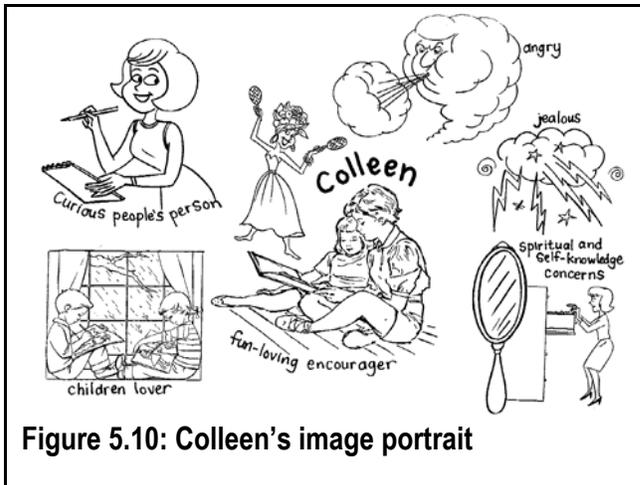


Figure 5.10: Colleen's image portrait

Relationships are seen as resources (D.i.18.1) and groups allow the individual an opportunity to participate optimally (D.i.11.1). Within the group context she is a joker (D.i.4.1), she cares for others (D.i.6.2), especially children (D.i.7.1). She is socially inquisitive (D.i.8.1) but avoids conflict (D.i.17.1).

She sees herself as an expressive (D.i.1.1), energetically joyful (D.i.9.1) extrovert (D.i.22.2) who appreciates attention (D.i.19.1) and who needs self-knowledge (D.i.2.1). She sulks to cope with problems (D.i.16.1) and she lacks personal boundaries (D.i.21.1). She has a need to develop spiritual discipline (D.i.21.2), because she is worried about her spirituality (D.i.5.1) and she is concerned about her jealousy and anger issues (D.i.22.4). She opposes social exclusion (D.i.15.1) and is trustworthy (D.i.10.1).

#### 5.5.1.5 Leigh: interview one (participant H)

Leigh finds security (H.i.4.1) and happiness (H.i.3.1) among friends. She is responsive towards her peers' problems (H.i.10.1), a protector (H.i.9.2) and a peacemaker (H.i.14.1). She believes gossiping (H.i.8.1) and tempers (H.i.17.2) can harm friendships, and (personally) she avoids conflict (H.i.17.1).

She sees herself as someone being on the road to self-discovery (H.i.2.1) who needs to establish personal boundaries (H.i.5.2). She is a loyal gregarious friend (H.i.6.1), a joyful fun-lover (H.i.9.1) and a musical dancer (H.i.12.1) who can be short-tempered (H.i.17.3). Her abilities include acting

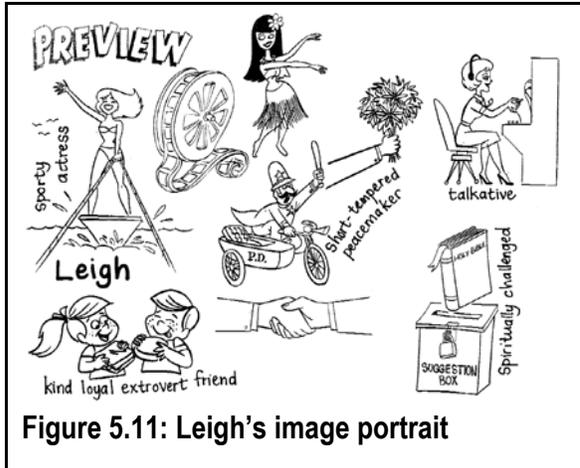


Figure 5.11: Leigh's image portrait

(H.i.22.2) and singing (H.i.22.3). She is a lover of music (H.i.22.4). Her friends (H.i.18.1), teachers (H.i.18.2) and family (H.i.18.4) are personal-emotional resources who make self-expression possible.

She is a responsible (Hi.21.1) sportswoman concerned about her health (H.i.22.1) and secure in herself (H.i.1.1), because her talents are gifts from God. A closer relationship with

God will enable her to make more self-discoveries (H.i.5.1). She hates being belittled (H.i.15.1) and opens up to people she can trust (H.i.19.1) – open loyal people (H.i.19.2). It is important to live in such a way that there are no regrets (H.i.20.1).

#### 5.5.1.6 Miranda: interview one (participant J)

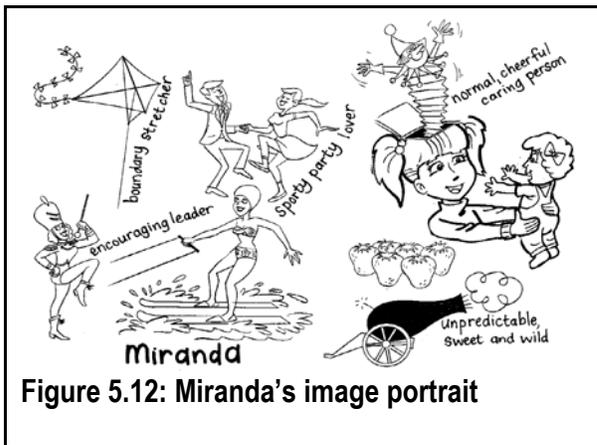


Figure 5.12: Miranda's image portrait

She is not a reader (J.i.12.3) and dislikes History (J.i.8.1) and Geography (J.i.8.2). Friends make school bearable (J.i.4.1) and provide insight (J.i.16.2). She enjoys groups (J.i.7.3) because they allow personal comparisons to be made between people (J.i.11.2) and thus facilitate self-changes (J.i.11.3). She sees her role as that of an uplifter (J.i.9.1), exhorter (J.i.7.2) and a

gregarious instigator (J.i.14.1). She finds conflict troublesome (J.i.17.1) and avoids it (J.i.2.3). She likes her class (J.i.13.1), is liked by all (J.i.10.3) and desires others' knowledge about herself (J.i.5.2). She values physical touch (J.i.19.2).

She is self-knowledgeable (J.i.2.1), but desires to see her inner self (J.i.5.1). Her personal emotional resources and modes of self-expression include music (J.i.12.4), her mother (J.i.18.1) and solitude (J.i.16.3). She is an average person (J.i.23.1) who is not self-absorbed (J.i.1.1), but in

fact a fun-loving caregiver (J.i.1.2) and a socialite (J.i.6.4) who loves people (J.i.10.1). She is an adventurous person (J.i.6.1) with a temper (J.i.2.2) and a dare-devilish attitude (J.i.1.3).

She is a sportswoman (J.i.6.3) who takes care of her body (J.i.21.2). She finds it difficult to be rude to others (J.i.10.2) dislikes gossip (J.i.14.2) and is responsible (J.i.21.1). She finds inspiration in the Bible (J.i.12.2) and believes in: obeying rules (J.i.20.1) and in making the most of life (J.i.4.2). She also believes that it is necessary to stretch the rules at times (J.i.20.2), in order to avoid living a joyless life (J.i.6.2).

### 5.5.1.7 Thelma: interview one (participant L)

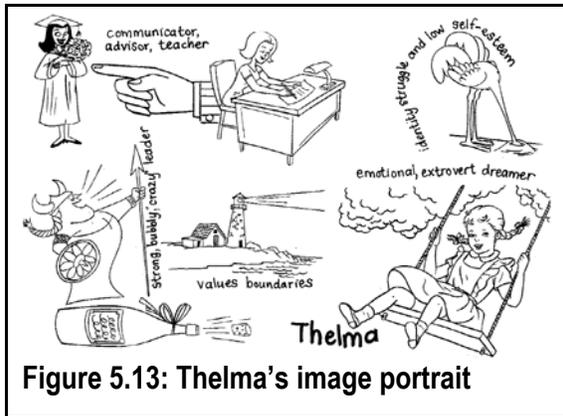


Figure 5.13: Thelma's image portrait

Bold peers inspire her (L.i.4.1), she finds groups restrictive (L.i.11.1) because they are vehicles of peer pressure (L.i.11.2). She is an advisor (L.i.7.3) and a socialite (L.i.6.2) with leadership qualities (L.i.7.4). She relates well (L.i.14.2) and connects people (L.i.10.3). Some see her as a teachers' pet (L.i.10.2) and she is socially "abused" by others (L.i.9.2). She sees peer

pressure as a source of confusion (L.i.2.2), she fears loneliness (L.i.15.1) and emotional reactions from others spark retaliation in her (L.i.16.4).

She is concerned about her true identity (L.i.2.1) and requires information about her peaceful side (L.i.5.1) and thought processes (L.i.5.2). She suffers from emotional fluctuations (L.i.3.1, L.i.15.2, L.i.8.9) and struggles with identity issues (L.i.8.1). She longs for positive self-changes (L.i.8.4). Verbalising problematic issues (L.i.16.1) is her way of dealing with them and crying alone alleviates tension (L.i.16.2). Her strong personal boundaries block peer pressure (L.i.21.4).

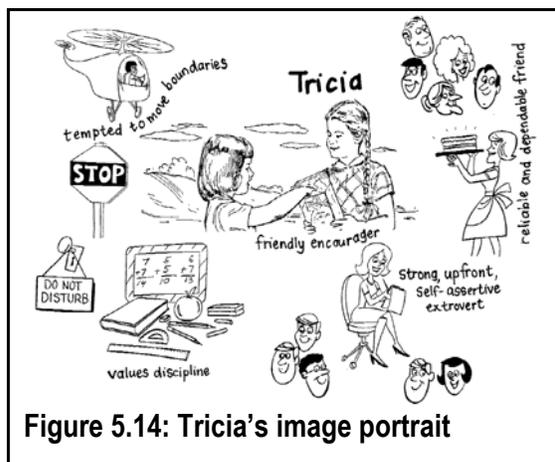
She describes herself as being a bold (L.i.1.1), different (L.i.10.1), lively (L.i.6.1), energetic (L.i.9.1), extrovert (L.i.13.1) and assertive (L.i.14.1) person. She is also a whimsical (L.i.12.1), muddled (L.i.22.2) actress (L.i.22.3) with leadership qualities (L.i.7.1). She imposes self-restrictions (L.i.8.7)

and dislikes surprises (L.i.8.8). She experiments with elements to enhance her bodily appearance (L.i.6.4), because it is the cause of her low self-esteem (L.i.8.2).

She has come to believe that others think she is too self-controlled (L.i.21.1) and at times she is tempted to release (all) self-constraint (L.i.21.3). She would like to stop harbouring ill feelings towards others (L.i.17.3) and also finds it difficult to believe other people can be concerned about her, because of her low self-perception (L.i.19.3). She needs God's help (L.i.2.4) because He is central in her life (L.i.22.1) and through prayer (L.i.16.3) she can gain assistance.

She is of the opinion that fearful, identity tension can lead to suicide (L.i.2.5) and that parental guidance is valuable (L.i.20.3). She believes that conflict is a problem solving scenario (L.i.17.1) and that it is healthy to share opinions (L.i.17.2). Having boundaries (L.i.20.1) and personal limits (L.i.20.2) are important to her.

#### 5.5.1.8 Tricia: interview one (participant M)



She is curious (M.i.5.1) and optimistic about the future (M.i.5.2), because she anticipates new opportunities (M.i.13.1). She believes that even though groups can facilitate communication (M.i.11.2), they can cause division (M.i.11.1). She feels she is a positive group influence (M.i.10.1), an exhorter (M.i.7.1) who is available to assist others (M.i.6.3). She is considerate (M.i.10.2) and valued at school (M.i.3.1). She

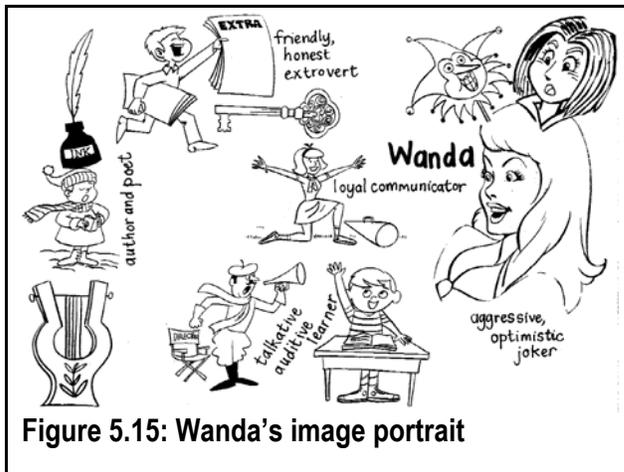
enjoys school life because she can connect with people (M.i.4.1), but occasionally retaliates during conflict (M.i.17.1). She likes to be respected (M.i.19.1).

She is self-knowledgeable and there is purpose to her life (M.i.2.1). She verbalises her thoughts (M.i.12.1) and finds strength in her mother (M.i.18.2) and her faith (M.i.18.3). She has personal strength and can stand up for herself (M.i.1.1) and most of the time she appreciates herself (M.i.1.2). She describes herself as being a kind-hearted (M.i.6.2), fun-loving joker (M.i.14.1), and

an amicable (M.i.9.4) extrovert (M.i.6.1). She is also an assertive (M.i.9.3) thinker (M.i.12.2) who is determined to succeed (M.i.23.1) and she appreciates music (M.i.16.2).

She has stopped gossiping (M.i.10.3), is reliable (M.i.9.2) and dislikes labelling people (M.i.8.1). She is prone to test boundaries (M.i.21.2), and believes prayer solves problems (M.i.16.1) and that personal differences come from God (M.i.8.2). There is a godly purpose to her life (M.i.22.1), she values discipline (M.i.21.3), responsible living (M.i.21.1) and staying within personal boundaries (M.i.20.1).

### 5.5.1.9 Wanda: interview one (participant N)



She dislikes Art (N.i.8.2) and the fact that teachers only teach some children well (N.i.8.1). She enjoys socialising with friends (N.i.4.1) and believes that her friends and the school counsellor can help (N.i.18.1). She enjoys moving between groups (N.i.11.2), because staying in a specific group can block new friendships (N.i.11.1). Her peers esteem her socially

(N.i.13.2). Her social roles are: communicator (N.i.1.4), defender of the helpless (N.i.10.1) and being frank with people (N.i.10.4). She believes personality clashes cause tension (N.i.15.1) and she behaves according to the social scenario she finds herself in (N.i.6.4). When others support her she sees it as caring (N.i.19.1).

She knows herself (N.i.2.1) and her mood determines the coping mechanisms she employs (N.i.16.2). She talks to consolidate learning (N.i.4.2), writes poetry to convey feelings (N.i.7.1) and withdraws to cope with problems (N.i.16.1). She describes herself as an easy-going (N.i.13.4), non-pretentious (N.i.1.1), gregarious (N.i.6.1), multifaceted (N.i.6.3) opportunist (N.i.9.1) who looks for the positive (N.i.1.3) and strives to be her optimal self (N.i.5.1). She is also a writer (N.i.12.1), a music lover (N.i.12.2) and an assertive (N.i.1.2, N.i.13.1) aggressor (N.i.17.1) who can defend herself (N.i.13.3).

She is loyal and honest (N.i.10.2) and can discern between good and bad (N.i.21.2). Talking during lessons reveals her bad attitude towards teachers (N.i.3.1). She is rude at times (N.i.6.2), she instigates fights (N.i.10.3) and can be irresponsible at home (N.i.21.1). She has strong spiritual convictions (N.i.23.1) and believes truth is setting people free (N.i.22.1).

#### 5.5.1.10 Gareth: interview one (participant E)

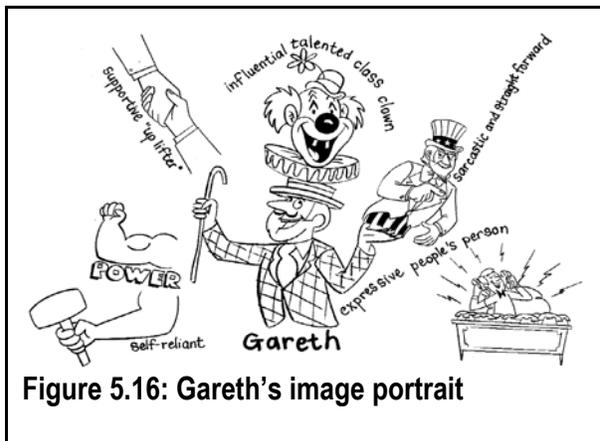


Figure 5.16: Gareth's image portrait

He is concerned about the future (E.i.5.1) and eager to know about what it holds (E.i.5.2). He can trust others (E.i.16.4) and identifies two groups, namely the “cool” and the “nerd” types (E.i.11.1) and feels unsure about where he fits in (E.i.11.2) and actually he dislikes groups (E.i.11.3). His social roles include the following: up-lifter (E.i.6.2), supporter of the weak (E.i.10.4), joker (E.i.13.2), peacemaker (E.i.17.2) and stabiliser of troublesome group interactions (E.i.10.2).

He sees himself as someone who is influential in the lives of others (E.i.22.1). He retaliates during conflict (E.i.17.1) and wants to stop making harmful social comments (E.i.8.1). He enjoys the present school social interactions (E.i.3.1) and values others' feelings (E.i.21.3). He has a need to belong (E.i.11.4) and desires honesty from others (E.i.19.1).

He understands his personal purpose (E.i.2.1). He experiences fluctuation in his confidence levels (E.i.13.3) and his emotional state determines his community experience (E.i.13.1). His helping role in other people's lives hides his personal need of wanting help (E.i.16.1), because he dislikes being dependent (E.i.16.3). He escapes through music (E.i.12.1). He values original personal contribution (E.i.22.2). His aunt is his confidante (E.i.18.1) and he sees teachers (E.i.18.2) and friends (E.i.18.3) as personal-emotional resources and sources that allow self-expression.

He regards himself as a “people specialist” (E.i.10.3), an expressive and confident (E.i.1.1), easy-going, sarcastic joker (E.i.6.1) with a serious side (E.i.10.1). He is someone who is content with his place in life (E.i.2.2). He is irresponsible with self-issues (E.i.21.1), has a sarcasm problem (E.i.22.3) and is a lazy procrastinator (E.i.21.2). He dislikes gossiping (E.i.15.1) and believes one should learn from mistakes (E.i.20.1).

### 5.5.1.11 Jack: interview one (participant F)

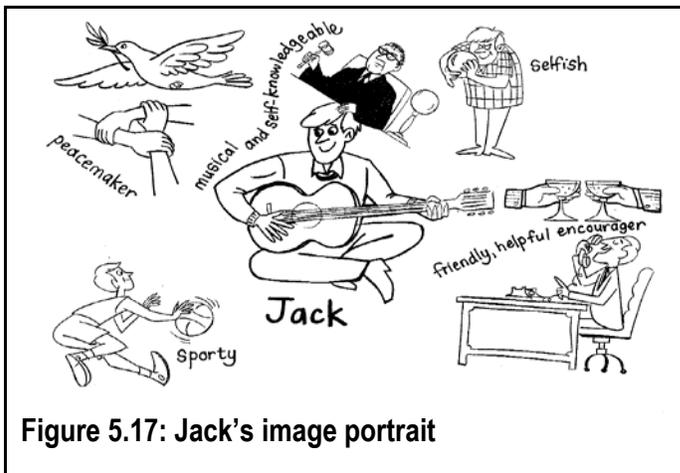


Figure 5.17: Jack's image portrait

He is curious about the future (F.i.5.1) and has a vision of self in commerce (F.i.5.2). He sees advertising as a possible hobby (F.i.5.3).

He is sociable (F.i.7.1) and feels groups provide protection (F.i.11.1). He believes others feel “positively” about him (F.i.9.1) and he is a

peacemaker (F.i.17.1) who supports his classmates (F.i.14.2). He feels he is not always valued in class (F.i.13.1) and finds class troublesome – socially speaking (F.i.14.1). He retaliates when he is treated badly (F.i.7.4).

He feels he knows himself well (F.i.2.1) and deals with issues by withdrawing (F.i.16.1). He consults his best friends (F.i.16.3) and parents (F.i.18.1) after he has reflected about issues. He considers himself as being a reserved (F.i.6.2) and amicable (F.i.7.3) person. He protects his own body (F.i.21.1) and lives responsibly (F.i.20.1). He values a God fearing family (F.i.1.1), spirituality and caring teachers (F.i.4.1). He appreciates God's unique designs (F.i.21.2).

### 5.5.1.12 Klaus: interview one (participant G)

He is playful (G.i.14.2) and irresponsible (G.i.21.2) when it comes to academic work. He is appreciative of his friends (G.i.1.1) and believes that groups provide socialising benefits (G.i.11.1). He is the caring (G.i.22.2) and protecting (G.i.9.1) class-clown (G.i.13.1) who is influential in others' lives (G.i.1.2). He resists peer pressure (G.i.7.2), enjoys partying (G.i.6.3) and appreciates emotional support from others (G.i.19.1).

He admits that he does not have sufficient self-knowledge (G.i.2.1). He is tense when he is in trouble (G.i.15.1), he ignores his problems (G.i.16.2) and has to manage an anger problem (G.i.16.1). He sees solitude as a resource for emotional stability (G.i.18.1) and confides in his friends and mom (G.i.18.2).

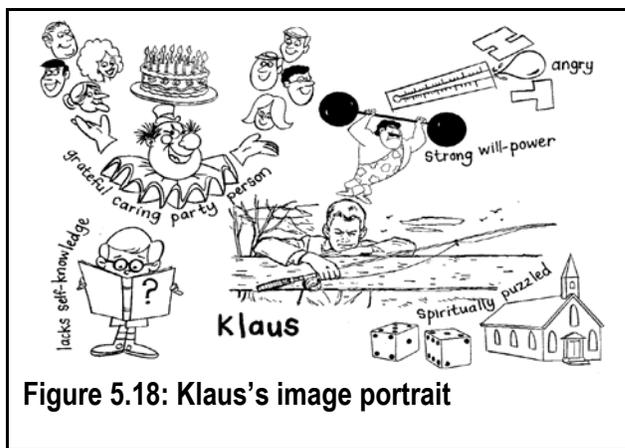


Figure 5.18: Klaus's image portrait

He describes himself as a benevolent (G.i.22.3), grateful (G.i.22.5), content (G.i.6.1) and energetic (G.i.14.1) joker (G.i.22.1). He has a sense of responsibility (G.i.10.1), is determined (G.i.7.1) and enjoys computer games (G.i.12.1). He is

generally responsible (G.i.21.1) and admits guilt (G.i.17.1). He needs to control his anger (G.i.20.2) and is concerned about his spiritual well being (G.i.5.1). He believes one must refrain from drinking (G.i.20.1).

### 5.5.1.13 Marcus: interview one (participant I)

He is uncertain about the future (I.i.5.1) and might possibly venture into the taxi industry (I.i.5.2). He believes that friends provide a sense of belonging (I.i.4.1) and social relationships are resources (I.i.18.1). He regards groups as vehicles that build self-confidence (I.i.11.1). He is his peers' confidante (I.i.10.1) because he is socially likeable (I.i.13.1). He feels class trouble causes social tension (I.i.15.1).

He knows he needs self-knowledge (I.i.2.1). He deals with problems as they appear (I.i.16.1) and

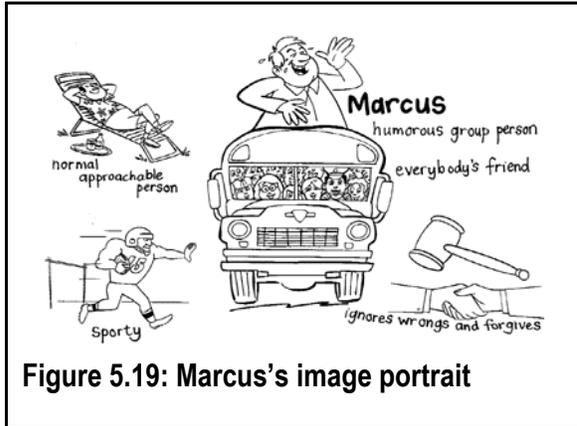


Figure 5.19: Marcus's image portrait

talks about his problems in order to solve them (I.i.16.2). He often surprises himself when he acts strangely (I.i.2.3) and does the unimaginable (I.i.2.2), but generally speaking he is happy with the status quo (I.i.8.1). He sees himself as a joyful (I.i.3.1) average person (I.i.14.1), a joker (I.i.9.1), who is a likeable and sporty cricket-lover (I.i.6.1). He takes everything, with a pinch of salt (I.i.7.1)

and he has an interest in computers (I.i.12.1).

He is responsible towards his body (I.i.21.1) and believes that sport brings fun (I.i.1.1). He does not harbour ill feelings (I.i.17.1, I.i.7.2), believes in obeying personal limits (I.i.20.1) and that approachable people can support him (I.i.19.1).

#### 5.5.1.14 Peter-John: interview one (participant K)

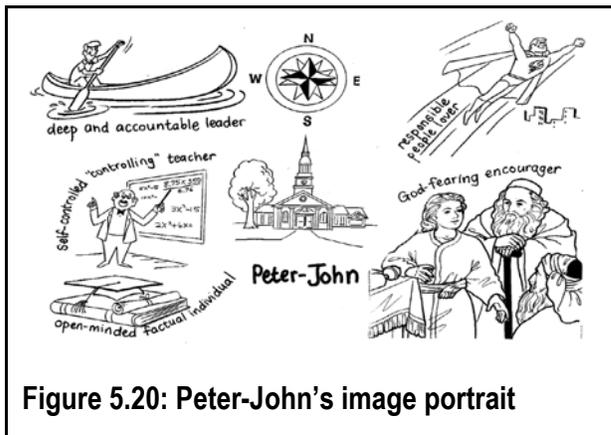


Figure 5.20: Peter-John's image portrait

He regards friends as being excellent sounding boards (K.i.11.2) to help solve problems (K.i.18.1). He believes that peer groups provide protection (K.i.11.1), but they need not be so exclusive (K.i.8.1).

He is a serving (K.i.14.1), loving leader (K.i.7.1), who protects the weaker ones (K.i.10.1) and teaches others (K.i.14.3), because he enjoys enlightening others (K.i.14.2). He finds addressing a crowd stressful (K.i.15.2) and doesn't like conflict (K.i.15.1). He regards school as a good place (K.i.3.1) because relating to others is pleasurable (K.i.3.2). He enjoys social intimacy (K.i.22.4). He has high expectations of others and expects them to know when he is struggling (K.i.19.1).



He has adequate self-knowledge (K.i.2.1) and is not particularly inquisitive about any self-aspects (K.i.5.1), even though he finds that 'self' is often an enigma (K.i.2.2). He often struggles to control his temper (K.i.17.1) and processes difficulties verbally by talking to himself (K.i.16.1). He sees his parents (K.i.18.2) and grandfather (K.i.18.3) as resources available to him. He sees himself as a leader (K.i.6.1), a unique person (K.i.1.1) with unique ways (K.i.13.1) and deep hidden aspects (K.i.22.1). He is punctual (K.i.13.2) and does not enjoy unforeseen surprises (K.i.6.2). He is a pet (K.i.12.2) and music lover (K.i.12.1).

He regards taking care of your body as being important (K.i.20.3) and values a healthy lifestyle (K.i.21.3). He always completes tasks (K.i.21.1) and practices self-restraint (K.i.6.3). He regards punctuality (K.i.20.1) and being responsible (K.i.20.2) as virtues and believes retaliation causes more problems (K.i.17.2). It is important to him to keep God always in mind (K.i.20.4), to share his faith with others (K.i.20.6) and to love God's creation (K.i.22.5).

This concludes the introduction of the participants. This information was analysed and is now grouped collectively in the boys' and girls' columns of **table 5.10** below (in section 5.5.3) according to the five selected self-concept domains and the codes that resulted from the investigation – as explained in **table 5.3**. Before I present the data analysis results I shall clarify a few points that pertain to the table presentations of the data analysis results. The pointers I provide in the next section apply to the other interview tables to follow.

### **5.5.2 Orientation regarding the data analysis (gender) table presentation**

The collective self-concept domains (as presented in interview one) will be presented according to gender. Investigating the differences between the boys' and girls' self-concepts and the possible changes as a result of the arts process is not the primary focus of this study; its focus is the impact of the arts process on the self-concepts of the group of **participants collectively and individually**. I decided to present the data in gender columns because, according to literature (as related in **chapter 3**), gender does impact on the experience of self. By presenting the data in this gender format, I was able to manage the data better and simultaneously see if this group of participants aligns with the literature, as I reveal the possible self-concept definitions and growth areas of the

girls and boys in this particular study. This particular presentation of analysed data will accompany each set of interviews. It will thus be possible to evaluate any changes at a glance.

**Please note that the language used in the table is fairly cryptic and concise owing to space limitations.** Following the table I will present a discussion of the significant (and/or interesting) differences between the boys and the girls detected at this stage.

I will indicate the important aspects of the discussion in the table in **yellow**.

I quoted the participants at opportune places within the collective tables in italics. It was not my intention to provide examples of the actual words used by the participants in each segment. In some instances I felt that the concept or issue speaks for itself and that quotations were not needed. (This methodology applies to all the tables to follow.) I included the actual words of some participants at opportune “moments” to provide evidence and alert the reader to the participants’ relevant thoughts.

Because the table contains the major aspects of my data analysis findings, I feel it is unnecessary to address each code listed in each category. As the reader can find sufficient information in the contrasting girls’ and boys’ columns, I will simply indicate the major differences and growth areas on completion of the table presentation. I will introduce meaningful links with the literature presented in this study where appropriate after discussing the data analysis findings of each interview. There are more girls than boys and therefore there will be more responses from the girls.

### **5.5.3 Interview one data analysis results**

I attempted to ascertain the major differences between the boys and girls at this stage, because the class process had only been running for a week and I needed to determine the yardstick. **Table 5.10** thus contains the “foundation” or profile against which the indications of self-concept changes will be contrasted. This table reflects the self-concept category indications that could be gleaned from the 14 participants at the start of the Life Orientation process. At this stage – as indicated above – they had not yet engaged in self-expression through the arts.



**Table 5:10: Collective gender self-concept domains for interview one**

Boys Interview I	Girls Interview I
<b>Academic (Boys) Domain</b>	<b>Academic I (Girls) Domain</b>
<b>ACA I (Boys) Academic conduct and attitude</b>	<b>ACA I (Girls) Academic conduct and attitude</b>
Academic irresponsibility G.i.14.2... <i>He's always busy with something and not necessarily...education...G.i.21.2</i>	Restless , dislikes studying, reading A.i.8.1, A.i.8.2, J.i.12.3 <i>I don't actually read a lot, there is times when I do read.</i>
	Unpopular subjects: Art, History, Geography J.i.8.1, J.i.8.2, N.i.8.2
<b>FS I (Boys) Future self</b>	<b>FS I (Girls) Future self</b>
Inquisitive about the future, concerned about future occupation E.i.5.1... <i>I would like to know what ... I would be doing when I am older, because at the moment I don't know what I would enjoy doing, if I am older ... E.i.5.2, F.i.5.1, I.i.5.1</i>	Curious anticipation of positive future opportunities M.i.5.1... <i>just to get a two-second look of the future...M.i.5.2, M.i.13.1</i> Certain about future calling B.i.2.1... <i>I know what I want to do one day, after school ... I know I am aware of all my qualities and things I have to know ...</i>
<b>Social I (Boys) Domain</b>	<b>Social I (Girls) Domain</b>
<b>FPAR I (Boys) Friends, peer attitude or resources</b>	<b>FPAR I (Girls) Friends, peer attitude or resources</b>
Friends are helpful, trustworthy resources, who provide a sense of belonging E.i.16.4, F.i.16.2, G.i.1.1, I.i.4.1... <i>I just got nice friends and people with me at school and we also get along... I.i.18.1, K.i.11.2, K.i.18.1</i>	Friends and peers help, inspire, provide acceptance, happiness, enjoyable socialising opportunities, security, make school bearable, an opportunity to process issues A.i.18.1, B.i.18.1... <i>There are certain people in the grades who are very reliable and you can just tell them anything and then they help you through it or usually, they can help you...C.i.4.1, C.i.16.1, H.i.3.1, H.i.4.1, H.i.16.1, J.i.4.1, J.i.16.2, L.i.4.1, N.i.18.1, N.i.4.1</i>
<b>GOB I (Boys) Group orientation and benefits</b>	<b>GOB I (Girls) Group orientation and benefits</b>
<b>Negative group perspectives or stances:</b> group dislike, uncomfortable "cool and nerd" differentiation, unsure about group fit E.i.11.1, E.i.11.2, E.i.11.3... <i>I think the group idea is a very stupid idea...I personally have been in-between all my life...</i> <b>Positive group perspectives or stances:</b> peer groups care but are partial, provide protection, socialising benefits allow social checking and build self-confidence, F.i.11.1, K.i.11.1, G.i.11.1, I.i.11.1... <i>I suppose it's always nice to be part of a group, it always makes you feel more self-confident... K.i.22.3, K.i.8.1</i>	<b>Negative group perspectives or stances:</b> dislike, can be restrictive, the cause of division, blocks new friendships, may fuel peer pressure L.i.11.1... <i>I think it is a restriction on your life...L.i.11.2, L.i.11.3, M.i.11.1, N.i.11.1</i> <b>Positive group perspectives or stances:</b> being in group is a fun privilege, provides an audience, allows maximum participation, facilitates self-changes, allows personal comparisons A.i.11.1, B.i.11.2, D.i.11.1... <i>I can interact with other people and like talking to other people and meeting new people and everything...J.i.7.3, J.i.11.1, J.i.11.2, J.i.11.3, M.i.11.2</i>
<b>PSGRI I (Boys) Perceived social or group role ...</b>	<b>PSGRI I (Girls) Perceived social or group role ...</b>
Encourager, helper, supporter E.i.6.2, E.i.7.1, E.i.9.2, E.i.10.4, E.i.14.1, F.i.6.1, F.i.14.2, G.i.22.2, G.i.9.1, G.i.6.2, K.i.10.1, K.i.9.1, K.i.14.1	Exhorter, helper, encourager, supporter A.i.10.1, A.i.7.1, C.i.7.1, D.i.6.2, D.i.7.1, D.i.22.3, H.i.7.2, H.i.9.2, H.i.10.1, H.i.11.2, J.i.3.1, J.i.7.2, J.i.9.1, M.i.6.3, M.i.7.1, M.i.9.1, M.i.10.2, N.i.10.1
Influential, confidante E.i.22.1, G.i.1.2, I.i.10.1	Significant group member socialite, communicator J.i.6.4, J.i.14.1, L.i.1.2, L.i.6.2, L.i.10.3, L.i.14.2, M.i.3.1, M.i.10.1, N.i.1.4, N.i.13.2 Insignificant group member A.i.13.1, C.i.14.1
Joker	Joker



E.i.13.2, E.i.6.1, E.i.10.1, G.i.22.1 I.i.9.1	A.i.9.1, B.i.9.1, D.i.4.1, D.i.6.1, D.i.14.1, M.i.14.1
Leader, teacher K.i.6.1, K.i.7.1, K.i.14.2, K.i.14.3	Leadership, advisor A.i.14.1, L.i.7.1, L.i.7.3, L.i.7.4, L.i.9.3
Peacemaker E.i.10.2, E.i.17.2, F.i.17.1	Peacemaker H.i.14.1
<b>SCPT I (Boys) Social concern, problem or tension</b>	<b>SCPT I (Girls) Social concern, problem or tension</b>
Addressing a crowd, being dependent, conflict, harmful social comments, managing a temper, retaliation E.i.8.1... <i>get everyone to stop bringing each other down...I do it a lot and I expect it to be joke...</i> E.i.16.2, E.i.16.3, E.i.17.1, F.i.7.4, I.i.15.1, K.i.15.1, K.i.15.2, K.i.17.1... <i>I really think that if you fight back, it only gives more reason for the person...to fight with you...</i>	Conflict, criticism, fighting, loneliness, peer pressure, personality clashes, regarded as being different, being ignored, being belittled, teachers' favouritism, temper problems A.i.15.1... <i>I don't like it when people criticise other people, cause they are not perfect themselves...</i> A.i.15.2, B.i.13.1, B.i.13.2, H.i.15.1, L.i.2.2, N.i.8.1, H.i.17.2, J.i.2.3, J.i.17.1... <i>it is quite hard for me to have conflict because there is two sides and I like everyone...</i> M.i.17.1, N.i.15.1, C.i.13.2, L.i.15.1
<b>SIE I (Boys) Social interaction and experiences</b>	<b>SIE I (Girls) Social interaction and experiences</b>
School, classroom interactions are enjoyable E.i.3.1, I.i.13.2... <i>I feel very comfortable in that space...</i> K.i.3.1... <i>I am very happy here...</i> Classroom experiences are stressful, one can be overlooked F.i.13.1, F.i.14.1... <i>I don't really feel I'm helpful, cause mostly in class I get into trouble...</i>	Content with classroom role, likeable class, enjoyable school life, valued by others B.i.10.1... <i>everyone says that I am a very interesting person...</i> C.i.9.1, H.i.13.1, J.i.10.3, J.i.13.1, M.i.4.1 Relating to people brings emotions to the fore, one can be socially abused or exploited L.i.8.10, L.i.9.2, L.i.16.4... <i>I don't really like to be in a crowd because a lot of people express emotion towards me and that's when I just start crying once again...</i>
	Composed, avoid conflict, reserved during conflict A.i.17.1, B.i.17.1, C.i.17.1, D.i.17.1, H.i.17.1
<b>SNE I (Boys) Social need or expectation</b>	<b>SNE I (Girls) Social need or expectation</b>
Desire honesty from others, emotional expectations, emotional support, need to belong E.i.11.4, E.i.12.2, E.i.19.1, G.i.19.1... <i>when they come up to me and talk to me and just say 'hang on' or something or they pray for me...</i> I.i.16.2, K.i.3.2, K.i.19.1, K.i.19.2, K.i.22.4	A listening ear, attention, desire others' knowledge about self, emotional support, longing to be befriended, incorporated, noticed, respected, valued, physical touch, positive deeds, verbal affirmation, A.i.17.3, A.i.19.1, B.i.4.2, B.i.8.1, B.i.8.2, C.i.19.1, D.i.19.1... <i>they talk to me and they, like comfort me and they like give me compliments...</i> J.i.5.2, J.i.19.1, J.i.19.2, L.i.19.1, L.i.19.2, L.i.19.4, M.i.19.1, N.i.19.1
<b>Personal-emotional I (Boys)</b>	<b>Personal-emotional I (Girls)</b>
<b>LSK I (Boys) Level of self-knowledge</b>	<b>LSK I (Girls) Level of self-knowledge</b>
Confident about self-knowledge, not in need of self-exploration F.i.2.1, K.i.2.1, K.i.5.1 Insufficient self-knowledge G.i.2.1, I.i.2.1... <i>not very well...sometimes I surprise myself...I do things I didn't think I would ever do...</i>	Adequate self-knowledge, content A.i.2.1, A.i.5.1, B.i.5.1, B.i.2.2, C.i.2.1, J.i.2.1, M.i.2.1, N.i.2.1 Longing for more self-knowledge, concerned about certain self-aspects, inquisitive D.i.2.1, H.i.2.1... <i>I have learned a lot about myself in the past few days that we have been doing life skills...I don't think I know myself like fully...</i> L.i.2.1, L.i.2.3, L.i.5.1, L.i.5.2
<b>P-EIM I (Boys) Personal-emotional issue ...</b>	<b>P-EIM I (Girls) Personal-emotional issue ...</b>
<b>Emotional issues:</b> fluctuating confidence levels, moodiness, surprise when the enigmatic self does the unimaginable, temper bursts, tension E.i.13.1, E.i.13.3... <i>I feel sometimes I can be the class clown, but sometimes I just do not have the will power, because I don't have the confidence ...</i> G.i.15.1, G.i.16.1... <i>If I'm angry, I will go punch my cushion, or I'll</i>	<b>Emotional issues:</b> emotional about nature, emotional roller coaster or fluctuations, B.i.3.1, B.i.7.5, C.i.3.1... <i>you have your happy days and you have your really sad days...</i> L.i.3.1, L.i.8.9... <i>but I cannot deal with my emotions or deal with how I express things that I cannot control, I feel...</i> L.i.15.2



<i>scream in my cushion, I'll do something. Or I'll tear, rip the blankets and things off my bed and if it's emotional something, I'll just keep quiet... I.i.2.2, I.i.2.3, K.i.2.2</i>	
<b>Coping mechanisms or escapisms:</b> helping role, music, solitude <i>E.i.12.1, E.i.16.1...I feel like that I am there to sort out other people's problems...a lot of times I hide my own problems...F.i.16.1, G.i.18.1...my cushion...</i>	<b>Coping mechanisms or escapisms:</b> introversion, mood determines coping mechanisms, sulking, <i>B.i.16.2...either I take it out on my pillow or I play some music that relates to the thing...D.i.16.1, N.i.16.2</i>
<b>Problem management:</b> deal with it as it appears, ignore it, process it verbally <i>G.i.16.2, I.i.16.1, K.i.16.1...I would talk to people...</i>	<b>Emotional management:</b> desire to see inner self positively changed, identity struggle, respect personal boundaries, responsible for own welfare, the lack of personal boundaries, too self-controlled <i>A.i.4.1...I think I determine my own happiness...C.i.20.1, D.i.21.1...I do whatever I want basically, I don't have limits...H.i.5.2, J.i.5.1, L.i.8.1, L.i.8.4, L.i.21.1</i>
<b>P-ERS-E I (Boys) Personal-emotional resources ...</b>	<b>P-ERS-E I (Girls) Personal-emotional resources ...</b>
Family members, friends, parents, teachers resources <i>E.i.18.1, E.i.18.2, E.i.18.3, F.i.16.3, F.i.18.1, G.i.18.2, K.i.18.2, K.i.18.3</i>	God, family members, friends, mothers, teachers are resources <i>C.i.16.3, H.i.18.1, H.i.18.2, H.i.18.3, H.i.18.4, J.i.16.1, J.i.18.1, M.i.18.2, M.i.18.3</i>
	<b>Diverse personal-emotional resources:</b> animals, nature, the arts (including dancing, writing and poetry), music, solitude that brings clarity, verbalisation <i>A.i.6.1, A.i.12.1, A.i.22.2, B.i.12.1, B.i.16.1, B.i.18.3, B.i.22.1, C.i.12.1, C.i.16.2, J.i.12.4, J.i.16.3, L.i.16.1, L.i.16.2, M.i.12.1, N.i.4.2, N.i.7.1, N.i.16.1</i>
<b>S-AS-E I (Boys) Self-attributes and self-evaluations</b>	<b>S-AS-E I (Girls) Self-attributes and self-evaluations</b>
Energetic, expressive, joyful <i>E.i.1.1, G.i.14.1, I.i.3.1</i>	Adventurous, dare-devil, energetic, expressive, extroverted, free, fun-lover, gregarious, happy, joyful, lively, outgoing, uninhibited, upbeat, vocal <i>A.i.3.1, A.i.22.1, A.i.22.4, A.i.22.7, A.i.22.8, D.i.9.1, C.i.1.1, D.i.1.1, D.i.3.1, D.i.22.1, D.i.22.2, H.i.22.6, H.i.6.1, H.i.7.1, H.i.9.1, H.i.11.1, J.i.1.3, J.i.6.1, J.i.7.1, L.i.6.1, L.i.9.1, L.i.13.1, M.i.6.1, N.i.6.1</i>
Amicable, benevolent, generous, sociable <i>E.i.10.3, F.i.7.3, G.i.22.3, G.i.22.4, K.i.22.2</i>	Amicable, benevolent, caregiver kind, people-lover, unselfish <i>H.i.22.5, J.i.1.1, J.i.1.2, J.i.10.1, J.i.22.3, M.i.6.2, M.i.9.4</i>
Average, easy-going, lazy, procrastinates, <i>E.i.21.2, I.i.7.1, I.i.14.1</i>	Average person, easy-going, unpretentious <i>B.i.6.1, J.i.23.1, N.i.1.1, N.i.13.4</i>
Unique <i>K.i.1.1, K.i.13.1</i>	Individualistic, different, indispensable, separate <i>A.i.1.1, B.i.6.2, L.i.10.1</i>
Content, grateful, reserved, deep, organised <i>E.i.2.2, F.i.6.2, G.i.3.1, G.i.6.1, G.i.22.5, K.i.6.2, K.i.22.1</i>	Confused, control freak, introvert, lonely, muddled, reserved, self-absorbed, whimsical <i>B.i.4.1, B.i.8.4, L.i.8.3, L.i.8.7, L.i.8.8, L.i.12.1, L.i.22.2</i>
Determined, fiery, punctual, responsible <i>G.i.7.1, G.i.10.1, K.i.2.3, K.i.13.2,</i>	Aggressor, assertive, bold, determined to succeed, short-tempered <i>H.i.17.3, J.i.2.2, L.i.1.1, L.i.10.4, L.i.14.1, M.i.1.1, M.i.9.3, M.i.23.1, N.i.1.2, N.i.13.1, N.i.13.3, N.i.17.1</i>
<b>Interests:</b> computer games, music, pets, sport (cricket) <i>G.i.12.1, I.i.6.1, I.i.12.1, K.i.12.1, K.i.12.2</i>	<b>Interests:</b> acting, animals, art, dancing, food, music, nature, reading, singing, sports, writing <i>A.i.22.5, A.i.22.3, A.i.22.6, B.i.1.1, B.i.7.2, B.i.7.3, B.i.7.4, B.i.22.2, C.i.12.2, H.i.12.1, H.i.22.2, H.i.22.3, H.i.22.4, L.i.22.3, M.i.16.2, N.i.12.1, N.i.12.2,</i>



<b>Physical I (Boys) Domain</b>	<b>Physical I (Girls) Domain</b>
<b>BAC I (Boys) Body appearance and care</b>	<b>BAC I (Girls) Body appearance and care</b>
Healthy lifestyle, responsible L.i.21.1... <i>I don't smoke, I don't drink, I don't do drugs...</i> F.i.21.1, K.i.21.3... <i>I am responsible...I try to eat healthily...fruit everyday and vegetables...I don't like vegetables.</i>	Takes care of physical and spiritual health A.i.21.1... <i>I do live responsibly, cause I do eat healthy...I do keep my body...I do go to the gym...</i> B.i.7.1, J.i.21.2
	Experiments with appearance, body cause of low self-esteem L.i.6.4, L.i.8.2... <i>but about myself, or my appearance...I have a low self-esteem.</i>
<b>PAA I (Boys) Physical ability and activity</b>	<b>PAA I (Girls) Physical ability and activity</b>
Sport brings fun L.i.1.1	Sportswoman concerned about health H.i.22.1, J.i.6.3, J.i.22.4, J.i.22.5
<b>Moral I (Boys) Domain</b>	<b>Moral I (Girls) Domain</b>
<b>MAC I (Boys) Moral attribute and conduct</b>	<b>MAC I (Girls) Moral attribute and conduct</b>
Admits guilt or personal involvement, completes tasks, lives responsibly F.i.20.1, G.i.17.1, G.i.21.1, K.i.21.1	Honest, loyal, reliable, responsible, trustworthy, A.i.9.3, D.i.10.1, H.i.21.1, J.i.21.1, M.i.9.2, N.i.10.2
Dislikes gossiping, doesn't harbour ill-feelings easily, practises self-restraint E.i.15.1... <i>when someone comes to me and complains about someone else...I don't like it...</i> L.i.7.2, L.i.17.1, K.i.6.3	Dislikes gossip, no labelling, not rude to others J.i.10.2, J.i.14.2, M.i.8.1... <i>what I really don't like in this school especially, is that people are too judgemental...people label you...</i> M.i.10.3
	'Reserved' or secretive about moral beliefs B.i.21.1
<b>MNP I (Boys) Moral need or problem</b>	<b>MNP I (Girls) Moral need or problem</b>
Anger, sarcasm E.i.22.3, G.i.20.2	Anger, bad attitude towards teachers, doubts people's concern – due to low self-perception, instigator of fights, irresponsible at home, jealousy, need for spiritual discipline, rude at times, stop harbouring ill-feelings towards others, tempted to release self-constraint, test boundaries D.i.21.2, D.i.22.4, D.i.23.1, L.i.17.3, L.i.19.3, L.i.21.3, M.i.21.2, N.i.3.1, N.i.6.2, N.i.10.3, N.i.21.1
<b>SRB I (Boys) Spiritual or religious beliefs</b>	<b>SRB I (Girls) Spiritual or religious beliefs</b>
God and spiritual aspects are important, enjoys school with its God-fearing teachers F.i.1.1, F.i.3.1, F.i.4.1, F.i.21.2, G.i.4.1, K.i.20.4, K.i.20.5, K.i.20.6, K.i.21.2, K.i.22.5	God and spiritual aspects are important D.i.20.1, H.i.1.1, H.i.12.2, H.i.16.2, J.i.22.1, J.i.12.2, L.i.2.4, L.i.2.6, L.i.16.3, L.i.22.1, M.i.8.2, M.i.16.1, Obedient to Biblical rules and parents A.i.16.1, A.i.20.2, A.i.21.2
Concerned about spiritual well-being G.i.5.1... <i>where I am in my relationship with God...</i>	Concerned about spiritual standing, holds key to self-discovery D.i.5.1, H.i.5.1
<b>VS I (Boys) Value system</b>	<b>VS I (Girls) Value system</b>
	<b>Values pertaining to self:</b> be wise live joyfully, boundaries are important – they protect, celebrate your uniqueness, decisions determine the correct way, discipline is valuable, don't waste time fighting, experience teaches, live a healthy life, live without regrets and don't do substance abuse, sometimes you have to stretch the boundaries, truth is setting people free A.i.20.1, A.i.23.1, D.i.20.2, H.i.20.1, J.i.4.2, J.i.6.2, J.i.20.2, L.i.20.1, L.i.20.2, L.i.20.4, M.i.20.1, M.i.21.1, M.i.21.3, N.i.20.1, N.i.22.1 <b>Values pertaining to others:</b> conflict is a problem-



	solving scenario, open loyal people make others feel wanted, oppose social exclusion, sharing opinions is healthy, trust reveals concern D.i.15.1, H.i.19.1, H.i.19.2, L.i.17.1, L.i.17.2 <b>Values pertaining to parents:</b> obedience and parental guidance are important issues J.i.20.1, J.i.21.3, L.i.20.3, L.i.21.2
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At first glance it appears as if there are no significant differences between the boys' and girls' collective profiles, but a closer look does reveal a few aspects that could be important or interesting – at least within the context of this research setting with these five boys and nine girls. A discussion of the salient aspects follows in section 5.5.3.1.

### 5.5.3.1 Discussion of the data analysis findings of interview one

The headings and their content in **table 5.10** reveal that the boys and girls have aspects in common. I am of the opinion that the differences between the girls and boys at this stage are related to issues of self-expression (**P-ERS-E I**), perceptions of the body (**BAC I**) and value systems (**VS I**):

- It appears as if these five boys are not engaging in any type of self-expression (**P-ERS-E I**). The girls evidently find it meaningful to express themselves through the arts. There is no mention of the arts in the boys' column and it could be that they do not attach significance to artistic self-expression at this stage. The girls appear to be more in need of opportunities for self-expression. (I will elaborate on this aspect in 5.5.3.2.)
- When we look at the **BAC I** columns we find that boys and girls believe they are living healthy responsible lives and are taking care of their bodies. Thelma (participant L) mentions her concerns about her appearance and her low self-esteem. (I will elaborate on the low self-esteem aspect in 5.5.3.2.) The boys do not refer to the appearance of their bodies, but they mention other specifics the girls omit. Marcus (participant I) mentions that he *does not smoke or use drugs*. (I will elaborate on this substance aspect in section 5.5.3.2.) The girls mention something similar under their value systems when they say that *one should not do substance abuse*, but it is a bit further away from them personally.

- In the **VS I** columns, we see that these girls are more verbal about specific and general values that pertain to life or living. The boys did not include any such deep elements in any of their responses. As I was dealing with the data I had a feeling that these girls were really enjoying the Oprah-type talk shows (that could be mentioning some of these aspects) and that their level of emotional maturity and social awareness exceeded that of the boys. The boys appear to be more the point.

In section 5.5.3.2 I want to highlight a few issues from literature in **chapter 3** that could provide more insight into the profiles presented by the 14 participants.

### 5.5.3.2 Relevant links with literature

My observations in 5.5.3.1 of the differences between the girls and the boys call to mind the discussions on **culture and the gendered self** in 3.5.4 and **gender differences and identity experiences** in 3.1.8.5. According to Rosenfield (2000), adolescent males are more likely to become substance abusers and adolescent females are more likely to fall prey to anxiety or depression or an internal disorder (which, I think, could include low self-esteem) because of the culture they are socially exposed to.

Sharp et al. (2007) found in their study that females employ a variety of activities with which to express themselves (like the varied arts references of the nine girls in this study), but that males have a limited choice because they find self-definition principally through sport and physical activities. The fact that the boys (in this study) did not mention the arts as an avenue of self-expression is thus answered by this literature link.

I would like to pause a while at the low self-esteem aspect that surfaced in Thelma's (participant L) **BAC I** response (in 5.5.3.1). As I was scanning through the literature on the self-concept I compiled in chapter 3, I came across a section I had forgotten, that is, section 3.6.3.3, in which **the influence of friends and groups on the adolescent self-concept** is discussed. In this section the study by Tarrant, MacKenzie and Hewitt (2006) is mentioned and their findings that the adolescent who is not highly identified with peer groups or friends suffered from low self-esteem. What is interesting about this fact – or perhaps merely coincidental in this study – is that the two participants, Thelma

(participant L) and Cheryl (participant C), who clearly state in the early parts of their narratives that they are not so at home in the group contexts or that they feel a bit outside the circle, are the two adolescent girls who mention (voluntarily) that they struggle with low self-esteem. I will now proceed to discuss the findings of the second interview in section 5.6.

## 5.6 Interview two: orientation and a selection of questions

During interview two the focus was primarily on the identity collage and the personal issues that could be linked to it. In **table 5.11** I have included a selection of questions that were asked. My idea for this interview was to allow the participants an opportunity to exhaust the power of the visual image. I wanted to give them an opportunity to think about themselves “visually” and the data (I believe) revealed that the participants engaged meaningfully with the self-selected and self-created imagery. (The complete list of interview questions is available in **addendum H**.)

**Table 5:11: A selection of questions from interview two**

Number	Questions asked
3.	What strikes you about this collage?
6.	What makes you feel good when you look at this collage?
7.	Which image(s) on the collage is/are most important to you? Why?
8.	When you look at the collage, how would you describe yourself?
11.	If you were to be “objective” – or imagine that you don’t know whose identity collage this is – where would you imagine this person fitting into a community? Or which community or place would suit him or her best?
17.	Are any new aspects about yourself coming to the fore that you have not thought of before? Explain.

### 5.6.1 Interview two data presentation

This section will present a miniature collage of the A3 identity collage created by each participant. Once again I remind the reader that the (individual) participant (master) self-concept tables of the participants on which I based the individual colour-coded self-descriptions or summaries are available in **addendum G**. The individual participants’ master tables were combined to form the collective boys’ and girls’ tables presented after the individual participants were introduced.



She is an outdoors person (B.ii.4.5) who appreciates boys' humour (B.ii.12.1) and she sees humour in nature (B.ii.12.3). She also is an adventurous pursuer of excitement (B.ii.8.2) who enjoys daring sports (B.ii.4.6), whilst being a calm and controlled person (B.ii.8.1).

### 5.6.1.3 Cheryl: interview two (participant C)

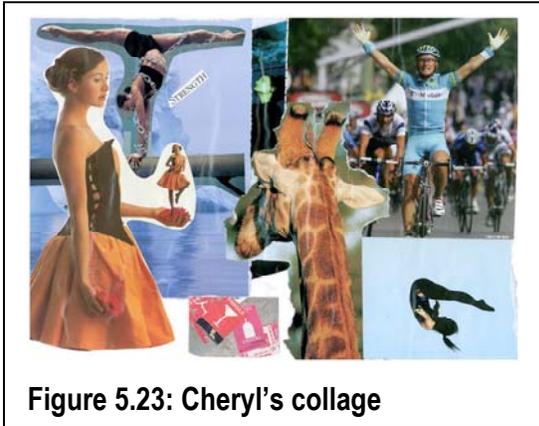


Figure 5.23: Cheryl's collage

Cheryl is surprised at the acceptance she received in the smaller Life Orientation group (C.ii.17.1). She feels unsure about her social impression (C.ii.10.2) and has discovered a concern for the others (C.ii.15.1).

She regards the identity collage as accurate self-reflection (C.ii.2.1). She is ecstatic about the collage (C.ii.1.1) and amazed at the power of images for

self-presentation (C.ii.6.1). She values self-expression highly (C.ii.7.1) and is sad that she had to stop dancing (C.ii.7.2), because she could express herself through dance (C.ii.4.1). She is decided and has a strong personality (C.ii.4.2, C.ii.8.1), but she is an introvert (C.ii.10.1). She is also vulnerable (C.ii.4.5) and sensitive (C.ii.4.6).

### 5.6.1.4 Colleen: interview two (participant D)

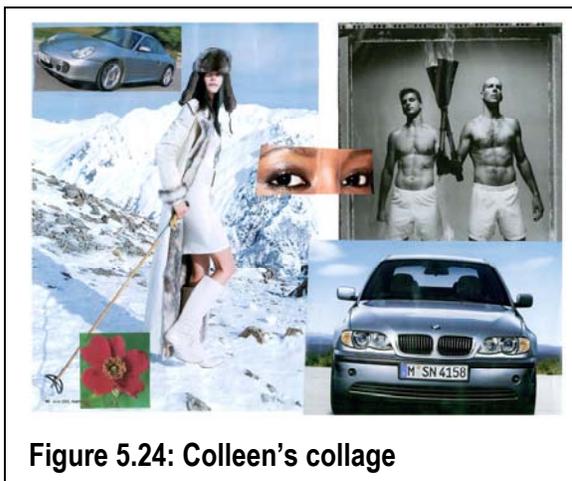


Figure 5.24: Colleen's collage

She is a peacemaker (D.ii.7.1, D.ii.13.3). The expectations of others (in the past) hampered true self-expression (D.ii.3.4) and she has decided to become true to herself (D.ii.3.5). She has a (clear) goal (D.ii.4.1) and she finds her masculine qualities amusing (D.ii.2.3, D.ii.8.2, D.ii.12.1).

She has ambivalent feelings about the collage (D.ii.1.1), because it is an incomplete reflection of her (D.ii.1.2, D.ii.5.1), but it does trigger dormant self-aspects (D.ii.3.2) and personal vision (D.ii.14.1) – accompanied by nuances of depression



vision and academic requirements (J.ii.10.1). Even though people can protect the self (J.ii.10.3), social acceptance is not easy (J.ii.14.3) and she is scared of others occasionally (J.ii.14.1).



Figure 5.26: Miranda's collage

She is goal-oriented (J.ii.10.2), but believes that personal responsibility can be burdensome at times (J.ii.14.4), she feels victimised (J.ii.1.4) and defenceless (J.ii.13.2) occasionally. She is the proud creator of the identity collage (J.ii.1.1) who felt that compiling the collage led to positive self-confrontation and self-discovery (J.ii.2.1). She maintains that the collage is successful self-

representation (J.ii.5.1).

The collage made her realise that she has masculine traits (J.ii.6.2) and that she can fit into a masculine environment (J.ii.11.1) occasionally, but she is also a fashion conscious (J.ii.6.1) and fashionable person (J.ii.1.3). She likes spending money (J.ii.6.4) and enjoys the adrenaline rush of sport (J.ii.6.3). She sees it as important to look good (J.ii.9.1) and she has high moral standards (J.ii.1.6) and feels guilty when she did something wrong (J.ii.14.2).

#### 5.6.1.7 Thelma: interview two (participant L)

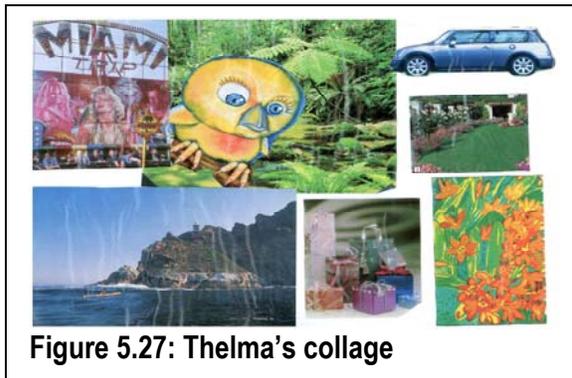


Figure 5.27: Thelma's collage

She longs for recognition (L.ii.8.3) and provides recognition (L.ii.8.4). She feels positive about the self-expression in the collage but sees missing parts (L.i.1.1, L.ii.5.1). She became aware of her calm aspects (L.ii.17.1) and realised she longs to be restful (L.ii.7.1), and that she suppresses her peaceful nature (L.ii.9.2). The collage images triggered

positive self-aspects (L.ii.2.2). It led to greater self-understanding (L.ii.6.1), because she discovered hidden self-aspects that could unveil other self-aspects (L.ii.6.2) and saw that nature provides peace (L.ii.4.2).

She is a nature-lover – which surprised her (L.ii.3.1). She also views herself as a stylish person (L.ii.4.3), a “reckless” and an extravagant (L.ii.8.1) celebrity (L.ii.9.1). She is also a peaceful individualist (L.ii.11.1), a humorous cute person (L.ii.12.1) and an exciting people-lover (L.ii.14.1) who appreciates creation (L.ii.8.2).

#### 5.6.1.8 Tricia: interview two (participant M)

She realises that the fulfilment of personal vision will take time (M.ii.4.7). She became willing to appreciate others for who they are (M.ii.19.1) and assigned herself the role of the unpredictable clown (M.ii.12.1) who longs for recognition (M.ii.4.10, M.ii.17.1).

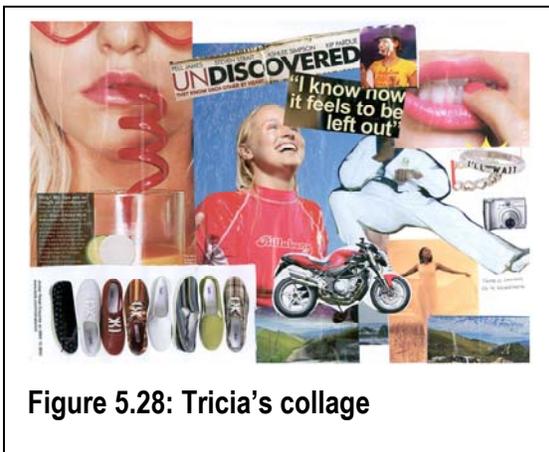


Figure 5.28: Tricia's collage

The collage reveals her positive nature (M.ii.1.1) and made evident her emotional difficulties (M.ii.4.8). She understands rejection (M.ii.4.9). The collage is excellent self-presentation (M.ii.5.1) and brought her life connected to others into focus (M.ii.2.1).

She also describes herself as a fortunate (M.ii.4.1), liberated (M.ii.4.5), persevering (M.ii.8.1) and innovative (M.ii.13.1) go-getter (M.ii.4.3). She would like to be more grateful and appreciative (M.ii.10.1), she aligns herself with Providence (M.ii.4.2) and lives according to spiritual boundaries (M.ii.4.6).

### 5.6.1.9 Wanda: interview two (participant N)

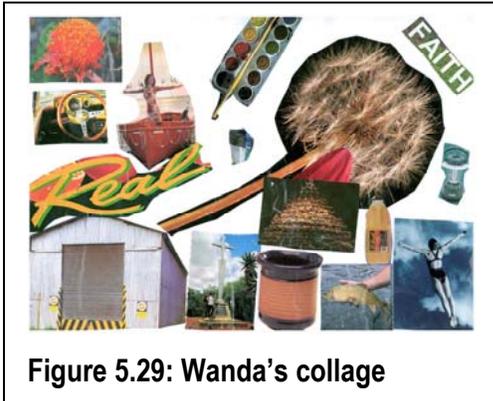


Figure 5.29: Wanda's collage

Crowds and groups do not influence her (N.ii.7.2, N.ii.18.2) and she desires support from others (N.ii.8.3). She desires to be significant (N.ii.7.4) and accepts the reality of death (N.ii.12.1).

She appreciates the identity collage (N.ii.1.1) even though it is incomplete (N.ii.1.2) and was amazed to find that images have power to reflect self adequately

(N.ii.5.1). She discovered too that artistic expression can aid self-understanding (N.ii.6.2), and the collage helped her to identify things she can relate to (N.ii.2.1). She describes herself as a reserved (N.ii.3.1) individualistic (N.ii.3.6, N.ii.18.1) extrovert who loves adventure (N.ii.3.3, N.ii.8.1). She is a confident (N.ii.6.1) and creative (N.ii.17.1) average person (N.ii.11.1).

She ignores spiritual values occasionally (N.ii.10.1), but desires spiritual input (N.ii.7.1), which she adheres to (N.ii.3.5). She is dedicated spiritually (N.ii.7.3) and believes that spiritual orientation will reveal personal direction (N.ii.3.2).

### 5.6.1.10 Gareth: interview two (participant E)



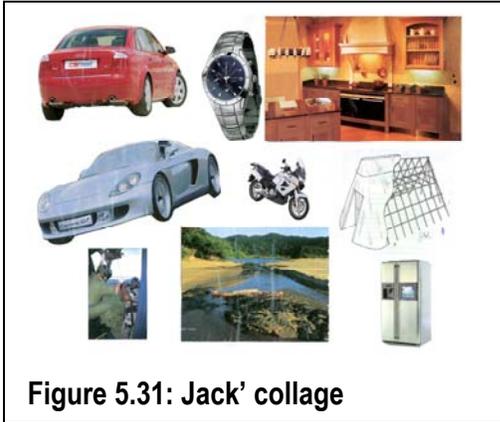
Figure 5.30: Gareth's collage

The identity collage adequately reflects his personality (E.ii.5.1). He is apparently strong but weak too (E.ii.7.1), and others' sly comments hurt (E.ii.4.4). The fact that he neglects his own needs leads to emotional outbursts (E.ii.10.2). Self-doubt is evident (E.ii.18.1).

He found that creating the collage was enjoyable self-expression (E.ii.1.1) and it was a valuable time of self-reflection. (E.ii.2.1). He describes himself with the help of the collage as a brave (E.ii.4.5), daring (E.ii.4.2, E.ii.6.1) person with inner strength (E.ii.3.1). He is also a vulnerable (E.ii.4.3), special (E.ii.4.6) individualist (E.ii.8.1) with

good taste (E.ii.4.7, E.ii.6.2). He is a successful all-rounder (E.ii.15.1) and an excellent swimmer (E.ii.13.1) who is living a fast pace life (E.ii.9.1). His body appearance is important to him (E.ii.9.2).

#### 5.6.1.11 Jack: interview two (participant F)



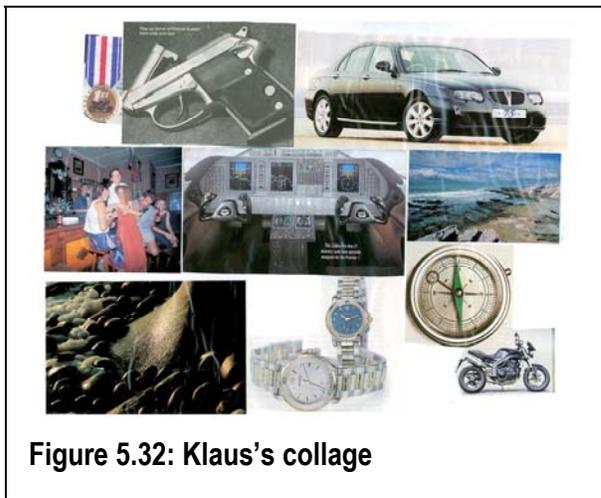
**Figure 5.31: Jack' collage**

The identity collage is helpful for self-discovery (F.ii.1.1) and he regards it as a clear picture of his self-reflection (F.ii.4.1). He sees himself as a nature-lover (F.ii.3.1) who has rich taste (F.ii.3.4) and he likes technological advances (F.ii.2.1).

He sees himself as proactive (F.ii.9.1). He is someone who plans (F.ii.3.3, F.ii.7.1) and drives his vision

(F.ii.8.1). He is determined to accomplish his aims (F.ii.13.1) and he is no longer a procrastinator (F.ii.18.1).

#### 5.6.1.12 Klaus: interview two (participant A)



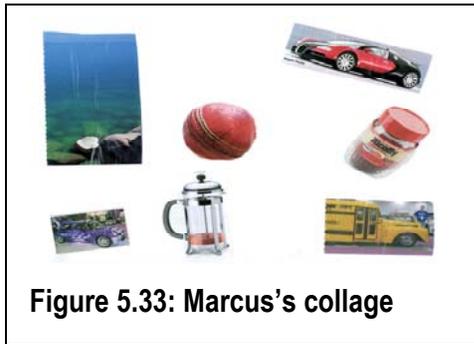
**Figure 5.32: Klaus's collage**

He sees the importance of others (G.ii.4.8) and displays a longing to dominate (G.ii.4.5).

He acknowledges that the collage is self-reflective (G.ii.1.1), even though it represents only half of his personality (G.ii.5.1). He is personally managing his life (G.ii.4.3), but is still looking for purpose (G.ii.4.2, G.ii.7.1). He is irresponsible with his personal vision (G.ii.10.1).

The collage triggers thoughts about taking responsible care of self (G.ii.6.1). He sees himself as a sociable (G.ii.4.1) person with expensive tastes (G.ii.4.6), a competitive (G.ii.4.4, G.ii.13.1) sporty person (G.ii.4.7) who takes care of his body (G.ii.13.2). He recognises risky elements in the collage (G.ii.11.1) and evidence of (possible) egotistical elements (G.ii.11.2).

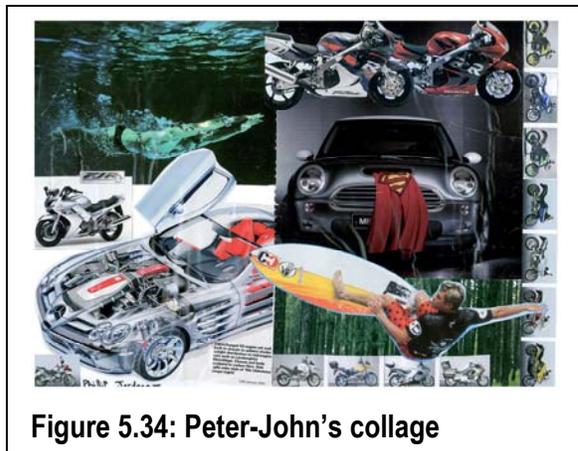
### 5.6.1.13 Marcus: interview two (participant I)



He regards the collage as a future image (I.ii.13.2) and sees the importance of education (I.ii.7.1). He wants to enter the business field (I.ii.2.2). He regards the collage as an adequate self-portrait (I.ii.5.1), but realises it is a bit incomplete (I.ii.1.1). Whilst compiling the collage he was thinking about his likes, dislikes and personal vision (I.ii.2.1).

The collage made him realise that sport is paramount in his life (I.ii.9.1) and as a result he is neglecting his education (I.ii.10.1). He now describes himself as a gifted sportsman (I.ii.13.1), someone who enjoys water sports (I.ii.4.1) and has an affinity for cars (I.ii.11.1). He is also a nature-lover (I.ii.6.1) and animal lover (I.ii.15.2), but he is scared of dogs (I.ii.15.1). The collage also reveals aspects of personal grandeur or style (I.ii.14.1).

### 5.6.1.14 Peter-John: interview two (participant K)



He longs for (social) control (K.ii.14.1). He displays an "insatiable" desire for more self-knowledge (K.ii.4.1, K.ii.8.1). The identity collage awakens passion (K.ii.6.1) and a longing to be: more adventurous (K.ii.6.2), to be distanced from his immediate milieu (K.ii.12.1), to be free (K.ii.2.1), and to be more open about what he is really all about (K.ii.2.2).

It reveals also that he resists personal threats (K.ii.12.2). The collage made him realise that he regrets not always having been proactive (K.ii.17.1) and it reveals his deeper unknown self-aspects (K.ii.1.2). He regards the collage as positive self-expression (K.ii.1.1) and he values the power of self-expression (K.ii.4.4). He finds the symbolic power of the collage images significant (K.ii.5.1).



He sees himself as a passionate (K.ii.13.2, K.ii.18.1) fun-lover (K.ii.19.1) who is also a sociable, individualistic risk-taker (K.ii.11.1). He appreciates intricate car designs (K.ii.3.1) and strives to be excellent on all terrains (K.ii.15.1). He has a longing for personal integrity (K.ii.4.2), but his peers challenge his integrity stance (K.ii.10.1). He is spiritually disciplined (K.ii.9.1).

This concludes the presentation of the participants' narratives and imagery for interview two. In section 5.6.2 I will present the data analysis findings of interview two in **table 5.12** and discuss the salient points of growth or significant changes detected in the respective self-concept domains.

### 5.6.2 Interview two data analysis results

**Table 5.12** reveals predominantly the effect that creating the identity collage had on the self-perceptions and self-experiences of the participants. The small group scenario also comes into play here, because the process had been running for at least three weeks at this point. This table (as the reader will see) reveals some noteworthy changes (I believe) when compared to **table 5.10** (which is the starting point or the collective self-concept profile of the participant collective). **Table 5.12** is supported by the collective girls' and boys' tables (see **addendum G**). These tables need to be consulted in order to see the progress that the girls and boys made collectively; in the **addendum G**, the collective gender tables can increase insight because similar columns are adjacent. The reader can also refer (back) to **table 5.10** and contrast it with **table 5.12** to study important changes. Once again I have indicated major differences and areas of growth in yellow (which will be discussed later).

**Table 5:12: Collective gender self-concept domains for interview two**

Boys Interview 2	Girls Interview 2
<b>Academic II (Boys) Domain</b>	<b>Academic II (Girls) Domain</b>
<b>ACA II (Boys) Academic conduct and attitude</b>	<b>ACA II (Girls) Academic conduct and attitude</b>
	Lacks commitment to personal vision and academic requirements <i>J.ii.10.1...cause sometimes, even when you know you have a long way to go whatever, sometimes when you... know you have homework, but you are too lazy to do it...</i>
<b>FS II (Boys) Future self</b>	<b>FS II (Girls) Future self</b>
	A famous role model D.ii.11.1
<b>Social II (Boys) Domain</b>	<b>Social II (Girls) Domain</b>
GOB II (Boys) Group orientation and benefits	GOB II (Girls) Group orientation and benefits
<b>Group orientation growth: sees the importance of</b>	<b>Group orientation growth: surprised at the acceptance in</b>



<p>others G.ii.4.8...<i>there are many rocks, for example in our grade there are a lot of people. If there was only one rock over there it wouldn't be nice...</i></p>	<p>the smaller LO group, discovered a concern for others, became willing to appreciate others for who they are, not as badly influenced by groups as previously thought C.ii.15.1, C.ii.17.1...<i>It's like in the group we did have in class, I was actually accepted in a group and usually I'm completely pushed out...</i>M.ii.19.1, N.ii.18.2</p>
<p><b>PSGRI II (Boys) Perceived social or group role...</b> Domineering, controlling G.ii.4.5...<i>when I am in car like this, I will feel higher than everybody else, I'll feel comfortable...</i>K.ii.14.1</p>	<p><b>PSGRI II (Girls) Perceived social or group role...</b> Feels unsure about social impression C.ii.10.2...<i>because people don't like me much or I think so...</i></p>
	<p>Provides recognition L.ii.8.4</p>
<p><b>SCPT II (Boys) Social concern, problem or tension</b> Others' sly comments hurt E.ii.4.4...<i>Just because I am strong does not mean that you can throw any comments at me whatever...</i></p>	<p><b>SCPT II (Girls) Social concern, problem or tension</b> Social acceptance is hard at times J.ii.14.3...<i>it is hard to fit in with your friends...</i></p>
<p><b>SIE II (Boys) Social interaction and experiences</b></p>	<p><b>SIE II (Girls) Social interactions and experiences</b> Social interaction is major focus H.ii.9.1...<i>the friends one, being with friends, I really like being with friends and being with people...</i></p>
<p><b>SNE II (Boys) Social need or expectation</b></p>	<p><b>SNE II (Girls) Social need or expectation</b> Identity collage will help others to understand self better H.ii.1.2, H.ii.2.1...<i>I was basically thinking, while I was going through the pictures, which represent me and which will actually help people to know more about me and I got the pictures...</i></p>
	<p>Longs for recognition L.ii.8.3, M.ii.4.10, M.ii.17.1...<i>I am undiscovered...</i></p>
<p><b>Personal-emotional II (Boys) Domain</b></p>	<p><b>Personal-emotional II (Girls) Domain</b></p>
<p><b>LSK II (Boys) Level of self-knowledge</b> Identity collage adequately self-reflective, collage represents half of self E.ii.5.1...<i>it is pretty accurate. Not 100% obviously, because I did not have all the pictures in the world to choose from...</i>G.ii.1.1, G.ii.5.1, I.ii.5.1</p>	<p><b>LSK II (Girls) Level of self-knowledge</b> Identity collage expresses self adequately A.ii.1.1, B.ii.5.1...<i>it is just the main ideas of who I am...</i> C.ii.2.1, H.ii.1.1, M.ii.1.1</p>
<p>A longing for self-knowledge K.ii.4.1, K.ii.8.1...<i>I always want to know more about myself, I want to go deeper...</i></p>	<p>Needs self-discovery opportunities D.ii.3.3...<i>Maybe I have been hiding in the dark, like you know ... and I haven't like discovered myself yet...</i></p>
<p><b>P-EIM II (Boys) Personal-emotional issue...</b></p>	<p><b>P-EIM II (Girls) Personal-emotional issue...</b></p>
<p><b>Emotional and self-management needs evident:</b> education is neglected, emotional outbursts, emotional weakness, longing to be more adventurous, free and open, self-doubt, self-neglect, too much sport E.ii.7.1...<i>the picture of the flowers because it is important to me that people know that I...can still get hurt...</i>E.ii.10.2, E.ii.18.1, I.ii.9.1, I.ii.10.1...<i>the education one, because I am too lazy...</i>K.ii.2.1, K.ii.2.2, K.ii.6.2, K.ii.12.1</p>	<p><b>Emotional and self-management needs evident:</b> relax, enjoy outdoors, become true to self, reveal vulnerable and peaceful aspects, move beyond others' expectations, engage in self-expression, overcome fear of others, feel strong and victorious, not victimised, become significant, longing to be independent A.ii.7.1, A.ii.10.1, A.ii.10.2, A.ii.11.1, A.ii.13.2, B.ii.10.1, B.ii.11.1, C.ii.4.4...<i>the guy falling through the air represents freedom and then I am fragile so...</i>D.ii.3.4, D.ii.3.5, D.ii.8.3, H.ii.10.1, H.ii.10.2, J.ii.1.4, J.ii.13.2, J.ii.14.1, L.ii.7.1, L.ii.9.2, L.ii.17.1, N.ii.7.4...<i>I just don't want to be another person who is there, I was there and I died and no-one will ever remember me. I want to be a history maker in a way...</i></p>
<p>Irresponsible with personal purpose or vision, lack vision, lack purpose, regrets procrastinating G.ii.4.2, G.ii.7.1, G.ii.10.1...<i>I am neglecting finding</i></p>	<p>Clear personal vision, goal-oriented, personal responsibility can be burdensome at times, realisation that a long journey of self-realisation awaits</p>



<i>direction...K.ii.17.1</i>	D.ii.4.1... <i>I still have a long way to go before I reach my destination... J.ii.1.2, J.ii.3.1, J.ii.10.2, J.ii.14.4, M.ii.4.7</i>
<b>P-ERS-E II (Boys) Personal-emotional resource...</b>	<b>P-ERS-E II (Girls) Personal-emotional resource...</b>
<b>Identity collage</b> <b>Positive perceptions:</b> enjoyable, positive, powerful, valuable exercise of self-expression, self-reflection, self-discovery E.ii.1.1, E.ii.2.1, F.ii.1.1, F.ii.4.1... <i>it is very accurate. It describes who I am...K.ii.1.1...I feel that it expresses me...K.ii.4.4</i>	<b>Identity collage</b> <b>Positive perceptions:</b> amazed, ecstatic about the power of images for self-presentation, surprised to find that imagery can be effective self-reflection or self-symbols, appreciative, proud creator, longs to create art based on the images in identity collage B.ii.15.1, C.ii.1.1... <i>I love it...C.ii.6.1, H.ii.3.2, H.ii.6.1, J.ii.1.1...I like it, cause I did make it...it describes me...J.ii.5.1, M.ii.5.1, N.ii.1.1, N.ii.5.1...You don't think that pictures just pictures can reflect on who you are but now that these pictures are altogether I can see that it does reflect on me...</i> <b>Negative perceptions:</b> uninspiring, incomplete self-reflection, ambivalent feelings, truthful, positive self-expression but incomplete B.ii.6.1... <i>it won't necessarily encourage me...D.ii.1.1, D.ii.1.2, D.ii.5.1, H.ii.5.1, L.ii.1.1, L.ii.5.1, N.ii.1.2...it could have been fuller but we did not have enough time...</i>
<b>Identity collage triggered the following personal aspects:</b> deep unknown self-aspects, self-responsibility, personal grandeur or style, identity collage imagery has symbolic power, colours awaken passion G.ii.6.1... <i>it doesn't make me feel good, it is just like, because I am in control of my life, it is up to me to make the right choices, to stay away from drugs...I.ii.2.1, I.ii.14.1, K.ii.1.2, K.ii.5.1, K.ii.6.1</i>	<b>Identity collage triggered the following personal aspects:</b> dormant self-aspects, personal vision and depression, feeling special, focusing on positive self-aspects, positive self-confrontation and self-discovery, greater self-understanding, hidden self-aspects that could unveil other aspects, life connected to others brought into focus, identifying things one can relate to, artistic expression aids self-understanding D.ii.3.2, D.ii.14.1, H.ii.3.3, J.ii.2.1, L.ii.2.2... <i>they were good thoughts about myself, very comforting things, because I've always worked on the negative side of things about myself, but for once, doing this collage really made me feel good about myself... L.ii.2.1, L.ii.6.1, L.ii.6.2, M.ii.2.1, N.ii.2.1, N.ii.6.2</i>
<b>S-AS-E II (Boys) Self-attributes...</b>	<b>S-AS-E II (Girls) Self-attributes...</b>
<b>Brave, competitive, daring, driven, risk taker, strong, strategist</b> E.ii.3.1, E.ii.4.2, E.ii.4.5, E.ii.6.1, E.ii.9.1, F.ii.3.3, F.ii.7.1, F.ii.8.1, F.ii.9.1, F.ii.13.1, F.ii.18.1, G.ii.4.4, G.ii.13.1, K.ii.11.1, K.ii.15.1	<b>A go-getter, persevering, adamant but introverted, confident, extravagant, independent, liberated, "reckless"</b> A.ii.6.1, C.ii.4.2, C.ii.8.1, C.ii.10.1, L.ii.8.1, M.ii.4.3, M.ii.4.5, M.ii.8.1, N.ii.6.1, N.ii.8.1
<b>Fun-lover, passionate</b> K.ii.13.2, K.ii.18.1, K.ii.19.1	<b>Cute, fortunate, humorous</b> L.ii.12.1, L.ii.14.1, M.ii.4.1, N.ii.11.1
<b>Gifted, talented (water) sportsman</b> E.ii.13.1, E.ii.15.1, G.ii.4.7, I.ii.4.1, I.ii.13.1	<b>Daring, fond of the adrenaline rush of cars and speed, lives in the (extreme) fast lane, masculine traits, prefers boys' humour, sporty</b> A.ii.4.4, A.ii.8.1, A.ii.13.1, B.ii.4.6, B.ii.8.2, B.ii.12.1, D.ii.2.3, D.ii.4.6, D.ii.8.2, H.ii.11.1, J.ii.6.2, J.ii.6.3, J.ii.11.1, N.ii.3.3
<b>Individualist, special</b> E.ii.4.6, E.ii.8.1	<b>Unique, innovative, creative</b> A.ii.2.1, A.ii.3.1, L.ii.11.1, M.ii.13.1, N.ii.3.6, N.ii.17.1, N.ii.18.1
<b>Expensive taste, distinguished, grand, stylish</b> E.ii.4.7, E.ii.6.2, F.ii.2.1, F.ii.3.4, G.ii.4.6, I.ii.14.1	<b>A celebrity, appreciates beautiful jewellery, attention-seeker, enjoys being well-dressed, expensive taste, fashion conscious, fashionable, stylish</b> A.ii.4.3, A.ii.4.5, A.ii.7.2, A.ii.14.1, D.ii.3.1, D.ii.9.1, D.ii.13.1, D.ii.13.2, H.ii.4.4, J.ii.1.3, J.ii.6.1, L.ii.4.3, L.ii.9.1



Vulnerable E.ii.4.3	Affectionate, calm, controlled, gentle, peaceful, sensitive, vulnerable, B.ii.8.1, C.ii.4.5, C.ii.4.6, D.ii.2.1, D.ii.8.1, D.ii.19.1, H.ii.8.2, H.ii.14.1, H.ii.17.1, N.ii.3.1
<b>Interests:</b> cars, nature, animals F.ii.3.1, I.ii.6.1, I.ii.11.1, I.ii.15.2, K.ii.3.1	<b>Interests:</b> horses, nature, outdoors, fan of movie stars, spending money A.ii.4.6, B.ii.2.1, B.ii.4.1, B.ii.4.2, B.ii.4.3, B.ii.4.4, B.ii.4.5, B.ii.7.1, B.ii.8.3, B.ii.12.3, H.ii.4.1, H.ii.4.6, H.ii.4.7, J.ii.6.4, L.ii.3.1
<b>Physical II (Boys) Domain</b>	<b>Physical II (Girls) Domain</b>
<b>BAC II (Boys) Body appearance and care</b>	<b>BAC II (Girls) Body appearance and care</b>
Body appearance is important, body care E.ii.9.2, G.ii.13.2	Important to look good J.ii.9.1
<b>PAA II (Boys) Physical ability and activity</b>	<b>PAA II (Girls) Physical ability and activity</b>
<b>Moral II (Boys) Domain</b>	<b>Moral II (Girls) Domain</b>
<b>MAC II (Boys) Moral attributes and conduct</b>	<b>MAC II (Girls) Moral attributes and conduct</b>
A longing for personal integrity K.ii.4.2... <i>you must be the same inside and out...not...be different on the inside...</i>	Enjoys harmony and equality between people D.ii.4.5... <i>I don't like discrimination or like when people are separated...</i>
	High moral standards J.ii.1.6
	Learning to appreciate people for who they are D.ii.4.2
	<i>Would like to be more grateful and appreciative M.ii.10.1...but I take very little time actually to thank the Lord and my parents...I often forget to thank them...</i>
<b>MNP II (Boys) Moral need or problem</b>	<b>MNP II (Girls) Moral need or problem</b>
Evidence of possible egotistical, risky elements in collage G.ii.11.1, G.ii.11.2... <i>if I never saw this thing, I would say he is dangerous...and I think he will have an ego problem...</i>	Covetousness, desires spiritual input to guide personal choices, inquisitive busy-body, judge or evaluate people superficially, ignores spiritual values occasionally, spiritual guilt is evident when something wrong was done D.ii.10.1, D.ii.19.2, D.ii.19.3... <i>nosy, I love news, so I am always in people's business...</i> J.ii.14.2, N.ii.7.1, N.ii.10.1
Peers challenge personal integrity stance K.ii.10.1	
<b>SRB II (Boys) Spiritual or religious beliefs</b>	<b>SRB II (Girls) Spiritual or religious beliefs</b>
Is spiritually disciplined, serious K.ii.8.2, K.ii.9.1, K.ii.19.2... <i>I spend most of my energy on...trying to be close to God...</i>	Adheres to spiritual input, spiritual life needs attention D.ii.17.1, N.ii.3.5... <i>I want God to steer my life in the right direction...</i>
<b>VS II (Boys) Value system</b>	<b>VS II (Girls) Value system</b>
Education is important I.ii.7.1	

As I was working with the responses and considering the data, I was once again impressed by the magical moments that can result from an art-making activity. I will reveal the gains the participants made in section 5.6.2.1.

### 5.6.2.1 Discussion of the data analysis findings of interview two

As far as I am concerned the boys' and girls' collective responses are similar – when compared in **table 5.12**. Thoughts that remained as I took a step back from the data involve the following:

- There was a deepening in the participant responses.
- The collage impacted on the self-evaluations, because self-descriptions became “bolder”.
- Greater honesty towards self became evident and hidden dreams were uncovered.
- A concern for others was awakened.

I will now proceed to discuss the significant developments in the self-concept domains from top to bottom as they appear in **table 5.12**. I will concentrate on those table segments that indicate dominant and similar progress for both boys and girls. Significant self-concept changes or progress mainly occurred in the social and personal-emotional categories. Major growth areas I detected are the following:

- Under **GOB II** I detect a social awakening. It appears as if four participants started to re-evaluate their social stances and experiences and the outcomes are positive. Others are seen as important and a realisation that acceptance is available are among the positive thoughts. Cheryl (participant C) – who mentioned that she was suffering from loneliness (in **SCPT I**, see her individual table in **Addendum G**) and who was perhaps not completely at home in groups – was encouraged by the acceptance she experienced within the smaller Life Orientation group.
- Under **LSK II**, I detected a definite need from Peter-John's (participant K) and Colleen's (participant D) responses to venture further into the self and its aspects. If the reader were to study Peter-John's individual table (**LSK I and II**) in **addendum G**, it becomes evident that he had changed his mind drastically about his need for self-knowledge. In interview one he appears content and indifferent to the need for further self-exploration, but in interview two he has uncovered an *insatiable* desire to learn more about his hidden aspects.
- Under **P-EIM II** the “diffuse” or general personal issues of interview one are replaced by specifics with a healthy dose of personal honesty. For example, there is a clear desire to become more *adventurous, independent, true to self* and to overcome real specified



hindrances, such as *fear of others*. Another aspect that comes to the fore under **P-EIM II** is the importance of *personal vision* – or the lack thereof – and the fact that *self-realisation is indeed a long journey*. It is evident that both girls and boys identified *the need to relax* more as a personal-emotional issue that needs attention.

- Under **P-ERS-E II** the predominant feeling of both boys and girls is that the creation of the identity collage was indeed positive self-expression and that imagery is indeed powerful. The collage enabled the participants to become aware of deeper dormant self-aspects such as *self-responsibility, passion, depression* and *life connected to others*, made possible by self-expression.
- The **S-AS-E II** columns reveal self-attributes and self-evaluations that differ significantly, as revealed by the interview one self-descriptions. It appears that the imagery of the identity collage had triggered words such as *brave, risk taker, distinguished, extravagant, stylish* and personal evaluations such as *expensive taste* and *talented*. The imagery brought to the fore the realisation that *riches* and *beauty* are important self-aspects, but it also deepened self-evaluations and participants could uncover vulnerabilities. I also detect a greater awareness of *gentle* and *vulnerable* aspects among the participants; even in the boys' column there is evidence of this awareness. It seems as if the use of pictures enabled them to be more open about communicating hidden self-issues (to themselves, at least).
- In the **Moral** category **II**, I detected issues that seem closer to the heart. Under the **MAC II** heading, there are issues mentioned such as *the need for personal integrity* (Peter-John or participant K) and *a longing to express gratitude more often* (Tricia or participant M). Under the **MNP II** heading there is also a sobering element that comes to the fore as participants acknowledge or *discern egotistical elements* and *the realisation that self often evaluates others superficially*.

I realise it is possible to dwell much longer on the content of **table 5.12** above and to expand on the detail of minor differences, but I feel satisfied that I have highlighted the heart of the core issues detected. A point that I want to highlight before I link the issues above with the literature is this: the

imagery that these participants employed in the creation of their identity collage heightened or triggered boldness in self-attributes and self-descriptions and awakened personal honesty.

In section 5.6.2.2 I will link the findings that I discussed here with relevant moments of literature discussed in **chapters 2** and **3** that could support or elucidate some of the aspects.

### 5.6.2.2 Relevant links with literature

As explained earlier, the focus of interview two was primarily on the identity collage and its connotations. As I was reading through **chapter 2**, looking for relevant information to support the findings in section 5.6.2.1 above, I came across one of the questions I asked on the last page of **chapter 2**: *Will the participants be able to deal meaningfully with the 'mythical', metaphorical and symbolic elements of the process?*

The findings of interview two in **table 5.12** reveal that the 14 participants were indeed able to engage meaningfully on a symbolic and metaphorical level with the imagery. Examples of the symbolic and metaphoric use of pictures can be seen in the **P-EIM II** columns. Gareth (or participant E) uses a picture of a flower to portray the fact that he is *vulnerable* and Cheryl (or participant C) states that the gymnast or diver in the air represents her desire for *freedom* and it speaks of *fragility* too. In **table 2.3** (section 2.5.3) four of the ten aspects mentioned as benefits of the arts therapies were illustrated significantly by the data of interview two. They are the following (taken from the table, but slightly altered):

- **Metaphors** transcend communication barriers (Krauss, 1983; Landgarten, 1993; Weiser, 1993; Sharp et al., 2002).
- **Symbolism** allows the expressing of difficult personal issues (Krauss, 1983; Wadeson, 2000).
- **Self-knowledge is enhanced** by the “mirror” function of the arts therapies (Franklin, 2000; Ihde, 1999; Kahn, 1999; Kramer, 2001; Reynolds, 2000; Snyder, 1997; Wadeson, 2000).
- **Unconscious issues** rise to the conscious mind (Carlson, 2001; Spaniol, 2001; Stanton-Jones, 1992; Weiser, 1993).

These beneficial aspects come beautifully to the fore when we read the narratives of the participants in sections 5.6.1.1 to 5.6.1.14 and study the identity collage images that accompany the text. I will now proceed to interview three in section 5.7 – which had a future and outward focus.

### 5.7 Interview three: orientation and a selection of questions

The creation of the future map allowed the participants an opportunity to create a physical map of a future they intend to discover. They were allowed to be as creative as they wanted to be and they could combine magazine images with hand-drawn elements. The purpose of interview three was to determine how the participants saw the future and whether they could establish a meaningful connection between who they thought they were and the particular future dreams they were envisaging. **Table 5.13** reveals a selection of questions that were asked during the interview.

**Table 5.13: A selection of questions from interview three**

Number	Questions asked
1.	This future map reveals a symbolic place you would like to reach one day and it illustrates your steps of working towards it. What name do you think is suitable for this “symbolic” country or place you created?
5.	Let us look at the connection between your IDENTITY collage and your future map. Do you think that the person you said you were – as you revealed it on the IDENTITY COLLAGE – is able to “travel” meaningfully to this “future” destination? Give a reason for your answer. You need to link at least one personal characteristic of yours (as revealed by the identity collage) to at least one challenge of the future map.
9.	What skills do you need to make your most important dream come true?
16.	Is there a dream or goal on this future map that you can reach <b>before</b> you leave school in <b>Grade 12</b> ? Explain. What effect do you think will reaching this dream have on you, and who else will benefit from it?
20.	Can you describe the general “vibe” of the group as you were talking about your dreams and putting your bead strings on the wire tree?

#### 5.7.1 Interview three data presentation

In this section the narratives of the participants will be revealed as told during interview three – as the future map was discussed and later contrasted with the identity collage. The individual participant tables will provide more detail (in **addendum G**). The future map each participant created will accompany the text. Another aspect that was discussed in the interview (see question 20 in **table 5.13**) was the perceptions of the participants regarding the construction of the dream tree in their small groups. (The complete list of interview questions is available in **addendum H**.)

### 5.7.1.1 Abigail: interview three (participant A)



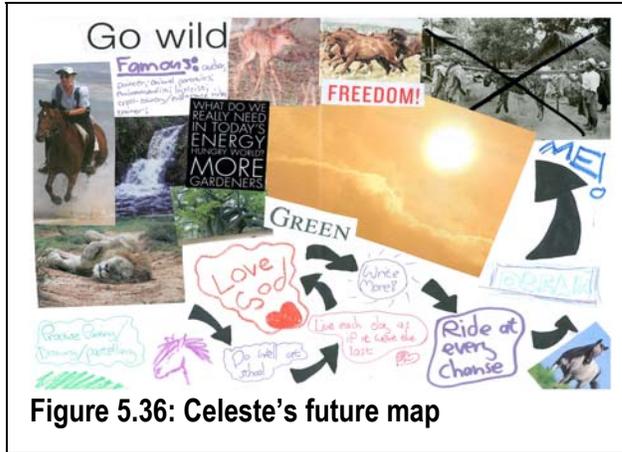
She regards herself as an achiever at school who is confident about the future (A.iii.6.1), even though she knows that there is hard work ahead. She will make it bearable with leisure activities (A.iii.2.2). She sees herself as a famous (A.iii.3.7) person with a family (A.iii.3.2), who is living a life of wealth at the coast (A.iii.3.1).

She will participate in challenging sports events (A.iii.3.5) and she wants to become a world traveller (A.iii.3.6) who meets sports stars (A.iii.3.3). Another dream of hers is to be a physician (A.iii.17.1) who is patient with people (A.iii.9.2). In order to fulfil her dreams, she will have to be a bright mathematician (A.iii.9.1). She regards group art as a fun experience (A.iii.19.1) that allows insight into the minds of others (A.iii.19.2) and it reveals similarities and differences between people in a pleasant way (A.iii.20.1).

She desires to succeed (A.iii.1.1) and realises that there is hard work ahead (A.iii.2.1). She is hungry for accomplishment (A.iii.4.1) because fame and achievement call her forward (A.iii.7.1). She is aware of her own capabilities to achieve or accomplish difficult things (A.ii.12.1). She will need support from friends and family (A.iii.10.1, A.iii.13.1). She is decisive (A.iii.5.1), resolute (A.iii.11.1) and conscientious (A.iii.21.1). She believes strength lies within (A.iii.13.2) and being famous is helpful (A.iii.15.1).

### 5.7.1.2 Celeste: interview three (participant B)

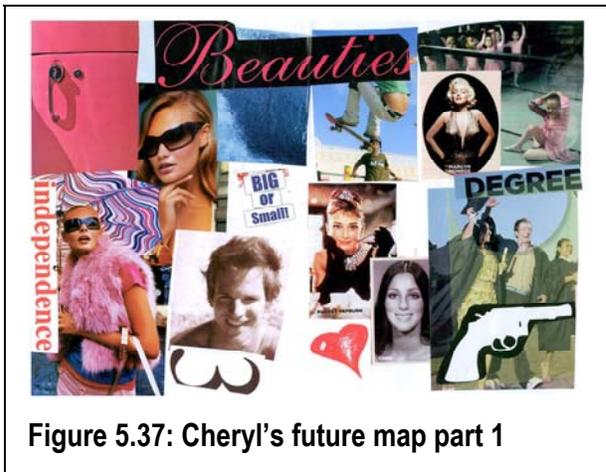
She wants to enjoy nature's beauty (B.iii.3.2) in the future and she wants to preserve wild life (B.iii.3.1). She foresees a possible involvement with horses (B.iii.3.8) and might become a horse trainer (B.iii.8.1). She might become an author (B.iii.3.6), but definitely wants to become a better artist (B.iii.3.4). She also has spiritual goals for the future (B.iii.3.5).



She didn't pay attention to other group members during the group activity (B.iii.20.1). She did not attach any significance to the future map (B.iii.1.1, B.iii.2.1) and regarded the dream tree as a silly activity (B.iii.19.1). Her conservation aspirations (B.iii.15.1) and nature (B.iii.13.1) will energise her in the future. Her parents will also support her dreams

(B.iii.10.1). She sees herself as someone without pretence (B.iii.2.2), who is positive about her dreams (B.iii.12.1) and who values natural resources (B.iii.3.7).

### 5.7.1.3 Cheryl: interview three (participant C)



She foresees a successful future (C.iii.2.2), wherein she will be a courageous (C.iii.3.5), autonomous (C.iii.3.1) woman – possibly a psychologist (C.iii.3.4), caring for others (C.iii.7.1, C.iii.9.1). She plans to have a family (C.iii.15.1). She wants to participate in more sports (C.iii.3.3) and become a musician (C.iii.6.1).

She perceived others as being excited during the group dream tree activity (C.iii.20.1). She is convinced about her capabilities (C.iii.4.2) and believes that perseverance (C.iii.8.1) and self-discipline lead to success (C.iii.11.1).

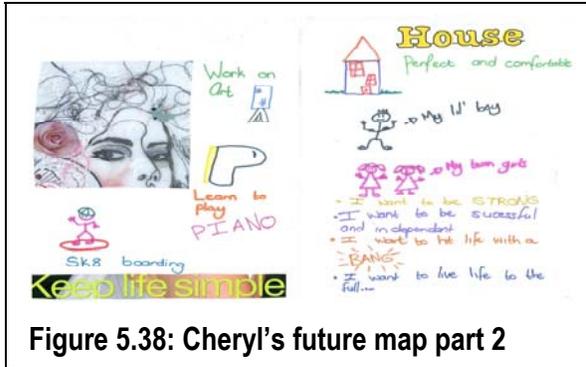


Figure 5.38: Cheryl's future map part 2

She appreciates her future map (C.iii.2.1), enjoyed the dream tree (C.iii.19.1) and indicated that the narrative arts activities built her confidence (C.iii.21.1). She regards her parents as dream resources (C.iii.10.1). She has feminine taste (C.iii.1.1) and appreciates vintage cars (C.iii.3.2).

#### 5.7.1.4 Colleen: interview three (participant D)

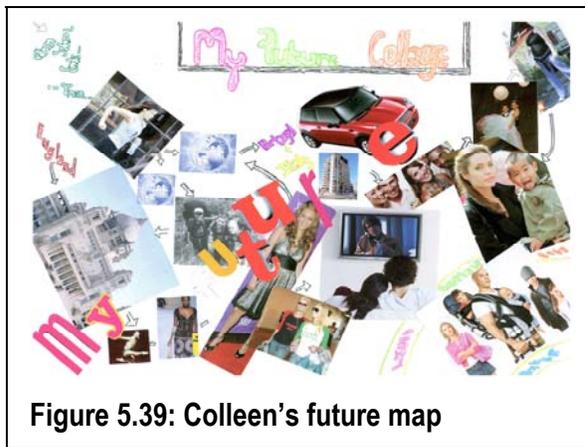


Figure 5.39: Colleen's future map

She sees a glamorous future ahead (D.iii.1.1) of her. She considers acting (D.iii.3.2, D.iii.17.1) and astronomy (D.iii.8.3) as possible career fields in the UK. She also wants to backpack (D.iii.3.1) and venture into modelling (D.iii.3.3). She also desires a family (D.iii.3.4) and greater spiritual depth (D.iii.18.1) in her future. She believes the group tree activity affirmed everyone and they

learned from each other (D.iii.20.1). She regards herself as a peacemaker (D.iii.6.1) and sees marriage as a risky issue (D.iii.8.2).

Modelling is her true heart's desire (D.iii.4.1) and it is possible for her to become engaged in modelling and acting even now (D.iii.16.1) and that will lead to personal satisfaction in the near future (D.iii.16.2). She realises that being self-disciplined and positive will lead to success (D.iii.11.1). Studying in the UK will be an effort (D.iii.8.1), but education is the key to the stability she wants in the future (D.iii.15.1).

She sees her identity collage as her sad picture, because it reveals her sadness (D.iii.5.1). She does not want the identity collage and the future map to be seen as belonging to the same person (D.iii.5.3). She appreciates the future map because it reveals her persevering nature and her love for people (D.iii.2.1), which is the key to her happiness (D.iii.5.2).



### 5.7.1.6 Miranda: interview three (participant J)

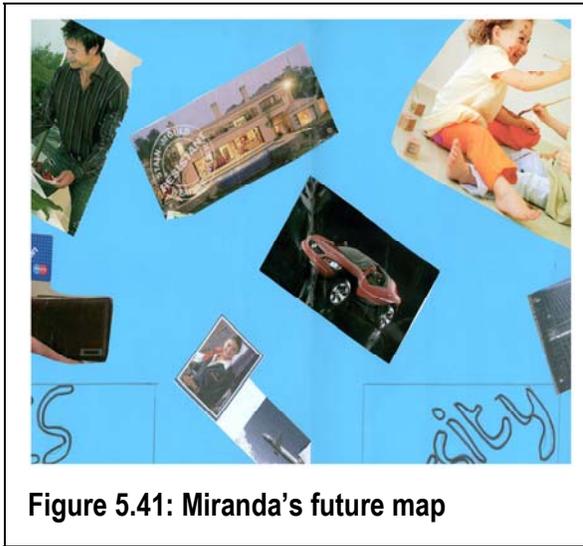


Figure 5.41: Miranda's future map

She sees the future as a happy place (J.iii.1.1) she will enter after she has matriculated (J.iii.3.1). She sees herself as: a university graduate (J.iii.3.2), a business woman (J.iii.3.4), an air hostess (J.iii.3.3), a benefactor (J.iii.17.1) and a wife and mother (J.iii.3.5).

Group art led to surprises for all (J.iii.20.1). She believes in her abilities (J.iii.12.1). Being an air hostess is her major dream (J.iii.4.1)

and requires training but not years of study (J.iii.6.1). She fears dropping out of university (J.iii.7.1), but if she is diligent and focused, she will achieve success (J.iii.11.1) – even in opening a business (J.iii.8.1). Her future map reveals her diligence (J.iii.2.1) and her parents will provide major support for her dreams (J.iii.10.1). The dream tree focused her future ideas (J.iii.19.1) and the arts process started a thinking process within her about her future (J.iii.21.1). Heaven is her ultimate aim (J.iii.3.6) and spiritual input will encourage her to pursue her dreams (J.iii.13.1)

### 5.7.1.7 Thelma: interview three (participant L)

She sees a harmonious future ahead of her (L.iii.1.1). She will matriculate (L.iii.3.1), graduate from university (L.iii.3.2) and become a future leader (L.iii.3.4). She will be a glamorous (L.iii.3.8), extrovert career woman (L.iii.3.11). She values having a family very highly (L.iii.9.1) and sees herself married (L.iii.3.10) and a mother (L.iii.3.6). She will be more assertive in the future (L.iii.9.2) and will embrace the dreams of others too (L.iii.17.1). She sees her friends as resources (L.iii.10.2) and wants her friendships to survive the future (L.iii.3.9). The dream tree allowed the group members an opportunity to positively state their firm beliefs about the future (L.iii.20.1). Others also see her as a leader (L.iii.7.1).

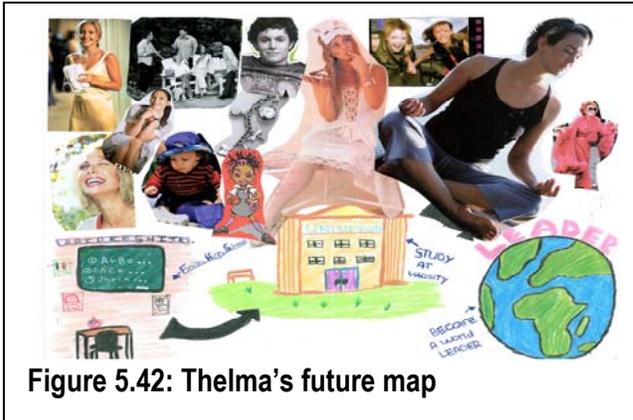


Figure 5.42: Thelma's future map

The future map reveals her self-knowledge (L.iii.2.1) and she grew in self-understanding (L.iii.21.2). To be a world leader is her passion (L.iii.4.1) and she desires opportunities for self-discovery (L.iii.3.3). She will have to focus and acquire decision-making skills in the future (L.iii.8.1) and she will have to allow

peaceful moments to balance her hectic schedule (L.iii.6.2). Personal resolute responsibility and commitment to personal goals will ensure success (L.iii.11.1).

She sees her mother as a major resource (L.iii.10.1). The dream tree activity allowed her an opportunity to make a declaration (L.iii.19.1) and the arts process cleared some confusion in her head (L.iii.21.1). The dream tree was also a spiritual experience to her (L.iii.19.2). She sees herself as an organized (L.iii.2.2), happy (L.iii.3.5), determined (L.iii.2.3, L.iii.6.1), responsible (L.iii.7.2) dreamer (L.iii.3.7). She sees her faith as a major resource for the future (L.iii.12.2, L.iii.13.1).

### 5.7.1.8 Tricia: interview three (participant M)

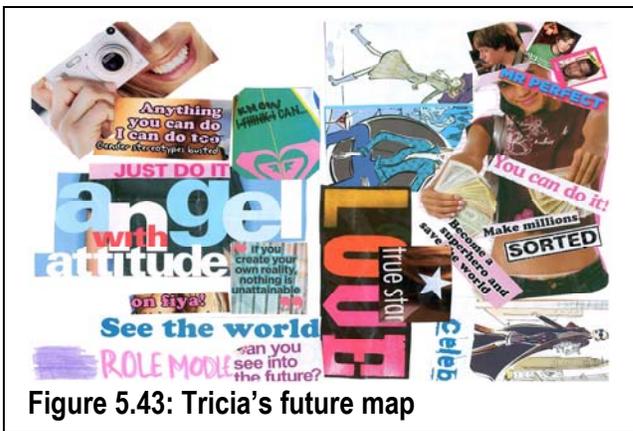


Figure 5.43: Tricia's future map

She sees the future as a fun-filled (M.iii.3.10) place of possibility (M.iii.1.1). She wants to be: strong, effective (M.iii.3.1), confident (M.iii.9.2), someone with drive (M.iii.3.2), a fashionable (M.iii.3.6) role model (M.iii.3.4) and a celebrity (M.iii.3.3).

She also wants to travel (M.iii.3.5), impress people (M.iii.3.7) and be rich to help those that are in need (M.iii.3.8), and become involved in charitable work (M.iii.17.1). She will have to be an honest people's person to be successful in the future (M.iii.9.1), but her colourful personality will make her effective (M.iii.18.1).

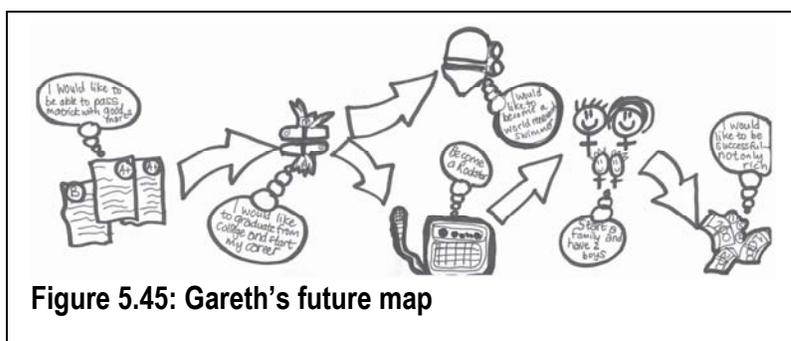


dreams too (N.iii.19.2). She could figure out the commonalities in the group’s dreams (N.iii.19.3). She saw that the desire for wealth (N.iii.20.1), being successful (N.iii.20.5), playing a helping role (N.iii.20.3) and being a celebrity (N.iii.20.4) were shared dreams.

She believes the road to the future is not easy (N.iii.1.2), but it is surmountable (N.iii.12.1). She must accept responsibility for the future (N.iii.11.1), make the right choices (N.iii.8.1) and become focused (N.iii.11.2). She feels positive about her future map (N.iii.2.1) and regards her parents and friends as major resources (N.iii.8.4). She also gets encouragement from media images to pursue her dreams (N.iii.14.1). The arts process brought excitement to her future aspirations (N.iii.21.1), revealed a lot about herself to her (N.iii.21.2) and gave her a new perspective on herself and life (N.iii.21.4). The arts process revealed the hard work that she will have to put in to reach her goals (N.iii.21.3).

She sees herself as an independent thinker (N.iii.5.2), who admires celebrities (N.iii.3.6) and she is health conscious and cares for her body (N.iii.3.2, N.iii.6.1). She has spiritual boundaries (N.iii.3.4), definite religious convictions about the future (N.iii.5.1) and she will draw strength from her faith in the future (N.iii.13.1). She will submit her plans to divine intervention (N.iii.3.10) and she needs God’s help to decide on the best career option (N.iii.13.2).

#### 5.7.1.10 Gareth: interview three (participant E)



He sees the future as an exotic destination (E.iii.1.1), where he is a celebrity that uses his resources to bless others (E.iii.16.3). He might become a famous musician (E.iii.3.3) or a world-class

swimmer (E.iii.3.4) and he realises that fame might destroy his privacy (E.iii.16.2). He also sees a university education ahead (E.iii.3.2) and he will train to become a sports doctor (E.iii.15.2). As a sports doctor he will travel with teams internationally (E.iii.17.2). He also wants to start a swimming business (E.iii.15.1) and become a father (E.iii.3.5).

The group tree activity was fun (E.iii.19.1) and his future map is inspirational (E.iii.2.1). He realises he is capable of achieving his dreams (E.iii.12.1). He has high aspirations for his Grade 12-year (E.iii.3.1). In order to become a top swimmer he needs self-discipline (E.iii.8.1, E.iii.11.2) and self-care (E.iii.11.1).

He regards friends and family and his country as resources to assist him in pursuing his dreams (E.iii.10.1, E.iii.13.1). He sees himself as a musician (E.iii.7.2) and singer (E.iii.7.1) with spiritual strength (E.iii.6.1) and he trusts God to order his life (E.iii.16.1). He desires personal fulfilment – not financial gain (E.iii.3.6) and believes that fame gives you influence (E.iii.17.1).

#### 5.7.1.11 Jack: interview three (participant F)



Figure 5.46: Jack's future map

He wants to provide an excellent service (F.iii.17.1) as an advertising agent (F.iii.3.1). He also sees building his own house a major future challenge (F.iii.8.1). He is adamant about his dreams and convinced about his capabilities (F.iii.12.1).

He desires valuable possessions (F.iii.4.1), because he is a man with expensive taste (F.iii.1.1) and he sees himself driving an expensive car (F.iii.7.1). He wants racism to stop (F.iii.18.1). He realises he needs perseverance to make the future a reality (F.iii.9.1). He finds his future map inspirational (F.iii.2.1) and believes his identity collage and the future map reveal his true nature (F.iii.5.1), but he could not find meaningful links between the two (F.iii.5.2). His family and friends will be resources (F.iii.10.1, F.iii.13.1) as he builds the future and the media will also inspire him to reach for his personal goals (F.iii.14.1).

The group dream activity tree was something serious for the group and they valued each other (F.iii.20.1). The dream tree liberated him to inform others about his plans (F.iii.19.1) and the narrative process gave him self-knowledge (F.iii.21.1).

### 5.7.1.12 Klaus: interview three (participant A)

The future is a bit uncertain to him (G.iii.1.1). He needs to matriculate (G.iii.3.1) and go to university

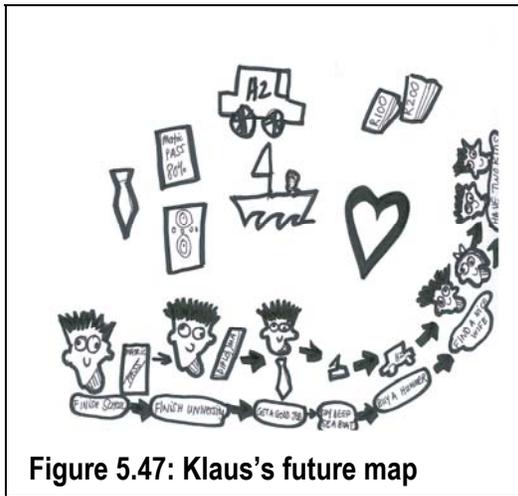


Figure 5.47: Klaus's future map

(G.iii.3.2) where he will study to become either a vet or an engineer (G.iii.4.2). He wants to earn money (G.iii.3.3), drive an expensive car (G.iii.3.4) and get married and have a family (G.iii.3.5). He also wants to obtain his driver's license before the end of Grade 12 (G.iii.16.1) and he wants to donate money to charity one day (G.iii.17.1).

He thought the dream tree was enjoyable to all (G.iii.20.1). He desires to finish school (G.iii.7.1) and

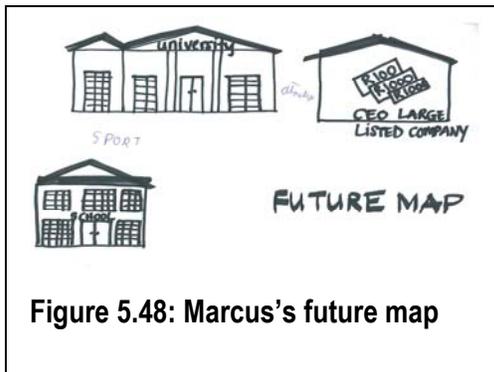
realises that there is hard work ahead (G.iii.14.1). The desire to own his dream car will motivate him to work hard (G.iii.15.1, G.iii.15.2) and it will give him status (G.iii.15.3). Perseverance (G.iii.9.1) and time management is important at university (G.iii.9.2) and he will have to spend his money wisely (G.iii.9.3).

The future map made him see the hard work that waits in the future (G.iii.2.1), but it also indicates the future happiness that awaits him once the hard work is done (G.iii.2.2). His friends and family will support the dream chase (G.iii.10.1). Even though he went blank trying to think of personal dreams for the dream tree activity (G.iii.19.2), it sparked thought processes in him (G.iii.19.1), and the arts process helped him to focus (G.iii.21.1). He sees himself as someone who can regulate his own life (G.iii.5.1) and who enjoys himself (G.iii.5.2). He likes water sports (G.iii.7.2) and is a sea person (G.iii.13.1) who enjoys diving (G.iii.7.3). He believes he is already doing good work now (G.iii.12.1).

### 5.7.1.13 Marcus: interview three (participant I)

He sees himself as a future success (I.iii.1.1), a director (I.iii.3.4) who links money and people (I.iii.3.5). He will matriculate (I.iii.3.1), graduate from university (I.iii.3.2) and possibly relocate to Australia (I.iii.7.1). He also sees himself as a benefactor (I.iii.17.1). He realises friends can be supportive (I.iii.13.1) and enjoyed hearing the dreams of the others during the dream tree activity

(I.iii.19.1). It was possible for him to compare dream similarities during the group dream tree activity (I.iii.19.2).

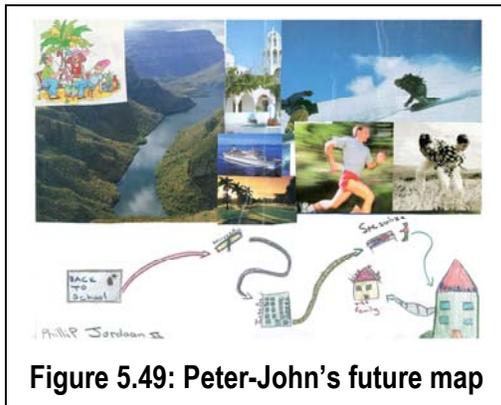


**Figure 5.48: Marcus's future map**

He feels he is sufficiently knowledgeable about his future aims (I.iii.2.2), even though he didn't put much effort into the creation of his future map (I.iii.2.1). He knows perseverance (I.iii.9.1), hard work (I.iii.8.1) and university training (I.iii.15.1) is needed to accomplish his big dream.

He is learning to play a musical instrument (I.iii.7.2). In order to see his dreams fulfilled, he will have to conquer laziness (I.iii.11.1, I.iii.6.1) and balance sport and education in his life (I.iii.21.1). His friends and family can inspire him en route to the future (I.iii.10.1). If he gives up on his dreams, he will be insulting his Creator (I.iii.14.1).

#### 5.7.1.14 Peter-John: interview three (participant K)



**Figure 5.49: Peter-John's future map**

He likes Biology as a subject because it links him with the medical profession (K.iii.6.1). He sees the future as a process of self-discovery (K.iii.1.1). He will matriculate (K.iii.3.1), become a back-packer (K.iii.3.5), graduate as a medical doctor (K.iii.3.2). As a doctor he will play a helping role (K.iii.17.1) and he will teach patients spiritual values (K.iii.17.2). He will get married and have a family (K.iii.3.3).

The dream tree was fun and allowed them insight into each other in a humorous way (K.iii.19.1, K.iii.20.1). He is convinced about his capability to conquer his dreams (K.iii.5.1). His short-term goal is going to Greece (K.iii.16.1) and his main passion is to be a medical doctor (K.iii.7.1). He desires greater opportunity for self-discovery (K.iii.5.2). Working hard at school is necessary to ensure entrance into medical school (K.iii.11.1). Being a doctor requires much self-discipline and people skills (K.iii.9.1). He also sees the need to have a balance between work and relaxation in the future (K.iii.3.4) and strategic leisure breaks will be necessary (K.iii.13.2).



Family life is important to him (K.iii.15.1) and his parents are a major source of strength (K.iii.10.1). He finds the images on his future map inspirational and they reveal his future success (K.iii.2.1). The portrayal of the medical profession in the media also inspires him (K.iii.7.2). He feels he wants to move closer to his Creator in the future, the source of everything (K.iii.4.1) and he is convinced that his Creator had this plan in mind for him (K.iii.11.2).

### 5.7.2 Interview three data analysis results

Table 5.14 presents the analysed interview three data. One of the aspects that can be noted here is the benefit that a group art making activity can have. The group dream tree (a “group sculpture” exercise) led to an awakening of various participants’ self-aspects. Small differences between the boys’ and girls’ perceptions of the future came to the fore.

Table 5:14: Colletctive gender self-concept domains for interview three

Boys Interview III	Girls Interview III
<b>Academic III Boys Domain</b>	<b>Academic III (Girls) Domain</b>
<b>ACA III (Boys) Academic conduct and attitude</b>	<b>ACA III (Girls) Academic conduct and attitude</b>
Biology as a subject is a link to the medical profession K.iii.6.1	
<b>FS III (Boys) Future self</b>	<b>FS III (Girls) Future self</b>
Famous, successful E.iii.3.3, E.iii.16.2, E.iii.16.3, I.iii.1.1	Celebrity, famous, fashionable model, glamorous role model, own designer label, TV presenter A.iii.3.7, D.iii.1.1, D.iii.3.2, D.iii.3.3, D.iii.17.1, H.iii.1.1, H.iii.2.3, H.iii.3.4, H.iii.3.7, H.iii.17.1, L.iii.3.8, M.iii.3.3, M.iii.3.4, M.iii.3.7, M.iii.3.6, N.iii.3.5, N.iii.3.9, N.iii.3.11, N.iii.5.4, N.iii.8.3, N.iii.15.2
Matriculate, university education E.iii.3.2, G.iii.3.1, G.iii.3.2, I.iii.3.1, I.iii.3.2, K.iii.3.1	Matriculate, graduate from university H.iii.3.2, J.iii.3.1, J.iii.3.2, L.iii.3.1, L.iii.3.2
Married, fatherhood E.iii.3.5, G.iii.3.5, K.iii.3.3	Married, motherhood A.iii.3.2, C.iii.15.1, D.iii.3.4, H.iii.3.8, J.iii.3.5, L.iii.3.6, L.iii.3.10, L.iii.9.1, M.iii.3.9, N.iii.18.1
<b>Professional and recreational interests:</b> advertising agent, backpacker, benefactor, builder, businessman, director, engineer, medical (and sports) doctor, money generator, spiritual guide, swimming instructor, vet, world class swimmer E.iii.3.4, E.iii.15.1, E.iii.15.2, E.iii.17.2, F.iii.3.1, F.iii.8.1, F.iii.15.1, G.iii.3.3, G.iii.4.2, G.iii.17.1, I.iii.3.3, I.iii.3.4, I.iii.17.1, K.iii.3.2, K.iii.3.5, K.iii.17.1, K.iii.17.2	<b>Professional and recreational interests:</b> air hostess, artist, astronomer, author, backpacker, bright mathematician, business woman, career woman, caring benefactor, charitable, extreme sportswoman, helpful physician, horse trainer, leader, meet sports stars, musician, nature lover preserving wild life, psychologist, spiritual guide, traveller A.iii.3.3, A.iii.3.5, A.iii.3.6, A.iii.9.1, A.iii.17.1, B.iii.3.1, B.iii.3.2, B.iii.3.3, B.iii.3.6, B.iii.3.8, B.iii.8.1, C.iii.3.3, C.iii.3.4, C.iii.6.1, C.iii.17.1, D.iii.3.1, D.iii.8.3, H.iii.3.3, J.iii.3.3, J.iii.3.4, J.iii.17.1, L.iii.3.11, L.iii.3.4, L.iii.17.1, M.iii.3.5, M.iii.17.1, N.iii.3.8, N.iii.4.1, N.iii.5.3, N.iii.15.1, N.iii.16.1, N.iii.17.1, N.iii.17.2



<p><b>Future will bring:</b> discoveries, driver's licence, driving an expensive car, uncertainty to be unravelled G.iii.1.1, G.iii.3.4, G.iii.8.1, G.iii.16.1, K.iii.1.1</p>	<p><b>Future will bring:</b> fun, good memories, happiness, hard work with leisure activities, harmony, possibility, riches, spiritual health and depth, success A.iii.2.2, A.iii.3.1, B.iii.3.5, C.iii.2.2, D.iii.18.1, H.iii.3.6, J.iii.1.1, L.iii.1.1, M.iii.1.1, M.iii.3.8, M.iii.3.10, N.iii.1.1, N.iii.3.3, N.iii.3.7, N.iii.18.2</p>
	<p><b>The future self will be:</b> a person with drive, assertive, autonomous, courageous, effective, emotionally strong, honest, patient with people, self-confident A.iii.9.2, C.iii.3.1, C.iii.3.5, L.iii.9.2, M.iii.3.1, M.iii.3.2, M.iii.9.1, M.iii.9.2, M.iii.18.1, N.iii.8.2</p>
<p><b>Social III (Boys) Domain</b></p>	<p><b>Social III (Girls) Domain</b></p>
<p>FPAR III (Boys) Friends, peer attitude...</p>	<p>FPAR III (Girls) Friends, peer attitude...</p>
<p>Friends can be supportive I.iii.13.1...<i>My friends, they are there for support. You can draw strength and continue from there...</i></p>	<p>Friends are resources, worth preserving L.iii.3.9...<i>quality time with friends and family...these times are the most memorable and joyful...in my future...I would like more of that...</i>L.iii.10.2</p>
<p><b>GOB III (Boys) Group orientation and benefits</b></p>	<p><b>GOB III (Girls) Group orientation and benefits</b></p>
<p><b>Group dream tree:</b> allows them an opportunity to value each other, enjoyable, gain insight into each others' dreams, make comparisons E.iii.19.1, F.iii.20.1...<i>Well, it was like something serious because like it is our dreams, our futures, how we like things to be for us one day and the people around us...</i>G.iii.20.1, I.iii.19.1, I.iii.19.2...<i>Well, I felt it was quite nice to share our dreams, see how everyone else represented their dreams. If anyone had any dream similar...</i>K.iii.19.1...<i>we learned a lot about each other...</i>K.iii.20.1</p>	<p><b>Group dream tree:</b> affirmed everyone, allowed peer learning, fun self-expression, group members could positively state their firm beliefs about the future, insight into others' minds could be obtained, inspired each other, led to surprises for all, revealed potential in everyone, revealed similarities and differences between people in a pleasant way A.iii.19.1...<i>it was fun since we got everyone's opinion and their views of what they want to be and what colour represents what, so it was cool...</i>A.iii.19.2, A.iii.20.1, C.iii.20.1, D.iii.20.1...<i>we were all in a good mood...we were like willing to hear what other people's dreams are and...encouraging them...that was good...</i>H.iii.19.1, H.iii.20.1, J.iii.20.1, L.iii.20.1...<i>there was a relatively very positive vibe...everyone was pretty determined...</i>M.iii.20.1, M.iii.20.2, N.iii.19.1, N.iii.19.2, N.iii.19.3, N.iii.20.2, N.iii.20.3, N.iii.20.4, N.iii.20.5...<i>I suppose we all share one common goal and it is to get there. To get to your dreams...</i></p>
<p><b>SCPT III (Boys) Social concern, problem...</b></p>	<p><b>SCPT III (Girls) Social concern, problem...</b></p>
<p>Racism F.iii.18.1</p>	<p>Marriage is a risky issue D.iii.8.2</p>
<p><b>Personal-emotional III (Boys) Domain</b></p>	<p><b>Personal-emotional III (Girls) Domain</b></p>
<p><b>LSK III (Boys) Level of self-knowledge</b></p>	<p><b>LSK III (Girls) Level of self-knowledge</b></p>
<p>Adamant about capability to fulfil dreams E.iii.12.1, F.iii.12.1, K.iii.5.1...<i>I think I can achieve all these goals, because I am hardworking...</i> Knowledgeable about future aims I.iii.2.2</p>	<p>Aware of own capabilities, convinced about ability to achieve A.iii.12.1, C.iii.4.2, J.iii.12.1, L.iii.2.1, L.iii.12.1...<i>go for it because you have got what it takes...</i></p>
<p>Greater self-discovery opportunities desired K.iii.5.2</p>	<p>A desire for self-exploration, evidence of self-understanding growth L.iii.3.3, L.iii.21.2...<i>I understand myself a little bit more, and I understand who I should be...</i></p>
<p><b>P-EIM III (Boys) Personal-emotional issue...</b></p>	<p><b>P-EIM III (Girls) Personal-emotional issue...</b></p>
<p>Characteristics and elements needed to reach personal goals: Balance (time management) now and in future between: sport and academics, hard work,</p>	<p>Characteristics and elements needed to reach personal goals: commitment, diligence, education for stability, focus, making the right choices, responsibility, self-discipline</p>



<p>perseverance, self-care, self-discipline E.iii.3.1, E.iii.8.1, E.iii.11.1, E.iii.11.2, F.iii.9.1...<i>I need to be persistent, because advertising is not an easy job...</i> G.iii.7.1, G.iii.9.1, G.iii.9.2, G.iii.11.1, G.iii.14.1...<i>I am going to have to work very hard...</i>I.iii.6.1, I.iii.8.1, I.iii.9.1, I.iii.11.1, I.iii.15.1, I.iii.21.1...<i>although I like sport, I must not neglect education...</i>K.iii.3.4, K.iii.9.1, K.iii.11.1, K.iii.13.2</p>	<p>needed to reach personal goals A.iii.2.1, A.iii.5.1...<i>I don't let other people bring me down...</i> A.iii.11.1, C.iii.8.1, C.iii.11.1...<i>I have to keep track of what I am doing, and I have to stay focused...</i> D.iii.8.1, D.iii.11.1, D.iii.15.1, H.iii.8.1...<i>it will require a lot of effort from me and I have to start now...</i>H.iii.9.1, H.iii.16.1, J.iii.11.1, L.iii.8.1, L.iii.11.1, M.iii.8.1, M.iii.11.1, N.iii.1.2, N.iii.8.1, N.iii.11.1, N.iii.11.2, N.iii.12.1, N.iii.21.3...<i>and I think this whole experience has like opened my eyes to a lot of things, I actually have to work hard...</i></p>
<p><b>P-ERS-E III (Boys) Personal-emotional resource...</b> <b>Future map</b> <b>Positive stance:</b> inspirational, convinces that hard work and subsequent happiness are ahead E.iii.2.1...<i>I feel good about it...I will do well and will graduate...start my career properly...</i>F.iii.2.1 G.iii.2.1, G.iii.2.2...<i>it tells me that I must work hard to achieve this...</i>K.iii.2.1...<i>it tells me that I want to be successful, when I grow up...</i></p>	<p><b>P-ERS-E III (Girls) Personal-emotional resource...</b> <b>Future map</b> <b>Positive stance:</b> appreciates future map, a guide, reveals her diligence, it reveals organised aspects C.iii.2.1, D.iii.2.1, D.iii.5.2, H.iii.2.1, J.iii.2.1, L.iii.2.2, L.iii.2.3...<i>I know where I want to go, even though there might be hiccups here and there...</i>N.iii.2.1 <b>Negative stance:</b> no significance attached to the future map B.iii.1.1...<i>it is just make-belief...</i>B.iii.2.1...<i>it is like pretty cool...</i></p>
<p><b>Dream tree:</b> informative to others, liberating, sparked thought process in self F.iii.19.1...<i>I felt sort of free, because...I could tell the people in my class...what my dreams are for the future...</i>G.iii.19.1, G.iii.19.2...<i>I made me think a lot...</i></p>	<p><b>Dream tree:</b> a spiritual experience, declaration moment, enjoyable, statement-making, something silly, surprising – insignificant material led to a great art piece which focused future ideas B.iii.19.1...<i>I thought it was kind of stupid. You can't just take beads and try and see the dream in the shape of the beads or the colour...</i>C.iii.19.1, D.iii.19.1, H.iii.19.2, J.iii.19.1, L.iii.19.1...<i>I felt like I was making a statement...</i>L.iii.19.2...<i>it was kind of like an Amen thing, like, let it be so...</i>M.iii.19.1...<i>it is inspiring...that is what I am aiming at...</i></p>
<p><b>Other emotionally supporting or inspirational elements:</b> media inspires reaching for personal goals, owning valuable possessions inspires F.iii.4.1, F.iii.7.1, F.iii.14.1...<i>when I watch on TV...like how much they love their job and stuff, and...when I see a major advert coming out, then I like get more inspired...</i>G.iii.15.1, G.iii.15.2, G.iii.15.3...<i>I'm going to get a lot of money for that car...I think R 2.5 million...</i>K.iii.7.2...<i>I have watched these programmes on TV with the interns...I just enjoy what they do...</i></p>	<p><b>Other emotionally supporting or inspirational elements:</b> achievement, acting, conservation aspirations, distant dreams, effectiveness, fame, media, music helps her unwind, nature, success, successful people, triumph A.iii.1.1, A.iii.4.1, A.iii.7.1, B.iii.13.1, B.iii.15.1, D.iii.14.1, H.iii.7.1...<i>if I'm angry and I have play practice, after play practice it would just change and I will not be angry any more...</i>H.iii.13.3, M.iii.4.1, M.iii.7.1, M.iii.14.1, M.iii.14.2, M.iii.14.3...<i>celebrities also kind of make me work harder...</i>N.iii.14.1...<i>let's like say I watch Dr Phil, I see him, I realise that I want to do this...it is my dream...</i></p>
	<p><b>Narrative arts process:</b> activities built confidence, awakened more positive and happier aspects, cleared some confusion, gave a new perspective on self and life, highlighted new significant personal aspects, revealed a lot about self, thinking process about future started, brought excitement to future dreams C.iii.21.1, D.iii.21.1, D.iii.21.2, J.iii.21.1, L.iii.21.1, N.iii.21.1, N.iii.21.2, N.iii.21.4</p>
<p><b>S-AS-E III (Boys) Self-attributes...</b> Hard worker, powerful, self-sufficient G.iii.5.1, G.iii.12.1</p>	<p><b>S-AS-E III (Girls) Self-attributes...</b> Achiever, capable, celebrity fan, conscientious, dreamer, loved by God, positive about future dreams, responsible, self-assured A.iii.6.1, A.iii.21.1, B.iii.2.2, B.iii.12.1, D.iii.12.1, H.iii.2.2, H.iii.12.1, L.iii.3.5, L.iii.3.7, L.iii.6.1, L.iii.7.2, M.iii.12.1,</p>



	N.iii.3.6, N.iii.5.2
<b>Interests:</b> diving, sea-lover, singer E.iii.7.1, E.iii.7.2, G.iii.7.2, G.iii.7.3, G.iii.13.1	<b>Interests:</b> vintage cars, wild life A.iii.3.4, C.iii.3.2
<b>Physical III (Boys) Domain</b>	<b>Physical III (Girls) Domain</b>
<b>BAC III (Boys) Body appearance and care</b>	<b>BAC III (Girls) Body care and appearance</b>
	Responsibility to keep body fit, health conscious D.iii.11.2, N.iii.3.2, N.iii.6.1
<b>PAA III (Boys) Physical ability and activity</b>	<b>PAA III (Girls) Physical ability and activity</b>
<b>Moral III (Boys) Domain</b>	<b>Moral III (Girls) Domain</b>
<b>SRB III (Boys) Spiritual or religious beliefs</b>	<b>SRB III (Girls) Spiritual or religious beliefs</b>
Spiritual strength from God will be decisive in guaranteeing success, creator has master-plan E.iii.6.1, E.iii.16.1... <i>I know that if it's the Lord's will for that to happen, that it will happen...</i> I.iii.14.1, K.iii.4.1, K.iii.11.2, K.iii.13.1... <i>I believe that He is watching me...He wants me to fulfil my dreams...fulfilling His purpose for me...</i>	Faith is a major future resource, God must assist to decide on the best career, spiritual boundaries in place, submit plans to spiritual authority H.iii.13.1, J.iii.13.1, L.iii.12.2, L.iii.13.1... <i>I think you are going to need His help...</i> M.iii.10.1... N.iii.3.4, N.iii.3.10, N.iii.13.1... <i>I think I will just draw strength from Him...</i> N.iii.13.2
<b>VS III (Boys) Value system</b>	<b>VS III (Girls) Value system</b>
Personal fulfilment is above financial gain, fame gives you influence E.iii.3.6, E.iii.17.1	A dream is accompanied by hard work, being famous helps a lot, strength lies within self, obstacles can build personal strength, perseverance gets you to your goals A.iii.13.2, A.iii.15.1, M.iii.3.11, M.iii.6.1, M.iii.13.1

The data results of interview three reveal that it could be helpful to visualise a future wherein the self is successful. Creating an artwork as a group that symbolises future aspects appeared to be a special moment of social connection for these participants. In section 5.7.2.1 I will reveal the changes or gains that became apparent in the data of interview three.

### 5.7.2.1 Data analysis discussion for interview three

The data reveal that these girls could be more imaginative and verbal than the boys once again, which is one of the aspects we will encounter. I now highlight salient aspects observed in the data of interview three:

- Under **FS III** in the academic category I detect an aspect similar to one that emerged in the identity collage, namely the *famous* aspect which is found in both the girls' and boys' columns. The participants collectively stated the importance of a *university education* and *family life*. The occupations mentioned by the participants seem credible for both the girls and boys. *Back-packing* is a shared interest for the boys and girls.

The girls are clearly more verbal (again), because they are able to describe the future and the self in the future in richer (nobler) terms than the boys. The girls are already “living” the future and they see the *riches*, *good memories*, *happiness* and *self-confidence* they will

experience. The boys on the other hand simply mention *discoveries* that might occur, but the desires seem specific, namely *a driver's licence* and *an expensive car*. The girls use more adjectives. They add colour to their vision of the future self by using qualifiers such as: *assertive, autonomous, courageous* and *self-confident*. The boys do not use such words.

- In the social category under **GOB III** it is evident that they gained insight – among other aspects – into each other's worlds as they were constructing the dream trees. They could compare themselves with others in a pleasant way it seems.



**Figure 5.50: Group dream trees**

- In the personal-emotional category, under **LSK III**, seven girls and boys voice their belief in their capabilities. It appears as if the future map awakened self-knowledge or belief in the self that those inner competencies or resources or qualities needed, are available to accomplish the hard work or to realise the dreams that are ahead. These come to the fore in **S-AS-E III**.
- Under the **P-EIM III** heading it becomes clear that the boys and girls came to terms (verbally at least) with the requirements they need to meet in order to reach their dreams. They require skills such as *time management, commitment, perseverance* and *self-discipline* to tackle the future challenges. The reality of the then, that starts in the now – with determined sacrifices and effort – is mentioned clearly.
- In the **Personal-emotional III** category I would like to draw the reader's attention to two aspects, namely the ritual element of art making and the importance of the media (to these participants in particular). The boys experienced the dream tree a bit further away from themselves compared with the girls. The boys found it *inspirational* and *liberating*, whilst the girls were able to hone in on the symbolic and ritual aspect of the activity more than the boys. For the girls it was a dramatic moment, *a spiritual* moment that allowed them to make a *declaration* and the art aspect did not go unnoticed.



- Both the girls and boys mentioned that the *media*, *riches* and *fame* are other personal-emotional resources that are encouraging elements inspiring them to reach for their goals. The girls are clearly more impressed by the arts aspects of the process thus far compared to the boys' responses. They were able to articulate the positive effects of the expressive activities such as: *confidence boosting*, *personal clarity* and *self-revelation*. This focus of the girls on the wonder of self-expressive activities calls to mind the literature link in the interview one section 5.5.3.2 that stated that boys engage in self-definition mainly through sports activities and girls have many avenues, like the arts focus in the responses above.
- Under the **S-AS-E III** heading it appears that self-attributes and evaluations are predominantly focused on *capabilities* and *self-sufficiency*. The future focus appears to have triggered the realisation that self is indeed capable, as stated in the paragraph above that deals with self-knowledge (**LSK III**).
- It appears that both the girls and boys regard their faith as a major resource.

In section 5.7.2.2 I will introduce aspects from the literature chapters that I think could provide additional information on the findings of interview three.

### 5.7.2.2 Links with literature

When I consider Thelma's responses (participant L, see **Addendum G**) to the dream tree (**P-ERS-E III**), I detect spirituality and ritual elements, which are two of the benefits of the arts therapies listed in **table 2.3**. It appears that Thelma actually experienced the dream tree as a type of **ritual** that could establish a healing frame for personal ceremony (Duggan & Grainger, 1997; Salas, 2000) and this led to a **heightening of spirituality** (Rogers, 1993; Snyder, 1999).

The other link with literature that I considered meaningful (based also on responses from the **P-ERS-E III** column) is the *postmodern self* that comes to the fore when the participants recalled other inspirational resources. It is clear that these adolescents (participants) are finding the messages they find in the media and its icons significant, and that they derive a measure of courage from this. Gareth (participant E) and Abigail (participant A) are especially impressed by the

advantages of being famous (see **addendum G**, the individual tables). According to Barglow (1994), traditional support has been replaced by the media and its ambivalent or “confusing” messages of self-reliance and self-determination (see 3.2.8.1). Strenger (2005) maintains that identity does not depend on the core family structure any more, but it is determined by the media icons that transcend culture boundaries (see 3.2.8.3). I am not saying these participants are basing their entire personal identity (or internal) structures on the media and its icons, but there is strong evidence that the media is a “significant” indicator of what they regard as being important and where they desire to go (at least).

This concludes my discussion of the literature links that I consider elaborate meaningfully on the findings that I regarded as significant. In section 5.8 the focus will shift to interview four.

### 5.8 Interview four: orientation and a selection of questions

Interview four was the last chance to gather information and I had many questions to ask. Apart from it being the last interview, there were a number constructs to discuss such as the externalised cartoon problem, the prophetic photograph, the rehearsed video appearance, the group ball and the matchbox summary. **Table 5.15** presents some of the questions posed during interview four. (The complete list of interview questions is available in **addendum H**.)

**Table 5:15: A selection of questions from interview four**

Number	Questions asked
1.	What is the problem you visualised and illustrated? Describe the problem you visualised and illustrated with the cartoons.
4.	How do you feel when you look the problem illustrated in this way?
10.	Is there anything in particular that was done during this life skills process you enjoyed? (More than other aspects?) Explain.
13.	Let us look at the photograph that reveals the VICTORIOUS YOU. How do feel about it?
20.	Please explain the artwork you created as part of the BALL your group constructed.

#### 5.8.1 Interview four data presentation

There are many photographs to include in this section, but it would be impossible to include photographic evidence of all the constructs that each of the 14 participants created, therefore I

decided to vary the pictures from participant to participant in order to give the reader an idea what the various creations look like. Please note that I “removed” the faces of the participants on the photographs for ethical purposes and that I did not include individual externalised cartoon problems – but only one collective photograph of the externalised problem.

#### 5.8.1.1 Abigail: interview four (participant A)

Her academic aspirations vacillate between academic and sports careers (A.iv.27.2). She can confide in her close friends (A.iv.9.3) and enjoyed the group discussions because they satisfied her curiosity about her peers’ opinions (A.iv.10.1). She values her own opinion and those of others (A.iv.18.1). Her personal growth is due to imitating peers in the group (A.iv.27.1). She values her self-insight and the role she played in the group (A.iv.24.1).



She acknowledges personal growth (A.iv.26.1) and identified her problem as internalising issues instead of talking about them (A.iv.1.1). Her pent-up problem leads to depression or emotional turmoil eventually (A.iv.5.1). She has come to the realisation that others need to know about her problem (A.iv.8.1) and that she should avoid keeping busy simply to suppress the problem (A.iv.9.2).

She believes she will experience freedom and belonging once the problem has been conquered (A.iv.11.1).

She enjoys being heard or expressing herself (A.iv.17.1) and the matchbox presentation made her realise that she is thankful for being herself (A.iv.27.11). Her final impression about the arts process is that it was fun (A.iv.28.1) and she also perceived the participant interview process as helpful, because she could learn about her strengths (A.iv.28.2, A.iv.28.3).

She visualises herself as an achiever because of her faith (A.iv.13.1). She regards herself as uncomplicated and lazy (A.iv.15.1), compassionate (A.iv.23.1) and willing to risk socially, because she is more confident in herself (A.iv.26.2). Her faith is a resource (A.iv.9.1) and she believes that her spiritual life will improve when her problems have been conquered (A.iv.12.1). She is serious about her faith (A.iv.13.2) and can't imagine life without God (A.iv.16.1). She believes that you

need to be aware of your weaknesses and must keep within personal boundaries (A.iv.20.1) and she regards being self-knowledgeable as a major virtue (A.iv.19.1).

### 5.8.1.2 Celeste: interview four (participant B)

She sees the future as a place of freedom (B.iv.25.7) that will allow her to protect the environment (B.iv.23.1), travel to jungle-like places (B.iv.25.6) and be involved in natural medicine (B.iv.22.1). She was irritated with her group members (B.iv.27.3) and doesn't believe that she played a major role in the small group during the process (B.iv.24.1). She believes she is socially isolated, which is painful (B.iv.5.2). She is secretive and neutral about her problem (B.iv.1.1, B.iv.4.1). The problem has no effect on her schoolwork (B.iv.5.1), only her life is affected by the problem (B.iv.7.1) and she is unable to verbalise the extent of the problem's damage (B.iv.6.1).



**Figure 5.52:**  
**Celeste's prophetic**  
**photograph**

Currently she feels defenceless against the problem (B.iv.8.1), but she foresees a time when the problem will be successfully conquered (B.iv.8.2). She sees emigrating as the solution (B.iv.9.1) and believes her personal well being will be much better if the problem is managed and the quality of her life will improve when the problem is conquered (B.iv.11.1, B.iv.12.1).

She portrayed her cartoon problem with secret symbols (B.iv.2.1) that she could draw well (B.iv.2.2). She enjoyed the arts aspects of the process (B.iv.10.1) and it revealed new aspects that she cannot mention (B.iv.26.1). She didn't care much about the preparation for the prophetic photo (B.iv.5.1) and she only brought the cowboy attire (B.iv.16.1). She enjoyed being videographed and became annoyed at the childishness within the group, and she decided to use the moment to be heard (B.iv.17.1). She enjoyed addressing the camera (B.iv.18.2).

She now describes herself as someone who is bold before the camera (B.iv.17.2). She enjoys flowers (B.iv.25.1), is interested in ancient history (B.iv.25.3), likes to use "deep" language (B.iv.19.1) and enjoys entertaining others (B.iv.25.4). Even though she enjoyed being photographed, she is critical of her bodily appearance (B.iv.13.1, B.iv.13.2, B.iv.18.1). She sees

herself also as a person of faith (B.iv.27.2) who believes that small ideas can become big futures (B.iv.20.1).

### 5.8.1.3 Cheryl: interview four (participant C)

Academically she is fine (C.iv.5.3). She learned valuable truths from the other small group members (C.iv.27.6) and feels uncertain about her role in the small group (C.iv.24.1). Negative self-regard is her problem (C.iv.27.5) and it can be positively or negatively managed (C.iv.2.1). She suppresses the problem (C.iv.6.1). It makes her retreat socially (C.iv.5.2) and it makes her exaggerate all personal experiences negatively (C.iv.5.1). The cartoon externalisation of the problem minimizes its influence (C.iv.4.1), but combating this problem leaves her puzzled (C.iv.8.1). She longs to have the problem removed (C.iv.11.1) because she is the only victim of the problem (C.iv.7.1). She does experience an emotional lift when she sings in the choir (C.iv.9.1).



The arts process impacted her thinking (C.iv.26.1) and it helped her to establish goals for her life (C.iv.26.2). She did minimal preparation for the prophetic photograph (C.iv.15.1), felt strange being photographed (C.iv.17.1) and does not believe the prophetic photograph reveal her intentions (C.iv.13.1).

She did not find the video recording threatening (C.iv.17.2) and believed in her video recorded statement (C.iv.18.1). She now describes herself as: trustworthy and cheerful (C.iv.25.1), thoughtful and caring (C.iv.27.2, C.iv.27.3), an accountable, mature young woman (C.iv.27.4) who is reserved but gregarious at times (C.iv.27.1). She shies away from her image on the prophetic photograph (C.iv.13.3) and spiritual readings uplift her (C.iv.9.3).

### 5.8.1.4 Colleen: interview four (participant D)

Her problem causes her to lose focus academically (D.iv.5.3). She sees herself as a rich (D.iv.25.1) female weight lifter (D.iv.14.3), involved with charity (D.iv.21.1) and in a leadership role (D.iv.14.2). She is also considering studying the sciences (D.iv.25.2). She became a confidante to some small

group members (D.iv.24.2) and believes that friends can help her combat problems (D.iv.9.1). In the small group she learned that people are wonderfully unique (D.iv.27.4).



**Figure 5.54: Colleen's prophetic photograph**

She struggles with two opposing natures within her (D.iv.2.1). This causes social tension (D.iv.5.2), affects many (D.iv.7.1), terminates friendships (D.iv.6.1) and prevents her from being nice to people (D.iv.12.1). She is determined to control her thinking to alleviate the hold the problem has (D.iv.8.1) and believes that once the problem is eradicated, she will socially be more confident (D.iv.11.1). She also desires to excel at school (D.iv.27.2) and she needs to sharpen her planning skills (D.iv.20.1). By doing physical exercises she will be able to 'divert' the problem (D.iv.9.2).

She enjoyed the matchbox (D.iv.10.2) and it surprised her as a unique experience (D.iv.10.6). The prophetic photograph allowed her to be 'dramatic' (D.iv.10.4) and she took the preparation for the prophetic photograph very seriously (D.iv.15.1). The arts process helped her to set goals for her life (D.iv.26.2). Even though she recognises positive (D.iv.26.1) personal growth (D.iv.4.1), she is unsure of her true identity (D.iv.1.1).

She sees herself as someone who is mischievous (D.iv.27.1), but she grew in self-understanding (D.iv.27.5). She is also a bold person in front of the camera (D.iv.17.1), musical (D.iv.25.4) and a fan of soccer players (D.iv.25.3). *Even though the prophetic photograph is a bad portrait of her she still enjoyed it (D.iv.10.1) and loved the stage-like photographic setting (D.iv.13.1).* She needs to control her moral weaknesses (D.iv.4.2) and will occasionally be angry with those she envies (D.iv.5.1).

#### **5.8.1.5 Leigh: interview four (participant H)**

She foresees academic improvement when the influence of her problem is minimised (H.iv.11.2). She sees herself living a spiritually pleasing life in the future (H.iv.22.2). She wants to live an exemplary life (H.iv.23.1), inspiring others (H.iv.26.3) and children (H.iv.27.7). *She saw herself as*



(J.iv.11.1). Looking at the externalised problem in cartoon style leaves her with a feeling of being overwhelmed (J.iv.4.1). Eating calms her “distraction” (J.iv.9.1). She appreciated the prophetic photograph (J.iv.10.1) even though she did not prepare very much for it (J.iv.15.1). She enjoyed recording the motivational saying (J.iv.18.1) and thought that it could be of value for future reflections (J.iv.17.2).

She described herself as an opportunistic (J.iv.26.2) hockey player (J.iv.13.1), who is not camera shy (J.iv.17.1) and interested in photography (J.iv.10.2). She believes determination can make the future happen (J.iv.28.3) and God can help her (J.iv.1.2).

#### 5.8.1.7 Thelma: interview four (L)



She will be greatly relieved when her non-academic problem is solved (L.iv.11.1, L.iv.5.5). She sees herself as a future spiritual South African leader (L.iv.14.1), a peacemaker (L.iv.22.1) who promotes justice (L.iv.23.1).

She believes she inspired her group members (L.iv.24.1) and her friends can spur her on (L.iv.9.2). The small group sessions were inspiring (L.iv.10.2) and she could become so expressive and involved in the group dynamics that she didn't notice the camera (L.iv.17.2). The small group inspired her to reach for her dreams and she appreciated the group members and learned from them (L.iv.27.3). She is now willing to understand people better and to make adjustments to her understanding of others (L.iv.27.4).

She externalised her fear of others (L.iv.1.1, L.iv.2.1), which affects her emotionally (L.iv.5.1). The problem makes her a (social) hypocrite, because she is not her true self (L.iv.5.3), but she would rather be false than invite criticism from others (L.iv.5.4). She has an intuitive solution in mind to cope with this problem (L.iv.5.2). She was nervous during the recording of the motivational saying (L.iv.18.1), but felt proud after the recording of the saying (L.iv.18.2).

The cartoon externalisation gave face to her problem (L.iv.4.1) and it provided courage, because the problem looked so small (L.iv.4.2). She is not disturbed by the image – it rings true (L.iv.4.3) and her diligence will be a resource to combat the problem (L.iv.9.1). She prepared well for the prophetic photograph (L.iv.15.1) and enjoyed the participant interviews, because they led to self-discovery (L.iv.10.1). She sees herself as a person of vision as a result of the process (L.iv.26.1). She felt she grew much in some areas (L.iv.26.2), realised that she was undermining herself (L.iv.26.3) and the process improved her self-attitude (L.iv.27.1). She has learned some self-appreciation (L.iv.27.5) and is determined to achieve her goals (L.iv.27.2).

She is not camera shy (L.iv.17.1) and someone with drive (L.iv.25.1). She will use spiritual energy and prayer to combat her problem (L.iv.8.1, L.iv.27.6). She believes good thoughts lead to greater impact (L.iv.20.1) and believes the process brought her closer to God (L.iv.28.1).

#### 5.8.1.8 Tricia: interview four (participant A)



She prefers socialising (M.iv.6.1) to academic work (M.iv.3.1). She came to appreciate others' feelings through the process (M.iv.10.2). She wastes time by being too playful (M.iv.1.1) and clowns around (M.iv.2.1). She will be elated when the problem is conquered (M.iv.11.1) and she will have balance in her life (M.iv.12.1). The problem causes her to lose focus (M.iv.6.2) and she believes that she needs to sharpen

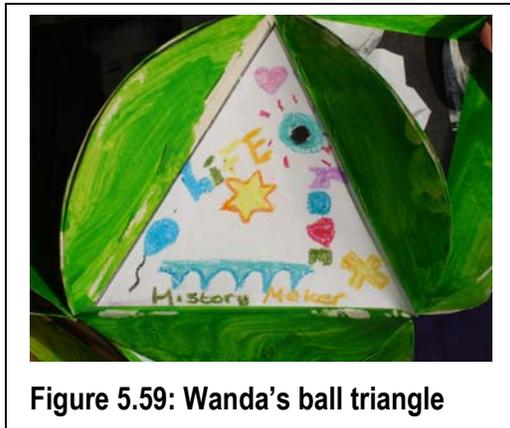
her time management skills (M.iv.4.2), because self-discipline will conquer it (M.iv.8.1). The cartoon externalisation of the problem made her realise what the gravity of the issue is (M.iv.4.1).

She didn't prepare for the prophetic photograph (M.iv.15.1) but felt strongly about what she said to the video camera when she recorded her motivational saying (M.iv.18.1). She enjoyed the process (M.iv.28.1) and it taught her about herself and others (M.iv.10.1). She described herself as an unpretentious (M.iv.26.1) person who dislikes being photographed (M.iv.17.3). Even though she doesn't feel comfortable about being photographed (M.iv.17.2), she appreciates her image on the prophetic photograph (M.iv.13.1). She believes that one should have large ideas and then

accomplish them (M.iv.20.1) and that video recordings help others to get to know you (M.iv.17.1). She keeps God in mind (M.iv.27.1).

#### 5.8.1.9 Wanda: interview four (participant N)

She sees herself in the future as an international teacher (N.iv.15.1), who is impacting history (N.iv.26.4) and living a neat life (N.iv.26.5). In the small group she was a talkative peacemaker (N.iv.24.1) who enjoyed the interaction (N.iv.28.2) and she gained insight about the others in the small group (N.iv.24.2). The small group taught the group members to share and involve each other (N.iv.27.1).



She struggles with aggression (N.iv.1.1), which causes social tension (N.iv.5.1) and awkwardness (N.iv.6.1). When her aggression is controlled, her social life will improve (N.iv.11.1, N.iv.12.1) and she will be able to value herself higher (N.iv.11.2). She needs to look at scenarios from others' perspectives (N.iv.8.1) and she needs to acquire self-control measures (N.iv.9.2). She realises personal change

is needed (N.iv.4.1), even though the aggression problem allows her to express herself (N.iv.5.2).

She felt that externalising something on paper facilitates discussion (N.iv.10.2) and it allows self-recognition and self-growth (N.iv.10.3). She felt the whole arts process was pleasant (N.iv.10.1) and it facilitated the learning of skills through self-expression (N.iv.28.1). She is not fond of being in front of the camera (N.iv.17.2) and the video camera made her feel uncomfortable (N.iv.17.1). She was determined – and nervous – during the motivational video clip (N.iv.18.1). The prophetic photograph reveals that she has more than one option for the future (N.iv.13.2, N.iv.14.1).

She describes herself as an affectionate (N.iv.26.2), energetic (N.iv.26.6), passionate (N.iv.26.7), dependable (N.iv.27.3) and goal-oriented person (N.iv.26.1). She believes that people who judge others are nasty inside (N.iv.3.2), that you need to be your own inspiration (N.iv.20.1) and that love

eradicates evil (N.iv.27.2). She has spiritual ambitions (N.iv.22.1) and believes God can help her to overcome her problem (N.iv.9.1). She respects God's ways (N.iv.27.5).

#### 5.8.1.10 Gareth: interview four (participant E)



Gareth believes his friends can help him to control his problem (E.iv.9.1). He feels it was valuable to do the dream tree in group context and to learn from each other (E.iv.10.2). They learned to appreciate each other (E.iv.26.2) and became fond of each other (E.iv.26.3). The arts process in smaller groups minimised peer pressure and allowed openness (E.iv.28.1).

Unfortunately, some group members took the process too personally and closed up (E.iv.28.2). He believes he played an active part in the group (E.iv.24.1) and encouraged other group members to participate (E.iv.24.2).

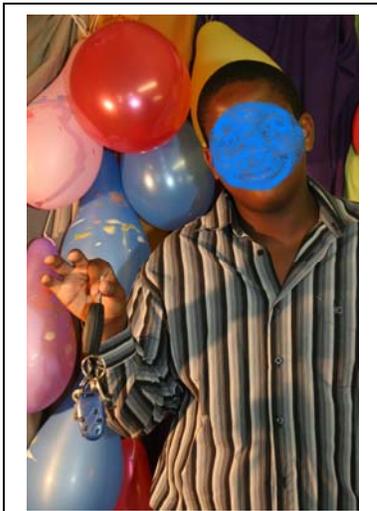
His level of self-knowledge increased and he learned a lot about his identity and social role (E.iv.26.1). His problem amuses others (E.iv.5.1, E.iv.7.1) and he has become synonymous with his problem – through the eyes of others (E.iv.6.1). He believes people will confide more in him when the problem is gone (E.iv.12.2). He sees his apprehensive nature as the biggest personal challenge (E.iv.27.1).

Once his sneering is minimised, he will be able to concentrate better (E.iv.1.2) and he should try to curb his problem with self-discipline (E.iv.8.1). When the problem is controlled, he will experience a sense of relief (E.iv.11.1). The externalised problem seems conquerable (E.iv.4.1). When the problem is removed, people will discover his more thoughtful side (E.iv.12.1).

The dream tree was enjoyable (E.iv.10.1). Even though he did minimal preparation for the prophetic photograph (E.iv.15.1), and he regards it as insignificant (E.iv.13.1), it did awaken his personal strengths and goals (E.iv.14.1). He described himself as someone who likes being on

stage (E.iv.18.1), co-operative (E.iv.25.1), honest (E.iv.25.3) and a lover of people (E.iv.27.3). He believes it is everyone's duty to enjoy a fun-filled life (E.iv.18.2).

#### 5.8.1.11 Jack: interview four (participant F)



**Figure 5.61: Jack's prophetic photograph**

His problem impacts his academic work and his social life (F.iv.5.1). His academic performance will rise if problems are controlled (F.iv.12.1). His future portrays him as a spiritual (F.iv.27.3), married (F.iv.27.4), prosperous generous (F.iv.27.2) soccer player (F.iv.27.1), who is involved in job creation (F.iv.23.1). He was an open role player within the small group and provided positive input (F.iv.24.1).

He is frustrated by his time management problem, because he cannot juggle sport, academic and his social life adequately (F.iv.1.1, F.iv.2.1, F.iv.6.1). He realises the problem is getting the better of him and he feels powerless (F.iv.4.1) and it is

affecting his parents' expectation of him (F.iv.7.1).

He believes he is doing his best on all fronts, but still feels inadequate (F.iv.7.2). He gets easily sidetracked from important academic stuff (F.iv.5.2) and he needs to become proactive (F.iv.8.1). He will be elated when he has overcome this longstanding problem (F.iv.11.1).

He planned for the prophetic photo session (F.iv.15.1) and finds being video graphed a bit uncomfortable (F.iv.17.1). The prophetic photograph makes his future come alive and stirs his pride (F.iv.13.1), because it is evidence of him being successful at managing time (F.iv.14.1). He enjoyed the video recording of the motivational saying (F.iv.18.1) and regards video recordings as valuable tools for future reflection (F.iv.17.2).

He regards his teachers and family members as resources for academic recovery (F.iv.9.1). He believes the arts process was a lot of fun (F.iv.28.1) and most activities fostered self-knowledge growth (F.iv.10.1). His opinion of himself changed from being self-centred to being more people-

centred (F.iv.25.1). He sees himself also as an inquisitive (F.iv.26.2) group person (F.iv.26.1). He realises divine help is needed in the future (F.iv.18.2).

#### 5.8.1.12 Klaus: interview four (participant G)

He sees himself in the future as a prosperous (G.iv.14.2) soccer player (G.iv.14.1), who has spiritual ambitions (G.iv.22.1) and he even considers going into preaching (G.iv.22.2). He enjoyed the group graffiti wall (G.iv.10.1) and the group process made them discover good in each other (G.iv.27.2). He sees himself as a humorous group influence (G.iv.24.1).

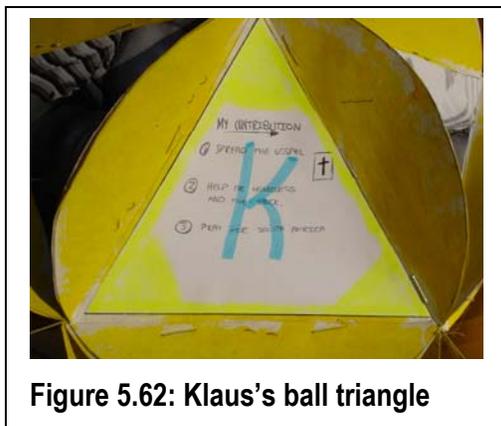


Figure 5.62: Klaus's ball triangle

He has an anger problem (G.iv.1.1), has to work on it daily with much self-control (G.iv.6.1), and he even takes medicine to combat it (G.iv.8.2). His problem causes social tension (G.iv.5.1) and provokes his siblings (G.iv.7.2) and others (G.iv.7.1). He will be relieved when the problem is conquered (G.iv.11.1) and his social interactions will improve (G.iv.12.1). The cartoon externalisation leaves him cold

(G.iv.4.1). He also hates being humiliated (G.iv.6.2). He sees his friends and family as resources to help him combat the problem (G.iv.19.1).

The video recording put him under stress (G.iv.17.1), but he didn't experience stress when he was recording his motivational saying (G.iv.18.1). He gained self-knowledge through the arts process (G.iv.28.1), grew in self-confidence (G.iv.26.1) and his personal goals became clearer (G.iv.26.2). He enjoys deep-sea fishing (G.iv.14.3) and believes that one must use your opportunities (G.iv.20.1).

#### 5.8.1.13 Marcus: interview four (participant I)

His problem impacts his academic work (I.iv.5.1) and the teachers' negative attitude towards him stems from the problem (I.iv.7.1). He wants to be an inspiring sportsman in the future (I.iv.23.1). He enjoys the group work because he received insight into others' minds (I.iv.10.1) and he appreciated learning about group members' dreams – which revealed their personalities to him (I.iv.27.1).



**Figure 5.63: Marcus's matchbox**

He externalised his idleness problem (I.iv.1.1) and will be delighted when it is conquered (I.iv.11.1). He requires self-determination to conquer the problem (I.iv.8.1) and his family members can be monitors to assist him combat the problem (I.iv.9.1). The cartoon externalisation made the problem seem small (I.iv.4.1). He felt a sense of accomplishment once he had done the motivational saying for the video recording (I.iv.18.1). The arts process assisted him to

determine his future fields of interest, even though the specifics are still a mystery (I.iv.26.1, I.iv.28.2) and it will help him with his subject choices (I.iv.28.3). He can draw strength from his spiritual beliefs (I.iv.3.1).

#### 5.8.1.14 Peter-John: interview four (participant K)



**Figure 5.64: Peter-John's prophetic photograph**

His problem affects his academic performance (K.iv.5.1) and his parents stress when his academic work is neglected (K.iv.7.1). He believed he contributed friendship to his small group (K.iv.24.1). He externalised his ambivalent nature with regards to work and fun: the struggle between the two (K.iv.1.1). The need to have fun dominates his daily life (K.iv.6.1) and he has embarked on a time management schedule to combat the problem (K.iv.8.1).

He believes when the problem is conquered his stress levels will drop (K.iv.11.1) and he will be able to sleep more (K.iv.12.1). The cartoon externalisation minimises the dominance of the problem and

the visualisation assists him to come to terms with the nature of the problems (K.iv.4.1). His parents are also willing to assist him in combating this personal challenge (K.iv.9.1).

He enjoyed being videographed (K.iv.17.1), but felt strange during the recording of the videographed motivational saying (K.iv.18.1). The prophetic photograph revealed the hard work that lies ahead (K.iv.14.1) and it stirs a sense of personal accomplishment in him (K.iv.13.1), but he



found the stare in his eyes strange (K.iv.13.2). He thought the process was enjoyable (K.iv.28.1) and it facilitates reflection on personal growth (J.iv.28.2). He described himself as an honest person (K.iv.25.2), who is tenacious (K.iv.26.1) and linked to God (K.iv.25.1).

This concludes the presentation of the participants' individual narratives for interview four. In section 5.8.2 I will present the data analysis results of the boys' and girls' collectives.

### 5.8.2 Interview four data analysis results

The content of **table 5.16** reveals that: the cartoon externalisation of the problem was a valuable moment for most of the participants, because they were able to pinpoint their issues, felt that the small groups were meaningful, and were able to anticipate a life meaningfully without the problem. The narrative arts activities were mechanisms that allowed a measure of self-communication for these participants.

**Table 5:16: Collective gender self-concept domains for interview four**

Boys Interview IV	Girls Interview IV
<b>Academic (Boys) Domain</b>	<b>Academic IV (Girls) Domain</b>
<b>ACA IV (Boys) Academic conduct and attitude</b>	<b>ACA IV (Girls) Academic attitude and conduct</b>
Problem impacts academics, social life, parental stress levels, teachers' attitudes F.iv.5.1...It affects me academically and socially...I am trying to do my school work and like play soccer and just have fun...but it is actually impossible... F.iv.12.1, I.iv.5.1, I.iv.7.1...I suppose my teachers, cause if I am lazy, I just quickly write down something to get it over and done with...K.iv.5.1, K.iv.7.1	Problem affects academics, focus lost, socialising preferred to academic work D.iv.5.3...I don't think I concentrate, cause I am always thinking about what these people I am always jealous of ...J.iv.5.1, J.iv.5.2, M.iv.3.1, M.iv.5.1...it affects me academically...because I can't focus on my school work...
<b>FS IV (Boys) Future self</b>	<b>FS IV (Girls) Future self</b>
<b>New occupational, recreational roles and future attributes:</b> generous, inspiring sport star, job creator, prosperous, soccer player, spiritual F.iv.23.1, F.iv.27.1, F.iv.27.2, F.iv.27.3, G.iv.14.1, G.iv.14.2, G.iv.22.1, G.iv.22.2, I.iv.23	<b>New occupational, recreational roles and future attributes:</b> exemplary life, female weight lifter, impact history, inspirational role, live a neat life, live a spiritually pleasing life, natural medicinal healer, peacemaker, promote justice, teacher B.iv.22.1, D.iv.14.3, D.iv.25.5, H.iv.22.2, H.iv.23.1, H.iv.27.7, H.iv.26.3, J.iv.27.3, L.iv.22.1, L.iv.23.1, N.iv.15.1, N.iv.26.4, N.iv.26.5
<b>Social IV (Boys) Domain</b>	<b>Social IV (Girls) Domain</b>
<b>FPAR IV (Boys) Friends, peer attitude...</b>	<b>FPAR IV (Girls) Friends, peer attitude...</b>
Friends could inform him if the problem becomes uncontrollable E.iv.9.1	Friends provide confidentiality, provide emotional support and encouragement to combat problems A.iv.9.3, D.iv.9.1, J.iv.9.2, L.iv.9.2
<b>GOB IV (Boys) Group orientation and benefits</b>	<b>GOB IV (Girls) Group orientation and benefits</b>
<b>Opinions about small group activities</b> <b>Positive perceptions:</b> allowed learning from each	<b>Opinions about small group activities</b> <b>Positive perceptions:</b> allowed them to learn valuable



<p>other, allowed openness – fondness grew, discovered good in all, group members' dreams revealed their personalities, learned to appreciate others' behaviour, it minimised peer pressure</p> <p>E.iv.10.2...<i>I enjoyed it very much that we could all do it together and find out about each other's dreams...</i>E.iv.26.2, E.iv.26.3, E.iv.28.1, G.iv.27.2...<i>we all see the good in each other...</i>I.iv.27.1</p> <p><b>Negative perceptions:</b></p> <p>Some group members took process too personally and closed up</p> <p>E.iv.28.2</p>	<p>truths from the other small group members, enjoyable, inspirational, learned how to share and involve each other, quenched curiosity about peers' opinions, realised that people are wonderfully unique, recognised passion in each other's responses</p> <p>A.iv.10.1, C.iv.27.6...<i>from [Tricia] I learned to make a success of life, and [Chantelle] keep playing the game; forget the obstacles in your way...</i>D.iv.27.4, H.iv.18.1, H.iv.27.9, L.iv.10.2, L.iv.27.3...<i>the group I worked with were a very...ambitious group and they were determined and confident and I learned...this determination and it really just embraced my thoughts...about my future and it was a real inspiration...</i>N.iv.27.1, N.iv.28.2</p>
	<p><b>Personal positive and negative results of the group scenario:</b> became expressively engaged in group dynamics, gained insight about each other in small group, greater appreciation for other's feelings via process, greater willingness to understand people better and to make adjustments to understanding of others, growth due to imitating a peer in the group, irritated by group members, respect for own and others' opinions grew</p> <p>A.iv.18.1, A.iv.27.1, B.iv.27.3, L.iv.17.2, L.iv.27.4, M.iv.10.2, N.iv.24.2</p>
<p><b>PSGRI IV (Boys) Perceived social and group...</b></p> <p>Active open group member, encouraged participation, friendship contributor, provided positive input</p> <p>E.iv.24.1, E.iv.24.2, F.iv.24.1, K.iv.24.1</p>	<p><b>PSGRI IV (Girls) Perceived social and group...</b></p> <p>Confidante, joyful inspirational role</p> <p>D.iv.24.2, J.iv.24.1, L.iv.24.1</p>
<p><b>SCPT IV (Boys) Social concern, problem...</b></p> <p><b>Problem the cause of:</b> anger, social amusement, being associated with the problem, provocation, social or sibling tension, humiliation</p> <p>E.iv.5.1, E.iv.6.1, E.iv.7.1, G.iv.5.1, G.iv.6.2, G.iv.7.1, G.iv.7.2...<i>when my brothers irritate me then I hit them and the whole household is just moody...</i></p>	<p><b>SCPT IV (Girls) Social concern, problem...</b></p> <p><b>Problem the cause of:</b> confinement, falseness, fear, frustration, hesitancy, rudeness, social awkwardness, tension, termination of friendships</p> <p>C.iv.5.2, D.iv.5.2, D.iv.6.1, D.iv.12.1, H.iv.1.1, L.iv.1.1, L.iv.2.1, L.iv.5.4, N.iv.1.1, N.iv.3.1, N.iv.5.1, N.iv.6.1...<i>it influences me socially, because some people might consider me mean and stuff like that...</i></p>
<p><b>SIE IV (Boys) Social interaction...</b></p>	<p><b>SIE IV (Girls) Social interaction...</b></p> <p>Problem is good for socialising</p> <p>M.iv.6.1</p>
<p><b>SNE IV (Boys) Social need or expectation</b></p> <p>People will discover a thoughtful side, confide in self when problem is removed, social interactions will improve when problem is conquered</p> <p>E.iv.12.1...<i>it will help people to learn to take me more seriously and know when I am sarcastic or not goofing around or not...</i>E.iv.12.2, G.iv.12.1</p>	<p><b>SNE IV (Girls) Social need or expectation</b></p> <p>Being heard, realisation that others must know about problem, once problem is eradicated, she will socially be more confident</p> <p>A.iv.8.1, A.iv.17.1, D.iv.11.1...<i>I would feel happy because it would restore my friendships and it would help me get more friends without feeling that maybe I am going to be jealous...</i></p>
<p><b>Personal-emotional IV (Boys) Domain</b></p> <p><b>LSK IV (Boys) Level of self-knowledge</b></p> <p>Learned a lot about his identity, social role – level of self-knowledge increased</p> <p>E.iv.26.1...<i>I think I have come a long way...finding out who I am and how I influence people, and how other people see me...I understand more...how people think of other people...</i></p>	<p><b>Personal-emotional IV (Girls) Domain</b></p> <p><b>LSK IV (Girls) Level of self-knowledge</b></p> <p>Acknowledgment of personal growth</p> <p>A.iv.26.1...<i>I have changed...</i></p>
<p><b>P-EIM IV (Boys) Personal-emotional issue...</b></p> <p><b>Problems and side effects identified:</b></p>	<p><b>P-EIM IV (Girls) Personal-emotional issue...</b></p> <p><b>Problems and side-effects identified:</b> depression or</p>



<p>Anger management, apprehensive nature, laziness, playfulness, the lack of time management skills E.iv.27.1, F.iv.1.1, F.iv.2.1, F.iv.4.1, F.iv.5.2, F.iv.6.1, F.iv.7.1, F.iv.7.2, F.iv.8.1, I.iv.1.1, K.iv.1.1, K.iv.6.1</p>	<p>emotional turmoil, distraction and laziness, exaggerated personal experiences, a social hypocrite – untrue to self, feeling defenceless, puzzled and victimised, negative self-regard, others' lives are negatively affected, two opposing natures within A.iv.5.1, B.iv.8.1, C.iv.5.1, C.iv.7.1, C.iv.8.1, C.iv.27.5, D.iv.2.1, D.iv.7.1, H.iv.5.1, J.iv.1.1, J.iv.6.1, L.iv.5.1, L.iv.5.3, M.iv.6.2</p>
<p><b>When the problem is controlled or conquered, it will lead to:</b> a sense of relief, decline of stress levels, elation, improved concentration, more sleep, personal delight E.iv.1.2, E.iv.11.1, F.iv.11.1, G.iv.1.1, G.iv.6.1, G.iv.8.2, G.iv.11.1, I.iv.1.1, K.iv.11.1, K.iv.12.1</p>	<p><b>When problem is controlled or conquered, it will lead to:</b> a more balanced life, a sense of relief, an improved spiritual life, better concentration, elation, freedom and belonging, greater self-value, increased levels of confidence, increased personal well-being and happiness, improved quality of life A.iv.11.1, A.iv.12.1, B.iv.11.1, B.iv.12.1, H.iv.11.1, H.iv.12.1, J.iv.11.1, L.iv.11.1, M.iv.11.1, M.iv.12.1, N.iv.11.1, N.iv.11.2, N.iv.12.1</p>
<p><b>Measures required to combat problem:</b> medicinal intervention, self-determination, self-discipline, spiritual discipline, time management schedule E.iv.8.1...<i>I just have to be self-disciplined...</i>G.iv.8.1, I.iv.8.1...<i>if I set my mind to it, I can really do it, it is just I must set my mind to it...</i>K.iv.8.1</p>	<p><b>Measures required to combat problem:</b> being positive, control thoughts, diligence, engaging in physical exercises, incorporate others' perspectives, personal change, self-discipline, sharpen planning skills D.iv.8.1, D.iv.9.2, D.iv.20.1, J.iv.8.1...<i>be positive, and try my best to concentrate and listen...</i>L.iv.9.1, M.iv.4.2, M.iv.8.1...<i>I just need self-discipline...I do have self-discipline to a certain extent...</i>N.iv.4.1, N.iv.8.1, N.iv.9.1...<i>controlling myself, self is very dangerous...</i> <b>Coping (or imagined) mechanisms to avoid or control the problem and its effects:</b> busyness to suppress thinking of problem, emigrating, internalising issues – secrecy A.iv.1.1, A.iv.9.2, B.iv.1.1, B.iv.9.1, C.iv.6.1</p>
<p><b>P-ERS-E IV (Boys) Personal-emotional resource...</b></p>	<p><b>P-ERS-E IV (Girls) Personal-emotional resource...</b></p>
<p><b>Prophetic photograph</b> <b>Positive stance:</b> awakens personal strengths and goals, gives credibility to the future, provides evidence of future success and accomplishment, reminds of hard work ahead E.iv.14.1...<i>it reminds me that...I can get somewhere, I have a goal in life...</i>F.iv.13.1, F.iv.14.1...<i>that I am gonna be very successful...</i>K.iv.13.1...<i>I like this photo because...I have accomplished my dream as being a doctor and it feels good...</i>K.iv.14.1 <b>Negative stance:</b> insignificant, merited minimal preparation E.iv.13.1, E.iv.15.1...<i>I did not prepare...</i></p>	<p><b>Prophetic photograph</b> <b>Positive stance:</b> an opportunity to be 'dramatic', could reveal future goals, enjoyable, preparation was important, valuable exercise B.iv.16.1...<i>I had a cowboy hat because...I want to go ride in Canada...</i>D.iv.10.4...<i>I liked it because I could dress up and I could bring props...</i>D.iv.14.1, D.iv.15.1, H.iv.10.1...<i>I enjoyed the photo session...I did learn a lot about myself...</i>H.iv.10.2, H.iv.13.1, J.iv.10.1, L.iv.15.1, M.iv.14.1, M.iv.16.1, N.iv.13.2, N.iv.14.1...<i>it reveals that I have many options...</i> <b>Negative stance:</b> Intentions not clear in the photograph, merited minimal preparation B.iv.5.1, C.iv.13.1...<i>I don't think it illustrates the message I wanted to get through. It does not describe what I want to be...</i> C.iv.15.1, J.iv.15.1, M.iv.15.1...<i>I did not prepare, I just went with the flow...I did not prepare at all...</i></p>
<p><b>Narrative arts process perceptions:</b> assisted with subject choices, boosted self-confidence, clarified future goals, fun-filled, increased self-knowledge, fostered self-growth F.iv.10.1, F.iv.28.1...<i>it's been great and a lot of fun...</i>G.iv.26.1...<i>I would be able to tell them I'm more sure of myself...</i>G.iv.26.2, G.iv.28.1, I.iv.26.1, I.iv.28.2,</p>	<p><b>Narrative arts process perceptions:</b> a journey of self-revelation, self-discovery, self-reflection, self-appreciation, self-growth, fun, enjoyable, thought-provoking, led to improved self-attitude, personal vision, future and life goals could be established, taught life skills through self-expression A.iv.28.1...<i>it was fun...</i>B.iv.10.1, B.iv.26.1, C.iv.26.1,</p>



<p>I.iv.28.3...I think with having to choose subjects at the end of the year...this would help me a lot...K.iv.28.2...it helps you to reflect on how you grew this year...</p>	<p>C.iv.26.2, D.iv.26.2, H.iv.28.1, J.iv.28.1, J.iv.28.2...I grew and I thought about my future more, and I had never thought of what I was going to do...this helped me a lot... L.iv.26.1, L.iv.26.2...I've overcome a lot of other things, emotionally, during this process which I am glad of now... L.iv.26.3, L.iv.27.1, L.iv.27.5, M.iv.28.1, N.iv.10.1, N.iv.28.1...we learned a lot in life skills...</p>
<p><b>Externalisation of the problem:</b> conquerable, frightening, manageable, small, understandable E.iv.4.1, G.iv.4.1...I don't feel anything...I.iv.4.1, K.iv.4.1...it is easier to deal with the problem, because...I can visualise the problem and I can see it...it becomes less of an obstacle...</p>	<p><b>Externalisation of problem:</b> discussion becomes possible, influence is minimised, overwhelming, provides courage, recognisable, self-recognition and self-growth fostered, small C.iv.4.1...it is kind of humorous, if I look at it that way it feels like such a stupid problem, and why do I carry on with it that much...H.iv.4.1...I feel better because I actually realise what the real problem is...J.iv.4.1, L.iv.4.1, L.iv.4.2, M.iv.4.1...I feel...I need to start being more serious... N.iv.10.2, N.iv.10.3</p>
<p><b>Video recordings</b> <b>Positive perspective:</b> enjoyed camera attention, not bothersome – too absorbed in group interaction to notice camera, valuable record for future reflection E.iv.17.1, F.iv.17.2...I feel good 'cause...these videos you know...they could be kept...when we are older we can look back...F.iv.18.1, K.iv.17.1...that was fun...</p> <p><b>Hesitant or negative perspective:</b> felt a sense of accomplishment, strange F.iv.17.1, G.iv.17.1...it is like you are under a lot of stress...G.iv.18.1, I.iv.18.1, K.iv.18.1...at first it was a bit weird...</p>	<p><b>Video recordings</b> <b>Positive perspective:</b> enjoyable, motivational saying led to a sense of determination, achievement, pride, others can get to know you, valuable material for future reflections B.iv.17.1...well, I got kind of irritated, the people in the group...“Oh the camera is coming” and they all keep quiet...that is cool then I can talk...B.iv.18.2, C.iv.17.2, C.iv.18.1...I was actually quite proud of what I had to say...it is something I really believe in...H.iv.17.1, J.iv.17.2, J.iv.18.1, L.iv.18.2, M.iv.17.1, M.iv.18.1, N.iv.18.1...I felt motivated to...do what I was saying...</p> <p><b>Hesitant or negative perspective:</b> nervous, strange, uncomfortable C.iv.17.1, L.iv.18.1...it was a little bit scary, because it felt like I had the whole world watching me and I'm saying this now... N.iv.17.1</p>
	<p><b>Participant interview perceptions:</b> enabled self-discovery, helpful, learned about strengths A.iv.28.2, A.iv.28.3, L.iv.10.1</p>
	<p><b>Matchbox presentation:</b> enjoyable, surprising experience, thankful for being self A.iv.27.11, D.iv.10.2, D.iv.10.6</p>
<p><b>S-AS-E IV (Boys) Self-attributes and self-evaluations</b></p>	<p><b>S-AS-E IV (Girls) Self-attributes and self-evaluations</b></p>
<p><b>Attributes:</b> actor, co-operative, dramatic, group person, honest, inquisitive, people-lover, tenacious E.iv.18.1, E.iv.25.1, E.iv.25.3, E.iv.27.3, F.iv.26.1, F.iv.26.2, I.iv.17.1, K.iv.25.2, K.iv.26.1</p>	<p><b>Attributes:</b> accountable, affectionate, ambitious – driven, cheerful, compassionate, dependable, goal-oriented, hospitable, lazy, loyal friend, mature, normal, not a photo person, not camera shy, opportunistic, passionate, thoughtful, trustworthy, uncomplicated A.iv.15.1, A.iv.23.1, B.iv.17.2, C.iv.25.1, C.iv.27.1, C.iv.27.2, C.iv.27.3, C.iv.27.4, D.iv.13.3, D.iv.17.1, H.iv.27.3, H.iv.27.4, J.iv.17.1, J.iv.26.1, J.iv.26.2, J.iv.27.1, L.iv.17.1, L.iv.25.1, L.iv.27.2, M.iv.17.3, M.iv.26.1, M.iv.27.3, N.iv.17.2, N.iv.26.1, N.iv.26.2, N.iv.26.6, N.iv.26.7, N.iv.27.3</p>
<p><b>Acknowledgement of growth or new self-evaluations:</b> self-opinion changed from self-centred to people-centred F.iv.25.1...I thought I was selfish, but I can be kind if I</p>	<p><b>Acknowledgement of growth or new self-evaluations:</b> actually a leader not a follower, calmer than imagined, greater social confidence, grew in self-understanding, more social understanding, personal growth, still unsure of true</p>



<i>really want to, 'cause...I realise I am not the only person in the world, there is people around me that also want help...</i>	<b>identity</b> A.iv.26.2...I'm more open and I am not scared what people say about me a lot, any more...D.i.1.1, D.iv.4.1, D.iv.26.1...I would describe myself as a changed person...actually before I did this, I did not know who I was...D.iv.27.5, H.iv.9.1, H.iv.26.1, H.iv.26.2, H.iv.26.4...I don't want to follow people, I want people to follow me...M.iv.10.1...I know how other people feel about things now...
	<b>Interests:</b> ancient history, children, entertaining, flowers, painting horses, photography, rock band, soccer players B.iv.25.1, B.iv.25.2, B.iv.25.3, B.iv.25.4, B.iv.25.5, D.iv.25.3, H.iv.16.1, J.iv.10.2
<b>Physical IV (Boys) Domain</b>	<b>Physical IV (Girls) Domain</b>
<b>BAC IV (Boys) Body appearance and care</b>	<b>BAC IV (Girls) Body appearance and care</b>
Critical of facial expressions K.iv.13.2...I like this photo...except for the big stare...it is like hypnotising...	Critical of photographic image of self, even though prophetic photo is "uncomfortable" – it can be appreciated B.iv.13.1...I look funny...B.iv.13.2, B.iv.18.1, C.iv.13.3, D.iv.10.1, D.iv.13.1...I feel it is not the best photo, but I like the props and the balloons and the background... M.iv.13.1, M.iv.17.2...I don't think I look very photogenic...
<b>PAA IV (Boys) Physical ability and activity</b>	<b>PAA IV (Girls) Physical ability and activity</b>
<b>Moral IV (Boys) Domain</b>	<b>Moral IV (Girls) Domain</b>
<b>MNP IV (Boys) Moral need or problem</b>	<b>MNP IV (Girls) Moral need or problem</b>
	Control moral weaknesses: anger, envy D.iv. 4.2, D.iv.5.1
<b>SRB IV (Boys) Spiritual or religious beliefs</b>	<b>SRB IV (Girls) Spiritual or religious beliefs</b>
Divine help is needed in the future, spiritual beliefs provide strength F.iv.18.2, I.iv.3.1, K.iv.25.1	God (spirituality) is important, he is a resource, a helper – to be accessed by prayer A.iv.9.1, A.iv.13.1, A.iv.13.2, A.iv.16.1, B.iv.27.2, C.iv.9.3, J.iv.1.2, L.iv.8.1, L.iv.27.6, M.iv.27.1, N.iv.9.1, N.iv.27.5
	Process was a beneficial spiritual journey L.iv.28.1...it was for a good cause and definitely not a waste of time...I have learned more about myself...
<b>VS IV (Boys) Value system</b>	<b>VS IV (Girls) Value system</b>
<b>Values pertaining to self:</b> enjoy a fun-filled life, it is your duty, use your opportunities E.iv.18.2, G.iv.20.1	<b>Values pertaining to self:</b> be aware of your weaknesses and keep within boundaries, be self-knowledgeable, be your own inspiration, good thoughts lead to greater impact, determination can make the future happen, have large ideas and accomplish them, small ideas can become big futures A.iv.19.1, A.iv.20.1, B.iv.20.1, J.iv.28.3, L.iv.20.1, M.iv.20.1, N.iv.20.1 <b>Values pertaining to others:</b> love eradicates evil, people who judge others are nasty inside, the group is more important than the individual J.iv.27.5, N.iv.3.2, N.iv.27.2

It appears as if the participants benefited from the visual externalisation of their challenges and that at this stage of the process they had developed an affinity for each other. These are two of the aspects that will come to the fore in section 5.8.2.1 where I discuss the major growth areas in the participants' collective self-concept domains.

### 5.8.2.1 Discussion of the findings of interview four

I will now discuss the prominent moments presented in **table 5.16** from top to bottom. The significant aspects are the following:

- In the academic category under **ACA IV**, seven girls and boys attributed their academic



**Figure 5.65: Examples of externalised cartoon problems**

issues to their externalised problem. Under **FS IV** I notice a deepening in the participants' responses (when compared to the other interviews) because the future self is now imbued with a people focus. Previously, the focus seems to have been on a self that is *famous* and *self-focused*, but now in **FS IV**, both the girls and boys

attach a concern for others in their future selves. This is denoted by words such as *generous*, *inspirational* and *exemplary*.

- In the social category under the **GOB IV** it appears that most of the responses focus on positive aspects, such as: it was an opportunity *to become fond of each*, *they could learn from each other*, *they recognised passion in each other* and *they experienced less peer pressure in the small group environment*. On a personal level the girls said that *they gained insight into others* and *they became willing to adjust their estimation of each other*.



**Figure 5.66: A segment of a group graffiti wall**

Not every participant experienced the small group positively; one girl, Celeste (participant B), was highly *irritated by the childishness of her group members*. This code (**GOB IV**) reveals another difference between the girls and boys. It appears as if the girls were able to see greater significance in the small groups than

boys. The girls appear to have been more socially aware than the boys – or they were at least able to articulate their personal gains better than the boys.

- Under the **PSGRI IV** I detected a slight difference in the boys' and girls' responses regarding their roles. It appears as if the roles the boys ascribed to themselves were those that provide “tempo” (or *positive input, encouraged participation*) to a group, whereas the girls ascribed roles to themselves that provide “emotional comfort” and *inspiration*.
- Under the **SCPT IV** code both the boys and girls attributed elements of *frustration* and *social tension* to their externalised problems. It is evident that the participants were able to “own up” (to some degree) to the reality of their problems and their consequences.
- They could envisage the social benefits of having the problem removed under **SNE IV**. These advantages include increased *social acceptance* and *social confidence*.
- In the personal-emotional category, under **P-EIM IV**, the boys and girls relate similar problems but I find more “sensitive” issues in the girls' section. The boys' problems seem rather general, except for one boy who indicated that he is *vulnerable*. The girls mention *depression, social hypocrisy, negative self-regard* and *opposing natures*. It appears as if the girls are dealing with real inner issues, whereas the boys have a fairly objective or distanced view of these problems. The girls' and boys' responses were fairly similar regarding the anticipated benefits of having conquered the problem, except that the girls (once again) seemed to think more deeply and they mentioned *an improved spiritual life* as one of the anticipated benefits, whereas the boys are more honest and they mention *more sleep* as a possible benefit. The measures that are needed to combat the problem effectively are similar for the boys and the girls.
- I will now discuss the major issues under **P-ERS-E IV**. The prophetic photograph provided the boys with an opportunity to *awaken their strengths and goals* – and to *see the future now*. The girls, on the other hand, found the exercise valuable because they *could reveal their future goals* – and because it was an *enjoyable dramatic exercise*. It seems to me that

these girls were more “playful” than the boys – they seemed to be more focused and to the point.

How did these participants experience narrative arts process as a whole? Collectively the participants are in agreement that the process *contributed to self-knowledge* and *the establishing of future goals* (which are two of the benefits mentioned). Once again I find the responses of the girls richer than those of the boys. The boys mention *improved self-confidence*, whereas the girls saw the process as a journey that involved *self-revelation, self-discovery, self-reflection, thinking, life skills* and *improved self-attitude*.

Collectively, most of the participants could see the positive value of externalising the problem by means of the cartoon. They experienced the problem as *manageable* (even though two responses mentioned *frightening* and *overwhelming* as descriptors) and it seems that the exercise *renewed their courage* to an extent.

The responses to the video recording revealed that the participants experienced a healthy mixture of emotions. What it is significant is that, although they were *hesitant* or *nervous* during the recording of the motivational saying, they experienced a sense of *pride* or *accomplishment* afterwards.

- Under the **S-AS-E IV** heading something remarkable happened when we consider the previous three columns under this heading. Among the very personal self-descriptors or self-attributes listed in **column IV**, I observed an outward focus. Self-attributes of the previous **S-AS-E** columns seem to lack the “morally good” aspect and “other-centeredness” that I detect in **column IV**. The boys mention *co-operative, honest* and *people-lover*, and the girls *accountable, compassionate, dependable, hospitable, loyal friend, thoughtful* and *trustworthy*. As far as I am concerned, the focus has shifted slightly away from the self and others have come more clearly into focus.

Not all the participants were able to mention distinct positive or negative self-changes, but three were clear about the positive personal progress they had experienced. Jack

(participant F) was the only boy who was very clear about a distinct change he observed in himself. He observed or experienced his *self-centredness* being replaced by a *people focus*. Two distinct self-acknowledged changes that can be read in the girls' column include Abigail (participant A), who realised that *she has become more open and her fear of others decreased*, and Leigh (participant H), who *became aware of the fact that self is actually a leader and not follower*.

- Under the code **BAC IV** five participants (one boy and four girls) indicated that they were critical of their appearance on the photograph. They did, however, concede that even though the image is uncomfortable, the photograph can be appreciated.
- Under **SRB IV** in the girls' column I want to mention a noteworthy response. One girl, Thelma (participant L), mentioned that the arts process was a spiritual journey. This corresponds with the literature discussion of interview three where I highlighted spirituality as one of the benefits of the arts therapies.
- When we look at the **VS IV** code, it appears that the girls were adding to their value system in their responses. What is important is that the girls had an outward (or other) focus in their values in the fourth interview. The boys delivered only two responses that could be added under this heading and they pertain to self.

This concludes the discussion of the data presented in **table 5.16**. In section 5.8.2.2 I will attempt to provide relevant links with literature based on the findings mentioned above.

### 5.8.2.2 Links with literature

The findings that I believe are the most important and that I would like to relate to literature are the following: the effectiveness of the (visually) externalised problem (in this research context) and the outward stance of the individual self (and its group connectedness). I will deal with the externalised problem first.

According to Russell and Carey (2004) the clients experience a sense of relief when they have externalised their problems in narrative conversations (see section 2.4.5). It is evident from the findings in **table 5.16** that these participants also experienced a sense of relief, because their responses to their cartoon externalisations revealed that they saw the stature or the prominence of their problems diminish or shrink to a size that seemed manageable and that encouraged them. They then felt it was possible for them to undertake a venture to curb the problem and its influence in their lives.

What became evident to me as I was dealing with the data was the well-known fact that the individual self is in relationship with others and these external links energise the individual self. The reason why I am saying this is because the **GOB IV** columns reveal that the group context allowed the individuals selves (that formed a collective) to “mirror” themselves within the group context and to return to their individual selves with an eventually changed image of self (or a self-concept domain change within the individual self) as can be seen in the **S-AS-E IV** columns.

It is impossible to refer to all the self-perspectives that are addressed in **chapter 3**, therefore I will reflect on only two sections that I feel pertain (significantly) to the findings here: **the individual self and its need for social discovery** (see section 3.5.5) and **the interpersonal self and its relations** (see section 3.5.6). I will attempt to substantiate some statements by referring to participants’ comments and important data findings wherever possible. Sedikides and Gaertner (2001) propose three postulates, namely (abbreviated here) that the self is stable and resists external change to maintain self-preservation, the individual self is often deserted to satisfy needs that can only be met through groups and, even though groups are important to self, it inevitably returns to (it)self until the need for groups emerges once more. The individual self is thus self-absorbed.

In dealing with the data, Celeste (participant B) illustrated the first postulate to me. At that stage of her development she seemed unable to incorporate external group influences into herself. It seemed to me that she kept her self-preservation stance at all costs throughout the two months. Marcus (participant I) illustrated the essence of the second and third postulate to me. He clearly enjoyed the social aspect of the narrative arts process and I suspected that he would show major

growth in his social perceptions, but in the end it appeared that he was primarily employing the group scenario to see where he fitted into the bigger scheme of things, and that his outward focus was actually a “ploy” to affirm self – which is true according the literature discussed here.

This “perplexing” other-self stance evident in Marcus’s “narrative” became very apparent to me after we had watched the edited video (three months after the termination of the Life Orientation school process) and I had studied Marcus’s questionnaire. I expected his responses – in the light of his previous focus on others – to reveal his concern for them, but the opposite transpired. After the video screening he stated clearly that he enjoyed seeing himself on the screen and he did not include any references to any group elements or what he learned from seeing his friends on the screen. This made me recall the section of the literature that discussed Sedikides and Gaertner’s (2001) postulates mentioned above. (The video aspect will come to the fore in the section that presents the cumulative image-based participant portraits.)

Leary (2002) is cited in section 3.5.6 as saying that human interpersonal relationships are intricate because of the self’s complexity. I want to mention two (of the five) core issues that complicate the relationships of the self with others, namely the ability to differentiate between the self and others, whilst incorporating some people into the personal self and the reality that self is essentially absorbed in thought reflecting itself. Abigail (participant A) illustrated these two aspects clearly, and I am quoting her (see individual table in **Addendum G**: A.iv.27.1): ... *I learned to be free and not to be afraid of people, 'cause [George] is one of the guys in the group, I saw that from him and then I was like OK, I can do that, so I did that as well.* Abigail’s attitude here illustrated that self is selective in what it incorporates and what it regards as significant after careful thought. Wanda (participant N) observed how positive others were about their dreams and decided to follow suit in **interview three**: (N.iii.19.1-3) ... *I got to see how everyone was excited about their dreams ... and that they also have ambitions ... they are excited about the future ... I felt encouraged that they can do it, why can't I?*

As I conclude this section, which linked aspects of the data from interview four with literature that could pertain to it, I need to mention another aspect, that is, the cathartic element. It appears that a few participants (at least three, Abigail, Jack and Leigh) experienced self-realisation (or self-

changes) that I feel (based on the findings in **S-AS-E IV**) could contain cathartic elements. This “catharsis” I believe was (possibly) partly facilitated by the arts aspects of the process, and it is listed as one of the arts therapy benefits in **table 2.3** (Carlson, 2001; Feder, 1981; Granick, 1995; Wilkins, 1999).

In section 5.9 I present an overview of the dominant shifts that occurred within the participants’ collective self-concept domains.

### **5.9 An overview of the collective self-concept domain changes**

**Table 5.17** displays the shifts in focus that occurred within the collective self-concept domains as the process progressed. This table represents the 14 participants, boys and girls combined. As mentioned earlier, this narrative arts learning programme predominantly activated the participants’ **social** and **personal-emotional** self-concept domains.

I concede that the arts process activated aspects of the academic domain and that the participants could visualise the future self meaningfully and pinpoint their academic challenges, but I felt that the data indicated the participants’ journeys were either located equally in the social and personal-emotional self-concept domains or primarily in the personal-emotional self-concept domains. (I will discuss this aspect further in section 5.10.2 when I conclude the participants’ individual “self-journeys” during the process.)

I will omit interview one (which is the profile column) and present the shifts I detected and commented on, as I discussed the respective interviews in earlier sections. **Please note that the reason for omitting interview one is simply because it was the “yardstick” and does not reveal any changes – in the first interview the participants merely introduced themselves – I wanted to reveal the dominant shifts I had detected *since* interview one.** The reader can consult **table 5.10** or the collective gender self-concept tables for more insight into the nature of the self-introductions. I will also omit some codes (under the five domains) that did not reveal any notable changes or focus shifts. I wanted to present the reader and myself with a table that reveals the dominant (collective) self-concept shifts – accounted for in the data analysis



discussions of interviews one to four in earlier sections. This is why I “trimmed” away codes that did not reveal major collective self-concept changes.

**Table 5:17: Overview of the collective self-concept domain changes**

Collective: interview two	Collective: interview three	Collective: interview four
Arts activities: <i>Identity collage</i>	Arts activities: <i>Future map, dream tree</i>	Arts activities: <i>Externalised cartoon problem, prophetic photograph, video statement, group ball, matchbox summary</i>
<b>Academic domain</b>	<b>Academic domain</b>	<b>Academic domain</b>
<b>ACA II</b>	<b>ACA III</b>	<b>ACA IV</b>
		Problems affect academic achievement
<b>FS II</b>	<b>FS III</b>	<b>FS IV</b>
	The importance of a university education and a family evident	
<b>Social domain</b>	<b>Social domain</b>	<b>Social domain</b>
<b>GOB II</b>	<b>GOB III</b>	<b>GOB IV</b>
An awakening to the reality that others are important too	Insight into the worlds of others	Learned from each other, appreciation for others evident
<b>PSGRI II</b>	<b>PSGRI III</b>	<b>PSGRI IV</b>
		Group roles indicate greater focus on others' benefit
<b>SCPT II</b>	<b>SCPT III</b>	<b>SCPT IV</b>
		Personal issues (or problems) cause social upheaval
<b>SNE II</b>	<b>SNE III</b>	<b>SNE IV</b>
		Removing the problem will have a positive social impact
<b>Personal-emotional domain</b>	<b>Personal-emotional domain</b>	<b>Personal-emotional domain</b>
<b>LSK II</b>	<b>LSK III</b>	<b>LSK IV</b>
Greater self-discovery opportunities desired	Convinced about capabilities to realise dreams	
<b>P-EIM II</b>	<b>P-EIM III</b>	<b>P-EIM IV</b>
Personal honesty comes to the fore: needs identified	Hard work required for the future	Clear measures are specified to deal with the externalised problem
<b>P-ERS-E II</b>	<b>P-ERS-E III</b>	<b>P-ERS-E IV</b>
Identity collage self-expression meaningful to all – revealed dormant self-aspects		Prophetic photograph awakened strengths and goals, cartoon problem externalisation made problem seem manageable, video statement led to a sense of accomplishment, arts process as a whole stimulated self-growth and self-insight
<b>S-AS-E II</b>	<b>S-AS-E III</b>	<b>S-AS-E IV</b>
Bolder self-descriptions and deeper self-evaluations	Self-descriptions related to capabilities	Self-descriptions morally nobler and obtained outward focus, distinct changes in self-evaluation since interview one
<b>Physical domain</b>	<b>Physical domain</b>	<b>Physical domain</b>

BAC II	BAC III	BAC IV
		Critical of physical self on prophetic photograph
Moral domain	Moral domain	Moral domain
MAC II	MAC III	MAC IV
Sobering moral self-judgements		
VS II	VS III	VS IV
		Outward value focus

**Table 5.17** reveals that the participants as a collective were able to move their focus gradually from the secure self to a wider awareness of others and their unique qualities. The gains or realisations that are evident (to me) in this table are the following:

- Education is important and personal problems obstruct academic achievement.
- Insight into the worlds of others facilitates learning from each other, which leads to a greater appreciation of others.
- Personal problems cause social tension and handling the problems effectively can lead to a better social life.
- Self-expression through the arts can lead to self-discovery, greater honesty towards the self and a greater awareness of others.
- The arts activities definitely impact on orientation to the future (the idea that hard work is a reality surfaces) and self-attributes (deepen or become nobler and more socially oriented).

In the light of the above-mentioned gains or realisations, I want to state that the narrative arts activities enlarged the (descriptive) content of the 14 participants' self-concept domains during the two-month process. I need to state that the gains I indicated pertain to these 14 participants only and that another research scenario with other participants may render completely different results. I would like to step back from discussing the collective and return to the individual narratives of the 14 participants, which is also a return to my "spontaneous" (image-based) data analysis approach. My aim is to conclude this chapter by presenting the cumulative portraits of the 14 individual participants accompanied by my personal reflections on each participant's unique journey.

## **5.10 A return to the spontaneous image-based approach – the cumulative portrait**

### **5.10.1 Orientation: how to read the concluding cumulative image-based portrait**

As I explained in section 5.4, I used images and the participants' exact words in an attempt to build a visual understanding of the impact of the narrative arts process on the participants' self-concepts.

The more acceptable way of dealing with the data, as I have done in the collective sections above, focused solely on the two-month process. **The spontaneous approach I devised has two data extensions that are not reflected in the more esteemed approach (see figure 5.2).**

Firstly, the screening of the edited class videos only took place **three months after** the process had been completed (they were accompanied by two questionnaires, see **addenda I and J**) and, secondly, I gave the 14 participants a found poetry questionnaire to complete six months after they had taken part in the narrative arts process, which was also accompanied by a questionnaire (see **addendum K**). The questionnaire was based on the printout they received of the actual words they used in the interview (of the four interviews they had) in the form of a poem. I used the found poetry suggestions as explained and illustrated by Butler-Kisber (2002). An example of a found poetry poem can be seen in **addendum L**.

In order for the reader to “read” the cumulative portrait meaningfully, I need to explain how the cumulative image-based portrait was constructed and the words selected. In **table 5.18** I present the actual table that I used to compile Abigail’s (participant A) cumulative image-based portrait. As explained previously I used the participants’ actual words in my spontaneous approach, therefore the words in **table 5.18** are the participants’ actual words in the respective columns. The columns are (**A to F**) alphabetically labelled and they refer to the relevant **arts activity** or issues that provided the participant self-information. **Column D** (in **table 5.18**) for example indicates the participant’s words that were gleaned from his or her responses pertaining to the dream tree, the cartoon problem externalisation and the prophetic photograph.

When using too many images, it can become cluttered or untidy, therefore I decided to include only five rows under each heading and I only “visualised” all five descriptors for **column A** (for the **initial portrait**). For **columns B to F** I selected only **two** aspects for the imagery that differed significantly from previous self-information. I printed the words that were portrayed in picture format in bold. The reason why I decided to use only two self-descriptors (in most cases) for the cumulative portrait in **columns B to F** is twofold: I wanted to force myself to look at the most discrepant or evident self-opinion changes (in contrast to the existing ones) and I had to limit the number of images for practical purposes, as stated above.

**Table 5:18: Abigail's spontaneous data approach table**

	(A) Self-introduction	(B) Collage concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & matchbox self-clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Abigail</b>	Clever encourager	Calm and different	Chemical engineer	Dedicated, successful	Architect, basket ball player	Be yourself
	Enjoys eating	Busy and "restless"	Doctor	Emotionally distanced alone	Changed person	Feels like better person
	Screaming excited "ghetto" dancer	Daring extreme person	Married seaside living	Hard-working	free, cool	Learnt to treat others with respect
	Sporty	Fashion freak	Presenter	Quiet	Likes herself	More open about problems
	Tomboy leader	Speed/racing lover	Travel and wild life	Reserve problems	Open, self-assertive	Disappointed own laziness

The labels **A** to **F** in the cumulative image-based portrait are thus directly linked to the tables I constructed for each participant. The segments (**A** to **F**) in the cumulative refer to the following:

- A relates to interview one – the introductory interview.
- B refers to major issues seen in the identity collage
- C indicates the gains made possible by the future map projections.
- D points to the relevant self-issues that came to the fore as a result of: the group dream tree, the cartoon externalisation, prophetic photograph insights and the video statements.
- E calls to mind the group ball and matchbox self-reflections.
- F reveals the final self-attributes that surfaced from watching the edited video and from reading the found poetry that contained their (own) words.

I will now present the cumulative image-based portraits of the 14 participants that will include a few of my own personal reflections and summarising comments regarding the respective participant's unique journey. Please note the description of **the initial portrait** is based on the data presented on the data in section 5.5.1 (derived from the more esteemed approach) and the description of the **additional portrait** is primarily based on the imagery in columns **B** to **F** (indicated in the segments of the portrait as explained earlier). The reader should consult the individual participant tables (in **addendum G**) if something sounds obscure in my personal reflection section.

I would also like to assure the reader that everything that I portrayed in the cumulative image-based portrait I gleaned from the participants' statements, either from the interview responses or the worksheets and constructs they made. It might be that some of the elements I refer to in the

cumulative portrait cannot be found in the respective participant's individual table (in **Addendum G**), which then implies that it could fall outside the interview responses. (As I explained earlier when I worked spontaneously with the data I was scrutinising all the interviews, worksheets and assignments to find additional or contrasting self-descriptors.)

I would like the reader to see this part of the chapter as the section where the two approaches complement each other. By this stage of dealing with the data I had merged the two data analysis approaches in my mind to some extent (I think) and I must have been making connections (subconsciously) between the two. I hope that the reader will find this “complementary” approach valuable and that what is to follow will allow the reader to marvel at the joyful aspects portrayed in the cumulative portrait.

### 5.10.1.1 Abigail's concluding cumulative portrait (participant A)

The **initial portrait** (seen in A) reads as follows: Abigail is restless and dislikes studying. She enjoys being in a group, but is not swayed by peer pressure (a tomboy), is an individualistic

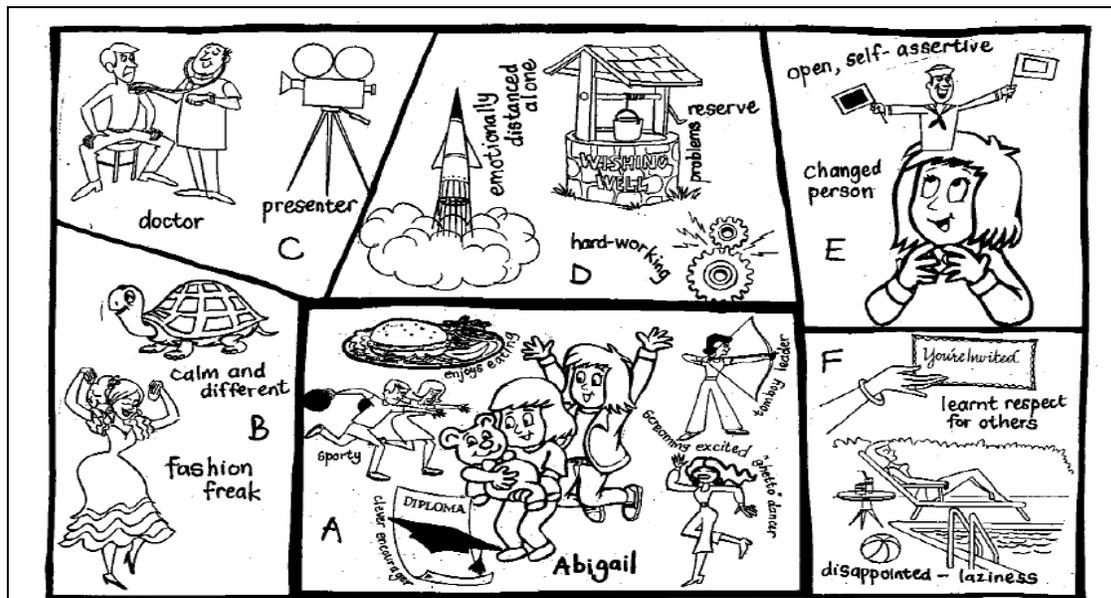


Figure 5.67: Abigail's cumulative image-based portrait

different leader who loves to dance. A sports-crazy joker who eats anything and she celebrates her uniqueness. The **additional portrait elements** (seen in B to F) can read as follows: She likes to be well-dressed, is rather quiet and separate and she wants to enter the medical profession or venture into the media industry. She is a reserved and conscientious girl, who is also transparent, confident

in herself and she has undergone some change. She learned to esteem others and is saddened by her idleness.

**My impressions and comments as teacher-researcher about Abigail’s “self-journey”:** Abigail is a tomboy who recognised that her femininity is actually important to her and that she is quiet as well – she is not restless all the time. She admitted that she has changed. Six months after the completion of the process – as she studied her own words in the found poetry poem – she came to the realisation that she was not living up to her own expectations – she was perhaps not as hard working as she said she was. I observed a mature honesty in her responses. The process impacted meaningfully on her outward stance because she could value others more positively. I am of the opinion that Abigail experienced meaningful growth in her personal-emotional and social self-concept domains.

#### 5.10.1.2 Celeste’s concluding cumulative portrait (participant B)

**The initial portrait** (seen in A) reads as follows: Celeste is sure about the future. She is a joker who prefers boys’ company, intimate groups and wants to belong. She experiences emotional fluctuations and is “crazy” or emotional about nature, because it comforts her. She is a competent artist, a writer who protects her dreams and moral beliefs. **The additional portrait elements** (seen in B to F) read as follows: She is adventurous and might pursue a career in photography or become an environmentalist. Certain issues hurt her emotionally. She has made new discoveries about herself as a result of the arts process and is interested in pre-history. The video screening made her aware of her really dark hair and after having read the found poetry poem (six months after the completion of the arts process) containing her verbatim responses, she really felt misunderstood.

**Table 5:19: Celeste’s spontaneous data approach table**

	(A) Self introduction	(B) Collage concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Celeste</b>	Author and artist	Daring fun person	Environmentalist	Desires to paint more	Discovered new things about self	Be careful what you say
	Horse and nature and lover	Extreme sport person	Lyricist	Obstacle hurts emotionally	Interested in pre-history	Really dark hair
	Moody loner	Keeps her cool	Photographer	(Not camera shy)	Natural healer	Inaccurate future
	Quiet joker	“Out there”	Trainer			More self-aware, Misunderstood
	Self-aware punk rock fan	Peaceful				Problem tackled

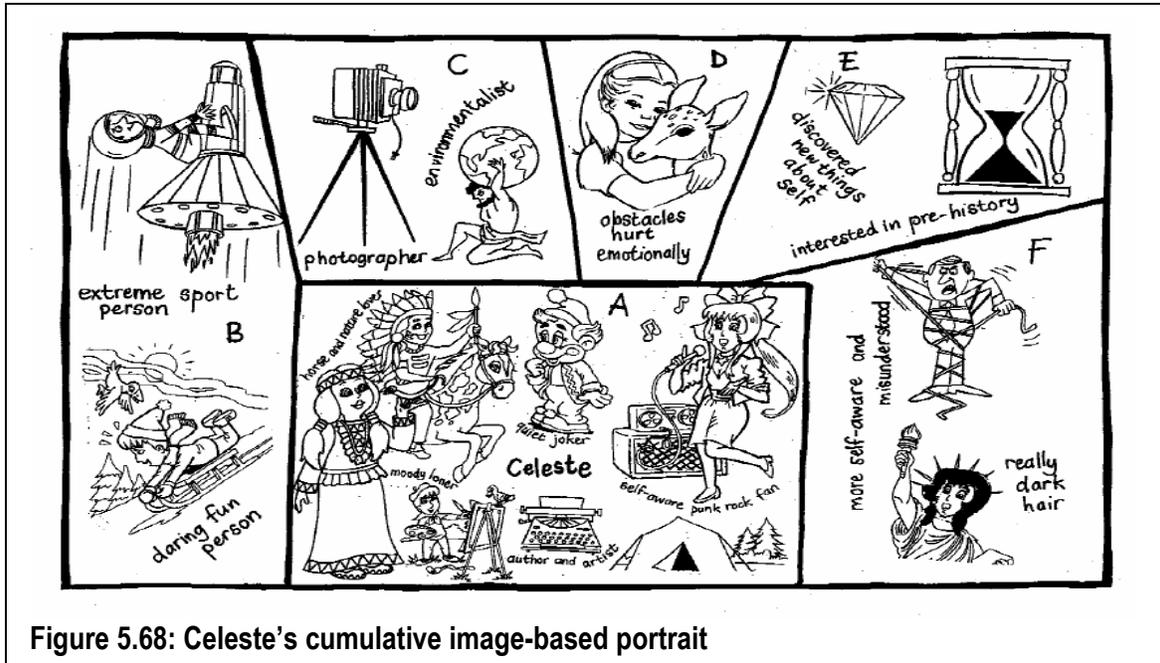


Figure 5.68: Celeste's cumulative image-based portrait

**My impressions and comments as teacher-researcher about Celeste's "self-journey":** Celeste was not an easy participant to work with. She was never clear in her responses and she appeared distant and seemed to enjoy giving enigmatic clues that only she understood. She is the only one of the 14 participants who clearly did not enjoy her small group members' company at all – there is no outward focus in her cumulative portrait. She is critical of self-aspects. It appears as if the process did not make a lasting impression on her, because her self-awareness growth issues remained vague and her attitude to her poem (six months later) displays her negative or distant stance towards the process that transpired. I felt that she refused to reveal anything understandable about her experiences. According to her, she did grow within. I am therefore of the opinion that the process mainly affected her personal-emotional self-concept domain.

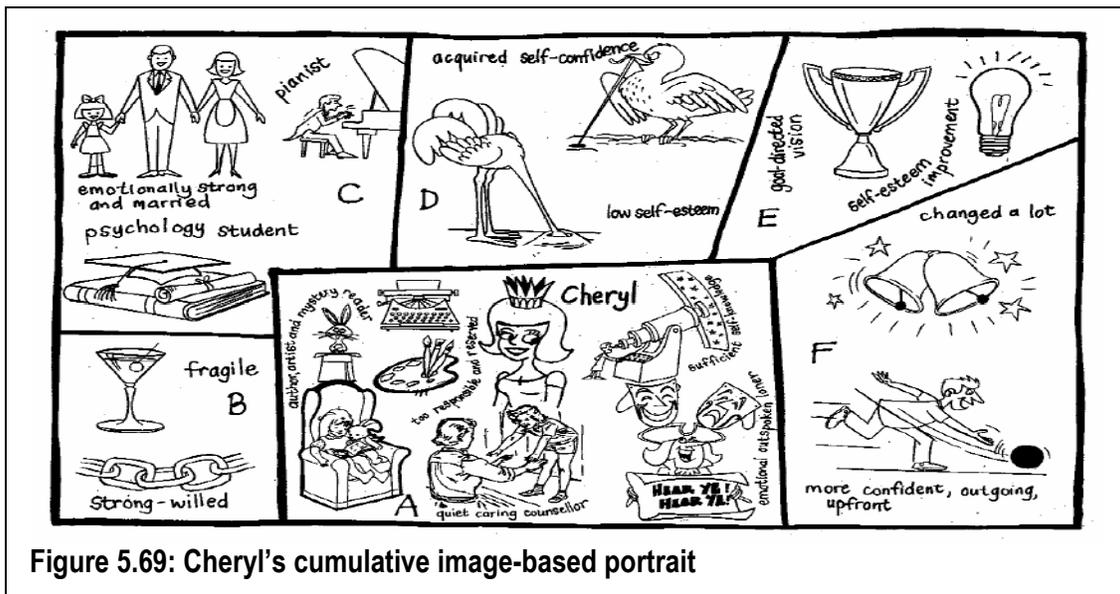
### 5.10.1.3 Cheryl's concluding cumulative portrait (participant C)

**The initial portrait** (seen in A) reads as follows: Cheryl finds acceptance at school and has a role model she can speak to, and is caring. She longs for more social incorporation. She is an emotional artist and a writer and regards herself as being over-responsible. The **additional portrait elements** (seen in B to F) can read as follows: She is a determined and vulnerable person who would like to be an emotionally healthy mother, pianist and psychologist one day. She acknowledged her struggles with her self-esteem, but grew in self-confidence. Her personal

direction became clearer and she felt her self-esteem actually improved. She came to the conclusion that she had matured and that her social skills and confidence had benefited from the arts process.

**Table 5:20: Cheryl's spontaneous data approach table**

	(A) Self-introduction	(B) Collage concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Cheryl</b>	Author, artist and mystery reader	Calm and different	Emotionally strong and married	Acquired self-confidence	Better self-esteem improvement	Funny to see self
	Emotional outspoken loner	Fragile	Focused and persevering	Child psychologist	Changed person	Changed a lot
	Quiet caring counsellor	Passionate dancer	Pianist	Low self-esteem	Goal-directed vision	More confident, outgoing, upfront
	Sufficient self-knowledge	Positive	Psychology student		Mature young lady	Nothing about future
	Too responsible and reserved	Strong-willed	Skateboarding			



**Figure 5.69: Cheryl's cumulative image-based portrait**

**My impressions and comments as teacher-researcher about Cheryl's "self-journey":** Cheryl's responses were not very dramatic or spectacular (when compared to some of the other participants' descriptions), but I detected a slow, honest and consistent pattern of growth. Her responses were also not very "other" focused, because she is a socially cautious person. What I found to be very encouraging about her journey is that she read her poem (six months later) and she could recognise the personal gains she had made. She did not "undo" her interview responses. She remained consistent and it seems as if the arts process had indeed impacted positively on her personal-emotional and social self-concept domains.



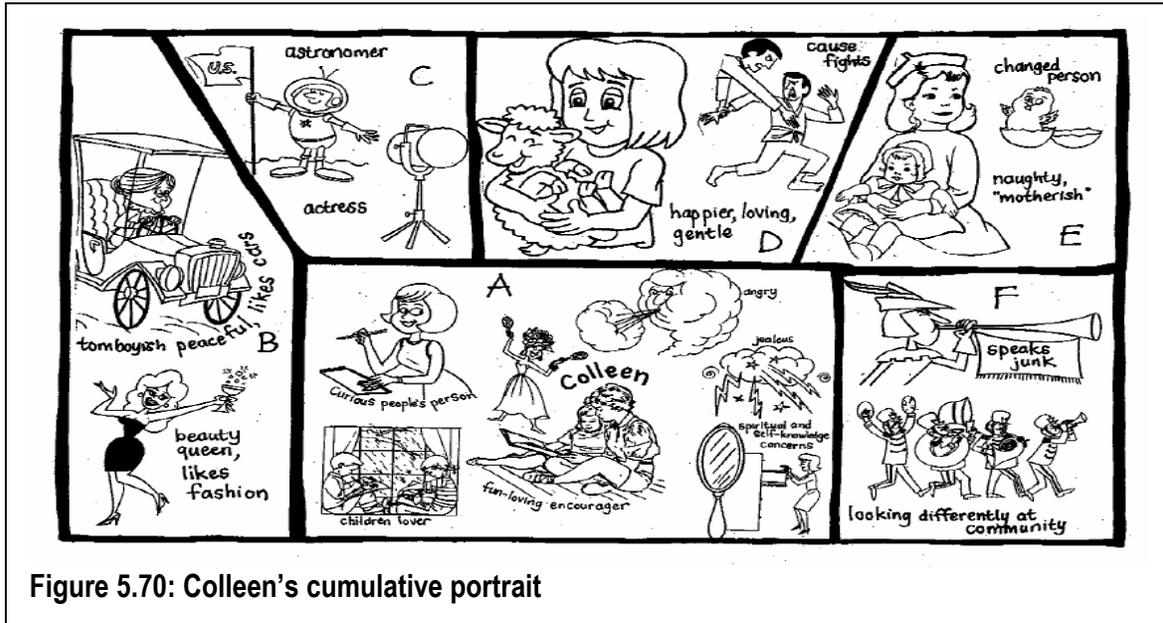
#### 5.10.1.4 Colleen’s concluding cumulative portrait (participant D)

The **initial portrait** (seen in A) reads as follows: Colleen is a joker who enjoys groups. She is curious, cares about children and avoids conflict. She is an expressive extrovert who lacks personal boundaries, struggles with anger and jealousy, and sulks in order to cope. She wants to develop her spiritual discipline. The **additional portrait elements** (seen in B to F) read as follows: She is a fashionable girl who has an interest in boys’ things. She might study acting or astronomy. She acknowledges that she can be an instigator but she became more affectionate because the process altered her. She also assigns herself the role of someone who is maternal and mischievous and she discovered change in herself. She does not believe that what she says is always very meaningful, because (six months later) after she had read her poem, she devalued some of her responses during the interviews, but she did realise or recognise that her perceptions about community had changed.

**Table 5:21: Colleen’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Colleen</b>	Children lover	Beauty queen who likes fashion	Actress	Happier, loving, gentle	Changed person	Great seeing herself – superstar start
	Curious people's person	Grumpy and scared to be herself	Astronomer	Body builder and leader	Charity benefactor	Speaks “junk’ to break silences
	Fun-loving encourager	Nice and loving	Beautiful and loved by God	More adventurous and enjoys being on camera	Empathetic Listener	Looking differently at community
	Jealous and angry	Pretty spotlight person	Hard-working family lover	Two different personalities	Naughty, “motherish”	Cartoon problem disappeared
	Spiritual and self-knowledge concerns	Tomboyish peaceful appreciates cars	Model	Causes fights	Scientist	

**My impressions and comments as teacher-researcher about Colleen’s “self-journey”:** It appears to me that Colleen enjoyed the attention she received during the interviews and the expressive constructs. (She actually came to beg me to participate in the interview process – after the first round had already been done – because she was very curious about what was actually taking place. I made room for her.) Colleen was able to make definite adjustments to her self-



opinion. She came to regard the identity collage and the future maps as two constructs that do not belong to the same person. I think she experienced a cathartic moment when she realised who she said she was on the identity collage was not the same person who she wanted to see in the future she envisaged. Looking at her cumulative portrait made me realise that the pattern of self-insight is actually fairly consistent with the participants’ collective. The process clearly impacted positively on her view of self and others. I believe her personal-emotional and social self-concept domains were enlarged.

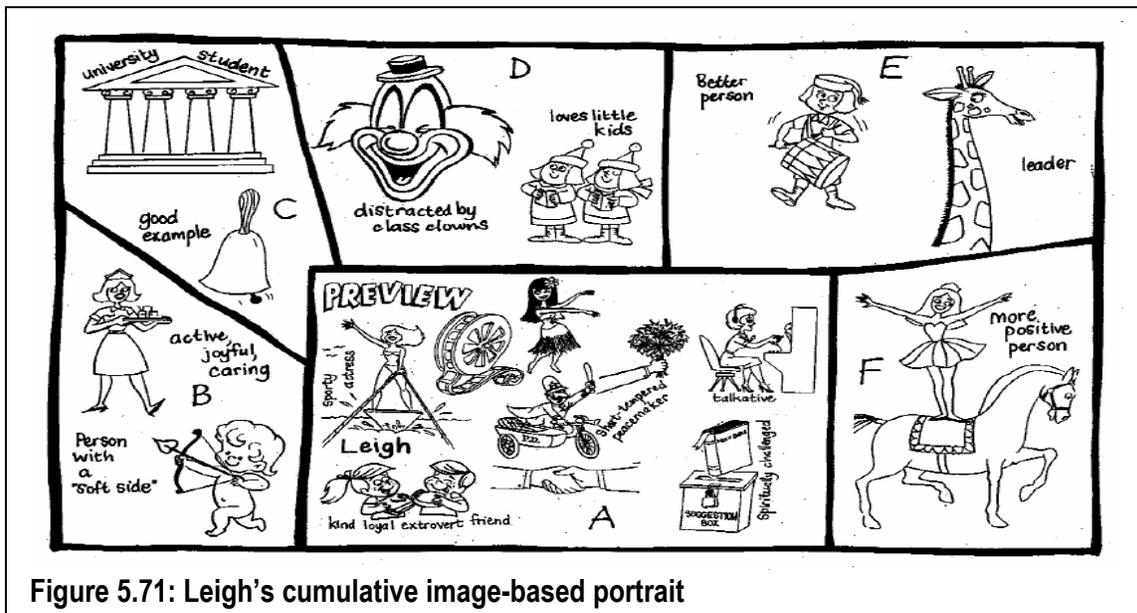
#### 5.10.1.5 Leigh’s concluding cumulative portrait (participant H)

**The initial portrait** (seen in A) reads as follows: Leigh finds happiness among friends. She is a caring peacemaker and believes that gossip and anger harm friendships and she strives to avoid conflict. She needs to lay down personal boundaries. She is a loyal friend, a dancer, an actress and a singer. She is a sportswoman who is grateful to God for her talents and wants no regrets later in life. The **additional portrait elements** (seen in B to F) read as follows: She realised that she is sensitive and concerned about others. She wants to live an exemplary life and graduate from

university. She suffers when class clowns are active and she has an affinity for children. She is actually a leader and feels she has made personal progress and has become a more optimistic person as a result of the arts process.

**Table 5:22: Leigh’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Leigh</b>	Kind loyal extrovert friend	Active, joyful, caring	Actress, benefactor	Energetic	Better person	Bit embarrassing seeing self
	Spiritually challenged	Loves her siblings	Confident, persevering	Confident	Encourager	Be a positive influence, exemplary friend
	Short-tempered peacemaker	Nature lover	Good example	Distracted by class clowns	Entertaining good friend	Better more positive person
	Sporty actress	Person with a “soft side”	Married	Loves little kids	Leader	Problem will remain
	Talkative	Unique, different	University student	Successful	Live for God	



**Figure 5.71: Leigh’s cumulative image-based portrait**

**My impressions and comments as teacher-researcher about Leigh’s “self-journey”:** Leigh’s responses throughout the process were modest and mainly about herself. She did not venture very far from herself, but I believe she made valuable progress. She did not disregard her previous statements when she read her poem (six months later). The arts process positively impacted on her outlook on life. It was a private but memorable journey and mainly affected her personal-emotional self-concept domain.



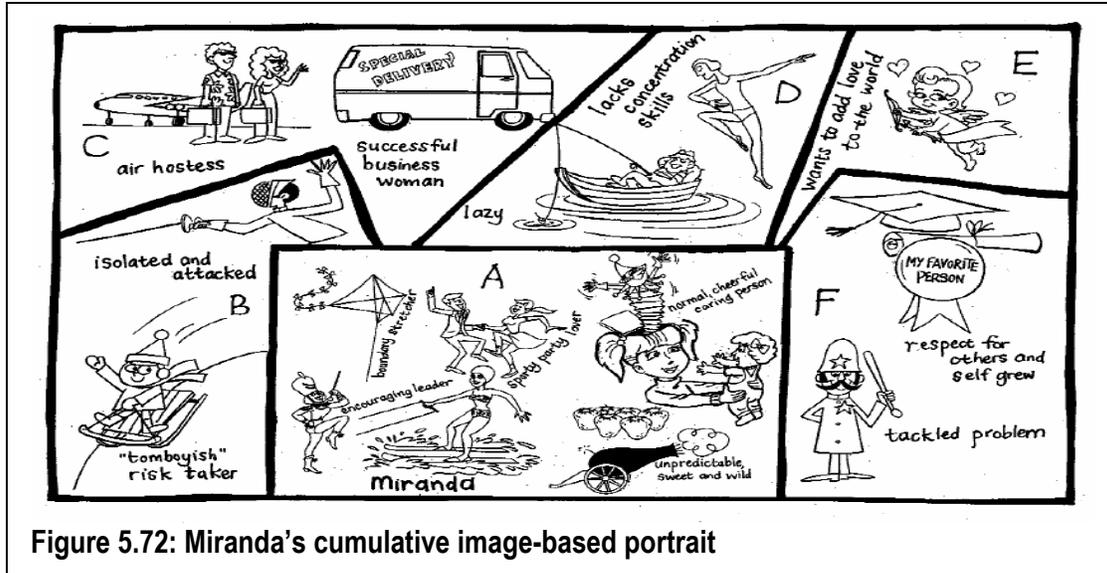
### 5.10.1.6 Miranda’s concluding cumulative portrait (participant J)

The **initial portrait** (seen in A) reads as follows: Miranda dislikes reading, History and Geography. Her friends make school bearable. She enjoys groups because people can compare themselves to others. She values physical touch and finds conflict troublesome. She is self-knowledgeable, caring and not self-absorbed. She wants to discover her inner self. She is a sportswoman with spiritual values, who is never rude to others, but she stretches the rules occasionally to avoid living a joyless life.

The **additional portrait elements** (seen in B to F) read as follows: She is also an adventurous daring person who feels distant from others and exploited at times. She considers becoming an air hostess or venturing into the business world. Her laziness and inability to concentrate could restrict progress. She has a concern for others. The video screening triggered respect for others and self. When she read her poem (six months later) she could report that she has started to manage her problem.

**Table 5:23: Miranda’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Miranda</b>	Boundary stretcher	Fashionable shopper	Air hostess	Established a lot	Brings smiles and happiness	Weird seeing herself
	Encouraging leader	Isolated and attacked	Charitable	Lacks concentration skills	Fun-loving, living to the full	Respect for others and self-respect grew
	Normal cheerful caring person	Strong alcohol convictions	Hard worker, people skills	Lazy	Peer pressure felt	Defends her friends
	Sporty party lover	“Tomboyish” risk taker	Married mother	Likes taking photos	Wants to add love to the world	Tackled problem
	Unpredictable, sweet and wild	Under peer pressure	Successful business woman			



**My impressions and comments as teacher-researcher about Miranda's "self-journey":** Miranda's responses were honest and transparent. She is a joyful person who does not say things she does not mean. Her responses were brief and to the point. It appears as if the process afforded her an opportunity to pinpoint her problems (and label her emotional weaknesses) and to address them. She also gained ground in her perceptions of others and she valued her poem (six months later) and recognised the valuable aspects. She reported that she had tackled her concentration problem and the process had enriched her academic life. Miranda's journey appeared to have been a venture with distinct benefits. It definitely impacted on her personal-emotional and social self-concept categories and her academic domain benefited as well (as her concentration improved).

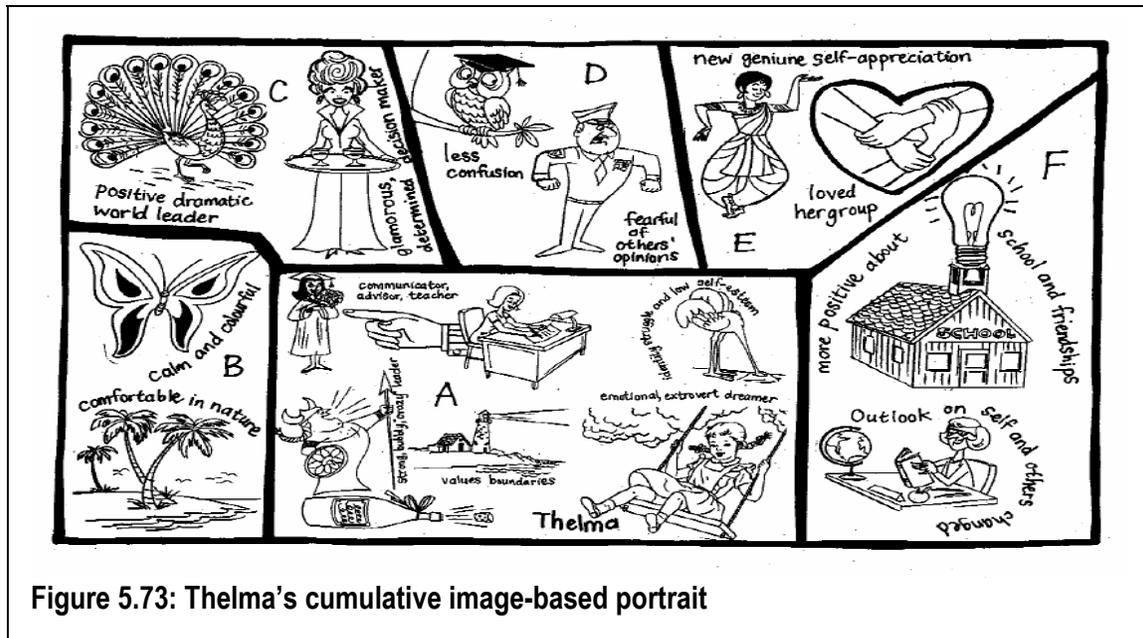
#### 5.10.1.7 Thelma's concluding cumulative portrait (participant L)

**The initial portrait** (seen in A) reads as follows: Thelma dislikes groups because they can be restrictive. She is a leader and advisor who connect people. She sees peer pressure as a source of confusion and her strong personal boundaries block it. Her true identity concerns her and she is emotional at times. She is a lively, bold and different extrovert. Her bodily appearance causes stress and is linked to her low self-perception. She needs spiritual input, which she can receive through prayer. She regards parental guidance as being of vital importance. The **additional portrait elements** (seen in B to F) read as follows: She discovers that she loves nature and that she is actually a peaceful and interesting person. She sees herself as a leader with drive. She experiences less confusion about personal issues and realises that concern about others' approval

hampers her progress. She gained a new respect for herself and she became fond of her group. The video screening helped her to develop a positive attitude to school and friendships. Her poem (six months later) made her recognise the fact that she has altered some of her perceptions about self and others.

**Table 5:24: Thelma’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Thelma</b>	Communicator, advisor, teacher	Calm and colourful	Glamorous, determined decision maker	Less confusion	Loved her group	Cool, embarrassing to see self
	Emotional extrovert dreamer	Comfortable in nature	Organised loving wife, mother	Fear of others' opinions	Motivates, inspires	God has a plan for everybody, she is a beautiful person, beautiful soul
	Identity struggle and low self-esteem	Humorous sweet and funny	Positive dramatic world leader	Christian leadership touch	More positive	More positive about school and friendships
	Strong bubbly “crazy” leader	Neat person values recognition	Understanding creative thinker		New genuine self-appreciation	Outlook on self and others changed
	Values boundaries	Weird	University student		Provide, peace, love, happiness	Self-righteous: comfortable with self



**Figure 5.73: Thelma’s cumulative image-based portrait**

**My impressions and comments as teacher-researcher about Thelma’s “self-journey”:** Thelma could be viewed as the ideal participant in many respects. She put herself completely into the process and she kept going. She was honest and clear about what was happening to her. She



did not change her stance about the process when she saw her words in the found poetry poem six months later. She engaged with her own ideas and saw self-changes. The arts process impacted on her personal-emotional and social self-concept domains.

**5.10.1.8 Tricia’s concluding cumulative portrait (participant M)**

**The initial portrait** (seen in A) reads as follows: Tricia is optimistic about the future. She sees groups as vehicles of good and trouble. She regards herself as an exhorter, a positive group influence. School allows her to connect with people and she can retaliate when under pressure. She has a godly purpose to her life, is an assertive, fun-loving joker who draws strength from her faith. She dislikes labelling people and is determined to succeed. Staying within personal boundaries is important to her. The **additional portrait elements** (seen in B to F) read as follows: She is a liberated person with strength who has not yet been noticed or acknowledged. She foresees a future that will allow her to be a conscientious and influential person. She realises that she is not giving her school work the dedication it deserves and she does not regard herself as a perfect camera target. She is affectionate, dependable music lover. The video assisted her to develop a special concern for everyone in her class, but unfortunately her school work is still suffering (six months later) and the situation is deteriorating.

**Table 5:25: Tricia’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Tricia</b>	Friendly encourager	Blessed and different	Determined “go-getter”	All play no work (Lacks self-discipline)	Down to earth, real	Weird to see self
	Reliable and dependable friend	Free, strong fighter	Hard-working, accountable	Not very photogenic	Instil confidence in others	Acquired soft spot for each peer
	Strong upfront self-assertive extrovert	Optimist	Independent statement maker	Successful, sophisticated	Music crazy	Problem worse
	Tempted to move boundaries	Unusual sense of humour	Married benefactor	Spontaneous and funky	Trustworthy, loving	
	Values discipline	Undiscovered	Reveal women power	Woman of colour	Woman of God	

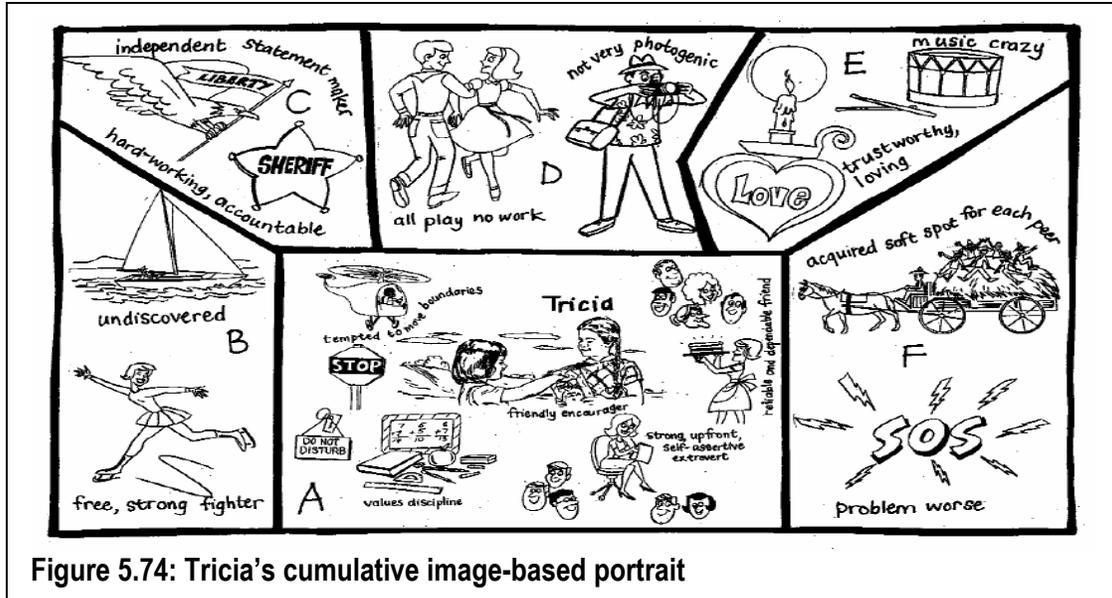


Figure 5.74: Tricia's cumulative image-based portrait

**My impressions and comments as teacher-researcher about Tricia's "self-journey":** I detected honesty and a genuine concern for others in Tricia's journey. She made clear logical statements and she was able to define her challenges. The video screening brought her concern for others clearly to the fore. As she was reading her poem, she was able to discern (six months later) that she has not made progress with her laziness. I had the impression that Tricia was thoroughly enjoying the process and that she was encouraging herself to enjoy herself all the time. The process clearly uncovered her personal challenges and deepened her concern for others. I am therefore of the opinion that the process made an impact on her personal-emotional and social self-concept domains.

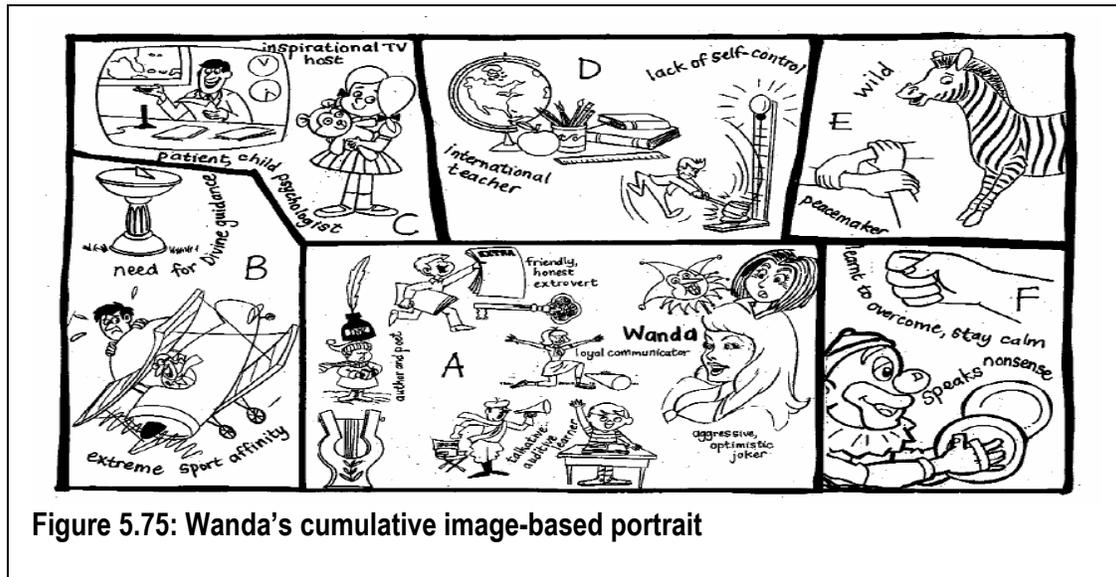
#### 5.10.1.9 Wanda's concluding cumulative portrait (participant N)

**The initial portrait** (seen in A) reads as follows: Wanda is a socialiser who dislikes Art. She is not linked to any particular social group but moves between groups, because she wants many friends. She is a communicator who defends the helpless. She is a moody person who knows herself. She is a poet who withdraws to cope. She is an easy-going optimist and an assertive aggressor who can instigate fights. She can distinguish between good and bad and has strong spiritual values. She can be irresponsible at home. The **additional portrait elements** (seen in B to F) read as follows: She enjoys daring sports and requires divine direction. She sees herself as a kind child psychologist or an influential television personality or an international teacher. She lacks self-restraint and is uncontrollable at times, but she is a peacemaker as well. She learned to become

victorious and to be contained. The poem (six months later) made her realise that she does not always speak sensibly.

**Table 5:26: Wanda's spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Wanda</b>	Aggressive optimistic joker	Creative free spirited individual	Ambitious, focused, hard working	Excited about dreams	Confident	Cool, exciting seeing self
	Author and poet (writer)	"Dark" humour	Patient child psychologist	Hard work ahead	God-fearing follower	Much potential
	Friendly, honest extrovert	Divine guidance need	Godly life and choices	International teacher	Peacemaker	Learnt to overcome, stay calm
	Loyal communicator	Extreme sport affinity	Inspirational TV host	Lack of self-control	Up lifter	Loving, trustworthy
	Talkative auditive learner	Sheltered erring believer	Married, successful	Not a camera person	Wild	Speaks nonsense



**Figure 5.75: Wanda's cumulative image-based portrait**

**My impressions and comments as teacher-researcher about Wanda's "self-journey":** Wanda's journey is a more personal one, because her responses did not refer to others much. I got the impression that she was predominantly dealing with issues within herself. She did not obtain a wider focus on others and her gains are focused within. She utilised the arts process to visualise a morally worthier image of herself. It appears to me as if the narrative arts process mainly impacted on her thinking about herself, because she came to re-evaluate the content of her conversations (a result of reading the poem six months later). I am therefore of the opinion that her personal-emotional self-concept domain was significantly enlarged.



### 5.10.1.10 Gareth’s concluding cumulative portrait (participant E)

The **initial portrait** (seen in A) reads as follows: Gareth’s future concerns him. He can trust others and dislikes groups. He is a joking peacemaker and uplifter. He feels influential in others’ lives and enjoys social interactions. His confidence levels fluctuate and he is clear about his purpose. He hides his need for personal care behind his supporting role. He is an easy-going “people specialist” who can be a sarcastic procrastinator at times. He believes it is important to learn from experience. The **additional portrait elements** (seen in B to F) read as follows: He is vulnerable and special and a competent swimmer. He considers becoming an Olympic swimmer and possibly a sports physician. His problem is that he is not engaging meaningfully socially, but merely stirring socially. He realised that fear can block personal progress and he is very fond of people. He gained confidence through the narrative arts process and he was able to make promises to himself that he intends keeping (a comment he made six months later after he had read the poem).

**Table 5:27: Gareth’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Gareth</b>	Influential talented class clown	Adventurous swimmer	Benefactor	Goofing around	Fear an obstacle	Cool to see self
	Expressive people’s person	Delicate and exotic	Rock star		Humorous helper	Gained confidence
	Sarcastic and straight forward	Elegant and stylish	Sports physician		Interesting encourager	Discovered things
	Self-reliant	Extreme and strong	Successful family man		Loves to love	Made promises to self
	Supportive “up lifter”	Friendly and caring	World-renowned swimmer			Problem controlled

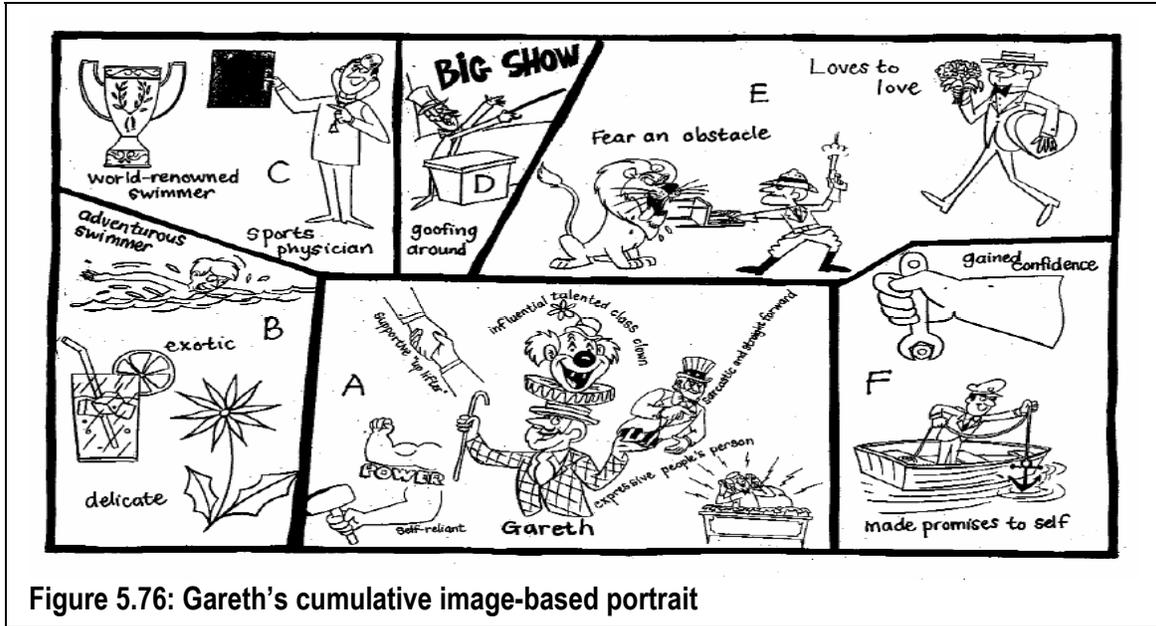


Figure 5.76: Gareth's cumulative image-based portrait

**My impressions and comments as teacher-researcher about Gareth's "self-journey":** At first I did not really know what to make of Gareth's boisterous interview responses (and lazy attitude with regards to some aspects of the process) and I entertained the idea that he was simply talking, but I was proved wrong in the end. His reaction to his found poetry made me realise that he was very sincere about what he said during the interviews. I think that Gareth grew meaningfully within and that he opted for a more positive stance towards his peers. He did not like groups during interview one, but his responses and attitude at the end of the process tell me that he made adjustments to his views about groups and others. Gareth seemed to have grabbed the opportunity the process afforded him to encourage himself and to gain direction for the future. I think his personal-emotional and social self-concept domains were affected significantly.

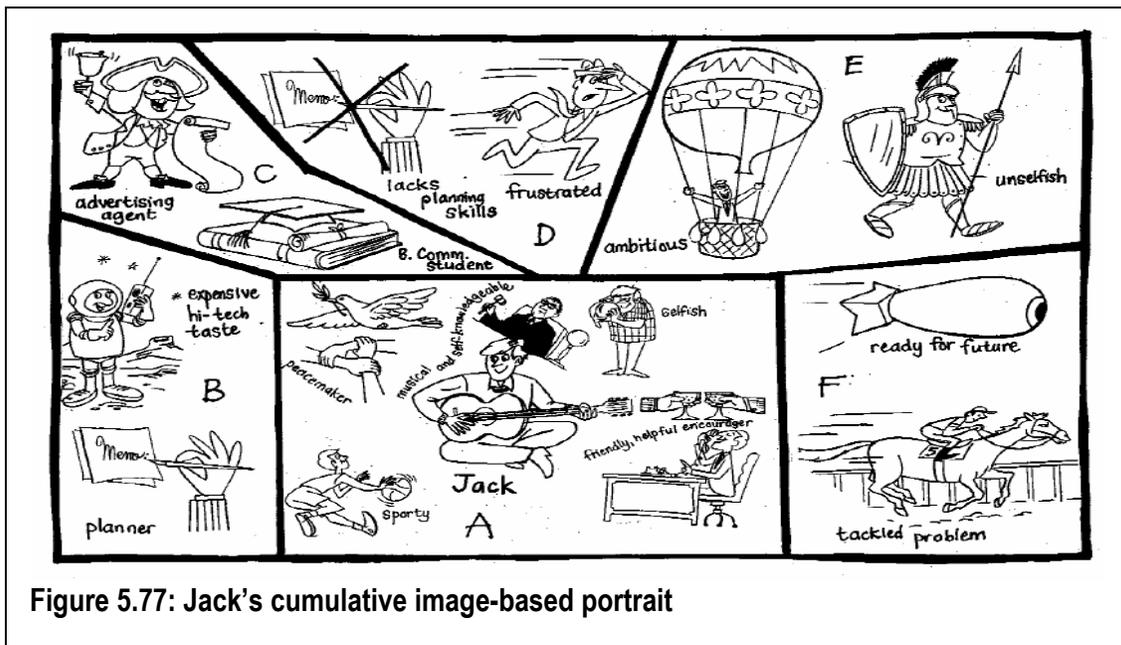
#### 5.10.1.11 Jack's concluding cumulative portrait (participant F)

**The initial portrait** (seen in A) reads as follows: Jack is excited about the future because he possibly wants to become a businessman. He is a likeable social guy who finds protection in groups and he feels socially satisfied. Class is not always a comfortable place. He withdraws to cope, reflects on an issue and thereafter consults others. He is a reserved and friendly person who cares for his body. He values spirituality and a godly family. The **additional portrait elements** (seen in B to F) read as follows: He sees himself as a proactive person who likes good quality items. He might venture into business and therefore might do a degree in commerce. His

externalisation of his problematic issues revealed that he actually is not proactive and that he is frustrated and in need of assistance. He discovered that he is ambitious and is no longer as self-centred as he used to be. The process and the video screening made him realise that he is actually ready for his future. He reported that he tackled his problem after he had read his poem (six months later).

**Table 5:28: Jack’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Jack</b>	Friendly, helpful encourager	Expensive hi-tech taste	Advertising agent	Gained self-knowledge	Administer healing	Great to be on screen
	Musical and “self”- knowledgeable	Fast living	B. Comm. student	Frustrated	Assist unemployed	Ready for future
	Peacemaker	Luxury outlook	Confident	Lacks planning skills	Ambitious and kind	Open about opinions
	Selfish	Planner	Persistent	Good time management	Wants to get married	Tackled problem
	Sporty		Serious	Boss with business look	Unselfish	



**Figure 5.77: Jack’s cumulative image-based portrait**

**My impressions and comments as teacher-researcher about Jack’s “self-journey”:** Jack “caught himself out”. At first he painted a very conscientious picture of himself, but as the process proceeded he seemed to have lowered his guard about his opinion of himself and he came to admit that all was not well. To me, Jack used the arts process as a mirror: he could not deny what



he was actually seeing eventually. Jack also made progress in his concern for others. He moved from selfishness to concern. If it is true that he actually tackled his problem, the process was very helpful indeed in his case and it then impacted on his academic, social and personal-emotional self-concept domains.

### 5.10.1.12 Klaus’s concluding cumulative portrait (participant G)

**The initial portrait** (seen in A) reads as follows: Klaus is academically irresponsible. He enjoys groups and parties. He is a protective class-clown who can resist peer pressure and he appreciates others’ emotional support. He needs to gain self-knowledge and struggles with anger and needs solitude to gain emotional composure. He is a joking but responsible person who enjoys computer games. He is against drinking and is concerned about his spiritual well being. The **additional portrait elements** (seen in B to F) read as follows: He is also kind-hearted, composed and finding his course. He contemplates a career as a veterinarian, an engineer or a professional soccer player. He can cause harm when his anger erupts. He gained self-confidence and contributes to a jovial social atmosphere. He came to have a higher regard for God and his own capabilities through the narrative arts process, but unfortunately his anger problem has not abated (he reported six months later).

**Table 5:29: Klaus’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Klaus</b>	Angry	Creative	Deep-sea fisher	Becoming focused achiever	Assist less privileged	Attitude towards God & talents changed
	Grateful caring party person	Expensive taste winner	Disciplined and focused	Violent	Contributes laughter	Good, funny seeing self
	Lacks self-knowledge	In control and finding direction	Family man and smart car	Professional Soccer player	More sure of self	Problem is worse
	Spiritually puzzled	Gentle	University student		Preach the gospel	
	Strong will-power	Patient and punctual	Vet or engineer			

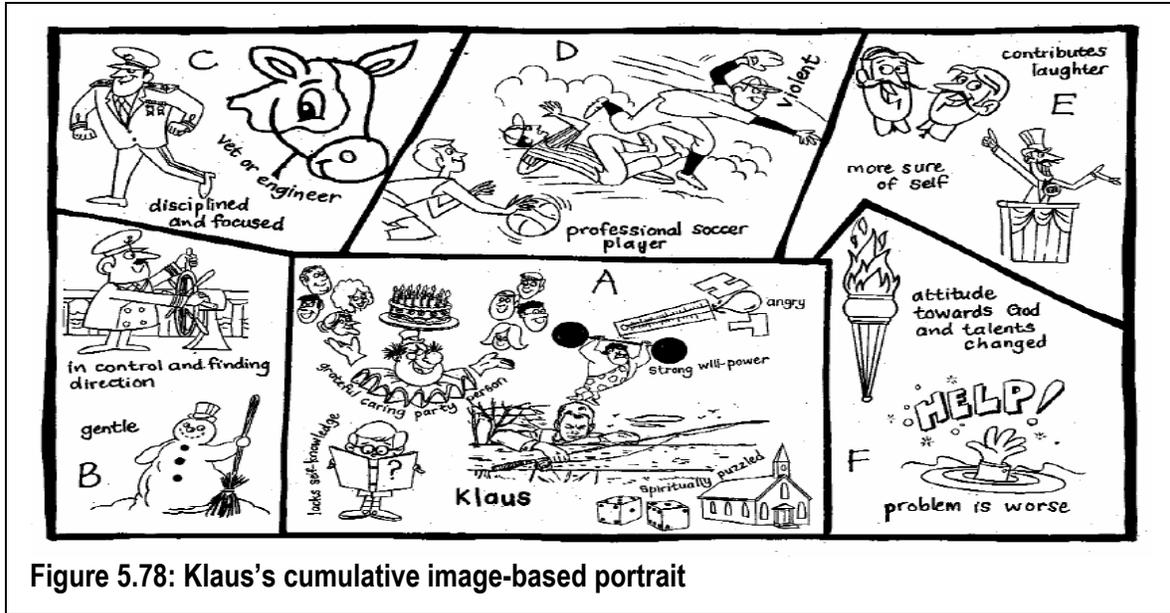


Figure 5.78: Klaus's cumulative image-based portrait

**My impressions and comments as teacher-researcher about Klaus's "self-journey":** Klaus was not an easy participant. I frequently had to make alternative arrangements to have his interviews recorded. He appeared to be conveniently forgetful. As I was dealing with Klaus and his responses, I had the distinct feeling that he was not really engaging from deep within himself – or he was unable to voice his feelings or realisations. His personal journey does not seem to have been particularly deep and yet he grew to the extent that he expresses his gain: he started to respect his capabilities. What I find interesting in Klaus's journey is that his focus was primarily on himself. He said he was a sociable guy, but he did not seem to notice others very often during the process – according to his responses – however, he was very honest in explaining the effects his temper has on others. It appears to me that Klaus took this time to focus within and I would say that he focused on his personal-emotional self-concept domain.

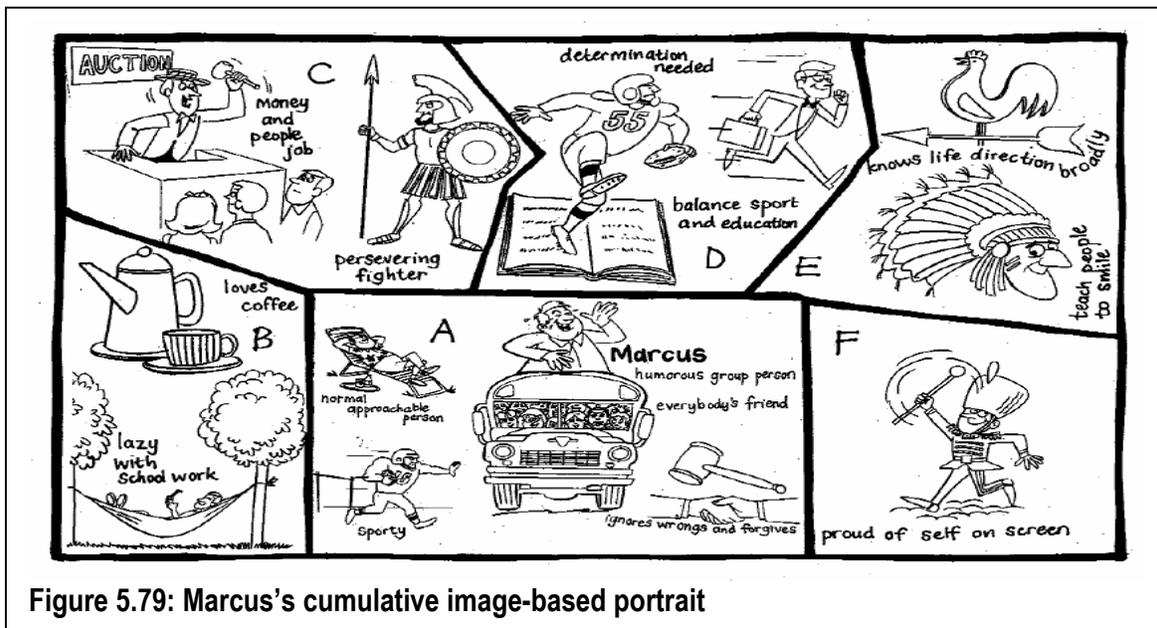
### 5.10.1.13 Marcus's concluding cumulative portrait (participant I)

**The initial portrait** (seen in A) reads as follows: Marcus sees the future as a puzzle. His friends provide a sense of belonging and he regards groups as vehicles that build self-confidence. He needs self-knowledge and solves problems as they arise. He does surprisingly strange things at times. He is a likeable, sporty cricket-lover (and player) with a sense of humour. He does not harbour ill feelings and believes that one must stay within your personal boundaries. The **additional portrait elements** (seen in B to F) read as follows: His idleness hampers progress at

school and he enjoys his coffee. He foresees a future that involves money and people and he will persevere to make things happen. He realises that he has to divide his focus meaningfully between his sport and his academic work and he lacks determination. He wants to impact positively on people and he realised what the general vision for his life is. He enjoyed seeing himself on the screen during the screening of the edited video.

**Table 5:30: Marcus’s spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Marcus</b>	Everybody’s friend	Lazy with school work	Australia	Balance sport and education	Knows life direction broadly	Proud of self on screen
	Humorous group person	Likes snorkelling	Diligent	Determination needed	Quite short physically	
	Ignores wrongs and forgives	Loves coffee	Money and people job	Fun loving	Teach people to smile	
	Normal approachable person		Persevering fighter			
	Sporty		University student			



**Figure 5.79: Marcus’s cumulative image-based portrait**

**My impressions and comments as teacher-researcher about Marcus’s “self-journey”:** I do not think Marcus ventured deeply into himself. He was very honest about himself from the start, but he did not comply with some of the requirements of the worksheets and assignments. I think he therefore hardly scratched the surface about his personal issues, because his responses pertaining to self were very elementary; however, I was proved wrong by his responses to the poem (six

months later). The value of the process (for him) was the fact that he came to realise that he could jeopardise all the plans he has for his future if he lacks determination. Marcus excelled in watching others and he compared differences and similarities between group members. It appeared to me that Marcus enjoyed being with the others so much that he disregarded all self-aspects and completely lost self in the greater collective, but his responses reveal that he was actually quietly concerned with only himself. I find it interesting that he only comments on his own screen appearance. Perhaps his level of maturity (at that stage) did not allow him to venture further, which is why he commented in his poem feedback that the arts process entailed a lot of thinking. I am of the opinion that Marcus did in fact enlarge his social self-concept domain to some extent, but his actual growth seems to have occurred in his personal-emotional domain.

#### 5.10.1.14 Peter-John's concluding cumulative portrait (participant K)

The **initial portrait** (seen in A) reads as follows: Peter-John feels that friends are valuable sounding boards. He appreciates social groups, but warns against their restrictive nature. He is a leader who protects the weaker ones. He enjoys social interactions, has adequate self-knowledge and regards the self as an enigmatic entity at times. He has temper problems and talks to himself to process information. He is a music and pet lover and does not enjoy awkward surprises. He is punctual, self-controlled and spiritually focused. The **additional portrait elements** (seen in B to F) read as follows: He is a daring person who would appreciate greater autonomy and he sees himself as a medical practitioner living a balanced life one day. He realises that he is a fun-loving lazy person with a hypnotising stare (on the prophetic photograph), but he is also persevering. The process taught him a lot about others.

**Table 5:31: Peter-John's spontaneous data approach table**

	(A) Self-introduction	(B) Collage Concepts	(C) Future projections	(D) Tree, cartoon, photo insights, video statements	(E) Ball & match box clues (school process ends)	(F) Video, poem reflections (3 & 6 months later)
<b>Peter-John</b>	Deep and accountable leader	Behavioural inconsistencies	Balanced life	Getting closer to God	Conveyed self-knowledge.	Fun to see self
	Open-minded factual individual	Caring thinker	Family man	Doer, inspirer	Find cures	Learned about others in the class
	Responsible people lover	Longs for freedom	Hard working	Fun-loving and lazy	Persevering	
	Self-controlled "controlling" teacher	Passionate risk taker	Medical doctor	Hypnotising stare		
	God-fearing encourager	Striving to be strong	University student	Medical specialist		

**My impressions and comments as teacher-researcher about Peter-John’s “self-journey”:**

Peter-John’s responses were a pleasure to work with. I could “feel” his honesty and his wholehearted participation also made him discover distinct growth areas. In the interview one profile Peter-John is very “controlled” and content – almost too good to be true – but the identity collage imagery uncovered the longing to break out and to engage or live without self-restrictions. He is able to name his problem and he obtained a healthy view of others. I think Peter-John made (major) social and personal-emotional self-concept domain adjustments. His responses to the questions that accompanied the poem (six months later) made it clear that he had definitely learned something (from the “unforgettable” process): he needs to control his fun part and he needs to plan better. He had made subsequent progress he reported.

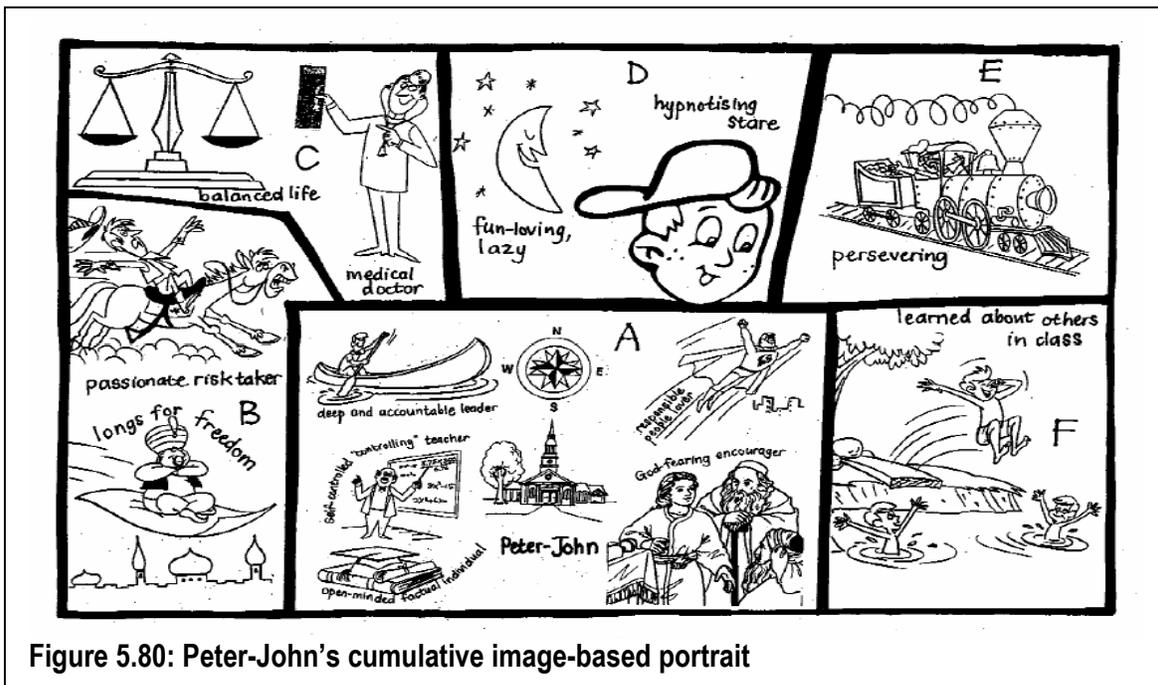


Figure 5.80: Peter-John’s cumulative image-based portrait

This concludes the presentation and impressions regarding the cumulative image-based participants’ portraits. In section 5.10.2 I present a summary of the participants and their self-concept domain growth areas based on the discussion above (in sections 5.10.1.1–5.10.1.14).



### 5.10.2 A summary of the individual participants’ dominant self-concept domains affected

As stated earlier, this narrative arts process seemed to have honed in on the personal-emotional and social self-concept domains. (As stated earlier, gains were made in the academic category to some extent. I decided to omit the academic domain because I could not substantiate the gains in that domain effectively.) I want to provide the reader and myself with a brief overview of the participants and the prominent self-concept domains affected in **table 5.32**. This table will allow us to see at a glance how the individual participants actually experienced the arts process journey. This experience was either a deep personal engagement with self (seen in the **personal-emotional domain growth predominantly** column B) or a deep personal journey that was accompanied by an outward focus as well (seen in the **social and personal-emotional domain growth evident** column A).

**Table 5:32: Concluding overview of participants’ affected self-concept domains**

SOCIAL AND PERSONAL-EMOTIONAL DOMAIN GROWTH EVIDENT (A)	PERSONAL-EMOTIONAL DOMAIN GROWTH DOMINANT (B)
<b>Girls</b> Abigail (participant A) Cheryl (participant C) Colleen (participant D) Miranda (participant J) Thelma (participant L) Tricia (participant M)	<b>Girls</b> Celeste (participant B) Leigh (participant H) Wanda (participant N)
<b>Boys</b> Gareth (participant E) Jack (participant F) Peter-John (participant K)	<b>Boys</b> Klaus (participant G) Marcus (participant I)

As far as I am concerned – based on my knowledge of the data (in the spontaneous approach) and the participants involved – I can state that nine of the participants experienced the process as a learning programme or educational journey that impacted on both the social and personal-emotional self-concept domains. Celeste (participant B), Leigh (participant H), Wanda (participant N), Klaus (participant G) and Marcus (participant I) experienced the process as impacting on their personal-emotional self-concept domain primarily.

Based on the information given here (in as far as it is possible to infer from my extremely limited sample!) I feel that I can say that although there are differences in the boys' and girls' responses and their experience of self (as revealed throughout this chapter), this particular narrative arts process impacted similar self-concept domains for both sexes in **my** sample. This process was therefore effective in enlarging the personal-emotional and social self-concept domains (predominantly) of the 14 girls and boys in this study. In section 5.11 I would like to summarise the data analysis procedures I employed and contrast the findings of the rigorous and spontaneous approaches.

### **5.11 A summary of the data analysis procedures**

**Figure 5.81** below summarises the data analysis procedures and the “cycle” that I followed as I was analysing the data. As indicated earlier in this chapter, I spent a considerable amount of time dealing with the data spontaneously or intuitively before I reworked the data according to the esteemed approach. I believe that the two approaches “merged” or “triangulated” at the end.

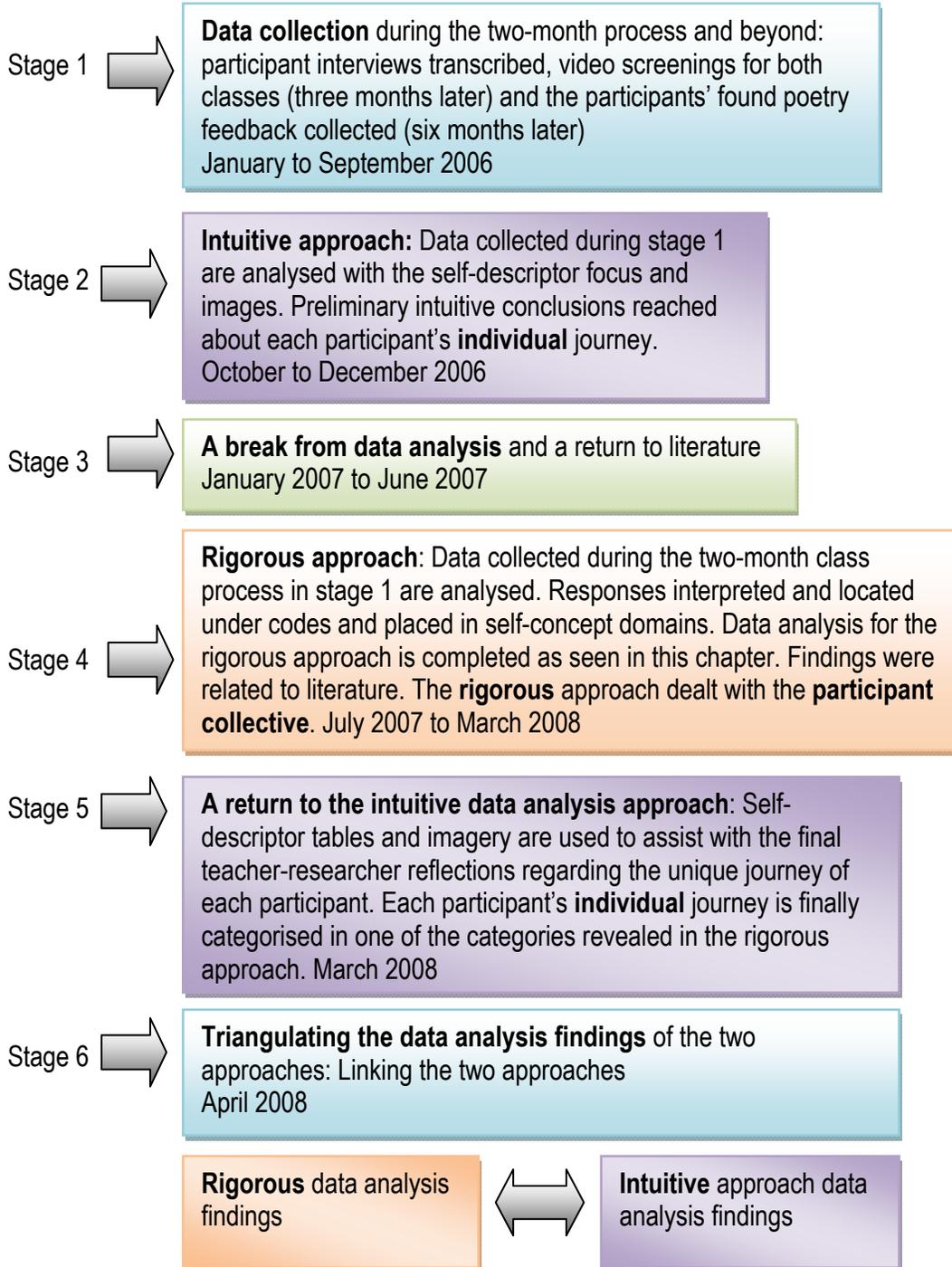


Figure 5.81: Summary of the data analysis procedures

In section 5.12 I present the findings of the two data analysis approaches in broad outlines so that the prominent aspects that emerged from each approach can be viewed.



### 5.12 A synopsis of the salient data analysis aspects

Throughout this chapter I have paused to highlight prominent aspects of the data of each round of interviews (with the rigorous approach) and I attempted to conclude the intuitive approach by distilling the impressions I had of each participant's individual journey. My intention is to contrast the findings of the participant collective (that emerged from the esteemed or rigorous approach) with the final teacher-researcher reflections (that emerged from the intuitive image-based approach in **table 5.33** below).

**Table 5:33: Summary of the data analysis findings of the two approaches**

Rigorous or esteemed data analysis approach:	Spontaneous or intuitive data analysis approach
<p><b>Aim:</b> to analyse the data of the participant collective by means of esteemed or “scientific” procedures using codes and predetermined categories and to compile tables that would categorise the interpreted responses.</p>	<p><b>Aim:</b> to investigate the individual journeys of the participants using images to portray a singular self-descriptive or self-perception participant focus (over the nine month duration of the participant process) and to create a cumulative portrait for each participant that records the completed journey by each participant.</p>
<p><b>Data collection duration:</b> the two-month school narrative arts process or learning programme</p>	<p><b>Data collection duration:</b> the two-month school narrative arts process and an extended six month data collection period which include: the video screening and the found poetry poem</p>
<p><b>Results according to specified self-concept domains are listed in the rows below:</b></p>	<p><b>Results of the intuitive approach linked to the specified self-concept domains (of the rigorous approach) after concluding teacher-researcher reflections – in the rows below:</b></p>
<p><b>Academic domain:</b> The value of education was emphasised in reaching for future goals and the lack of adequate self-management which impacts academic achievement negatively became evident.</p>	<p>Not my focus with this approach.</p>
<p><b>Social domain:</b> Participants learned from one another during group sessions, they assumed more other-focused group roles, they realised that individual problems cause social upheaval and concluded that the removal of personal problems will positively impact future social interactions.</p>	<p><b>Social domain:</b> The following nine (of the 14) participants experienced growth in their <b>social self-concept domains</b>, based on the teacher-researcher reflections linked to the cumulative image-based participant portraits: Abigail (participant A), Cheryl (participant C), Colleen (participant D), Gareth (participant E), Jack (participant F), Miranda (participant J), Peter-John (participant K), Thelma (participant L), Tricia (participant M)</p>



<p><b>Personal-emotional domain:</b> Participants were able to indicate specific measures of dealing with the major challenges in their lives, the narrative arts process stimulated self-insight and their self-attributes gradually became nobler and more “philanthropic”.</p>	<p><b>Personal-emotional domain:</b> All 14 participants experienced growth in their <b>personal-emotional self-concept domains</b>, based on the teacher-researcher reflections linked to the cumulative image-based participant portraits. Below are the participants who experienced growth <b>only in their personal-emotional domains:</b> Celeste (participant B), Klaus (participant G), Leigh (participant H), Marcus (participant I), Wanda (participant N)</p>
<p><b>Physical domain:</b> Participants could appreciate images of self on the prophetic photo <b>but they were more critical of their physical selves.</b></p>	<p>Not my focus with this approach.</p>
<p><b>Moral domain:</b> Values became gradually more other-centred.</p>	<p>Not my focus with this approach.</p>
<p><b>The summarised conclusion:</b> These two data analysis approaches revealed similar results. The social and personal-emotional self-concept domains were indicated in both approaches as the two prominent domains in which the most participant self-concept “growth” or “activity” occurred.</p>	

Before we return to the bigger picture in the epilogue, I would like to present a condensed version of prominent aspects of the literature that could be linked to the data findings of the rigorous approach.

### 5.13 A summary of the literature links pertaining to the data analysis findings

The literature links summarised in **table 5.34** below are an abbreviated version (or selection) of the links mentioned in the discussions of the data analysis findings pertaining to the rigorous approach.

**Table 5:34: Salient literature links**

Interview and salient literature links	See:
<b>Interview one</b>	5.5.3.2
<p>It became evident that the <b>girls used a variety of self-expressive means</b>, but the <b>boys did not mention any self-expressive activities</b>. <b>Culture and the gendered self</b> came to the fore (see 3.5.4) and the <b>gender differences pertaining to identity experiences</b> (see 3.1.8.5). Girls have numerous activities they can use for self-expression, but boys’ self-definition occurs (almost) entirely through sport and physical activities (Sharp et al., 2007). The attitudes of two participants towards groups and their subsequent (voluntary) “confessions” echoed Tarrant et al.’s (2006) findings that the adolescents who are not highly identified with peer groups or friends suffer from low self-esteem.</p>	



<b>Interview two</b>	5.6.2.2
<p>The 14 participants were indeed able to engage meaningfully on a symbolic and metaphorical level with the arts imagery prevalent in the identity collage. Four of the ten aspects mentioned as benefits of the arts therapies could be linked to the data analysis findings, namely: <b>metaphors which transcend communication barriers</b> (Krauss, 1983; Landgarten, 1993; Weiser, 1993; Sharp et al., 2002), <b>symbolism that allows the expression of problematic issues</b> (Krauss, 1983; Wadeson, 2000), <b>the enhancement of self-knowledge by the “mirror” function of the arts therapies</b> (Franklin, 2000; Ihde, 1999; Kahn, 1999; Kramer, 2001; Reynolds, 2000; Snyder, 1997; Wadeson, 2000) and <b>the uncovering of unconscious issues</b> (Carlson, 2001; Spaniol, 2001; Stanton-Jones, 1992; Weiser, 1993).</p>	
<b>Interview three</b>	5.7.2.2
<p>The dream tree experience was likened to a <b>spiritual</b> and <b>statement-making</b> moment by two participants. This called to mind the <b>ritual</b> (Duggan &amp; Grainger, 1997; Salas, 2000) and <b>heightened spirituality</b> (Rogers, 1993; Snyder, 1999) that could result as benefits of employing the arts therapies. The importance of the media and its icons that emerged from the future map reflections, called to mind the <i>postmodern self</i> that is looking for direction outside the traditional familial confines (Barglow, 1994; Strenger, 2005).</p>	
<b>Interview four</b>	5.8.2.2
<p>The “<b>effectiveness</b>” of the (visually) <b>externalised problem</b> (in this research context) and the “<b>selfish</b>” <b>outward stance of the individual self</b> (and its group connectedness) came to the fore.</p> <p>The participants revealed that they experienced a <b>sense of relief or control after they had externalised their problems</b> with cartoon images and this relates to similar literature statements by Russell and Carey (2004) in section 2.4.5. The individual participants engaged with the group and marvelled at their connectedness, but in some of their responses it became evident that <b>self could actually be using the “group” to satisfy a need in itself</b>. (Self “discovers” or energises itself with the group connections and returns to itself.) These above-mentioned thoughts correspond with the postulates by Sedikides and Gaertner (2001).</p>	

In the epilogue, I would like to return to the bigger picture and conclude the journey of the role players and reflect upon the video screenings of the edited (digital) video that occurred on the big screen of the audiovisual room at the school three months after the school process had ended.

### III. EPILOGUE: RETURNING TO THE BIGGER PICTURE

#### 5.14 Role players' and teacher-researcher's comments and perceptions

It is difficult for me to conclude this section, because I feel I do not have (enough) evidence to substantiate the perceptions I accumulated about the role players. I made notes during the process, but because my primary concern – looking back now – was to facilitate quality assurance (viz. reliability, validity and trustworthiness) during the data collection process, I feel I neglected the bigger picture. (Some of the reasons for this “neglect” are contained in **table 5.5.**)

I will now attempt to bring “closure” to the bigger picture by presenting only the facts that I can substantiate from observer notes, personal reflections I wrote down, evidence from group (informal) interviews and compiled impressions that stemmed from the video-screening questionnaires.

##### 5.14.1 The teachers

Whilst the narrative arts programme was running, I had very little time to communicate properly with the other teacher-facilitators: Jillian, the Head of the Life Orientation and William, a popular young teacher. As stated earlier, I had to write clear lesson plans to ensure consistency in the groups being facilitated, but my best efforts and explanations did not always work. For example, William remarked more than once: *You obviously know where this is going.* William's remark heartened me and he managed to complete all the arts episodes of the programme with his groups and delivered the worksheets to me.

Jillian also offered meaningful suggestions and, as she decided that the programme was valuable for her, she has subsequently incorporated it into the Life Orientation learning programme for Grade 9s and has run it (with helpers) in 2007 and 2008. At the beginning of 2007, she mentioned to me how exciting she found the spiritual aspects of the programme and its endless possibilities. She believes that the programme impacts on learner's self-confidence levels and asked my permission to add more rubrics to the programme I had designed (**see addendum A**). She also compiled a teacher's workbook that she felt comfortable with. The programme has thus been implemented for the third time this year (2008). In the next section I will consider the observers' and interviewers' contributions.

#### 5.14.2 The observers (and interviewers)

The observers' notes that were handed to me each week revealed that the learners we worked with were indeed lively and that the arts episodes did not run always smoothly and that, on occasion, some group members actually managed to make fun of the serious aspects that came to the fore and undermined the teacher-facilitator. The honesty of the observers' notes also indicated which activities were better received and which ones were merely "completed". For example, the assumption exercise (episode four) where learners had to guess whose collage was whose was favourably received by almost all six groups, but the group ball (episode thirteen) did not really generate meaningful discussion in any of the groups. (It is also true that the pupils could have become tired by the time we had reached episode thirteen.)

I would like to mention here an anecdote that concerns Fiona, the warm-hearted grandmother. Her observation schedule and notes were occasionally lacking substance and I decided to "accept" her stance, because she really experienced the situation from the learners' perspective and forgot to comment it seemed; however, one day she surprised me. Just after the prophetic photographs and the video recordings had been completed, she told me that she had something on her computer that she wanted me to have. She had written a poem about what she had observed:

There's a buzz in the classroom.  
Everybody is highly excited.  
Looking for the things that they want to pose with in front of the camera.  
Lots of shouting going on as some of the kids want to borrow from the other kids the things that are needed.  
And some cannot find whatever they brought for the photo shoot.

The photographer starts taking the photos and the way the children, especially the girls are posing,  
Is evidence that they have either practiced well before the shoot,  
Or they have done it before as some of them look quite self-confident and know exactly how to sit and how to hold their  
Paraphernalia to look their best.

I'm amazed at some of the original ideas that are coming forth.  
One girl brought a lot of trophies, and then she says that she did not bring *all* of them ... goodness!  
Another girl is posing with her African costume. She looks quite stunning.

The boys have lost their original shyness that they had when the programme began  
And are now eagerly preparing for the shoot, boldly and self-confidently they sit in front of the camera.  
Most of them also know how to "pose" for the camera.

They so much want to look all grown up and really succeed in this  
And you have to remind yourself that they are Grade nines and still far from grown up.

In the room where the video is being done, the same excitement is felt.  
The kids have a difficult time in keeping quiet



And Mr Pienaar has to quiet them down ever so often  
So that the noise does not interfere with the video shoot.

The children have to say something for the video shoot  
And most of them come up with some really amazing words of wisdom.  
Most of them are quite self-confident in front of the video camera,  
But there are some who have to try again.

**The video statements that really caught my attention:**

*Live as if you were going to die tomorrow  
And live as if you are going to live forever  
You only get this one chance, go out and make it worth it*

*It's the untrustworthy you can trust  
You can always trust them to be untrustworthy  
But it's the trustworthy people you should watch for  
Because you never know when they're going to do something really stupid*

What I appreciate about this poem (apart from the fact that she took the trouble to write it) is the fact that she captured the spirit of the moment, which was very **positive**. I was there and it happened as she described it.

Of the five observers, two also acted as interviewers, namely Elsa and Fiona. They both had knowledge about pastoral counselling and made excellent interviewers. Some participants actually thought that the interviews were part of the Life Orientation school programme and in their responses they remarked on how much they actually grew in self-understanding as a result of the four rounds of interviews they were part of.

In section 5.14.3 I would like to discuss the two informal group interviews I managed to arrange (after the completion of the narrative arts programme) with the respective classes.

**5.14.3 Classes: A and B – group interviews**

When the narrative arts school process had come to an end I wanted an opportunity to speak to the two classes. The opportunity came when they needed someone to invigilate the respective Grade 9 classes because the teachers involved were needed elsewhere. I was grateful for the opportunity to conduct an “informal” group interview with both classes.

When I present the following themes that were mentioned by (individual) learners in the respective classes, I would like to alert the reader to the fact that these are the dominant themes that were mentioned. Not all the learners necessarily agreed with what their peers were saying, as it was



clear to me during these interviews that the peer pressure was “back to normal” when there were 24 learners in a class and some learners were not really interested in replying to the questions I posed informally. I present the themes that emerged from the informal group interview in **table 5.35** below.

**Table 5:35: Group interview themes and evidence**

Theme	Evidence
They enjoyed the <b>small groups</b> because it was a more intimate setting, they felt free to speak their minds, there was more control, everybody could be valued and they could get to know more about each other (and self).	<i>The groups were smaller and it made talking easier. A small group is better controllable. The small groups are more useful than a big group, because we can get to know each other.</i>
The <b>worksheets</b> were rather boring and they repeated the same questions. One learner felt that all the worksheets should be completed in class.	<i>I think we should be allowed to complete the worksheets in class. The work sheets were repeating the same questions.</i>
The narrative arts process was preferred to some other Life Orientation lessons (they had done in the past) because they perceived it as being more “fun”.	<i>Fun to do. It was better than last year.</i>
<b>Arts episodes and activities</b> that were particularly “enjoyed”: the identity collage, the future map, the dream tree and the prophetic photograph.	<i>I liked the prophetic photo taking. The collage was OK. I got to know myself more.</i>
They did not really feel intimidated by the <b>video camera</b> but were rather disappointed that the “travelling” video camera was always absent when the good things were happening in the groups. (Some actually mentioned that they wanted to be in the spotlight!)	<i>I liked the video and the spotlight. You could talk alone for as long as you wanted to because most people were scared to speak when the camera was there. Camera caught the bad moments, very often.</i>

In section 5.14.4 I will explain how the video was compiled and edited.

#### 5.14.4 Compiling the video

The video camera work at school was not always easy. On Mondays Joan (another Art teacher at our school) did the video work (for class A), but on Fridays (for class B) I had to use people who had not actually used a video camera before, because everyone was occupied and I had to hope that the video footage would be “editable”.

The completion of the school arts process and the four rounds of videos allowed me time to start the video editing process, with the help of my competent video editor and photographer friend,

Andrew Cartwright.<sup>11</sup> I filmed the last items that needed to be added to the video and we compiled a storyboard and an editing list for each class (which took about a week). My friend suggested that I appear in the video as the teacher-narrator. I wrote a voice-over and the parts where I appeared were filmed in the Art room at school. The voice-over is available in **addendum P**.

#### **5.14.5 Video screenings**

The edited video was available about a month after the school arts process had been completed, but there was never time to screen the 35-minute digital video. At the end of the second term the opportunity arrived – three months after the completion of the school process. I compiled a list of questions (or a questionnaire) that I wanted the learners to complete – see addendum I. Two questions had to be completed before the screening and my intentions with these questions were to ascertain what they remembered about the process that had taken place three months earlier. I would like to remind the reader that the learners only had knowledge about what happened in their own small group of eight. The screening of the video was thus the “unveiling” of what happened in the other two groups that formed their class.

##### **5.14.5.1 Class A edited video screening**

This class watched the video with three outsiders who came to do an inspection. (There were no chairs to sit on and they had to sit on the carpet.) I found this screening very disruptive – perhaps because of the presence of the outsiders and because some children made constant remarks: the result was that the quiet children were not able to hear what they were saying on the screen.

Based on my interactions with these learners over the years and during the process, I surmise that those pupils who were rather immature during the process were the ones who were very immature during the screening. It was as if there was a nervousness in some of the noisy ones that they could not contain. They were in the minority and some teachers present also disrupted the viewing with their movements into and out of the room. I am highlighting the “negative” responses here in order to give a balanced view and to avoid things that have already been said in the informal group interview information. The themes that emerged from learners’ responses are listed (with the evidence) in **table 5.36** below.

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<sup>11</sup> I obtained permission to use my friend’s name. He holds a certificate in Motion Picture Production from the Tshwane University of Technology.



**Table 5:36: Class A Video screening themes and evidence**

Theme	Evidence
<p>They remembered the small group environment where there was active discussion before and after the video camera recordings – but during the three minutes of video recording they were “silent”. (One particular group of the six employed this strategy deliberately.) Some remembered nothing and others remembered the emphasis on dreaming good dreams.</p>	<p><i>How we'd talk so much when the camera wasn't there but when there was a camera everyone would stop talking.</i> <i>Some of the work we did and things we did in our groups</i></p>
<p>They expected to see: awkward moments, a summary of the process and group discussions.</p>	<p><i>What fun we had!</i> <i>Me and my classmates giving opinions and sharing about our identities and dreams.</i> <i>All the things we did last term.</i></p>
<p><b>After the screening</b> they expressed their satisfaction of what they have seen. They were surprised to find that it was actually much better than they had expected. The collective opinion was that the video portrayed them as a close-knit, confident community, made up of different personalities who can work well together as a team.</p>	<p><i>Surprised: We all looked a bit funny.</i> <i>Disappointed: Coz some stuff isn't there.</i> <i>Surprised, was actually good.</i> <i>I was pleased at me and my classmates' input.</i> <i>Surprised, because I didn't expect it to be so good.</i> <i>That we are individuals, a unit, have fun with each other.</i> <i>It is a group with many differences but we support each other.</i> <i>It reflects that we have a good community as a class.</i></p>
<p>As individuals the majority felt rather uncomfortable with their own images on the screen, but there were some who felt embarrassed, but proud too. They were more appreciative of their friends' appearances and felt they learnt more about them – because of what they had said about themselves on the screen.</p>	<p><i>Embarrassed. Weird. Proud!</i> <i>My hair is really dark.</i> <i>It's cool.</i> <i>I was a bit self-conscious but it was good to compare my dreams now and then.</i> <i>Good because I knew I wasn't the only one feeling embarrassed.</i> <i>Amazing it was natural.</i> <i>It was good to hear and see things about them I did not know</i></p>
<p>The dominant messages of the video screening were: the class is full of unique people, it is possible for them to achieve great things and they share similar dreams, the activities portrayed in the video answered many personal questions and it is acceptable or all right to be recorded.</p>	<p><i>There were many good things said, that we can learn from.</i> <i>That everyone is special in their own way.</i> <i>"Being yourself is being the best you can be".</i> <i>It's ok to be recorded.</i> <i>To achieve the dreams I set and to live to my motto.</i> <i>That my class is the best.</i> <i>I learnt that there is so little I knew about myself.</i></p>
<p>The special effects of the video were to their satisfaction, but the music “irritated” some of them.</p>	<p><i>I thought they were AWESOME! Very exciting, original and enjoyable.</i> <i>It was matching with the theme.</i> <i>It was good, the music was well varied!</i> <i>That was cool and fitted well.</i> <i>It was good, but the techno music got irritating.</i></p>



	<p><i>There were good effects. Not so good music. It's cute and funny but well done.</i></p>
<p>One learner mentioned that he or she enjoyed nothing in the video, whilst the rest mentioned a number of pleasing moments.</p>	<p><i>I enjoyed all the parts, everything. None. The beginning and the end. The part where we were all running up/down the hill. Everything was enjoyable. Seeing the other group's discussions.</i></p>
<p>As a group the dominant feeling was that the video was well edited and the screening was a success. Half the group indicated that they would not mind owning a copy it and most of the learners (17 of the 24 to be specific) indicated they would not mind watching it with their parents.</p>	<p><i>No, I enjoyed it (the making and the watching). The video was a big success! Well edited. It was cool, too long, took our break. I am pleased with the video. It is good to reflect and look back on opinions and dreams. I'm glad that we could tell everyone our dreams. The music is corny. Yes! It would be nice to show around! Not really, it is better to watch it only once. No, waste of money. Yes, if it's free! Yes, I would love one. Yes! It would be fun and they'd appreciate it! Yes, it would be "Ok" to watch it with my parents.</i></p>

#### 5.14.5.2 Class B edited video screening

This class could not watch the DVD together as a unit. A few children were folding school newspapers and the others were in a meeting with their soccer coach about going to Australia. About two-thirds of the class was present. (I arranged a special screening for the absentees three days later.) Those present were very serious about seeing the video and they sat in the front row. There was an atmosphere of expectancy and enjoyment.

During the screening, I could see that some children were hiding their heads in their hands whenever they were on screen themselves. Most of them seemed to enjoy the music and they swayed their heads to the rhythm and seemed jolly. One pupil was virtually jumping up and putting his arms in the air when he saw himself on the screen, as if he had won a major competition. (I think he could have been trying to hide his nervousness.) Most of the pupils who were present in the class wanted to watch it again immediately, but there was no time to do so. The themes that emerged from their answers are presented (with evidence) in **table 5:37** below.



**Table 5:37: Class B video screening themes and evidence**

Theme	Evidence
<p>They remembered group discussions in which they got to know others while they were being videotaped and that they should be proud of themselves because they are an influence in their community.</p>	<p><i>The group work and the discussions.</i> <i>You are yourself and be proud.</i> <i>Getting to know other people.</i> <i>The career thing with the photos.</i> <i>Not much.</i> <i>Every time we got videotaped.</i> <i>You are an influence to your community.</i> <i>It was fun and I learnt a lot about myself.</i></p>
<p>They expected to see: an overview of the narrative arts process they were part of, people having fun expressing themselves.</p>	<p><i>A review of all of what we did.</i> <i>People saying what they believe.</i> <i>I don't know, but I'm excited about the end result.</i> <i>What you videotaped during class.</i> <i>I expect to see the life skills process and how we progressed.</i></p>
<p>After the screening they expressed their amazement at the good quality of the video, because it exceeded their expectations and they were impressed by their peers' comments during the process.</p>	<p><i>I am impressed with what I've seen. It covers everything that we did!</i> <i>Surprised, I forgot most of the work we done.</i> <i>I was quite surprised because of what the students said.</i> <i>Surprised because it was better than I expected.</i></p>
<p>The video revealed that they were true to themselves, that they are all unique and that their class forms a united "family" (most of the time). They realised they were (all) ambitious, spontaneous and emotional people who wanted to please God.</p>	<p><i>That we are all ambitious and will lead careers featuring God.</i> <i>We're united and a family.</i> <i>That our class is very different.</i> <i>That we are spontaneous and will contribute a lot to the world.</i></p>
<p>Seeing themselves on the screen was an embarrassing and pleasant experience.</p>	<p><i>How did you feel about seeing yourself on the big screen?</i> <i>It was 'cool' and embarrassing!</i> <i>Weird, it is like someone is spying on me.</i> <i>I'm famous! But I don't feel confident enough/or not as much as I should.</i></p>
<p>Seeing their friends on the screen made them feel happy but also uncomfortable and proud of their friends – because they were <i>amazing</i>.</p>	<p><i>It was nice and exciting. I am proud of all my friends and classmates.</i> <i>They should all make it a full time job.</i> <i>It felt strange but nice.</i> <i>Great! They all look amazing!</i> <i>It was funny and entertaining.</i></p>
<p>The prominent messages they attached to the video are: it was meaningless (a remark I did not expect from this "sweet" class), <i>God actually has a plan for not only me, but all of us</i> and be true to your very own self.</p>	<p><i>Nothing.</i> <i>We are all unique and special in our own way!</i> <i>I learnt more about people in our class.</i></p>
<p>The majority thought the editing and the music were excellent and only one learner thought the music was too busy. Class B as a whole were clear about the fact that they liked the whole video – even</p>	<p><i>All of the editing was great. It corresponded with the theme.</i> <i>I really liked the music and the little hands.</i> <i>The music was too busy and the effects were good.</i></p>



<p>though they indicated single aspects. The process as a Life Orientation or Life Skills exercise was given the thumbs up and owning a copy of the process seemed like a good idea and all agreed wholeheartedly that they wanted to view it with their parents.</p>	<p><i>The part where we all got dressed and took pictures of our desired career paths.</i> <i>I enjoyed the whole DVD. No favourites.</i> <i>The parts with me in it.</i> <i>Great video, great process, I loved the life skills programme.</i> <i>It was a fun experience.</i> <i>YES! It would be nice for my family to see!</i> <i>No, thanks</i> <i>Absolutely! It would give them insight on what I think and how I think about LIFE and my future dreams.</i></p>
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### 5.14.5.3 Video screening for the parents

Screening the edited video overview to the parents of these Grade 9 pupils was not an easy exercise. The only time that could be arranged was to link it to the screening of a video on teenage sexuality (that forms part of the Life Orientation syllabus each year). The parents whose children were in Class A came to watch their children's class video before the sexuality video presentation and parents who had children in Class B stayed after the presentation to view their children's video.

This strained environment was not conducive for relaxed viewing, but it did take place, which was important. However, only 14 parents in total watched the edited narrative arts overview and completed the short questionnaire (see **addendum J**). I will not discuss their responses to the questions in detail, apart from confirming that they were very positive. They felt encouraged as parents that such a programme had been done at school and they felt the video portrayed their children in a positive light. They indicated they could still benefit themselves from such a programme even at their stage of life. Some parents came up to me afterwards and asked whether the programme could be used to help learners with their subject choices. It was a rushed but pleasant time of interacting with the parents. I will conclude the epilogue in section 5.14.6.

### 5.14.6 Final teacher-researcher comments about the bigger picture and its role players

Before I wrote the epilogue I expected to find apathetic responses from the Grade 9 collective, because I had not yet scrutinised their responses to the video screening in depth. Now that I have studied the video screening questionnaires of both classes and have reflected on what they experienced, I feel "closer" to these learners as a collective. It appears as if the majority of them

actually appreciated the experience more than I had anticipated and they (as the participants' data revealed) actually had a most positive experience.

Based on their responses, I believe that the vision of creating a video overview that portrayed the learners as positive and successful in the present and in the future was realised. My intention was to “present these learners to themselves” whilst I was simultaneously exposing them to “beauty” (music and tasteful video editing). The learners’ responses indicated that they were actually “persuaded” to enjoy this intentionally positive and wholesome presentation of their classes. I cannot say that the narrative process as a whole was meaningful for all the learners or that the edited video overview was liked by all involved but I can say that it appears as if the video screening of this edited overview (of two-month narrative arts Life Orientation journey) increased their appreciation for others (as a collective) and they saw that they were not unique in their aspirations (whilst watching the video) but that others are like them (and they are like others).

#### **5.15 Final reflective comment (linked to the data analysis)**

At the end of **chapter 2** I (section 2.6.3) I asked myself a few questions based on the arts-based literature. A few of these questions I have already answered in the text of this chapter. The three questions that I would like to reflect on here to assist me to come to a meaningful conclusion of this chapter are the following:

- *Will the participants in my study be able to uncover clear, specific personal strengths as they engage with the narrative arts activities?*
- *Will they experience the narrative arts process as helpful or will it merely be another school thing?*
- *How will they experience the (video) self-modelling aspects?*

I am of the opinion that the narrative arts process afforded these participants ample opportunity to discover hidden strengths, but these strengths are perhaps not as clear and specific as I had anticipated. I think these strengths include realisations of new attitudes as a result of the process. Some of the strengths or realisations (or themes) that were uncovered (based on the individual master tables) include the following:

- a willingness to risk socially or awakened self-confidence (Abigail: A.iv.26.2)

- greater self-understanding (Colleen: D.iv.27.5)
- awakened personal strengths and goals (Gareth: E. iv.14.1)
- self-opinion changed from being self-centred to being people-centred (Jack: F.iv.25.1)
- self-confidence growth (Klaus: G.iv.26.1)
- a realisation that self is actually much calmer than formerly believed ( Leigh: H.iv.26.2)
- a realisation that self was undermining itself (Thelma: L.iv.26.3)

Obviously not all of the 14 participants made clear statements about a definite self-change or the discovery of a hidden strength, but in the light of the information presented above, I think the arts process did trigger positive self-elements in about half of the participant collective (at least).

The majority of the 14 participants experienced the process as an enjoyable meaningful journey (as revealed in **table 5.16**) and they mention its usefulness (among the other aspects) for subject choices. Some participants mentioned the fact that the future came a bit closer and they started to think about the challenges that lay ahead. Collectively, I think (based on the data analysis results of the four interviews) these participants were able to enjoy the process (to some degree) even though it happened at school.

What I found interesting was the fact that the self-modelling aspects of the process (the video aspect and the prophetic photograph in particular) did not affect the **physical self-concept domain** of these participants. It seemed as if they did not want to engage willingly with their own images (as the four interview data analysis table presentations revealed). It could have been that this was not an important aspect in their eyes or that they were too self-critical or self-conscious about their physical selves in the presence of others.

In closing, I refer to Baumeister (1997a), who states that the experience of self is not universal but dependent on history and culture. As the reader is aware, this study was conducted at a faith-based school and that the data presented in this chapter reveal a particular orientation towards others and faith (which is a direct result of the faith subculture at the site). I was initially rather concerned about the impact of the culture on the participant self, but the participant responses did not, I feel, dwell “unhealthily” in the idiom of our faith-based culture. I deliberately tried to steer

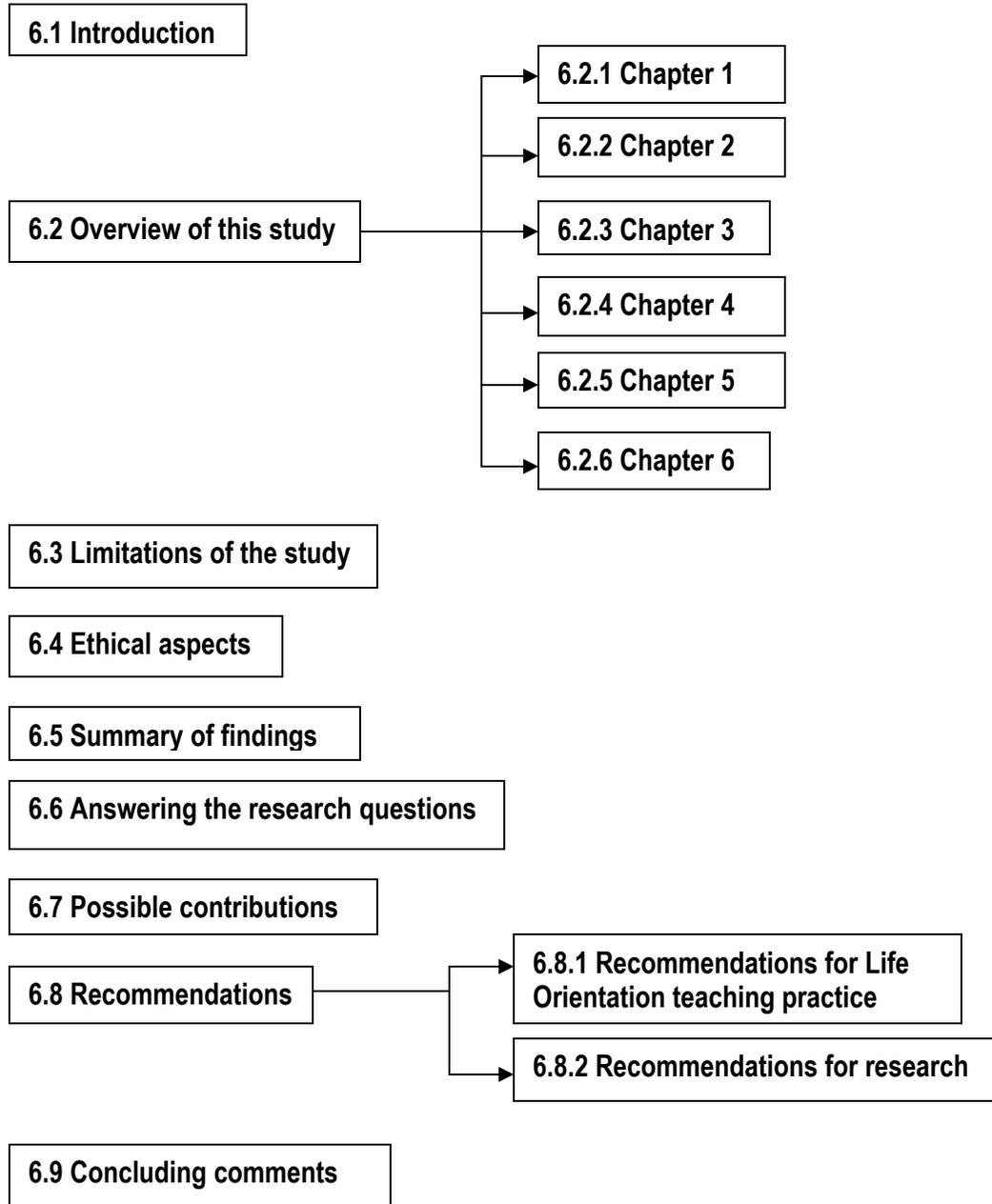


away from the religious domain in my data analysis discussions, because I wanted the participants' voices to be heard without the dominant subculture idiom cluttering their responses. I do concede that the participants who took part in this study are not difficult, unstable or troublesome – and to the reader (foreign to my research site) to whom these participants' self-journeys presented in this chapter might appear rather “fanciful” or “too positive”, I want to say that the self cannot be completely independent of culture. Here I call on Baumeister (1997a) and positive psychology for support. The self-journeys of the participants are evidence of the fact that the faith-based site where I teach has an atmosphere of optimism (reflected in the participants' responses) and the process I sculpted added to this optimism, because what I envisaged was aglow with a Rogerian hopefulness and the principles of positive psychology.

As far as I am concerned, based on the findings and the discussions in this chapter, narrative arts activities did have an impact on the self-concept of Grade 9 learners. This impact affected the personal-emotional and social self-concept domains predominantly and pertains to the site and the learners (or the participants) of this particular study.



## Chapter 6: Conclusions and recommendations



## Chapter 6

### 6 Conclusions and Recommendations

#### 6.1 Introduction

In chapter 5 the results of this study were given in response to the following secondary research questions posed in chapter 1:

- How do individuals from diverse backgrounds respond to narrative arts activities?
- How does the arts-based approach impact on group dynamics?
- How does the facilitator (teacher-researcher) experience the arts-based approach?

The above-mentioned questions provided insight into the primary research question:

**How is an individual's (or a Grade 9 learner's) self-concept affected by narrative arts activities in group context?**

This chapter offers a concluding synopsis of this study by providing an overview and a summary of the conclusions and recommendations.

#### 6.2 Overview of this study

This study was conducted at the faith-based educational institution at which I am employed and the narrative arts-based episodes designed in response to a suggestion in the Life Orientation curriculum. The two-month research project was based on the (educational) group context scenarios contained in the narrative arts episodes. Forty-seven learners completed the narrative arts activities Life Orientation learning programme at school and 14 of the 47 learners volunteered to be interviewed while the programme was in progress. The participants' views of how the individual self experienced the narrative arts group episodes were highlighted in the data analysis sections.

Essential focus areas and important components of this study include the following:

- Teacher-researcher and teacher-facilitator privileges and frustration
- Data presentation and analysis by means of an esteemed and image-based approach

- Triangulating the results of the two data analysis approaches
- Revealing the nature of participants' self-concept definitions in response to particular or specific arts episodes and activities according to gender
- Investigating which predetermined self-concept domains and codes were activated or altered by particular arts activities
- Determining the possible "global" changes to the participants' self-concept domains as the result of the two-month structured narrative arts activities
- Determining how the Grade 9 (learner) collective perceived the completed two-month narrative arts activities by means informal group interviews
- The impact or effect of exposing learners to themselves by employing video recordings and professional video editing to conclude the narrative arts learning programme (three months later)
- Determining how parents perceived the edited video screening and the relevance of the programme for their children's Life Orientation learning area

An outline and summary of each of the chapters are provided below.

### 6.2.1 Chapter 1

An overview of the arts-based nature of this study is sketched and the rationale is defined. The need for this study is revealed by referring to the relevant government documents that suggest this particular approach. The research site, the multimethod data collection plan, the nature of the inquiry, data analysis strategies and ethical considerations are made known and how they pertain to the primary research question: **How is an individual's (or the individual learner's) self-concept affected by narrative arts activities in a group context?**

### 6.2.2 Chapter 2

In this chapter the narrative and arts-based components of the conceptual framework are addressed. The nature of narrative therapy is explained and contextualised in practice. The arts and their therapeutic properties are revealed and varied appropriate examples are presented to support the nature of the arts activities employed in this study.

### **6.2.3 Chapter 3**

The origins of the self-concept are traced and major movements and individuals whose contributions led up to the current postmodern view of self and the self-concept are recognised. The self-concept is further elucidated by focusing on self-esteem and identity. The Rogerian perspective – which is an integral part of the conceptual framework – is explained and the five predetermined self-concept categories investigated in this study are specified.

### **6.2.4 Chapter 4**

The conceptual framework, philosophical assumptions, research strategy, intended data analysis procedures, delimiters and limitations pertaining to this study are discussed.

### **6.2.5 Chapter 5**

The data analysis procedures within the research context are defined and the role players introduced. The data analysis findings are linked to primary and secondary research questions and presented in two triangulating data approaches. The chapter is concluded by summarising role players' reflections linked to the completed research Life Orientation school programme and contextualising teacher-researcher findings.

### **6.2.6 Chapter 6**

An overview that links the various components of the study is presented. The conclusions reached during this research process are highlighted and recommendations are made and extrapolated to possible further research.

## **6.3 Limitations of this study**

The following limitations existed and are acknowledged below:

- The two-month data collection (or research) period occurred at the school where I teach, where a specific faith-based culture prevails.
- I was teacher-researcher and was assisted in the data collection by two (specific) interviewers and five (specific) observers.
- I was the only agent conducting the data analysis (reviewed by an external coder).

- The learners and participants knew me and they knew they were being video recorded occasionally and that the Life Orientation programme was also a two-month research project. The Hawthorne effect<sup>12</sup> certainly could be prominent here.
- I compiled the narrative arts learning programme according to **my understanding of manageable arts activities** – based on literature examples and personal Art teaching experience.
- The personalities of the 47 learners, the 14 participants and the three teacher-facilitators certainly provided contextualised nuances of meaning.
- The nature of the six particular small groups (established by means of judgemental sampling) and the subsequent two-month interactions are localised units.
- The personal selections made by the various video recorders employed in this study pertain to this research setting.
- The arts activities and arts episodes with their peculiar selections of media and imagery cannot be repeated.
- The personalities of the interviewers and participants during data collection provided data from specified perspectives.

#### 6.4 Ethical aspects

In accordance with ethical requirements I acknowledge the following:

- I obtained written permission from the school executive where I teach that I conduct the research at the school.
- I asked the Head of the Life Orientation department to scrutinise the intended narrative arts learning programme in order to elicit approval from the school executive.
- I obtained written permission from the parents or guardians of the 47 learners to video record segments of the Life Orientation classes.
- I obtained written permission from the parents of the 14 learners who wanted to be interviewed.
- I ensured that the school ethos was not compromised and that all the observers and role players were acceptable to the school executive. I supervised every aspect of the process

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<sup>12</sup> Hawthorne effect: People behave differently because they are participating in a study (McMillan & Schumacher, 2001).

as far as humanly possible and in so doing I could ensure physical and psychological safety for the participants.

- Data obtained and analysed during this project will be available after this study for at least a year and the two 35-minute edited video overviews can be viewed at the school once school executive authorisation has been obtained.

## 6.5 Summary of findings

Based on my findings discussed in this study, an understanding of the impact of narrative arts activities on the self-concept of Grade 9 learners in a group context emerged.

The findings of revealing the impact of the episodic narrative arts activities on the self-concept of the individual learner and the learner collective were established primarily through the participant interviews and questionnaires. These findings were supported by the evidence of class assignments, group (class) interviews and questionnaires. The participant data were analysed using two triangulating approaches, namely the rigorous and the spontaneous approaches. My findings are presented below:

- The rigorous approach established that the two-month narrative arts Life Orientation learning programme essentially affected the social and personal-emotional self-concept domains of the 14 participants (collectively).
- The small group narrative arts context allowed the participants to become gradually more other-focused as they learnt from each other over the course of the two-month process and their self-descriptor social roles and subsequent values indicate this.
- The narrative arts activities assisted the participants to become bolder in their self-estimations or self-evaluations and their levels of personal honesty were heightened as the two-month narrative arts process progressed. Learners could externalise challenges meaningfully and were able to specify specific steps for ameliorating the effects of their challenges.
- The narrative arts process as a whole stimulated self-growth and self-insight in the participants.
- The spontaneous (image-based) approach revealed that nine (of the 14) participants experienced growth in both the social and personal-emotional self-concept domains, whilst

five (of the 14) participants experienced growth principally in the personal-emotional domain.

My discussions of research findings and contextualising of results are *only* relevant to *my* study. It was not my intention to generalise the findings to other settings. The findings of my study may offer suggestions for practice or further research in other contexts.

## 6.6 Answering the research questions

In response to the primary research question I concluded that:

- Narrative arts activities in group context (over a two-month period) did have an impact on the self-concept domains of Grade 9 learners in *my* study. As indicated, of the five domains investigated, the impact of the narrative arts process was foremost in the social and personal-emotional domains.

In response to the secondary research questions I concluded that:

- Learners from diverse racial backgrounds (but adhering to the same faith-based subculture) revealed similar growth in their self-concept domains.
- Group dynamics were enhanced in the sense that learners became more willing to share in the smaller groups and the arts activities allowed them to focus on individuals. Gradually they discovered similarities between themselves and others and as a result a greater appreciation for others developed.
- Facilitating this approach was (deeply) challenging because of the practical arts components and the logistical detail, but also (richly) rewarding when it appeared that the learners were becoming aware of themselves and their peers.

## 6.7 Possible contributions

I believe this study could contribute to arts-based facilitation practices and to specific learning outcomes or foci in Life Orientation at high school level specifically. The possible contributions as a result of this study can be linked to the following components of this study:

- The structure of the narrative arts learning programme with its unique collection of arts activities based on literature and my experience as an art educator

- The use of video recordings (as an integrating medium) and video editing to compile a positive overview of the process for the benefit of the learners – from a positive psychology perspective
- The “team teaching” element – three teacher-facilitators work simultaneously in smaller groups employing the arts and discussion

The (possible or exemplar) narrative arts Life Orientation programme contained in this study could also possibly contribute to the overall well-being of a school, because it allows various role players to become engaged in “guiding” learners. The narrative arts programme may assist some learners to come to terms with certain self-issues in a relaxed manner in an educational setting – even without them knowing that the arts activities actually have a solid base in the arts and narrative therapies. This arts-based narrative approach, I believe, can be seen as a possible example of how the need for psychological support that exists in some (South African) schools can be alleviated to a degree in a small group Life Orientation scenario, seen in the light of, for example, the recent study by Pillay and Wasielewski (2007), who highlighted the need for psychological support in a small sample of South African Primary schools.

The narrative arts activities examined in practice in this study also has links with the ecosystemic approach (see 4.2.5.1) – and it could possibly also be contributing to that domain – as it sees the learners as creative beings contextualised within a community where the various role players are interconnected and contribute meaningfully to each other’s well-being.

Mark Savickas (2006), in a personal communication with my supervisor, expressed the view that identity is the responsibility of the individual. By linking my research project with the views expressed by Savickas (2006), I wish to place my research project and its possible contributions within a broader identity context.

*Today in the global economy, the postmodern world, we’re focusing more on projects and the formulation of personal identity. Identity is the capacity to keep your story going, no longer can you rely on the corporation, the company, to give you identity, you must negotiate your identity position in each new transition you make and the way you do it is by using the story of your life. It is the fundamental means of you charting your personal direction and pursuing purpose ... What people do must matter to them and must matter to us at the same time. It’s an*

*emphasis on the pursuit of values – meaning purpose in a world that is difficult to negotiate* (Mark Savickas, 2006).

This study with its two-month (postmodern) narrative arts focus in the Life Orientation classroom, I believe, allowed the 47 learners (based on the designed programme and the findings in chapter 5) an opportunity not only to formulate their identities but also to strengthen (the positive) aspects of their identities, because they were actively writing and living the stories of their individual and collective lives (if they utilised the opportunity). The arts process provided scope for self-expression and personal choice. Each learner (who participated in this study) had the opportunity to chart his or her individual direction and purpose, as clearly as it is possible to define it from a Grade 9 perspective. These pupils were thus able to give visual and verbal substance to those elements that they regarded as significant and in so doing they could have uncovered the values within their stories they live by or want to live by.

The design of the narrative arts activities included a future focus as it allowed the learners to create a future map and to imagine their future careers. The Life Orientation arts process thus included career counselling as an “artistic” exercise. The “artistic” disguise of the career counselling aspect linked to the positive psychology component of this study, which undergirds the arts episodes and looks for the positive or the expert in the learner, could also be seen as a contribution to techniques that could enhance aspects of solution-focused therapy (or strengths-based thinking), when aligned to the views of Burwell and Chen (2006). I believe the narrative arts approach could possibly offer some suggestions as to how career counsellors could assist clients to solve some vocational challenges – or at least to feel like experts as they hold their future maps in their hands (for example). (See 2.4.10 for more information regarding the strengths-based perspective.)

## **6.8 Recommendations**

As a result of the extended period of involvement with this study and its components, I can offer the following recommendations for practice and research. These are recommendations and they should not be viewed as restrictions I place on the implications of this study.

### **6.8.1 Recommendations for Life Orientation teaching practice**

Narrative arts activities can contribute to the enhancement of the teaching of certain aspects of Life Orientation, as revealed by the focus of this study, especially aspects pertaining to self. As an art

educator I realise that not every teacher feels comfortable with the surprises that can stem from art making. I designed the narrative arts learning programme as an example of how (manageable) art activities could work. The example I designed and implemented at the research site, I believe, reveals ample possibilities that teachers could use as a guideline. I would like to make further recommendations based on the experience of having facilitated a two-month narrative arts learning programme, which I feel might be helpful in Life Orientation teaching where the arts activities are involved:

- Use a digital audio recorder or a digital camera as a medium for reflection (if teachers wanted pupils to reflect upon the completed process). Video work can be a daunting task in addition to a busy teacher's existing schedule.
- Allow adequate time for facilitating the narrative arts episodes, preferably at the start or at the end of a school day.
- Determine the objectives of the learning programme and select activities and media that limit cleaning up and optimise learner participation.
- Use assignments and worksheets that could become more computer-based; teachers could let the learners compile a digital collage with computer imagery or clip art (for example).
- Apply cell phone technology with its camera and video functions.

### **6.8.2 Recommendations for research**

The results of this study, with its narrative arts-based focus for an educational setting, indicate that there is indeed merit in the employment of the arts to facilitate self-growth and social insight on a Grade 9 level in a private faith-based school. The results are thus contextualised. I think the impact of the (current) narrative arts learning programme needs to be explored in other private and public schools before it can become a prescribed methodology at any level. If more research were to be undertaken, the content, the structure and the time frame inherent in the narrative arts episodes (as I have designed them) could be scrutinised with evidence from various settings to optimise teacher interest and learner usefulness.

Other recommendations for research that came to mind as I dealt with this approach and its data include the following:

- Investigating the impact of narrative arts activities on the self-concept of the individual learner when the small group members are of the same sex – my study had boys and girls in the same small group.
- Extending or shortening the time frame of the narrative arts learning programme.
- Allowing more computer-based applications as data generating sources or perhaps make it a more interactive experience.
- Using only art teachers interested in this approach as group facilitators.
- Instead of having a video recorder that moves between the groups, having one per group and using the video recordings (of complete sessions) and interactions as the primary data sources.

## 6.9 Concluding comments

This chapter provided an overview of the salient aspects of this study and it revisited the primary and secondary research foci which were determined by qualitative data collection and analysis.

The state of the self-concept of the individual learner is a concern in education because from it stems positive and negative achievement, experiences and perceptions (as the literature in chapter 3 revealed). The results of this study indicate (see chapter 5) that the employment of the arts in a positive educational small group environment could be of value to certain domains of the Grade 9 learner's self-concept (according to this learning programme drafted for this research setting).

This approach requires teachers to take arts-based risks and to be more approachable for learners in intimate small group settings. The feeling of discomfort the teacher-facilitator may experience (due to the practical implications of the arts) may subside when he or she perceives a "stabilisation" occurring in the learners, which is the result of the arts engagement. The aesthetic and beneficial art making elements that come to the fore as the learners create their images or constructs allow them opportunities to discover self and to become open towards the self (and others).

As the teacher-researcher who lived with this research project for the past three and half years, I have made personal discoveries that would not have been possible had I not engaged in this project. This project is actually a very important part of my "self-world". I have been "plagued" my

entire adult life with the question: *How can I use the arts to allow people a glimpse into themselves?* This was the opportunity of a lifetime! I took my first step in the right direction – at last! (I realise that the phrase “right direction” is a laden with subjective meaning and I do not expect the reader to agree with me. The narrative arts approach satisfied aspects of my personal vision.) I hope that the reader and the people who were involved in my study are able to marvel at their own uniqueness and that they can add something special to their self-concept domains – the realms where only the self can dwell.



**Figure 6.1: The teacher-researcher reflecting at his desk**

My final words come from the voice-over I recorded for the edited video overview: *I hope that this attempt to inspire Grade 9 learners left a splash of colour in your heart and that you will remain true to the unique and special person you are – in order to be a blessing to yourself and others. May each Grade 9 pupil who was part of this pioneering project keep growing in positive self-knowledge, enjoy the sweet fruit of fulfilled aspirations and travel meaningfully to their respective future destinations. Be blessed!*

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

by

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**BOOK TWO  
(ADDENDA)**



## ADDENDA

The **ethical clearance certificate** and the **documents that pertain to the research process** at the school where I teach are included. (I obtained permission to reveal the name of the school in the addenda.)



1	Addendum A: The narrative arts Life Orientation two-month programme .....	1
1.1	Episode 1: Orientation: Community discussion (linked to worksheet 1) .....	3
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## 1 Addendum A: The narrative arts Life Orientation two-month programme

This addendum reveals the order of the narrative arts episodes and the worksheets and assignments. I included **Table 1** that is part of Chapter 5 (as well) in order to allow the reader an opportunity to see how the programme fits together. (Some episodes, as the reader will see, will have step-by-step instructions that I included for the teacher-facilitators.)

**Table 1**: Overview of the narrative arts episodes

Class episodes	Homework exercises	Graffiti wall pointers	Materials needed (Digital video camera always present)	Dates
1. Orientation: Community discussion	Worksheet 1		Worksheet	16 & 20 January 2006
2. Collective graffiti wall			Big cardboard and crayons	23 & 25 January 2006
	Start individual graffiti wall and complete worksheet 2		Worksheet	
3. Individual identity collage		Each child writes something on a sticker about him or herself and adds it to the wall.	Magazine images and A3 white paper	26 & 27 January 2006
4. Funny assumption introduction	Complete worksheet 3 and label collage images	Each child writes something on a sticker about him or herself (or any impressions about the group) and adds it to the wall.	Props, hats, wigs, funny masks ... Black and white photocopies of collages	30 January & 3 February 2006
5. Mind map of the future	Complete worksheet 4, identify the 7 most important dreams and complete the future map		Worksheet	6 & 10 February 2006
6. Life Orientation test (Self-description)				7 February 2006
7. Wire sculpture or Dream Trees			Wire trees in cement buckets, safety pins and coloured beads	13 & 17 February 2006



8. Compare the identity collage and the future mind map	Complete worksheet 5		Worksheet 5	20 & 24 February 2006
9. Test – Externalisation of the “cartoon” problem	Test is worksheet 6	They need to draw a basic sketch of the problem and add it to the wall.	Pictures, cartoons	28 February 2006
10. Preparation for photo and video sessions and discussion of motivational sayings or quotes				27 February & 3 March 2006
11. Photo session 12. Camera presentation and start of group paper ball	(Episodes 11 & 12 take place within 45 minutes) (Give instructions on the matchbox summary)			
13. Paper ball completion and discussion		Each child writes something on a sticker, namely a final thought and then adds it to the wall.		13 & 17 March 2006
	Complete account of myself – Match Box Summary			13 & 17 March 2006



### 1.1 Episode 1: Orientation: Community discussion (linked to worksheet 1)

The teachers handed each learner in the small group a copy of worksheet 1 and then a discussion regarding community occurred. The teacher asked the group members to respond to the question on the worksheets. At the end of the lesson or episode the learners were asked to complete the worksheets at home and to bring them to the following Life Orientation lesson.

#### 1.1.1 Worksheet 1

(Orientation discussion)

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

1. What is a democracy? (What does it mean to you at this stage?)

\_\_\_\_\_

2. What would you say are the characteristics of a community?

\_\_\_\_\_

3. How would you describe the ideal school or classroom community?

\_\_\_\_\_

4. What do you think we mean when we say we need to support each other?

\_\_\_\_\_

5. What do you think, is "responsible living"?

\_\_\_\_\_

6. Who is the individual in the community?

\_\_\_\_\_

7. How would you describe the connection between the individual and the community?

\_\_\_\_\_

8. What makes a community a "negative living space"?

\_\_\_\_\_

9. When is individuality (or the importance of the individual's contribution) healthy for the whole community?

\_\_\_\_\_

10. When is individuality "negative" for all?

\_\_\_\_\_

11. What do you understand when you hear "suffering"?

\_\_\_\_\_



12. Why do you think the individual struggles at times (within the community)?

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---

13. What (do you think) is the responsibility of the individual when he or she suffers?

---

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14. What (do you think) is the responsibility of the community towards the suffering member?

---

---

15. What happens to the community when the individual suffers?

---

---

16. Describe a well-functioning community that you would not mind joining.

---

---

17. Interesting, personal thoughts that came to mind:

---

---

18. How can we improve this discussion in future?

---

---



## 1.2 Episode two: Collective graffiti (identity) wall (linked to worksheet 2)

### Rationale

The group participates in constructing or creating a group artwork that would symbolically illustrate their (positive) collective identity. Each group member needs to contribute to this expressive piece, in order for each member to feel part of the process. The artwork will have as theme: Who are we?

### Step 1

Let the children sit around the cardboard and place the kokis/crayons on it. Let them settle down.

### Step 2

Tell the group: *We are going to start creating a collective graffiti wall that will reflect our community and individual identities. Today we are just going to take, as starting point, the identity of this group or the Grade 9's as a whole. Over the next few weeks, we will add the elements of each individual's identity. Each of you will write something about the group on the "wall" today. Remember, this cardboard is a "small" wall and we need to see it as a "symbolic" wall. Our writing needs to be clear, but not too big, because we need space for other issues that we will add over the next weeks. The word should fit more or less into a block that is half the length of a regular ruler and twice as thick - about 15 cm long and 5 cm wide. (This is not a RULE, but a guide!)*

### Step 3

For approximately **5 minutes**, discuss some of the questions below. You need not finish them all. Just orientate the children and let the concept of IDENTITY come to the fore.

### Some introductory questions:

1. How do people **positively** express themselves?
2. What (in your own words) is "identity"?
3. What do you think is an identity crisis?
4. Why do you think people spray graffiti on walls?

*(Please explain to them that even though there are established graffiti artists, who produce interesting art on buildings that need decoration, some graffiti expressions are often statements that are not "legal" and they damage beautiful sites. We however would like to make a legal POSITIVE artwork on this old cardboard sheet!)*

5. How do you think they feel when they do it?
6. What do people gain from expressing themselves?
7. Why is it valuable at times to make, build, draw or bake something?
8. How do you express yourself when you feel a bit "stressed"? What makes you feel better?

#### Step 4

(Spend about 12 minutes on this part.)

*Now, each one of us is going to write something on this wall.* Encourage them to make it a bold or "arty" impression on the wall, which relates to the way they write it. It must look graffiti-like (but no pressure) and they can write their words on the big cardboard anywhere they feel like.

IMPORTANT: They need to write words that describe **positive aspects** of their identity as a Grade 9 group. Put differently, what can they identify with as Grade 9's? Look at the pointers below:

- Allow some time for reflection.
- (If you feel that they are in need of guiding questions, use the ones below. \*\*\*)
- Let each pupil say the word they wanted to write – so that we don't have duplicates - they must each at least write one word, but they may add more.

#### Guiding questions \*\*\*

##### WHO ARE WE?

1. How old are **we**?
2. In what grade are **we**?
3. What are **we** good at?
4. Our nationality?
5. Cultural background?



6. Religious orientation?
7. Music taste?
8. Favourite sports?
9. How do we relax?
10. How do we communicate?

If you have some spare moments, ask the pupils briefly, what they wanted to say with the word they each wrote.

### Step 5

(After completion of the group artwork, reflection takes place.)

Take about 10 -12 minutes for this part.

*Take the graffiti wall and make it stand against something higher that the learners so that they can all see it.*

Ask them:

*How do you individually feel about the artwork?*

*What strikes you when you look at the collective identity (graffiti wall) artwork at this stage?*

*What do you think are the strengths within this small group?*

*What are the people in this group (individually) good at?*

*Look at the wall and imagine a symbol or single word that would describe to you the group's identity?*

*What do you think is missing on this wall at this stage? Remember we are trying to answer the question: **Who are we?***

### Step 6: Homework for the next lesson:

Hand them each a blank A4 sheet. On this, they need to start their personal graffiti "wall". They will add interesting aspects of their identity as they become aware of it. They need to work on it each week. This "wall" will help them when they need to write the final assignment in which they tell their personal story to themselves and their friends.

- Please take in **worksheet 1**. Pupils must make sure their names are on it.



- Hand out **worksheet 2**. Tell them **worksheet 2** must be completed for Thursday. We need it for Thursday, because they will have Life skills (or Life Orientation) in the Discipleship period this week – and the next activity is based on **worksheet 2**.
- Take in all the blue video forms and all the interview consent forms and put in the folder I provided.

### 1.2.1 Worksheet 2

(Preparation for the identity collage) Name: \_\_\_\_\_

1. What do I (at present) regard as my special gifts?

---

---

2. Name two best skills, talents or abilities are:

---

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3. What REALLY interests me? (Name at least two things.)

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4. Amongst what type of people do I generally feel “alive”?

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---

5. What do I really enjoy?

---

---

6. How shall I summarise my identity in one sentence?

---

---

7. What am I good at?

---

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8. With which admirable activities can I associate?

---

---

9. When do I feel respected? (When do I feel my identity is valued?)

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10. How do I show respect for the identities of others?

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---

11. Do I personally respect my own identity?

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12. How do I positively feed my own identity? (How do I keep my interests alive?)



---

13. When do I feel threatened or insecure?

---

---

14. What makes me angry?

---

---

15. What makes me extremely happy?

---

---

16. What prevents (me at times) from being truly myself?

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---

17. What makes me, me?

---

---

18. What do I regard as the most colourful aspects of my identity?

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---

19. What do I find humorous about my identity?

---

---

20. Is there someone with whom I can truly identify?

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### 1.3 Episode three: Creating the identity collage

This activity takes place in an atmosphere of secrecy. Do not let them discuss any of their images with others! During the next lesson they will understand!

The brief is: *Build a visual identity document of yourself. What am I like? You need to tell your life story to yourself, using pictures. What do you like, who you are...not what you are dreaming of in the future! (Think of the questions on worksheet 2. Now you are visually expressing some aspects of your identity. You are creating a quick colourful summary of yourself!)*

Teachers please do the following:

1. Place the children far apart from each other in a type of "circle" or "against" the walls. There needs to be a neutral space in the middle of the room. They must not be able to touch each other, because they need space to work on their own without distractions! They need to have their own pair of scissors and glue.
2. Hand out a blank A3 paper to each one and a pile of magazine images. The piles are marked BOY or GIRL.
3. They need to open the pile and select images that they feel could describe aspects of their (personal) individual identities. These images could simply be symbols as well. The pictures that they choose need not be "representative" of personal detail. For example, a picture of a **cat** can mean the person is a cat lover or that the person sees him or herself as an evening person that only starts living at midnight.
4. You may show them the black and white example, if you feel they need extra help.
5. The task they need to do first is to page through all the images and remove the ones that are "meaningless" to them. These they can place in the neutral area of the room where others can later search for an extra image. (I think let the teacher collect the extras. Otherwise the pupils will walk around and bother each other. The teacher can distribute some extra images to those who indicate they might want some extra image.)
6. They need to stick at least **ten** images on the A3 page that "describe" the personal self with images. They **MUST NOT USE** any words! They must simply stick the images and the page must remain **ANONYMOUS – NO HANDWRITTEN WORDS!** They may stick it



any way they like! The collage must look as colourful as a “smartie box cover”. (Let them write their names on the BACK of the collage.)

7. The learners must not share their images with each other. There must be an element of “secrecy”, which we need for the *assumptions* section, which will be dealt with in the next lesson.
8. Take in the collages and **worksheet 2**.
9. Tell the children they need to add something to their personal graffiti wall at home.



#### 1.4 Episode four: Funny assumption introductions (drama element, linked to worksheet 3)

**Rationale:** Do a simple “drama-type” activity that could help them to think about assumptions. Each group member gets an opportunity to introduce a fellow group member to the group, by using the collage created in episode three as a reference point. (This lesson uses the identity collage images that were created in episode three as a “connecting point” between the learners.)

##### Step 1

Setting: Learners sit in an informal circle. Place the collective graffiti wall in the middle. Tell the learners to ignore the wall (because only at the end of the lesson will they stick something on it).

##### Step 2

Start the session with icebreaker type of questions. Let the pupils work in pairs or in threes. Hand one person in each group a list of icebreaker questions. He or she then asks the other two. This should take about 3 - 4 minutes.

##### Icebreaker questions

1. What do you keep under your bed?
2. Name your favourite toothpaste and the colour of your toothbrush.
3. Describe your favourite dish or takeaway.
4. How often do you cut your toenails?
5. What is the craziest thing you have done so far?
6. What do think during break when you eat your snacks?

Read to them: *We received interesting answers because we have asked strange questions. Let us consider what happens when we assume we know others well – and we do not ask questions to guide us, simply because we believe we know it all!*



### Step 3

Hand a black and white A4 identity collage to each pupil, but it must be someone else's. Tell them to give it back to you IMMEDIATELY if it is theirs, the moment they receive it, because you need to keep the "secrecy" going!

*Tell them: You will need to become the person whose identity collage you have received, and will **humorously** introduce **yourself** to the group, based on the images you see in front of you. You need to put on a hat or something else to add some humour to the introduction and to reveal to the group that you are no longer your usual self. We will reveal whose collage we have "become" only at the end of **all the introductions**. The audience may never see the images!*

*You are going to introduce yourself as famous person I (based on someone else's identity collage that you have in front of you) and you will tell the audience about your fantastic life and your **SMART IDENTITY**. The audience needs to listen carefully, in order to hear what funny mistakes you make (because you have each other's collages remember. (You need to listen who is introducing you!) You need to think of ways to make the person whose identity you have taken on, feel and look as special as possible!*

Hand out some party hats and everyone puts one on. *The hats signify that we are going to be someone else. We are going to be actors! Don't be tense, it is just a symbol! You may add some movements! Be respectful! You may add very funny things, **SIMPLY BECAUSE** you assume you know the person so well that you have even become who they are! You need to make at least 5 statements on your **wonderful identity!** Imagine that you have made the collage and know you are explaining to the audience the significance of the images.*

After everyone has had a little performance, they take the hats off and put them in the box.

### Step 4

After all the "assumption" introductions are done, a few **reflection questions** are addressed:

1. What can assumptions lead to?
2. How does it feel to be someone you are not?



3. How do we feel when people, instead of asking us (you and me) about our opinions, simply “think on our behalf”?

**Step 5**

Now we will reveal who introduced whom. After the collages are handed back to the correct owner, each group member gets an opportunity to name three important identity issues portrayed on the identity collage. This is the PROPER personal INTRODUCTION. The pupils need to mention at least the two most important aspects of their identities.

Hand out a big sticker to each pupil. After the personal introductions, they write one positive statement or fact about themselves on the sticker, and stick it on the collective graffiti wall.

**Step 6**

Hand them each a plastic envelope with another copy of their identity collage and a string of stickers with which they clarify the images. The worksheet will also be in the envelope! They need to complete it for the next lesson.

You may hand them the colourful collages, but they must hand them back at the end of the lesson! These colourful collages we want to keep for the time being for assessment purposes.

**1.4.1 Worksheet 3**

**(Reflections on the assumptions issues)**

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

1. What do I think people need to know about me before they “understand” me?

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2. How do I normally introduce myself to strangers?

---

3. Am I perhaps responsible for some “assumptions” others have of me?

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4. How did it feel when I was introducing someone else with “assumed” information?

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5. Did I recognise myself in the FUNNY assumption introductions?

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(After the PROPER personal INTRODUCTIONS)

6. Did I recognise some serious “funny mistakes” the assumed presenters made about me or any other person? (Explain)

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7. Which other people in the group are most like me, and least like me?

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8. Why are differences within this (small group) community good for the group?

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9. How do I think others see me?

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---

10. Did I assume ideas about some group members that were cleared up?

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11. With what type of person do I normally get along well?

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---

12. The 10 best (humorous - 5 and positive - 5) words that describe me are:

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13. How do I feel about my identity collage?

---

---

14. What do these images or pictures bring immediately to my mind when I look at them?

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15. Which image is (or images are) very close to my heart?

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16. Assumptions can have serious consequences! Explain.

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## 1.5 Episode five: Future map introductory discussion (linked to worksheet 4).

### Step 1

Have brief 3-minute discussion on the different types of dreams we get. (Sleep dreams and motivational aspirations.)

Did anybody dream a scary dream lately?

Why do you think we dream dreams?

What is the function of dreams?

Do you think some dreams have spiritual meanings?

### Step 2

Give each pupil an opportunity to talk about two dreams or aspirations close to their hearts. Spend about 10 – 15 minutes on this.

### Step 3 – Graffiti wall addition

Each child writes a personal dream on a sticker (coloured card this time) and adds it to the collective graffiti wall.

### Step 4 – Visualisation

Read to them: *If your future were a place (a symbolic landscape that you could identify with), what would it look like?*

Get the children to close their eyes for one minute and ask them to try to imagine a landscape that they would want to house their futures. Thereafter each pupil mentions the landscape that came to mind. Please tell them that *we know it is impossible to have one LANDSCAPE THAT CAN BE SYMBOLIC OF ALL THE DREAMS THEY MIGHT HAVE*. We would like to get a general idea of a “place” that could house most of their dreams. Spend about 3 – 5 minutes here.

### Step 5 – A map to help me reach that future destination(s)

What are the steps I need to take to reach my future dreams?



Draw a map that will plot your dreams and will reveal the major steps you need to take in order to get there. You may be as creative as you like! (Show them the example I prepared.)

### Step 6 – Hand out worksheet 4

If there is time left, let them immediately start to fill in the worksheet. They need to complete it first and thereafter start constructing their future maps for homework. For homework they need to complete the map and select the seven most “important” dreams and aspirations and ascribe a symbolic colour to each one.

Hand each child an A3 page. They will have to fold it in order to get it into their school bags. The map must include some evidence of something they did by hand. In other words, it must have elements of drawings, personal scribbling. The map must not be just pictures! They need to find their own pictures at home!

**Reminder: Add something to your personal graffiti wall.**

#### 1.5.1 Worksheet 4

(Future map self-reflective questions)

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

1. What type of career would you like to follow?

---

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2. Where would you like to study after Grade 12?

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3. Which overseas country would you like to visit? Why?

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4. Where do you see yourself in the future?

---

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5. Where would you like to live?

---

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6. What type of car would you like to drive?

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7. What type of house would you like to live in?



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8. What cultural ambitions do you have?

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9. What are your sport ambitions?

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10. What are your crazy dreams all about?

---

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11. What are the fun things you would like to do one day?

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12. What type of person would you like to marry one day?

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13. How many children would you like to have?

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14. Will you have any special pets?

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15. How will you spend your leisure time?

---

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16. Would you like to learn to play an instrument perhaps?

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17. Would you like to join a society?

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18. Is there a special "expensive" sport you would like to practise?

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19. Are there any hobbies you still want to pursue?

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## 1.6 Episode six: Life Orientation test during the test period

### Question 1

It is November 2009. You have just finished your Grade 12 exam. You decided to look for a part-time job in the holiday season. To your surprise you see the ideal holiday job in the newspaper. Answer the following questions as imaginatively as possible.

1.1 Describe your ideal holiday job. Keep the following pointers in mind when you construct your answer:

- Where is the job located? (Where is the job?)
- What is this type of job called?
- What skills do you need for this job?
- What type of service will you deliver?
- How much will you be paid?
- How much people contact will you experience while on the job?
- What type of person is fit for this job?
- Working hours?

(10 x ½ = 5)

1.3 You apply for this temporary position. The advertisement stated that you needed to include the following in your application:

- a) A paragraph of (at least) **100** words in which you introduce yourself.

(10)

- b) A paragraph of (at least) **50** words in which you try to convince the person handling the application forms that you should be invited for an interview.

(5)

1.3 You received a phone call and you are invited to an interview. At the interview they ask you a number of questions. What do you think your answers will be to the following questions?

- a) How did you become interested in this type of job?

(2)



- b) What type of people do you think you will be working with in this environment?  
(2)
- c) What do you find funny?  
(2)
- d) Can you tell us about a most “embarrassing” moment that had a good ending?  
(2)
- e) What do you expect to learn during the next two months – if we appoint you?  
(2)

## Question 2

2.1 Make a quick drawing of yourself in a positive mood. **Fill the whole page.** At the bottom of the page, write one sentence that summarises the scene.

(5)

[Total 5 + 15 + 10 + 5 = 35]

## 1.7 Episode seven: Wire Sculpture – group artwork

**Rationale:** Expose learners to colour and the creation of something beautiful to possibly enhance personal involvement in order to stimulate personal and collective reflection. What effect does “aesthetic” group activity have on learners when the aim is to attempt to make “abstract” personal issues a little more spectacular and perhaps “worth” discussing?

### Step 1

Provide each child with a little plastic bag that has six safety pins and beads. They take one bead for each of the six most prominent dreams and aspirations they have and link them creatively or merely string them together. They must at least use five pins and beads. Any leftover pins and beads should be handed to the teacher. The teacher can make a bead string – ensuring that all the branches are used. If the learners use all the pins and beads, ask one or two (depending on how many empty branches there are) to have their beads strings and to put the one half on an empty branch.

### Step 2

After they have strung their beads together, a discussion will start and the construction of the dream tree will begin. Each child will get a chance to tell the group what the beads on his string represent. After this, he or she may add the string to the tree. They can each bend their branch the way they want to and add their dream bead string.

### Step 3 – After they have made the tree.

Close your ideas and let us have silence for 45 seconds. They can all reflect a little on the construction they have made. Tell the children to keep their eyes closed. Whilst they are quiet, sprinkle some angels' hair on the tree. When they open their eyes, there must be a little “magic” there! The tree must look glamorous!

### Step 4

Have a few *deep impressions* voiced, by asking question such as:



- What does it feel like to see your dreams on the wire tree like that?
- What do you think would happen to you as an individual and as a group if all these dreams come true?
- What spiritual thoughts can you link to this?
- Any scripture that comes to mind that has trees as a significant metaphor.
- What other thoughts come to mind when you look at this?

**A group discussion can take place regarding the importance of dreams.**

Use the following questions as guidelines. You may add your own.

- How do my dreams compare with those of the others?
- What impact do dreams have on our lives?
- What is the purpose of dreams or aspirations?
- What happens or could happen when we have no dreams or aspirations?
- What impact do our dreams have on our community?
- What impact would a lack of dreams have on our own lives and on our community?

**“Powerful reflection”**

The learners need not necessarily answer these questions. They are mere “little mirrors for the soul”! Allow the ones who want to speak an opportunity to do so.

- For how many years will my dreams provide direction?
- Imagine that your most important dreams or aspirations vanish ... What will it feel like?
- What is at the heart of my dreams?
- Are all my dreams for “one day”?
- Which of my dreams are definitely worth pursuing?
- Are my dreams worth living for?

**Step 5**

Collect the future maps the children made. Tell them that they will receive next week’s work later in the week. They will receive the new worksheet and the instruction later in the week.



**1.8 Episode eight: Comparing the identity collage and the future map in a quiet class atmosphere (linked to worksheet 5)**

Rationale: Learners are given 35 minutes of silence during a Life Orientation lesson to consolidate the personal gains they have made with regard to their identity issues and their future aspirations. The atmosphere is relaxed, but serious. They complete worksheet 5 during this lesson.

**1.8.1 Worksheet 5**

*(Reflections linked to the identity collage and the future map.)*

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

Place your identity collage next to your future mind map and answer the questions that follow. You need to complete it as thoroughly as possible during this period and everything needs to be handed to the teacher. You must finish during this period and you may not take anything handed to you home!

1. List any 10 words that pop into my head when I look at my dreams on this map.

\_\_\_\_\_

2. What is my biggest dream? What is my main passion?

\_\_\_\_\_

3. Is there something all my dreams have in common? Do my dreams indicate a general direction?

\_\_\_\_\_

4. How does the picture I "painted" of myself on the identity collage compare with the images I created on my future map? Can I see the connection between whom I said I was on the identity collage and my future dreams?

\_\_\_\_\_

5. What do I really enjoy that I can see on my identity collage and on my future map? Name the images (pictures) that you can link from the identity collage to the future map and vice versa.

\_\_\_\_\_

6. Which of these possible and "impossible" dreams excite me the most?

\_\_\_\_\_

7. Which dreams are humanly IMPOSSIBLE (*unless a miracle happens*)?

\_\_\_\_\_

\_\_\_\_\_



8. Do I have enough dreams to keep me going? For how many years do you think will you be ACTIVELY busy making the furthest dream on the future map a reality? Must I get some more dreams?

---

9. What do I really need to do **very soon** to make at least one dream or aspiration come true?

---

10. What do I need to buy *or wish I could buy* to make a specific dream come true? Name the dream and the amount of money you think you will need to make this happen.

---

11. What major adjustments do I need to make to achieve the closest dream (in time) come true?

---

12. Name two dreams, goals, or aspirations that **I have control over**.

---

13. Name two dreams that will require help from others.

---

14. Which dream will require the most effort? Name the dream and explain the effort the dream will require from me. What will the major challenges be?

---

15. What major problem(s) may prevent my dreams? What prevents me from being the best that I can be?

---

16. What prevents me from truly realising my "COMPLETE" potential at school? What is there that **I have control over** that I need to change to help myself reach my full potential at school? Name the "thing" that stands between better academic output and me? How can I describe this "problem" to myself that could eat some of my dreams – if I am not careful?

---

17. Generally speaking, what skills, aptitudes and interests do I need to make my dreams come true?

---

18. What career type do I want to pursue?

---

19. How will my dreams and their fulfilment benefit the community?

---

20. Who are the most important people who need to know about my dreams?

---



---

21. How do these (near and far) dreams influence my present reality or everyday life at school? Am I living responsibly? Am I "growing" my dreams? What is my attitude towards these "precious future lights"?

---

22. Can I even now, actively start working towards realising some of my dreams (or one of my dreams at least) revealed by the future map? Name and explain.

---

23. Now that I have looked a bit closer at these important aspects of my life, what other interesting words can I add to my personal graffiti wall? In the block below, add these NEW positive words that come to mind.



## Episode nine: Externalising the problem

### Worksheet 6

#### 1.9 Externalisation – depicting and labelling the main problem

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

*You are going to create an “artwork” that represents your major obstacle in achieving your full potential **at school** (and later in life). You are going to create a cartoon image of what you think your problem looks like (if it was possible for it to look like a cartoon character). We all know that “problems” don’t look like cartoon characters, but for the purpose of assisting you to take a HUMOROUS and objective look at the “cartoon” that stands between you and a successful school career and a GREAT future, we are assuming that problems can look like cartoon characters (at least for the duration of this lesson).*

*This exercise aims at assisting you to see the PROBLEM from a different angle. You are given a number of cartoon images that you may cut and paste in the way you desire. There are many other cartoons available elsewhere, but please use the ones provided. You are free to **draw your own cartoon** if you do not want to make use of the ones provided.*

#### **An example:**

I am in Grade 9 and I could be underachieving because of a number of problems or reasons, for example: **bad attitude**, lack of discipline, **laziness**, fear of Afrikaans/Maths, **peer pressure**, lack of concentration, **being cool**, lack of motivation, **bad friendships**, being computer-crazy, **too much sport**, boredom, **anger**, lack of planning, **loneliness** ...

*Let us say, for example I suffer from **distraction**, and it is ruining my efforts to gain ground in my academic work. I am constantly busy with everything else but the task. I am always in trouble because **distraction** causes me to get involved in fights and other people’s quarrels that do not really concern me! In class, I am a major burden to my teachers and friends because I actually make it my mission to distract others, and it does not lead to happiness really and if I am honest with myself, I do not really enjoy it too. What am I going to do? I need to find a way to gain control over this problem.*



*Before I create the cartoon character of what I think **distraction** looks like, I will answer the following questions to help me gain insight into the nature of this “problem”.*

**1. How does this problem make me feel?**

*It makes me feel important because I have the teacher’s and the classmates’ attention! However, after a while I feel so stupid, because I realise I do not know what is going on in class and I have a detention waiting for me, simply because I was clowning around!*

**2. When does this problem bother me the most?**

*Whenever I am in class and I sit amongst my friends. At home, when I have to do homework, I figure out many things to do and ...*

**3. What will happen to my school career if I do not tackle this problem now?**

*I will not enjoy the rest of my school career and ... I will not leave this place a happy person ... I will feel I have wasted part of my life ... I will definitely not achieve the results I need to enter university to become a computer engineer.*

**4. What can I do to minimise the influence of this problem?**

*For a start, tell my teachers to move me away from the people I usually distract and focus on the task. Perhaps I will need to go and speak to someone or my teachers if I find that the urge to distract others and myself does not go away.*

**5. How will I feel and perform academically if start controlling this problem – instead of it controlling me?**

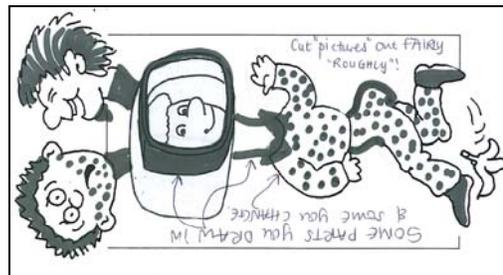
*I think I will actually feel much better than I do now, because everybody thinks I am a clown and no one takes me seriously... I am always the first one to be blamed, simply because everyone knows about my distracting tricks. Perhaps I will start enjoying school. It must be great to take a good report home and not to make up all those silly excuses for the bad marks my parents see. I will become a victorious person!*



Please remember the following:

- The problem does not necessarily have to be “negative”! It does not have to be something like LAZINESS or UNFRIENDLINESS! You may have a problem that is caused by your ENJOYABLE SOCIAL ACTIVITIES – you may be **too popular**, and as a result, you do not have any time to do your homework!
- You need to address the problem over which you have control. You may not say the problem lies with someone else. We are now looking at the problem that is where you are. If you believe the problem most definitely lies out there, then you need to **react** to other people’s influence on your problem.
- If you feel your problem is too personal or “embarrassing”, you may give it a CODE name or a fictitious name.
- If you honestly feel you are achieving to the best of your ability, then you may create a cartoon character that reveals why you are successful. You may then draw a picture of **perseverance, diligence, concentration, effective planning, effort ...**

(Let us return to the distraction example.) Well, after I have answered the questions I feel a bit more inspired to give my problem a cartoon “body”. I will let distraction look like this:



ENCOURAGEMENT TO MYSELF: I am sure I can beat this “cartoon creature”! A little determined step each day will get me somewhere eventually. It is not where I start, but where I finish!

Answer the questions and create your own humorous “cartoon problem”.

1. How does this problem make me feel?
2. When is this problem bothering me the most?
3. What will happen to my school career (or my future) if I do not tackle this problem now?

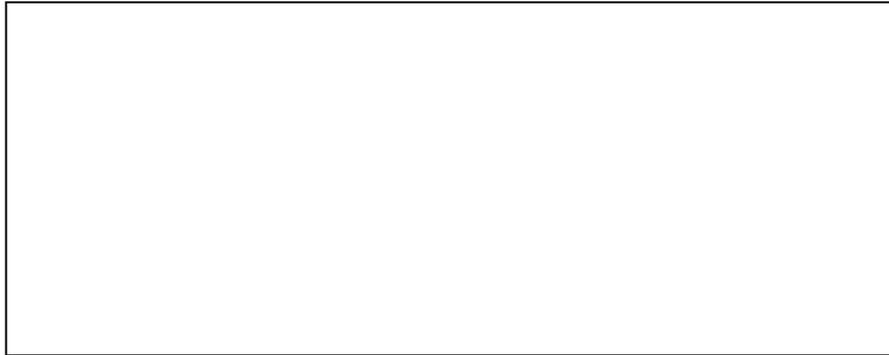


4. What can I do to minimise the influence of this problem?
5. How will I feel and perform academically if I start controlling this problem?

Create your own cartoon problem on the blank page provided. You should give the cartoon character a name and write a note of encouragement to yourself at the bottom.

After you have done everything, make a **quick** (stick) drawing on the sticker provided, that is a “copy” of your cartoon problem and stick it somewhere on your group’s graffiti wall.

YOUR CARTOON CHARACTER SKETCH OR CREATION HERE BELOW IN THE BLOCK:



You may use some of the images supplied to compile a representation of your cartoon problem. You may cut and paste as you feel like, or you may draw your own problem too.

I copied some pictures (that could represent various moods) from children’s colouring books and each pupil was supplied with sheets of pictures that they could cut or copy some pictures from. (The other pages had the images of bodies without heads – and various poses – that the learners could combine to suit their cartoon problems.)



## 1.10 Episode ten: Preparation for the prophetic photographs and the video recording sessions

Discussion: Photographs and inspirational one liners/ motivational sayings

### Rationale

We are going to prepare the children for what will happen next week. Next week a prophetic (symbolic and victorious) photograph will be taken of each child, and individually they will each read a motivational saying or an inspirational one liner (of their choice) into the video camera.

### Step 1

Settle the children. Let them stick the photocopies of their dream maps on the graffiti wall.

### Step 2

Talk about photographs and the value we attach to them.

(Use the questions below to stimulate conversation. You may include questions of your own.)

- Why do we take photographs of ourselves?
- What use is having photographs?
- Which of you have digital cameras?
- Do you think photographs are "powerful"?
- Where and when do we usually take photographs?
- What do we normally do with some photographs we print?
- Where do you keep your photographs?
- Which of you enjoy being photographed?
- Which of you enjoy being the photographer?
- Does anybody have a funny true story about taking photographs?
- Which of you have a photograph that you treasure? (Can you tell the group briefly about it?) Why is it that important to you?
- Is there anyone with an idea of a special photograph they want to appear on one day (– apart from your wedding day)?



- How do you think you are going to feel one day when you have achieved your major dream?
- What type of photograph of yourself would you like to take that day?
- What expression do you think should be on your face when you are victorious?
- What do you think you will be wearing on this photograph?
- Where would you put this photograph?

### Step 3

Tell the learners: *Next week we are going to take a prophetic photograph of each of you. We are going to imagine that you have been successful in whatever goal you targeted. You may bring things from home to use as symbols that will appear on the photograph with you. For example, if you want to be a professional soccer player and play for a club of your choice, you can bring a shirt that you could quickly put over your school shirt or a trophy ... Bring something that you can keep in your hands or show as a symbol. (If you want to climb Mount Everest, you can bring a pair of hiking boots or a backpack that will be symbols of this achievement.) You will then pose for this prophetic photograph with the things around you or on your head or in your hands.*

*You need to bring everything you need and be ready when the Life Skills period starts. Start making a list of things you need for this photograph. Do not leave it for the night before the next Life Skills period.*

**Remember that the photograph is supposed to be a portrait of you that reveals you in a victorious mood. You have just accomplished a major dream!**

*After the prophetic photographs, you will read a saying or proverb into the camera. Here are a few examples. Over the course of the next week, you need to find one with which you can associate. It must take less than 10 seconds to read it into the video camera. You need to come prepared for the still photograph and the one liner you need to read into the video camera.*



#### Step 4

Hand out some proverbs and let them each get a turn to read one aloud.

You can then allow some time for discussion or opinions on the proverbs. Tell the pupils that in their school diaries they may find quite a few.

**Quotations and words of wisdom people wrote (Some examples I found in books that other people said – please find your own saying or make up your own):**

*Success is not a result of spontaneous combustion; you must set yourself on fire.*

*It is the greatest of all mistakes to do nothing because you can do only a little. Do what you can.*

*Books without the knowledge of life are useless.*

*The impossible is often the untried.*

*A laugh is a smile that bursts.*

*Live so that your friends can defend you, but never have to.*

*Your yesterdays are gone forever so use your todays to build your tomorrows.*

*No man is useless while he or she has a friend.*

### 1.11 Episodes eleven and twelve: The actual taking of the prophetic photographs and the recording of the video statements (linked to the matchbox summary)

After the learners had taken their prophetic photographs and completed video recordings they are handed the assignment that needs to be completed for the next Life Orientation lesson. They receive instructions regarding the matchbox summary.

#### Matchbox concluding exercise

We have come to the end of the Life Skills process for the first term and there is one assignment left, namely the **concluding exercise**. You are going to summarise the process you were part of "in a matchbox".

You received:

- a matchbox
- a "grid" from which to cut the paper for the pages that will fit inside the box
- a cover for the box.

You need to do the following

Two to three **sentences** per topic. (Use the following numbers and headings)

#### INSIDE THE BOX

1. How I see myself
2. My goals, dreams and aspirations
3. My greatest challenge or obstacle – the humorous picture and a brief explanation
4. The motivational motto/ saying you enjoy
5. A Scripture verse that has deep personal meaning.
6. What I learned from others in the group. (You need not mention their names.)
7. How you think you think you could serve your school community and the wider community one day as you live your dreams.



## OUTSIDE THE BOX

8. Your personal graffiti wall

9. Your name on the outside

(And your name under the tray.)

10. Photograph of the victorious you

Additional information:

- You are welcome to be as creative as you want to be!
- You may type everything on the computer and stick it on the matchbox.
- You may paste parts of your ID collage and your Future maps on the writing.
- Make sure your box can close nicely.
- You are welcome to add more paper strips.

You need to hand in this assignment next week Monday, with your personal graffiti wall.

Be as accurate and honest as you can and try as hard as you can to enjoy it as much as you can! We know you can “can” this “thing” into this box! At the end of it all you will say, “I turned my *can* into a *could* and it was *good!*”

Each learner received extra sheets or templates to assist them to cover the box and cut the small pages that had to be folded and inserted into the box. I include the images below:

## 1.12 Episode thirteen: The creation of the group ball - Contributing to our worlds

**Rationale:** This is the last lesson and ideal opportunity to reflect and anchor the process with a group activity.

Read this to the learners: *We spent some time talking about the community and the individual; we made identity collages to have a colourful look at who we are; we made a map of the future; we discussed our dreams and we built a dream tree; we cut our obstacles down to cartoon size; we took prophetic photographs and recorded motivational thoughts. We hope that by now, you have discovered that you are a precious person with unique potential!*

*The previous exercises looked at who you are, but now we are going to look “out” to see this ball as the “world” in which we live and we are going to create a group ball that symbolises our individual and collective (small group) contribution to a world that needs each one of us.*

***What do you do best that you can give to the world to make it a better place for all?***

Each pupil is handed a triangular piece of paper on which they create an artwork that will symbolise strength of theirs or their major gifting – through which they want to make a positive contribution to the world – or with which they want to serve the world. After the pupils have completed their art works, the triangles are joined to form a ball that symbolises the world and each learner gets an opportunity to talk about the contribution they want to make to the world one day.

### THE END OF THE NARRATIVE ARTS EPISODES CLASS EPISODES AND EXERCISES

Learners were given a basic peer assessment type rubric with the names of the people in their group on it and they had to rate each other with regard to group participation.



2 Addendum B: Grade 9 Life Skills – First Term 2006

Assessment outline

Grade 9 .....

NAME: .....

Table 1: Assesment rubric

	Topic or issue					Marks
1	Did you hand in on time?	0	1			
2	Did you answer all the questions?	0	1			
3	Neatness. Does your worksheet invite the reader?	0	1			
4	Clarity. Did you formulate your answers clearly?	0	1	2		
5	Quality of the answers. Did you think or reflect before you answered?	0	1	2		
6	Honesty. Does the reader hear YOUR VOICE? (Did you give easy answers that you thought the teacher wanted? Can we get to know YOU in the answers?)	0	1	2	3	
	Worksheet 1	10				
	Worksheet 2	10				
	Worksheet 3	10				
	Worksheet 4	10				
	Worksheet 5	10				
	Worksheet 6 (Cartoon externalisation test)	10	Total		(60)	
7	Individual graffiti wall	5				
8	Identity collage	5				
9	Future map	5				
10	Externalisation illustration	5				
11	Final presentation about ME (Match box summary)	5				
12	Test about the holiday job (February 2006)	35				
13	Group contribution					
	Peer evaluation	10				
	Teacher evaluation	5				
13	The quality of your portfolio – Do you reveal self-respect?	10	Total		(85)	
			Final total	=	155	

### 3 Addendum C: Observer notes and observer schedule

#### 3.1 Observer notes or letter

Dear observer

Thank you for offering to be involved in this process. I am extremely grateful and trust that you will enjoy the process with us. May you discover hidden aspects of your own potential!

What do you need to do? Well, the most important “thing” is just to be there! I want to sit near the group, but not to “intrude”. The main reason for requesting your presence is to have people that can verify the fact that the process actually took place and to make it an “objective” process.

I need you to:

- Observe the growth in the group’s interaction over this term and make notes of what the pupils enjoyed and where they were bored.
- “Judge” the value of the process and its activities.
- Record any thoughts about the situation that cross your mind.
- Suggest what we can use in the next lessons or next year.
- Remain neutral during the class situation – do not engage in conversation with the pupils during the course of the lesson. You may greet them before the lesson and may have a word with them after the lesson. (Do not interview the pupils about the lessons.)
- Do not keep a record of individual pupils. We will ask you to focus on a specific child’s reactions – if the need arises!
- Just RELAX and ENJOY if there is nothing that strikes you.
- Hand me your book (with your notes) at the end of each lesson, so that I can keep my records up to date.

We have five observers. Some will come on Monday and some on Friday. If you have an emergency, please don’t hesitate to call me on **083 277 8646**. I will then try to see if one of the other volunteers can take the slot.

Mondays: Grade 9 Peter **Period 3** (9:10 – 9:50)

Fridays: Grade 9 Matthew **Period 2** (8:30 – 9:10)



### 3.2 Observation schedule

Observation of the narrative arts episodes

Date: .....

Lesson heading or topic: .....

#### LEARNER BEHAVIOUR DURING A NARRATIVE ARTS GROUP EPISODE

**Indicator:** During a successful narrative arts group episode learners participate actively and meaningfully

**Critical Question:** Are the learners participating actively and meaningfully?

Criteria	Frequency		
	1	2	3
Learners discuss the issues	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learners listen to each other and respond appropriately	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Learners are participating in the arts activity	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Coding 1 = not at all  
 2 = some of the time  
 3 = all the time

Elaboration (Please write down all the other issues not covered by the criteria above that you feel merit attention.)

.....  
 .....  
 .....

4 **Addendum D: Requesting written permission from the school executive**

Dear Executive

I spoke to Mr Holloway during August 2005, and explained the nature of the research component of my studies and requested permission to conduct this at Hatfield Christian School as a legitimate part of the Grade 9 Life Orientation syllabus. Mr Holloway agreed to this, as did my supervisor at the University of Pretoria.

I am aware of the fact that I will need the written consent of parents whose children will be involved in interviews and audio recording and have prepared appropriate letters to those concerned. I will be working alongside Mrs Anderson in the Life Orientation classes for the duration of the research process. Mrs Jooste will be exploring the spiritual aspects that align with selected Life Orientation skills in the Discipleship classes.

Please peruse the attached copies of my letters addressed to parents of the students in both Grade 9 classes (for 2006) and those of students to be interviewed respectively. I feel the process is explained adequately in the two letters, but will be quite happy to consider any changes you may want to suggest.

A HCS stamp (on an official letter head) with a signature representing the School Executive at the bottom of the letter will indicate to me that the request to go ahead with the research has been granted. I need to send it to the university to obtain ethical clearance for the intended study.

Thank you for co-operating in this regard.

Pieter Pienaar

5 **Addendum E: Letters to Grade 9 parents**

5.1 **General letter to all 2006 Grade 9 parents**

Dear Grade 9 Parent

The Grade 9 Life Orientation syllabus suggests that schools conduct action research on the work done in the subject for at least part of the academic year. "Action research" within this context essentially means that aspects of the normal activities are studied "scientifically" or "democratically even" in order to collect information, which can be of value to both students and teachers.

This part of the work does not include counselling or therapy and will make use of the visual arts as a research medium. Students will be encouraged to make suggestions on how the subject content can be made more relevant to their needs and interests. All data collected will form part of the students' portfolios and will be accessible to parents at all times.

A small number of students (possibly 12) will be invited to participate in part of the research aimed at establishing the effect of the arts activities on the student's self-knowledge and self-concept. We shall make contact with you in due course if your child is being considered for this part of the programme and provide you with full particulars in advance, as your consent will be needed before we can proceed.

We are convinced that your child will find the work interesting and stimulating and look forward to contribute significantly to the value the Life Orientation syllabus has for your child.

Yours sincerely

5.2 **Addendum E**: Letter to request permission to do video work during the arts episodes

Dear Grade 9 Parent or Guardian

**Request to compile a motivational video collage during the Life Skills periods**

As we have informed you, “action research” will be conducted in the Grade 9 Life Skills periods during this term. We would like to use a video camera for approximately **3 to 5 minutes** (in each group) during the course of each lesson, in order to be able to make a motivational “movie” or construct an inspirational “video collage or diary” of the process. The screening of this edited video will take place in the beginning of the second term and all the Grade 9 parents will be invited to view this **highlight**.

Please note:

- The video clips are not used for any analysis! These clips will be edited in sequence to portray the collective (self-development) journey the Grade 9's would have experienced.
- A (3 to 5 minute) **segment** of a lesson is captured.
- The rationale for making use of the video camera is simply to attempt to enter the visual (digital) life world of the pupils, stimulate group involvement and add a visual “reality” to the creative process.
- The video camera will capture the colourful moments during the course of the process.
- At times pupils will read motivational statements and we would like to video-record such elements.
- There will always be a teacher present (who is the group leader) and it is most likely that a teacher will (always) take the video footage.
- The 12 pupils who volunteer to participate in the **interview** process (in the afternoon), will **not** be subjected to any video cameras! The interviews will simply be **tape-recorded**.

We need to have all the signatures of all the Grade 9 parents or guardians concerned, in order to adhere to legal (and ethical) legislation. We would like to start gathering the video clips as from Monday, 23 January. We would appreciate it if you would consider this request favourably. If you have any further questions, please do not hesitate to call Pieter Pienaar, who is co-ordinating this process, on 012 – 993 4353.

We/I hereby grant my/our permission for the motivational video clips to be taken during the Life Skills periods over the course of the first term. Furthermore, I understand:

- The motivational video will not be used as a data analysis source.
- This inspirational video is put together to add an exciting conclusion to this particular creative Life Skills approach.
- I am aware of the fact that I will be invited to the screening of this video that will take place in the second term.

Our/my child is ..... in Grade 9.

Parent:.....

Parent:.....

Guardian:.....



6 **Addendum F: Participants' parental permission**

(Letter of consent parents sign – this might change slightly to accommodate the university format.)

Dear Mr Holloway

I would like my child \_\_\_\_\_ to participate in the interviews and audio recordings aimed at raising his/her self-knowledge and enhancing his/her self-concept. I understand that a professor of Pretoria's Faculty of Education supervises the full process and results will be made available to me and otherwise be kept confidential.

I have also read the information below and am in agreement with it.

1. There will be no psychological tests.
2. My child will be interviewed as the research progresses. Semi-structured interview questions to which I have full access will be used.
3. The interviews will be conducted over a period of 6 to 8 weeks after normal school hours at times I agree to. The interviews will be recorded and transcribed.
4. Parents of the interested participant will be welcome to the recordings when the data collection has been completed. Recordings not claimed will be destroyed and full confidentiality kept.
5. My child may withdraw from the research process at any time.

Parent's signature: .....: Date: .....

Researcher's signature: .....: Date: .....



7 **Addendum G: Fourteen participant master tables**

7.1 **Girls' individual tables**

7.1.1 **Abigail's master table (Participant A)**

Abigail interview 1	Abigail interview 2	Abigail interview 3	Abigail interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
Dislikes studying A.i.8.1		Achiever at school, confident about future A.iii.6.1	
Restless and an inability to sit still and read A.i.8.2			
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
		A family person A.iii.3.2	Career aspirations vacillate between academic and sport careers A.iv.27.2
		Become a world traveller – outward perspective A.iii.3.6	
		Dreams of being a helpful physician who cures A.iii.17.1	
		Famous A.iii.3.7	
		Hard work with leisure activities A.iii.2.2	
		Meet sports stars A.iii.3.3	
		She will become patient with people A.iii.9.2	
		She will have to be a bright mathematician to fulfil her dreams A.iii.9.1	
		Wants to participate in challenging sports events A.iii.3.5	
		Wealth and life at the coast A.iii.3.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Displays openness to peer A.i.9.2			She can confide in close friends A.iv.9.3
Friends and parents help A.i.18.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Sees being in group as a fun privilege A.i.11.1		Group art is fun experience A.iii.19.1	Group discussions enjoyable – curiosity about peers' opinion quenched A.iv.10.1
Not swayed by group pressure A.i.13.3		Group art allows insight into others' minds A.iii.19.2	Her personal growth due to imitating a peer in group A.iv.27.1



		Group art reveals similarities and differences between people, in a pleasant way A.iii.20.1	She values her own opinion and those of others A.iv.18.1
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Average insignificant group member - tomboy A.i.13.1			She values her self-insight and the role she plays in the group A.iv.24.1
Encouragement contributor A.i.10.1			
Joyful encourager A.i.7.1			
Not popular but well-known A.i.13.2			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Dislikes fighting – prefers peace A.i.15.1			
Dislikes criticism A.i.15.2			
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Composed during conflict A.i.17.1			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Likes to talk about problematic issues A.i.17.3			Realisation that others must know about problem A.iv.8.1
Values emotional support and encouragement A.i.19.1			She enjoys being heard A.iv.17.1
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Adequate self-knowledge – express emotional states A.i.2.1	Acknowledges own style and taste A.ii.1.1	Aware of own capabilities to achieve difficult things A.iii.12.1	Acknowledgment of personal growth A.iv.26.1
Content about level of self-knowledge A.i.5.1			
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Takes responsibility for own welfare A.i.4.1	The need for relaxation A.ii.7.1, A.ii.10.1, A.ii.13.2	Achievement and fame call her forward A.iii.7.1	Freedom and belonging when problem conquered A.iv.11.1
	Overcommitted A.ii.10.2	Desires to succeed A.iii.1.1	Her problem leads to depression or emotional turmoil A.iv.5.1
		Realisation of hard work ahead A.iii.2.1	Remains busy to avoid thinking of problem A.iv.9.2
		Wants to accomplish much – hungry for achievement A.iii.4.1	She internalises her problem and keeps it a secret A.iv.1.1
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Expressive, energetic	Inspired by music idol	Friends and family provide	Matchbox presentation:



dancer A.i.6.1, A.i.12.1, A.i.22.2	A.ii.4.2	courage A.iii.13.1	thankful for being self A.iv.27.11
		She needs support from family and friends to excel A.iii.10.1	Final arts process perception: fun A.iv.28.1
			Interview perception: helpful, learned about strengths A.iv.28.2, A.iv.28.3
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
A clever joker A.i.9.1	A stylish, fast, daring woman A.ii.14.1	Adamant to refuse negative input from others A.iii.5.1	She has compassion for others A.iv.23.1
A free person A.i.22.1	Appreciates beautiful jewellery A.ii.4.3	Resolute about persevering to achieve A.iii.11.1	She is uncomplicated and lazy A.iv.15.1
Christian music lover A.i.22.3	Appreciates nature A.ii.4.6	She is a persevering conscientious person A.iii.21.1	She is willing to risk socially or more confident in herself A.iv.26.2
Enjoys eating A.i.22.5	Aware of being different from others A.ii.2.1		
Gregarious noise maker A.i.22.8	Determined to follow personal preferences A.ii.6.1		
Happy A.i.3.1	Enjoys being well-dressed A.ii.7.2		
Individualistic and different A.i.1.1	Fashion conscious A.ii.4.5		
Joyful mother lover A.i.22.7	Fond of the adrenaline rush of cars and speed A.ii.4.4		
Leader A.i.14.1	Music appreciation A.ii.4.1		
Sports crazy A.i.22.6	Own personality is unique A.ii.3.1		
Uninhibited A.i.22.4	Skilled sports woman A.ii.13.1		
	Someone with opposite attributes who lives in the fast lane (extreme) A.ii.8.1		
	Visualises herself in popular, independent crowd A.ii.11.1		
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
Takes care of physical and spiritual health A.i.21.1			
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Trustworthy A.i.9.3			



SRB	SRB	SRB	SRB
Good relationship with father, he guides her A.i.16.1		Strength lies within self A.iii.13.2	Faith is a resource A.iv.9.1
Obedient to Biblical rules A.i.20.2			Life without God unimaginable A.iv.16.1
Obedient to parents A.i.21.2			She is serious about her faith A.iv.13.2
			Spiritual life will improve when problem conquered A.iv.12.1
			Visualises herself as an achiever, because of her faith A.iv.13.1
VS	VS	VS	VS
Values healthy lifestyle A.i.20.1		Being famous helps a lot A.iii.15.1	Be aware of your weaknesses and keep within boundaries A.iv.20.1
Celebrate your uniqueness A.i.23.1			Be self-knowledgeable A.iv.19.1



7.1.2 Celeste's master table (Participant B)

Celeste interview 1	Celeste interview 2	Celeste interview 3	Celeste interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
Certain about future calling B.i.2.1		Becoming a horse trainer is expensive future option B.iii.8.1	Future will bring freedom B.iv.25.7
		Have spiritual goals for the future B.iii.3.5	Likes to travel to jungle-like places B.iv.25.6
		Possible involvement with horses B.iii.3.8	Sees herself involved in natural medicines B.iv.22.1
		Sees becoming an author as a possible option B.iii.3.6	Will protect environment B.iv.23.1
		Wants to become a better artist B.iii.3.3	
		Wants to enjoy nature's beauty B.iii.3.2	
		Wants to preserve wild life B.iii.3.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Peers help her to work through issues B.i.18.1			
Tomboyish in friendship preferences B.i.8.3			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Groups provide an audience B.i.11.2		Didn't pay attention to other group members during activity B.iii.20.1	She was irritated by her group members B.iv.27.3
Prefers intimate groups B.i.11.1			
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Others see her as artist B.i.14.1			Doesn't believe she played a major role in small group during process B.iv.24.1
Social acceptance due to joking nature B.i.9.1			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Dislikes being ignored B.i.13.2			Believes she is socially isolated, painful B.iv.5.2
Dislikes being seen as different B.i.13.1			
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Reserved during conflict B.i.17.1			
Uniqueness valued by others B.i.10.1			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Longs to be valued B.i.8.2			
Longs to have more friends			



B.i.8.1			
Wants to be noticed B.i.4.2			
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Content with present level of self-knowledge B.i.5.1	Identity collage expresses her personality adequately B.ii.5.1		
Self-knowledgeable B.i.2.2			
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Emotional about nature B.i.7.5	A need for more outdoor activities B.ii.10.1		Currently feels defenceless against the problem B.iv.8.1
Emotional roller coaster B.i.3.1	Wants to escape from city life B.ii.11.1		Emigrating will be the solution B.iv.9.1
Introversion helps her cope B.i.16.2			Foresees a time when the problem will be successfully conquered B.iv.8.2
			Is unable to verbalise the extent of the problem's damage B.iv.6.1
			Only her life is affected by the problem B.iv.7.1
			Personal well-being will be much better if problem is managed B.iv.11.1, B.iv.12.1
			Problem has no effect on her school work B.iv.5.1
			Secretive, neutral about externalised problem B.iv.1.1, B.iv.4.1
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Animals provide emotional comfort B.i.18.3	Her identity collage is not inspirational B.ii.6.1	Conservation aspirations will energise her B.iii.15.1	Addressing camera was enjoyable B.iv.18.2
Emotional bond with nature B.i.22.1	Longs to create art based on the images in her identity collage B.ii.15.1	Does not attach significance to the future map B.iii.1.1, B.iii.2.1	Arts process revealed new aspects that she cannot mention B.iv.26.1
Expresses herself with the arts B.i.12.1	Regrets that she cannot be with horses anymore B.ii.13.1	Dream tree was silly B.iii.19.1	Cartoon problem portrayed with known secret symbols she could draw well B.iv.2.1, B.iv.2.2
Music calms moodiness B.i.16.1	Sad about not having a horse anymore B.ii.9.1	Nature recharges her B.iii.13.1	Cowboy attire reveals her desire to relocate to Canada, where her father lives and she wants to ride horses B.iv.16.1
		Parents will support her dreams B.iii.10.1	Didn't care much about the preparation for the photo. Only brought horse items B.iv.5.1
			Enjoyed arts aspects of the process B.iv.10.1
			Enjoyed being



			videographed and became annoyed at the childishness within the group. Used the moment to be heard. B.iv.17.1
			Her images are not explained B.iv.27.1
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Animal-lover B.i.1.1	Capable artist B.ii.1.1	A talented artist B.iii.6.1	Camera friendly B.iv.17.2
Artist B.i.7.2	Horse lover who appreciates red Indian horse vocabulary B.ii.2.1	Confident with horses B.iii.9.1	Enjoys flowers B.iv.25.1
Easy person B.i.6.1	An adventurous horse rider B.ii.4.1	Crazy about horses B.iii.7.1	Enjoys particular rock band B.iv.25.2
Lonely and self-absorbed B.i.8.4	Appreciates nature B.ii.4.2	Positive about dreams B.iii.12.1	Interested in ancient history B.iv.25.3
Nature-lover B.i.7.4	Takes risks with horses B.ii.4.3	She is someone without pretence B.iii.2.2	Likes entertaining others B.iv.25.4
Protective of aspirations B.i.21.2	Wildlife person B.ii.4.4		Likes painting horses B.iv.25.5.
Rebel who likes punk-rock music B.i.22.2	Outdoors person B.ii.4.5		Likes to use "deep" language B.iv.19.1
Reserved/introvert B.i.4.1	Enjoys daring sports B.ii.4.6		
Separate/different B.i.6.2	Knowledgeable about horses B.ii.7.1		
Writer B.i.7.3	Calm person controlled B.ii.8.1		
	Adventurous pursuer of excitement B.ii.8.2		
	Prefers country living B.ii.8.3		
	Prefers boys' humour B.ii.12.1		
	Sees humour in nature B.ii.12.3		
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
Appreciative of own body B.i.7.1			Critical of her facial expression B.iv.13.1, B.iv.13.2, B.iv.18.1
<b>Moral domain</b>	<b>Moral domain</b>	<b>Moral domain</b>	<b>Moral domain</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
'Reserved' or secretive about moral beliefs B.i.21.1			
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
			She is a person of faith B.iv.27.2
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
		Values natural resources B.iii.3.7	Small ideas can become big futures B.iv.20.1



7.1.3 Cheryl's master table (Participant C)

Cheryl interview 1	Cheryl interview 2	Cheryl interview 3	Cheryl interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
			Academically she is fine C.iv.5.3
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
		Become a courageous woman C.iii.3.5	
		Become a psychologist C.iii.3.4	
		Foresees a successful future C.iii.2.2	
		Must become 'neutral' person to be psychologist C.iii.9.1	
		Plans a family C.iii.15.1	
		Sees herself autonomous C.iii.3.1	
		Wants to be a musician too C.iii.6.1	
		Wants to learn more sports C.iii.3.3	
		Will care for others C.iii.17.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Her school peers accept her C.i.4.1			
Role model provides guidance C.i.18.1			
Talks to peers about problems C.i.16.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Group members provide support C.i.11.1.	Sees herself outside the popular circles C.ii.11.1	Perceived others as being excited about group dream tree C.iii.20.1	Learned valuable truths from the other small group members C.iv.27.6
	Surprised at the acceptance she received in the smaller LO group C.ii.17.1		
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Care-giving role C.i.7.1	Discovers a concern for others C.ii.15.1		Uncertain about her role in the small group C.iv.24.1
Not influential C.i.14.1	Feels unsure about her		



	social impression C.ii.10.2		
SCPT	SCPT	SCPT	SCPT
Loneliness C.i.13.2			Problem makes her retreat socially C.iv.5.2
SIE	SIE	SIE	SIE
Peers appreciate her C.i.9.1			
Reserved during conflict C.i.17.1			
SNE	SNE	SNE	SNE
Longs to be 'incorporated' C.i.19.1			
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
LSK	LSK	LSK	LSK
Content with level of self-knowledge C.i.2.1	Sees identity collage as accurate self-reflection or evaluation C.ii.2.1	Convinced of her capabilities C.iii.4.2	
P-EIM	P-EIM	P-EIM	P-EIM
Acknowledges boundaries C.i.20.1		Perseverance makes dreams come true C.iii.8.1	Combating problem leaves her puzzled C.iv.8.1
Emotional fluctuations C.i.3.1		Self-discipline leads to success C.iii.11.1	Didn't find video recording threatening C.iv.17.2
			Her problem can be positively or negatively managed C.iv.2.1
			Longs to have problem removed C.iv.11.1
			Negative self-regard is problem C.iv.27.5
			Problem exaggerates all personal experiences C.iv.5.1
			She felt strange being photographed C.iv.17.1
			She is the only victim of the problem C.iv.7.1
			She suppresses problem C.iv.6.1
P-ERS-E	P-ERS-E	P-ERS-E	P-ERS-E
Expresses herself with the arts C.i.12.1	Amazed at the power of images for self-presentation C.ii.6.1	Appreciates future map C.iii.2.1	Arts process helped her to establish goals for her life C.iv.26.2
Mother provides insight C.i.16.3	Is ecstatic about her identity collage C.ii.1.1	Enjoyed dream-tree activity C.iii.19.1	Arts process impacted her thinking C.iv.26.1
Writing helps alleviate stress C.i.16.2	Sad she had to quit dancing C.ii.7.2	Narrative arts activities built her confidence C.iii.21.1	Believed in her significant video recorded statement C.iv.18.1



	Values self-expression highly C.ii.7.1	Parents are dream resources C.iii.10.1	Cartoon externalisation of problem minimises its influence C.iv.4.1
			Choir gives her emotional lift C.iv.9.1
			Did minimal prep for the prophetic photo C.iv.15.1
			Prophetic photograph does not reveal her intentions C.iv.13.1
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Overresponsible C.i.21.1	Adamant but introverted C.ii.10.1	Appreciates vintage cars C.iii.3.2	Accountable, mature young woman C.iv.27.4
Reader C.i.12.2	Adamant, strong personality C.ii.4.2	Feminine taste C.iii.1.1	Caring, thoughtful person C.iv.27.2, C.iv.27.3
Vocal person C.i.1.1	Expresses herself through dance C.ii.4.1		Reserved but gregarious at times C.iv.27.1
	Her adamant nature is core in her life C.ii.8.1		Trustworthy and cheerful C.iv.25.1
	Is a skilled dancer C.ii.13.1		
	Longs to be independent C.ii.4.4		
	Sensitive C.ii.4.6		
	Vulnerable C.ii.4.5		
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
			Shies away from body image on photo C.iv.13.3
<b>Moral domain</b>	<b>Moral domain</b>	<b>Moral domain</b>	<b>Moral domain</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
			Spiritual readings uplift her C.iv.9.3
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>



7.1.4 Colleen's master table (Participant D)

Colleen interview 1	Colleen interview 2	Colleen interview 3	Colleen interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
			Her problem causes her to lose focus academically D.iv.5.3
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
	Pictures herself as a famous role model D.ii.11.1	A glamorous future ahead D.iii.1.1	Female weight lifter D.iv.14.3
		Acting can spiritually enlighten others D.iii.17.1	Considers a career in astronomy or science-related field D.iv.27.3
		Be backpacker for a while D.iii.3.1	Female weight lifter D.iv.25.5
		Considers astronomy as possible career field D.iii.8.3	Sees herself as very rich D.iv.25.1
		Desires a family D.iii.3.4	Sees herself in a leadership role D.iv.14.2
		Desires greater spiritual depth D.iii.18.1	Sees herself involved with charitable work D.iv.21.1
		Study to be an actress in UK D.iii.3.2	Wants to go into the sciences D.iv.25.2
		Venture into modelling D.iii.3.3	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Relationships with people seen as resources D.i.18.1			Friends can help her combat problem D.iv.9.1
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Groups allow maximum participation D.i.11.1		Group tree activity affirmed everyone, learned from one other D.iii.20.1	Learned that all people are wonderfully unique D.iv.27.4
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Caring D.i.22.3	Creator of social unity D.ii.7.1	She is a peacemaker D.iii.6.1	She became a confidante to some group members D.iv.24.2
Caring role D.i.6.2	Peacemaker D.ii.13.3		She played the role of an encourager in the small groups D.iv.24.1
Children concern D.i.7.1			
Joker role D.i.4.1			
Joker-encourager D.i.14.1			
Others see her as verbally expressive D.i.13.1			



SCPT	SCPT	SCPT	SCPT
	Others' expectations of her hampered true self-expression D.ii.3.4	Marriage is a risky issue D.iii.8.2	Problem causes social tension, affects many D.iv.5.2, D.iv.7.1
			Problem prevents her from being nice to people D.iv.12.1
			Problem terminates friendships D.iv.6.1
SIE	SIE	SIE	SIE
Avoids conflict D.i.17.1			
Inquisitive socially D.i.8.1			
SNE	SNE	SNE	SNE
Appreciates attention D.i.19.1			Once problem is eradicated, she will be more confident socially D.iv.11.1
Personal-emotional domain	Personal-emotional domain	Personal-emotional domain	Personal-emotional domain
LSK	LSK	LSK	LSK
Longs for more self-knowledge D.i.2.1	Needs self-discovery opportunities D.ii.3.3		
P-EIM	P-EIM	P-EIM	P-EIM
Lacks personal boundaries D.i.21.1	Clear personal vision and goal D.ii.4.1	Being self-disciplined and positive will lead to success D.iii.11.1	Desires to excel at school D.iv.27.2
Sulks to cope with problems D.i.16.1	Decided to become true to self D.ii.3.5	Education will provide future stability D.iii.15.1	Is determined to control her thinking to alleviate problem's hold D.iv.8.1
	Her masculine qualities are amusing D.ii.12.1	Fulfilling acting/modelling dreams now will lead to personal satisfaction D.iii.16.2	Sees a need to sharpen her planning skills D.iv.20.1
		Modelling and acting dreams for now as well D.iii.16.1	Struggles with two opposing natures within D.iv.2.1
		Modelling is true heart's desire D.iii.4.1	
		Studying in England will require much effort D.iii.8.1	
P-ERS-E	P-ERS-E	P-ERS-E	P-ERS-E
	Identity collage incomplete self-reflection D.ii.1.2, D.ii.5.1	Appreciates future map because it reveals her persevering nature and her love for people D.iii.2.1	Arts process helped her to set goals for her life D.iv.26.2
	Identity collage triggers dormant self-aspects D.ii.3.2	Arts process awakened more positive and happier aspects in her D.iii.21.1	Doing physical exercises will 'divert' problem D.iv.9.2



	Identity collage triggers personal vision and depression D.ii.14.1	Arts process highlighted new significant personal aspects D.iii.21.2	Enjoyed matchbox D.iv.10.2
	Have ambivalent feelings about the identity collage D.ii.1.1	Dream tree surprised her because insignificant material led to great art piece – art making is inspiring D.iii.19.1	Matchbox activity surprised her – unique experience D.iv.10.6
	Nature scenes awaken a peaceful realisation D.ii.2.2	Family members are helpful to assist in reaching personal goals D.iii.10.1, D.iii.13.1	Prophetic photo allowed her an opportunity to be 'dramatic' D.iv.10.4
		Future map reveals her happiness D.iii.5.2	Prophetic photo reveals her desire to be a significant mother with a family D.iv.14.1
		Identity collage and future map should not be seen as belonging to the same person D.iii.5.3.	Took preparing for the prophetic photo very seriously D.iv.15.1
		Identity collage reveals her sadness D.iii.5.1	
		Media keeps her dreams alive D.iii.14.1	
<b>SA(S-E)</b>	<b>SAS-E</b>	<b>SAS-E</b>	<b>SAS-E</b>
Energetic joyful person D.i.9.1	Adventurous D.ii.4.6	Is unique, loved by God and capable D.iii.12.1	A fan of soccer players D.iv.25.3
Expressive D.i.1.1	Affectionate towards children D.ii.19.1		Believes she has grown positively D.iv.26.1
Extroverted D.i.22.2	An attention-seeker D.ii.13.1		Daring D.iv.13.3
Gregarious D.i.22.1	Astonished about peaceful quality D.ii.2.1		Enjoys being video-recorded or on camera, is bold person. D.iv.17.1
Happy person D.i.3.1	Calm person D.ii.8.1		Grew in self-understanding D.iv.27.5
Joker who knows her limits D.i.6.1	Enjoys impressing people D.ii.13.2		Mischievous D.iv.27.1
	Fashion conscious D.ii.3.1, D.ii.9.1		Musical person D.iv.25.4
	Masculine qualities D.ii.2.3, D.ii.8.2		Recognises personal growth D.iv.4.1
	Sees herself as a pleasant person D.ii.6.1		Unsure of her true identity D.iv.1.1
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BA</b>	<b>BA</b>	<b>BAC</b>	<b>BA</b>
		Responsibility to keep body fit D.iii.11.2	Even though prophetic photo is bad image of her, she still enjoyed it D.iv.10.1
			Prophetic photo is not best



			portrait of her, but she loves the stage-like setting D.iv.13.1
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Trustworthy D.i.10.1	Learning to appreciate people for who they are D.ii.4.2		
	Enjoys harmony and equality between people D.ii.4.5		
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
Need for spiritual discipline D.i.21.2	Covetous D.ii.19.2		Must learn to control her moral weaknesses D.iv.4.2
Jealousy and anger negative elements D.i.22.4	Hides aspects of herself D.ii.8.3		Occasionally she will be angry with those she envies D.iv.5.1
Jaquar can be metaphor for negative elements D.i.23.1	Inquisitive busy-body D.ii.19.3		
	Judges or evaluates people superficially D.ii.10.1		
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
Concerned about spiritual standing D.i.5.1	Her spiritual life needs attention D.ii.17.1		
Values spiritual discipline D.i.20.1			
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Opposes social exclusion D.i.15.1			
Respect yourself and be wise D.i.20.2			



7.1.5 Leigh's master table (Participant H)

Leigh interview 1	Leigh interview 2	Leigh interview 3	Leigh interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
			Academic improvement will be the result of effective problem management H.iv.11.2
	<b>FS</b>	<b>FS</b>	<b>FS</b>
		Backpacker – world travels H.iii.3.3	Be an inspiration to others H.iv.26.3
		Be an award-winning actress H.iii.3.4	Live an exemplary life, a role model H.iv.22.1, H.iv.23.1
		Desires to be a role model for good values H.iii.2.3, H.iii.17.1	Wants to live a spiritually pleasing life H.iv.22.2
		Get married start a family H.iii.3.8	Wants to work with children H.iv.27.7
		Graduate from university H.iii.3.2	
		Own designer label H.iii.3.7	
		Possess expensive car H.iii.3.6	
		Sees herself as a celebrity H.iii.1.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Friends bring happiness H.i.3.1			
Friends help H.i.16.1			
Friends provide security H.i.4.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
		Enjoyed hearing others' dreams for the tree H.iii.19.1	Saw passion in her group members' responses. H.iv.27.9
		Tree, enjoyable group activity – allowed self-expression H.iii.20.1	Video recording of motivational thoughts satisfied her curiosity about what others believed H.iv.18.1
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Concerned about others H.i.7.2	Care-giver H.ii.4.8		Encourager in group setting H.iv.24.1
Peacemaker H.i.14.1	Caring H.ii.8.3		
Protects people H.i.9.2			
Responsive to peer problems H.i.10.1			
Spread acceptance			



H.i.11.2			
Unites people H.i.14.2			
SCPT	SCPT	SCPT	SCPT
Less talking could stop trouble H.i.8.1			Frustrated with class clowns who distract her H.iv.1.1
Temper can ruin relationships H.i.17.2			
SIE	SIE	SIE	SIE
Avoids conflict H.i.17.1	Social interaction is major focus H.ii.9.1		
Content with classroom role H.i.13.1			
Hates being belittled H.i.15.1			
SNE	SNE	SNE	SNE
	Did identity collage to help others understand her better H.ii.1.2, H.ii.2.1		
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
LSK	LSK	LSK	LSK
On the road to self-discovery H.i.2.1	Collage is adequate self-presentation H.ii.1.1		
P-EIM	P-EIM	P-EIM	P-EIM
Need to establish personal boundaries H.i.5.2	Relaxing in nature is neglected H.ii.10.1	Acting profession requires patience and perseverance H.iii.9.1	Conquering problem will lead to personal happiness H.iv.11.1
	Suppresses vulnerable self-aspects H.ii.10.2	Becoming an actress is demanding H.iii.8.1	Doesn't mind being on camera H.iv.17.1
		Becoming an actress is main passion H.iii.4.1	Problem causes emotional distress H.iv.5.1
		Desires a family above all H.iii.15.1	Removing the problem will allow her to concentrate H.iv.12.1
		Future starts now with hard work at school H.iii.16.1	Strives for excellence H.iv.27.8
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Family H.i.18.4	Identity collage expresses only part of her H.ii.5.1	Acting helps her emotionally H.iii.7.1	Arts process was a helpful journey of self-reflection H.iv.28.1
Friend H.i.18.1	Identity collage makes her feel special H.ii.3.3	Family and friends can encourage her to pursue dreams H.iii.10.1	Cartoon externalisation made her come to terms with problem H.iv.4.1
Mom H.i.18.3	Surprised at finding imagery that reflects her truly H.ii.6.1	Future map guides her efforts, she can aim strategically H.iii.2.1	Enjoyed prophetic photograph, recognised the future H.iv.10.1, H.iv.10.2, H.iv.13.1
Teacher H.i.18.2	Surprised to find that pictures can be effective self-symbols H.ii.3.2	Music helps her unwind H.iii.13.3	
		Spiritual resources and family can spur her on H.iii.13.2	
		Tree, enjoyable self-	



		expression H.iii.19.2	
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Actress H.i.22.2	Affectionate H.ii.14.1	Is determined to follow her heart H.iii.12.1	Amicable person H.iv.27.5
Benevolent H.i.22.5	Appreciates nature, nature-lover H.ii.4.1, H.ii.4.6	People lover H.iii.2.2	Hospitable H.iv.27.3
Gregarious H.i.22.6	Daring person H.ii.11.1		Is actually a leader not a follower H.iv.9.1, H.iv.26.4
Joyful fun-lover H.i. 9.1	Expensive taste H.ii.4.4		Loves children H.iv.16.1
Loyal gregarious friend H.i.6.1	Fan of movie stars H.ii.4.7		Loyal friend H.iv.27.4
Music lover H.i.22.4	Gentle H.ii.17.1		Personal growth took place because of the arts process H.iv.26.1
Musical dancer H.i.12.1	Vulnerable H.ii.8.2		Realised that she was calmer than she thought she was H.iv.26.2
Outgoing H.i.11.1			Special H.iv.27.1
Short-tempered H.i.17.3			
Singer H.i.22.3			
Upbeat H.i.7.1			
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
<b>PAA</b>	<b>PAA</b>	<b>PAA</b>	<b>PAA</b>
Sportswoman concerned about health H.i.22.1			
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Responsible person H.i.21.1			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
God can help H.i.16.2		Is prepared to submit her plans to the spiritual authority in her life H.iii.13.1	
Nature brings God closer H.i.12.2			
Need to get closer to God to discover self H.i.5.1			
Secure in herself and God Talented because of God H.i.1.1			
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Live without regrets and don't indulge in substance abuse H.i.20.1		Doesn't want to be an arrogant actress but a humble role model H.iii.11.1	
Open loyal people make her feel wanted H.i.19.2			
Trust reveals concern H.i.19.1			



7.1.6 Miranda's master table (Participant J)

Miranda interview 1	Miranda interview 2	Miranda interview 3	Miranda interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
Dislikes History and Geography J.i.8.1, J.i.8.2	Lacks commitment to personal vision and academic requirements J.ii.10.1		Problem affects her academically J.iv.5.1
Dislikes reading J.i.12.3			Concentration during lessons is a problem J.iv.5.2
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
	Realises that a long journey of self-realisation is ahead J.ii.1.2, J.ii.3.1	Air hostess J.iii.3.3	Teacher J.iv.27.3
		Business woman J.iii.3.4	
		Graduate from university J.iii.3.2	
		Matriculate J.iii.3.1	
		Sees future as a happy place J.iii.1.1	
		Sees herself as benefactor J.iii.17.1	
		Wife and mother J.iii.3.5	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Friends make school bearable J.i.4.1	People can help protect self J.ii.10.3		Friends can help her focus J.iv.9.2
Friends provide insight J.i.16.2			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Fond of groups J.i.7.3		Group art led to surprises for all J.iii.20.1	
Group life is fun J.i.11.1			
Groups facilitate self-changes J.i.11.3			
Groups make personal comparisons possible J.i.11.2			
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Befriends everyone J.i.3.1			She brought joy to her small group J.iv.24.1
Exhorter J.i.7.2			
Gregarious instigator J.i.14.1			
"Up lifter" J.i.9.1			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Avoids conflict J.i.2.3	Dislikes social conflict J.ii.7.1		Friends influence her J.iv.27.4
Conflict is troublesome J.i.17.1	Scared of others occasionally J.ii.14.1		
	Social acceptance is hard		



	at times J.ii.14.3		
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Liked by all J.i.10.3			
Likes her class J.i.13.1			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Desires others' knowledge about her J.i.5.2			
Physical touch is important J.i.19.2			
Talking to her reveals concern J.i.19.1			
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Self-knowledgeable J.i.2.1		Believes in her abilities J.iii.12.1	
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Desires to see inner self J.i.5.1	Feels defenceless at times J.ii.13.2	Air hostess requires training but not years of study J.iii.6.1	By being positive she might conquer problem J.iv.8.1
	Feels victimised at times J.ii.1.4	Be diligent, focused, that will lead to success J.iii.11.1	Conquering problem will result in personal happiness J.iv.11.1
	She is goal-oriented J.ii.10.2	Fears dropping out of university J.iii.7.1	Distraction problem causes laziness J.iv.6.1
	Personal responsibility can be burdensome at times J.ii.14.4	Flight hostess is major dream J.iii.4.1	Externalised distraction problem J.iv.1.1
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Mother assists J.i.16.1	Collage is successful self-representation J.ii.5.1	Arts process started thinking process about future J.iii.21.1	Appreciated prophetic photo very much J.iv.10.1
Mother is a resource J.i.18.1	Compiling the collage led to positive self-confrontation and self-discovery J.ii.2.1	Dream tree focused her future ideas J.iii.19.1	Didn't prepare much for prophetic photo J.iv.15.1
Music allows escape J.i.12.4	Proud creator of the id collage J.ii.1.1	Future map reveals her diligence J.iii.2.1	Enjoyed process J.iv.28.1
Solitude brings clarity J.i.16.3		Opening a business is hard work J.iii.8.1	Enjoyed recording motivational saying J.iv.18.1
		Parents will provide major support for dreams J.iii.10.1	Food calms her 'distraction' J.iv.9.1
			Looking at problem in cartoon style leaves her with a feeling of being overwhelmed J.iv.4.1
			Process triggered thoughts about the future J.iv.28.2
			Video recordings can be of value for future reflections J.iv.17.2
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Adventurous J.i.6.1	Enjoys the adrenaline rush		A hockey player J.iv.13.1



	of sport J.ii.6.3		
Appreciates flowers J.i.22.2	Fashionable person J.ii.1.3		Gregarious J.iv.26.1
Average person J.i.23.1	Fashion-conscious J.ii.6.1		Likes photography J.iv.10.2
Dare-devilish attitude J.i.1.3	Likes spending money J.ii.6.4		Not camera-shy J.iv.17.1
Does have a temper J.i.2.2	Masculine traits J.ii.6.2		Opportunistic J.iv.26.2
Extrovert J.i.7.1	Pictures herself in a masculine environment J.ii.11.1		
Fun-loving caregiver J.i.1.2.			
Kind to everyone J.i.22.3			
Lover of people J.i.10.1			
Music lover J.i.12.1			
Not self-absorbed J.i.1.1			
Socialite J.i.6.4			
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
Looks after body J.i.21.2	Important to look good J.ii.9.1		
<b>PAA</b>	<b>PAA</b>	<b>PAA</b>	<b>PAA</b>
Sport is a priority J.i.22.4			
Sportswoman J.i.6.3			
Provincial hockey player J.i.22.5			
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Dislikes gossip J.i.14.2	High moral standards J.ii.1.6		
Hard to be rude to others J.i.10.2			
Personally responsible J.i.21.1			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
Bible provides inspirations J.i.12.2	Spiritual guilt is evident when something wrong was done J.ii.14.2	Heaven is ultimate aim J.iii.3.6	God can help her J.iv.1.2
God protects you J.i.22.1		Spiritual input will encourage her to pursue dreams J.iii.13.1	
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Don't live a joyless life J.i.6.2			Determination can make the future happen J.iv.28.3
Make the most of life, don't waste it on fighting J.i.4.2			The group is more important than the individual J.iv.27.5
Obey the rules J.i.20.1			
Obey parents J.i.21.3			
You have to stretch the rules at times J.i.20.2			



7.1.7 Thelma's master table (Participant L)

Thelma interview 1	Thelma interview 2	Thelma interview 3	Thelma interview 4
Academic domain	Academic domain	Academic domain	Academic domain
ACA	ACA	ACA	ACA
			Academic life is not affected by problem L.iv.5.5
FS	FS	FS	FS
		Sees self in a harmonious future L.iii.1.1	Sees herself as a peacemaker L.iv.22.1
		A glamorous person L.iii.3.8	Spiritual African leader L.iv.14.1
		A mother L.iii.3.6	Wants to promote justice L.iv.23.1
		An extrovertish dramatic career woman L.iii.3.11	
		Graduate from varsity L.iii.3.2	
		Married L.iii.3.10	
		Matriculate L.iii.3.1	
		Sees herself as a future leader L.iii.3.4	
		Sees herself embracing the dreams of others in the future L.iii.17.1	
		She will be more assertive in the future L.iii.9.2	
		Values having a family in the future highly L.iii.9.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
FPAR	FPAR	FPAR	FPAR
Bold peers inspire her L.i.4.1		Friends are resources too L.iii.10.2	Friends can spur her on L.iv.9.2
		Wants her friendships to survive the future L.iii.3.9	
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Dislikes groups L.i.11.3		Dream tree allowed group members to positively state their firm beliefs about the future L.iii.20.1	Became very expressive and involved in group dynamics, didn't notice camera L.iv.17.2
Groups can be restricting L.i.11.1			Group aspect during small group session was inspiring L.iv.10.2
Peer pressure comes through groups L.i.11.2			She is now willing to understand people better and to make adjustments to her understanding of others L.iv.27.4
			The small group inspired her to reach for her dreams and she appreciated the group members and learned from them



			L.iv.27.3
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Advisor L.i.7.3	Provides recognition L.ii.8.4	Others also see her as a leader L.iii.7.1	Believed she inspired her group members L.iv.24.1
Connects people L.i.10.3			
Good relator L.i.1.2			
Prominent leadership qualities L.i.7.4			
Provides wisdom to others L.i.9.3			
Relates to all people L.i.14.2			
Socialite L.i.6.2			
Teacher's pet L.i.10.2			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Peer pressure confuses L.i.2.2			Externalised fear of others, their opinions confine her to herself L.iv.1.1, L.iv.2.1
Scared of loneliness L.i.15.1			She would rather be false than invite criticism from others L.iv.5.4
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Emotional reactions from others spark emotion in her L.i.16.4			
Relating to people emotionally causes tension L.i.8.10			
Socially abused by others L.i.9.2			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Appreciates physical touch L.i.19.4	Longs for recognition L.ii.8.3		
Longs for verbal affirmation L.i.19.1			
People's positive deeds will reveal their concern for her L.i.19.2			
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Concerned about true identity L.i.2.1		Future map reveals her self-knowledge L.iii.2.1	
Inquisitive about her peaceful side L.i.5.1		She is convinced about her capabilities L.iii.12.1	
Requires information about her thought processes L.i.5.2			
True identity an enigma L.i.2.3			
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Desires positive self-change L.i.8.4	Calm aspects became evident L.ii.17.1	Desires opportunity for self-exploration/discovery L.iii.3.3	Has an intuitive solution to cope with the problem, but not ready to deal with it L.iv.5.2



Emotional fluctuation L.i.3.1, L.i.15.2, L.i.8.9	Longs to be restful L.ii.7.1	Grew in self-understanding L.iii.21.2	Problem affects her emotionally L.iv.5.1
Struggles with identity L.i.8.1	Suppresses peaceful aspects L.ii.9.2	Her gregarious wild nature will have to fit into a formal work scenario L.iii.5.1	Problem makes her a social hypocrite – she is not her true self L.iv.5.3
		Personal resolute responsibility and commitment to personal goals will ensure success L.iii.11.1	Was nervous recoding her motto L.iv.18.1
		She will have to allow peaceful moments to balance her hectic schedule in the future L.iii.6.2	Will be greatly relieved when problem is solved L.iv.11.1
		She will have to focus and acquire decision-making skills in the future L.iii.8.1	
		To be a world leader is her passion L.iii.4.1	
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Crying alone alleviates tension L.i.16.2	Collage helped her to focus on positive self- aspects L.ii.2.2	Arts process cleared some confusion in her head L.iii.21.1	Cartoon externalisation gives face to the problem L.iv.4.1
Personal boundaries block peer pressure L.i.21.4	Collage is truthful but incomplete L.ii.5.1	Dream-tree activity allowed her to make a declaration L.iii.19.1	Cartoon externalisation provides courage, because problem looks so small L.iv.4.2
Verbalising issues help her to deal with them L.i.16.1	Collage triggered start of greater self-understanding L.ii.6.1	Mother is a major resource L.iii.10.1	Enjoyed participant interviews – led to self- discovery L.iv.10.1
	Discovered hidden self- aspects that could unveil other aspects L.ii.6.2	Future map reveals her organised aspects L.iii.2.2	Felt proud after recording of saying L.iv.18.2
	Feels positive about the self-expression in the collage but sees missing aspects L.ii.1.1	Future map reveals her determination to be successful L.iii.2.3	Felt she grew much in some areas L.iv.26.2
	Images triggered self- aspects L.ii.2.1	Dream tree was a spiritual experience to her L.iii.19.2	Her diligence is a resource against problem L.iv.9.1
	Nature provides peace L.ii.4.2		Learned some self- appreciation L.iv.27.5
			Prepared well for photo L.iv.15.1
			Process improved her self- attitude L.iv.27.1
			Realised that she was undermining herself L.iv.26.3
			She is a person of vision as a result of the process L.iv.26.1
			She is not disturbed by the cartoon image – rings true L.iv.4.3



<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Actress L.i.22.3	"Reckless", extravagant L.ii.8.1	A happy person L.iii.3.5	Ambitious – someone with drive L.iv.25.1
Adamant to remain herself L.i.10.4	Exciting people-lover L.ii.14.1	A dreamer L.iii.3.7	Not camera shy L.iv.17.1
Assertive L.i.14.1	Humorous cute person L.ii.12.1	Determined L.iii.6.1	She is determined or resolved to achieve her goals L.iv.27.2
Bold L.i.1.1	Nature-lover came as a surprise L.ii.3.1	She is a responsible person L.iii.7.2	
Confused L.i.8.3	Peaceful individualist L.ii.11.1		
Different but needed L.i.10.1	Sees herself as a celebrity L.ii.9.1		
Doesn't like surprises L.i.8.8	Stylish person L.ii.4.3		
Energetic L.i.9.1			
Extrovert L.i.13.1			
Leadership qualities L.i.7.1			
Lively person L.i.6.1			
Muddled L.i.22.2			
Self-restricted L.i.8.7			
Whimsical L.i.12.1			
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
Body cause of low self-esteem L.i.8.2			
Experiments with appearance L.i.6.4			
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Others believe she is too self-controlled L.i.21.1			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
Doubts people's concern for her due to her low self-perception L.i.19.3			
Tempted to release self-constraint L.i.21.3			
Wants to stop harbouring ill-feelings towards others L.i.17.3			
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
God is central L.i.22.1	Appreciates creation L.ii.8.2	Her faith is a major future resource L.iii.13.1	Process brought her closer to God L.iv.28.1
God's assistance needed L.i.2.6		Her faith is an anchor in the pursuit of the future L.iii.12.2	The source of her spiritual energy provides direction to her life L.iv.27.6
God's assistance needed L.i.2.4			Will use prayer to combat problem L.iv.8.1
Prayer is helpful L.i.16.3			
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Conflict is a problem-solving scenario L.i.17.1			Good thoughts lead to greater impact L.iv.20.1



Experience teaches L.i. 20.4			
Fearful, identity tension leads to suicide L.i.2.5			
Have boundaries L.i.20.1			
Parental guidance is valuable L.i.20.3			
Parents must teach personal boundaries L.i.21.2			
Personal limits are important L.i.20.2			
Sharing opinions is healthy L.i.17.2			



7.1.8 Tricia's master table (Participant M)

Tricia interview 1	Tricia interview 2	Tricia interview 3	Tricia interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
			Cartoon problem is of academic nature M.iv.5.1
			Prefers socialising to academic work M.iv.3.1
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
Anticipates new opportunities M.i.13.1	The fulfilment of personal vision will take time M.ii.4.7	A fun-filled future M.iii.3.10	
Convinced of positive future M.i.5.2		Be a celebrity M.iii.3.3	
Curious about future M.i.5.1		Fashionable in the future M.iii.3.6	
		Get married M.iii.3.9	
		Her colourful personality will make her effective in the future M.iii.18.1	
		Self is seen in a place of possibility M.iii.1.1	
		She must be self-confident in the future M.iii.9.2	
		She will have to be an honest people's person to be successful in the future M.iii.9.1	
		Someone people can copy M.iii.3.4	
		Travel M.iii.3.5	
		Wants to be involved in charitable work M.iii.17.1	
		Wants to impress people M.iii.3.7	
		Wants to be a person with drive M.iii.3.2	
		Wants to be rich to help those in need M.iii.3.8	
		Wants to be strong and effective as a woman M.iii.3.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Peers M.i.18.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Groups can cause division M.i.11.1	Became willing to appreciate others for what they are M.ii.19.1	Everyone revealed their desire to be successful M.iii.20.1	Came to appreciate others' feelings via process M.iv.10.2
Groups facilitate communication M.i.11.2		She saw potential in everyone with the tree M.iii.20.2	
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>



Positive group influence M.i.10.1	Unpredictable clown M.ii.12.1		
Available to assist others M.i.6.3			
Considerate M.i.10.2			
Exhorter M.i.7.1			
Makes people feel at home M.i.9.1			
Valued at school M.i.3.1			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Retaliates during conflict M.i.17.1			
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
School life is enjoyable and she acquaints people M.i.4.1			Problem is good for socialising M.iv.6.1
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Likes to be respected M.i.19.1	Longs for recognition M.ii.4.10, M.ii.17.1		
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Self-knowledgeable and there is purpose to her life M.i.2.1	Collage reveals her positive nature M.ii.1.1		
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
	Emotional difficulties evident M.ii.4.8	Becoming a financial success is hard work M.iii.8.1	Clowns around M.iv.2.1
	Understands rejection M.ii.4.9	Is adamant to only change for her own advantage M.iii.15.1	Didn't prepare for photo M.iv.15.1
		She needs to accept responsibility for her dreams and put in effort and be transparent M.iii.11.1	Needs to sharpen her time management skills M.iv.4.2
		To be triumphant and effective is her main passion M.iii.4.1	Problem causes her to lose focus of her work M.iv.6.2
			Self-discipline will conquer problem M.iv.8.1
			Wastes time by being too playful M.iv.1.1
			When problem is controlled, she'll have a balanced life M.iv.12.1
			Will be elated when problem is conquered M.iv.11.1
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
God M.i.18.3	Collage brought her life, connected to others into focus M.ii.2.1	Distant dreams encourage her to give her best M.iii.7.1	Cartoon externalisation makes her realise what the gravity of the issue is M.iv.4.1



Mother M.i.18.2	Collage is excellent self-representation M.ii.5.1	Enjoyed the tree activity it was an inspirational statement-making moment M.iii.19.1	Enjoyed process M.iv.28.1
Verbalises thought M.i.12.1		Media icons encourage her M.iii.14.3	Didn't prepare for the photograph M.iv.15.1
		Media images motivate her to pursue success M.iii.14.2	Felt strongly about what she believed when she was stating her motto M.iv.18.1
		Successful people motivate her M.iii.14.1	Photo reveals her future as a joyful woman with drive M.iv.14.1
			Photo reveals her rich statement-making future M.iv.16.1
			Process taught her about others and herself M.iv.10.1
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Amicable M.i.9.4	A go-getter M.ii.4.3	She is self-assured M.iii.12.1	Caring and on the lookout for possibilities M.iv.27.3
Appreciates herself most of the time M.i.1.2	Independent/ liberated M.ii.4.5		Not a photo person M.iv.17.3
Appreciates music M.i.16.2	Innovative M.ii.13.1		Process taught her about herself and others M.iv.10.1
Assertive M.i.9.3	Persevering M.ii.8.1		Someone without pretence M.iv.26.1
Determined to succeed M.i.23.1	She is fortunate M.ii.4.1		
Extrovert M.i.6.1			
Fun-loving joker M.i.14.1			
Has personal strength and fend for herself M.i.1.1			
Kind-hearted M.i.6.2			
Thinker M.i.12.2			
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
			Doesn't feel comfortable about being on photos M.iv.17.2
			She appreciates herself on the prophetic photo M.iv.13.1
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Dislikes labelling people M.i.8.1	Would like to be more grateful and appreciative M.ii.10.1		
No longer gossips M.i.10.3			
Reliable M.i.9.2			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
Tests boundaries M.i.21.2			
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>



Differences come from God M.i.8.2	Aligns herself with Providence M.ii.4.2	God, family and friends are resources to assist her to the future M.iii.10.1	Keep God in mind M.iv.27.1
Godly purpose to her life M.i.22.1	Lives according to spiritual boundaries M.ii.4.6		
Prayer solves problems M.i.16.1			
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Discipline is valued M.i.21.3		A dream is accompanied by hard work M.iii.6.1	Being videographed allows others to get to know you M.iv.17.1
Stay within personal boundaries M.i.20.1		Obstacles can build personal strength M.iii.13.1	Have large ideas and accomplish them M.iv.20.1
Values responsible living M.i.21.1		Perseverance to reach your goal will get you there M.iii.3.11	



7.1.9 Wanda's master table (Participant N)

Wanda interview 1	Wanda interview 2	Wanda interview 3	Wanda interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
Dislikes art N.i.8.2			
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
		A celebrity N.iii.3.11	
		A memorable future ahead N.iii.1.1	Be an international teacher N.iv.15.1
		A role model N.iii.3.9, N.iii.8.3	Live a neat life N.iv.26.5
		Backpacker, world traveller N.iii.5.3	Wants to impact history N.iv.26.4
		Be a spiritual guide to others N.iii.17.2	
		Become a TV presenter/host N.iii.15.2	
		Does not see herself as a mother in the future N.iii.3.1	
		Emotionally strong in the future N.iii.8.2	
		Fulfilling helping roles N.iii.4.1, N.iii.17.1	
		Get married N.iii.18.1	
		Living in a beautiful home N.iii.3.3	
		Needs a role model in the future to guide her N.iii.10.1	
		Own a designer label N.iii.3.5	
		Psychology is a possible career option in UK N.iii.3.8, N.iii.15.1	
		Rich and famous N.iii.5.4	
		Run her own business venture N.iii.16.1	
		Spiritually healthy in the future N.iii.3.7, N.iii.18.2	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Enjoys socialising with friends N.i.4.1			
Friends and school counsellor help N.i.18.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Likes moving between groups N.i.11.2	Not influenced by crowds N.ii.7.2	Dream tree was enjoyable to all N.iii.19.1, N.iii.20.2	Gained insight into each other in small group N.iv.24.2
Staying in a specific group can block new friendships	Not as group influenced as she thought N.ii.18.2	She took courage from the excitement others revealed	Group learned how to share and involve each



N.i.11.1		about their dreams and decided to follow suit N.iii.19.2	other N.iv.27.1
		She could figure out the commonalities in the group's dreams: desire for wealth, wanting to play a helping role, be a celebrity, be successful N.iii.19.3, N.iii.20.3, N.iii.20.4, N.iii.20.5	Interaction was pleasant in groups N.iv.28.2
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Communicator N.i.1.4			Talkative peacemaker in small group N.iv.24.1
Defends the helpless N.i.10.1			
Esteemed by peers N.i.13.2			
People know where they stand with her N.i.10.4			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Personality clashes cause tension N.i.15.1			Aggression problem leads to social awkwardness N.iv.1.1, N.iv.3.1, N.iv.5.1, N.iv.6.1
Teachers teach some well N.i.8.1			When aggression is controlled, her social life will improve N.iv.11.1, N.iv.12.1
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Behave according to the situation N.i.6.4			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Support from others reveals care N.i.19.1	Desires support from others N.ii.8.3		
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Knows herself N.i.2.1			
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Mood determines coping mechanisms N.i.16.2	Accept reality of death N.ii.12.1	Future is conquerable N.iii.12.1	Determined but nervous during motivational video clip N.iv.18.1
	Desires to be significant N.ii.7.4	Making right choices will be important for the future N.iii.8.1	Needs to acquire self-control measures N.iv.9.1
		Must accept personal responsibility for the future N.iii.11.1	Personal change is needed N.iv.4.1
		Must become focussed to reach the future N.iii.11.2	Video camera made her uncomfortable N.iv.17.1
		Road to the future is not easy N.iii.1.2	When problem is controlled, she will value herself higher N.iv.11.2
			Will attempt to look at a



			scenario from others' perspectives in order to avoid getting aggressive N.iv.8.1
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Talks to consolidate learning N.i.4.2	Amazed to find that images have power to reflect self adequately N.ii.5.1	Arts process brought excitement to future dreams N.iii.21.1	Aggression problem allows her to express herself N.iv.5.2
Withdraws to cope with problems N.i.16.1	Appreciates collage N.ii.1.1	Arts process gave her a new perspective on herself and life N.iii.21.4	Externalising something on paper makes discussion possible N.iv.10.2
Writes poetry to convey feelings N.i.7.1	Artistic expression aids self-understanding N.ii.6.2	Arts process revealed a lot about herself to her N.iii.21.2	Giving something concrete substance allows self-recognition and self-growth N.iv.10.3
	Collage helped her to identify things she can relate to N.ii.2.1	Arts process revealed the hard work that she will have to put in to reach her goals N.iii.21.3	Photo reveals her second option for future, teaching N.iv.13.2
	Collage us incomplete N.ii.1.2	Feels positive about future map creation N.iii.2.1	Prophetic photo reveals she is fortunate, because she has more than one option for the future N.iv.14.1
		Media images encourage her to pursue her dreams N.iii.14.1	Process facilitated the learning of skills through self-expression N.iv.28.1
		Parents and friends are resources for the future N.iii.8.4	Whole process pleasant experience N.iv.10.1
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Aggressor N.i.17.1	An average person N.ii.11.1	Admires celebrities N.iii.3.6	Affectionate N.iv.26.2
Assertive N.i.1.2, N.i.13.1	Confident N.ii.6.1	Independent thinker N.iii.5.2	Dependable N.iv.27.3
Easy-going N.i.13.4	Extrovert N.ii.8.1		Energetic N.iv.26.6
Fight for herself N.i.13.3	Extrovert who loves adventure N.ii.3.3		Not a camera person N.iv.17.2
Gregarious N.i.6.1	Individualist N.ii.3.6		Passionate N.iv.26.7
Looks for the positive N.i.1.3	More individualistic than believed N.ii.18.1		Someone with goals N.iv.26.1
Multifaceted person N.i.6.3	Realisation that she is actually very creative N.ii.17.1		
Music lover N.i.12.2	Reserved N.ii.3.1		
Not pretentious N.i.1.1			
Opportunist N.i.9.1			
Strives to be her optimal self N.i.5.1			
Writer N.i.12.1			
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
		Health conscious – needs to care for the body N.iii.6.1	



		She is health-conscious N.iii.3.2	
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Loyal and honest N.i.10.2			
Discerning good and bad N.i.21.2			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
Instigator of fights N.i.10.3	Desires spiritual input to guide personal choices N.ii.7.1		
Irresponsible at home N.i.21.1	Ignores spiritual values occasionally N.ii.10.1		
Rude at times N.i.6.2			
Talking reveals her bad attitude towards teachers N.i.3.1			
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
Crucifixion is truth N.i.23.1	Adheres to spiritual input N.ii.3.5	Definite religious convictions about the future N.iii.5.1	God can help her to overcome problem N.iv.9.1
	Dedicated spiritually N.ii.7.3	God must assist her to decide on the best career N.iii.13.2	Has spiritual and charitable ambitions N.iv.22.1
	Strong belief that spiritual orientation will reveal personal direction N.ii.3.2	Spiritual boundaries in place N.iii.3.4	Respects God's ways N.iv.27.5
		Will submit her future plans to divine intervention N.iii.3.10	
		Will draw strength from her faith in the future N.iii.13.1	
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Decisions determine the correct way N.i.20.1			Be your own inspiration N.iv.20.1
Truth is setting people free N.i.22.1			Love eradicates evil N.iv.27.2
			People who judge others are nasty inside N.iv.3.2



7.2 Girls' collective table

Girls collective interview 1	Girls collective interview 2	Girls collective interview 3	Girls collective interview 4
<b>ACADEMIC I (GIRLS COLLECTIVE) DOMAIN</b>	<b>ACADEMIC II (GIRLS COLLECTIVE) DOMAIN</b>	<b>ACADEMIC III (GIRLS COLLECTIVE) DOMAIN</b>	<b>ACADEMIC IV (GIRLS COLLECTIVE) DOMAIN</b>
<b>ACA I (Girls)</b>	<b>ACA II (Girls)</b>	<b>ACA III (Girls)</b>	<b>ACA IV (Girls)</b>
Restless, dislikes studying, reading A.i.8.1, A.i.8.2, J.i.12.3	Lacks commitment to personal vision and academic requirements J.ii.10.1		Problem affects academics, focus lost, socialising preferred to academic work D.iv.5.3, J.iv.5.1, J.iv.5.2, M.iv.3.1, M.iv.5.1
Unpopular subjects: Art, History, Geography J.i.8.1, J.i.8.2, N.i.8.2			
<b>FS I (Girls)</b>	<b>FS II (Girls)</b>	<b>FS III (Girls)</b>	<b>FS IV (Girls)</b>
Curious anticipation of positive future opportunities M.i.5.1, M.i.5.2, M.i.13.1 Certain about future calling B.i.2.1	A famous role model D.ii.11.1	Celebrity, famous, fashionable model, glamorous role model, own designer label, TV presenter A.iii.3.7, D.iii.1.1, D.iii.3.2, D.iii.3.3, D.iii.17.1, H.iii.1.1, H.iii.2.3, H.iii.3.4, H.iii.3.7, H.iii.17.1, L.iii.3.8, M.iii.3.3, M.iii.3.4, M.iii.3.7, M.iii.3.6, N.iii.3.5, N.iii.3.9, N.iii.3.11, N.iii.5.4, N.iii.8.3, N.iii.15.2	New occupational, recreational roles and future attributes: exemplary life, female weight lifter, impact history, inspirational role, live a neat life, live a spiritually pleasing life, natural medicinal healer, peacemaker, promote justice, teacher B.iv.22.1, D.iv.14.3, D.iv.25.5, H.iv.22.2, H.iv.23.1, H.iv.27.7, H.iv.26.3, J.iv.27.3, L.iv.22.1, L.iv.23.1, N.iv.15.1, N.iv.26.4, N.iv.26.5
		Matriculate, graduate from university H.iii.3.2, J.iii.3.1, J.iii.3.2, L.iii.3.2, L.iii.3.1	
		Married, motherhood A.iii.3.2, C.iii.15.1, D.iii.3.4, H.iii.3.8, J.iii.3.5, L.iii.3.6, L.iii.3.10, L.iii.9.1, M.iii.3.9, N.iii.18.1	
		Professional and recreational interests: air hostess, artist, astronomer, author,	



		backpacker, bright mathematician, business woman, career woman, caring benefactor, charitable, extreme sportswoman, helpful physician, horse trainer, leader, meet sports stars, musician, nature lover preserving wild life, psychologist, spiritual guide, traveller A.iii.3.3, A.iii.3.5, A.iii.3.6, A.iii.9.1, A.iii.17.1, B.iii.3.1, B.iii.3.2, B.iii.3.3, B.iii.3.6, B.iii.3.8, B.iii.8.1, C.iii.3.3, C.iii.3.4, C.iii.6.1, C.iii.17.1, D.iii.3.1, D.iii.8.3, H.iii.3.3, J.iii.3.3, J.iii.3.4, J.iii.17.1, L.iii.3.11, L.iii.3.4, L.iii.17.1, M.iii.3.5, M.iii.17.1, N.iii.3.8, N.iii.4.1, N.iii.5.3, N.iii.15.1, N.iii.16.1, N.iii.17.1, N.iii.17.2	
		Future will bring: fun, good memories, happiness, hard work with leisure activities, harmony, possibility, riches, spiritual health and depth, success A.iii.2.2, A.iii.3.1, B.iii.3.5, C.iii.2.2, D.iii.18.1, H.iii.3.6, J.iii.1.1, L.iii.1.1, M.iii.1.1, M.iii.3.8, M.iii.3.10, N.iii.1.1, N.iii.3.3, N.iii.3.7, N.iii.18.2	
		The future self will be: a person with drive, assertive, autonomous, courageous, effective, emotionally strong, honest, patient with people, self-confident A.iii.9.2, C.iii.3.1, C.iii.3.5, L.iii.9.2, M.iii.3.1, M.iii.3.2, M.iii.9.2, M.iii.9.1, M.iii.18.1, N.iii.8.2	
<b>SOCIAL I (GIRLS COLLECTIVE) DOMAIN</b>	<b>SOCIAL II (GIRLS COLLECTIVE) DOMAIN</b>	<b>SOCIAL III (GIRLS COLLECTIVE) DOMAIN</b>	<b>SOCIAL IV (GIRLS COLLECTIVE) DOMAIN</b>
<b>FPAR I (Girls)</b>	<b>FPAR II (Girls)</b>	<b>FPAR III (Girls)</b>	<b>FPAR IV (Girls)</b>
Friends and peers help, inspire, provide acceptance, happiness,		Friends are resources, worth preserving L.iii.3.9, L.iii.10.2	Friends provide confidentiality, provide emotional support and



<p>enjoyable socialising opportunities, security, make school bearable, an opportunity to process issues A.i.18.1, B.i.18.1, C.i.4.1, C.i.16.1, H.i.3.1, H.i.4.1, H.i.16.1, J.i.4.1, J.i.16.2, L.i.4.1, N.i.18.1, N.i.4.1</p>			<p>encouragement to combat problems A.iv.9.3, D.iv.9.1, J.iv.9.2, L.iv.9.2</p>
<b>GOB I (Girls)</b>	<b>GOB II (Girls)</b>	<b>GOB III (Girls)</b>	<b>GOB IV (Girls)</b>
<p>Negative group perspectives or stances: dislike, can be restrictive, the cause of division, blocks new friendships, may fuel peer pressure L.i.11.1, L.i.11.2, L.i.11.3, M.i.11.1, N.i.11.1 Positive group perspectives or stances: being in group is a fun privilege, provides an audience, allows maximum participation, facilitates self-changes, allows personal comparisons A.i.11.1, B.i.11.2, D.i.11.1, J.i.7.3, J.i.11.1, J.i.11.2, J.i.11.3, M.i.11.2</p>	<p>Group orientation growth: surprised at the acceptance in the smaller LO group, discovered a concern for others, became willing to appreciate others for who they are, not as badly influenced by groups as previously thought C.ii.15.1, C.ii.17.1, M.ii.19.1, N.ii.18.2</p>	<p>Group art (dream tree): affirmed everyone, allowed peer learning, fun self-expression, group members could positively state their firm beliefs about the future, insight into others' minds could be obtained, inspired each other, led to surprises for all, revealed potential in everyone, revealed similarities and differences between people in a pleasant way A.iii.19.1, A.iii.19.2, A.iii.20.1, C.iii.20.1, D.iii.20.1, H.iii.19.1, H.iii.20.1, J.iii.20.1, L.iii.20.1, M.iii.20.1, M.iii.20.2, N.iii.19.1, N.iii.19.2, N.iii.19.3, N.iii.20.2, N.iii.20.3, N.iii.20.4, N.iii.20.5</p>	<p>Opinions about small group activities Positive perceptions: allowed them to learn valuable truths from the other small group members, enjoyable, inspirational, learned how to share and involve each other, quenched curiosity about peers' opinions, realised that people are wonderfully unique, recognised passion in each other's responses A.iv.10.1, C.iv.27.6, D.iv.27.4, H.iv.18.1, H.iv.27.9, L.iv.10.2, L.iv.27.3, N.iv.27.1, N.iv.28.2</p>
			<p>Personal positive and negative results of the group scenario: became expressively engaged involved in group dynamics, gained insight into each other in small group, greater appreciation for other's feelings via process, greater willingness to understand people better and to make adjustments to understanding of others, growth due to imitating a peer in the group, irritated by group members, respect for own and others' opinions grew A.iv.18.1, A.iv.27.1, B.iv.27.3, L.iv.17.2, L.iv.27.4, M.iv.10.2,</p>



			N.iv.24.2
PSGRI I (Girls)	PSGRI II (Girls)	PSGRI III (Girls)	PSGRI IV (Girls)
Exhorter, helper, encourager, supporter A.i.10.1, A.i.7.1, C.i.7.1, D.i.7.1, D.i.22.3, D.i.6.2, H.i.7.2, H.i.9.2, H.i.10.1, H.i.11.2, J.i.3.1, J.i.7.2, J.i.9.1, M.i.6.3, M.i.7.1, M.i.9.1, M.i.10.2, N.i.10.1	Feels unsure about social impression C.ii.10.2		Confidante, joyful inspirational role D.iv.24.2, J.iv.24.1, L.iv.24.1
Significant group member socialite, communicator J.i.6.4, J.i.14.1, L.i.1.2, L.i.6.2, L.i.10.3, L.i.14.2, M.i.10.1, M.i.3.1, N.i.1.4, N.i.13.2 Insignificant group member A.i.13.1, C.i.14.1	Provides recognition L.ii.8.4		
Joker A.i.9.1, B.i.9.1, D.i.4.1, D.i.6.1, D.i.14.1, M.i.14.1,			
Leadership, advisor A.i.14.1, L.i.7.1, L.i.7.3, L.i.7.4, L.i.9.3			
Peacemaker H.i.14.1			
SCPT I (Girls)	SCPT II (Girls)	SCPT III (Girls)	SCPT IV (Girls)
Conflict, criticism, fighting, loneliness, peer pressure, personality clashes, regarded as being different, being ignored, being belittled, social exploitation, teachers' favouritism, temper problems A.i.15.1, A.i.15.2, B.i.13.1, B.i.13.2, H.i.15.1, L.i.2.2, N.i.8.1, H.i.17.2, L.i.16.4, J.i.2.3, J.i.17.1, L.i.8.10, M.i.17.1, N.i.15.1, C.i.13.2, L.i.15.1, L.i.9.2	Social acceptance is hard at times J.ii.14.3	Marriage is a risky issue D.iii.8.2	Problem the cause of: confinement, falseness, fear, frustration, hesitancy, rudeness, social awkwardness, tension, termination of friendships C.iv.5.2, D.iv.5.2, D.iv.6.1, D.iv.12.1, H.iv.1.1, L.iv.1.1, L.iv.2.1, L.iv.5.4, N.iv.1.1, N.iv.3.1, N.iv.5.1, N.iv.6.1
SIE I (Girls)	SIE II (Girls)	SIE III (Girls)	SIE IV (Girls)
Content with classroom role, likeable class, enjoyable school life, valued by others B.i.10.1, C.i.9.1, H.i.13.1, J.i.10.3, J.i.13.1, M.i.4.1 Relating to people brings emotions to the fore, one can be socially abused or exploited L.i.8.10, L.i.9.2, L.i.16.4	Social interaction is major focus H.ii.9.1		Problem is good for socialising M.iv.6.1



Composed, avoid conflict, reserved during conflict A.i.17.1, B.i.17.1, C.i.17.1, D.i.17.1, H.i.17.1			
<b>SNE I (Girls)</b>	<b>SNE II (Girls)</b>	<b>SNE III (Girls)</b>	<b>SNE IV (Girls)</b>
A listening ear, attention, desire others' knowledge about self, emotional support, longing to be befriended, incorporated, noticed, respected, valued, physical touch, positive deeds, verbal affirmation, A.i.17.3, A.i.19.1, B.i.4.2, B.i.8.1, B.i.8.2, C.i.19.1, D.i.19.1, J.i.5.2, J.i.19.1, J.i.19.2, L.i.19.1, L.i.19.2, L.i.19.4, M.i.19.1, N.i.19.1	Identity collage will help others to understand self better H.ii.1.2, H.ii.2.1		Being heard, realisation that others must know about problem, once problem is eradicated, she will be more confident socially A.iv.8.1, A.iv.17.1, D.iv.11.1
	Longs for recognition L.ii.8.3, M.ii.4.10, M.ii.17.1		
<b>PERSONAL-EMOTIONAL I (GIRLS COLLECTIVE) DOMAIN</b>	<b>PERSONAL-EMOTIONAL II (GIRLS COLLECTIVE) DOMAIN</b>	<b>PERSONAL-EMOTIONAL III (GIRLS COLLECTIVE) DOMAIN</b>	<b>PERSONAL-EMOTIONAL IV (GIRLS COLLECTIVE) DOMAIN</b>
<b>LSK I (Girls)</b>	<b>LSK II (Girls)</b>	<b>LSK III (Girls)</b>	<b>LSK IV (Girls)</b>
Adequate self-knowledge, content A.i.2.1, A.i.5.1, B.i.5.1, B.i.2.2, C.i.2.1, J.i.2.1, M.i.2.1, N.i.2.1 Longing for more self-knowledge, concerned about certain self-aspects, inquisitive D.i.2.1, H.i.2.1, L.i.2.1, L.i.2.3, L.i.5.1, L.i.5.2	Identity collage expresses self adequately A.ii.1.1, B.ii.5.1, C.ii.2.1, H.ii.1.1, M.ii.1.1	Aware of own capabilities, convinced about ability to achieve A.iii.12.1, C.iii.4.2, J.iii.12.1, L.iii.2.1, L.iii.12.1	Acknowledgment of personal growth A.iv.26.1
	Needs self-discovery opportunities D.ii.3.3	A desire for self-exploration, evidence of self-understanding growth L.iii.3.3, L.iii.21.2	
<b>P-EIM I (Girls)</b>	<b>P-EIM II (Girls)</b>	<b>P-EIM III (Girls)</b>	<b>P-EIM IV (Girls)</b>
Emotional issues: emotional about nature, emotional roller coaster or fluctuations, B.i.3.1, B.i.7.5, C.i.3.1, L.i.3.1, L.i.8.9, L.i.15.2	Emotional and self-management needs evident: relax, enjoy outdoors, become true to self, reveal vulnerable and peaceful aspects, move beyond others' expectations, engage in self-expression, overcome fear of others, feel strong and victorious, not victimised, become significant, longing to be independent	Characteristics and elements needed to reach personal goals: commitment, diligence, education for stability, focus, making the right choices, responsibility, self-discipline needed to reach personal goals A.iii.2.1, A.iii.5.1, A.iii.11.1, C.iii.8.1, C.iii.11.1, D.iii.8.1, D.iii.11.1, D.iii.15.1, H.iii.8.1, H.iii.9.1,	Problems and side effects identified: depression or emotional turmoil, distraction and laziness, exaggerated personal experiences, a social hypocrite – untrue to self, feeling defenceless, puzzled and victimised, negative self-regard, others' lives are negatively affected, two opposing natures within A.iv.5.1, B.iv.8.1, C.iv.5.1,



	A.ii.11.1, A.ii.7.1, A.ii.10.1, A.ii.10.2, A.ii.13.2, B.ii.10.1, B.ii.11.1, C.ii.4.4, D.ii.3.4, D.ii.3.5, D.ii.8.3, H.ii.10.1, H.ii.10.2, J.ii.1.4, J.ii.13.2, J.ii.14.1, L.ii.7.1, L.ii.9.2, L.ii.17.1, N.ii.7.4	H.iii.16.1, J.iii.11.1, L.iii.8.1, L.iii.11.1, M.iii.8.1, M.iii.11.1, N.iii.1.2, N.iii.8.1, N.iii.11.1, N.iii.11.2, N.iii.12.1, N.iii.21.3	C.iv.7.1, C.iv.8.1, C.iv.27.5, D.iv.2.1, D.iv.7.1, H.iv.5.1, J.iv.1.1, J.iv.6.1, L.iv.5.1, L.iv.5.3, M.iv.6.2
Coping mechanisms or escapisms: introversion, mood determines coping mechanisms, sulking, B.i.16.2, D.i.16.1, N.i.16.2	Clear personal vision, goal-oriented, personal responsibility can be burdensome at times, realisation that a long journey of self-realisation awaits D.ii.4.1, J.ii.1.2, J.ii.3.1, J.ii.10.2, J.ii.14.4, M.ii.4.7		When problem is controlled or conquered, it will lead to: a more balanced life, a sense of relief, an improved spiritual life, better concentration, elation, freedom and belonging, greater self-value, increased levels of confidence, increased personal well-being and happiness, improved quality of life, more friendships and a better social life A.iv.11.1, A.iv.12.1, B.iv.11.1, B.iv.12.1, D.iv.11.1, H.iv.11.1, H.iv.12.1, J.iv.11.1, L.iv.11.1, M.iv.12.1, M.iv.11.1, N.iv.11.1, N.iv.11.2, N.iv.12.1
Emotional management: desire to see inner self positively changed, identity struggle, respect personal boundaries, responsible for own welfare, the lack of personal boundaries, too self-controlled A.i.4.1, C.i.20.1, D.i.21.1, H.i.5.2, J.i.5.1, L.i.8.1, L.i.8.4, L.i.21.1			Measures required to combat problem: being positive, control thoughts, diligence, engaging in physical exercises, incorporate others' perspectives, personal change, self-discipline, sharpen planning skills D.iv.8.1, D.iv.9.2, D.iv.20.1, J.iv.8.1, L.iv.9.1, M.iv.4.2, M.iv.8.1, N.iv.4.1, N.iv.8.1, N.iv.9.1 Coping (or imagined) mechanisms to avoid or control the problem and its effects: busyness to suppress thinking of problem, emigrating, internalising issues – secrecy A.iv.1.1, A.iv.9.2, B.iv.1.1, B.iv.9.1, C.iv.6.1
<b>P-ERS-E I (Girls)</b> God, family members,	<b>P-ERS-E II (Girls)</b> Identity collage	<b>P-ERS-E III (Girls)</b> Future map	<b>P-ERS-E IV (Girls)</b> Prophetic photograph



<p>friends, mothers, teachers are resources C.i.16.3, H.i.18.1, H.i.18.2, H.i.18.3, H.i.18.4, J.i.16.1, J.i.18.1, M.i.18.2, M.i.18.3</p>	<p>Positive perceptions: amazed, ecstatic about the power of images for self-presentation, surprised to find that imagery can be effective self-reflection or self-symbols, appreciative, proud creator, longs to create art based on the images in identity collage B.ii.15.1, C.ii.1.1, C.ii.6.1, H.ii.3.2, H.ii.6.1, J.ii.1.1, J.ii.5.1, M.ii.5.1, N.ii.1.1, N.ii.5.1 Negative perceptions: uninspiring, incomplete self-reflection, ambivalent feelings, truthful, positive self-expression but incomplete B.ii.6.1, D.ii.1.1, D.ii.1.2, D.ii.5.1, H.ii.5.1, L.ii.1.1, L.ii.5.1, N.ii.1.2</p>	<p>Positive stance: appreciates future map, a guide, reveals her diligence, reveals organised aspects C.iii.2.1, D.iii.2.1, D.iii.5.2, H.iii.2.1, J.iii.2.1, L.iii.2.2, L.iii.2.3, N.iii.2.1 Negative stance: no significance attached to the future map B.iii.1.1, B.iii.2.1</p>	<p>Positive stance: an opportunity to be 'dramatic', could reveal future goals, enjoyable, preparation was important, valuable exercise B.iv.16.1, D.iv.10.4, D.iv.14.1, D.iv.15.1, H.iv.10.1, H.iv.10.2, H.iv.13.1, J.iv.10.1, L.iv.15.1, M.iv.14.1, M.iv.16.1, N.iv.13.2, N.iv.14.1 Negative stance: Intentions not clear in the photograph, merited minimal preparation B.iv.5.1, C.iv.13.1, C.iv.15.1, J.iv.15.1, M.iv.15.1</p>
	<p>Identity collage triggered the following personal aspects: dormant self-aspects, personal vision and depression, feeling special, focusing on positive self-aspects, positive self-confrontation and self-discovery, greater self-understanding, hidden self-aspects that could unveil other aspects, life connected to others brought into focus, identifying things one can relate to, artistic expression aids self-understanding D.ii.3.2, D.ii.14.1, H.ii.3.3, J.ii.2.1, L.ii.2.2, L.ii.6.1, L.ii.2.1, L.ii.6.2, M.ii.2.1, N.ii.2.1, N.ii.6.2</p>	<p>Dream tree: a spiritual experience, declaration moment, enjoyable, statement-making, surprising – insignificant material led to a great art piece which focused future ideas C.iii.19.1, D.iii.19.1, H.iii.19.2, J.iii.19.1, L.iii.19.1, L.iii.19.2, M.iii.19.1</p>	<p>Narrative arts process perceptions: a journey of self-revelation, self-discovery, self-reflection, self-appreciation, self-growth, fun, enjoyable, thought-provoking, led to improved self-attitude, personal vision, future and life goals could be established, taught life skills through self-expression A.iv.28.1, B.iv.10.1, B.iv.26.1, C.iv.26.1, C.iv.26.2, D.iv.26.2, H.iv.28.1, J.iv.28.1, J.iv.28.2, L.iv.26.1, L.iv.26.2, L.iv.26.3, L.iv.27.1, L.iv.27.5, M.iv.28.1, N.iv.10.1, N.iv.28.1</p>
<p>Diverse personal-emotional resources: animals, nature, the arts (including dancing, writing and poetry), music, solitude that brings clarity, verbalisation A.i.6.1, A.i.12.1, A.i.22.2, B.i.12.1, B.i.16.1, B.i.18.3,</p>		<p>Other emotionally supporting or inspirational elements: achievement, acting, conservation aspirations, distant dreams, effectiveness, fame, media, music helps her unwind, nature, success, successful</p>	<p>Externalisation of problem: discussion becomes possible, influence is minimised, overwhelming, provides courage, recognisable, self-recognition and self-growth fostered, small C.iv.4.1, H.iv.4.1, J.iv.4.1,</p>



B.i.22.1, C.i.12.1, C.i.16.2, J.i.12.4, J.i.16.3, L.i.16.1, L.i.16.2, M.i.12.1, N.i.4.2, N.i.7.1, N.i.16.1		people, triumph A.iii.1.1, A.iii.4.1, A.iii.7.1, B.iii.13.1, B.iii.15.1, D.iii.14.1, H.iii.7.1, H.iii.13.3, M.iii.4.1, M.iii.7.1, M.iii.14.1, M.iii.14.2, M.iii.14.3, N.iii.14.1	L.iv.4.1, L.iv.4.2, M.iv.4.1, N.iv.10.2, N.iv.10.3
		Narrative arts process: activities built confidence, awakened more positive and happier aspects, cleared some confusion, gave a new perspective on self and life, highlighted new significant personal aspects, revealed a lot about self, thinking process about future started, brought excitement to future dreams C.iii.21.1, D.iii.21.1, D.iii.21.2, J.iii.21.1, L.iii.21.1, N.iii.21.1, N.iii.21.2, N.iii.21.4	Video recordings Positive perspective: enjoyable, motivational saying led to a sense of determination, achievement, pride, others can get to know you, valuable material for future reflections B.iv.17.1, B.iv.18.2, C.iv.17.2, C.iv.18.1, H.iv.17.1, J.iv.17.2, J.iv.18.1, L.iv.18.2, M.iv.17.1, M.iv.18.1, N.iv.18.1 Hesitant or negative perspective: nervous, strange, uncomfortable C.iv.17.1, L.iv.18.1, N.iv.17.1
			Participant interview perceptions: enabled self-discovery, helpful, learned about strengths A.iv.28.2, A.iv.28.3, L.iv.10.1
			Matchbox presentation: enjoyable, surprising experience, thankful for being self A.iv.27.11, D.iv.10.2, D.iv.10.6
<b>S-AS-E I (Girls)</b>	<b>S-AS-E II (Girls)</b>	<b>S-AS-E III (Girls)</b>	<b>S-AS-E IV (Girls)</b>
Adventurous, dare-devil, energetic, expressive, extroverted, free, fun-lover, gregarious, happy, joyful, lively, outgoing, uninhibited, upbeat, vocal A.i.22.1, A.i.22.4, A.i.22.7, A.i.22.8, A.i.3.1, D.i.9.1, C.i.1.1, D.i.1.1, D.i.22.2, D.i.22.1, D.i.3.1, GH.i.22.6, H.i.9.1, H.i.6.1, H.i.7.1, H.i.11.1, J.i.1.3, J.i.6.1, J.i.7.1, L.i.6.1, L.i.9.1, L.i.13.1, M.i.6.1, N.i.6.1	A go-getter, persevering, adamant but introverted, confident, extravagant, independent, liberated, "reckless" A.ii.6.1, C.ii.10.1, C.ii.4.2, C.ii.8.1, L.ii.8.1, M.ii.4.3, M.ii.4.5, M.ii.8.1, N.ii.6.1, N.ii.8.1	Achiever, capable, celebrity fan, conscientious, dreamer, loved by God, positive about future dreams, responsible, self-assured A.iii.6.1, A.iii.21.1, B.iii.2.2, B.iii.12.1, D.iii.12.1, H.iii.2.2, H.iii.12.1, L.iii.3.5, L.iii.3.7, L.iii.6.1, L.iii.7.2, M.iii.12.1, N.iii.5.2, N.iii.3.6	Accountable, affectionate, ambitious – driven, cheerful, compassionate, dependable, goal-oriented, hospitable, lazy, loyal friend, mature, normal, not a photo person, not camera shy, opportunistic, passionate, thoughtful, trustworthy, uncomplicated A.iv.15.1, A.iv.23.1, B.iv.17.2, C.iv.25.1, C.iv.27.1, C.iv.27.2, C.iv.27.3, C.iv.27.4,



			D.iv.13.3, D.iv.17.1, H.iv.27.3, H.iv.27.4, J.iv.17.1, J.iv.26.1, J.iv.26.2, J.iv.27.1, L.iv.17.1, L.iv.25.1, L.iv.27.2, M.iv.17.3, M.iv.26.1, M.iv.27.3, N.iv.17.2, N.iv.26.1, N.iv.26.2, N.iv.26.6, N.iv.26.7, N.iv.27.3
Amicable, benevolent, caregiver kind, people-lover, unselfish H.i.22.5, J.i.1.1, J.i.1.2, J.i.22.3, M.i.6.2, J.i.10.1, M.i.9.4	Cute, fortunate, humorous L.ii.12.1, L.ii.14.1, M.ii.4.1, N.ii.11.1		Acknowledgement of growth or new self-evaluations: actually a leader not a follower, calmer than imagined, greater social confidence, grew in self-understanding, more social understanding, personal growth, still unsure of true identity A.iv.26.2, D.i.1.1, D.iv.4.1, D.iv.26.1, D.iv.27.5, H.iv.9.1, H.iv.26.1, H.iv.26.2, H.iv.26.4, M.iv.10.1
Average person, easy-going, unpretentious B.i.6.1, J.i.23.1, N.i.1.1, N.i.13.4	Daring, fond of the adrenaline rush of cars and speed, lives in the (extreme) fast lane, masculine traits, prefers boys' humour, sporty A.ii.4.4, A.ii.8.1, A.ii.13.1, B.ii.4.6, B.ii.8.2, B.ii.12.1, D.ii.2.3, D.ii.4.6, D.ii.8.2, H.ii.11.1, J.ii.6.2, J.ii.6.3, J.ii.11.1, N.ii.3.3		
Individualistic, different, indispensable, separate A.i.1.1, B.i.6.2, L.i.10.1	Unique, innovative, creative A.ii.2.1, A.ii.3.1, N.ii.17.1, L.ii.11.1, N.ii.3.6, M.ii.13.1, N.ii.18.1		
Confused, control freak, introvert, lonely, muddled, reserved, self-absorbed, whimsical B.i.4.1, B.i.8.4, L.i.8.3, L.i.8.7, L.i.8.8, L.i.12.1, L.i.22.2	A celebrity, appreciates beautiful jewellery, attention-seeker, enjoys being well-dressed, expensive taste, fashion conscious, fashionable, stylish A.ii.4.3, A.ii.4.5, A.ii.7.2, A.ii.14.1, D.ii.3.1, D.ii.9.1, D.ii.13.1, D.ii.13.2, H.ii.4.4, J.ii.1.3, J.ii.6.1, L.ii.4.3, L.ii.9.1		
Aggressor, assertive, bold, determined to	Affectionate, calm, controlled, gentle,		



succeed, short-tempered H.i.17.3, J.i.2.2, L.i.1.1, L.i.10.4, L.i.14.1, N.i.1.2, M.i.1.1, M.i.9.3, N.i.13.1, N.i.13.3, N.i.17.1, M.i.23.1	peaceful, sensitive, vulnerable, D.ii.19.1, H.ii.14.1, B.ii.8.1, D.ii.2.1, D.ii.8.1, N.ii.3.1, C.ii.4.5, C.ii.4.6, H.ii.8.2, H.ii.17.1		
Interests: acting, animals, art, dancing, food, music, nature, reading, singing, sports, writing A.i.22.5, A.i.22.3, A.i.22.6, B.i.1.1, B.i.7.2, B.i.7.3, B.i.7.4, B.i.22.2, C.i.12.2, H.i.12.1, H.i.22.2, H.i.22.3, H.i.22.4, L.i.22.3, N.i.12.1, N.i.12.2, M.i.16.2	Interests: horses, nature, outdoors, fan of movie stars, spending money A.ii.4.6, B.ii.2.1, B.ii.4.1, B.ii.4.2, B.ii.4.3, B.ii.4.4, B.ii.4.5, B.ii.7.1, B.ii.8.3, B.ii.12.3, H.ii.4.1, H.ii.4.6, H.ii.4.7, J.ii.6.4, L.ii.3.1	Interests: vintage cars, wild life A.iii.3.4, C.iii.3.2	Interests: ancient history, children, entertaining, flowers, painting horses, photography, rock band, soccer players B.iv.25.1, B.iv.25.2, B.iv.25.3, B.iv.25.4, B.iv.25.5, D.iv.25.3, H.iv.16.1, J.iv.10.2
<b>Physical I (Girls COLLECTIVE) DOMAIN</b>	<b>Physical II (Girls COLLECTIVE) DOMAIN</b>	<b>Physical III (Girls COLLECTIVE) DOMAIN</b>	<b>Physical IV (Girls COLLECTIVE) DOMAIN</b>
<b>BAC I (Girls)</b>	<b>BAC II (Girls)</b>	<b>BAC III (Girls)</b>	<b>BAC IV (Girls)</b>
Takes care of physical and spiritual health A.i.21.1, B.i.7.1, J.i.21.2	Important to look good J.ii.9.1	Responsibility to keep body fit, health-conscious D.iii.11.2, N.iii.3.2, N.iii.6.1	Critical of photographic image of self, even though prophetic photo is "uncomfortable" – it can be appreciated B.iv.13.1, B.iv.13.2, B.iv.18.1, C.iv.13.3, D.iv.10.1, D.iv.13.1, M.iv.13.1, M.iv.17.2
Experiments with appearance, body cause of low self-esteem L.i.6.4, L.i.8.2			
<b>PAA I (Girls)</b>	<b>PAA II (Girls)</b>	<b>PAA III (Girls)</b>	<b>PAA IV (Girls)</b>
Sportswoman concerned about health H.i.22.1, J.i.6.3, J.i.22.4, J.i.22.5			
<b>MORAL I (GIRLS COLLECTIVE) DOMAIN</b>	<b>MORAL II (GIRLS COLLECTIVE) DOMAIN</b>	<b>MORAL III (GIRLS COLLECTIVE) DOMAIN</b>	<b>MORAL IV (GIRLS COLLECTIVE) DOMAIN</b>
<b>MAC I (Girls)</b>	<b>MAC II (Girls)</b>	<b>MAC III (Girls)</b>	<b>MAC IV (Girls)</b>
Honest, loyal, reliable, responsible, trustworthy, A.i.9.3, D.i.10.1, H.i.21.1, J.i.21.1, M.i.9.2, N.i.10.2	Enjoys harmony and equality between people D.ii.4.5		
Dislikes gossip, no labelling, not rude to others J.i.10.2, J.i.14.2, M.i.8.1, M.i.10.3	High moral standards J.ii.1.6		
'Reserved' or secretive about moral beliefs B.i.21.1	Learning to appreciate people for who they are D.ii.4.2		
	Would like to be more grateful and appreciative M.ii.10.1		



MNP I (Girls)	MNP II (Girls)	MNP III (Girls)	MNP IV (Girls)
<p>Anger, bad attitude towards teachers, doubts people's concern – due to low self-perception, instigator of fights, irresponsible at home, jealousy, need for spiritual discipline, rude at times, stop harbouring ill-feelings towards others, tempted to release self-constraint, test boundaries D.i.21.2, D.i.22.4, D.i.23.1, L.i.17.3, L.i.19.3, L.i.21.3, M.i.21.2, N.i.21.1, N.i.10.3, N.i.6.2, N.i.3.1</p>	<p>Covetousness, desires spiritual input to guide personal choices, inquisitive busy-body, judge or evaluate people superficially, ignores spiritual values occasionally, spiritual guilt is evident when something wrong was done D.ii.10.1, D.ii.19.2, D.ii.19.3, J.ii.14.2, N.ii.7.1, N.ii.10.1</p>		<p>Control moral weaknesses: anger, envy D.iv.4.2, D.iv.5.1</p>
SRB I (Girls)	SRB II (Girls)	SRB III (Girls)	SRB IV (Girls)
<p>God and spiritual aspects are important D.i.20.1, H.i.1.1, H.i.12.2, H.i.16.2, J.i.22.1, J.i.12.2, L.i.2.6, L.i.2.4, L.i.16.3, L.i.22.1, M.i.8.2, M.i.16.1, Obedient to Biblical rules and parents A.i.16.1, A.i.20.2, A.i.21.2,</p>	<p>Adheres to spiritual input N.ii.3.5</p>	<p>Faith is a major future resource, God must assist to decide on the best career, spiritual boundaries in place, submit plans to spiritual authority H.iii.13.1, J.iii.13.1, L.iii.12.2, L.iii.13.1, M.iii.10.1, N.iii.13.2, N.iii.3.4, N.iii.3.10, N.iii.13.1</p>	<p>God (spirituality) is important, he is a resource, a helper – to be accessed by prayer A.iv.9.1, A.iv.13.1, A.iv.13.2, A.iv.16.1, B.iv.27.2, C.iv.9.3, J.iv.1.2, L.iv.8.1, L.iv.27.6, N.iv.9.1, N.iv.27.5, M.iv.27.1,</p>
<p>Concerned about spiritual standing, holds key to self-discovery D.i.5.1, H.i.5.1</p>	<p>Spiritual life needs attention D.ii.17.1</p>		<p>Process was a beneficial spiritual journey L.iv.28.1</p>
VS I (Girls)	VS II (Girls)	VS III (Girls)	VS IV (Girls)
<p>Values relating to self: be wise live joyfully, boundaries are important - they protect, celebrate your uniqueness, decisions determine the correct way, discipline is valuable, don't waste time fighting, experience teaches, live a healthy life, live without regrets and do not indulge in substance abuse, sometimes you have to stretch the boundaries, truth is setting people free A.i.20.1, A.i.23.1, D.i.20.2, H.i.20.1, J.i.6.2, J.i.4.2, J.i.20.2, L.i.20.1, L.i.20.2, L.i.20.4, M.i.20.1, M.i.21.1, M.i.21.3,</p>		<p>A dream is accompanied by hard work, being famous helps a lot, strength lies within self, obstacles can build personal strength, perseverance gets you to your goals A.iii.13.2, A.iii.15.1, M.iii.3.11, M.iii.6.1, M.iii.13.1</p>	<p>Values relating to self: be aware of your weaknesses and keep within boundaries, be self-knowledgeable, be your own inspiration, good thoughts lead to greater impact, determination can make the future happen, have great ideas and accomplish them, small ideas can become big futures A.iv.19.1, A.iv.20.1, B.iv.20.1, J.iv.28.3, L.iv.20.1, M.iv.20.1, N.iv.20.1 Values relating to others: love eradicates evil, people who judge others are nasty inside, the</p>



<p>N.i.20.1, N.i.22.1 Values relating to others: conflict is a problem- solving scenario, open loyal people make others feel wanted, oppose social exclusion, sharing opinions is healthy, trust reveals concern D.i.15.1, H.i.19.1, H.i.19.2, L.i.17.1, L.i.17.2 Values relating to parents: obedience and parental guidance are important issues J.i.20.1, J.i.21.3, L.i.20.3, L.i.21.2</p>			<p>group is more important than the individual J.iv.27.5, N.iv.3.2, N.iv.27.2</p>
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### 7.3 Boys' individual tables

#### 7.3.1 Gareth's master table (Participant E)

Gareth interview 1	Gareth interview 2	Gareth interview 3	Gareth interview 4
<b>ACADEMIC domain</b>	<b>ACADEMIC domain</b>	<b>ACADEMIC domain</b>	<b>ACADEMIC domain</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
Concerned about future occupation E.i.5.1		A famous musician E.iii.3.3	
Eager to know about future E.i.5.2		A university education ahead E.iii.3.2	
		As a celebrity one day he will use his resources to bless others E.iii.16.3	
		Become a sports doctor E.iii.15.2	
		Fame might destroy privacy E.iii.16.2	
		If he is a sports doctor, he will travel with teams internationally E.iii.17.2	
		Sees self in an exotic future destination E.iii.1.1	
		Wants to start a swimming business E.iii.15.1	
		Wants to be a father E.iii.3.5	
		World-class athlete (swimmer) E.iii.3.4	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Can trust others E.i.16.4			Friends could inform him if the problem becomes uncontrollable E.iv.9.1
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Dislikes cool and nerd differentiation in groups E.i.11.1		Group tree activity was fun E.iii.19.1	Arts process in smaller groups minimised peer pressure and allowed openness E.iv.28.1
Dislikes groups E.i.11.3			Became fond of others E.iv.26.3
Feels unsure about group fit E.i.11.2			Learned to appreciate how others behave E.iv.26.2
			Some group members took process too personally and closed up E.iv.28.2
			Valuable to do dream tree in group and to learn from one another E.iv.10.2
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Emphatic supporter E.i.7.1			Active group member E.iv.24.1



Helper role E.i.14.1			Encouraged other group members to participate E.iv.24.2
Influential in other peoples' lives E.i.22.1			
Joker role E.i.13.2			
Peacemaker between others' conflict E.i.17.2			
Stabilises group interactions E.i.10.2			
Stands up for the weak E.i.10.4			
Supporter for others E.i.9.2			
Up-lifter E.i.6.2			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Dislikes being dependent E.i.16.3	Others' sly comments hurt E.ii.4.4		His problem amuses others E.iv.5.1, E.iv.7.1
Retaliates during conflict E.i.17.1			People associate the problem with who he is E.iv.6.1
Self-dependent but needs others E.i.16.2			
Wants to stop harmful social comments E.i.8.1			
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Enjoys present school social interactions E.i.3.1			
Values others' feelings E.i.21.3			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Desires honesty from others E.i.19.1			People would discover his more thoughtful side when problem is removed E.iv.12.1
Needs to be with others E.i.12.2			People will confide more in him when problem is gone E.iv.12.2
Needs to belong E.i.11.4			
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
	Collage adequately reflects his personality E.ii.5.1	He is capable of achieving great dreams E.iii.12.1	Learned a lot about his identity and social role – level of self-knowledge increased E.iv.26.1
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Fluctuation in confidence levels E.i.13.3	Apparently strong, but weak too E.ii.7.1	Be disciplined for fulfilment of dreams E.iii.8.1, E.iii.11.2	Apprehensive nature is biggest challenge E.iv.27.1
Helping role hides personal need E.i.16.1	Self-doubt is evident E.ii.18.1	High aspirations for GR12 year E.iii.3.1	Controlling problem would lead to sense of relief E.iv.11.1
Emotional mood determines community experience E.i.13.1	Self-neglect leads to emotional outbursts E.ii.10.2	Self-care is important for the future dreams E.iii.11.1	If sneering can be minimised, concentration can improve E.iv.1.2



Escapes through music E.i.12.1			Needs to curb his problem with self-discipline E.iv.8.1
Understands personal purpose E.i.2.1			
Values original personal contribution E.i.22.2			
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Aunt is confidante E.i.18.1	Collage was enjoyable self-expression E.ii.1.1	Country, family and friends are resources E.iii.10.1, E.iii.13.1	Did minimal preparation for the photograph E.iv.15.1
Friends can help E.i.18.3	Creating the collage was a valuable time for self-reflection E.ii.2.1	Future map is inspirational E.iii.2.1	Dream tree was enjoyable E.iv.10.1
Teachers can help E.i.18.2			Externalised problem seems conquerable E.iv.4.1
			Prophetic photo awakens personal strengths and goals E.iv.14.1
			Prophetic photo does not seem significant to him E.iv.13.1
			Video recordings did not bother him – he was too absorbed in group interaction E.iv.17.1
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
'People specialist' E.i.10.3	A daring person E.ii.4.2, E.ii.6.1	Plays musical instrument E.iii.7.2	Co-operative E.iv.25.1
Content with place in life E.i.2.2	A person with inner strength E.ii.3.1	Singer E.iii.7.1	Honest E.iv.25.3
Easy-going, sarcastic joker E.i.6.1	An individualist E.ii.8.1		Likes being on stage or camera E.iv.18.1
Expressive and confident E.i.1.1	Brave E.ii.4.5		Lover of people E.iv.27.3
Joker with serious side E.i.10.1	Distinguished/special E.ii.4.6		
	Excellent swimmer E.ii.13.1		
	He is a successful all-rounder E.ii.15.1		
	Living a fast pace life E.ii.9.1		
	Someone with good taste E.ii.4.7, E.ii.6.2		
	Vulnerable E.ii.4.3		
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
	Body appearance is important E.ii.9.2		
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
Dislikes gossiping E.i.15.1			
Irresponsible with self-			



issues E.i.21.1			
Lazy and procrastinates E.i.21.2			
Sarcasm problem E.i.22.3			
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
		Spiritual strength will be decisive in guaranteeing success E.iii.6.1	
		Trusts God to order his life E.iii.16.1	
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Learn from mistakes E.i.20.1		Desires personal fulfilment and not financial gain E.iii.3.6	Enjoy a fun-filled life, it is your duty E.iv.18.2
		Fame gives you influence E.iii.17.1	



7.3.2 Jack's master table (Participant F)

Jack interview 1	Jack interview 2	Jack interview 3	Jack interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
			Academic performance will rise if problem is controlled F.iv.12.1
			Problem impacts academics and social life F.iv.5.1
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
Curious about the future F.i.5.1		Becoming an advertising agent F.iii.3.1	A prosperous generous man F.iv.27.2
Sees advertising as possible hobby F.i.5.3		Building a house is a major future challenge F.iii.8.1	Married F.iv.27.4
Vision of commerce future F.i.5.2		Wants to launch an advertising business F.iii.15.1	Sees himself involved in job creation F.iv.23.1
		Will provide excellent service F.iii.17.1	Soccer player F.iv.27.1
			Spiritual person F.iv.27.3
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Friends could help F.i.16.2			
Sociable F.i.7.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Groups provide protection F.i.11.1		Dream-tree activity was something serious for the group, valued each other's dreams F.iii.20.1	
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Helper F.i.6.1			He was an open role player within the small group and provided positive input F.iv.24.1
Others feel positive about him F.i.9.1			
Peacemaker F.i.17.1			
Support class mates F.i.14.2			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Retaliates when treated badly F.i.7.4		Desires an end to racism F.iii.18.1	
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Not always valued in class F.i.13.1			
Troublesome class experience F.i.14.1			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>



Sure about self-knowledge F.i.2.1		Adamant about dreams and convinced about capabilities F.iii.12.1	
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Deals with issues in seclusion or withdraws F.i.16.1		Desires valuable possessions F.iii.4.1	Being videographed is uncomfortable F.iv.17.1
		Image of himself driving an expensive car is inspirational F.iii.7.1	Believes he is doing his best on all fronts, but just feels inadequate always F.iv.7.2
		Needs perseverance to realise future dreams F.iii.9.1	Frustrated by true time management issues – can't juggle sport, academics and social life adequately F.iv.1.1, F.iv.2.1, F.iv.6.1
			Gets sidetracked easily from important academic stuff F.iv.5.2
			He needs to sharpen his planning skills, must become proactive F.iv.8.1
			His opinion of himself changed from more self- centred to people-centred F.iv.25.1
			Realises problem is getting the better of him, feels powerless F.iv.4.1
			Time management problem touches parents' expectation of him F.iv.7.1
			Will be elated when he has overcome this longstanding problem F.iv.11.1
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Best friend helpful after personal reflection F.i.16.3	Identity collage is helpful for self-discovery F.ii.1.1	Difficulty linking identity collage with future map F.iii.5.2	Arts process lots of fun F.iv.28.1
Parents are resources F.i.18.1	Identity collage is clear self-reflection picture F.ii.4.1	Dream tree liberated him to inform others about his plans F.iii.19.1	Enjoyed video recording of motivational saying F.iv.18.1
		Family will give support F.iii.10.1, F.iii.13.1	Most arts activities in process fostered self- knowledge growth F.iv.10.1
		Future map is source of inspiration for the future F.iii.2.1	Planned for the photography session F.iv.15.1
		Identity collage and future map reveal his true nature F.iii.5.1	Prophetic photo is evidence of him being successful in time management F.iv.14.1



		Media inspires to reach for personal goals F.iii.14.1	Prophetic photo makes future come alive, stirs pride F.iv.13.1
		Narrative process gave him self-knowledge F.iii.21.1	Teachers and family members are resources for academic recovery F.iv.9.1
		Man with expensive taste F.iii.1.1	Video recording can be a valuable tool for future reflections F.iv.17.2
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Amicable F.i.7.3	A careful planner/thinks before he does something F.ii.3.3, F.ii.7.1, F.ii.9.1		An inquisitive person F.iv.26.2
Reserved F.i.6.2	Appreciates nature and creation F.ii.3.1		He is a group person F.iv.26.1
	Determined to accomplish aims F.ii.13.1		
	Drives his vision F.ii.8.1		
	He used to be a procrastinator F.ii.18.1		
	Likes technological advances F.ii.2.1		
	Rich taste F.ii.3.4		
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
Protects own body F.i.21.1			
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Lives responsibly F.i.20.1			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
Appreciates God's unique designs F.i.21.2			Realises divine help is needed in the future F.iv.18.2
Enjoys school and God-fearing teachers F.i.3.1			
Values God-fearing family F.i.1.1			
Values spirituality and caring teachers F.i.4.1			
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>



7.3.3 Klaus's master table (Participant G)

Klaus interview 1	Klaus interview 2	Klaus interview 3	Klaus interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
ACA domain	ACA domain	ACA domain	ACA domain
Academic irresponsibility G.i.21.2			
Playful academic attitude G.i.14.2			
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
		Drive an expensive car G.iii.3.4	Considers preaching G.iv.22.2
		Earn money G.iii.3.3	Has spiritual, charitable ambitions G.iv.22.1
		Graduate from university G.iii.3.2	Prosperous G.iv.14.2
		Marriage and family G.iii.3.5	Soccer player G.iv.14.1
		Matriculate G.iii.3.1	
		Obtain learner's licence before end of Grade 12 G.iii.16.1	
		Possibly a vet or an engineer G.iii.4.2	
		Self in future is uncertain G.iii.1.1	
		Wants to drive an expensive car – will take effort G.iii.8.1	
		Will donate to charity G.iii.17.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Appreciates friends G.i.1.1	Sees the importance of others G.ii.4.8		
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Groups provide socialising benefits G.i.11.1		Group dream tree was enjoyable for all G.iii.20.1	Enjoyed group graffiti wall G.iv.10.1
			Group process made them discover good in all G.iv.27.2
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Care-giver G.i.22.2	Displays a longing to dominate G.ii.4.5		A humorous group influence G.iv.24.1
Class clown G.i.13.1			
Influential in others' lives G.i.1.2.			
Protects others G.i.9.1			
Support others G.i.6.2			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
			Anger problem affects person who provokes him



			and his (Klaus) family G.iv.7.1
			Hates being humiliated G.iv.6.2
			Problem causes social tension G.iv.5.1
			Sibling strife results because of anger problem G.iv.7.2
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
Enjoys partying G.i.6.3			
Resists peer pressure G.i.7.2			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Appreciates emotional support from others G.i.19.1			Social interactions will improve when problem is conquered G.iv.12.1
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Not sufficient self- knowledge G.i.2.1	Acknowledges identity collage is self-reflective G.ii.1.1		
	Identity collage represents half of him G.ii.5.1		
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Anger leads to emotional outbursts G.i.16.1	He is personally managing his life G.ii.4.3	Desires to finish school G.iii.7.1	Anger problem G.iv.1.1
Ignores problems G.i.16.2	Irresponsible with personal purpose or vision G.ii.10.1	Dream car will give him status G.iii.15.3	He has to work hard on self-control daily G.iv.6.1
Solitude a resource G.i.18.1	Looking for purpose G.ii.7.1	The desire to own the expensive car of his dream will motivate him to work hard G.iii.15.1, G.iii.15.2	Is on medication for anger management G.iv.8.2
Tense when in trouble G.i.15.1	Personal vision is still lacking G.ii.4.2	Perseverance is needed to pass university G.iii.9.1	Recording the motivational saying didn't cause much stress G.iv.18.1
		Realises hard work is ahead G.iii.14.1	Spiritual discipline and medicinal intervention can help alleviate impact of problem G.iv.8.1
		Self-discipline is needed to reach personal goals G.iii.11.1	Video recording puts him under stress G.iv.17.1
		Spends money wisely at university G.iii.9.3	Will be relieved when problem vanishes G.iv.11.1
		Time management will be important at university G.iii.9.2	
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Mother and friends resources G.i.18.2	Identity collage triggers thought about responsibility to take care of self G.ii.6.1	Dream tree sparked thought process in him G.iii.19.1	Cartoon problem externalisation leaves him cold G.iv.4.1
		Future map convinces him	Friends, family and God



		that hard work is ahead G.iii.2.1	are resources to combat problem G.iv.9.1
		Future map indicates future happiness, once hard work is done G.iii.2.2	Gained self-knowledge through arts process G.iv.28.1
		Friends and family will support the dream chase G.iii.10.1	Made personal progress as a result of the process – grew in self-confidence G.iv.26.1
		Process helped him to start to focus G.iii.21.1	Personal goals became clearer G.iv.26.2
		Went blank trying to think of personal dreams for the tree group activity G.iii.19.2	
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Benevolent G.i.22.3	Competitive G.ii.4.4, G.ii.13.1	Enjoys diving G.iii.7.3	Enjoys deep-sea fishing G.iv.14.3
Content G.i.6.1	Expensive taste G.ii.4.6	Enjoys himself very well G.iii.5.2	
Determination G.i.7.1	Sociable G.ii.4.1	He is a sea person G.iii.13.1	
Enjoys computer games G.i.12.1	Sporty person G.ii.4.7	He is delivering good work now already G.iii.12.1	
Generous G.i.22.4		He is powerful and can regulate his own life G.iii.5.1	
Grateful G.i.22.5		Likes water sports G.iii.7.2	
Joker G.i.22.1			
Satisfied person G.i.3.1			
Sense of responsibility G.i.10.1			
Very energetic G.i.14.1			
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
	Takes care of body G.ii.13.2		
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Admits guilt/ personal involvement G.i.17.1			
Responsible generally G.i.21.1			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
Anger needs to be controlled G.i.20.2	Evidence of possible egotistical elements G.ii.11.2		
	Recognises risky elements in the identity collage G.ii.11.1		
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
Concerned about spiritual well-being G.i.5.1			
Friends and God at school secure happiness G.i.4.1			
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>



Refrain from drinking G.i.20.1			Use your opportunities G.iv.20.1
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7.3.4 Marcus's master table (Participant I)

Marcus interview 1	Marcus interview 2	Marcus interview 3	Marcus interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
			Problem impacts academic work I.iv.5.1
			Teachers' negative attitude towards him stems from problem I.iv.7.1
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
Future in taxi industry I.i.5.2	Education is important I.ii.7.1	Director I.iii.3.4	Wants to be an inspiring sportsman I.iv.23.
Requires self-knowledge about the future I.i.5.1	Identity collage is actually future image I.ii.13.2	Graduate from university I.iii.3.2	
	Wants to enter business field I.ii.2.2	Links money and people I.iii.3.5	
		Matriculate I.iii.3.1	
		Sees himself as a benefactor I.iii.17.1	
		Sees himself as a future success I.iii.1.1	
		Wants to live in Australia I.iii.7.1	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Friends provide sense of belonging I.i.4.1		Friends can be supportive I.iii.13.1	
Social relationships are resources I.i.18.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Group provides or builds self-confidence I.i.11.1		Enjoyed hearing others' dreams I.iii.19.1	Enjoyed group work because he received insight into others' minds I.iv.10.1
		Possible to compare dream similarities – group art I.iii.19.2	Appreciated learning about group members' dreams – which revealed their personalities to him I.iv.27.1
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Peers' confidante I.i.10.1			
Socially likeable I.i.13.1			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Class trouble causes tension I.i.15.1			
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
At home in the classroom I.i.13.2			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Talks about problems to solve them I.i.16.2			



PERSONAL-EMOTIONAL DOMAIN	PERSONAL-EMOTIONAL DOMAIN	PERSONAL-EMOTIONAL DOMAIN	PERSONAL-EMOTIONAL DOMAIN
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Lacks self-knowledge I.i.2.1	Collage is adequate self-portrait I.ii.5.1	He is knowledgeable about future aims I.iii.2.2	
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Acts strangely at times I.i.2.3	Education is neglected I.ii.10.1	Conquer laziness to see dreams fulfilled I.iii.6.1, I.iii.11.1	He will be delighted when problem is conquered I.iv.11.1
Deal with problems as they appear I.i.16.1	Sport is paramount I.ii.9.1	Hard work will lead to accomplishing his big dream I.iii.8.1	Idleness externalised problem I.iv.1.1
Happy with status quo I.i.8.1		Learning to play a musical instrument I.iii.7.2	Requires self-determination to conquer problem I.iv.8.1
Surprise at doing the unimaginable I.i.2.2		Not much effort went into map creation I.iii.2.1	
		Perseverance is required to succeed I.iii.9.1	
		Sport and education must be balanced in his life I.iii.21.1	
		University training is a valuable discipline I.iii.15.1	
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
	Collage reveals aspects of personal grandeur or style I.ii.14.1	Family and friends can support en route to the future I.iii.10.1	Arts process assisted him to determine his future field of interest – specifics are still mysteries I.iv.26.1, I.iv.28.2
	Enjoys collage but a bit incomplete I.ii.1.1		Cartoon externalisation makes problem small I.iv.4.1
	Whilst compiling collage he was thinking about likes and dislikes and personal vision I.ii.2.1		Family members can be monitors to assist him I.iv.9.1
			Felt a sense of accomplishment once he had done the video saying I.iv.18.1
			Process will assist him with subject choices I.iv.28.3
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Average person I.i.14.1	Affinity for cars I.ii.11.1		Not camera-shy I.iv.17.1
Computer-interest I.i.12.1	Animal-lover I.ii.15.2		
Joker I.i.9.1	Collage reveals aspects of personal grandeur/style I.ii.14.1		
Joyful person I.i.3.1	Enjoys water sports I.ii.4.1		
Likeable sporty cricket-lover I.i.6.1	Gifted sportsman I.ii.13.1		
Takes everything with a pinch of salt I.i.7.1	Nature-lover I.ii.6.1		
	Wary of dogs I.ii.15.1		



<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
Responsible towards body I.i.21.1			
<b>PAA</b>	<b>PA</b>	<b>PA</b>	<b>PA</b>
Sport brings fun I.i.1.1			
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Doesn't harbour ill-feelings easily I.i.17.1, I.i.7.2			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
Approachable people reveal support I.i.19.1		Giving up on dreams will be an insult to his Creator I.iii.14.1	Can draw strength from spiritual beliefs I.iv.3.1
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Obey your personal limits I.i.20.1			



### 7.3.5 Peter-John's master table (Participant K)

Peter-John interview 1	Peter-John interview 2	Peter-John interview 3	Peter-John interview 4
<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>	<b>ACADEMIC DOMAIN</b>
<b>ACA</b>	<b>ACA</b>	<b>ACA</b>	<b>ACA</b>
		Likes Biology as a subject because it links him with the medical profession K.iii.6.1	Parents stress when academic work is neglected K.iv.7.1
			Problem affects academic performance K.iv.5.1
<b>FS</b>	<b>FS</b>	<b>FS</b>	<b>FS</b>
		Backpacker K.iii.3.5	
		Being a doctor will allow him to play a helping role K.iii.17.1	
		Graduate as a medical doctor K.iii.3.2	
		Married with family K.iii.3.3	
		Matriculate K.iii.3.1	
		Sees future as process of self-discovery K.iii.1.1	
		Will teach patients spiritual values K.iii.17.2	
<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>	<b>SOCIAL DOMAIN</b>
<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>	<b>FPAR</b>
Friends are sounding boards K.i.11.2			
Friends help solve problems K.i.18.1			
<b>GOB</b>	<b>GOB</b>	<b>GOB</b>	<b>GOB</b>
Need for greater peer group co-operation K.i.8.2		Dream tree allowed for humorous group moments K.iii.20.1	
Need for social checking K.i.22.3		Fun dream tree allowed insight into each other K.iii.19.1	
Peer group caring but partial K.i.8.1			
Peer group provides protection K.i.11.1			
<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>	<b>PSGRI</b>
Encourages those less fortunate K.i.10.1	Longs for control K.ii.14.1		Contributed friendship to his small group K.iv.24.1
Fends for others K.i.9.1			
Likes to enlighten others K.i.14.2			
Loving leader K.i.7.1			
Servant K.i.14.1			
Teacher qualities K.i.14.3			
<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>	<b>SCPT</b>
Addressing a crowd is stressful K.i.15.2			
Doesn't like conflict			



K.i.15.1			
Tries to control temper K.i.17.1			
<b>SIE</b>	<b>SIE</b>	<b>SIE</b>	<b>SIE</b>
School is a good place K.i.3.1			
<b>SNE</b>	<b>SNE</b>	<b>SNE</b>	<b>SNE</b>
Enjoys connecting deeply with others K.i.19.2			
Enjoys social intimacy K.i.22.4			
High expectations of others to know when he is struggling K.i.19.1			
Relating to people is pleasurable K.i.3.2			
<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>	<b>PERSONAL-EMOTIONAL DOMAIN</b>
<b>LSK</b>	<b>LSK</b>	<b>LSK</b>	<b>LSK</b>
Adequate self-knowledge K.i.2.1	A longing for self- knowledge K.ii.4.1	Knows he has capability to conquer dreams K.iii.5.1	
Not particularly inquisitive about any self-aspects K.i.5.1	Insatiable desire for more self-knowledge K.ii.8.1		
<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>	<b>P-EIM</b>
Often self is an enigma K.i.2.2	Collage colours awaken passion K.ii.6.1	Being a doctor requires much self-discipline and people skills K.iii.9.1	Embarked on time management schedule to combat problem K.iv.8.1
Processes a difficulty verbally K.i.16.1	Longing to be more adventurous K.ii.6.2	Desires greater opportunity for self-discovery K.iii.5.2	Externalised his ambivalent nature with regard to work and fun: the struggle between the two K.iv.1.1
	A longing to be more open about who he is K.ii.2.2	Going to Greece is a short- term goal K.iii.16.1	Felt strange recording motivational saying K.iv.18.1
	Longs to be distanced from immediate milieu K.ii.12.1	Main passion is medical doctor K.iii.7.1	More sleep will be available with problem managed K.iv.12.1
	Longs for freedom K.ii.2.1	Sees the need to have a balance between work and relaxation in future K.iii.3.4	The need to have fun dominates daily life K.iv.6.1
	Regrets not always having been pro-active K.ii.17.1	Strategic leisure breaks will be a resource for the future K.iii.13.2	When problem is conquered stress levels will drop K.iv.11.1
	Resists personal threats K.ii.12.2	Working hard at school is necessary to ensure entrance into medical school K.iii.11.1	
<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>	<b>P-ERS-E</b>
Grandpa is a resource K.i.18.3	Collage is positive self- expression K.ii.1.1	Family life is important K.iii.15.1	Cartoon of problem minimises the dominance of the problem – Visualisation assists with coming to terms with the



			nature of the problem K.iv.4.1
Parents are a resource K.i.18.2	Collage reveals deeper unknown self-aspects K.ii.1.2	Finds images on future map inspirational and it reveals future success K.iii.2.1	Enjoyed being videographed K.iv.17.1
	Finds the symbolic power of the images in the collage significant K.ii.5.1	Media portrayal of medical profession inspires him K.iii.7.2	Parents are willing to help with problem K.iv.9.1
	Values the power of self- expression K.ii.4.4	Parents are major source K.iii.10.1	Photograph reveals hard work that lies ahead K.iv.14.1
			Process makes reflection on personal growth possible K.iv.28.2
			Process was enjoyable K.iv.28.1
			Prophetic photo stirs a sense of personal accomplishment in him K.iv.13.1
<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>	<b>S-AS-E</b>
Communicates with himself K.i.1.2	Appreciates intricate car designs K.ii.3.1		Honest person K.iv.25.2
Deep hidden aspects in self K.i.22.1	Fun-lover K.ii.19.1		Tenacious K.iv.26.1
Doesn't enjoy unforeseen surprises K.i.6.2	Passionate K.ii.13.2, K.ii.18.1		
Fond of himself as a unique person K.i.1.1	Sees himself as a sociable, individualistic risk-taker K.ii.11.1		
Gets angry without reason K.i.17.1, K.i.2.3	Strives to be excellent in all fields K.ii.15.1		
Leadership qualities K.i.6.1			
Music lover K.i.12.1			
Pet lover K.i.12.2			
Processes information verbally K.i.13.3			
Punctual K.i.13.2			
Sociable K.i.22.2			
Unique person with unique ways K.i.1.1, K.i.13.1			
<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>	<b>PHYSICAL DOMAIN</b>
<b>BAC</b>	<b>BAC</b>	<b>BAC</b>	<b>BAC</b>
Healthy lifestyle K.i.21.3.			Finds the stare in eyes strange K.iv.13.2
<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>	<b>MORAL DOMAIN</b>
<b>MAC</b>	<b>MAC</b>	<b>MAC</b>	<b>MAC</b>
Completes tasks K.i.21.1	A longing for personal integrity K.ii.4.2		
Practises self-restraint K.i.6.3			
<b>MNP</b>	<b>MNP</b>	<b>MNP</b>	<b>MNP</b>



	Peers challenge his stance on personal integrity K.ii.10.1		
<b>SRB</b>	<b>SRB</b>	<b>SRB</b>	<b>SRB</b>
Be an evangelist K.i.20.6	Is spiritually disciplined K.ii.9.1	Convinced his Creator had this plan in mind for him K.iii.11.2	He is linked to God K.iv.25.1
Keep God in mind K.i.20.4	Serious about spiritual teaching calling K.ii.8.2	His parents and Creator will be the major driving forces to his goals K.iii.13.1	
Lover of God and his creation K.i.22.5	Spirituality is very important K.ii.19.2	Wants to move closer to Creator in the future – the source of everything K.iii.4.1	
Spiritual K.i.21.2			
Stay in touch with God K.i.20.5			
<b>VS</b>	<b>VS</b>	<b>VS</b>	<b>VS</b>
Be responsible K.i.20.2			
Punctuality is a virtue K.i.20.1			
Retaliation causes more problems K.i.17.2			
Take care of your body K.i.20.3			



7.4 Boys' collective table

Boys collective interview 1	Boys collective interview 2	Boys collective interview 3	Boys collective interview 4
<b>ACADEMIC I (BOYS) DOMAIN</b>	<b>ACADEMIC II (BOYS) DOMAIN</b>	<b>ACADEMIC III BOYS) DOMAIN</b>	<b>ACADEMIC IV (BOYS) DOMAIN</b>
<b>ACA I (Boys)</b>	<b>ACA II (Boys)</b>	<b>ACA III (Boys)</b>	<b>ACA IV (Boys)</b>
Academic irresponsibility G.i.14.2, G.i.21.2		Biology as a subject is a link to the medical profession K.iii.6.1	Problem impacts on academics, social life, parental stress levels, teachers' attitudes F.iv.5.1, F.iv.12.1, I.iv.5.1, I.iv.7.1, K.iv.5.1, K.iv.7.1
<b>FS I (Boys)</b>	<b>FS II (Boys)</b>	<b>FS III (Boys)</b>	<b>FS IV (Boys)</b>
Inquisitive about the future, concerned about future occupation E.i.5.1, E.i.5.2, F.i.5.1, I.i.5.1		Famous, successful E.iii.3.3, E.iii.16.2, E.iii.16.3, I.iii.1.1	New occupational, recreational roles and future attributes: generous, inspiring sport star, job creator, prosperous, soccer player, spiritual F.iv.23.1, F.iv.27.1, F.iv.27.2, F.iv.27.3, G.iv.14.1, G.iv.14.2, G.iv.22.1, G.iv.22.2, I.iv.23
		Matriculate, university education E.iii.3.2, G.iii.3.2, I.iii.3.2, G.iii.3.1, I.iii.3.1, K.iii.3.1	
		Married, fatherhood E.iii.3.5, G.iii.3.5, K.iii.3.3	
		Professional and recreational interests: advertising agent, backpacker, benefactor, builder, businessman, director, engineer, medical (and sports) doctor, money generator, spiritual guide, swimming instructor, vet, world class swimmer E.iii.3.4, E.iii.15.1, E.iii.15.2, E.iii.17.2, F.iii.3.1, F.iii.8.1, F.iii.15.1, G.iii.3.3, G.iii.4.2, G.iii.17.1, I.iii.3.3, I.iii.3.4, I.iii.17.1, K.iii.3.2, K.iii.3.5, K.iii.17.1, K.iii.17.2	
		Future will bring: discoveries, driver's	



		licence, driving an expensive car, uncertainty to be unravelled G.iii.1.1, G.iii.3.4, G.iii.8.1, G.iii.16.1, K.iii.1.1	
<b>SOCIAL I (BOYS) DOMAIN</b>	<b>SOCIAL II (BOYS) DOMAIN</b>	<b>SOCIAL III (BOYS) DOMAIN</b>	<b>SOCIAL IV (BOYS) DOMAIN</b>
<b>FPAR I (Boys)</b>	<b>FPAR II (Boys)</b>	<b>FPAR III (Boys)</b>	<b>FPAR IV (Boys)</b>
Friends are helpful, trustworthy resources, who provide a sense of belonging E.i.16.4, F.i.16.2, G.i.1.1, I.i.4.1, I.i.18.1, K.i.11.2, K.i.18.1		Friends can be supportive I.iii.13.1	Friends could inform him if the problem becomes uncontrollable E.iv.9.1
<b>GOB I (Boys)</b>	<b>GOB II (Boys)</b>	<b>GOB III (Boys)</b>	<b>GOB IV (Boys)</b>
Negative group perspectives or stances: group dislike, uncomfortable "cool and nerd" differentiation, unsure about group fit E.i.11.1, E.i.11.2, E.i.11.3 Positive group perspectives or stances: peer groups care but are partial, provide protection, socialising benefits allow social checking and build self-confidence, F.i.11.1, K.i.11.1, G.i.11.1, I.i.11.1, K.i.22.3, K.i.8.1	Group orientation growth: sees the importance of others G.ii.4.8	Group dream tree: allows them an opportunity to value each other, enjoyable, gain insight into each others' dreams, make comparisons E.iii.19.1, F.iii.20.1, G.iii.20.1, I.iii.19.1, I.iii.19.2, K.iii.19.1, K.iii.20.1	Opinions on small group activities Positive perceptions: allowed learning from one another, allowed openness – fondness grew, discovered good in all, group members' dreams revealed their personalities, learned to appreciate others' behaviour, it minimised peer pressure E.iv.10.2, E.iv.26.2, E.iv.26.3, E.iv.28.1, G.iv.27.2, I.iv.27.1 Negative perceptions: Some group members took process too personally and closed up E.iv.28.2
<b>PSGRI I (Boys)</b>	<b>PSGRI II (Boys)</b>	<b>PSGRI III (Boys)</b>	<b>PSGRI IV (Boys)</b>
Encourager, helper, supporter E.i.6.2, E.i.7.1, E.i.9.2, E.i.10.4, E.i.14.1, F.i.6.1, F.i.14.2, G.i.22.2, G.i.9.1, G.i.6.2, K.i.10.1, K.i.9.1, K.i.14.1	Domineering, controlling G.ii.4.5, K.ii.14.1		Active open group member, encouraged participation, friendship contributor, provided positive input E.iv.24.1, E.iv.24.2, F.iv.24.1, K.iv.24.1
Influential, confidante E.i.22.1, G.i.1.2, I.i.10.1			
Joker E.i.13.2, E.i.6.1, E.i.10.1, G.i.22.1 I.i.9.1			
Leader, teacher K.i.6.1, K.i.7.1, K.i.14.2, K.i.14.3			



Peacemaker E.i.10.2, E.i.17.2, F.i.17.1			
<b>SCPT I (Boys)</b>	<b>SCPT II (Boys)</b>	<b>SCPT III (Boys)</b>	<b>SCPT IV (Boys)</b>
Addressing a crowd, being dependent, conflict, harmful social comments, managing a temper, retaliation E.i.8.1, E.i.16.2, E.i.16.3, E.i.17.1, F.i.7.4, I.i.15.1, K.i.15.1, K.i.15.2, K.i.17.1	Others' sly comments hurt E.ii.4.4	Racism F.iii.18.1	Problem the cause of: anger, social amusement, being associated with the problem, provocation, social or sibling tension, humiliation E.iv.5.1, E.iv.6.1, E.iv.7.1, G.iv.5.1, G.iv.6.2, G.iv.7.1, G.iv.7.2
<b>SIE I (Boys)</b>	<b>SIE II (Boys)</b>	<b>SIE III (Boys)</b>	<b>SIE IV (Boys)</b>
School, classroom interactions are enjoyable E.i.3.1, I.i.13.2, K.i.3.1 Classroom experiences are stressful, one can be overlooked F.i.13.1, F.i.14.1			
<b>SNE I (Boys)</b>	<b>SNE II (Boys)</b>	<b>SNE III (Boys)</b>	<b>SNE IV (Boys)</b>
Desire honesty from others, emotional expectations, emotional support, need to belong E.i.11.4, E.i.12.2, E.i.19.1, G.i.19.1, I.i.16.2, K.i.3.2, K.i.19.1, K.i.19.2, K.i.22.4			People will discover a thoughtful side, confide in self when problem is removed, social interactions will improve when problem is conquered E.iv.12.1, E.iv.12.2, G.iv.12.1
<b>PERSONAL-EMOTIONAL I (BOYS) DOMAIN</b>	<b>PERSONAL-EMOTIONAL II (BOYS) DOMAIN</b>	<b>PERSONAL-EMOTIONAL III (BOYS) DOMAIN</b>	<b>PERSONAL-EMOTIONAL IV (BOYS) DOMAIN</b>
<b>LSK I (Boys)</b>	<b>LSK II (Boys)</b>	<b>LSK III (Boys)</b>	<b>LSK IV (Boys)</b>
Confident about self-knowledge, not in need of self-exploration F.i.2.1, K.i.2.1, K.i.5.1 Insufficient self-knowledge G.i.2.1, I.i.2.1	Identity collage adequately self-reflective, collage represents half of self E.ii.5.1, G.ii.1.1, G.ii.5.1, I.ii.5.1,	Adamant about capability to fulfil dreams E.iii.12.1, F.iii.12.1, K.iii.5.1 Knowledgeable about future aims I.iii.2.2	Learned a lot about his identity, social role – level of self-knowledge increased E.iv.26.1
	A longing for self-knowledge K.ii.4.1, K.ii.8.1	Greater self-discovery opportunities desired K.iii.5.2	
<b>P-EIM I (Boys)</b>	<b>P-EIM II (Boys)</b>	<b>P-EIM III (Boys)</b>	<b>P-EIM IV (Boys)</b>
Emotional issues: fluctuating confidence levels, moodiness, surprise when the enigmatic self does the unimaginable, temper bursts, tension	Emotional and self-management needs evident: education is neglected, emotional outbursts, emotional weakness, longing to be more adventurous, free	Balance (time management) now and in future between: sport and academics, hard work, perseverance, self-care, self-discipline required to fulfil dreams	Problems and side effects identified: Anger management, apprehensive nature, laziness, playfulness, the lack of time management skills



E.i.13.1, E.i.13.3, G.i.15.1, G.i.16.1, I.i.2.2, I.i.2.3, K.i.2.2	and open, self-doubt, self-neglect, too much sport E.ii.7.1, E.ii.10.2, E.ii.18.1, I.ii.9.1, I.ii.10.1, K.ii.2.1, K.ii.2.2, K.ii.6.2, K.ii.12.1	E.iii.3.1, E.iii.8.1, E.iii.11.1, E.iii.11.2, F.iii.9.1, G.iii.7.1, G.iii.9.1, G.iii.9.2, G.iii.11.1, G.iii.14.1, I.iii.6.1, I.iii.8.1, I.iii.9.1, I.iii.11.1, I.iii.15.1, I.iii.21.1, K.iii.3.4, K.iii.9.1, K.iii.11.1, K.iii.13.2	E.iv.27.1, F.iv.1.1, F.iv.2.1, F.iv.4.1, F.iv.5.2, F.iv.6.1, F.iv.7.1, F.iv.7.2, F.iv.8.1, I.iv.1.1, K.iv.1.1, K.iv.6.1
Coping mechanisms or escapisms: helping role, music, solitude E.i.12.1, E.i.16.1, F.i.16.1, G.i.18.1	Irresponsible with personal purpose or vision, lack vision, lack purpose, regrets procrastinating G.ii.4.2, G.ii.7.1, G.ii.10.1, K.ii.17.1		When the problem is controlled or conquered, it will lead to: a sense of relief, decline of stress levels, elation, improved concentration, improved social interactions, more sleep, personal delight E.iv.1.2, E.iv.11.1, F.iv.11.1, G.iv.1.1, G.iv.6.1, G.iv.8.2, G.iv.12.1, G.iv.11.1, I.iv.1.1, K.iv.11.1, K.iv.12.1
Problem management: deal with it as it appears, ignore it, process it verbally G.i.16.2, I.i.16.1, K.i.16.1			Measures required to combat problem: medicinal intervention, self-determination, self- discipline, spiritual discipline, time management schedule E.iv.8.1, G.iv.8.1, I.iv.8.1, K.iv.8.1
<b>P-ERS-E I (Boys)</b>	<b>P-ERS-E II (Boys)</b>	<b>P-ERS-E III (Boys)</b>	<b>P-ERS-E IV (Boys)</b>
Family members, friends, parents, teachers resources E.i.18.1, E.i.18.2, E.i.18.3, F.i.16.3, F.i.18.1, G.i.18.2, K.i.18.2, K.i.18.3	Identity collage Positive perceptions: enjoyable, positive, powerful, valuable exercise of self- expression, self- reflection, self-discovery E.ii.1.1, E.ii.2.1, F.ii.1.1, F.ii.4.1, K.ii.1.1, K.ii.4.4	Future map Positive stance: inspirational, convinces that hard work and subsequent happiness are ahead E.iii.2.1, F.iii.2.1 G.iii.2.1, G.iii.2.2, K.iii.2.1	Prophetic photograph Positive stance: awakens personal strengths and goals, gives credibility to the future, provides evidence of future success and accomplishment, reminds of hard work ahead E.iv.14.1, F.iv.13.1, F.iv.14.1, K.iv.13.1, K.iv.14.1 Negative stance: insignificant, merited minimal preparation E.iv.13.1, E.iv.15.1
	Identity collage triggered the following personal aspects: deep unknown self-aspects, self- responsibility, personal	Dream tree: informative to others, liberating, sparked thought process in self F.iii.19.1, G.iii.19.1,	Narrative arts process perceptions: assisted with subject choices, boosted self-confidence, clarified future goals,



	grandeur or style, identity collage imagery has symbolic power, colours awaken passion G.ii.6.1, I.ii.2.1, I.ii.14.1, K.ii.1.2, K.ii.5.1, K.ii.6.1	G.iii.19.2	fun-filled, increased self- knowledge, fostered self- growth F.iv.10.1, F.iv.28.1, G.iv.26.1, G.iv.26.2, G.iv.28.1, I.iv.26.1, I.iv.28.2, I.iv.28.3, K.iv.28.2
		Other emotionally supporting or inspirational elements: media inspires reaching for personal goals, owning valuable possessions inspires F.iii.4.1, F.iii.7.1, F.iii.14.1, G.iii.15.1, G.iii.15.2, G.iii.15.3, K.iii.7.2	Externalisation of the problem: conquerable, frightening, manageable, small, understandable E.iv.4.1, G.iv.4.1, I.iv.4.1, K.iv.4.1
			Video recordings Positive perspective: enjoyed camera attention, not bothersome – too absorbed in group interaction to notice camera, valuable record for future reflection E.iv.17.1, F.iv.17.2, F.iv.18.1, K.iv.17.1 Hesitant or negative perspective: felt a sense of accomplishment, strange F.iv.17.1, G.iv.17.1, G.iv.18.1, I.iv.18.1, K.iv.18.1
<b>S-AS-E I (Boys)</b>	<b>S-AS-E II (Boys)</b>	<b>S-AS-E III (Boys)</b>	<b>S-AS-E IV (Boys)</b>
Energetic, expressive, joyful E.i.1.1, G.i.14.1, I.i.3.1	Brave, competitive, daring, driven, risk taker, strong, strategist E.ii.3.1, E.ii.4.2, E.ii.4.5, E.ii.6.1, E.ii.9.1, F.ii.3.3, F.ii.7.1, F.ii.8.1, F.ii.9.1, F.ii.13.1, F.ii.18.1, G.ii.4.4, G.ii.13.1, K.ii.11.1, K.ii.15.1	Hard worker, powerful, self-sufficient G.iii.5.1, G.iii.12.1	Attributes: actor, co- operative, dramatic, group person, honest, inquisitive, people-lover, tenacious E.iv.18.1, E.iv.25.1, E.iv.25.3, E.iv.27.3, F.iv.26.1, F.iv.26.2, I.iv.17.1, K.iv.25.2, K.iv.26.1
Amicable, benevolent, generous, sociable E.i.10.3, F.i.7.3, G.i.22.3, G.i.22.4, K.i.22.2	Fun-lover, passionate K.ii.13.2, K.ii.18.1, K.ii.19.1		Acknowledgement of growth or new self- evaluations: self-opinion changed from self- centred to people- centred F.iv.25.1



Average, easy-going, lazy, procrastinates, E.i.21.2, I.i.7.1, I.i.14.1	Gifted, talented (water) sportsman E.ii.13.1, E.ii.15.1, G.ii.4.7, I.ii.4.1, I.ii.13.1		
Unique K.i.1.1, K.i.13.1	Individualist, special E.ii.8.1, E.ii.4.6		
Content, grateful, reserved, deep, organised E.i.2.2, G.i.3.1, G.i.6.1, G.i.22.5, F.i.6.2, K.i.22.1, K.i.6.2	Expensive taste, distinguished, grand, stylish E.ii.4.7, E.ii.6.2, F.ii.2.1, F.ii.3.4, G.ii.4.6, I.ii.14.1		
Determined, fiery, punctual, responsible G.i.7.1, G.i.10.1, K.i.2.3, K.i.13.2,	Vulnerable E.ii.4.3		
Interests: computer games, music, pets, sport (cricket) G.i.12.1, I.i.6.1, I.i.12.1, K.i.12.1, K.i.12.2	Interests: cars, nature, animals I.ii.11.1, K.ii.3.1, F.ii.3.1, I.ii.15.2, I.ii.6.1	Interests: diving, sea-lover, singer E.iii.7.1, E.iii.7.2, G.iii.7.2, G.iii.7.3, G.iii.13.1	
<b>PHYSICAL I (BOYS) DOMAIN</b>	<b>PHYSICAL II (BOYS) DOMAIN</b>	<b>PHYSICAL III (BOYS) DOMAIN</b>	<b>PHYSICAL IV (BOYS) DOMAIN</b>
<b>BAC I (Boys)</b>	<b>BAC II (Boys)</b>	<b>BAC III (Boys)</b>	<b>BAC IV (Boys)</b>
Healthy lifestyle, responsible I.i.21.1, F.i.21.1, K.i.21.3	Body appearance is important, body care E.ii.9.2, G.ii.13.2		Critical of facial expressions K.iv.13.2
<b>PAA I (Boys)</b>	<b>PAA II (Boys)</b>	<b>PAA III (Boys)</b>	<b>PAA IV (Boys)</b>
Sport brings fun I.i.1.1			
<b>MORAL I (BOYS) DOMAIN</b>	<b>MORAL II (BOYS) DOMAIN</b>	<b>MORAL III (BOYS) DOMAIN</b>	<b>MORAL IV (BOYS) DOMAIN</b>
<b>MAC I (Boys)</b>	<b>MAC II (Boys)</b>	<b>MAC III (Boys)</b>	<b>MAC IV (Boys)</b>
Admits guilt/ personal involvement, completes tasks, lives responsibly F.i.20.1, G.i.17.1, G.i.21.1, K.i.21.1	A longing for personal integrity K.ii.4.2		
Dislikes gossiping, doesn't harbour ill-feelings easily, practises self-restraint E.i.15.1, I.i.7.2, I.i.17.1, K.i.6.3			
<b>MNP I (Boys)</b>	<b>MNP II (Boys)</b>	<b>MNP III (Boys)</b>	<b>MNP IV (Boys)</b>
Anger, sarcasm E.i.22.3, G.i.20.2	Evidence of possible egotistical, risky elements in collage G.ii.11.1, G.ii.11.2		
	Peers challenge personal integrity stance K.ii.10.1		
<b>SRB I (Boys)</b>	<b>SRB II (Boys)</b>	<b>SRB II (Boys)</b>	<b>SRB IV (Boys)</b>



God and spiritual aspects are important, enjoys school with its God-fearing teachers F.i.1.1, F.i.3.1, F.i.4.1, F.i.21.2, G.i.4.1, K.i.20.4, K.i.20.5, K.i.20.6, K.i.21.2, K.i.22.5	Is spiritually disciplined, serious K.ii.8.2, K.ii.9.1, K.ii.19.2	Spiritual strength from God will be decisive in guaranteeing success, creator has master-plan E.iii.6.1, E.iii.16.1, I.iii.14.1, K.iii.4.1, K.iii.11.2, K.iii.13.1	Divine help is needed in the future, spiritual beliefs provide strength F.iv.18.2, I.iv.3.1, K.iv.25.1
Concerned over spiritual well-being G.i.5.1			
<b>VS I (Boys)</b>	<b>VS II (Boys)</b>	<b>VS III (Boys)</b>	<b>VS IV (Boys)</b>
	Education is important I.ii.7.1	Personal fulfilment is above financial gain, fame gives you influence E.iii.3.6, E.iii.17.1	Values relating to self: enjoy a fun-filled life, it is your duty, use your opportunities E.iv.18.2, G.iv.20.1

## 8 Addendum H: Interview schedule

### 8.1 Interview 1

1. What do you really enjoy about being you?
2. How well do you think you know yourself? (Why do you say that?)
3. Would you regard yourself – generally speaking – as a happy or unhappy individual at school?
4. What are the reasons for your happiness/unhappiness at school? You may give a brief introduction.
5. What would you really like to know MORE about yourself?
6. How would you describe yourself to someone who does not know you at all?
7. What would you regard as one of your most positive character traits at this point? (Where do you use it? What is it all about?)
8. What would you (if you could) change about your present **self**-situation at school?
9. How do you think your friends within the school community experience you?
10. What do you think – at this point – is your best contribution to your friendship circle? (What are the good things in your friendship circle that only YOU can bring?)
11. How do you feel about being part of a group?
12. How do you spend your time when you are alone?
13. How do you feel about your place within the classroom community?
14. What type of role do you think you play within the classroom community?
15. What causes suffering (tension) for you in the classroom community?
16. How do you generally deal with your problems?
17. How do you handle conflict?
18. Where can you go when you need help in and outside the school environment?

19. How would you like to be supported? Differently put, what will reveal to you that people care about you?
20. How would you describe responsible living?
21. How responsibly are you living? Give a reason for your statement.
22. Describe your personal graffiti wall. Explain the words you added to your wall and the meanings you attach to them. (Why are the words or images you placed there particularly important to you?)
23. If you were to capture or summarise the way your personal graffiti wall looks now, what image/word or symbol, would you link to it? Explain your choice.

## 8.2 Interview 2

1. How do you feel about your collage?
2. What were you thinking about yourself when you were making it?
3. What strikes you about this collage?
4. Could you briefly explain the images and labels of the collage?
5. How accurate a reflection of you, would you say this collage is? Why do you say that?
6. What makes you feel good when you look at this collage?
7. Which image(s) on the collage is/are most important to you? Why?
8. When you look at the collage, how would you describe yourself?
9. Which part of your identity (as displayed here) do you spend most of your energy on?
10. Which part of you – as revealed by the collage – is often neglected by you? Why do you think this happens?



11. If you were to be “objective” – or imagine that you don’t know whose identity collage this is – where would you imagine this person would fit into a community? Or which community or place would suit him or her best?
12. Do you recognise any humorous aspects about yourself in this collage?
13. Can you identify any of your skills/strengths by looking at the collage?
14. Name any 6 words the images on this collage trigger in your mind. These words are not the ones on the labels!
15. Does something you haven’t thought of come to mind when you look at this collage?
16. What do you think is missing on this collage that is also a major part of who you are?
17. Are any new aspects about yourself coming to the fore that you have not thought of before?  
Explain.
18. Are you discovering assumptions you had about yourself? Have you discovered any? Can you name any?
19. What have you added to your personal graffiti wall in the meantime?

### 8.3 Interview 3

1. This future map reveals a symbolic place you would like to reach one day and it illustrates your steps of working towards it. Which name do you think is suitable for this “symbolic” country or place you created?
2. How do you feel about the map you created and what does it say about **you** to **you**?
3. Talk me through this map and explain your images and pointers.
4. Which part of the map reveals your major dream or main passion?
5. Let us look at the connection between your IDENTITY collage and your future map. Do you think that the person you said you were – as you revealed it on the IDENTITY COLLAGE – is able



to “travel” meaningfully to this “future” destination? Give a reason for your answer. You need to link at least one personal characteristic of yours (as revealed by the identity collage) to at least one challenge of the future map.

6. When you look at your ID and your future map, which dreams are very easy to attain? What makes it an easy goal or dream?

7. Which of the dreams you revealed on your future map affect or “influence” your present daily reality the most? (Which dream or dreams appear in your thoughts the most?)

8. Which dreams will require the most effort?

9. What skills do you need to make your most important dream come true?

10. Who are the people who will need to support you to pursue these dreams?

11. What will your responsibilities be as you work to reach your goal(s)?

12. If you could talk to yourself in a mirror now, what encouragement would you give yourself about the exciting challenges that lie ahead – as you travel to your future destination? What type of self-talk should a person that is travelling to such a great destination be considered in his or her own head?

13. Where could you draw strength from as you travel towards the symbolic future “country” you created on this map?

14. When do thoughts about these dreams appear in your daily life? What makes you think of your future at times?

15. Which of these dreams would you say could carry you forward for many years into the REAL WORLD?

16. Is there a dream or goal on this future map that you can reach **before** you leave school in **Grade 12**? Explain. What effect do you think will reaching this dream have on you and who else will benefit from it?

17. How will you contribute to society or the community one day as you live your dream(s)?

18. Which dreams did you choose for the dream-tree group activity? Can you remember the colours you linked to the particular dreams?
19. How did you experience participating in the making of the group dream tree?
20. Can you describe the general “vibe” of the group as you were talking about your dreams and putting your bead strings on the wire tree?
21. When you look at your personal graffiti wall, how would you describe yourself now – at this stage of the life skills process?

#### **8.4 Interview 4**

1. Describe the problem you have visualised and illustrated.
2. Why did you portray it in this way?
3. Provide some detail about the way you did it.
4. How do you feel when you look at the problem illustrated in this way?
5. How does this problem affect you emotionally/socially/academically?
6. How does this problem influence your daily life?
7. Who apart from yourself is/are affected by this problem?
8. What do you plan to do to overcome this problem?
9. What are the best skills/“weapons”/friends/resources you possess that could help you fight this “problem”?
10. Is there anything in particular that you, during this Life Skills process, particularly enjoyed? (More than other aspects?) Explain.
11. Let us imagine for a moment that you have indeed overcome this “obstacle”. How would you feel?
12. How would your life be different from what it is now?



13. Let us look at the photograph that reveals the “VICTORIOUS YOU” AS YOU POSED FOR THE SYMBOLIC OR THE PROPHETIC PHOTOGRAPH. How do you feel about it?
14. What does the photograph reveal about you?
15. How did you prepare for the taking of the photograph?
16. Why did you choose these particular elements or symbols to be present in your photograph?
17. How do you feel about BEING videographed?
18. How did you experience the video-recording of the motivational saying?
19. Can you remember the motivational saying you spoke into the camera? Please say it.
20. What does this statement mean to you personally?
21. Where did you find it?
22. Describe and explain the artwork you created on the triangle to be part of the BALL your group constructed.
- 22B (For those who have not yet done the BALL triangle [Some will do it on coming Friday: Ask them what they will draw on the triangle to symbolise the contribution they want to make to the world – how will they illustrate it?])**
23. How do you want the school community or the world out there to benefit from your contribution?
24. What do you think did you contribute to your small group during this Life Skills research process?
25. Let us consider your personal graffiti wall for the last time. What have you added since the last interview?
26. How would you, at the end of the process describe yourself? (Take your time.)
27. Let us consider the final presentation of yourself as you illustrated it on and inside the matchbox. Please talk to me through the matchbox presentation you made and explain your images and read your written sections.



28. Is there anything you would like to say now that we have come to the end of the interview process?



9 Addendum I: Video screening questionnaire for the Grade 9 learners

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

**GRADE 9 DVD OVERVIEW SCREENING – QUESTIONNAIRE**

It is almost three months ago that we completed the research project. Please answer the following questions as honestly as possible.

*Before the screening:*

1. What stands out in your memory when you think about the process we did last term?

\_\_\_\_\_

2. What do you expect to see on the screen today?

\_\_\_\_\_

*After the screening:*

3. Were you surprised or disappointed in what you have just seen (reason please)?

\_\_\_\_\_

4. What does the video reflect about your class?

\_\_\_\_\_

5. How did you feel about seeing yourself on the big screen?

\_\_\_\_\_

6. How did it feel to see your friends on the screen?

\_\_\_\_\_

7. What revelation or special message did you receive as you watched the DVD?

\_\_\_\_\_

8. How do you feel about the music and the special effects the editor used?

\_\_\_\_\_

9. Which part of the DVD did you enjoy the most?

\_\_\_\_\_

10. Your comments, please!

\_\_\_\_\_

11. Would you like to own your own copy?

\_\_\_\_\_

12. Would you be "OK" to watch it with your parents?

\_\_\_\_\_

10 **Addendum J: Video screening questionnaire for the Grade 9 parents**  
PARENTS AND VISITOR QUESTIONNAIRE

1. Do you think you would have enjoyed taking part in such a project when you were at school?  
(Yes or No)

2. Do you think that such a process at your age today would still have an impact on you?  
(Yes or No)

3. Which activity, if any, do you think you would you enjoy doing yourself?

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4. Did you enjoy watching the video as a whole?  
(Yes or No)

5. Do you think this video could serve as some form of inspiration for a Grade 9 learner/ child?  
(Yes or No)

6. Did you enjoy seeing your child in such a scenario?  
(Yes or No)

7. Did your child say anything about the process during the previous term?  
(Yes or No)

8. What possible value do you think such a learning experience could have on your child?

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9. Could you pick up any positive self-messages in the DVD?  
(Yes or No)

10. Any suggestions we need to consider for next year?

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11. Did you enjoy the editing and the music in the DVD?  
(Yes or No)

12. Do you think such an approach could add positive self-value to your child's self-concept?  
(Yes or No)

11 Addendum K: Found poetry questionnaire

Interview conversations – your words – in “poem form”

Please read through these interviews and answer the following questions as honestly as possible.

**PLEASE RELAX AND TRY TO ENJOY IT.**

(I DON'T WANT YOU TO SEE IT AS HOMEWORK. SEE IT AS “A WALK INTO YOUR OWN HEAD”. THESE ARE YOUR VERY OWN WORDS.)

Could you please return it next week Monday? **(28 august 2006)** If you finish it earlier, you are more than welcome to return it earlier.

**Please read the all questions once before you read the poem.**

**Imagine you are talking to yourself about yourself. (You will be reading “You”.)**

1. What do you remember about the interviews we did?

---

---

2. How does it feel to “hear” yourself in this “poem”?

---

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What is **one** of the most important messages that you pick up as you read it?

---

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3. Which **line** or **statement** or **beautiful word picture** in the poem is **closest to your heart**?

---

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4. Can you name **one** “change” that happened in the way you see yourself from **Interview One to Interview Four**?

---

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5. Do you think some of these “new” thoughts that came to you in the process changed the way you think about school, friends or any other aspect of your life? Can you give some detail?

---

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6. Can you identify your **three favourite sections** in the poem? You need to **draw a circle** around those stanzas or paragraphs. Just write down the page numbers.

---

---

7. Do you think this Life Skills process had a **short term** or a **long term** effect on you? (Did you forget it quickly or did some ideas and pictures pop into your head at strange time? Please explain – if you can.)

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8. What does the poem reveal about your future?

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9. Have you tackled the “cartoon” problem since the process ended 5 months ago or is your problem still as big a problem?

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THANK YOU SO MUCH!

12 Addendum L: Thelma's found poetry poem

Interview I (17 – 27 January): An extract from Thelma's poem

I think, the one thing I truly enjoy about being myself is the fact that there is a part of me which is not afraid to express.

I am not an introvert, yes, I am an extrovert that is what I truly like about myself, I am out there. I can speak to people, I can communicate to people in a way and that is the thing about me that I enjoy the most.

Right now, I am kind of torn between what my true identity, what my true identity is, because I think, also I am at a stage of my life where I am trying to find out who I am, but, on knowing myself, I'm not 100% sure, there are times where, I'm lost, I'm torn between friends and confused so I think, I would, I do know myself but not, completely, not fully.

I am still learning, it is a hard process, but hopefully in the end, I have prayed to God to please be on this journey with me, because I am afraid, a lot of people give in and, do things like committing suicide and things like that, so I just need His strength to keep me together for this time.

I am a happy person at school, I think.

I think, I just have my on and off days, but generally, I think I am pretty happy at school.

Because I'm surrounded by people who aren't afraid to be themselves and for me that is a good thing, it is like a support structure, I lean on them and when I'm with the crowd, I kind of want to express myself as well, so I think there are a lot of people whom I have befriended who are much involved, with how I feel at school.

My friends, people I just speak to, even a simple 'hi' from anyone.

Something that would definitely make me happy.

Social, friendship thing...

Interview II (6 – 15 February 2006): An extract from Thelma's poem

I feel very good about it.

I am glad that most of the things which I wanted to express in the collage, was done.  
I just feel there could have been more, I did not feel a lot of me came out, a lot more could have been stuck on the collage to express a little bit more about me.

I am quite happy with the overall.

Well, when I saw some of the pictures, I just knew immediately that these things were me, I just, so from what I've gathered from the previous interview about myself, that I only have discovered during the interview, and what I have now generally at school and at home, been gathering together, I think, I just, gathered pictures and gathered information that I, that I hadn't known about and some of the stuff actually came in, especially the picture of the gifts, that I, as I was just paging through, I realised that I really liked it, I like surprises and stuff like that.

So, some of the stuff, of them I just saw the picture and I just wanted to stick it on, some of the other things I had already known about, so.

They were good thoughts about myself, very comforting things, because I've always worked on the negative side of things about myself, but for once, doing this collage really made me feel good about myself.

I think mostly, people would expect it to be the whole fame and thing, but actually it's the nature one.

That's the one that really strikes me.

I am glad I picked that this time, I can't explain it but nature is the way I feel.

I feel far away from everything, so that's the picture that really, really strikes me in this whole collage...

Interview III (24 Feb – 3 March): An extract from Thelma's poem

A name to sum it all up?

I think it is definitely going to be *Fairy Land*.

Along these lines.

Very fairy tale, because it's not very common to have, to live in a place where everything is just, harmony and peace and that is exactly what I am trying to put into the future collage, that's what I want to put, that is the kind of world that I want to live in.

So I definitely, fairy tale, peace, harmony land, I think *Harmony Land*.

I feel very good about it, to me it says I know where I want to be in my life.

I know certain what I want out of the future and I know what I need to be prepared for my future.

I think I pretty much have a rough idea how my priorities in life are going to be.

So I feel very good about it, it definitely shows me the organized part of me.

I know where I want to go, even though there might be hiccups here and there, but I'm going on a straight path.

To this place.

Organized and very determined to be successful in life, very determined to make it, get there.

At the bottom, is the, the journey of my career.

Mr Pienaar asked us to do.

It begins here in high school, I want to be able to finish my studies.

Excel, get good marks for it as well, and then I want to move on to varsity, where I'll study, and I also want to be very successful in my work.

This is where I want to explore myself and different situations a little bit more, in university, I think I'm going to grow and realize certain things...

**Interview IV (13 – 17 March 2006): An extract from Thelma's poem**

My problem is that, I always have the fear of other people and what other people would think, and what their reactions towards me would be, because of my ambition, and what I would like to become.

I'm always kind of, not always fully satisfied in myself, of with what I want to do, because of other people, and I'm afraid of what they might think or say.

Because it kind of is like this, just all these things around me, and all these people, it's like a huge noise, it's just all around me all the time, especially if I'm really trying to achieve something.

Then I always fear, like there's a rush around me and so the way I have put the faces, the like as circular way, is because they're all around me and there's no space, for me or no escaping route for me.

Ok, I put the girl with the worried or sad face in the middle, and then, to show how the very intimidating the fear is, of the other people, I kind of cut out faces that were, had horrible looks on them or, were laughing in with, not any good intentions.

So, that is why I specifically picked out faces that could resemble, nastiness or, being intimidating in any way.

Well, it's very familiar to me because, that is definitely the thing, one of the things which is bothering me about what, about what I'm trying to achieve.

But, I also feel now that I can actually overcome this problem.

I feel like it is not as big a deal as I thought it was.

Put here, it is not like I want to throw the paper away or anything, it does not disturb me that much, but yes, it is very familiar to me because, it is the way I feel...



13 **Addendum M: Feedback from (the external coder) Dr Ian Joubert**

13.1 **Chapter 5 comments (02 April 2008)**

Pg 203	You view the assessment rubric as a summary of the process – was this view shared/understood by pupils?
Pg 204	<ul style="list-style-type: none"> <li>• Suggest attaching the mentioned newsletter advertisement as evidence.</li> <li>• What type of observation and what was the purpose (e.g. purpose statements) of these observers?</li> <li>• ... as people recommended them – which people/on the basis of what?</li> </ul>
Pg 204 & 205	Your choice teacher-participant versus facilitator role – what influence/outcome did this decision have?
Pg 205 & 206	You make assumptions regarding the observers (... enjoyed, ... enlightening) – do you have evidence in support (e.g. feedback reports)?
Par 5.2.3	Provides/alludes to the sample type – was this process previously described; you may wish to cross-reference?
Par 5.2.5	Do you wish to identify aspects that should have been briefed “better”?
Pg 208	Aspects listed good!
Par 5.5	You provide an example of a few questions asked, however, a complete list of questions posed is not presented. In par 5.6, 5.7 & 5.8 you actually present all questions posed by means of an appendix. You may wish to consider the same approach for par 5.5.
Pg 217	Is alteration of phrases permitted or should you also/rather attempt to show where you altered phrases?
Pg 229	<ul style="list-style-type: none"> <li>• You acknowledged that actual words of respondents will not be used – what impact does this decision have?</li> <li>• You state that the reader can decide if deductions are meaningful. Surely a stance from your side is required; or are you distancing yourself from this study?</li> </ul>
Par 5.5.3.1	... many aspects ... (what is many?)
Pars 5.5.3.2, 5.6.2.2, 5.7.2.2 & 5.8.2.1	Are literature links not more appropriate in Chap 6? I found that these important links appearing in a separated manner does not support the flow of findings.
Par 5.6.1	<ul style="list-style-type: none"> <li>• Text/narrative provided by pupils can be found where?</li> <li>• ... on which I based self-descriptions ... (you lost me here – are these summaries provided on the basis of collages and/or narratives?)</li> </ul>
Par 5.6.2.1	... differ that significantly ... (what does this really mean?)
Pg 250	The main point that ... (this is an important statement, is it/can it be motivated further? Probably needs more convincing?)
Pg 287	It appears as if ... (first sentence) – can this stamen be motivated?
Pg 293	Last paragraph – omissions stated may require more motivation. Is it fair/acceptable to simply omit sections that do not “fit”?
Table 5.13	Table is descriptive and helpful; will such a table be presented for each respondent?
Note: Ref Pgs 215 & 216	A comparison promised in terms of an acceptable qualitative analysis and the spontaneous/rigorous analysis may need to be emphasised more and presented as such in this chapter
Note:	As discussed with you; you wish to illustrate to the reader deductive versus inductive reasoning

Please note that the page numbers that Dr Joubert indicated here have subsequently changed in Chapter 5 (in Book One).



### 13.2 External coder acknowledgement

DECLARATION
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I, Christiaan Gerhardus Joubert, identity number 650418 5096 083, hereby declare that I acted in the capacity of external codifier for Mr Pieter Abraham Pienaar in the data analysis phase of his thesis.

In making the analysis, possible categories and subcategories were identified and based on scientific principles. Furthermore, tendencies in the data were presented as accurately as possible and based on qualitative analysis principles.

THUS SIGNED at Pretoria on this \_\_\_\_\_ day of \_\_\_\_\_  
2008.

\_\_\_\_\_

14 **Addendum O: News letter snippet November 2005**

**Assistants needed for Life Orientation research**

During the first term of 2006 research will be conducted in selected Junior Secondary Life Orientation classes from the week of January up to the end of March. The research investigates the effectiveness of narrative arts activities on the individual learner's self-knowledge in smaller groups. Non-participant observers and digital video camera operators are needed to capture some aspects of the process.

The research process will cover part of the school's Life Orientation syllabus and take about 6 to 8 weeks to complete. If you can help in this regard, either as a non-participant observer or as a videographer, the following are our needs:

- You need to be available twice week for about an hour during school time.
- You must be able to attend a briefing session about the process beforehand.
- To be a videographer you need to own your own digital video camera, which you will operate yourself. You will need to videotape only selected sections.
- To be a non-participant observer, you need to be willing and able to conduct a series of in-depth tape-recorded interviews with individual learners at school after school hours. The ideal non-participant observer would be someone with an interest in counselling and be a good listener. You will not be required to do any counselling. A list of pre-screened questions will be supplied for each interview.

The nature of action research requires "outsiders" to conduct interviews, simply because learners do not respond "favourably" to teachers in that role as a result of their perceived positions of authority. If you are interested in assisting in this regard, you will be interviewed beforehand in order to secure a safe and ethical environment for all during the process. Your help and involvement would be most valuable to us in this project and we feel sure you will find it interesting and enjoyable. If you feel you can help please contact Pieter Pienaar as soon as possible.

15 Addendum P: Voice over

**OPENING SCENE ON VIDEO**

Welcome to this presentation that tackles the possible use of **narrative arts** activities as tools for assisting the Grade 9 learner to gain positive self-knowledge (and knowledge of others) along an expressive route.

I compiled this learning programme in response to a suggestion in the (2003) TEACHER'S GUIDE FOR THE DEVELOPMENT OF LEARNING PROGRAMMES of the Revised National Curriculum Statement for Life Orientation, which advocates integration across learning areas. In this programme Arts and Culture group art activities enrich Life Orientation. Why do I speak about **narrative arts** activities? What is the purpose of the narrative aspect? Why is it not just art?

I wanted students to tell their "stories" to themselves (and others) and therefore based the structure of the programme on the basic principles of narrative therapy. Essentially narrative therapy lets the student tell the story that is most important to him or her, focus on the resources and strengths within the person, identify the obstacles that restrict self-development and focus eventually on a more attainable personal story. Please bear in mind that the children were not counselled or subjected to any narrative therapy; I simply built these principles into the worksheets and assignments.

Why is it not just **art** activities? While **art** may to some suggest graphic arts only, this programme makes use of a variety of different art-type activities, e.g. writing, collages, drama aspects, photography, video presentation and DRAWING AND CONSTRUCTION activities. To simply call it ART ACTIVITIES, instead of ARTS ACTIVITIES would THEREFORE not be a fair label.

We took one class, divided them into three groups and allocated a teacher to each group. We had one video camera that captured about 3 minutes of each group per session over a two month period. There were 10 sessions of 40 minutes each that ran from the middle of January to the

middle of March. The intention of the video was not to threaten or embarrass, but to allow us to piece together a cinematic (even humorous) quilt of tangible colour and positive expression that would be a construct of self and peers and to which students can return in the future. I hope you enjoy the edited overview and that you see the bigger picture and the merits of this expressive approach.

\*\*\*\*\*

### **Graffiti wall**

Each group is given a large manageable cardboard piece that is painted with the group's colour. On this cardboard or graffiti wall they need to draw, write or stick personal constructs as the programme requires. The theme of the artwork is: *Who are we?*

This wall documents various aspects of the group's self-knowledge as the programme progresses and serves as a visual stimulus for certain group reflections and assignments. The wall also becomes a medium through which students can acknowledge who they are without having to explain it or expose themselves to unnecessary peer scrutiny. The wall documents the group's story and collective journey through the process.

### **Collage**

Students are each given a pile of various interesting magazine pictures, marked BOY or GIRL, and a blank A3 sheet. They select the ones that they feel describe them the best and construct an identity collage. These images could simply be symbols as well. At least **ten** images and no hand – written words! Words are added at a later stage.

The brief is:

**Build a visual identity document of yourself. What am I like? You need to tell your life story to yourself, using pictures. What do you like, who are you...not what you are dreaming of in the future! You are creating a colourful visual summary of yourself!**

This activity takes place in an atmosphere of secrecy during a session, because the next lesson will build on that secretive element. Names are written at the BACK of the collage.

## Funny Assumptions

This is a simple “drama-type” activity about assumptions. Each group member gets an opportunity to introduce a fellow group member to the group, by using the collage created in the previous session as a stimulus.

## Mind map – of the future

If your future were a **place** (a symbolic landscape that you could identify with), what would it look like? The students are told to close their eyes and imagine a landscape that would symbolise their futures. Thereafter each pupil mentions the landscape that came to mind. This discussion prepares the students for the design and construction of the future map that happens at home.

The brief for the future map is:

**WHAT ARE THE STEPS I NEED TO TAKE TO REACH MY FUTURE DREAMS?**

**Draw a map that will plot your dreams and will reveal the major steps you need to take in order to get there. Be as creative as you like!**

## Dream Tree

Each student receives a little plastic bag that has **six** safety pins and beads. They take one bead for each of the **six** most prominent dreams and aspirations they have and link them creatively or merely string them together. Each student gets an opportunity to tell the group what the beads on his string represent. After this, he or she may add the string to the tree.

## Comparing the Identity Collage with the Future Map

This activity is done during class time in an exam atmosphere that requires the students to compare their identity collages with their future aims and dreams.

**Questions such as the following are asked:**

How does the picture I have “painted” of myself on the identity collage compare with the images I created on my future map?

Can I see the connection between “myself” on the identity collage and my future dreams?

Which dream will require the most effort?

Name the dream and explain the effort it will take to make the dream come true.

What will the major challenges be?

How do these near and far dreams influence my present reality or everyday life at school?

Am I living responsibly?

Am I even now trying to make the things in my dreams happen?

### **Making Obstacles Visible**

The brief reads:

You are going to create an “artwork” that represents your major obstacle in achieving your full potential at school (and later in life). You are going to create a cartoon image of what you think your problem looks like (if it was possible for it to look like a cartoon character).

**Supporting questions are:**

1. How does this problem make me feel?
2. What will happen to my school career (and my future) if I do not tackle this problem now?
3. How will I feel and perform academically if start controlling this problem – instead of it controlling me? Will it make a difference to my school work?

### **Discussing photographs and motivational thoughts**

This discussion prepares the students for the next session, when a prophetic (symbolic and victorious) photograph will be taken of each child, and individually they will each read a motivational thought or an inspirational one liner (of their choice) into the video camera.

## Matchbox Summary

This is the last homework exercise. **Part of the brief reads:**

We have come to the end of the Life Skills process for the first term and there is one assignment left, namely the concluding exercise. You are going to summarise in a matchbox the process you were part of.

**INSIDE THE BOX** you need to have the following:

1. How I see myself
2. My goals, dreams and aspirations
3. My greatest challenge
4. The motivational motto/ saying you enjoy most.
5. A verse from scripture that has deep personal meaning for you.
6. Things I learned from others in the group, and about others in the group.
7. How you think you could serve your school community and the wider community later in adult life while you are living your dreams. You need to write two to three sentences per topic.

## Contributing each to our particular world

This is the last lesson and an ideal opportunity to reflect and anchor the process with a group activity.

We spent some time talking about the community and the individual, we made identity collages to have a colourful look at who we are, we made a map of the future, we discussed our dreams and we built a dream tree, we cut our obstacles down to cartoon size, we took prophetic photographs and recorded motivational thoughts. We hope that by now, you have discovered that you are a precious person with unique potential!

The previous exercises looked at who you are, but now we are going to look “out” to see this ball as the “world” in which we live and we are going to create a group ball that symbolises our individual and collective (small group) contribution to a world that needs each one of us.

**What do you do best that you can give to the world to make it a better place for all?**

Each pupil is handed piece of a triangular paper on which he or she creates an artwork that will symbolise his or her strengths or major gifting – through which each child want to make a positive contribution to the world – to serve the world.

\*\*\*\*\*

### **CLOSING VIDEO SCENE**

I hope that this attempt to inspire Grade 9 students left a splash of colour in your heart, whether you are a grown up person or a student, and that you will remain true to the unique and special person you are – in order to be a blessing to yourself and others.

May each Grade 9 pupil who was part of this pioneering project keep growing in positive self-knowledge, enjoy the sweet fruit of fulfilled aspirations and travel meaningfully to their respective future destinations. Be blessed!