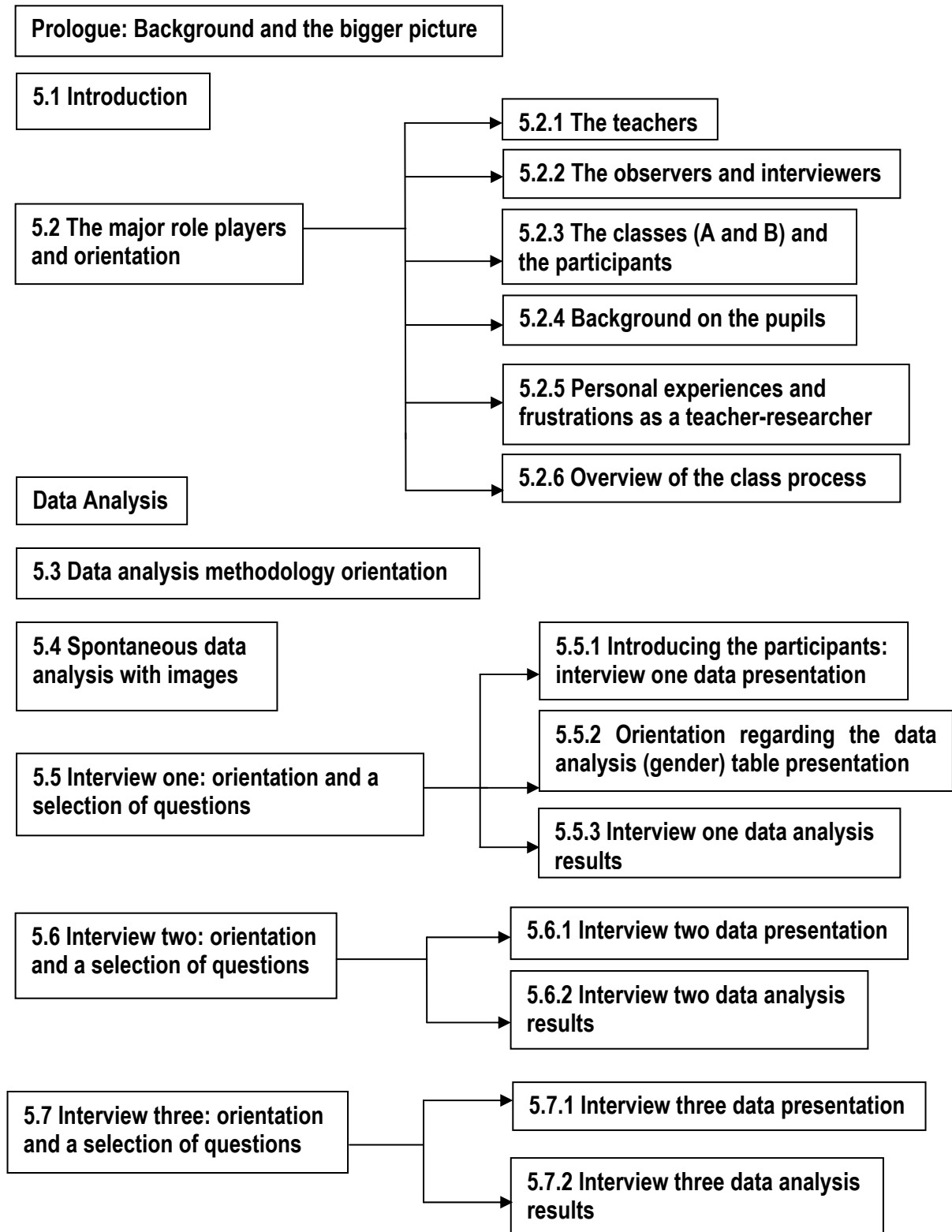
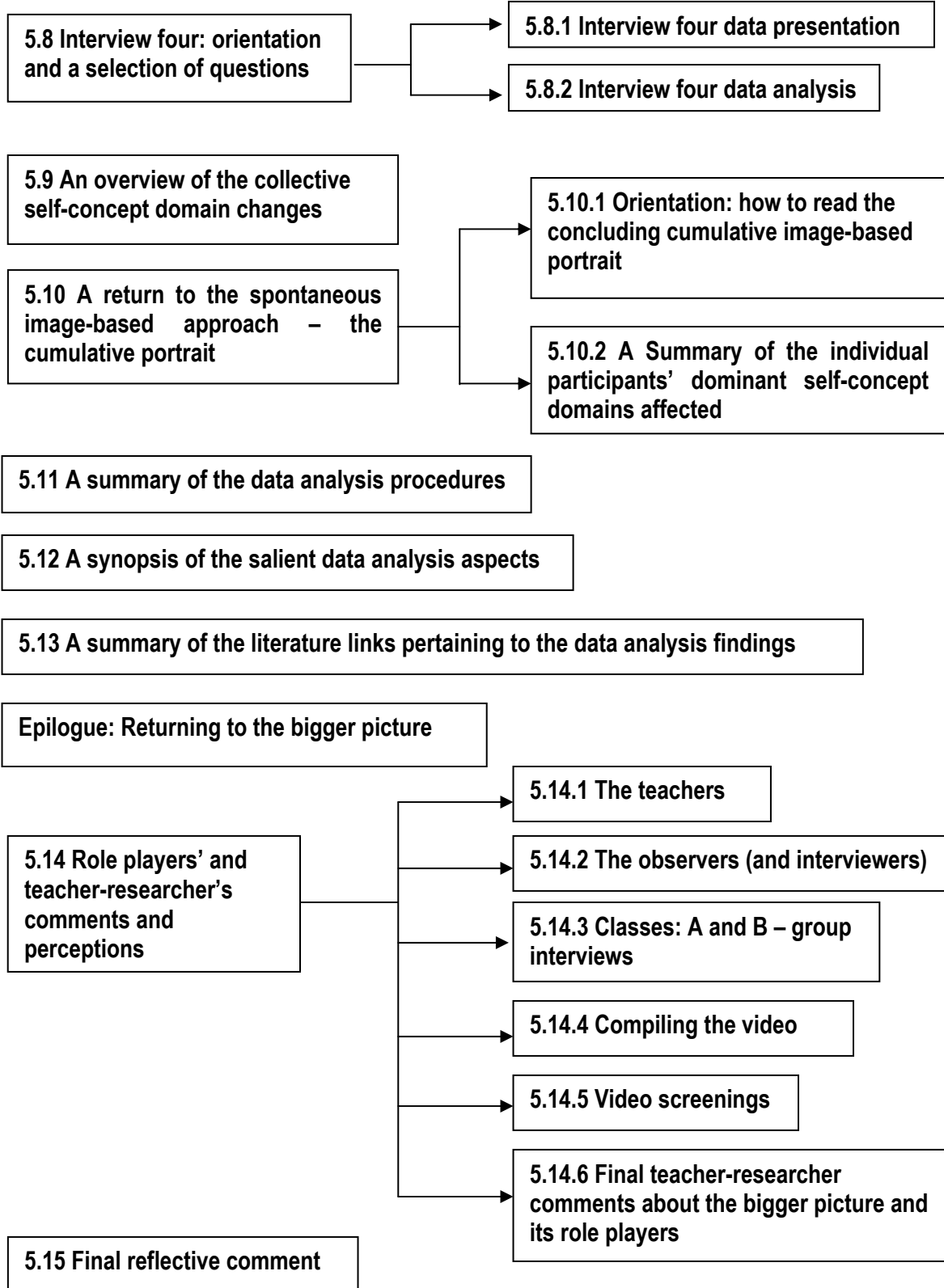




Chapter 5

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.

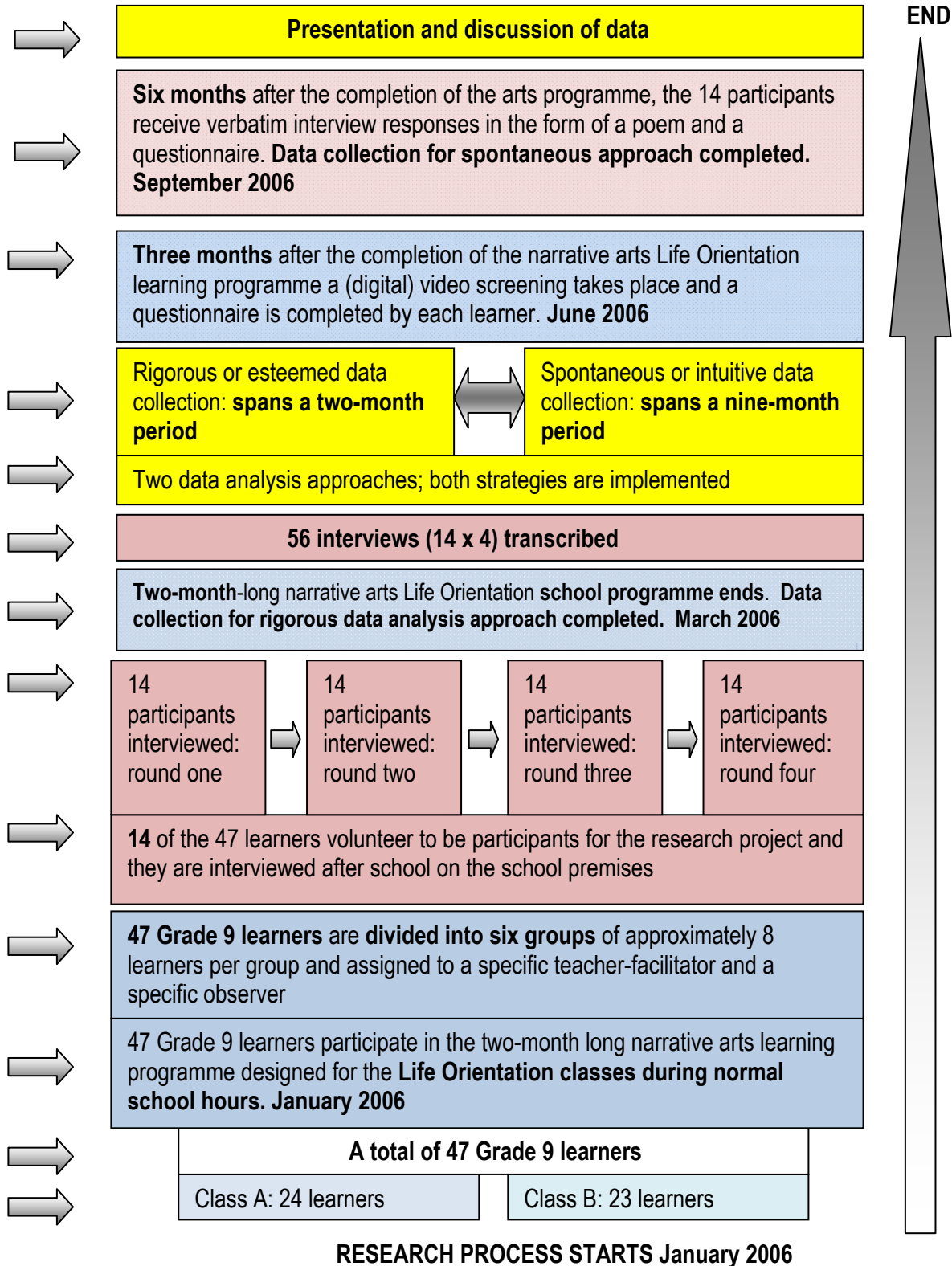


Figure 5.2: The classes, participants and data analysis components linked over time

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

Strategy	Description of strategy application in this study
Prolonged and persistent fieldwork	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 table 5.6).
Multimethod strategies	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 addendum H) 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.
Participant language and verbatim accounts	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.
Multiple researchers	I engaged my supervisor (and an external coder) with the records of the recorded data and the data analysis procedures.
Mechanically recorded data	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.
Participant researcher	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 table 5.5.)</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>
External coder	A colleague read my data analysis chapter and gave suggestions. (See Addendum M)

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

Data collection techniques	Description	Documentary mode
Observation during Life Orientation lessons	Five observers (in total) were employed to observe the Life Orientation lessons according to a schedule (see addendum C). One observer was assigned per group. See figures 1.2 and 5.4 .	Observers handed in observation schedules and notes
Tape-recorded participant interviews	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
Informal group interviews	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.
Worksheets	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 addendum A).	Completed work sheets
Arts activities (a “type” of supplementary technique)	<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
Video recordings of small group moments	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

Rigorous or esteemed approach	Intuitive or spontaneous approach
<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>
Time frame: January 2006–March 2006	Time frame: January 2006–September 2006
<p>Data management: 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>Reading and recording: I read through interview transcripts and underlined important aspects (that I felt were meaningful initially).</p> <p>Numbering of responses: After acquainting myself with the interview transcripts, I went through each of the 56 interviews again and numbered each response that could constitute a meaningful unit.</p> <p>Interpreting each response: After numbering, I went through the 56 interviews again 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>Coding the responses: As I was interpreting the responses I became aware of possible links between them. I determined the codes and went through the responses of the 56 interviews again and assigned the appropriate code to each response.</p> <p>Placing the codes in predetermined categories: The codes were then grouped in the appropriate categories. Categories were selected from various literature sources (see chapter 3).</p> <p>Creating tables for each participant: Each participant's interpreted responses for the four interviews were placed in a master table containing four columns (see addendum G) 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 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. 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>Scrutinising the worksheets and the interview verbatim responses I read everything each participant said and wrote in order to add to the selection of each participant's self-descriptions.</p> <p>Self-descriptors were placed under the headings of the narrative arts activities I compiled a table of self-descriptors for each participant with the following headings:</p> <ul style="list-style-type: none"> • self-introduction (interview one) • collage concepts • future projections • tree, cartoon, prophetic photo insights • matchbox self-clues • video, poem self-reflections <p>Linking the self-descriptors to images 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>Compiling collective tables for the boys and girls: From the individual master tables a collective “gender” table (with four columns, one for each interview again) was compiled for the girls and boys and commonalities and differences could be revealed (see addendum G). 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>Teacher-researcher reflections I did not use the spontaneous approach for “scientific” or esteemed data analysis purposes, but more for triangulation purposes. I did, however, use the imagery of the spontaneous approach to substantiate my teacher-researcher reflections of each participant’s unique experience with self.</p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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 figure 4.1). 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.

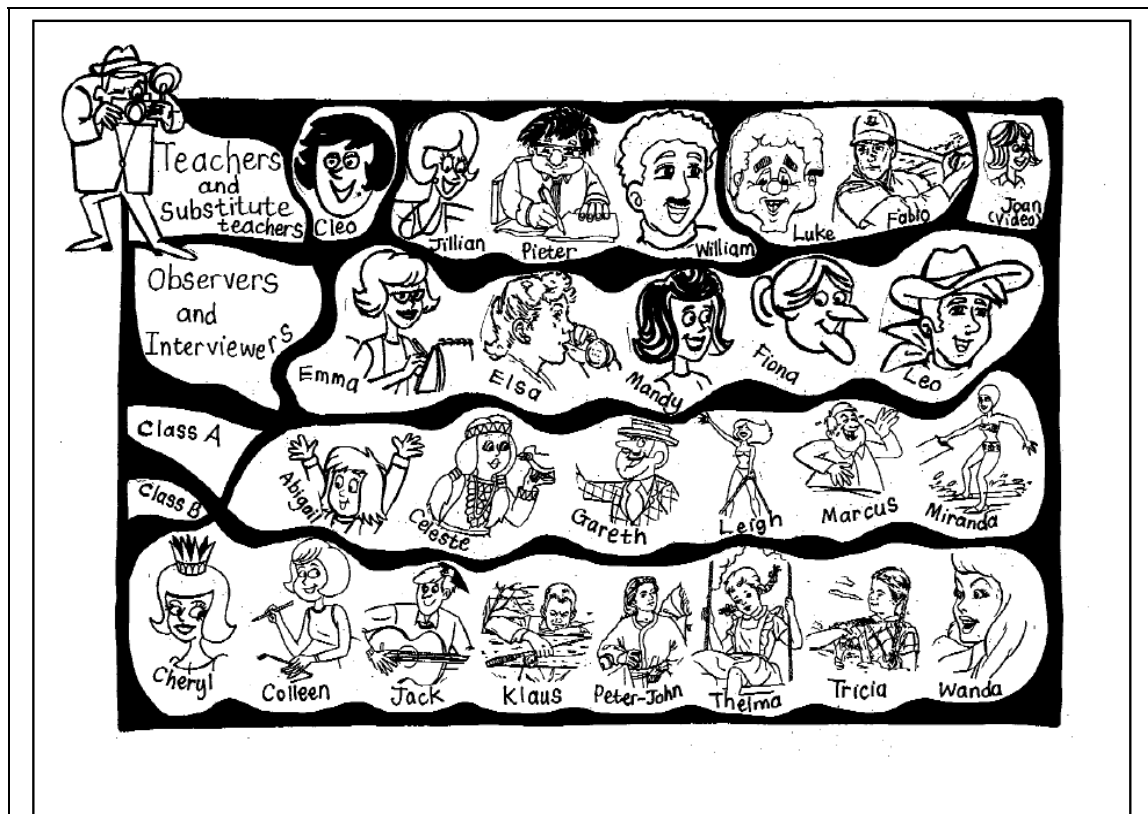


Figure 5.3: Major research role players and the 14 participants

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.

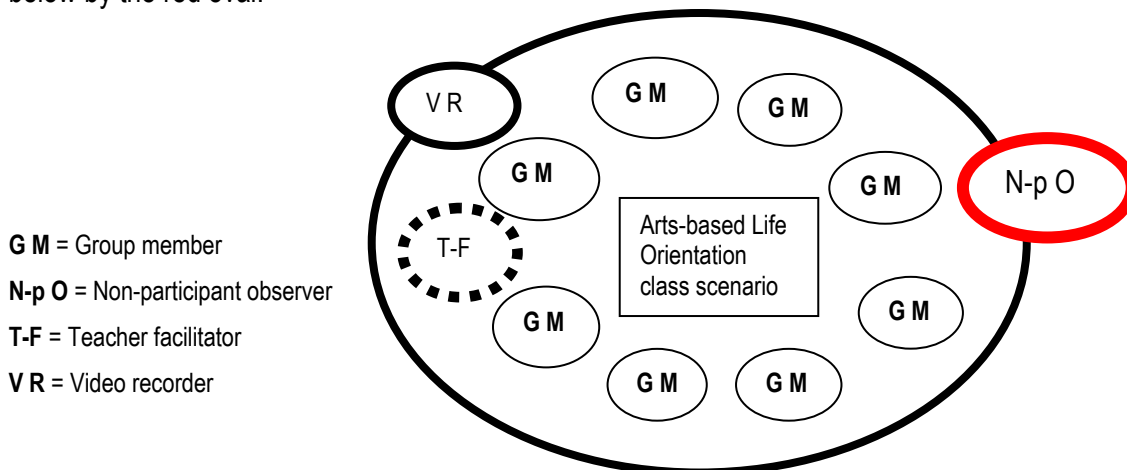


Figure 5.4: Observers' roles visually portrayed

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

Privileges
<p>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 addendum D). I drafted letters of consent the parents had to sign for the video recordings that would take place during the Life Orientation lessons (see addendum E) and letters of consent that had to be signed by the parents of those pupils who indicated they wanted to be interviewed (see addendum F). These letters of consent were sent to the Grade 9 parents to sign.</p> <p>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.)</p>
Frustrations or concerns
<p>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</p>



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 st 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 nd 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 rd 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 th 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
ACADEMIC DOMAIN	
Academic conduct and attitude	ACA
Future self	FS
SOCIAL DOMAIN	
Friends, peer attitude or resources	FPAR
Group orientation and benefits	GOB
Perceived social (or group) role or influence	PSGRI
Social concern, problem or tension	SCPT
Social interaction and experiences	SIE
Social need or expectation	SNE
PERSONAL-EMOTIONAL DOMAIN	
Level of self-knowledge	LSK
Personal-emotional issue and management	P-EIM
Personal-emotional resources and self-	P-ERS-E



expression	
Self-attributes and self-evaluations	S-AS-E
PHYSICAL DOMAIN	
Body appearance and care	BAC
Physical ability and activity	PAA
MORAL DOMAIN	
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 colleague⁹ 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**.

⁹ 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).

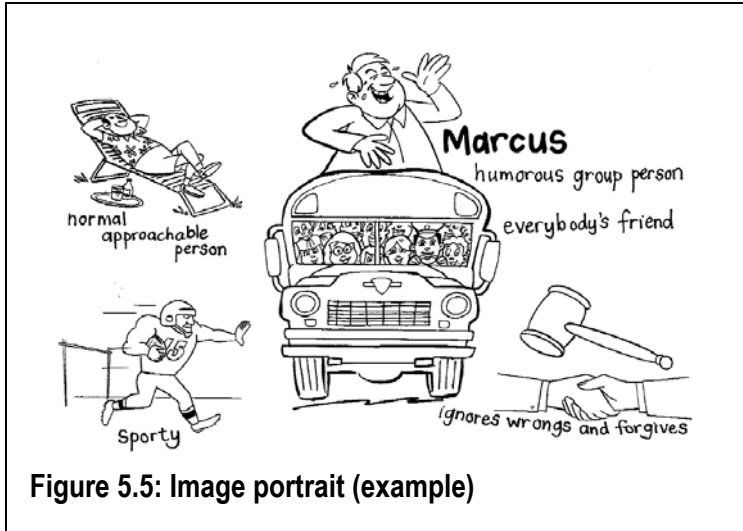


Figure 5.5: Image portrait (example)

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**

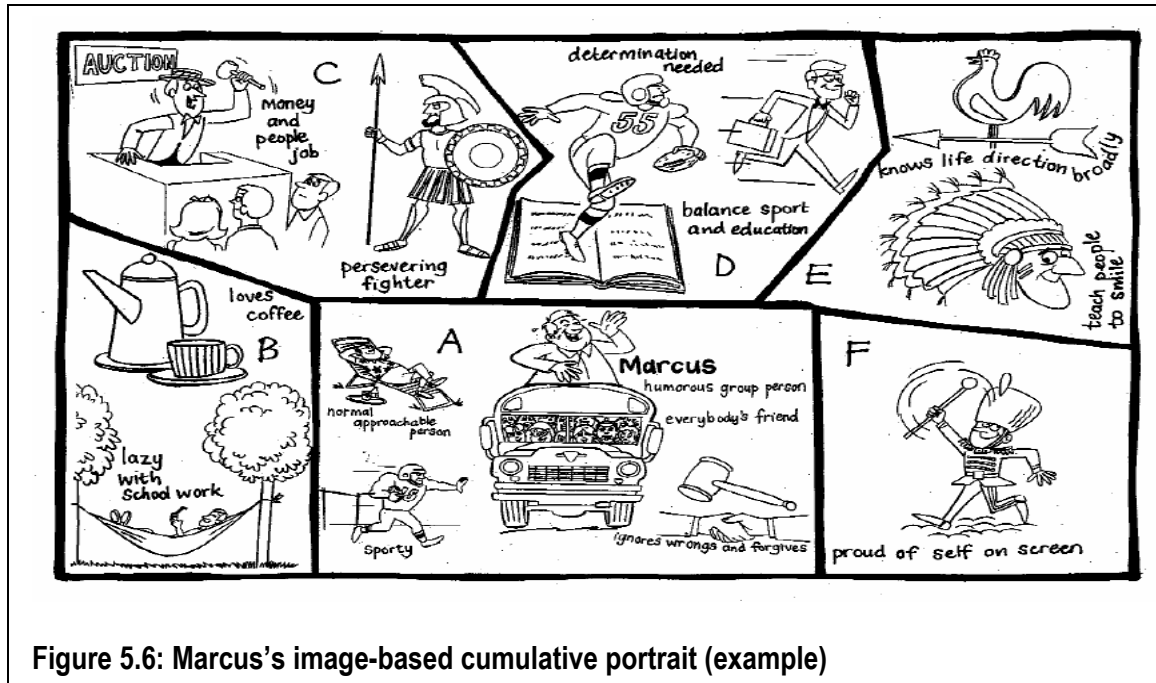
in mind that I do not make “scientific” data analysis statements based on the imagery.

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.¹⁰ 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

¹⁰ 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.

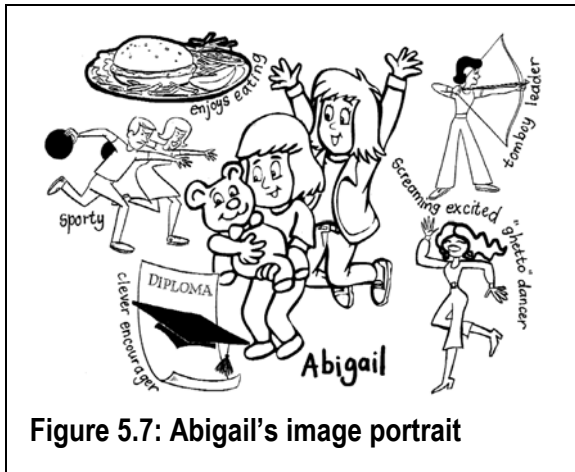
The colours in the text relate to the colours of the specified self-concept domains or categories in **table 5.8**:

- 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)



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)

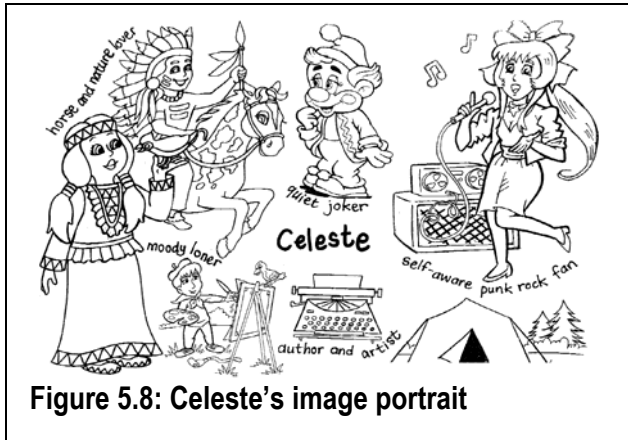


Figure 5.8: Celeste's image portrait

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)

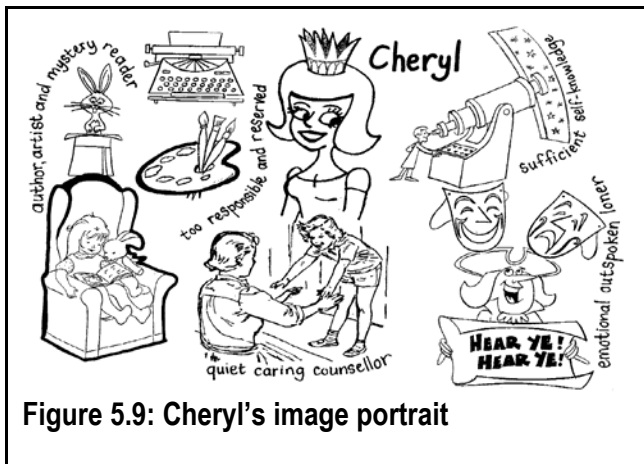


Figure 5.9: Cheryl's image portrait

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)

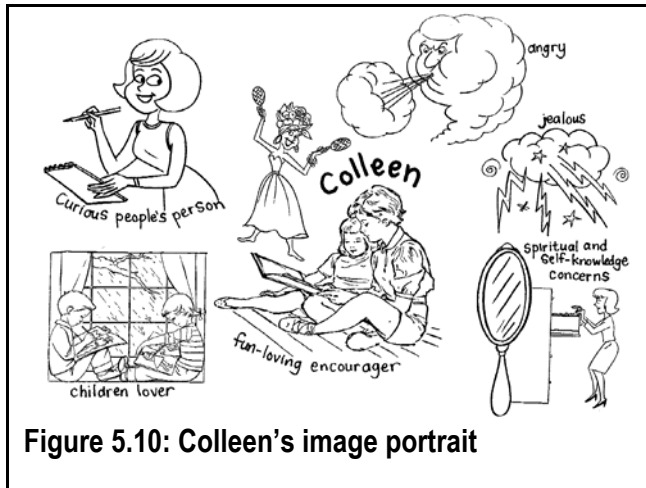


Figure 5.10: Colleen's image portrait

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

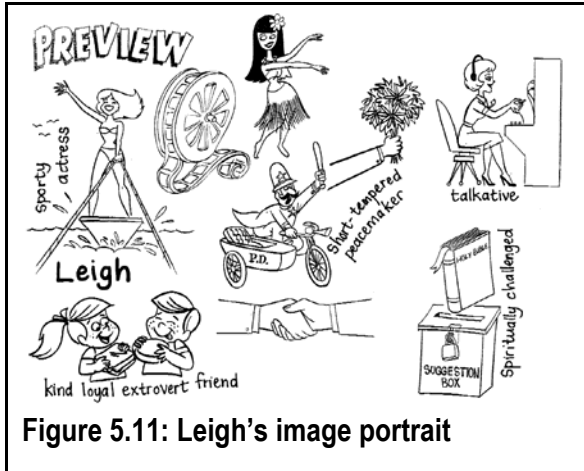


Figure 5.11: Leigh's image portrait

(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)

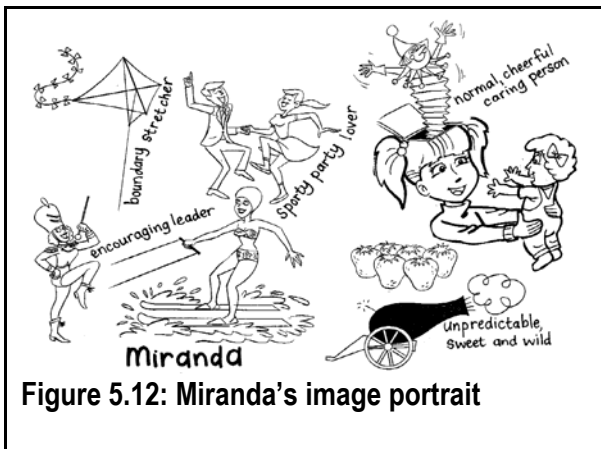


Figure 5.12: Miranda's image portrait

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)

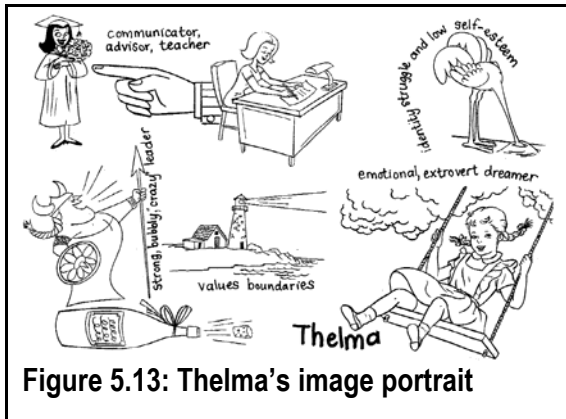


Figure 5.13: Thelma's image portrait

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)

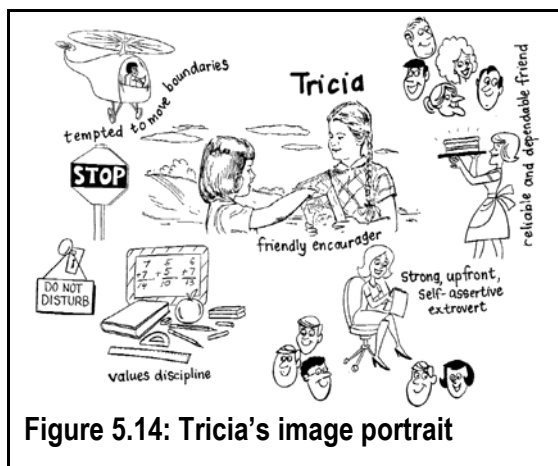


Figure 5.14: Tricia's image portrait

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)

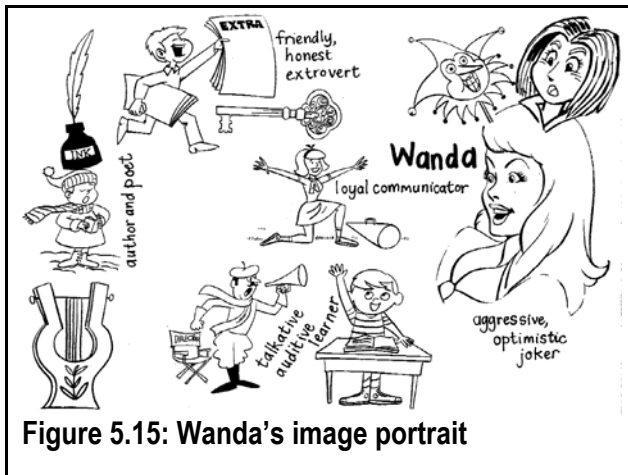


Figure 5.15: Wanda's image portrait

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)

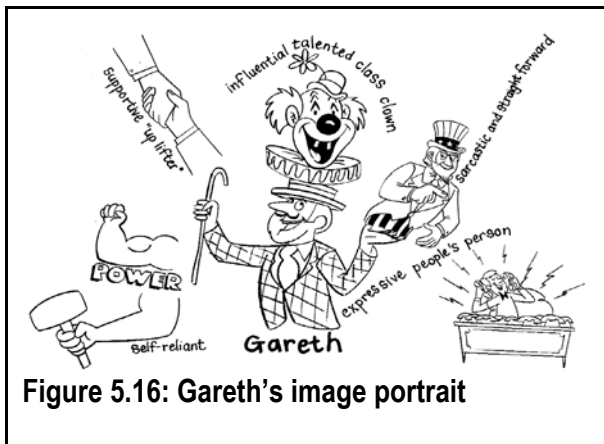


Figure 5.16: Gareth's image portrait

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)

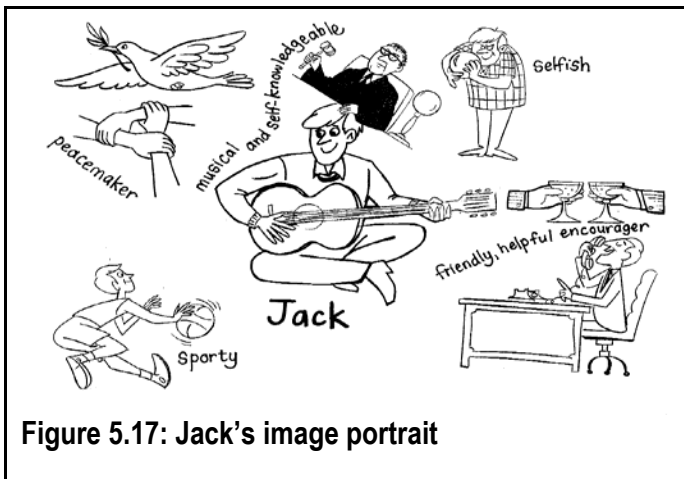


Figure 5.17: Jack's image portrait

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

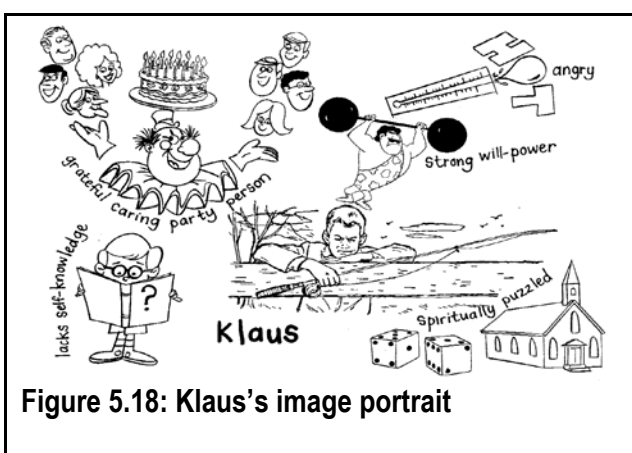
peacemaker (F.i.17.1) who supports his classmates (F.i.14.2). He feels he is not always valued in class (F.i.13.1) and finds class troublesome – socially speaking (F.i.14.1). He retaliates when he is treated badly (F.i.7.4).

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). 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

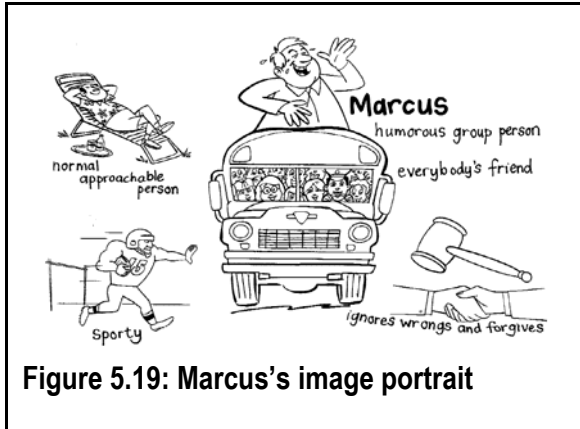


Figure 5.19: Marcus's image portrait

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)

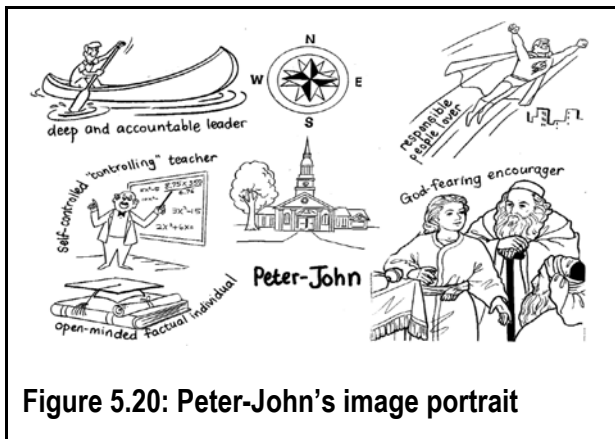


Figure 5.20: Peter-John's image portrait

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
Academic (Boys) Domain	Academic I (Girls) Domain
ACA I (Boys) Academic conduct and attitude	ACA I (Girls) Academic conduct and attitude
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
FS I (Boys) Future self	FS I (Girls) Future self
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>
Social I (Boys) Domain	Social I (Girls) Domain
FPA I (Boys) Friends, peer attitude or resources	FPA I (Girls) Friends, peer attitude or resources
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>
GOB I (Boys) Group orientation and benefits	GOB I (Girls) Group orientation and benefits
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... <i>I think the group idea is a very stupid idea...I personally have been in-between all my life...</i> 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... <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>	Negative group perspectives or stances: 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> 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... <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>
PSGRI I (Boys) Perceived social or group role ...	PSGRI I (Girls) Perceived social or group role ...
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
SCPT I (Boys) Social concern, problem or tension	SCPT I (Girls) Social concern, problem or tension
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
SIE I (Boys) Social interaction and experiences	SIE I (Girls) Social interaction and experiences
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
SNE I (Boys) Social need or expectation	SNE I (Girls) Social need or expectation
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
Personal-emotional I (Boys)	Personal-emotional I (Girls)
LSK I (Boys) Level of self-knowledge	LSK I (Girls) Level of self-knowledge
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
P-EIM I (Boys) Personal-emotional issue ...	P-EIM I (Girls) Personal-emotional issue ...
Emotional issues: 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>	Emotional issues: 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>	
Coping mechanisms or escapisms: helping role, music, solitude E.i.12.1, E.i.16.1... <i>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>	Coping mechanisms or escapisms: introversion, mood determines coping mechanisms, sulking, B.i.16.2... <i>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>
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... <i>I would talk to people...</i>	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... <i>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>
P-ERS-E I (Boys) Personal-emotional resources ...	P-ERS-E I (Girls) Personal-emotional resources ...
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	God, family members, 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
	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, 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
S-AS-E I (Boys) Self-attributes and self-evaluations	S-AS-E I (Girls) Self-attributes and self-evaluations
Energetic, expressive, joyful E.i.1.1, G.i.14.1, I.i.3.1	Adventurous, dare-devil, energetic, expressive, extroverted, free, fun-lover, gregarious, happy, joyful, lively, outgoing, uninhibited, upbeat, vocal 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
Amicable, benevolent, generous, sociable E.i.10.3, F.i.7.3, G.i.22.3, G.i.22.4, K.i.22.2	Amicable, benevolent, caregiver kind, people-lover, unselfish 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
Average, easy-going, lazy, procrastinates, E.i.21.2, I.i.7.1, I.i.14.1	Average person, easy-going, unpretentious B.i.6.1, J.i.23.1, N.i.1.1, N.i.13.4
Unique K.i.1.1, K.i.13.1	Individualistic, different, indispensable, separate A.i.1.1, B.i.6.2, L.i.10.1
Content, grateful, reserved, deep, organised 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	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
Determined, fiery, punctual, responsible G.i.7.1, G.i.10.1, K.i.2.3, K.i.13.2,	Aggressor, assertive, bold, determined to succeed, short-tempered 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
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: 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, M.i.16.2, N.i.12.1, N.i.12.2,



Physical I (Boys) Domain	Physical I (Girls) Domain
BAC I (Boys) Body appearance and care	BAC I (Girls) Body appearance and care
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 healthily...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>
PAA I (Boys) Physical ability and activity	PAA I (Girls) Physical ability and activity
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
Moral I (Boys) Domain	Moral I (Girls) Domain
MAC I (Boys) Moral attribute and conduct	MAC I (Girls) Moral attribute and conduct
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
MNP I (Boys) Moral need or problem	MNP I (Girls) Moral need or problem
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
SRB I (Boys) Spiritual or religious beliefs	SRB I (Girls) Spiritual or religious beliefs
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
VS I (Boys) Value system	VS I (Girls) Value system
	Values pertaining 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 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 Values pertaining 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 pertaining 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
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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)

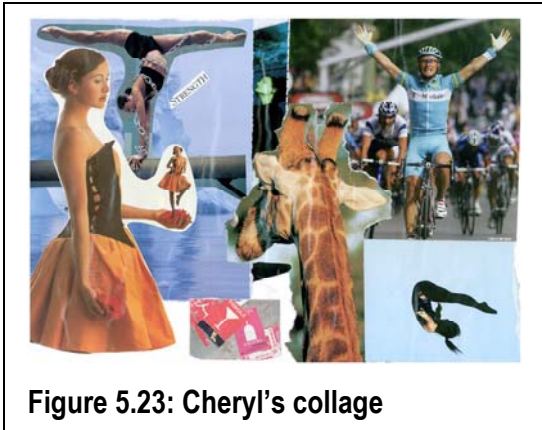


Figure 5.23: Cheryl's collage

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)

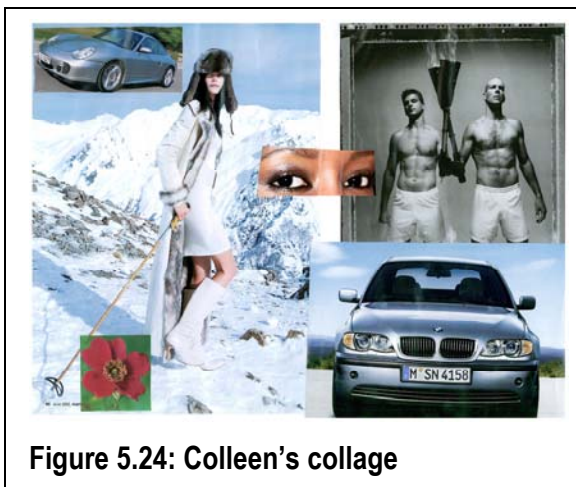


Figure 5.24: Colleen's collage

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)

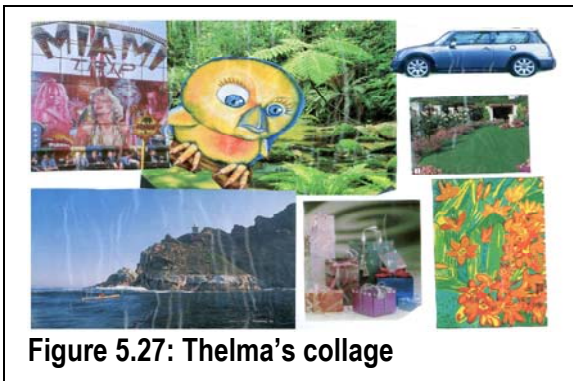


Figure 5.27: Thelma's collage

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).

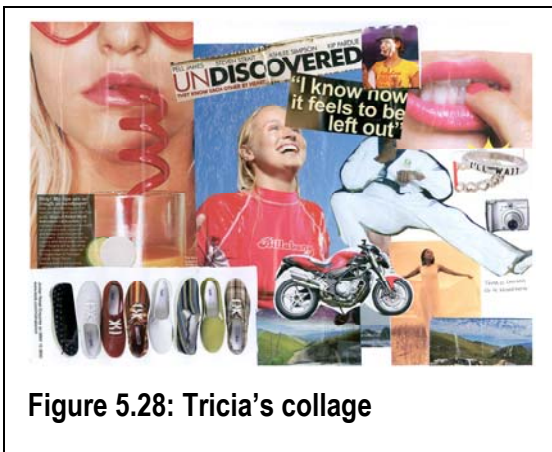


Figure 5.28: Tricia's collage

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)

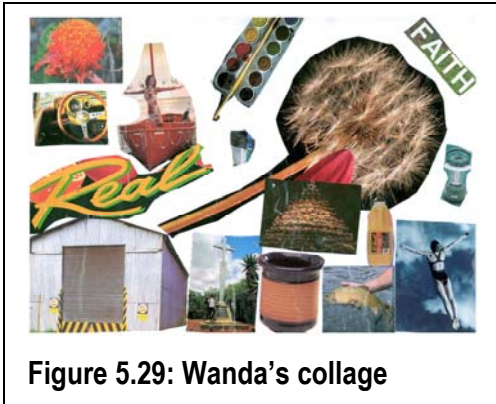


Figure 5.29: Wanda's collage

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)

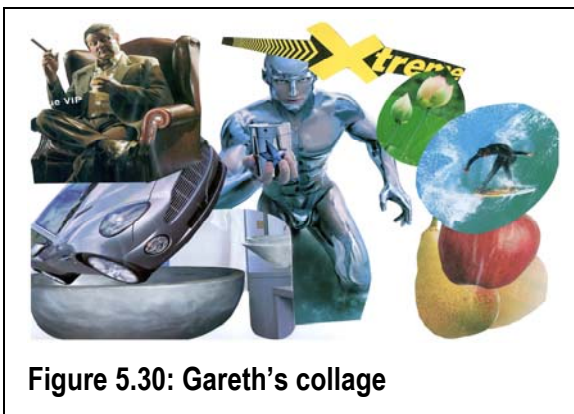


Figure 5.30: Gareth's collage

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)

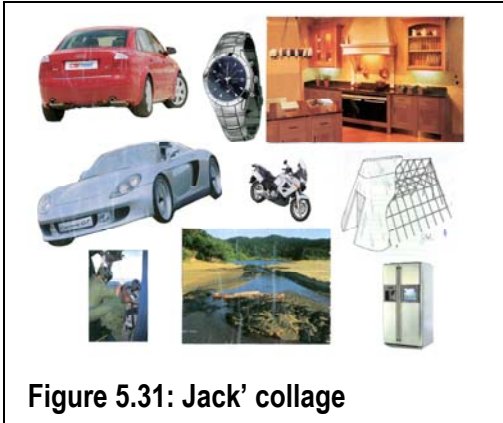


Figure 5.31: Jack' collage

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)

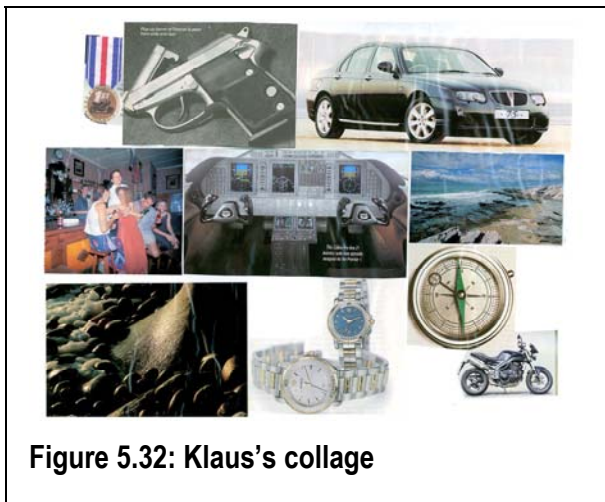


Figure 5.32: Klaus's collage

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)



Figure 5.33: Marcus's collage

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)



Figure 5.34: Peter-John's collage

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
Academic II (Boys) Domain	Academic II (Girls) Domain
ACA II (Boys) Academic conduct and attitude	ACA II (Girls) Academic conduct and attitude
	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>
FS II (Boys) Future self	FS II (Girls) Future self
	A famous role model D.ii.11.1
Social II (Boys) Domain	Social II (Girls) Domain
GOB II (Boys) Group orientation and benefits	GOB II (Girls) Group orientation and benefits
Group orientation growth: sees the importance of	Group orientation growth: surprised at the acceptance in



<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>PSGRI II (Boys) Perceived social or group role... 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>PSGRI II (Girls) Perceived social or group role... 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>SCPT II (Boys) Social concern, problem or tension 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>SCPT II (Girls) Social concern, problem or tension Social acceptance is hard at times J.ii.14.3...<i>it is hard to fit in with your friends...</i></p>
<p>SIE II (Boys) Social interaction and experiences</p>	<p>SIE II (Girls) Social interactions and experiences 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>SNE II (Boys) Social need or expectation</p>	<p>SNE II (Girls) Social need or expectation 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>Personal-emotional II (Boys) Domain</p>	<p>Personal-emotional II (Girls) Domain</p>
<p>LSK II (Boys) Level of self-knowledge 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>LSK II (Girls) Level of self-knowledge 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>P-EIM II (Boys) Personal-emotional issue...</p>	<p>P-EIM II (Girls) Personal-emotional issue...</p>
<p>Emotional and self-management needs evident: 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>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 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>	<i>D.ii.4.1...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>
P-ERS-E II (Boys) Personal-emotional resource...	P-ERS-E II (Girls) Personal-emotional resource...
Identity collage Positive perceptions: enjoyable, positive, powerful, valuable exercise of self-expression, self-reflection, self-discovery <i>E.ii.1.1, E.ii.2.1, F.ii.1.1, F.ii.4.1...it is very accurate. It describes who I am...K.ii.1.1...I feel that it expresses me...K.ii.4.4</i>	Identity collage 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 <i>B.ii.15.1, C.ii.1.1...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> Negative perceptions: uninspiring, incomplete self-reflection, ambivalent feelings, truthful, positive self-expression but incomplete <i>B.ii.6.1...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>
Identity collage triggered the following personal aspects: deep unknown self-aspects, self-responsibility, personal grandeur or style, identity collage imagery has symbolic power, colours awaken passion <i>G.ii.6.1...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>	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 <i>D.ii.3.2, D.ii.14.1, H.ii.3.3, J.ii.2.1, L.ii.2.2...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>
S-AS-E II (Boys) Self-attributes...	S-AS-E II (Girls) Self-attributes...
Brave, competitive, daring, driven, risk taker, strong, strategist <i>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</i>	A go-getter, persevering, adamant but introverted, confident, extravagant, independent, liberated, "reckless" <i>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</i>
Fun-lover, passionate <i>K.ii.13.2, K.ii.18.1, K.ii.19.1</i>	Cute, fortunate, humorous <i>L.ii.12.1, L.ii.14.1, M.ii.4.1, N.ii.11.1</i>
Gifted, talented (water) sportsman <i>E.ii.13.1, E.ii.15.1, G.ii.4.7, I.ii.4.1, I.ii.13.1</i>	Daring, fond of the adrenaline rush of cars and speed, lives in the (extreme) fast lane, masculine traits, prefers boys' humour, sporty <i>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</i>
Individualist, special <i>E.ii.4.6, E.ii.8.1</i>	Unique, innovative, creative <i>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</i>
Expensive taste, distinguished, grand, stylish <i>E.ii.4.7, E.ii.6.2, F.ii.2.1, F.ii.3.4, G.ii.4.6, I.ii.14.1</i>	A celebrity, appreciates beautiful jewellery, attention-seeker, enjoys being well-dressed, expensive taste, fashion conscious, fashionable, stylish <i>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</i>



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
Interests: cars, nature, animals F.ii.3.1, I.ii.6.1, I.ii.11.1, I.ii.15.2, K.ii.3.1	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
Physical II (Boys) Domain	Physical II (Girls) Domain
BAC II (Boys) Body appearance and care	BAC II (Girls) Body appearance and care
Body appearance is important, body care E.ii.9.2, G.ii.13.2	Important to look good J.ii.9.1
PAA II (Boys) Physical ability and activity	PAA II (Girls) Physical ability and activity
Moral II (Boys) Domain	Moral II (Girls) Domain
MAC II (Boys) Moral attributes and conduct	MAC II (Girls) Moral attributes and conduct
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>
MNP II (Boys) Moral need or problem	MNP II (Girls) Moral need or problem
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	
SRB II (Boys) Spiritual or religious beliefs	SRB II (Girls) Spiritual or religious beliefs
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>
VS II (Boys) Value system	VS II (Girls) Value system
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 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?
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)

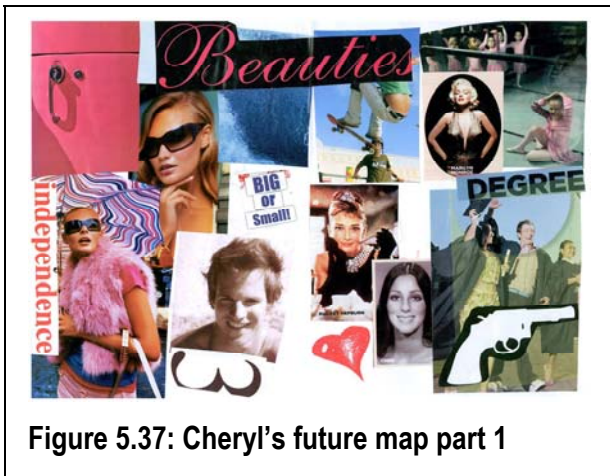
She wants to enjoy nature's beauty (B.iii.3.2) in the future and she wants to preserve wild life (B.iii.3.1). She foresees a possible involvement with horses (B.iii.3.8) and might become a horse trainer (B.iii.8.1). She might become an author (B.iii.3.6), but definitely wants to become a better artist (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).

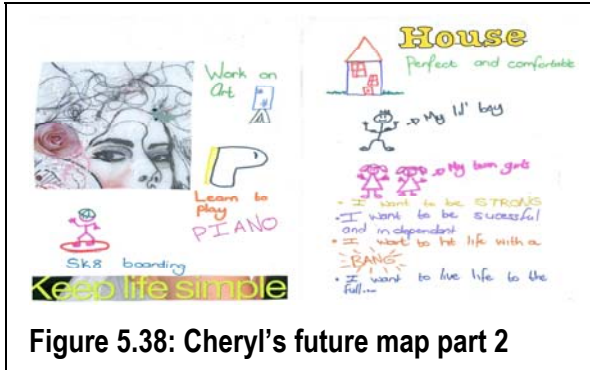


Figure 5.38: Cheryl's future map part 2

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).

She regards her family members and friends as resources to spur her on (D.iii.10.1, D.iii.13.1). The media will also help to keep her dreams alive (D.iii.14.1). The arts process awakened more positive and happier aspects in her (D.iii.21.1) and highlighted new significant personal aspects (D.iii.21.2). The dream tree surprised her because insignificant material led to a great art piece – she found art making to be inspirational (D.iii.19.1). She regards herself as a unique and capable person loved by God (D.iii.12.1) and she takes (responsible) care of her body (D.iii.11.2).

5.7.1.5 Leigh: interview three (participant H)



Figure 5.40: Leigh's future map

Leigh sees herself as: a celebrity (H.iii.1.1), a role model for good values (H.iii.2.3, H.iii.17.1) an award-winning actress (H.iii.3.4) and a university graduate (H.iii.3.2). She wants to backpack for a while (H.iii.3.3), own a designer label (H.iii.3.7), drive an expensive car (H.iii.3.6), get married and start a family (H.iii.3.8). She found the group tree enjoyable because it facilitated self-expression (H.iii.20.1) and she enjoyed hearing about the others' dreams (H.iii.19.1).

Her future starts now as she works hard at school (H.iii.16.1). Becoming an actress is her main passion (H.iii.4.1), but it is demanding (H.iii.8.1) and it requires patience and perseverance (H.iii.9.1). Above all is her important desire to have a family (H.iii.15.1). Her future map is helpful, because now she can aim strategically (H.iii.2.1). Music helps her to unwind (H.iii.13.3) and acting helps her emotionally (H.iii.7.1). Her family and friends can spur her on to pursue her dreams (H.iii.10.1), as well as her spiritual resources (H.iii.13.2). She is a determined (H.iii.12.1) people's person (H.iii.2.2). She doesn't want to be an arrogant actress but a humble role model (H.iii.11.1). She is prepared to submit her plans to the spiritual authority in her life (H.iii.13.1).

5.7.1.6 Miranda: interview three (participant J)

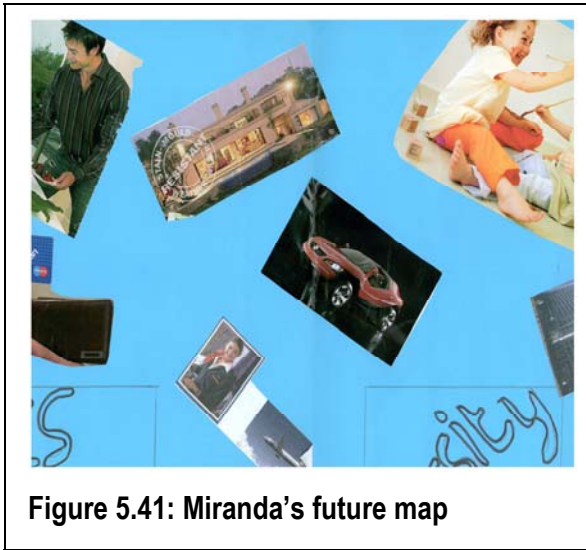


Figure 5.41: Miranda's future map

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).

During the tree activity everyone revealed their desire to be successful (M.iii.20.1) and she saw potential in everyone as they were building the tree (M.iii.20.2). To be triumphant and effective is her main passion (M.iii.4.1). To become a financial success is hard work (M.iii.8.1) and she needs to accept responsibility for her dreams and put in effort and be transparent (M.iii.11.1). She is adamant to only change for her own advantage (M.iii.15.1).

Her distant future dreams encourage her to give her best (M.iii.7.1). Successful people (M.iii.14.1), media images (M.iii.14.2) and media icons (M.iii.14.3) motivate her. She enjoyed the tree activity and felt it was an inspirational statement making moment (M.iii.19.1). She is self-assured (M.iii.12.1) and believes that God, family and friends are resources to spur her on to grab hold of her future (M.iii.10.1). She believes obstacles can build personal strength (M.iii.13.1) and that each dream is accompanied by hard work (M.iii.6.1), but perseverance will get the job done (M.iii.3.11).

5.7.1.9 Wanda: interview three (participant N)



Figure 5.44: Wanda's future map

She sees herself in a memorable future (N.iii.1.1), spiritually healthy (N.iii.3.7, N.iii.18.2) and married (N.iii.18.1), but with no children (N.iii.3.1). She wants to pursue psychology as a possible career (N.iii.3.8) and she will study in the UK (N.iii.15.1).

She sees herself: emotionally strong (N.iii.8.2), living in a beautiful home (N.iii.3.3),

running her own business venture (N.iii.16.1), guiding others spiritually (N.iii.17.2) and doing charitable work (N.iii.4.1, N.iii.17.1). She also sees herself as a role model (N.iii.3.9, N.iii.8.3), a celebrity (N.iii.3.11) and a TV presenter or host (N.iii.15.2) who has her own designer label (N.iii.3.5). She will need a role model herself to guide her (N.iii.10.1). She would also like to backpack and see the world (N.iii.5.3).

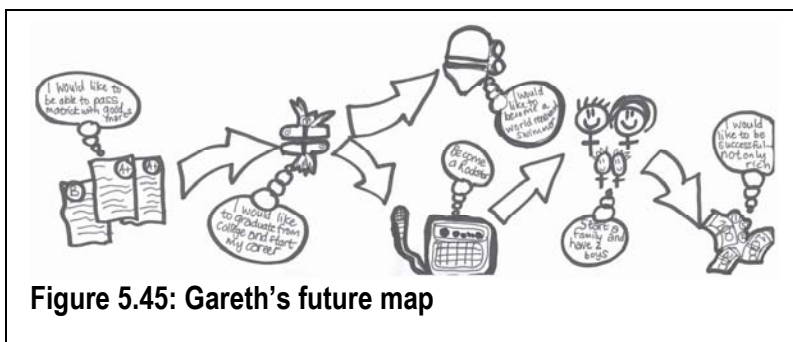
She thought the dream tree was enjoyable to all (N.iii.19.1, N.iii.20.2) and she took courage from the excitement others revealed about their dreams and decided to become excited about her

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

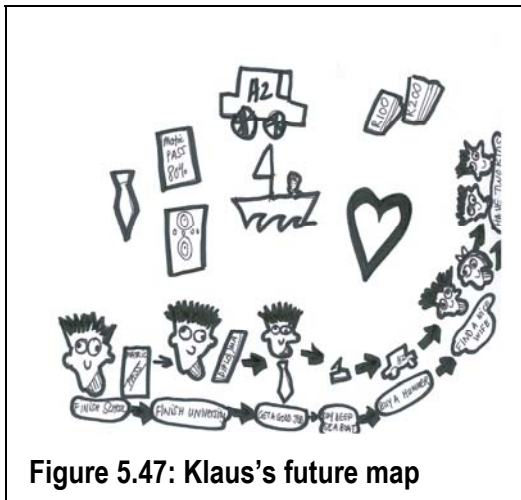


Figure 5.47: Klaus's future map

(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).

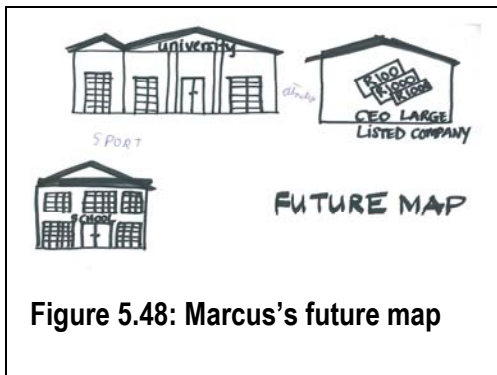


Figure 5.48: Marcus's future map

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)

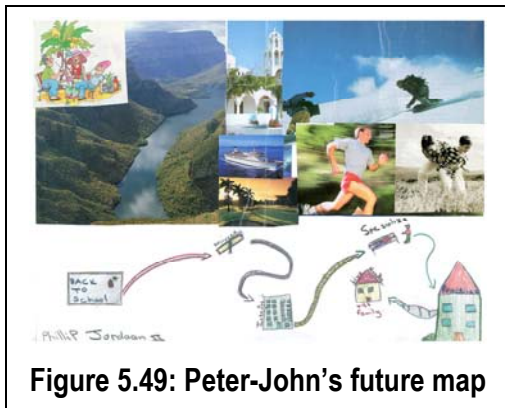


Figure 5.49: Peter-John's future map

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
Academic III Boys Domain	Academic III (Girls) Domain
ACA III (Boys) Academic conduct and attitude	ACA III (Girls) Academic conduct and attitude
Biology as a subject is a link to the medical profession K.iii.6.1	
FS III (Boys) Future self	FS III (Girls) Future self
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
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	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



<p>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</p>	<p>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</p>
	<p>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.9.1, M.iii.9.2, M.iii.18.1, N.iii.8.2</p>
<p>Social III (Boys) Domain</p>	<p>Social III (Girls) Domain</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>GOB III (Boys) Group orientation and benefits</p>	<p>GOB III (Girls) Group orientation and benefits</p>
<p>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...<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>Group 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...<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>SCPT III (Boys) Social concern, problem...</p>	<p>SCPT III (Girls) Social concern, problem...</p>
<p>Racism F.iii.18.1</p>	<p>Marriage is a risky issue D.iii.8.2</p>
<p>Personal-emotional III (Boys) Domain</p>	<p>Personal-emotional III (Girls) Domain</p>
<p>LSK III (Boys) Level of self-knowledge</p>	<p>LSK III (Girls) Level of self-knowledge</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>P-EIM III (Boys) Personal-emotional issue...</p>	<p>P-EIM III (Girls) Personal-emotional issue...</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>P-ERS-E III (Boys) Personal-emotional resource... Future map Positive stance: 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>P-ERS-E III (Girls) Personal-emotional resource... Future map Positive stance: 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 Negative stance: 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>Dream tree: 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>Dream tree: 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>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...<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>Other emotionally supporting or inspirational elements: 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>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</p>
<p>S-AS-E III (Boys) Self-attributes... Hard worker, powerful, self-sufficient G.iii.5.1, G.iii.12.1</p>	<p>S-AS-E III (Girls) Self-attributes... 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
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	Interests: vintage cars, wild life A.iii.3.4, C.iii.3.2
Physical III (Boys) Domain	Physical III (Girls) Domain
BAC III (Boys) Body appearance and care	BAC III (Girls) Body care and appearance
	Responsibility to keep body fit, health conscious D.iii.11.2, N.iii.3.2, N.iii.6.1
PAA III (Boys) Physical ability and activity	PAA III (Girls) Physical ability and activity
Moral III (Boys) Domain	Moral III (Girls) Domain
SRB III (Boys) Spiritual or religious beliefs	SRB III (Girls) Spiritual or religious beliefs
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
VS III (Boys) Value system	VS III (Girls) Value system
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).

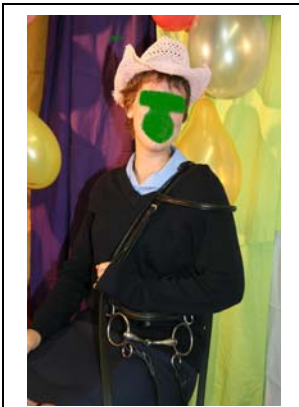


Figure 5.52:
Celeste's prophetic photograph

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

an encourager in the small group (H.iv.24.1), and the video recording of the motivational thoughts satisfied her curiosity about what others believed (H.iv.18.1). She saw passion in her group members' responses (H.iv.27.9).



The class clowns who distract her during lessons frustrate her (H.iv.1.1) and this causes emotional distress (H.iv.5.1). The cartoon externalisation helped her come to terms with the problem (H.iv.4.1) and once it is conquered, she will be much happier (H.iv.11.1). She will be able to concentrate (H.iv.12.1).

She strives for excellence (H.iv.27.8). She enjoyed the prophetic photograph and expressing her goals visually (H.iv.10.1, H.iv.10.2, H.iv.13.1). She recognized leadership qualities (H.iv.9.1, H.iv.26.4) and a love for children in herself (H.iv.16.1). She is also a hospitable (H.iv.27.3), loyal friend (H.iv.27.4) and an amicable person (H.iv.27.5). The arts process was a helpful journey of self-reflection (H.iv.28.1) and personal growth took place because of the process (H.iv.26.1). She realised also that she was calmer than she thought she was (H.iv.26.2).

5.8.1.6 Miranda: interview four (participant J)



The problem affects her academically (J.iv.5.1) and concentration during lessons is a problem (J.iv.5.2). She could also see herself as a teacher (J.iv.27.3). Friends can help her to focus (J.iv.9.2) but they can also influence her negatively (J.iv.27.4). She believes she brought joy to her small group (J.iv.24.1) and that the group is more important than the individual (J.iv.27.5).

She externalised her distraction problem (J.iv.1.1). The problem causes laziness (J.iv.6.1). By being positive she might conquer the problem (J.iv.8.1) and that will result in personal happiness

(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

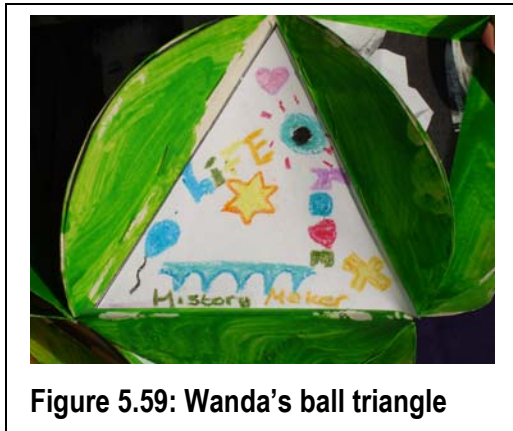
her time management skills (M.iv.4.2), because self-discipline will conquer it (M.iv.8.1). The cartoon externalisation of the problem made her realise what the gravity of the issue is (M.iv.4.1).

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)



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).

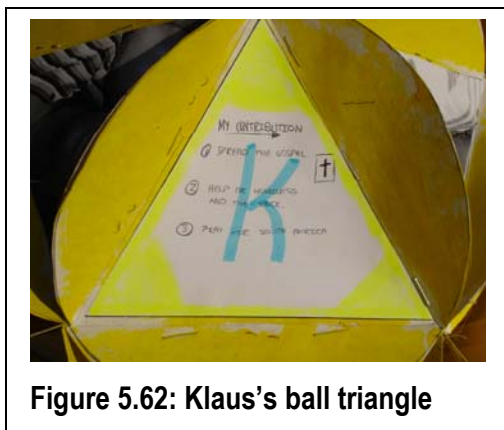


Figure 5.62: Klaus's ball triangle

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
Academic (Boys) Domain	Academic IV (Girls) Domain
ACA IV (Boys) Academic conduct and attitude	ACA IV (Girls) Academic attitude and conduct
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...
FS IV (Boys) Future self	FS IV (Girls) Future self
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	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
Social IV (Boys) Domain	Social IV (Girls) Domain
FPAR IV (Boys) Friends, peer attitude...	FPAR IV (Girls) Friends, peer attitude...
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
GOB IV (Boys) Group orientation and benefits	GOB IV (Girls) Group orientation and benefits
Opinions about small group activities Positive perceptions: allowed learning from each	Opinions about small group activities Positive perceptions: 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>Negative perceptions:</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>Personal positive and negative results of the group scenario: 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>PSGRI IV (Boys) Perceived social and group...</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>PSGRI IV (Girls) Perceived social and group...</p> <p>Confidante, joyful inspirational role</p> <p>D.iv.24.2, J.iv.24.1, L.iv.24.1</p>
<p>SCPT IV (Boys) Social concern, problem...</p> <p>Problem the cause of: 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>SCPT IV (Girls) Social concern, problem...</p> <p>Problem the cause of: 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>SIE IV (Boys) Social interaction...</p>	<p>SIE IV (Girls) Social interaction...</p> <p>Problem is good for socialising</p> <p>M.iv.6.1</p>
<p>SNE IV (Boys) Social need or expectation</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>SNE IV (Girls) Social need or expectation</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>Personal-emotional IV (Boys) Domain</p> <p>LSK IV (Boys) Level of self-knowledge</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>Personal-emotional IV (Girls) Domain</p> <p>LSK IV (Girls) Level of self-knowledge</p> <p>Acknowledgment of personal growth</p> <p>A.iv.26.1...<i>I have changed...</i></p>
<p>P-EIM IV (Boys) Personal-emotional issue...</p> <p>Problems and side effects identified:</p>	<p>P-EIM IV (Girls) Personal-emotional issue...</p> <p>Problems and side-effects identified: 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>When the problem is controlled or conquered, it will lead to: 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>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 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>Measures required to combat problem: 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>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...<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> 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</p>
<p>P-ERS-E IV (Boys) Personal-emotional resource...</p>	<p>P-ERS-E IV (Girls) Personal-emotional resource...</p>
<p>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...<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 Negative stance: insignificant, merited minimal preparation E.iv.13.1, E.iv.15.1...<i>I did not prepare...</i></p>	<p>Prophetic photograph Positive stance: 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> Negative stance: 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>Narrative arts process perceptions: 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>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...<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>Externalisation of the problem: 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>Externalisation of problem: 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>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...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>Hesitant or negative perspective: 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>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...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>Hesitant or negative perspective: 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>Participant interview perceptions: enabled self-discovery, helpful, learned about strengths A.iv.28.2, A.iv.28.3, L.iv.10.1</p>
	<p>Matchbox presentation: enjoyable, surprising experience, thankful for being self A.iv.27.11, D.iv.10.2, D.iv.10.6</p>
<p>S-AS-E IV (Boys) Self-attributes and self-evaluations</p>	<p>S-AS-E IV (Girls) Self-attributes and self-evaluations</p>
<p>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</p>	<p>Attributes: 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>Acknowledgement of growth or new self-evaluations: 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>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</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>	identity A.iv.26.2... <i>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...</i>
	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
Physical IV (Boys) Domain	Physical IV (Girls) Domain
BAC IV (Boys) Body appearance and care	BAC IV (Girls) Body appearance and care
<i>Critical of facial expressions</i> K.iv.13.2... <i>I like this photo...except for the big stare...it is like hypnotising...</i>	<i>Critical of photographic image of self, even though prophetic photo is "uncomfortable" – it can be appreciated</i> B.iv.13.1... <i>I look funny...</i> B.iv.13.2, B.iv.18.1, C.iv.13.3, D.iv.10.1, D.iv.13.1... <i>I feel it is not the best photo, but I like the props and the balloons and the background...</i> M.iv.13.1, M.iv.17.2... <i>I don't think I look very photogenic...</i>
PAA IV (Boys) Physical ability and activity	PAA IV (Girls) Physical ability and activity
Moral IV (Boys) Domain	Moral IV (Girls) Domain
MNP IV (Boys) Moral need or problem	MNP IV (Girls) Moral need or problem
	Control moral weaknesses: anger, envy D.iv. 4.2, D.iv.5.1
SRB IV (Boys) Spiritual or religious beliefs	SRB IV (Girls) Spiritual or religious beliefs
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... <i>it was for a good cause and definitely not a waste of time...I have learned more about myself...</i>
VS IV (Boys) Value system	VS IV (Girls) Value system
Values pertaining to self: enjoy a fun-filled life, it is your duty, use your opportunities E.iv.18.2, G.iv.20.1	Values pertaining 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 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 Values pertaining to others: 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>
Academic domain	Academic domain	Academic domain
ACA II	ACA III	ACA IV
		Problems affect academic achievement
FS II	FS III	FS IV
	The importance of a university education and a family evident	
Social domain	Social domain	Social domain
GOB II	GOB III	GOB IV
An awakening to the reality that others are important too	Insight into the worlds of others	Learned from each other, appreciation for others evident
PSGRI II	PSGRI III	PSGRI IV
		Group roles indicate greater focus on others' benefit
SCPT II	SCPT III	SCPT IV
		Personal issues (or problems) cause social upheaval
SNE II	SNE III	SNE IV
		Removing the problem will have a positive social impact
Personal-emotional domain	Personal-emotional domain	Personal-emotional domain
LSK II	LSK III	LSK IV
Greater self-discovery opportunities desired	Convinced about capabilities to realise dreams	
P-EIM II	P-EIM III	P-EIM IV
Personal honesty comes to the fore: needs identified	Hard work required for the future	Clear measures are specified to deal with the externalised problem
P-ERS-E II	P-ERS-E III	P-ERS-E IV
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
S-AS-E II	S-AS-E III	S-AS-E IV
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
Physical domain	Physical domain	Physical domain



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)
Abigail	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

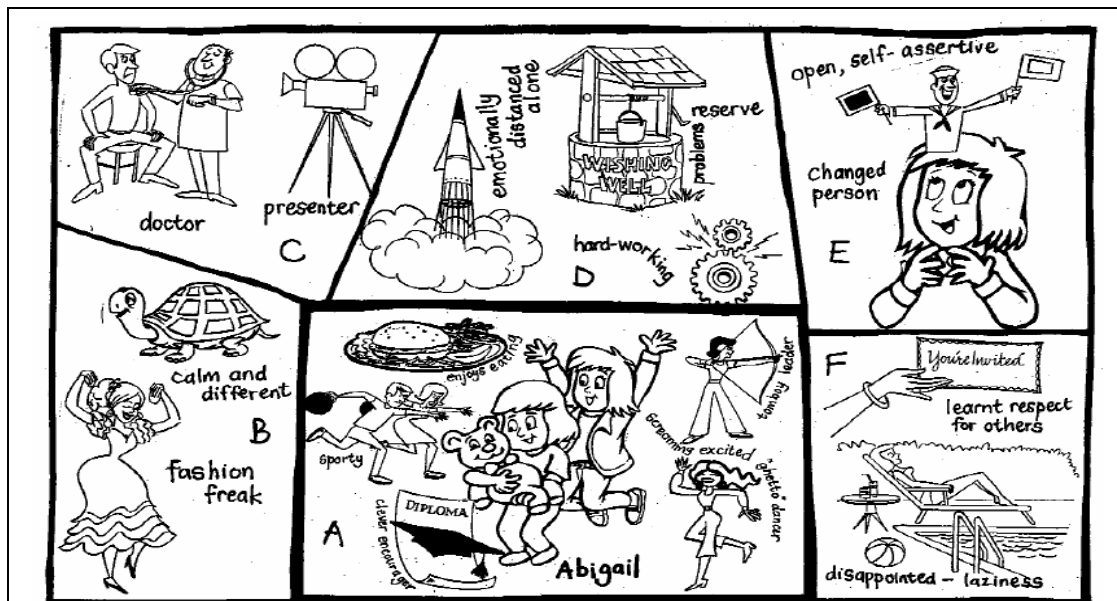


Figure 5.67: Abigail's cumulative image-based portrait

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)
Celeste	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

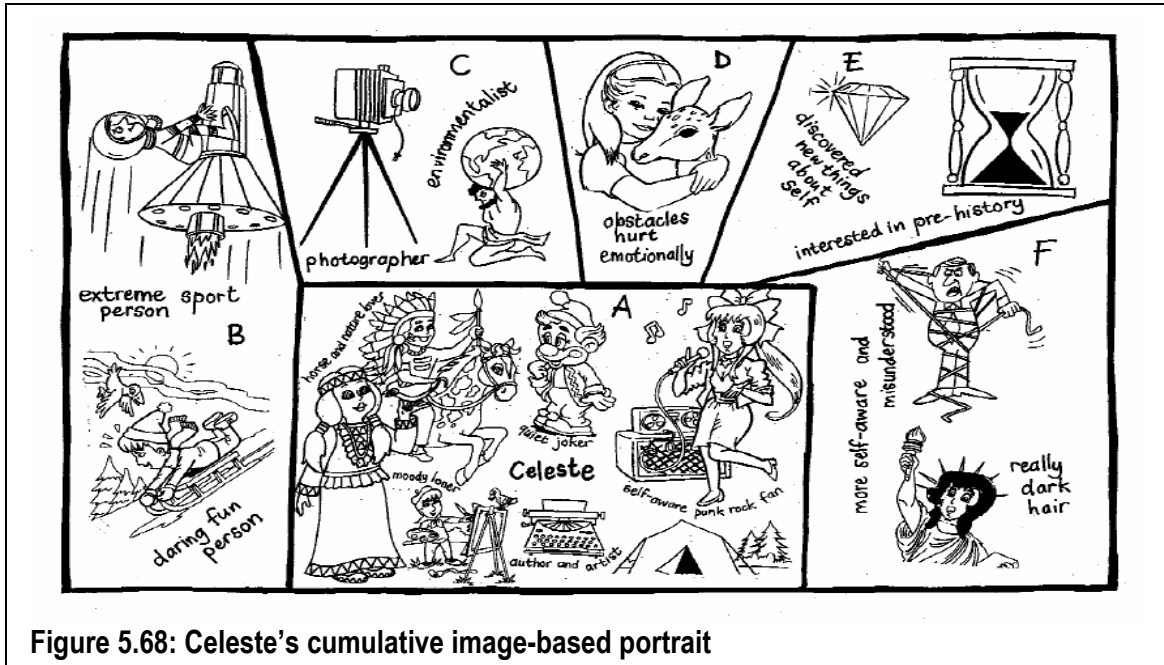


Figure 5.68: Celeste's cumulative image-based portrait

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)
Cheryl	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			

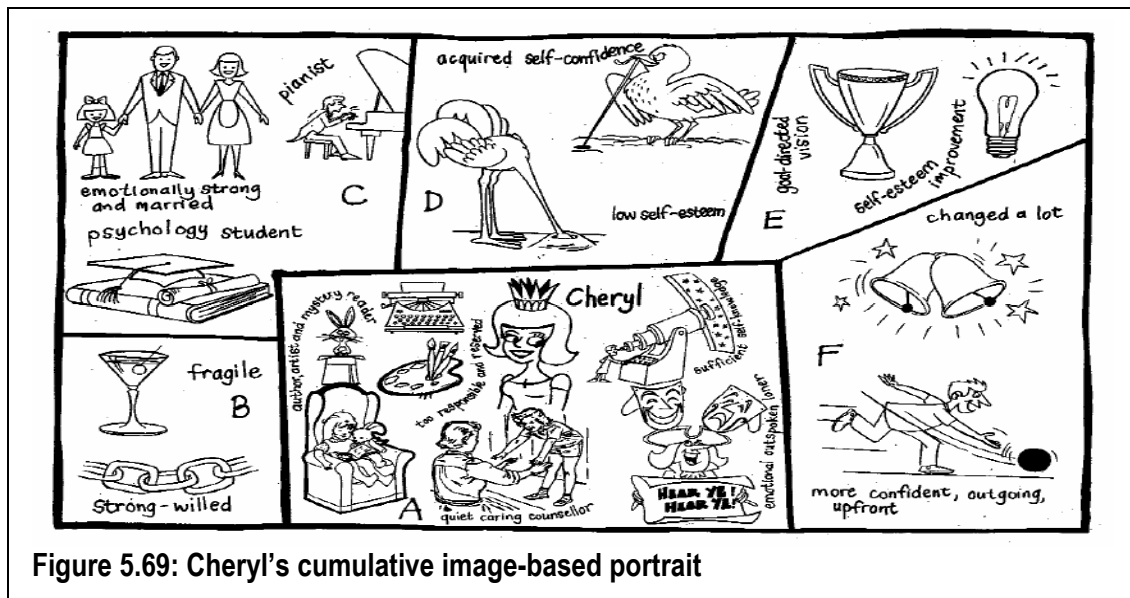


Figure 5.69: Cheryl's cumulative image-based portrait

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.



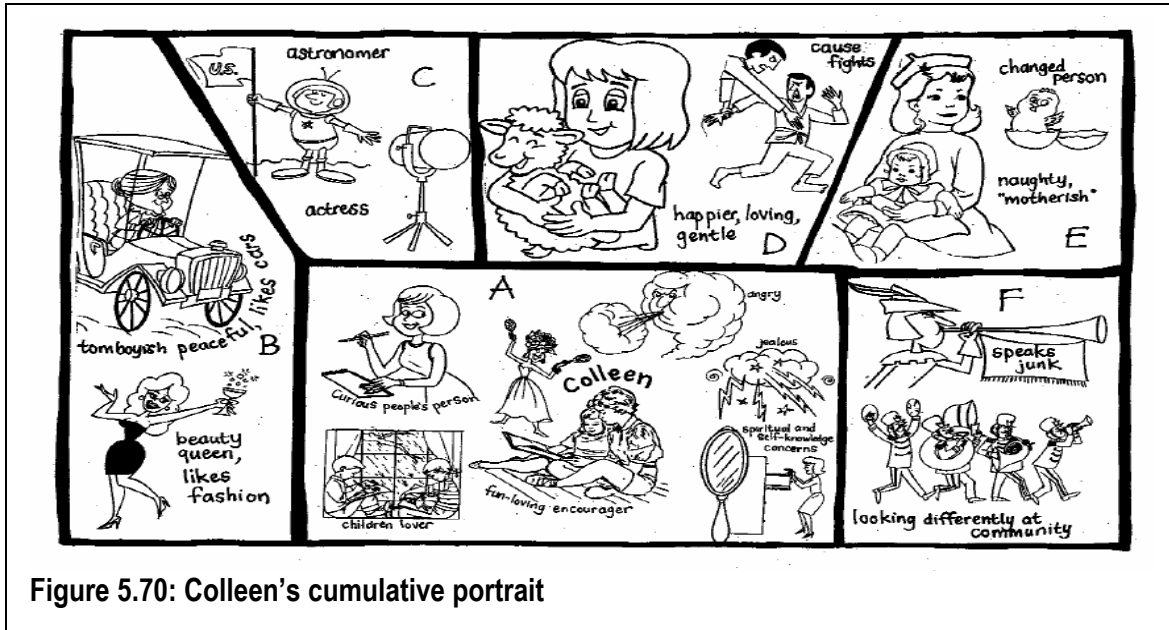
5.10.1.4 Colleen’s concluding cumulative portrait (participant D)

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)
Colleen	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)
Leigh	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	

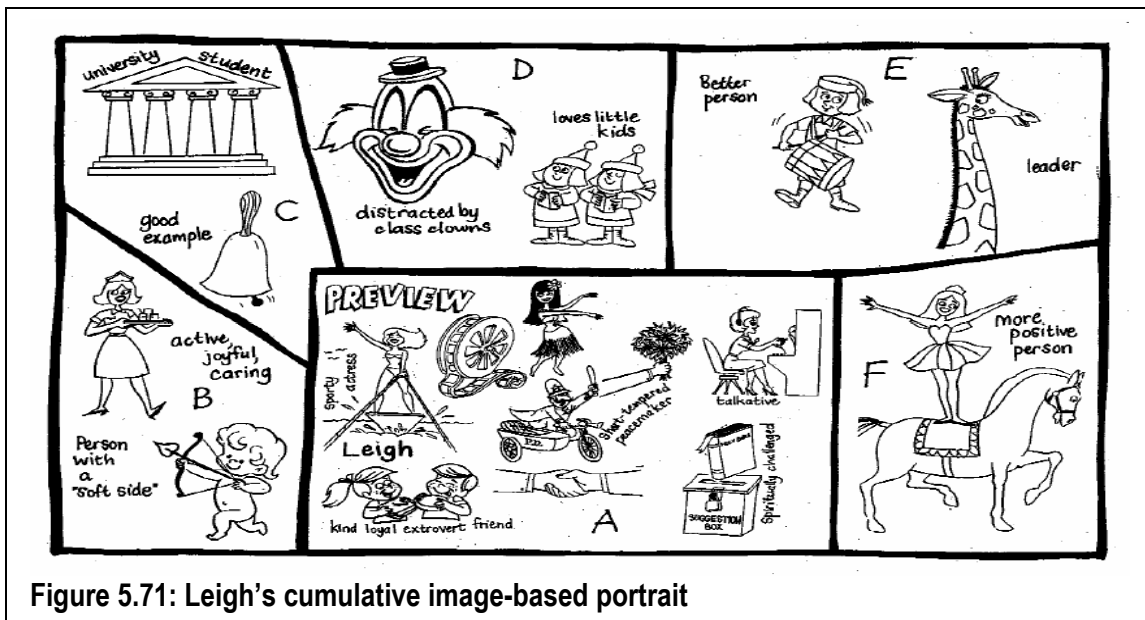


Figure 5.71: Leigh’s cumulative image-based portrait

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.



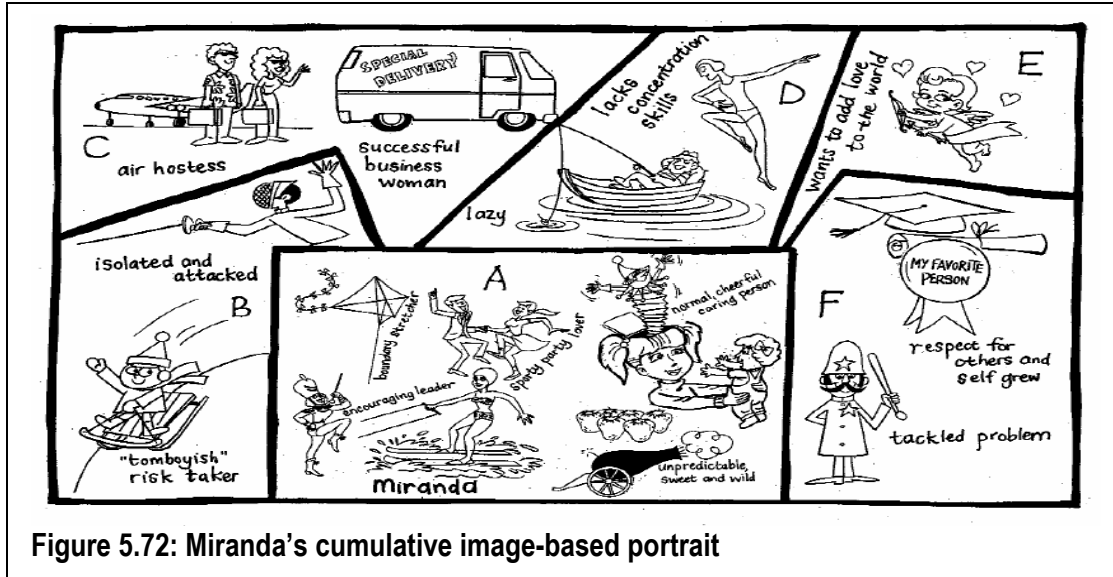
5.10.1.6 Miranda’s concluding cumulative portrait (participant J)

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)
Miranda	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)
Thelma	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

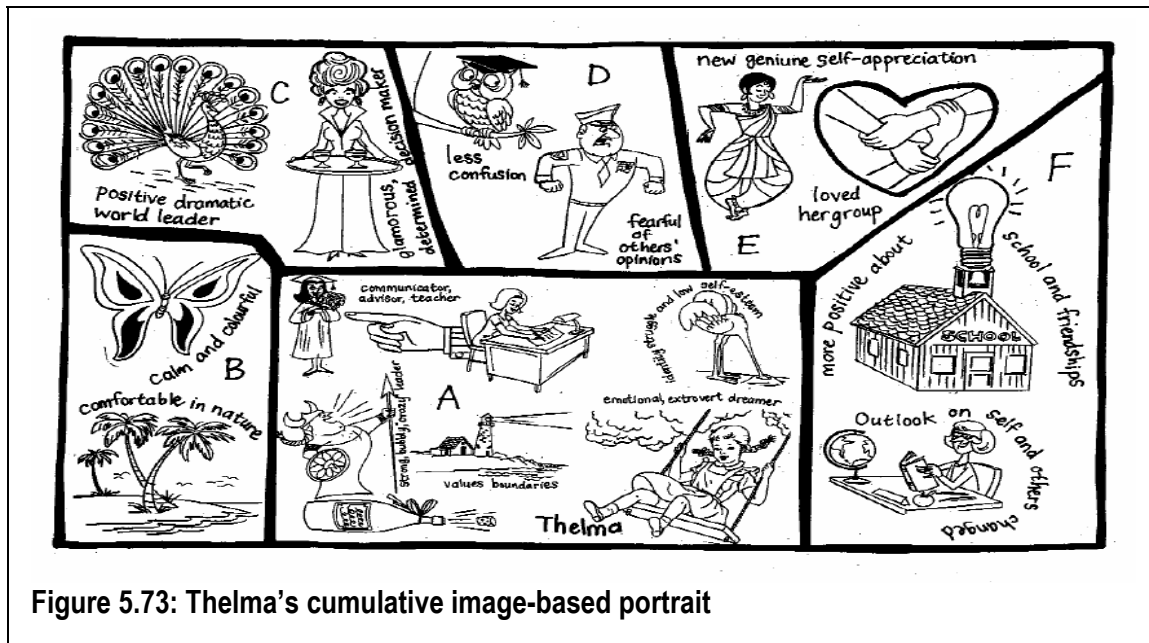


Figure 5.73: Thelma’s cumulative image-based portrait

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)
Tricia	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	

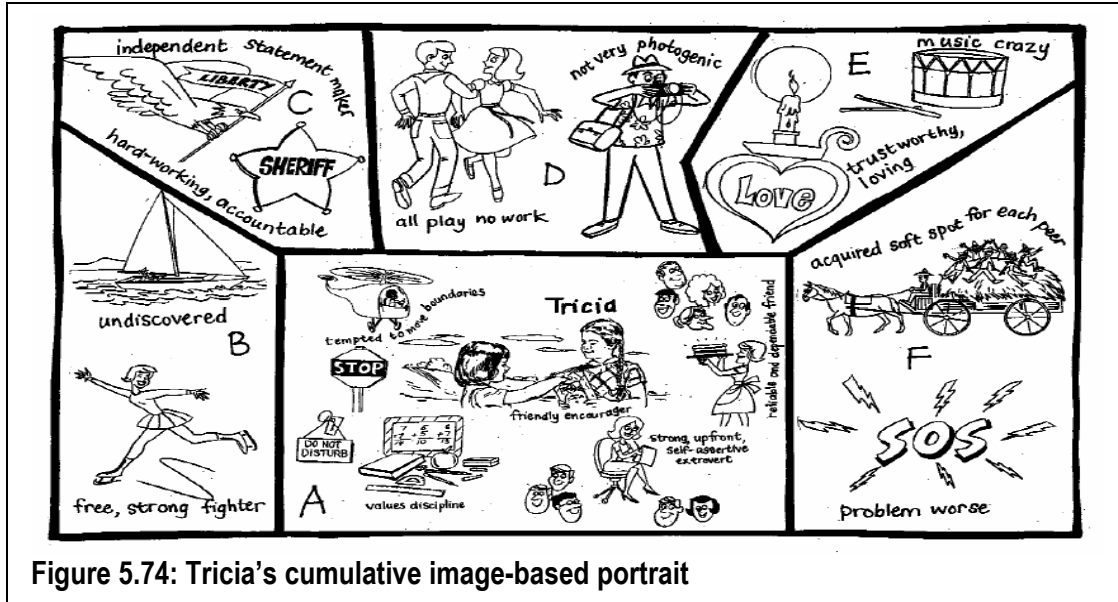


Figure 5.74: Tricia's cumulative image-based portrait

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)
Wanda	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

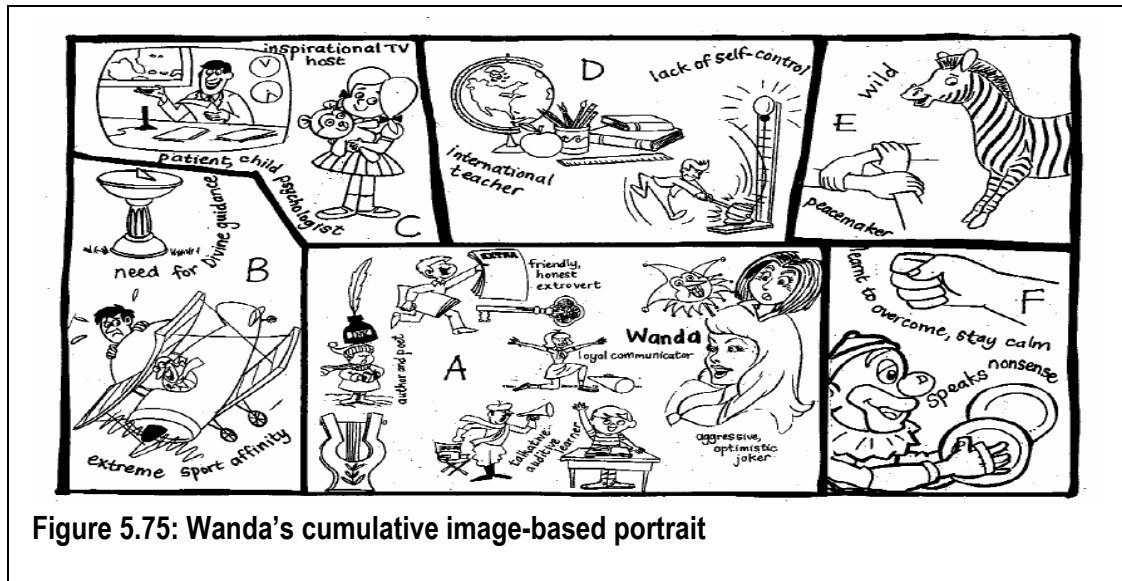


Figure 5.75: Wanda's cumulative image-based portrait

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)
Gareth	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

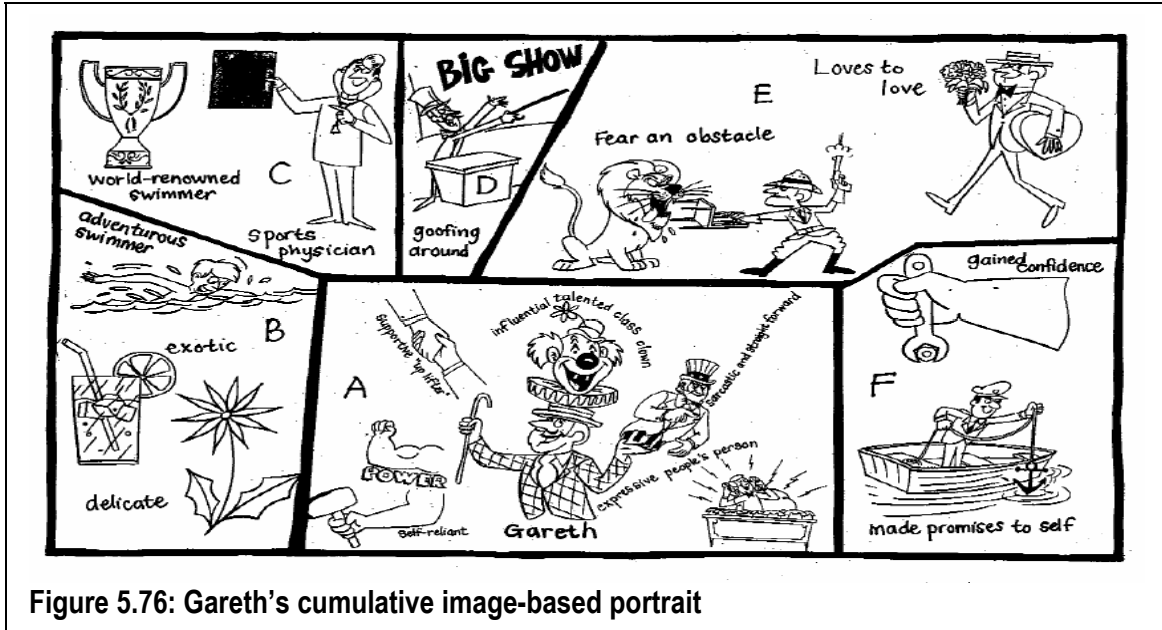


Figure 5.76: Gareth's cumulative image-based portrait

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)
Jack	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	

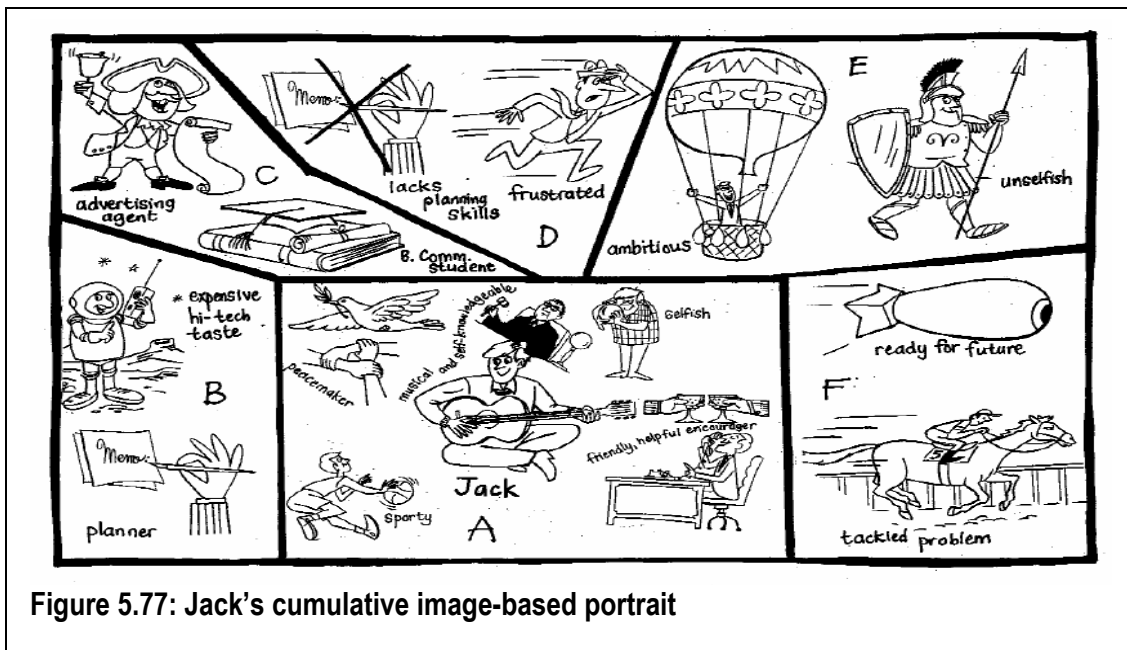


Figure 5.77: Jack's cumulative image-based portrait

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)
Klaus	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			

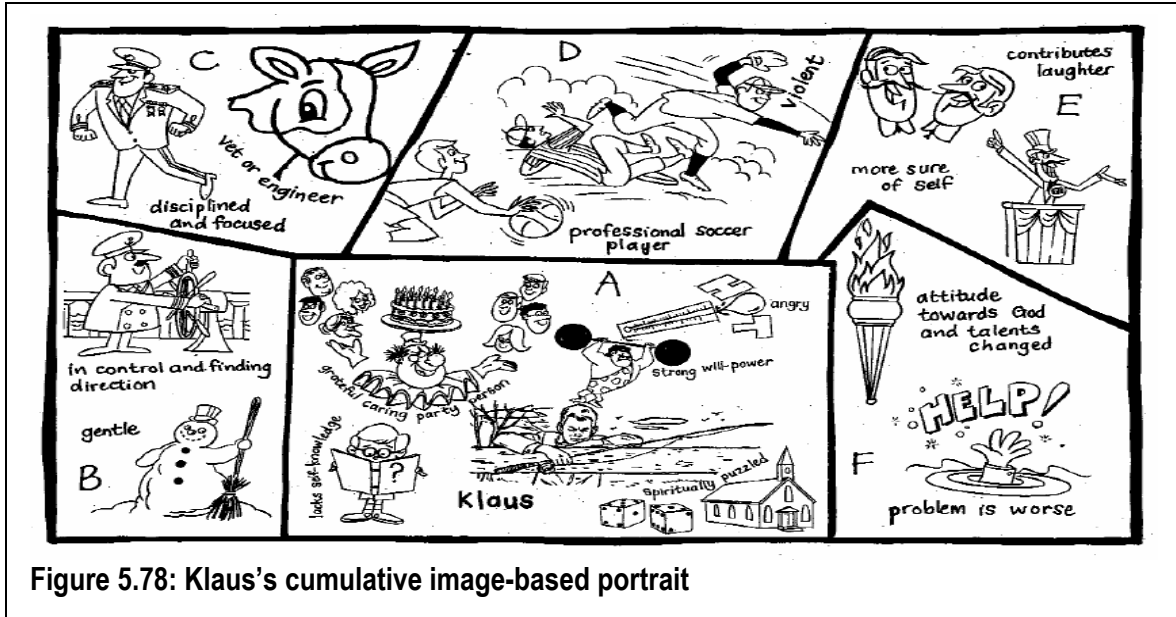


Figure 5.78: Klaus's cumulative image-based portrait

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)
Marcus	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			

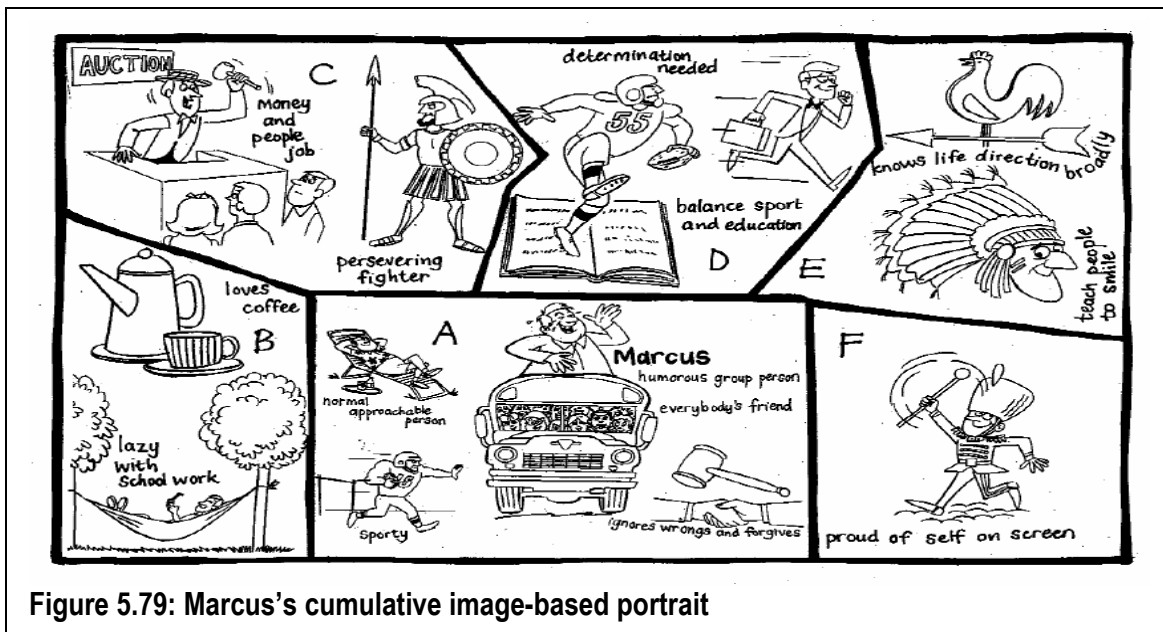


Figure 5.79: Marcus’s cumulative image-based portrait

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)

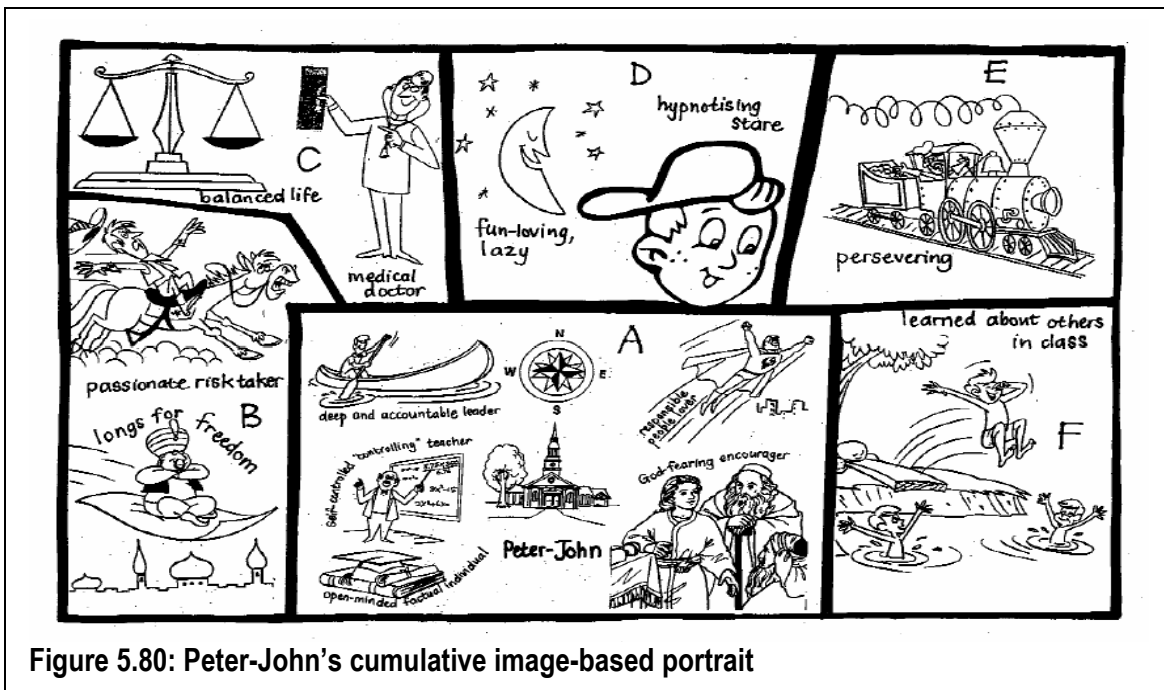
The **initial portrait** (seen in A) reads as follows: Peter-John feels that friends are valuable sounding boards. He appreciates social groups, but warns against their restrictive nature. He is a leader who protects the weaker ones. He enjoys social interactions, has adequate self-knowledge and regards 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)
Peter-John	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.



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)
Girls Abigail (participant A) Cheryl (participant C) Colleen (participant D) Miranda (participant J) Thelma (participant L) Tricia (participant M)	Girls Celeste (participant B) Leigh (participant H) Wanda (participant N)
Boys Gareth (participant E) Jack (participant F) Peter-John (participant K)	Boys 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.

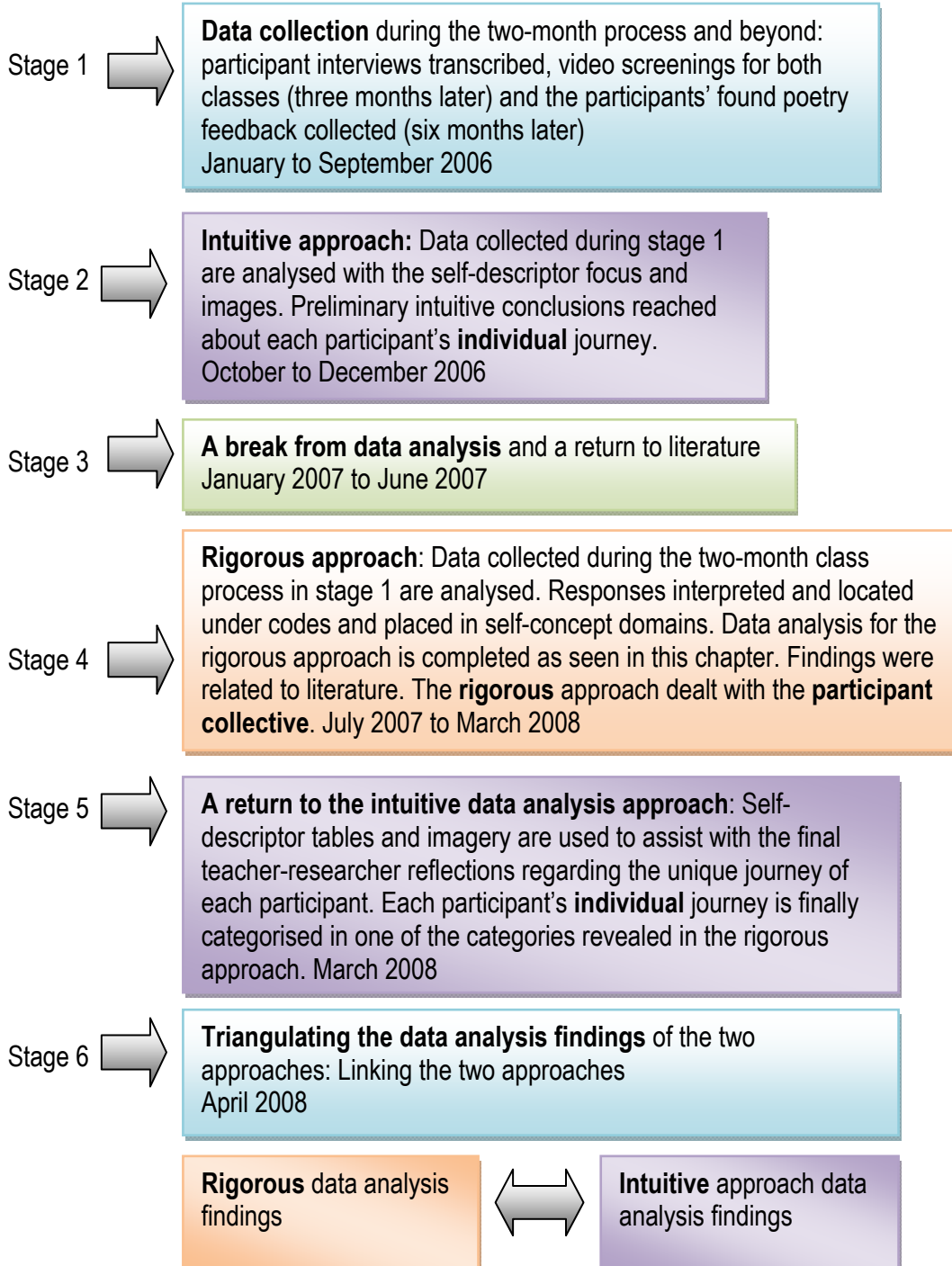


Figure 5.81: Summary of the data analysis procedures

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>Aim: 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>Aim: 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>Data collection duration: the two-month school narrative arts process or learning programme</p>	<p>Data collection duration: 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>Results according to specified self-concept domains are listed in the rows below:</p>	<p>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:</p>
<p>Academic domain: 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>Social domain: 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>Social domain: The following nine (of the 14) participants experienced growth in their social self-concept domains, 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>Personal-emotional domain: 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>Personal-emotional domain: All 14 participants experienced growth in their personal-emotional self-concept domains, based on the teacher-researcher reflections linked to the cumulative image-based participant portraits. Below are the participants who experienced growth only in their personal-emotional domains: Celeste (participant B), Klaus (participant G), Leigh (participant H), Marcus (participant I), Wanda (participant N)</p>
<p>Physical domain: Participants could appreciate images of self on the prophetic photo but they were more critical of their physical selves.</p>	<p>Not my focus with this approach.</p>
<p>Moral domain: Values became gradually more other-centred.</p>	<p>Not my focus with this approach.</p>
<p>The summarised conclusion: 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:
Interview one	5.5.3.2
<p>It became evident that the girls used a variety of self-expressive means, but the boys did not mention any self-expressive activities. Culture and the gendered self came to the fore (see 3.5.4) and the gender differences pertaining to identity experiences (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>	



Interview two	5.6.2.2
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: metaphors which transcend communication barriers (Krauss, 1983; Landgarten, 1993; Weiser, 1993; Sharp et al., 2002), symbolism that allows the expression of problematic issues (Krauss, 1983; Wadeson, 2000), the enhancement of self-knowledge by the “mirror” function of the arts therapies (Franklin, 2000; Ihde, 1999; Kahn, 1999; Kramer, 2001; Reynolds, 2000; Snyder, 1997; Wadeson, 2000) and the uncovering of unconscious issues (Carlson, 2001; Spaniol, 2001; Stanton-Jones, 1992; Weiser, 1993).	
Interview three	5.7.2.2
The dream tree experience was likened to a spiritual and statement-making moment by two participants. This called to mind the ritual (Duggan & Grainger, 1997; Salas, 2000) and heightened spirituality (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).	
Interview four	5.8.2.2
The “ effectiveness ” of the (visually) externalised problem (in this research context) and the “ selfish ” outward stance of the individual self (and its group connectedness) came to the fore. The participants revealed that they experienced a sense of relief or control after they had externalised their problems 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 self could actually be using the “group” to satisfy a need in itself . (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).	

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 small groups 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 worksheets 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>
Arts episodes and activities 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 video camera 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.¹¹ 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.

¹¹ 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>After the screening 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>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

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.