THE USE OF THE DRAW A PERSON (DAP) AND DAP VARIATIONS TO EXPLORE THE SELF IN EDUCATIONAL PSYCHOLOGY

by

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Declaration of originality

I declare that **THE USE OF THE DRAW A PERSON (DAP) AND DAP VARIATIONS TO EXPLORE THE SELF IN EDUCATIONAL PSYCHOLOGY** is entirely my own work and that all the sources that I have used or quoted have been indicated and acknowledged by means of complete references. This work has not previously been submitted in any form to the University of South Africa or to any other institution for assessment or for any other purpose.

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J.G. WEIDEMAN   **DATE**

Summary

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PROF DEIDRé KRűGER

During her theoretical training as an educational psychologist, the researcher was intrigued and fascinated by the expositions on the functioning of the self. With this study she pursued her goal to gain a clearer understanding of the formation and development of the self in a child, with the focus on the child in middle childhood (6 -12 years). In this study, she mainly focused on understanding the connection between the three crucial components of the self, self-concept and self-esteem.

Her passion for art inspired her to be inventive and apply artistic creative methods of drawing, painting and clay human modelling as projective means to access the child's unconscious mind, revealing pivotal experiences and emotions, revealing how the child relates to his or her self. According to this qualitative arts-based research study, the DAP (Draw a Person) and variations of PAP (Paint a Person) and CAP (Create a Person) with the use of appropriate DAP, PAP and CAP questionnaires, seem relevant therapeutic projective measures to assist in educational psychology in exploring the child's self.

Key terms:

Artistic creative methods, Self, Self-concept, Self-esteem, Projective tests, DAP (Draw a Person), PAP (Paint a Person), CAP (Create a Person), Qualitative research, Questionnaires

Acknowledgements

Dedication

I dedicate this work to

my mother, Jane van Rooyen,

and my late father, Basil van Rooyen,

who taught me the value of being inventive and productive.

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CHAPTER 1

INTRODUCTORY ORIENTATION, STATEMENT OF THE PROBLEM, AIM OF THE STUDY AND CLARIFICATION OF CONCEPTS

1.1   INTRODUCTION

The focus of this study is primarily to explore the internalised relationship a person has with his or her 'self'[1], i.e. the 'I' or the 'me'. The secondary focus is to use the 'Draw a Person'[2] (DAP) projective test as an initial therapy assessment tool to diagnose the specific intra-psychic functioning of the self. Wells and Marwell (1976:18) point out that the self is sometimes treated as the integration of various aspects of the personality and at other times used as a synonym for the person or personality in general. The third focal point of this study is on empirical research conducted on the artistic creative variations of the Draw a Person (DAP), 'Paint a Person'[3] (PAP) and 'Create a Person'[4] (CAP) (cf. 3.4), which could be of therapeutic significance in exploring the self.

According to Forgas and Williams (2002:xxi), the self remains one of the most important, yet least understood concepts in psychology. Philosophers and writers have long been intrigued by the nature and origins of this elusive entity, the self; which is described as the core of our sense of unique individual existence. The researcher postulates that, should the 'core' of the person's psychological functioning be identified early on in therapy, great insight and understanding could be gained about the person's general psychological functioning. Appropriate and effective treatment could be planned accordingly, instead of only dealing with the symptoms, for example, negative emotions or anti-social behaviour. This might make the task of the therapist and the therapeutic guidance given to the person more explicit, effectual and time-efficient. Forgas and Williams (2002:xxi) further state that the ability to develop and maintain a consistent and functional self in the increasingly superficial and anonymous interpersonal context of modern mass societies, is extensively viewed to be one of the cornerstones of personal and social success.

This study is founded on specific ideologies of the relational theory (which will be expounded in 1.3). Johnson and Young (2002:33) indicate that the relational theory provides a conceptual framework of analysis and understanding of the life experiences and needs of individuals. Sedikides and Brewer (2001:71) explain that the self comes into being as part of a 'family'[5] and

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[1] 'Self' refers to the internalised self of the person and henceforth would be referred to as the self.
[2] 'Draw a Person' projective test henceforth would be referred to as the DAP or interchangeably the DAP projective test.
[3] 'Paint a Person' (PAP) refers to the artistic therapeutic activity in which a person is requested to paint a person.
[4] 'Create a Person' (CAP) refers to the artistic therapeutic activity in which a person is asked to create a person using modelling clay.
[5] 'Family' becomes what the individual perceives it to be. It is expounded in Clarification of Concepts.

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nearly always is defined by the network of relationships in which it exists. Knight (2004:86) maintains that interpersonal relationships are necessary for the formation of the psychological structure of the self and all the individual's relationships. Forgas and Williams (2002:6) agree that a continuous interactive relationship exist between the subjective, unique experience of the individual, and the external interpersonal social and cultural information received relevant to the self. Mead in Forgas and Williams (2002:7) and Sedikides and Brewer (2001) argue that placing too much emphasis on the social phenomenon and excluding the individual, would be as misleading as focusing on the subjective self and excluding the social influences.

This significant social impact on the functioning of the self is not denied by this study, and recognition is given to literature which informs that the self is fundamentally interpersonal and relational. Cait (2005:88) indicates that the idea of the relational theory is that it is interested in what happens in relationships.   However, for the purpose of this research and the limited scope of the study, the emphasis will be placed on specific fundamental principles of the relational theory, namely the self, self-concept and self-esteem. The emphasis of the study will be on the exploration of the relationship the person has with his[6] self.

> "That which lives and moves human life is at its deepest core unspeakable."
> (McCarthy 2008:9)

This study strives to link the philosophical term of the self with practical creative therapeutic art as a non-verbal medium to explore the self. The self entails the conscious and unconscious being of the person, i.e. the self involves and engages the inner world of the person. Therapeutic art in the form of drawing, painting and clay work would be applied to creatively involve the conscious and unconscious being, revealing essential information or pivotal experiences about the person. The process of inner exploration, often initiated by these pivotal experiences, is mainly non-verbal at its core, according to McCarthy (2008:11). This creative and imaginative involvement with the self during therapy could result in the person unconsciously or 'miraculously'[7] resolving unresolved issues or experiences. McCarthy (2008:11) maintains that the non-verbal allows a person to enter a clear state in which things are not static and fixed, and in which great shifts may happen with ease. He also supports the idea that the non-verbal is in and of itself, a means of experiencing being in one's self in a different way, potentially free from the mental concepts that keep us stuck, and it is deeply therapeutic.

McCarthy (2008:9) states that engaging the power of the imagination to re-create a world torn apart is a rare art in these times. He further reasons that this imaginative and creative process is

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[6] The researcher implies both genders and henceforth he/his should be read as 'he/his or she/her'.
[7] 'Miraculously' refers to yet unexplainably or astoundingly or beyond belief.

innate to humankind, and might be at the heart of renewal and healing of the inner world of the person. A person might picture himself to be so far away from what he needs when experiencing some form of trauma, and could feel that a solution is impossible; but it is profoundly moving to see how very close the way through is - when non-verbal creative art is utilised in therapy. He maintains (2008:10) that art-making of all kinds establishes an inner witness (an additional position, free from identification, from which a person can see), and this in part, is why the creative process is experienced as therapeutic. McCarthy (2008:9) summarises that, "We ... bear witness to several instances of a child finding his way through a traumatised and broken inner world to a place of most intimate and poignant healing by innately following a thread given by the heart and imagination in the presence of a gifted therapist".

"You cannot teach a man anything; you can only help him discover it in himself."
Galileo Galilei (1564 - 1642)

McCarthy (2008:10) suggests that, although adults may not have unrestricted access to the dimension of the imagination as we may have had as children, we can learn the route to the unspeakable parts of ourselves and walk thus alongside our worded ways to bring about transformative change.

"There are unspeakable places in each of us, and perhaps children living within these silences."
(McCarthy 2008:10)

The researcher hypothesises (my subjective hypothesis which is unrelated to quantitative hypotheses) that a person can be therapeutically guided to access his self through artistic creative non-verbal ways, which can stimulate and inspire the person to become more of his whole self or 'authentic self'[8].

"This above all; to thine own self be true."
William Shakespeare

1.2   ANALYSIS OF THE PROBLEM

The researcher agrees with Forgas and Williams (2002:xxi) that, in this current age of rampant individualism and unprecedented emphasis on personal identity and achievement, interest in the psychology of the self is at an all-time high. A better and more comprehensive understanding of the way people look at and think about themselves has become an important contemporary practical problem. Acknowledgment of the self, cultivating and regulating a healthy self-concept,

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[8] 'Authentic self' refers to the 'true, genuine and real self'.

and developing appropriate levels of self-esteem are now seen as critical issues for public policy, educational planning and social engineering. Forgas and Williams (2002:xxi) indicate that policy analysts, social workers, psychologists and educationists share an ongoing interest in understanding how the self is simultaneously created and maintained in our daily interactions.

According to Baumeister/Williams cited in Forgas and Williams (2002:2) there is a great deal of evidence that in modern individualist societies many symptoms of social maladjustment, mental illness, violence and criminality may be linked to an inadequately developed or threatened self. Many people seeking therapy may be subject to at least one of these conditions or might experience low self-esteem, a negative self-concept or have an unwholesome perception of their self and even of others. They might find it difficult to express their deeper inner thoughts or explain entrenched thought patterns, they might be incapable of articulating their prevalent negative emotions, unable to explain their socially unacceptable behaviour, or defence mechanisms might be so well established within the personality, that they complicate the task of the therapist to determine the root of the 'problem'. These factors relating to the self cause barriers to the therapeutic process and complicate ascertaining how to efficiently assist a person in therapy.

1.2.1 Initial Awareness

During training as an educational psychologist, the researcher experienced difficulty in getting children and teenagers to talk about themselves and to express their deeper inner thoughts and emotions. The younger children seem to lack the necessary vocabulary to express them clearly. Bates, cited in McCarthy (2008:17), indicates that a child is usually unable to verbalise his sense of fragmentation or loss of self-confidence as a result of his experiences or upbringing. This raises the question: Can children be assisted in therapy to reveal pivotal information about how they perceive themselves?

> "There are chapters in every life which are seldom read and certainly not aloud."
> Carol Shields

Teenagers seem to avoid talking about the deeper issues for various reasons, e.g. not making sense of their own confusion, or protecting their family or their self-image. The researcher occasionally experienced therapy with adults to be problematic, as defence mechanisms were already well established within their personality and their true self protected behind high walls of self-defence. Meyer, Moore and Viljoen (1997:69) explain these defence mechanisms as efforts to cope with unconscious psychic contents. According to Eidelberg and Freud in Meyer et al. (1997:69) individuals are not conscious of the fact that they are using defence mechanisms, and are not aware of the deep-seated reasons for their defensive behaviour. Which brings us to the question: Can artistic creative non-verbal ways be effective in assisting a person to reveal deep-

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seated information about his self?

Winnicott (1982:69) writes that the experience of self can be achieved through physical and mental creative activity. He depicts creativity to be universal and inherent in the very fact of living. He maintains that in a case where the individual completely submits to the outside reality to the point of losing himself, he functions in a 'false self'; his creativity fades away and remains hidden without being destroyed. He explains that it is in this way deprived of contact with the authentic experience of life. He states that the creative impulse is present as much in the moment-by-moment living of a child who is enjoying breathing, as it is in the inspiration of an architect who suddenly knows what it is that he wishes to construct. This leads to the question: Can artistic creative ways be used in therapy to awaken a person's hidden creativity which might reveal pivotal information to the person about his self, and assist him in becoming more of his authentic self?

"To thine own self be true,
and it must follow, as the night the day, thou canst not then be false to any man."
William Shakespeare

These reasons motivated the researcher to be resourceful and creative and research, find and adapt practical therapeutic and artistic creative non-verbal ways, which would assist a person in accessing his self, i.e. guiding the person to creatively realise and become more of his authentic self. The researcher postulates that advance and discoveries made in relation to artistic creativity and therapeutic guidance in exploring the self can reveal valuable information about the person which might result in an efficient therapeutic breakthrough.

"The promises of this world are, for the most part, vain phantoms;
and to confide in one's self, and become something of worth and value is the best and safest course." Michelangelo

1.2.2 Relevance of the Study

The self remains one of the most important, yet least understood concepts in psychology, according to Forgas and Williams (2002:xxi). The researcher recognised that the notion of the self as a philosophical concept proved to be extensive and somewhat complex to describe in a brief and concise way. Turner and Onorato in Sedikides and Brewer (2001:151) state that the current social psychological literature on the self contains many diverse perspectives; nevertheless, it is fair to say that certain assumptions about the nature of the self are generally shared. The emphasis is mainly placed on understanding the structure and functioning of the self- concept (ibid).

According to Forgas and Williams (2002:xxi), the issue of how an adequate and adaptive sense of self is formed, maintained and presented to others is of considerable importance not only to psychologists, but also to clinicians, educators, criminologists, policy analysts, and a variety of applied professionals. It is further stated that problems and defects in the development and functioning of the self have at various times been used to explain relationship breakdowns, educational under-achievement, mental illness, violence, criminality, and a variety of other personal and social ills and problems.

McCarthy (2008:13) infers that many disappointments and heartaches are felt rather than thought; experienced physically rather than processed cognitively. He reports that children struggle with, yet master, worthiness and mobility through playful movement and not through verbal instruction. The struggle to resolve or reconcile traumas and horrors as each person attempts to navigate his life, cannot always be expressed and processed through words. For children as well as adults, the language of the imagination through the process of creativity, offers the possibility of articulating the extremes of life, the hopelessness that they often feel (McCarthy 2008:14).

"The real voyage of discovery consists not in seeking new landscapes, but in having new eyes."
Marcel Proust (1871 - 1922)

The researcher deems it relevant to study and research artistically creative therapeutic ways which would help a person explore, discover and even re-create his broken or chaotic inner world or refurbish his broken or bruised self; arriving at a more coherent authentic self which would adequately adjust and function well in society.

1.3   THEORETICAL FRAMEWORK OR EXPLORATION OF RESEARCH FIELD

According to the study of the relational theory, the context of a relationship or relationships is quite broad, and the formation and functioning of a relationship(s) is a dynamic process. This study focuses on specific principles of the theory, the relational theory as founded at the University of South Africa under the leadership of Vrey, Oosthuizen and Jacobs (Roets 2002:14). Briefly stated, the relational theory studies the internal experiences an individual encounters in a relationship(s) with himself or others, such as the ego, self, self-concept, identity and self-actualisation, as well as his external interactions with the external world, such as relationships with parents, peers, teachers, God, objects and ideas (Gill 1995:90). These aspects pertaining to the relational theory are pertinent underlying principles; however, it will not intensively be discussed in this study for the sake of its limited scope. Specific features, relevant to this study and significant to the relationship a person has with himself, will merely be singled out. The emphasis of this study will be on the *self*, the *self-concept* and *self-esteem*, to understand how the person perceives himself as an individual, sees and thinks of himself, and evaluates his worth as a person, i.e. his emotions towards himself – whether positive or negative. Reddy (1995:20) says that a relationship between

an individual and his world is formed once an individual is able to understand the reality of his world.

> "Man's main task in life is to give birth to himself, to become what he potentially is. The most important product of his effort is his own personality." Erich Fromm

Roets (2002:12) states that when we think about a member of the human race, we think of a person, and that 'person' or 'personality' refers to the typical characteristics of a human being. *The self* is defined as the *functional centre and basis of the person* through which he expresses his personality. Raath and Jacobs (1993:8) describe the self as the core of a person's life, this means all that we call our own as we perceive and see or experience it. It can therefore be postulated that *the self is the core of the person or personality*.

Self-concept, however, could be described as the way a person sees or thinks of himself. Self-concept refers to the picture that we have of ourselves and the values we attach to ourselves (Meyer et al. 2003:366). Choko (2004:6) identifies self-concept as a person's private mental image of himself, i.e. a collection of beliefs about the kind of person he is. Ralph and Eddowes (2002:14) simply define self-concept as how the person thinks about himself. Roets (2002:20) explains that self-concept represents the integrated centre of the individual's personality. It can therefore be postulated that *self-concept* is the inner *core (centre) of the person or personality.*

The researcher hypothesises that the self is the core of the person, and self-concept is the core of the self, therefore, the self-concept is the *inner core* of the person or personality. However, although these facets are distinguished, they are connected, intertwined and mutually dependent on each other, functioning as a whole, called a *person*. The researcher seeks to illustrate this hypothesis with the following graphic representation.

FIGURE 1.1: Illustration of the self-concept

SELF-CONCEPT (INNER CORE)
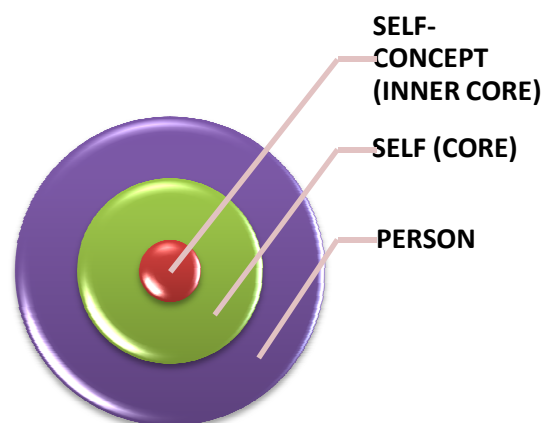
SELF (CORE)

PERSON

The researcher makes the assumption that, should the psychological functioning of the *core* (self) or the *inner core* (self concept) of the person be diagnosed correctly early on in therapy, then treatment can be planned accordingly and therapy may be more efficient.

1.4   PROBLEM STATEMENT

The researcher endeavours to investigate and answer the following primary research question:
Can the use of the DAP and artistic therapeutic variations of the DAP assist in educational psychology to explore and reveal pivotal information about the self of a person?

1.5   RESEARCH AIMS

1.5.1   General Aim

The researcher's primary aim is to determine whether the use of the DAP and artistic therapeutic variations of the DAP in educational psychology could assist in exploring and revealing deep-seated information about the self of a person. She intends to explore the concept of the self and to research practical therapeutic and artistic creative ways which would guide the person in exploring his internalised perception and concept of himself and reveal his relationship with himself.

She is guided by the following secondary research questions already posed earlier in the course of this chapter:

❖ How can a person be assisted in therapy to reveal pivotal information about how he perceives himself?

❖ Can artistically creative non-verbal ways be effective in assisting a person to reveal deep-seated information about his self?

❖ Can artistic creative ways be used in therapy to awaken a person's hidden creativity which could reveal pivotal information to the person about his self, and assist him in becoming more of his authentic self?

1.5.2   Specific Aim

The specific aims of this research study are as follows:

❖ To study the artistic creative significance of drawing.

❖ To research the importance of the DAP projective test as an initial therapy assessment tool used to diagnose the intra-psychic functioning of the person.

❖ To investigate therapeutic artistically creative methods of painting and clay modelling useful in exploring the self.

❖ To compile artistically creative variations of the Draw a Person (DAP) which can aid in exploring the self. This will be done by utilising artistically creative modes of painting – Paint a Person (PAP) and clay modelling – Create a Person (CAP).

❖ To research the theory of the self, self-concept and self-esteem.

❖ The study will employ a qualitative single case study approach (a child in middle childhood), to empirically research the usefulness of these artistically creative therapeutic variations (DAP, PAP and CAP) in exploring the self.

❖ This research will also make use of open-ended DAP, PAP and CAP questionnaires to establish the relevance and effectiveness of these variations.

1.6 DELIMINATION OF RESEARCH FIELD

This research study discusses the significance of drawing and the importance of the DAP projective test. The artistic creative therapeutic use of painting is explored. McCarthy (2008:13) says "We, too, upon picking up a paintbrush or a piece of clay, felt the immediate satisfaction of knowing that these materials held the potential for self-expression, for the articulation of our entire being, and for the joy of exploring of new ways of self-experience. We knew that we could truly speak with this material, especially if our imagination were given free reign". This study also looks at the therapeutic value of colour and the role it plays in revealing information about the psyche of a person. Research on clay work and the artistic creative process of clay human modelling is included. The study researches the internal relationship a person has with himself, by investigating the self, self-concept and self-esteem, focusing on the child in middle childhood (6 – 12 years). Subsequent discussions are on the artistic creative therapeutic variations of the DAP.

The participant for this case study is selected based on availability and accessibility. The sample consists of a child in middle childhood. Cresswell (2002:166) maintains that convenience sampling is used when the researcher selects participants because they are willing, available and accessible.

1.7 CLARIFICATION OF CONCEPTS

1.7.1 Family

Modern day society's perception of 'family' is rapidly changing. Nam (2004) points out that the definition of 'family' is expanding from the 'typical' or 'nuclear family' (parents and child/children), to childless families, single-parent families, stepfamilies, other family configurations and families based on non-marital cohabitation. According to Sloan Work and Family Research Network (s.a.), Rothausen explains that there are diverse types of families which include people related by marriage or biology or adoption, as well as people related through affection, dependence, obligation or cooperation. McDaniel, Cambell, Hepworth and Lorenz define family as any group of people related either biologically, emotionally or legally; i.e. the group of people that the person defines as significant for his or her well-being. The family, therefore, becomes what the individual or the researcher perceives it to be (ibid).

1.7.2 Projective Test

A projective test refers to a test in which a test taker responds to ambiguous, abstract or unstructured stimuli, usually provided in the form of pictures or drawings (Encyclopaedia of Mental Disorders 2010). Two unique strengths of projective tests are:

- ❖ That they are not transparent to subjects, i.e. test takers do not know how the test provides information to the tester.
- ❖ The indirect approach used in these tests make them especially sensitive to unconscious, hidden features of personality (Medic's Life 2008).

1.7.3 Draw a Person (DAP) Projective Test

Encyclo Online Encyclopedia (s.a.) define the Draw a Person test as a frequently used projective test for assessing and diagnosing personality style and psychopathology by interpreting a drawing of a person done by the subject. The test is done based on the assumption that their personality characteristics will be projected into the drawing.

The DAP projective test was developed by Karen Machover in 1948. The use of this projective diagnostic assessment tool has been widely accepted in the area of psychological testing. It is the most commonly used figure drawing test, and its popularity and appeal may be attributed to it being interesting and highly imaginative. Figure drawings were used in a more projective way, focusing on how the drawings reflected the anxieties, impulses, self-esteem, and personality of the test taker. The person could be asked to draw a picture of a person, or a person of the opposite sex to the previous picture, or to draw a picture of a family. The person could then be asked a series of questions about themselves and the drawings. These questions can be about the mood, the ambitions, and the good and bad qualities of the people in the drawings. The drawings and the questions on the DAP are meant to elicit information about the child's anxieties, impulses, and overall personality (Encyclopedia of Mental Disorders 2010).

For the purpose of this study, the participant will be requested to only draw a picture of herself. The enquiry about the drawing will be done in the form of appropriate questionnaires and questions will mainly focus on the exploration of the self and the relationship she has with herself.

1.7.4 Figure Drawings

Figure drawings are projective diagnostic techniques in which a person is requested to draw a person, an object, or a situation so that cognitive, interpersonal or psychological functioning can be determined. Despite the flexibility in administration and analysis of figure drawings, interpretations

should be made with caution and the constraints of projective tests should be considered. It is advisable to use projective tests as part of an overall test battery.

Many psychologists choose not to rely on scoring systems, but to rely entirely on their own intuitive judgments regarding their interpretation of picture content. Sometimes figure drawings can be assessed with regard to self-image, as children often project themselves in the drawings. Psychological, neuropsychological, or emotional dysfunction can also be identified in figure drawing interpretation.

There has been much debate over the overall reliability and validity of figure drawing tests and projective tests in general. When structured scoring systems are used, the DAP as a figure drawing has been found to be a reliable measure, especially for cognitive development in children. However, with regard to specific personality characteristics, self-image issues, or personality dysfunctions, there has been relatively little support for the use of figure drawings (Encyclopedia of Mental Disorders 2010).

1.7.5 Self

According to Roets (2002:17) Jersild in Perkins describes the self as that part of the person that he consciously recognises as himself, as well as a sense of his own continuing identity, and of his relationships to his environment. Wolf (1988:182) points out that the self, according to Kohut, is a psychological concept that refers to the core of the personality; he explains that it is made up of various components that emerge into a coherent and stable whole during the interaction of the internal inherited and external environmental factors. The concept of the self will be discussed more extensively in Chapter 2.

1.7.6 Self-concept

Self-concept refers to the set of attributes, abilities, attitudes, thoughts and values that a person believes define who he is (Beck 2010:G-10). It refers to how a person perceives himself (Craig & Baucum 2002:658). It is the personal picture a person has of himself.

1.7.7 Self-esteem

It is an aspect of self-concept which is representative of 'personal worthiness', i.e. how a person values himself. The evaluations and judgements he makes about himself cause him to experience specific emotions about himself. Self-esteem indicates how a person feels about himself and signifies his attitude towards himself. It ties in with personality, character, motivation and confidence (Frost 2010).

1.8   RESEARCH METHODOLOGY AND DESIGN

Research design refers to a plan for selecting participants, research sites and data collection methods to answer the research question(s).   The design indicates which individuals will be studied, and when, where and under which circumstances they will be investigated (McMillan & Schumacher 2001:167).   A sample of one participant in middle childhood has been selected for this study (cf. 3.4.1).   Data collected from the participant is being verified by the use of appropriate questionnaires designed and created for this empirical research (cf. Addenda C – E).   The sample size of this study is small.   McMillan & Schumacher (2001:175) states that the main purpose of convenient sampling may not be to generalise the findings to a larger population, but to better understand existing relationships.   This research aims to gain insight into the participant's subjective experience, perceptions, understanding and interpretation of his self.   The researcher's intention is to understand the participant's experiences so as to determine the relevance of using these specific artistically creative and therapeutic variations to explore the self.

For the purpose of this study the researcher decided to use qualitative research methods, e.g. case study and questionnaires.   According to McMillan and Schumacher, there are five interactive modes of inquiry: ethnographic, phenomenological, case study, grounded theory and critical studies (2001:35).   Case study usually follows realistic modes of inquiry, for the key objective is to develop an understanding of the meaning of experiences and to discover new relationships of realities (Riege 2003:77).   The researcher will make use of a case study design, employing artistic creative techniques of drawing (Draw a Person), painting (Paint a Person) and clay human modelling (Create a Person) (cf. 3.4.2), combined with applicably designed open-ended DAP, PAP and CAP questionnaires (cf. 3.2; Addenda C-E).   The primary purpose of the research design is to lead the person to explore the relationship he has with his self and to guide him to understand and gain insight into his self.   The secondary purpose of the research design is to put measuring tools (questionnaires) in place to supplement and verify the relevance of the obtained data and information.

Although the artistic creative *product* has therapeutic significance and might be very valuable to the person, greater therapeutic emphasis is placed on the artistic creative *proce*ss.   The artistic creative *process* is utilised as a therapeutic means to allow the person to unconsciously delve into the self, i.e. unconsciously connect to pivotal hidden issues or perceptions which might inhibit self-development. These issues and perceptions might be unconsciously connected to, revealed, explored, dealt with and resolved by the person, hence facilitating and enhancing healthy psychological self-development.   Gaining self-insight could be considered a therapeutic outcome on its own, as the person might obtain it on an unconscious level while engaging in these artistic creative activities.   The information obtained from the complementary questionnaires would inform

the psychologist whether self-insight has been gained during these artistic creative processes.

The researcher endeavoured to design a method of therapy which guides the person to explore his self and gain self-insight, which might help him to unconsciously resolve pivotal hidden issues. This method of using these artistic creative mediums of drawing (Draw a Person – DAP), painting (Paint a Person - PAP) and clay human modelling (Create a Person – CAP), combined with relevant questionnaires is implemented over a period of three separate therapeutic sessions. These therapy sessions can be used as a means on its own (helping the person to resolve unresolved hidden issues on his own), or the information gained from these sessions can be used as a departure point should further therapy be needed.

Data-collection strategies include drawings, paintings, clay human modelling, and recorded data from questionnaires, observations and field notes. The researcher makes use of a literature study to gain relevant information pertaining to the research topics which are as follows:

- ❖ Drawing as a mode of creative art is studied and utilised in the DAP projective test. The study employs the DAP as a diagnostic assessment tool to determine the initial level of perception of the person's self.
- ❖ The use and psychological importance of painting as a therapeutic and artistic creative mode is researched and applied as a way to explore the self.
- ❖ The therapeutic value of colour in artistic creative self expression and its psychological and emotional significance in exploring the self is included in this study.
- ❖ The psychological impact of clay work and the creative process of clay human modelling is examined and used as artistic creative modes which aids in exploring the self.
- ❖ Questionnaires suitable to these artistic creative and therapeutic variations are designed and created (cf. Addenda C-E).

1.9   PLAN OF STUDY

The researcher plans to conduct the study as follows:

- ❖ Chapter 1

    Introductory orientation to the study

- ❖ Chapter 2

    Literature study on drawing, the DAP projective test, painting, clay work and the self

- ❖ Chapter 3

    Discussion of the research design

- ❖ Chapter 4

    Discussion of the empirical study

- ❖ Chapter 5

    The findings of the study and recommendations

1.10 IN CONCLUSION

Sullivan (2005:74) maintains that the quest for understanding, views individual and social transformation as a worthy human endeavour; for 'to know' means to be able to think and to act and thereby to change and adapt things. The process of creating art and interpreting art adds to our understanding as new ideas are offered that help us see in new and different ways. These artistically creative insights have the potential to transform our understanding and consequently inform and extend the various descriptive, interpretive, and explanatory systems of knowledge that frame individual and social awareness. The researcher trusts that this study will have relevance for our contemporary and ever-changing society, and be of value for current and future professional educational psychologists.

CHAPTER 2

LITERATURE STUDY ON DRAWING, THE DAP PROJECTIVE TEST, PAINTING, CLAY WORK AND THE SELF

2.1 INTRODUCTION

This chapter discusses the literature study on the artistic creative significance of drawing and the importance of the DAP projective test (cf. 1.5.2; 1.7.3). Further discussion follows on the artistic creative therapeutic significance of painting and colour, as well as clay work and clay human modelling (cf. 1.5.2). Finally, the self, self-concept and self-esteem are investigated (cf. 1.5.2; 1.7.5; 1.7.6; 1.7.7) in exploring how the child in middle childhood relates to his self (cf. 1.1).

In an attempt to link educational psychology to the creative visual arts and vice versa, the research in this literature study will be approached from a psycho-therapeutic as well as an artistic-creative view point (cf.1.5.2). Sullivan (2005:61) indicates that arts-based and practitioner-based researchers more deliberately deploy a range of creative processes as research practices to fully examine the contexts that surround complex human activities. Arts-informed research ties the systematic and rigorous qualities of scientific investigation to the artistic and imaginative qualities of the arts (cf.1.5.2) (ibid.). The process of research becomes creative and responsive as the representational form of communication embodies elements of various visual arts forms. For the purpose of creative connection, the psychologist can link one art form to another deliberately, to intensify the inward journey of self-discovery (cf.1.5.2; 1.6) (McCarthy 2008:118).

Cohen, Manion and Morrison (2000:9) point out that where positivism is less successful is in its application to the study of human behaviour, where the immense intricacies of human nature and the perplexing and elusive quality of social phenomena contrast conspicuously with the order of regularity of the natural world. This reflects part of the educational role of the visual arts, because even if the life of the artwork is short, or the encounter brief, one never really knows how significant the outcome is. This uncertainty is by no means meaningless, for it is at the heart of what the visual arts have to offer if we venture to see things from a different perspective (Sullivan 2005:xxii). The uncertainty of these times and the questions being asked about how visual arts contribute to new knowledge, suggest that it is the opportune time to act and be inventive (Sullivan 2005:26).

Artwork conveys its own distinctiveness as a form of knowledge. Sullivan (2005:80) indicates that research in art communicates new insights into how art objects carry meaning about thoughts, ideas, issues and themes. An artwork is an individually constructed form that can be used to represent various thoughts and ideas and, therefore, can be examined as a source of knowledge. Historical research provides various examples of how images carry meaning whether by means of

stories, pictures, illustrations, expressions or in symbolic forms. Cohen and Swerdlik (2010:444) inform that various attempts have been made to draw on artistic creations as a source of information about intelligence, cognitive development, neurological intactness, visual-motor coordination and learning disabilities. Sale and Betti (2008:21) state that creativity and psychological growth work in tandem. The therapeutic value of art is well accepted and creative visual art is a way of realising a person's own individuality and uniqueness (ibid.).

2.2   ARTISTIC CREATIVE SIGNIFICANCE OF DRAWING

Across time and cultures, drawing (cf. 1.5.2; 1.6) has always been highly esteemed among the creative visual arts (Sale & Betti 2008:6-8). From the Renaissance to the end of the nineteenth century, drawing was regarded as a conventional artistic medium and seldom changed. It is considered an initial step in the early idea of a creative work and supports painting, sculpture and architecture (ibid.). What then is the significance of drawing in exploring the self?

Drawing has a variety of purposes: from accurate description to informal notation; from playful, inventive meandering to social commentary; from dramatic impact to psychological revelation (Sale & Betti 2008:3).   The therapeutic effect of expressing one's emotions through visual art is employed by people of all ages and from all parts of the world (Sale & Betti 2008:4). Art, especially drawing, helps a child to interpret experiences visually, emotionally and aesthetically; it connects the child to fundamental expressive, intellectual and spiritual dimensions (Sale & Betti 2008:3). Drawing provides a common ground for communication; it offers a child an internal dialogue with himself, as well as with others. It is the very core of interpreting a child's experiences (ibid.).

"A baby uses its finger to draw a line through food, a teenager scrawls a 'tag' on a brick wall, a young adult perfects a unique signature to access the world of personal finance. Each act of mark-making is a form of drawing and for this reason drawing is the most accessible and versatile of mediums" (Kovats 2007:14). Mendelowitz, Faber and Wakeham (2007:v) define a child's drawing as the act of graphically recording what a he sees and feels. It is the act of inspired mark-making which reveals and conceals (Mendelowitz et al. 2007:1). As a visual language, it is expressive and through its own specified mode of communication, conveys hidden information about the child (Mendelowitz et al. 2007:9). It offers insight into the complexities of the human mind (Mendelowitz et al. 2007:2). It has remained an ageless visual language that eloquently speaks through its extravagant repertoire of human mark-making to a world of visual readers (ibid.). It speaks in a voice like no other form of art (Sale & Betti 2008:3).

Drawings are characterised by their directness, immediacy, simplicity, spontaneity, expressiveness, creative speculation, experimentation, personal vision and open-endedness (Kovats 2007:15). Drawing is primal and the irrepressible result of artistic sight, memory and

response (Mendelowitz et al. 2007:1). Young children draw what they see according to their understanding of the world around them. Their first drawings are forms of essential, unique communication and self-validation. The surface appeal of their drawings reveals valuable information about them (ibid.). With brief forms of therapy and the increasing pressure to complete treatment in a limited number of sessions, drawing helps children to quickly and creatively communicate concerns, issues and problems, thus advancing the efficiency of the therapist-child interaction (cf. 1.1).

A child may define his innermost thoughts and emotions (cf. 1.1) through the intimacy of drawing (Mendelowitz et al. 2007:14). It arouses the emotions unlike any other form of art, touching mind and spirit, revealing details which might have been unknown (Mendelowitz et al. 2007:1). It offers hints as to the intrinsic nature of the child's intimate experiences (Sale & Betti 2008:4). The act of drawing can recall memories, evoke specific emotions, and shed light on life's impulses (cf. 1.5.1) (ibid.). Drawings "tell secrets with grace and dignity – they give material substance, revelatory meanings, and drama to ephemeral subjects. Like entries in a diary, drawings of a deeply personal nature present direct notations made by artists..." (Mendelowitz et. al 2007:3).

Drawing provides information on the developmental, emotional and cognitive functioning of a child; it quickens the expression of hidden issues; and reveals confusing perceptions. It offers a way to express thoughts, ideas and emotions in a non-verbal and creative manner (cf. 1.1; 1.2; 1.5.1), which is less threatening than talking about issues. It is an effective way of conveying the intricacies of painful experiences, repressed memories, unspoken fears, anxieties and guilt. Blom (2004:99) accentuates that the sensory functions play an important role in a child's ability for emotional contact-making. The core of traumatic experiences is physiological; therefore the expression and processing of the sensory memories of trauma are crucial to successful therapy and intervention (cf. 2.5.3.1). Drawings practically bring psychological issues relevant for treatment to the surface, thus accelerating the psychologist's ability to intervene and assist a child in distress.

> "In spite of everything I shall rise again:
> I will take up my pencil, which I have forsaken in my great discouragement,
> and I will go on with my drawing." Vincent Van Gogh

For the purpose of this study, drawing is applied by means of the DAP projective test. The rationale is to quickly and resourcefully obtain an initial assessment of the child's perception of himself, in order to guide him in his self-exploration. Each drawing is considered unique and meaningful. Can the DAP be significant in revealing important information about a child's self which could be useful in directing the therapeutic process and enhancing its efficacy?

2.3   THE IMPORTANCE OF THE DAP PROJECTIVE TEST

2.3.1   Purpose of the DAP

The fundamental ideology of the DAP projective test (cf. 1.1; 1.5.2; 1.6) is to provide neutral and non-threatening stimuli to the child and then ask him to interpret it. The main purpose of the DAP is to measure aspects of the child's personality through the interpretation of the drawing as well as the responses. Wodrich (1997:229) states that children often have immature language ability or are reluctant to talk about issues, therefore, projective drawings is a pathway into the child's mind. It is adequately unstructured and the child projects himself onto the drawing. The DAP is employed to determine a sense of the child's inter- and intra-personal conflicts and perceptions and to generate hypotheses to guide therapeutic assessment (ibid.).

2.3.2   Use of the DAP

The DAP projective test is frequently and quite extensively used among psychologists, in spite of dubious validity data (Gregory 2011:327). Projective drawings such as the DAP rank eight in popularity among psychologists in the United States (Gregory 2011:338). Surveys of practice indicate that the House-Tree-Person Test (the DAP as part of it) is one of the ten most frequently used projective tests (Aiken & Groth-Marnat 2006:421). This is evident that many psychologists, who are individually working with clients, consider it a valuable therapeutic tool (ibid.). Wodrich (1997:230) informs that psychologists who are eclectic in their approach, use a DAP projective test as an initial assessment at the onset of therapy, because the personality data revealed during testing is quite useful. The child's responses are shaped by his personality traits as well as any psychopathology, therefore the DAP provides valuable information significant in directing the course of therapeutic self-exploration.

2.3.3   Application of the DAP

The analysis of projective drawings is a relatively quick and easy method (Cohen & Swerdlik 2010:444). The DAP is administered by presenting the child with a blank sheet of paper, a pencil and an eraser and then requesting him to 'draw a person' (Gregory 2011:338). The DAP is an appealing source of diagnostic data because it can be administered individually or in a group. The interpretation of the DAP continues in an entirely clinical-intuitive manner, guided by a number of tentative psycho-dynamically based hypotheses (ibid.). Projective drawings provide psychologists with a wealth of clinical hypotheses to be verified or rejected as a result of additional findings (Cohen & Swerdlik 2010:444).

2.3.4   Interpretation of the DAP

Many psychologists use the DAP as a projective means to quickly gain information about an individual, yet it is open to various interpretations. The interpretation of projective methods can be quite controversial and caution should be practiced (Wodrich 1997:218). Interpretation of the DAP

should be based on the whole of the drawing and not merely isolated signs (Wodrich 1997:231). The DAP should not be used with the hope of obtaining 'fail-safe' data, nor should it be used with the expectation of achieving psychometric soundness (Wodrich 1997:218). It is generally recommended that the DAP be used in conjunction with other forms of psychological assessment in order to verify the validity of the information obtained from it.

The use of drawing in therapeutic and research settings has expanded beyond the area of personality assessment. Children's drawings are generally observed for concerns relating to self-image (cf. 2.7.15), sexual identification, and emotional indicators of aggression, depression and anxiety (cf. 1.2; 1.2.1) (Wodrich 1997:218). In this study, the DAP projective test is applied to allow the child to reveal unconscious information about his self through therapeutic guidance. In an endeavour to establish greater validity for the information obtained from the DAP projective test, the researcher supplements the DAP projective test with DAP variations of painting (Paint a Person) and human clay modelling (Create a Person) (cf. 1.6; 1.8). Drawing is mandatory as the main boulevard leading to the avenue of painting (Mendelowitz et al. 2007:2).

2.4   ARTISTIC CREATIVE THERAPEUTIC USE OF PAINTING

"If you hear a voice within you say 'you cannot paint,' then by all means paint, and that voice will be silenced." Vincent Van Gogh

In applying the technique of painting (cf. 1.5.2; 1.6), there has to be a sense of acceptance, trust and safety in order for the therapeutic process to happen. The child has to know that his painting is acceptable and will not be evaluated by any artistic criteria. The artistic creative *process* (cf. 1.8) is initiated when the child begins to paint. Can painting be a relevant and effective technique in revealing more information about a child's self?

The image which emerges from the creative expression of painting offers vital information about the child and gives insight into his psyche (McCarthy 2008:118). Painting is an expression of that part of the psyche which changes, transforms and continually creates new life. The creative process actually is very transformative; this process and experience surpass the self-referential world of the child. He becomes absorbed in the creative process, aware only of that which influences him at that specific moment. The psyche reorganises itself in reaction to the influences during the creative process and in reaction to its own creation (ibid.).

Fundamental to the therapeutic process, is the use of the child's senses and perceptions during this creative process (McCarthy 2008:118). Sensation or sense refers to *the process of becoming aware of a stimulus* in the environment (Schoeman & Van der Merwe 1996:1). The child gets in touch with his outer world by way of an internal set of sensory mechanisms, that is, without using his actual senses (Schoeman & Van der Merwe 1996:2). He experiences what is called

synesthesia, i.e. when a person receives an impression through one of his senses and then channels the response through the outlet of another sense (Mendelowitz et al. 2007:287). That is, when a sensation is felt in one part of the body, automatically a secondary sensation is produced which stimulates another sense; for example, when a specific colour evokes a certain smell, or a particular colour recalls a certain sound, which in turn brings to mind certain memories and emotions (ibid.). Painting is very functional in therapy as it makes for a less inhibited representation of a child's emotions (Updegrove 2004).

Painting is useful in exploring some of the emotions and experiences hidden in the unconscious (cf. 1.1; 1.2; 2.7.2). It is helpful with a child who has numbed himself, avoiding any emotions because of the trauma or unpleasantness of his experience and therefore the emotions and experiences which come to the surface are meaningful. Some children become skilled at hiding their true emotions as a means of self-protection and as a coping strategy. In order for the child to grow and advance to psychological wellness and wholeness, it is vital that he therapeutically deal with and resolve any hidden negative emotions and unpleasant memories. Painting provides an artistic creative and expressive way to therapeutically deal with these negative emotions and memories in a constructive manner. What is the artistic and psychological significance of colour in painting?

2.4.1   The Therapeutic Value of Colour in Painting

Zettl (2011:53) surmise that colour (cf. 1.6) adds a fresh dimension to everything, including painting; it brings excitement and joy and makes children more aware of their environment and the world around them. Every day, consciously or not, children make decisions and judgements based on colour. The world is marked by bold uses of colour in every area of children's lives. Colour has always been present in our natural environment and has been a key focus of artistic creation right across the world.

2.4.1.1   *Background and the artistic significance of colour*

Light plays a crucial role in the perception of colour. Zettl (2011:66) explains that when white sunlight is divided by a prism, a spectral (rainbow) of colours ranging from red to violet is visible. These colours are generated by specific waves from the visible light spectrum (ibid.). The first 'Color Wheel' was invented by Isaac Newton, who split white sunlight into red, orange, yellow, green, cyan, and blue beams; and then joined the two ends of the colour spectrum together to demonstrate the natural progression of colours. Colours are always seen in context, i.e. in a relationship with other colours (Sale & Betti 2008:168). These colour relationships can be visually represented by a 'Color Wheel' (colour spectrum wrapped onto a circle) (note Figure 2.1 next).

FIGURE 2.1: A 'Color Wheel' (Color Wheel Pro: Color Theory Basics 2010).
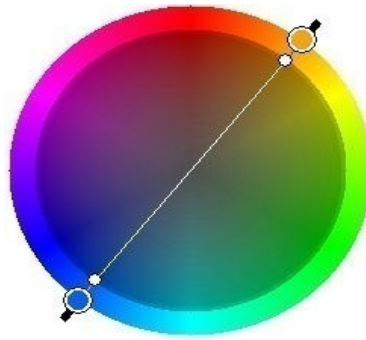
The 'Color Wheel' system goes back to the early eighteenth century, and this version of the 'Color Wheel' (note Figure 2.2 below) was updated by Johannes Itten in the twentieth century. The 'Color Wheel' of twelve hues (cf. 2.7.3) is most commonly used. It illustrates the twelve hues, which are separated into three categories, namely, primary, secondary and tertiary colours (Lauer & Pentak 2008:259).   The three primary colours (cf. 2.7.4) are yellow, red and blue (represented in the triangle right in the centre of the diagram).   From these three colours, all other colours can theoretically be mixed (ibid.). The primary colours mixed with each other produce the secondary colours.   The secondary colours (cf. 2.7.5) are orange, purple and green (the three separate triangles in the centre).   The secondary colours can be mixed to form the tertiary colours.   The tertiary colours (cf. 2.7.6) are the colours adjacent to the primary and secondary colours in the outer circle of the diagram.   The complementary colours (cf. 2.7.7) are opposite to each other, while the corresponding colours are positioned side by side on the 'Color Wheel'.   The artistic significance of colour is that it greatly enhances the aesthetic value of paintings.

FIGURE 2.2: The traditional 'Color Wheel' of Johannes Itten (Johannes Itten 2009)

Caption: *Farbkreis*, Johannes Itten, 1921.

Colour and its psychological significance

'She was green with envy when she saw his new car.'

'He's been blue ever since she left.'

'Tonight we'll paint the town red.'

Statements like these are filled with sentiment (Lauer & Pentak 2008:282). An emotional reaction is expressed and somehow a colour reference enhances the meaning. Can the use of colour in painting be meaningful in revealing significant information about a child's self?

Colour appeals to the emotions (cf. 1.2) and painting artists, who wish to evoke an emotional response in the viewer, use colour as the most effective device. Colour creates an atmosphere to which children instinctively respond (ibid.). Colour has an immediate emotional effect on a child; it sidesteps the rational faculties and plays an important role in establishing an aesthetic context (Zettl 2011:10).

Sale and Betti (2008:167) state that "Our language is filled with references, analogies, metaphors, descriptions, and allusions to color. Whether shrill or cacophonous, sweet or somber, saturated or pale, color speaks in an evocative voice. More than any other element, color has a direct and immediate effect on us, on the emotional, intellectual, psychological, even the physiological level. It evokes associations and memories; it can provoke the full gamut of physical responses, such as anger, excitement, sadness, peacefulness and joy." Colour resides at the core of one's sensual, visual and conceptual experiences (ibid.). Colour contains a basic and instinctive appeal (Lauer and Pentak 2008:256). The expressive, symbolic and associative powers of colour arouse visceral and intuitive responses (Sale & Betti 2008:168). The uninhibited and natural use of colour is a prime quality of art in the twentieth century (Lauer & Pentak 2008:256). Artists use colour mainly as an emotional element or in an essentially intuitive manner (ibid.). Sale and Betti (2008:168) state that modern-day artists have learned that colour is relative, i.e. it interacts with and is affected by its surroundings. It is valued for its aesthetic purpose and symbolic significance (Sale & Betti 2008:167).

Colours can influence children's emotions in specific ways (Zettl 2011:68). Lauer and Pentak (2008:266) maintain that because of the learned association of colour with objects, people continue to relate colour to physical sensations. For example, yellow is associated with the sun or sunlight, and red and orange are associated with fire; therefore these colours are identified as warm colours. Likewise, blue is associated with the sky, and green is associated with grass, consequently they are thought of as cool colours. Touching an area painted red, would not emit any heat, but just looking at the colour red induces an emotion of warmth. It is explained that this effect might be purely psychological; however, the results are very real. Lauer and Pentak tell of the instance where the workers in an office painted blue, complained about the cold and were

actually getting colds. The problem was solved by repainting the office in warmer tones of brown (ibid.).

Sale and Betti (2008:173) agree that colours generally are categorised as warm or cool colours. Warm colours (cf. 2.7.8), such as yellow, red and orange, tend to arouse exciting, emphatic and affirmative emotions. Lauer and Pentak (2008:283) confirm that these colours give rise to an instinctive emotion of warmth and evoke warm, happy and cheerful responses. Cool colours (cf. 2.7.9) like blue, green and violet, are psychologically calming and soothing, or can be depressive and un-emphatic (Sale & Betti 2008:173).   Lauer and Pentak (2008:283) concur that cooler blues and greens are instinctively related to quieter, less outgoing emotions and can also express melancholy or depression.

> "Mere colour, unspoiled by meaning, and unallied with definite form, can speak to the soul in a thousand different ways." Oscar Wilde (Colour Quotes and Quotations 2010)

The researcher postulates that the use or preference for specific colours is reflective of the emotional state of the child and could reveal how he relates to his self. Over the decades, much research has been conducted on colour, as well as, the psychological effect it has on a person. Addendum A, Table 2.1 provides a synopsis of various colours and their psychological significance, as well as their effects on the psyche of a person.

2.5   ARTISTIC CREATIVE THERAPEUTIC VALUE OF CLAY

Clay is one of the artistic creative therapeutic mediums used by psychologists to develop the adult-child relationship and enhance the child's transformation from disorganisation to normalisation (White 2006:271). From the inception of play therapy, *clay* or *play-dough* is repeatedly listed in nearly every play therapy text, journal article, or teaching seminar, as a primary device to bring about transformation and to assist with the psychological encounter (ibid).

2.5.1   The Use of Clay as an Artistic Creative Therapeutic Medium

Clay is appealing to both children and adults. Everyone can work with clay and no special skills are needed. For most it is an enjoyable and therapeutic experience playing or working with clay. Children have a primal connection and positive attraction to clay. They can rarely resist touching and playing with a piece of clay, squashing, squeezing, rolling and pounding it.

What is Clay Therapy?-Paul White's Clay Therapy (2007) summarise that the use of clay is helpful to establish rapport, to teach therapeutic concepts and to involve children in the restorative process. Working with clay (cf. 1.5.2; 1.6) is a practical, direct and accessible mode of therapeutic creative expression.   It involves all the senses, accommodates all levels of the therapeutic

experience, utilises potential artistic ability, and fits into almost any therapeutic setting. It supports therapeutic goals whether it is short-term interviewing, long-term relationship building or data collection approaches. Psychologists use clay because it helps children explore difficult concepts or issues and express deep-seated emotions. Clay therapy is ideal for children from 4 to 12 years and beyond (ibid.).

Therapeutic clay work has the capacity to quickly reveal and help the child to express disturbing emotions, especially when he is unable to work through issues (cf. 1.2) (Clay Therapy – Individual and group sessions – Life's Inspiration 2010). It is a passageway into the child's internal processes and secret thoughts: children reveal many emotional conflicts, experiences and unresolved anxieties through working with clay (White 2006:271-272). It awakens hidden emotions and enables the person to express and deal with pivotal experiences that otherwise would have remained buried in the unconscious. Therapeutic clay work can help a child deal with, and heal the imprints of repressed unpleasant experiences and negative memories.

2.5.2 Clay Human Modelling[9]

Clay human modelling (cf. 1.6; 2.7.10) is multi-dimensional and holistic in its underpinning and approach. Diverse modalities from various disciplines, like psychology, psychotherapy, psychiatry, art, literature, architecture and archaeology, utilise human modelling in different forms. Therefore psychologists can, regardless of their own theoretical framework, effectively apply clay human modelling in therapy. Clay human modelling can be used with children, adolescents, adults, older people, marital couples and families.

Clay human modelling enable people to create visual objects of their thoughts, ideas and emotions; they find it easy to express themselves through the supple and flexible medium of clay (Sekar, Prabu, Manoj, Selvi, Malarmathi and Borgoyari 2007:11-12). Approval and appreciation for their creative clay models produce positive emotions and enhance their perception of themselves. The creative process, as well as the recognition and validation they receive from others, is of itself therapeutic (ibid).

2.5.3 Therapeutic Significance of Clay work and Clay Human Modelling

Clay work and clay human modelling have a considerable capacity to contribute in a major way to the therapeutic process. Many psychologists implicitly recognise the potential of clay therapy, but few venture to use it regularly in their practice (Sekar et al. 2007:1). Can it be that the therapeutic significance of clay work is recognised but not yet fully realised?

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[9] Clay Human Modelling refers to the use of clay to create a human figure. Clay human modelling, clay modelling or human modelling may be used interchangeably.

Clay work and clay human modelling seizes and captivates the child's interest; it provides a variety of therapeutic connections and establishes an immediate problem-solving milieu (What is Clay Therapy? – Paul White's Clay Therapy 2007). Clay is a powerful medium to help a child convey and work through many psychological and emotional issues (cf. 1.2), such as anger, grief, loss, fear, guilt and blocked communication. Therapeutic clay work is intended for people seeking to resolve and cope with life issues, discovering and enhancing self-esteem, incorporating problem-solving skills, improving decision making, developing trust, increasing independence, initiating anger control, enhancing communication, strengthening relationships and resolving family dilemmas.

Clay work and clay human modelling help children to cooperate well in the therapeutic process (cf. 1.1). They are especially drawn to its visual appeal and hands-on attraction. It generally assists them in solving problems and issues, modifying behaviours, understanding and controlling impulses and anger, managing emotions, relieving stress and helping them cope with the harsh realities of life (What is Clay Therapy? – Paul White's Clay Therapy 2007). Clay work reveals unspoken themes and their inner struggles, and is a safe outlet for aggression (White 2006:271). Sekar et al. (2007:11-12) state that children are able to create, protect and even destroy with clay without harming anyone. This gives them a sense of power and control, which they lack during a time of emotional turbulence and trauma.

Forming something from a lump of clay is to expose that which is in darkness to the light, to open up unknown spaces, and to invite oneself into the realm of unspeakable memory (McCarthy 2008:27). Clay work and clay human modelling are especially helpful for children who find it difficult to articulate their emotions (cf. 1.1; 1.2; 1.2.1) (Clay Therapy - Individual and group sessions - Life's Inspiration 2010). Through therapeutic clay work, a child's hidden emotions and internal expressions are shown by concrete and visible objects. The creative process provides a way for transformation to take place. The artistic creative expression through therapeutic clay work, can move a child from disturbing and painful emotional experiences to inner growth and healing (ibid.). This brings us to the question: How can therapeutic clay work be applied to assist a child in revealing more of his self?

2.5.3.1 *Therapeutic Use of Clay Human Modelling Illustrated by a Case Study*
Sekar et al. (2007: iii) report on the Tsunami which hit the Indian sub-continent on 26 December 2004 and killed at least 300,000 people. It affected thousands of lives leaving people, especially children, confused shocked and frightened, their whole lives were disrupted.

In helping the children recover, attempts were made to stabilise their emotional wellbeing and normalise their daily life routines (Sekar et al. 2007: iii).   NIMHANS[10] provided assistance to the 'Idhaya Every Child India Project' to help the children deal with the traumatic events of the Tsunami. The teachers at the child care activity centre used the medium of clay to work with the child survivors (Sekar et al. 2007: iii-iv). This intervention project played a vital role in minimising the psychosocial consequences of the disaster. The focus was on holistic care; the emotional restoration and healing of the children were emphasised by addressing their psychological needs, as well as rebuilding their social support structures during the rehabilitation process. The reconstruction and reconciliation phase ensured an encouraging atmosphere for the children's healthy growth and development (Sekar et al. 2007:v).

Clay modelling was used as a mode of psychosocial therapy to encourage them to express their emotions, concerning the losses they experienced (Sekar et al. 2007:4-5). They illustrated in a playful and practical manner the precious objects and people they have lost at the time of the Tsunami. This expression reduced the effects of negative emotions and at the same time helped them uncover the major losses they experienced. The creative process of giving a form to their thoughts and emotions was of greater concern than the outcome of the clay models themselves (Sekar et al. 2007:5). The whole process of moulding and remoulding the clay helped them release their repressed painful memories.

Clay modelling examples of some of the children involved in the above-mentioned case study have been extracted to demonstrate the effectiveness of clay modelling in assisting children to express and deal with emotional trauma and loss.

EXAMPLE 1

"I lost my school bag in Tsunami. It was a very nice bag. I liked it a lot. My father once bought it for me."

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[10] NIMHANS is the name for 'The nodal centre for psychosocial care support in disaster in India'.

EXAMPLE 2

"I have made my friend Ashwin who died in Tsunami. I still remember him."

EXAMPLE 3

"I have made two human figures, one is my mother whom I love a lot and the other one is my elder brother who died in Tsunami. I don't know how old he was when he died, he was in the 4th standard. When Tsunami waves came, I was sleeping inside the house and my brother was playing near the beach. The big tides suddenly came from the sea and engulfed my brother. For one day we couldn't find him and all of us were quite worried. The next day some people brought his lifeless body in a lorry. My parents saw him for the last time but I didn't. He still comes in my dreams. Before the Tsunami happened I used to play near the beach with my brother, but now I am scared to go to the beach side."

"But now, O LORD, thou art our father;
we are the clay, and thou our potter; and we the work of thy hand."
Bible quotes (Clay Quotes and Quotations 2010)

This case study illustrates the efficacy of clay modelling in revealing the inner and hurtful emotions, memories and unpleasant experiences of these children who survived this traumatic experience. The therapeutic use of clay modelling is designed to help children expose and direct negative emotions of loss, anxiety and trauma towards positivism, hope and again realising their dreams (Sekar et al. 2007:11-12). Therapy through the use of clay modelling combines both art and psychotherapy in a creative process using the created image as a base for self-understanding and self-exploration (ibid.). The researcher postulates that clay human modelling is an effective mode to therapeutically guide a child in exploring his self and determining the relationship he has with his

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self.

"I have but shadowed forth my intense longing to lose myself in the Eternal and become merely a lump of clay in the Potter's divine hands ... uninterrupted by the baser self in me."

Mohandas Gandhi (Clay Quotes and Quotations 2010)

2.6   THE THEORY OF THE SELF

Chapter 1 briefly expounded on the person in terms of layers; the outer layer presents the person, the middle layer the self (core), and the inner layer the self-concept (inner core) (cf. Figure 1.1). The two inner layers are instrumental in understanding how the person perceives himself as a person (self); how he sees and thinks of himself (self-concept) and how he values himself and feels about himself (self-esteem) (cf. 1.3). In order to find a partial answer to the research question: 'Can the use of the DAP and artistic therapeutic variations of the DAP assist in educational psychology to explore and reveal pivotal information about the self of a person?' (cf. 1.4), a literature study is conducted on the theory of the self as per the specific aim outlined in chapter 1 (cf. 1.5.2). Emphasis is placed on three of the fundamental principles of the relational theory; namely, the self, self-concept and self-esteem (cf. 1.1; 1.3; 1.6); and literature review is conducted in order to understand what these theoretical principles entail, and how they develop and function (cf. 1.2.2) in children during middle childhood. The next diagram (note Figure 2.3 below) illustrates the functional link between these three theoretical principles.

FIGURE 2.3: The functional link between the self, self-concept and self-esteem
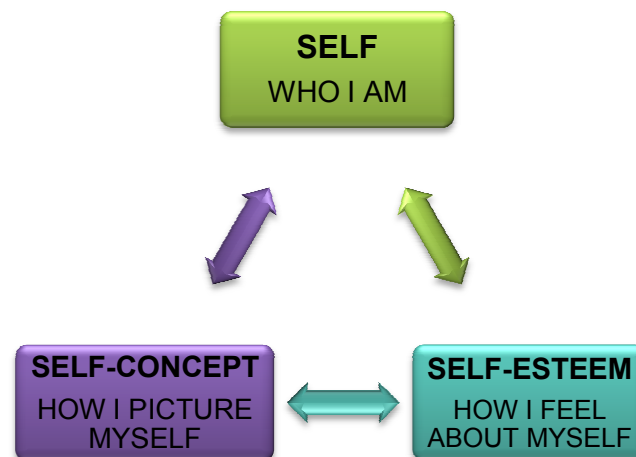
2.6.1   Self

The self (the core) (cf.1.3; 1.7.5) is a central construct in several theories of psychology and has extensively been researched over the decades. The self can be described as the essence of the child; it refers to the child's own individuality. It is that part of the child that he consciously recognises as himself; that includes his sense of his own 'continuing identity' and personality, and his relationship to his environment. It represents his subjective world, his personal centre of

experience and significance. It comprises his personality, attributes, thoughts, attitudes, values, ideas and experiences.

Oosterwegel and Oppenheimer (1993:xi) state that self-knowledge is not organised in a stagnant structure, but in an active, dynamic structure that constantly interprets and organises self-relevant actions and experiences, and consequently mediates and manages behaviour and affect. In every experience that the child undergoes, he encounters his self in the process of 'being present' in that experience. Jung sees the self as the most comprehensive of all archetypes, although it is mostly unconscious, it includes the whole of the child's personality (Feist & Feist 2009:G13). It is the centre of personality that results from individuation (cf. 2.7.11); it unifies the various opposites, and embodies consciousness and unconsciousness (cf.2.7.1; 2.7.2) (Ewen 2010:414). It is the combination of physical and psychological attributes that is unique to the child (Shaffer & Kipp 2010:479).

2.6.2   Self-Concept

Self-concept (inner core) (cf.1.2.2; 1.3; 1.7.6) is not an entity within the child, but a hypothetical construct that is potentially useful in explaining and predicting how he acts. It refers to his self-perceptions which are formed through experiences with and interpretations of his environment (Fox 1997:34). It is a construction of convictions concerning him and attitudes toward himself which is dynamic and of which he normally is aware or may become aware of (Roets 2002:20).

Self-concept (cf. 1.2) represents the child's perceptions of his unique qualities or traits (Shaffer & Kipp 2010:G7). It constitutes the set of attributes, abilities, attitudes and values which he believes define who he is (Berk 2010:G10). It epitomises the perceptions and meaning associated with the 'I', 'me' or 'myself' (Pervin & Cervone 2010:551). It is the accumulation of what the child sees as his personal qualities, i.e. the kind of person he believes himself to be (Burger 2011:316). Meyer, Moore & Viljoen (1997:466) simply define self-concept as the *picture* the child has of himself and the *value* he attaches to himself.

Children's growing self-concept provides a filter through which they evaluate their own behaviour and that of others (Craig & Baucum 2002:354). Self-concept is seen as an integrator and a mediator for much of human behaviour; people tend to act and behave in ways which are consistent with their self-concept (Craig & Baucum 2002:228).

2.6.3   Self-Esteem

Self-esteem (cf. 1.3; 1.7.7) personifies the child's overall evaluative regard for his self, or his personal judgement of his worthiness (Pervin & Cervone 2010:551). His evaluation of his worthiness is based on his assessment of the qualities which make up his self-concept (Shaffer &

Kipp 2010:G8). Self-esteem is an aspect of self-concept which involves judgements about the child's worth and the emotions associated with those judgements (Berk 2010:G10). Evaluation of his self-concept is usually measured in terms of relatively stable and global assessment of how he feels about himself (Burger 2008:485). According to Allport and Rogers, self-esteem indicates how favourably or unfavourably the child evaluates his self-concept (Ewen 2010:415). It gives an idea of how favourable his self-personification is, i.e. the relative strength of his 'good-me' and/or 'bad-me' personifications. Self-esteem is indicative of the child's attitude toward himself, which can either be positive (high self-esteem) or negative (low self-esteem) (cf. 1.2) (Craig & Baucum 2002:658).

Low self-esteem (cf. 1.2) means that the child feels incompetent and inferior and often dislikes himself (Craig & Baucum 2002:354). He is deficient of basic confidence in himself and lacks an appreciation for who he is (Burger 2011:316-317). Self-esteem is influenced by his experiences with success and failure. The child with low self-esteem does not have confidence in his capabilities; he pays little attention to his successes, and regards his failures as confirmation of his incapability. He often does little or nothing, attempts only effortless tasks, or refuses to extend himself so he will have an excuse in case of failure. His primary motivation is to protect his fragile self-concept against criticism and embarrassment. Failure is discouraging and debilitating to a child who experiences low self-esteem (ibid.). However, high self-esteem means that the child basically likes himself and often feels competent in his social and other skills (Craig & Baucum 2002:228). Ewen (2010:197) maintains that the child with high self-esteem anticipates success; he takes his failures in his stride, because he views them as rare exceptions. He expects to do well and is willing to undertake difficult projects and risk criticism in order to obtain positive regard (ibid.).

Research has shown self-esteem to be multidimensional, i.e. how a child feels about himself is likely to vary in different situations, e.g. social encounters, academics and sports (Ewen 2010:197). Some children lack confidence in certain areas, but are more self-assured in others. Strong emotions of inadequacy and self-contempt can permeate most aspects of the child's life. Low self-esteem is pathological and prevents or stunts successful personality development (ibid.).

2.6.4   Development of Self from Infancy to Middle Childhood

The chronological overview (periods) of the following stages in human development, has been adjusted according to the chronological periods in Shaffer and Kipp (2010:5), Craig and Baucum (2002:5) and Berk (2010:8).

❖ *Infancy (birth – 18 months)*

Berk (2010:206) states that at birth, the infant senses that he is physically distinct from his environment. The newborn's astonishing ability for intermodal perception (cf.2.7.12) indicates

the commencement of self-awareness (cf. 2.7.14). An infant experiences intermodal matches that distinguish his own body from adjacent bodies and objects; he feels his own touch, feels and watches his limbs move, and feels and hears himself cry (ibid.). However, self-awareness is still limited in early infancy as the infant distinguishes his own visual image from other stimuli (Berk 2010:207). At about 6 months of age, the developing infant begins to conceive of itself as a separate and distinct entity, and organises this information by forming appropriate personifications (Ewen 2010:142). Self-conscious emotions like pride, shame, guilt and embarrassment begin to appear after 12 months of age (Craig & Baucum 2002:228). Infants display joy when they succeed and distress when they fail; the display of these emotions depends on a relatively well-developed sense of self and understanding of social rules (ibid.).

❖ *Toddler years (18 months – 3 years)*

Berk (2010:207) maintains that for toddlers around 2 years old, self-recognition (cf.2.7.13), i.e. the identification of the self as a physically unique being, is well underway (cf. 1.2.2). Toddlers point to themselves in photos and refer to themselves by name or with a personal pronoun 'I' or 'me'. As a participant in social interactions, the development of self-recognition and emerging self-awareness pave the way for many new social and emotional abilities; these toddlers tend to become more outgoing and socially skilled (Shaffer & Kipp 2010:483). Self-awareness is a function of self-exploration, cognitive maturity and reflections about the self. By the end of the second year, the toddlers' language is filled with references to themselves. Self-understanding is closely linked to understanding of the social world, and children who are most social have more fully developed self-concepts than others (Craig & Baucum 2002:296). However, cultural variations are evident in early self-development (Berk 2010:207). Research has shown that German and Greek toddlers (in societies that value individualism and independence) attained mirror self-recognition earlier than toddlers of the Nso people of Cameroon (a society that values social harmony and responsibility) (ibid.).

❖ *Pre-schoolers (3-6 years)*

Berk (2010:256) summarises that as self-awareness develops, pre-schoolers focus more closely on qualities that make their self unique; they begin to develop a self-concept. Their self-concepts are still very concrete, i.e. in their self-descriptions they usually refer to observable qualities, such as their names, physical appearance, possessions and behaviours. Already by age 3½, their self-descriptions include distinctive emotions and attitudes, e.g. 'I am happy when I play with all my friends' or 'I don't like being alone'; which suggest an initial understanding of their unique psychological characteristics (ibid.). Shaffer and Kipp (2010: 484) add that pre-schoolers are able to personify themselves on psychological aspects such as sociability, intelligence, achievement orientation, athleticism and argumentativeness. These self-characterisations seem to be stable over time. Berk (2010:256) indicates that during early

childhood children develop a confident self-image, more efficient control over their emotions, new social skills, the foundations of morality, and a clear sense of their specific gender.

❖ *Middle Childhood (6-12 years)*

Berk (2010:330) informs that in middle childhood, children become capable of describing themselves in terms of specific psychological attributes, comparing their own characteristics with those of peers, and reflecting on the causes of their strengths and weaknesses. Their self-descriptions evolve to narratives of their inner qualities, i.e. their traits, values, beliefs and ideologies (Shaffer & Kipp 2010:484). These changes in self-understanding have a key impact on their self-esteem development (Berk 2010:330). They refine their self-concept, organising their observations of behaviours and internal states into general temperaments (ibid.). As they form increasingly stable pictures of themselves, their self-concept become more realistic (Craig & Baucum 2002:354). Self-concept configuration assists in understanding development during this stage, as it interweaves personality and social behaviour (ibid). A major transformation takes place between ages 8 and 11 (Berk 2010:330). Children emphasise their competencies and describe their personality, mentioning both positive and negative attributes. These evaluative self-descriptions result from their frequent social comparisons, i.e. judgements of their appearance, abilities and behaviour in relation to those of various other individuals (ibid.).

2.6.4.1 *Factors causing modifications in self development in middle childhood*

- ❖ In middle childhood the child's cognitive development influences the transforming structure of his self.
- ❖ The developing content of his self-concept is shaped by both his cognitive abilities as well as the feedback from others. A well-organised psychological self emerges when the child adopts a view of his self which resembles others' attitudes toward him (Berk 2010:330).
- ❖ Middle childhood brings important advances in perspective taking, i.e. the child's capacity to imagine what other people may be thinking and feeling (Berk 2010:336). This progress supports self-concept and self-esteem development, the understanding of others, and the acquisition of a variety of social skills. Perspective taking helps the child develop a self-concept based on his unique personality attributes (Berk 2010:330-331).
- ❖ The child improves at interpreting other people's insinuations and internalising their expectations, and in this way, forms an *ideal self* (who he would like to be) (cf. 2.7.17) which he uses to evaluate his *real self* (who he really is) (cf. 2.7.16) (Berk 2010:331).
- ❖ The child's self-descriptions include frequent references to social groups, as he is being influenced beyond the family by more people, e.g. school, community and the media (ibid.).
- ❖ Cultural differences are evident as the content of self-concept in children varies from culture to culture, e.g. Westerners stress independence and self-assertion, whereas Asians emphasise harmonious interdependence (ibid).

2.6.4.2   *The psychological conflict of middle childhood*

Erickson identifies the psychological conflict of middle childhood as *industry versus inferiority* (Berk 2010:330). Addendum B, Table 2.2 gives a clear synopsis of Erikson's psychosocial stages (Craig & Baucum 2002:47). *Industry* refers to the belief the child has in his strengths and abilities, whereas, *inferiority* represents the lack of appreciation the child has for his talents and skills. Jung believes that the child whose earlier experiences have been positive, enters this stage prepared to channel his energies from the fantasy of early childhood into practical accomplishments. If this stage is resolved positively, the child develops a sense of competence at useful skills and tasks; a sense of industry is incorporated into his self-concept. The sense of industry unites numerous developments of middle childhood, like pride in accomplishment, a positive but realistic self-concept, moral responsibility and cooperative participation with peers (ibid.). As the child experiences success, feelings of competence grow which sets him well on his way to becoming an active and achieving member in society (cf.1.2.2) (Burger 2011:108).

The risk at this stage is developing a sense of *inferiority*, reflected in the cynicism of a child who has little or no confidence in his ability to do things well (cf.1.2.2). This sense of inadequacy develops when parents and family life have not prepared the child for school life or when teachers and peers destroy the child's feelings of competence and mastery with negative and unconstructive responses (Berk 2010:330). A large discrepancy between the *real self* and *ideal self* also undermines the child's self-esteem development (Berk 2010:331). The ideal self is the image the child creates of himself, indicating how he would like to be (Roets 2002:23). The ideal self could be a dream image, totally idealistic and unrealistic, far removed from the child's actual capabilities. However, in the case where the *ideal self* is realistic, the person is motivated to become like the image he has created. The greater the difference between the *real self* and the *ideal self*, the harder it is for the child to accept himself (ibid.). Children who experience this discrepancy are found to be more prone to sadness and depression (Stevens 1996:57). Their experiences with failure cause feelings of inadequacy which lead to unhappiness and un-productivity (Burger 2011:108). This sense of inferiority can impact on their personality throughout life if it is not compensated for by ongoing success in other activities that are valued, such as sports, music or art (Craig & Baucum 2002:353).

Art and educational psychotherapy are both *modi operandi* in and of themselves which require deep introspection and a devotion to learn and discover more about one's self. Sale and Betti (2008:280) maintain that the luxury of art is that it offers great potential for increased self-awareness and self-growth. It presents a route to self-discovery; and when a person thinks he has come to an end, it surprises him with new pathways (ibid.). The act of being artistically creative permits the child to draw from his unconscious self and allows the psychologist to perceive inferences from his engagement in the artistic activities of drawing, painting and clay work. It is

often easier and less painful / embarrassing for the child to focus on an external source, rather than discuss himself directly. As the psychologist investigates and explores the revelatory meaning of the child's artistic creation, he collects more information about how the child perceives himself. The psychologist is only the facilitator of this therapeutically creative process of inner discovery, however, what happens during the session is subject to the child's own unconscious processes of creativity, self-discovery and inner healing. He/she therapeutically guides the child to further his self-exploration, restoration and inner healing to enter psychological wellness, wholeness and authenticity. A psychologically healthy self is not a given, but is developed over time and is formed by means of responsible choices and actions. As self-discovery and self-realisation proceeds, the self becomes free of the outworn covering to arrive at the 'eigenliijke zelf' or authentic self (Roets 2002:18).

2.7   GLOSSARY OF CHAPTER TERMINOLOGY

2.7.1   Conscious

It can be defined as the mental elements in awareness at any given point in time; it is the level of mental life directly available to us, i.e. what one is aware of (Feist & Feist 2009:25).

2.7.2   Unconscious

Burger (2011:457) describes it as the part of the personality which contains material which cannot easily be brought into awareness; the thoughts, experiences and emotions of which a person is unaware (Pervin & Cervone 2010:552). It is those drives, urges or instincts which are beyond our awareness, but which motivate most of our words, emotions and actions (Feist & Feist 2009:24).

2.7.3   Hue

Hue describes the visual sensation of the different parts of the colour spectrum (Lauer & Pentak 2008:258). It refers to the quality that distinguishes one colour from another (Mendelowitz et al. 2007:114). For example, pink, rose, scarlet, crimson and maroon are all different colours, but the hue in each of those colours is red (Lauer & Pentak 2008:258).

2.7.4   Primary colours

Mendelowitz et al. (2007:115) and Sale and Betti (2008:170) state that primary colours are the pure hues of yellow, red and blue which cannot be obtained from the mixing of any other hues.

2.7.5   Secondary colours

Mendelowitz et al. (2007:115) and Sale and Betti (2008:170) point out that secondary colours are the hues of orange, violet and green. They are obtained by mixing two of the primary colours, e.g. yellow and red produce orange, etc.

2.7.6   Tertiary colours

Mendelowitz et al. (2007:115) and Sale and Betti (2008:170) inform that tertiary colours are obtained by mixing primary colours with secondary colours, e.g. yellow-green is the mixture of primary yellow and secondary green, etc.

2.7.7 Complementary colours

Complementary colours are the hues opposite each other on the 'Birren Color Model' (cf. Figure 2.4 on next page), e.g. yellow and purple, orange and blue, etc (Mendelowitz et al. 2007:115).

2.7.8 Warm colours

Warm colours are the hues on one side of the 'Birren Color Model' (cf. Figure 2.4 on next page) – yellow, orange, red and the intermediate secondary and tertiary colours (Mendelowitz et al. 2007:119).

2.7.9 Cool colours

Cool colours are the hues on the opposite side of the 'Birren Color Model' (cf. Figure 2.4 below) – green, blue, violet and the intermediate secondary and tertiary colours (Mendelowitz et al. 2007:119).

FIGURE 2.4: The 'Birren Color Model' (Crabtree 2009).

2.7.10 Clay Human Modelling

It refers to the process of using clay to create a human figure or a representation of the person as he sees himself, on a smaller scale. The clay human figure or object could either be pasted on a page or it could be a free-standing three dimensional (3D) clay human model (i.e. represented as a solid figure or object which has length, width and height).

2.7.11 Individuation

It refers to the process of becoming an individual or whole person (Feist & Feist 2009:123). It is the unfolding of the person's inherent and unique personality, supported by the transcendent function and leading to the formation of the self. It is considered a lifelong task which is rarely, if ever completed (Ewen 2010:405).

2.7.12 Intermodal Perception

It is the perception which combines information from more than one modality or sensory system, resulting in an integrated whole (Berk 2010:G10). In intermodal perception, people make sense of continually running streams of light, sound, tactile, odour and taste information by recognising them as integrated wholes (Berk 2010:146). For example, an object's shape remains the same whether we see it or touch it; and the patter of footsteps signals that a person is approaching (ibid.).

2.7.13 Self-recognition

Self-recognition is the identification of the self as a unique physical being; indicating that the individual becomes consciously aware of the self's physical features (Berk 2010:207). The ability to recognise oneself in a mirror or photograph (Shaffer & Kipp 2010:G8).

2.7.14 Self-awareness

The 'sense' that an individual is physically distinct from others and his surrounding (Berk 2010:206).

2.7.15 Self-image

Allport refers to it as the organised perception of a person's own self (Ewen 2010:415). Self-image should serve as an accurate guide to a person's strengths and weaknesses, but may become exaggerated and establish unrealistic and unattainable standards.

2.7.16 Real Self

It refers to as accurate a description a person can give of who he really is (Stevens 1996:57). It contains all the information a person has about the kind of person that he is, or believes he is (Burger 2011:411).

2.7.17 Ideal Self

It is the mental image of the kind of person that one aspires to be (Burger 2011:411). It comprises the dreams, aspirations and goals the person has set for him in life (ibid.). According to Rogers it encapsulates the self-concept a person would most likely want to possess (Ewen 2010:405).

2.8   IN CONCLUSION

The literature review focuses on investigating the artistic creative significance of drawing and the importance of the DAP projective test, as they seem to be appropriate diagnostic modes in obtaining information on a child's perception of his self. The artistic creative therapeutic use of painting, the therapeutic significance of colour, and the use of clay work in the form of clay human modelling seem to be useful artistic creative mediums to employ in a quest to find appropriate therapeutic artistic creative means and ways to guide a child in exploring his self and his relationship with his self. The research review provides an understanding of what the child's self, self-concept and self-esteem involve, and gives insight into how his self develops and functions in middle childhood.

CHAPTER 3

RESEARCH DESIGN

3.1   INTRODUCTION

Discussions in this chapter are on the research design of the artistic creative therapeutic variations of Draw a Person (DAP), Paint a Person (PAP) and Create a Person (CAP) (cf. 1.1), as well as the use of the DAP, PAP and CAP questionnaires (cf. 1.8; 2.3; 3.4; 3.4.2). Additionally a Junior Background and Personal Information questionnaire, as well as observation and field notes will form part of this study. These research methods will be investigated in a single case study (cf. 1.6; 1.8; 3.3.3; 3.4.3.1). The aim of this chapter is to study the usefulness of these methods in exploring the relationship the child has with his or her self (cf. 1.1; 1.3; 2.1; 2.6; 3.4).

We can never know everything and there is never one complete truth (Marshall & Rossman 2011:220). Different ways of knowing exist and for as long as can be remembered, people have argued over different ways of knowing (Moses & Knutsen 2007:1). The world can be perceived in many different and contrasting ways as people are intelligent, wilful and opinionated. Moses and Knutsen (2007:2) reason that fundamental to any given research design and methodology lies the researcher's understanding of the nature of the world and how it should be studied. These underlying fundamentals provide researchers with the philosophical weight which is necessary to attend to significant questions relating to the nature of truth, certainty and objectivity in the specific inquiry.

In order to illustrate this, carefully study the picture below. What do you see?

FIGURE 3.1   A Perceptual Illusion

This picture (Young Girl-Old Woman Illusion – from Wolfram MathWorld 2011) shown here, is a well-known perceptual illusion which depicts a young girl and an old woman concomitantly. It illustrates how a picture can be interpreted in different ways. A first-time onlooker might detect only one of the two figures and afterwards notice a totally different identity emerging (Moses & Knutsen 2007:151-152). The young girl and older woman both co-exist in the same picture. Which one is more important? How do we know what is correct? Is one necessarily right and the other wrong? How do we know? A simplistic answer to these complexities is to suggest that research in the social sciences can be grouped under mainly two methodological perspectives, namely quantitative (positivism) and qualitative (constructivism) research (Moses & Knutsen 2007:3). These methodologies integrate radically different views of the world and how we come to understand it.

The researcher recognises these two central methodological perspectives as co-existing and relevant methods in the quest for discovering truth and reality. She acknowledges that both methodologies contribute substantially to the pursuit of epistemology. Although the two research approaches differ greatly, their outcomes serve the objectives relevant to the specific truth or reality under study. In this enlightened age, it is presumed that the amount of information in the world is doubling every month (Walliman 2011:65). The researcher presupposes that in today's modern-day quest for knowledge, both methodologies and their respective expansions vigorously advance the frontiers of knowledge.

The researcher is aware of the existence of a natural order in social events and discourse, however, claims that this order cannot be detected by merely observing a pattern of events. She tends to lean toward qualitative enquiry, and believes that the underlying order in especially human phenomena, could be discovered through the process of interpretation while undertaking theoretical and practical endeavours in the arts (Walliman 2011:24). For this study she seeks to find a reconciliatory research approach with the emphasis on qualitative research methodology and the focus on the creative visual arts. She envisages contemporary qualitative research methods which accommodate diverse research perspectives and interpretations, open to valid revision and expansion as understanding rapidly grows in this twenty-first century and beyond.

3.2   PURPOSE OF THE RESEARCH

The researcher aims to incorporate arts-based research which is an example of practitioner-based inquiry, where the researcher investigates educational phenomena by using inquiry strategies that are grounded in the arts, yet conform to methodological demands of qualitative inquiry (Sullivan 2005:59-60). The purpose is to bridge perceived disjunction between the arts and scientific traditions of educational research, and to challenge the underlying assumption that the arts do not constitute rigorous areas of inquiry. Elliot Eisner's (Sullivan 2005:59-60) notion of educational

connoisseurship portrays knowledge as a 'sensory knowing' and a form of significant engagement; he claims that arts-based research involves a process of reflection, analysis and disclosure of meaning. Arts-based researchers support those features of qualitative research that encourage the use of a responsive approach in understanding the complex realities of working with children in a psycho-educational context (ibid.).

The main purpose of the study is to answer the primary research question: Can the use of the DAP and artistic therapeutic variations of the DAP assist in educational psychology to explore and reveal pivotal information about the self of a person? (cf. 1.4)

❖ In this study a qualitative constructivist arts-based approach is followed.

❖ Arts-based methods of drawing, painting and clay human modelling is practised (cf. 2.2; 2.4; 2.5.3).

❖ A three-phase DAP, PAP and CAP research investigation is implemented over a span of three individual therapy sessions (cf. 3.4; 3.4.2).

❖ A single case-study approach is utilised, in which the participant practises drawing (DAP), painting (PAP) and clay human modelling (CAP) (cf. 3.3.3).

❖ After completion of each of these artistic therapeutic activities, a related DAP, PAP and CAP questionnaire is completed by the participant (cf. Addendum C-E) (cf. 3.4.3.2).

❖ The DAP, PAP and CAP questionnaires (composed of open-ended questions) are utilised to advise whether these artistic therapeutic variations are useful in exploring the child's self (cf. 3.4.3.2).

  o The DAP questionnaire predicts the effectiveness of drawing in exploring how the child relates to his or her self (cf. Addendum C) (cf. 2.2; 2.6.1).

  o The PAP questionnaire determines the efficiency of painting in exploring the child's self-concept (cf. Addendum D) (cf. 2.4; 2.6.2).

  o The CAP questionnaire probes the efficacy of clay human modelling in exploring the child's self-esteem (cf. Addendum E) (cf. 2.5; 2.6.3).

The information and data collated from these questionnaires informs the investigation whether these DAP variations can assist an educational psychologist in guiding the child to explore his or her self; and the information can also be used to inform subsequent therapy.

3.3   RESEARCH METHOD

What combination of methods could strengthen the soundness of this study? In exploring the child's self, emphasis is placed on perceptions, thoughts, views, emotions and experiences. In the researcher's quest to find appropriate research methods, she discovered these key philosophical figures to have influenced thinking about research significantly:

❖ John Locke (1632-1704) distinguished between bodies or objects that can be directly

measured, as well as those abstract qualities that are generated by our perceptions and emotions (Walliman 2011:26-27).

❖ George Berkeley (1685-1753) reasoned that all things that exist are only mental phenomena and that they exist by being perceived, and what is perceived forms 'our world'.

❖ Immanuel Kant (172-1804) maintained that our minds organise our experiences to make sense of the world; therefore, scientific facts are dependent of the way we see and interpret things.

❖ Thomas Kuhn (1922-1995) argued that scientific research cannot be separated from human influences, which are subject to social norms (ibid.).

This philosophical thinking inspired the researcher to investigate qualitative constructivist methodology, as well as arts-based research, which will be discussed next.

3.3.1 Qualitative Constructivist Research Literature Review

Is human society subjected to laws that exist independent of the human beings who make up society, or do individuals and groups construct their own description and interpretation of social influences? Riege (2003:77) states that qualitative researchers see natural and social sciences as capable of discovering and knowing reality, although not with certainty. They acknowledge differences between the real world and their particular view of it. They construct various views of their reality and aim to understand phenomena in terms of those ones that are relative in place and time. Qualitative research sees appropriate research methods in those that have an inductive nature for discovering and building theory (ibid.).

Constructivism, as an alternative approach to research, is based on the philosophical doctrines of humanism and idealism (Walliman 2011:21). Immanuel Kant is considered the ontological key figure for the constructivist approach to social science; for he recognises that the patterns we study are of our own making, i.e. our own perceptions (Moses & Knutsen 2007:165). Kant distinguishes between a real world and a perceived world. He maintains that the human mind imposes its own patterns on nature and the world around us (Moses & Knutsen 2007:172).

Constructivists believe that the world people experience around them is the creation of their mind (Walliman 2011:21-22). This does not mean that the world is not real, but rather that people experience it personally through their perceptions which are influenced by their preconceptions, beliefs and values. Constructivists presume that in the search for constants in human behaviour, one should not ignore what is subjective, personal and creative. Researchers encounter a world already interpreted and their task is to reveal it according to the meanings created by individuals. Constructivists believe that there can be various perspectives and interpretations of a specific phenomenon (ibid.).

3.3.2 Arts-based Research Literature Review

Can the arts be recognised as a form of research inquiry? Sullivan (2005:60) outlines the basic features of arts-based research and differentiates it from the more invasive science-based research. He maintains that arts-based research offers a distinctly different insight into educational phenomena. While claims are made for a broader range of inquiry methods, the proponents of arts-based research note the need to attend to the rigor required for undertaking educational inquiry. Arts-based researchers make use of methods of inquiry found in the arts and humanities that emphasise literary (inventive) practices, and therefore the artistic quality of the research is akin to art analysis, reflection and narrative (story telling). Arts-based research, with its emphasis on constructivism, interpretation and contextualisation, is a form of qualitative inquiry that can readily draw on theoretical and practical support systems to further build its position as a research methodology (ibid.). In the arts, artists embark on an expressive journey of investigation, discovering, solving dilemmas and speaking a visual language that is cogent, descriptive, meaningful and profoundly expressive of the human heart and mind (Mendelowitz, Faber & Wakeham 2007:346). Simons (2009:140) reports that there is a growing support for the creative visual arts in research, especially in the health and social care professions.

Why do certain researchers value the arts as a form of research? Arts-based researchers reason that the arts provide a special way of coming to understand things and how people represent what they know about their world (Sullivan 2005:61). They claim that, as research methods broaden within the domain of qualitative inquiry in the social sciences, there is a need to be able to incorporate the arts as a different form that represents human knowing. Eisner (Sullivan 2005:61) and other researchers make a strong case for educational change that is informed by the arts; they reason that there are limits to what can be achieved if the conditions of inquiry remain locked within the constraints of the sciences, and exclude the arts. For there is an ontology evident whereby inherent qualities of phenomena, be it educational or individual insight, are assumed to be revealed through responsive and perceptive analysis (ibid.).

Is arts-based research applicable when relating to a person's experiences and his self? Sullivan (2005:115) states that visual art can't change things, but it can change people, who can change things. The promise of change that comes from 'being in awe' (wonder) takes shape in the visual creations people make and experience (ibid.). The arts are the harbours for creative mysteries, as well as the vehicles for human expression (Mendelowitz et al. 2007:326). Arts-based research utilises diverse ways of encountering and demonstrating experience, and employs different forms of expression which effectively communicate people's experiences (Sullivan 2005:60). The visual arts can turn questions into understanding (knowing). Yes, it describes a research process, but also describes an aesthetic process of self-realisation (Sullivan 2005:115).

Well, if the arts provide a way of coming to know the world that is real and relevant, then such an approach to enquiry could stand alongside the methods of science, without being subject to it. In the quest to create knowledge and understanding, scientific methods and art research practices share similar goals, but art researchers argue that it is not necessary for them to simply adopt methods of enquiry from the sciences: the same goals can be reached by following different, yet complementary paths. However, there is a need to be conscious of foundational principles of research methodology to fully comprehend and appreciate the numerous points of convergence and divergence between inquiry in the arts and the sciences (Sullivan 2005:34).

3.3.3 Case Study Literature Review

A case study is a particularly appropriate qualitative methodology for exploring issues of educational practice (Simons 2009:5). It is widely accepted as a research method for evaluating complex educational innovations in specific contexts, as well as social and educational phenomena in general (Simons 2009:13). It is a research method which, through the portrayal of a single instance locked in time and circumstance, communicates enduring truths about the human condition (Simons 2009:20). A 'case' refers to a specific, a complex and a functioning thing (Simons 2009:4). Its primary purpose is to investigate the particularity and the uniqueness of a single case, coming to understand its activity within specific events (Simons 2009:19). A researcher gathers extensive information about the life of an individual and investigates developing assumptions by analysing the events of the person's life (Shaffer & Kipp 2010:16). Case study is often used to determine whether an experience, intervention or research enquiry has an effect upon a participant (Craig & Baucum 2002:28).

What are some of the key strengths of a case study approach?

❖ A case study using qualitative methods enables the experience and complexity of the phenomena under study to be investigated in depth and interpreted in the context in which it is enacted (Simons 2009:23).

❖ It can document various perspectives, explore contested viewpoints, demonstrate the influence of key interactions, and explain how and why things happen.

❖ It is flexible, i.e. it is neither time-dependent nor constrained by a specific method.

❖ It is written in accessible language, and allows the reader to experience the observation and use his tacit knowledge in understanding the significance of it.

❖ It has the potential to engage participants in the research process (ibid.).

For the purpose of this study, the researcher investigates an intrinsic, in-depth single case study (a child in middle childhood) using qualitative (questionnaires, observation and field notes) and arts-based methods (drawing, painting and clay human modelling) within a home setting. Simons (2009:5) maintains that engagement in case study research can contribute to a participant's self-

knowledge.

3.3.4 Questionnaire Literature Review

Questionnaires are particularly suitable for gathering quantitative data but can be used for qualitative data collection purposes too (Walliman 2011:97). A questionnaire enables a researcher to organise the questions and receive information without actually having to talk to a participant. It is a very flexible tool, which has the advantage of having a structured format. It is cost-effective and quick to administer to a large number of participants (ibid.).

However, questionnaires do require time and skill to design and develop (Walliman 2011:97). The researcher needs to ensure that the participant is capable of answering all the questions and that the questions are appropriate to the age and developmental level of the participant. Questions should be short, straightforward and easy to follow. Questionnaires could be answered personally, by mail, over the telephone or through the Internet. The advantages of completing it personally are that the participant could be helped to overcome difficulties in answering questions, and a higher response rate could be ensured (ibid.).

The nature of the research questions, the type of population and resources available will determine the kind of questionnaire to be used (May 2001:97). The crucial part of designing questions is to construct them unambiguously, and for the researcher to be clear in her mind what the question is for, who it is to be answered by and how she intends it to be interpreted (May 2001:100). The researcher could read, repeat or clarify questions, but not elaborate upon it as this could induce bias in the answers (May 2001:102).

For the purpose of this study, the DAP, CAP and PAP questionnaires are compiled of open-ended questions (cf. 1.5.2). Open-ended questions leave participants free to express answers or opinions as they wish. No limitations, guidelines or suggestions for answers are given (Bless & Higson-Smith 2000:37). This gives participants freedom to answer the questions in a way that suits their interpretation.

3.3.5 Observation Literature Review

Qualitative observation refers to the event of being in and around an on-going social setting for the purpose of making a qualitative analysis of that setting (Patton 2002:262). The classic form of data collection in qualitative observation is to observe the participant(s) in the context of a natural setting (Hoepfl 1997). The observational data are composed of the description of the setting, activities and people (participants); as well as the meanings of what is observed from the perspective of the participant(s) or the researcher / observer (Hoepfl 1997).

Decisions to address in qualitative observation include, the degree to which the observer's identity and purposes will be revealed to the participant(s), the length of time spent in the field, and the specific observation techniques used. Observational studies vary in length of observation and in the extent to which the observer will be participating in the setting (Patton 2002:262). Hoepfl (1997) explains that there are several observation strategies available:

❖ The researcher may watch from the outside, without being observed.

❖ The researcher may maintain a passive presence, being as inconspicuous as possible and not interacting with the participant(s).

❖ The researcher may engage in limited interaction, intervening only when further clarification of actions is needed.

❖ The researcher may exercise more active control over the observation.

❖ The researcher may act as a full participant in the situation, with either a hidden or known identity (ibid.).

For the purpose of this study, direct (onlooker) observation will be practised, i.e. the researcher engages in limited interaction, intervening only when further clarification of actions is needed. This direct and personal contact with an observational setting has several advantages (Patton 2002:262):

❖ The researcher is better able to understand and capture the context within which the participant interacts.

❖ Direct experience allows the researcher to be open, discovery-orientated and inductive, because by being on-site, the observer has less need relying on prior conceptualisations of the setting.

❖ The researcher has the opportunity to notice things that may escape the awareness of the participant within the setting (ibid.).

Qualitative observation can lead to deeper understanding because it provides knowledge of the context in which the events occur, and enables the observer to see things that the participant is unconscious of, or is reluctant to discuss (Hoepfl 1997). A skilled observer should be able to monitor both verbal and nonverbal behaviour and cues (ibid.). Patton (2002:262) states that the observation descriptions should be factual, accurate and thorough, without being cluttered by irrelevant trivial information. The quality of observational reports is judged by the extent to which the observation permits the reader to enter into and understand the situation described.

3.3.6   Field notes Literature Review

Field notes are contemporaneous notes of observations or conversation taken during the conduct of qualitative research. It can be full verbatim transcripts of conversations taken by hand or

recorded by a tape recorder (e.g. interviews), or brief notations (called 'jottings') which can subsequently be elaborated on. Field notes may be taken in the following ways:

❖ The researcher may make mental notes when it might be inappropriate to take written notes.

❖ Jotted notes may be taken at the time of observation or conversation, consisting of main points which can be recalled for later expansion.

❖ Full field notes may be written up as promptly and fully as possible during the observation.

However, keeping good systematic field notes is a crucial part of conducting credible qualitative research.

It is important to record field notes as closely as possible in time to when events were observed (Mulhall 2003:311). Mack, Woodsong, MacQueen, Guest & Namey (2005:21) recommend that soon after collecting observation data, the researcher should expand the jotted notes into a descriptive narrative. However, some researchers attempt to record events as they occur in situ, or by retiring to a discrete location directly following the observation period, whereas others would write an account at the end of each day (Mulhall 2003:311). For the purpose of this study, events would be recorded as they happen or shortly afterwards to ensure that details (or the entire event) are not lost to memory.

Practical issues concerning field-note recordings are a) how data should be recalled and b) whether dialogue or action should be the focus of the research (Mulhall 2003:312). How to recall and what to focus on will represent the particular theoretical stance that the researcher adopts. The following strategies may be applied in recalling data:

❖ Events may be described in chronological order.

❖ Alternatively, during the recording of notes, specific critical incidents may be related to other similar or contrasting events (ibid.).

Three typical genres of field-note writing can be identified as follows (Mulhall 2003:312):

1. Pragmatic fieldwork accounts (which are the most common) represent the researcher as an impersonal channel through which information is conveyed to the reader; thus, interpretation is done by the researcher alone.

2. Experimental researchers use the 'first person' in writing their field notes. Using the first person conveys a certain perspective that emphasises the personal experience of the researcher and his or her particular concerns.

3. Writing in the third person presents a more objective account which concentrates more on others, rather than on one self (ibid.).

Researchers have their own preferred strategies for recording observational data (Mulhall 2003:311). As with many aspects of field note writing, researchers can combine a variety of strategies (Mulhall 2003:312). The focus in this study is mainly on the activities and actions of the participant; therefore, the research strategy includes the recording of field notes in the following way:

❖ A brief description of the structural features – what the specific set-up looks like.
❖ A brief description of the organisational features – how the setting is utilised.
❖ Descriptions of each of the activities (DAP, PAP and CAP).
❖ Descriptions of how the participant interacts, reacts and behaves (especially non-verbal cues).
❖ Verbal responses of the participant and questions or clarification asked by the participant during the execution of these activities.
❖ Events are recorded chronologically as they occur in the field.

For the purpose of this study, research will be conducted over three individual therapy sessions over a span of three days. The researcher will observe and annotate the activities of the three-phase investigation / program as follows:

Phase 1:
  a) From the moment the participant starts the DAP activity till she finishes.
  b) From the moment the participant starts answering the DAP questionnaire till she finishes.

Phase 2:
  a) From the moment the participant starts the PAP activity till she finishes.
  b) From the moment the participant starts answering the PAP questionnaire till she finishes.

Phase 3:
  a) From the moment the participant starts the CAP activity till she finishes.
  b) From the moment the participant starts answering the CAP questionnaire till she finishes.

The objective of the observation and recording of field notes in this manner, is to document and analyse the effects of the DAP, PAP and CAP activities on the participant.

Some researchers avoid any explicit analysis during the fieldwork stage, however, it is suggested that the process of data collection be followed by a period of analysis, for it could lead to more focused fieldwork (Mulhall 2003:311). Moreover, it is recognised that any writing, both in the field and thereafter, is a subjective representation or construction of events by the researcher (ibid.). Mulhall (2003:313) cautions that the constructing of field notes has may theoretical, as well as practical implications; therefore these need to be considered when initiating an observational study and throughout the course of the qualitative study.

3.4   RESEARCH DESIGN

The research design is founded on a qualitative constructivist research methodology (case study, questionnaires, observation and field notes), as well as arts-based research methods (drawing, painting and clay human modelling) for psycho-educational purposes; hence described as 'a qualitative constructivist arts-based research inquiry'. In this study, the researcher investigates the usefulness of qualitative as well as arts-based methods in exploring the relationship the child has with her[11] self (cf. 1.1; 2.1). It is presumed that the artistic creative variations of DAP, PAP and CAP are practical in a pursuit to guide the child in exploring 'her self'[12] (the core), her self-concept (inner core) and self-esteem (cf. 1.3; 1.5.2; 1.7.5; 1.7.6; 1.7.7; 2.1).

The inquiry utilises a case study approach (cf. 1.5.2): one child in middle childhood, namely a 10-year-old girl, is selected as a participant, to investigate the usefulness and effectiveness of these artistic creative variations in exploring her self. The aim of the case study is to understand how the experience and actions of a single individual contribute to an understanding of the relationship the child has with her self (cf. 1.4) (Simons 2009:70).   In this research study, a three-phase investigation is conducted over a period of three individual therapy sessions.   However, the researcher suggests that this three-phase therapy program be incorporated with other relevant investigative / diagnostic techniques in the case of professional therapy.

Phase 1: Drawing – DAP (Draw a Person)
The artistic creative technique of drawing is applied by means of the DAP projective test, in which the child is provided with an A4 sheet of paper, pencil and an eraser and ask to draw a person. After completion of the drawing the child is requested to complete a DAP questionnaire (cf. Addendum C). The purpose of the DAP questionnaire is to acquire an initial assessment of how the child relates to herself (cf. Fig. 2.3; 2.6.1).

Phase 2: Painting – PAP (Paint a Person)
Secondly, the artistic creative technique of painting is appropriated by providing the child with an A4 sheet of paper; paint brushes and different colours paint (red, orange, yellow, green, blue, purple, pink, white, black, grey and brown) and then requesting her to paint a person. After completion of the painting she is asked to complete the PAP questionnaire (cf. Addendum D). The objective of the PAP questionnaire is to establish the picture or view she has of herself (her self-concept) (cf. Fig. 2.3; 2.6.2), as well as to ascertain her psychological and emotional functioning

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[11] From Chapter 1 up till this amendment in Chapter 3 (cf. 3.4), the researcher has implied both genders and he/his were read and understood as 'he/his or she/her'. However, as the research participant is a girl, from here on the reference 'her/she/herself', or the 'child' would be used when referring to the participant.
[12] 'Her self' refers to the child's 'self'.

(cf. 2.4.1.2; Addendum A, Table 2.1). Table 3.3 in Addendum H, is designed and composed based on the literature study in Chapter 2 (ibid.) in order to verify the colour interpretation of the DAP, PAP and CAP questionnaires. Table 3.3 depicts the positive and negative psychological effects the different colours might have on the psyche of a person.

Phase 3: Clay human modelling – CAP (Create a Person)

The third artistic creative technique of clay human modelling is applied by supplying the child with an A4 sheet of paper and different colours modelling clay (red, orange, yellow, green, blue, purple, pink, white, black, grey and brown). [All these colours in modelling clay are available at art stores or could be obtained via the Internet]. The child is then asked to create a person (either a clay human model on paper or a free-standing three-dimensional (3D) model). After completion of the clay human model the child is requested to complete a CAP questionnaire (cf. Addendum E). The aim of the CAP questionnaire is to establish how the child regards herself or feels about herself, i.e. to determine her self-esteem (cf. Fig. 2.3; 2.6.3).

These therapeutic creative methods and questionnaires create space for creative expression, projection and opportunity for the participant to explore her self. The open-ended responses on these questionnaires have the value of enabling the researcher to explore the raw data (May 2001:100). The data collected from these questionnaires are analysed and interpreted in order to determine:

❖ Whether the DAP is effective as an initial assessment tool to reveal the child's relationship with her self, i.e. whether she relates positively, undecided or negatively to her self (cf. Addendum G).

❖ Whether the PAP is useful in disclosing the child's relationship with her self-concept, i.e. whether she relates positively, undecided or negatively to her self-concept (cf. Addendum G).

❖ Whether the CAP is efficient in unveiling how the child relates to her self-esteem, i.e. whether she relates positively, undecided or negatively to her self-esteem (cf. Addendum G).

Hence, the objective of this three-phase research design is to explore how the child relates to her self, self-concept and self-esteem. The consequential information assembled from the questionnaires as well as the colour interpretation of Table 3.3 in Addendum H, could inform the study of the efficiency of the three-phase therapeutic investigation into exploring the self.

3.4.1   Selection of Sample / Participant / Case

Although a small part of the population, the sample must have properties which make it representative of the population (Bless & Higson-Smith 2000:37). A sample is selected on the basis of what the researcher considers to be the representative characteristics (Bless & Higson-

Smith 2000:92). In some research cases the criterion of 'fit for purpose' takes preference, and when this strategy is deployed, the number of participants are usually small (May 2001:95). In non-probability samples generalisation from the sample to the population is not always required (cf. 1.8) (ibid.).

In choosing a sample / a participant / a case, there are a number of aspects to take into account, namely, the kind of case study the researcher wishes to conduct, where the participant is located, what will yield optimum understanding, saving travel costs and time. Where you have an open choice, the participant may be selected for intrinsic purposes (the researcher might have an interest in the person) (Simons 2009:30). When choosing a case to study it is not necessary to seek one that is typical of other cases. Each case is unique, so no one is typical of another; however, there may be congruence between cases in similar contexts (ibid.).

Most often, in case study research where the aim is to understand or gain insight into the case, the sampling will be purposive, that means, the researcher chooses the participant and events that play a key role in the research inquiry (Simons 2009:34). Researchers often choose a case study approach because investigating a particular case is manageable and achievable (Rule & John 2011:1). Student researchers often select cases / samples which are convenient and accessible to them (Rule & John 2011:13). It allows them to select participants that they are familiar with and can reach easily (Rule & John 2011:1).

In case study research the researcher decides what exactly will constitute the case as a 'bounded system'. The boundaries of the case / sample need to be clearly defined; this means that the case study will include certain participants, aspects, perspectives and periods and will exclude others (Rule & John 2011:19). Specific boundaries contribute to the richness and depth of the case study (ibid.). The boundaries for the case / sample in this inquiry consist of the following (cf. 1.6):

❖ Research will be conducted over three individual therapy sessions.
❖ The 'case' involves a child in middle childhood.
❖ A girl is chosen as a participant.
❖ She is 10 years old.
❖ She is a grade 4 learner.
❖ She comes from a middle to higher socio-economic background.
❖ She lives in a South-African city.

3.4.1.1 *Ethical considerations*

Powell (2011:1) states that research ethics is essentially concerned with the principles of right and wrong conduct during research, which reflects various epistemological paradigms and methodological practices within particular scientific, social and cultural contexts. Powel (ibid.)

maintains that ethical considerations for child research can be guided by mainly four commonly identified types of rights embedded in the United Nations Convention on the Rights of the Child (UNCRC), namely choice and participation, welfare, protection, and provision:

1. Choice and participation – the child should make informed choices about all aspects of participation, including assent, opting out, determining boundaries of confidentiality and contributing ideas to the research process.

2. Welfare – the purpose of research should contribute to the child's wellbeing (either directly or indirectly).

3. Protection – research methods should be designed to avoid distress, upset, risk or harm.

4. Provision – the child should feel privileged to contribute to research as a service informing individuals, society, policy and practice (ibid.).

For the purpose of this study, the key ethical considerations include parent consent, child assent, confidentiality and anonymity, and safety and protection of the child (Powell 2011:1).

❖ Parent consent and child assent involve explicit written agreements and is given voluntarily without coercion.
  o Parent consent is obtained through a Parent-Informed Consent letter (cf. Addendum I), wherein the parent(s) give permission to allow the child to participate in this research project.
  o Child assent is given after the participant is informed about and has an understanding of the research process. A Child Assent form (cf. Addendum J) is utilised wherein the child gives assent to participate in this research project.

❖ The child should feel safe and protected throughout the research process; therefore, all information resulting from this research as well as the researcher's interactions with the child and her parents are treated as highly confidential.

❖ Anonymity is assured, i.e. the child is protected and her real name will not be used at any stage of the research.

❖ Consent is renegotiable so that the participant may withdraw at any stage of the research process. She may exercise her right to withdraw from the study at any point, for any reason, and without any fear or penalty, including having her records withdrawn from the study.

❖ The researcher, participant and parents commit themselves to mutual respect of each another throughout the research process.

The researcher is cognisant that the ongoing nature of ethical considerations needs to be considered and respected throughout the entire research process. Powell (2011:3) states that research methodology and ethics are integrally linked; ethically sound techniques add to the value of research and, conversely, methodological soundness improves ethics.

3.4.2 Qualitative Research Approach

In any qualitative inquiry, the objective is to engage in research that probes for deeper understanding rather than only investigating surface features – constructivist arts-based research may facilitate progress toward reaching that goal (Golafshani 2003:603). Artistic creative methods are capable of mapping both the visible and invisible worlds of people, recording intensely private moments, conveying ideas of time and space, and telling personal stories (Sale & Betti 2008:240). These creative visual art activities afford the child an alternative experience and she is furnished with a new way of making meaning of her experiences. The artistic creative experience teaches the child to observe, distinguish and to relate (Sale & Betti 2008:21). It develops a heightened awareness of the visual world, in other words, it offers an awareness that is both subjective (knowing how one feels about things) and objective (understanding how things actually work) (ibid.). This inquiry process involves a three-phase qualitative research approach, in which drawing, painting and clay human modelling is implemented in three phases.

Phase 1: Drawing

Projective drawing is utilised as a diagnostic tool to initiate the artistic creative therapeutic experience (cf. 2.2). Leonardo da Vinci says that drawing is part of a process which is constantly going on in the child's mind, and instead of fixing the flow of imagination it keeps it in flux (Kovats 2007:15). Figure and body art are informed by our imagination, experiences and beliefs (Sale & Betti 2008:232). In creating a figure by drawing the child may become consciously aware of her external appearance and unconsciously reveals how she relates to these external qualities (cf. 2.2). Figure drawing is intentionally used to allow the child to focus on herself, and to reveal her perceptions concerning her external and even internal self. In making a self-portrait the child is presented with a chance to look in two directions, firstly depicting her external world, and secondly, her internal self (Sale & Betti 2008:233). In projective drawing the child instinctively connects to her unconscious mind and projects how she perceives herself as a person (cf. 2.3.1). Hence, the therapeutic process enables her to unconsciously reveal how she relates to her self (cf. 2.6.1), revealing 'Who I am' (cf. Figure. 2.3).

Phase 2: Painting

Painting is an enjoyable activity to most children; painting different colours all over a page can be very cathartic (cf. 2.4). The choice and application of the various colours may be an indication of the psychological and emotional functioning of the child (cf. 2.4.1.2; Addendum H). As the paint wets and infiltrates the paper, the researcher presupposes that the self-exploration process goes beyond the surface and deeper than the initial phase. The focus being on the self, hidden information in the unconscious mind may be revealed to consciousness, and the child may become aware of pivotal issues, emotions or experiences. The creative therapeutic use of painting brings the child in closer awareness of her inner self. Her hidden views, perceptions, issues or

'imperfections' (externally and/or internally) may come to the surface (cf. 2.4). Painting affords her a chance to unconsciously and creatively deal with these issues or imperfections. The qualities which might 'not be okay' could be made 'okay' through the creative therapeutic process and experience. This process could help the child to change her perceptions and views, and may guide her to accept these so called imperfections as part of herself (cf.2.4).

Children generally experience feelings of contentment and feel proud of their paintings. The whole therapeutic creative process and validation for the finished product might help the child become more accepting of who she is, and may guide her to view herself more positively. Through the creative process of painting the child may disclose how she sees herself, in other words, she exposes her self-concept (cf. 2.6.2) indicating 'How I picture myself' (cf. Figure. 2.3).

Phase 3: Clay human modelling

Working with modelling clay is a wonderful and exciting way to proceed with therapy; it is easily accessible, flexible and instantly ready to use (Lord & Sibley 1998:82). Expressive clay work is a passageway into the child's internal processes and secret thoughts; the child reveals many emotional conflicts, experiences and unresolved anxieties through working with clay (White 2006:271-272). The artistic creative process brings the child in deeper contact with her inner self. Deep-seated and hidden information in the unconscious is exposed, brought to consciousness and acted upon (cf. 2.5.1). The child has a chance to create, re-create, make over, start afresh, or make a new beginning (cf. 2.5.3.1). As her fingers enter and penetrate into the clay and infiltrate the dark parts of the clay, so the deeper, hidden and 'unknown' places of unconsciousness is being permeated and accessed through the creative process (cf. 2.5.2). The power of defence mechanisms may be weakened and defensive barriers may be frail; and that which is really troubling the inner man may be brought to the foreground and creatively dealt with (cf. 1.2.1). This process could be described as an 'internal digging' which reveals, abolishes and takes out of the way whatever has been troubling the inner man (inner self). The inherent mystic power of the creative process of clay work may diminish the negative impact and influence of the troublesome experience and emotions (cf. 2.5.1).

Clay work offers the child the opportunity to deal with issues in a safe and relaxed, yet creative and empowering manner. The child might perceive things differently and get a different perspective on issues. She is the 'creator' and in control of re-adjusting and re-constructing her reality. Contact may be made with her true self, she may connect to and draw strength and courage from her empowered inner self (authentic self) (cf.1.1;1.2.1;1.2.2) to face and overcome the internal conflict(s) or challenge(s). She may experience her 'real self' ('real me') or experience how she really feels about the issue. She is afforded the opportunity to realise and 'own' who she really is – empowered, strong and in control of her life or the issue and situation (cf. 2.6). She may be proud

of her own creation (human model) and might feel satisfied and content with who she really is. Clay human modelling may allow the child to come into contact with deep-seated emotions, help her deal with it and might unveil how she feels about herself, in other words uncover her self-esteem (cf. 2.6.3), exposing 'How I feel about myself' (cf. Figure. 2.3).

"We have this treasure in jars of clay to show that this all-surpassing power is from God and not from us." (Clay Quotes and Quotations 2006:3)

3.4.3   Data Collection / Instruments

Qualitative data depend on human interpretation and evaluation and cannot be systematically measured in a standard way; thus it is generally expressed in words rather than figures (Walliman 2011:72-73). This kind of data is descriptive in nature and its wealth and subtleness lead to great insight into human phenomena. Qualitative research relies on careful description of the meaning of words, concepts and variables, as well as plotting relationships between them. Psychological concepts such as self, self-concept and self-esteem are real and detectable and in relationship with each other, yet they can be very challenging to record and measure (ibid.).

According to May (2001:100) the main roles the researcher has to play during the collection of data is that she has to locate and secure the cooperation of the participant, guide the participant through the research process, ask questions in a clear, standardised and concise way, motivate and guide the participant through the questionnaires, record answers carefully in accordance with research instructions and maintain a good rapport with the participant as well as her parent(s).

Data are collected in the following way:

1. The Junior Background questionnaire (cf. Addendum K) is completed in advance by the parents of the participant, in order to gain background information about the child.
2. Documents like school reports, as well as a short CV of the participant (obtained from the parents) are studied by the researcher to broaden her background knowledge of the participant.
3. At the onset of therapy, the Personal Information Questionnaire (cf. Addendum L) is completed by the participant (with the assistance of the researcher).
4. Then the three phase research investigation is conducted over three individual sessions:
   a. Phase 1: The DAP activity is introduced and after that the participant completes the DAP questionnaire.
   b. Phase 2: The PAP activity is initiated, and thereafter the participant answers the PAP questionnaire.
   c. Phase 3: The CAP activity is instigated, and afterwards the CAP questionnaire is completed by the participant.

5. The Personal Information questionnaire is completed by the participant for a second time, which is utilised for verification purposes (to investigate how the participant's responses in the first questionnaire differ from that of the second one).
6. Research data are also gathered through the researcher's observation and field notes.

The findings of the case study need to be accurate, credible and trustworthy (Simons 2009:132). It is important that the study generates trustworthy findings about the individual under study (Donoghue 2000). The significance of the study depends on the credibility and trustworthiness of the data collected from the various sources. Verification of the trustworthiness and credibility of questionnaire data can be made by triangulation (Walliman 2011:73). Triangulating (bringing together) multiple sources of information adds texture, depth and multiple insights to a research analysis and can enhance the credibility and trustworthiness of the results. Triangulating the Junior Background and Personal Information questionnaires, other documents (school reports and short CV), the three-phase research investigation of drawing (DAP), painting (PAP) and clay human modelling (CAP) and additional DAP, PAP and CAP questionnaires, as well as the researcher's observations and field notes, enhance and strengthen the credibility and trustworthiness of this study. Data triangulation adds richness to the description and provides verification of the significance of the study (Simons 2009:130).

3.4.3.1   *Case Study Data Collection*

The case study provides a systematic and in-depth investigation of the relationship the child has with her self (cf. 1.5.2) (Rule & John 2011:4). As a comprehensive research strategy, it incorporates specific data collection and analysis approaches to explore the child's relationship with her self in a home setting (Simons 2009:20). Data are often unstructured (open-ended questions), the analysis qualitative, and the aim is to understand the case itself, rather than make generalisations to a whole population (Simons 2009:19).

The case study entails the intensive, holistic description and analysis of a single phenomenon (relationship with self) and a collective unit (relates to self, self-concept and self-esteem) (cf. 2.6; 2.6.1; 2.6.2; 2.6.3). It is particularistic, descriptive and heuristic and depends heavily on inductive reasoning in handling the different data sources (Simons 2009:20). It investigates variables of interest and relies on several sources of evidence (questionnaires, other documents and field notes), as well as prior development of theoretical propositions (Theory of the Self and Erikson's Theory) to steer the collection of data (ibid.). Subjective data are an integral part of case study research; insight and understanding is gained through the analysis and interpretation of how the participant thinks, feels and acts during the investigation (Simons 2009:4). The qualitative researcher emphasises episodes of nuance, the sequence of happenings in context, and the wholeness of the individual (Simons 2009:19).

There are many methods to choose from in order to extend or deepen an understanding of the case (Simons 2009:34). The case study determines the significance of the research and establishes the worthiness of the study (Rule & John 2011:11). The evaluation of the investigation focus on the degree to which the inquiry achieved its objectives, the processes involved in its delivery, and the actual impact or effectiveness of the investigation. The case study should produce clear value judgements regarding the relevant aspects of the investigation in order to inform decision making about the research inquiry (Rule & John 2011:12).

3.4.3.2 *Questionnaire Data Collection*

Qualitative research can produce huge amounts of textual data, which in this study includes questionnaire data and detailed field notes of observational research (Pope, Ziebland & Mays 2000). These responses and transcriptions are the raw data which provide a descriptive record of the research. However, the raw data cannot provide explanations and the researcher has to make sense of them by sorting and interpreting them. Textual data are normally explored directly and inductively (as they emerge from the data) using text analysis to generate categories or themes and explanations. Categories or themes centre on particular phrases, incidents, types of behaviour or specific phenomena (ibid.).

Categorising or identifying themes is the first part of data analysis and part of getting the data ready for subsequent data analysis (Punch 2005:199). One of the aims of analysis is to describe both the data and the events to which the data refer (Henning, Van Rensburg & Smit 2004:128). In Addendum F, Figure 3.2 indicates the different categories or themes which have been identified from the DAP, PAP and CAP questionnaires, namely, gender orientation (GO), colour preference (CP), thoughts about self (TAS), likes/dislikes about self (LDAS), and relationship to self (RS), relationship to self-concept (RSC) and relationship to self-esteem (RSE). Using a matrix or matrices can help the researcher to develop an intimate knowledge of the data (Pope et al. 2000) (cf. Addendum G). Taking the analysis beyond the most basic descriptive exercise requires the researcher's analytical skills in moving towards developing hypotheses about the data (Pope et al. 2000). By means of text analysis, hypotheses can be developed and conclusions drawn as to the effectiveness of the use of the DAP, PAP and CAP questionnaires in determining the relationship the child has with her self (cf. Addendum G) (Bless & Higson-Smith 2000:67-68).

By utilising various questionnaires, the specific questions in each questionnaire could be seen as measures; each question has a task at hand and the task is to measure a specific variable or phenomenon (Oppenheim 1992:144-145). The soundness of the questions depends on the degree to which they measure the phenomenon they are supposed to measure (ibid.). The dependability of the questionnaires relies on whether they accurately reflect what the researcher

intents to measure or evaluate (Shaffer & Kipp 2010:10). The data collected from the various questionnaires inform the study in the following way:

1. The Junior Background questionnaire provides relevant background information about the participant.

2. The Personal Information questionnaire supplies personal background information and is used for verification purposes (any disparity between the first and second questionnaire may indicate the degree to which the creative techniques have contributed to gaining self knowledge).

3. The DAP questionnaire reveals:
   a. The child's gender orientation (GO) (question 1)
   b. Her colour preferences (CP) – emotional significance (questions 2-3)
   c. Thoughts about herself (TAS) (question 4)
   d. Whether she likes or dislikes herself (LDAS) (questions 5-6)
   e. How she relates to her self (RS) (questions 7-10)

The collated information indicate whether the child relates positively, undecided or negatively to her self. Cox (1993:77) states that the DAP has been considered to be a very useful way of assessing personality, based on the assumptions that the drawing represents the expression of the self, or the body in the environment. He maintains that the image or figure drawn is intimately connected to the person's self in all of its ramifications. Distortions of the figure are seen to be symbolic representations of inadequacies or distortions of the child's sense of self (ibid.).

4. The PAP questionnaire discloses:
   a. Affirmation of gender orientation (GO) (question 1)
   b. Her colour preferences (CP) – indicative of her emotional state (questions 2-3)
   c. Thoughts about herself (TAS) (question 4)
   d. Likes or dislikes about herself (LDAS) (question 5-6)
   e. How she relates to her self-concept (RSC) (questions 7-10)

The gathered data reveal how the child sees / views herself, e.g. whether she has a positive, undecided or negative self-concept. The child's self-concept is displayed through her attitudes, beliefs, opinions and thoughts about herself (Cohen & Swerdlik 2010:385). Inferences about her self-concept can be derived from this instrument which is designed to yield information relevant to how she sees herself (ibid.).

5. The CAP questionnaire unveils:
   a. Verification of gender orientation (GO) (question 1)
   b. Her colour preference (CP) – verifying emotional state (question 2-3)
   c. Thoughts about herself (TAS) (question 4)
   d. Likes or dislikes about herself (LDAS) (questions 5-6)

e. How she relates to her self-esteem (RSC) (questions 7-10)

The collected data is evident of how the child regards herself or feels about herself, e.g. whether she relates positively, undecided or negatively to her self-esteem. The focus of these questions is mainly on the emotions the child experience.

Pope et al. (2000) inform that the process of analysing qualitative data is systematic and rigorous. Good qualitative analysis is able to document its claim to reflect some of the truth of a phenomenon, by reference to systematically gathered data. However, good qualitative analysis relies on the vision, skill and integrity of the researcher (ibid.).

3.4.4 Data Interpretation

In this qualitative inquiry, consensus is sought by triangulation so that different data collection methods and sources are used to unite in a trustworthy and credible interpretation (Sullivan 2005:43-44). The criterion for assessing the trustworthiness of findings is whether they are meaningful (Sullivan 2005:49). The purpose is to achieve understanding rather than explanation, and in the process meanings are constructed. These interpretations could be regarded as reasonable hypotheses which might be confirmed by other psychological sources of information regarding the child (Aiken & Groth-Marnat 2006:422).

The interpretation of data is guided by the following questions, as well as the norms used to determine the analysis of responses, indicated by Table 3.2 in Addendum G:

❖ How can the DAP questionnaire data be interpreted in this study?

The DAP questionnaire focuses mainly on the child's drawing and how she relates to her self. The responses to these questions could be utilised to form hypotheses about and interpret the child's relationship to her self. The data could be interpreted as the child relating either positively / mostly positive / undecided / mostly negative / negatively to her self (cf. Addendum G).

❖ How can the PAP questionnaire data be interpreted in this study?

The PAP questionnaire focuses mainly on the child's painting and how she sees or views herself. The responses to these questions could be applied to form assumptions about and analyse the child's self-concept. The data might be interpreted as the child relating either positively / mostly positive / undecided / mostly negative / negatively to her self-concept (cf. Addendum G).

❖ How can the CAP questionnaire data be interpreted in this study?

The CAP questionnaire focuses mainly on the child's human clay model and how she feels about and regards herself. The responses to these questions could be used to draw conclusions about and interpret the child's self-esteem. The data can be interpreted as the child relating positively / mostly positive / undecided / mostly negative / negatively to her self-esteem (cf. Addendum G).

In the process of making sense of the qualitative data, strategies rely on direct interpretation, hermeneutic analysis and intuitive processing (Simons 2009:119). In interpreting and analysing, the researcher integrates the data from the various sources to make a final evaluation of how the child relates to her self. Analysis relies on the researcher or psychologist's professional judgement and interpretation in determining whether the child relates positively, undecided or negatively to her self; thus establishing the child's relationship with her self.

3.5   GLOSSARY OF CHAPTER TERMINOLOGY

3.5.1   Categorising (identifying themes)

It is the process of putting names or labels against pieces or chunks of data (Punch 2005:199). To analyse data means to break into pieces or break down the data which is labelled as categories or themes (Henning et al. 2004:128).

3.5.2   Credibility

The most important test of any qualitative study is its quality (Golafshani 2003:600). In qualitative paradigms the term credibility is considered an essential criterion for quality (Golafshani 2003:601).

3.5.3   Epistemology

It answers the question 'What is knowledge?' (Moses and Knutsen 2007:5) and refers to the theory of knowledge, its validation and methods. It investigates / explains / theorises how things are known and regarded as acceptable knowledge in a discipline. It concerns the reliability of our senses and the power of the mind (Walliman 2011:16-17).

3.5.4   Intrinsic case study

An intrinsic case study focuses on the case because it is interesting in itself (Rule & John 2011:8). The interest is in the case itself as a unique or innovative situation that is worth understanding more fully (Rule & John 2011:9).

3.5.5   Method

It refers to the research techniques or the technical procedures of a discipline (Moses & Knutsen 2007:5).

3.5.6   Methodology

It refers to the ways in which we acquire knowledge and answers to the question 'How do we know' (Moses & Knutsen 2007:5). It implies an investigation of the concepts, theories and fundamental principles of reasoning on a subject matter (ibid.).

3.5.7   Ontology

It answers the question 'What is the world really made of' and refers to the study of 'being' or the basic building blocks of existence (Moses & Knutsen 2007:5).

3.5.8   Population

It refers to the whole or entire set of events, people or things to which the research findings are to be applied (Bless & Higson-Smith 2000:155).

3.5.9 Qualitative Research

Qualitative research is also referred to as constructivism. Constructivism is also known as Interpretivism, Relativism or Idealism (Walliman 2011:21). It refers to research conducted by using a range of methods which utilise qualifying words and descriptions to record and investigate aspects of social reality (Bless & Higson-Smith 2000:156).

3.5.10 Quantitative Research

Quantitative research is also known as Naturalism, Positivism or Scientific Method of research. It refers to research conducted by using a range of methods which use measurement to record and investigate aspects of social reality (Bless & Higson-Smith 2000:156).

3.5.11 Questionnaire

Is an instrument of data collection consisting of a standardised series of questions relating to the research topic and answered in writing by participants (Bless & Higson-Smith 2000:156)

3.5.12 Sample

It refers to the group of aspects drawn from the population, which is representative of the population, and which is investigated in order to acquire some knowledge about the entire population (Bless & Higson-Smith 2000:156)

3.5.13 Triangulation

It refers to the use of more than one method of data collection (Donoghue 2000). Triangulation of data refers to cross-checking the significance of data from several sources, methods or perspectives. It is often assumed to increase soundness of accounts and helps ensure the trustworthiness of findings (Simons 2009:132).

3.5.14 Trustworthiness

Although reliability and validity are treated separately in quantitative studies, these terms are not seen as separate in qualitative research (Golafshani 2003:600). Instead, terminology that encompasses both, such as Trustworthiness (Credibility / Dependability / Transferability / Consistency / Applicability / Confirmability) is used (ibid.). Golafshani (2003:601) maintains that trustworthiness of a research inquiry lies at the heart of issues conventionally discussed in qualitative research as validity and reliability. Therefore, to guarantee validity and reliability in qualitative research, examination of trustworthiness is crucial (ibid.). Simply put, the basic question addressed by the notion of trustworthiness is: 'How can the researcher persuade readers that the research findings are worth paying attention to?' (Hoepfl 1997).

3.5.15 Variable

It refers to an empirical property that is observed to change by taking more than one value, or it could be of more than one kind (Bless & Higson-Smith 2000:157).

3.6 IN CONCLUSION

In experimenting with artistic forms in documenting and interpreting case study research and understanding the role of the self within the research process, it is discovered that using artistic

creative forms enables the participant to engage with the data holistically, employing both rational and intuitive modes of understanding (Simons 2009:89). It allows the participant to express ideas and emotions that is not possible with other methods of research. It is found that drawing, painting and clay work are very useful in exploring the self in research (cf. 2.2; 2.4; 2.5). It takes the person out of the familiar modes of understanding and allows images to surface through colour, texture and spatial awareness (ibid.). The main objective of this research design and process is to access an alternate way of knowing by means of artistic creative therapeutic methods of drawing, painting and human clay modelling, which engage projection and the emotions, and facilitates an understanding of the child's relationship with her self (cf. 2.3; 2.4.1.2; 2.6).

CHAPTER 4

EMPIRICAL STUDY

4.1   INTRODUCTION

This chapter discusses the acquisition of background information and mainly focuses on the empirical research conducted on the artistic creative therapeutic variations of Draw a Person (DAP), Paint a Person (PAP) and Create a Person (CAP) (cf. 3.4; 3.4.2), as well as the implementation of the DAP, PAP and CAP questionnaires (cf. 3.4; 3.4.3.2). Reports on the different events are compiled from the field notes collected during observations. A discussion of the Personal Information questionnaire (cf. 3.4.3) is also included. The main aim of this chapter is to report on the implementation of these research methods in exploring the relationship the child has with her self (cf. 1.1; 1.3; 2.1; 2.6; 3.4), as well as to provide the interpretation and the analysis of the research results.

This qualitative study emphasises collecting in-depth information on one research participant in a home setting (Cozby 2009:107). It is, therefore important to document how the participant subjectively experiences the situations from her perspective (Christensen, Johnson & Turner 2011:368). Phenomenology has been used extensively in psychology and involves the description of the participant's conscious experience of a specific phenomenon. The researcher attempts to gain access to the participant's *life world*, i.e. the participant's inner world of subjective experience. The participant's life world is where she has her *lived experiences*; it is where her immediate consciousness exists; where she feels and senses and have her 'inner talk'. This area is also known as her phenomenal space (ibid.).

The researcher collects, interprets and analyses the research data and develops descriptions of the participant's experiences of the phenomena under study (Christensen et al. 2011:368). This phenomenological research method involves getting the participant to focus on her phenomenal space and to describe her experiences; however, the participant must give her full attention to the research experience. Therefore, the primary qualitative methods of data collection used in this study are open-ended questionnaires, where the participant writes freely about her experiences (ibid.). The study focuses on the participant behaving in a home setting and describing her world in her own words (Cozby 2009:107). The reporting of this study is written in narrative form and it contains detailed descriptions of the methods of data collection, the interpretations and the analysis of results (Christensen et al. 2011:369).

The researcher's personal experience and engagement in the empirical research is that she has direct contact with and gets close to the participant, as well as the research event and the

phenomena under study. Therefore, her personal experiences and insights are an important part of the inquiry and critical to understanding and interpreting the research data (Christensen et al. 2011:363). Once a researcher knows what information to collect and how to obtain it, the subsequent step is to develop organisational schemes for collecting data, so that specific techniques can easily be applied to analyse and make sense of the research findings (Salkind 2012:156). The main data collection strategy for the purpose of this study is the use of questionnaires; these are seen as self-reports given by the participant (Christensen et al. 2011:56). A systematic approach to data collection is followed (a three-phase investigation), and the research results are mainly summarised and presented in tables. The various tables are designed to provide detailed interpretations and to clarify the research results. The final analysis of this empirical research is based on the interpretations and hypotheses drawn by the researcher (Cozby 2009:107).

4.2   BACKGROUND INFORMATION

In respect of the ethical considerations for this study and because of the personal nature of the background information, a brief summary on what and how background information was attained, as well as a short description of the participant, is provided.

The researcher obtained parental consent and child assent by briefing the parents, as well as the child on the study. It is important that the child be briefed on the study, as the participant has the right to be informed and made to understand what her participation would involve. It is also critical that the parents fully understood the nature of the research to safeguard their own, as well as their child's interests (Keenan & Evans 2009:77-78). The parents and the participant respectively agreed upon and confirmed their voluntary participation in the study by signing a Parent-Informed Consent Letter (cf. Addendum I) and a Child Assent Form (cf. Addendum J). The parents were also requested to complete a Junior Background Questionnaire (cf. Addendum K). Valuable background information was collected from this questionnaire and it helped the researcher to obtain a better understanding and gain more knowledge about the participant. A short CV was presented revealing the participant's contact information, personal details, education, extra-mural activities, awards and interests. School reports obtained from the parents assisted the researcher in gaining additional information about her school relations and school performances. This information assisted the researcher to acquire another perspective on how the educators relate to her and how she relates in group and team settings with her peers and classmates. A Personal Information Questionnaire was completed by the participant at the onset of the investigation, and a second one at the end of the three-phase investigation; the second one was essentially applied for verification purposes (cf. 3.4.3; Addendum L); this questionnaire is mainly expounded on in 4.3.5.

The research participant is an attractive 10-year-old (middle childhood) girl. She seems healthy

and is of average build for her age; she is light of complexion, has brown eyes and beautiful long black hair and describes herself as 'a bit overweight'. She seems generally happy and is a well-behaved child. She lives with her father, mother and older brother and they seem to be a relative happy family. They live in a middle to higher socio-economic suburb in a South African city. She is in grade 4 in a school in a neighbouring suburb. She seems to relate well to school and strives to do her best at her schoolwork. She actively takes part in school sports and participates in netball, tennis and ballroom dancing. She likes to play cricket and soccer too. She seems to be very friendly and talkative and gets along well with her family, friends, peers, teachers and other people; she seems socially well adjusted.

4.3 RESULTS OF THE QUESTIONNAIRES

Qualitative observations take place in the field; for the evaluator-researcher, the field is the 'program' being studied (in this case the three-phase investigation) (Patton 2002:262). The researcher comes to understand program activities and impacts through detailed descriptive information about what occurs in the program and how the participant in the program reacts to what occurs. The process of behavioural observation involves the direct observation and systematic recording of behaviours, as the behaviour occurs in the specific setting (Gravetter & Forzano 2012:197). In this study the events are recorded by means of observation and field notes; additionally photographs are taken to illustrate the specific setting, and the finished product for each activity. The setting, what occurred during the investigation, and how the participant responded during the three-phase investigation, is described later. The order of the investigation and the collection of data are explained in Chapter 3 (cf. 3.4.3). The subsequent reports (cf. 4.3.2; 4.3.3; 4.3.4) include the observations and interpretations of the various DAP, PAP and CAP research results (Cozby 2009:108). Copies of the completed DAP, PAP and CAP questionnaires are included as addenda (cf. Addenda M, P, R).

4.3.1 Report on DAP (Draw a Person)

Phase 1 of the three-phase research investigation was conducted on Day 1. The participant (a 10-year-old, grade 4 girl) was requested to draw a person and then completed a DAP questionnaire.

4.3.1.1 *DAP Activity*

The research activity was conducted in a home setting; in a well-lighted and ventilated spacious room with a table and chairs. The participant was seated on a chair at the table and the table was covered with brown paper for protection purposes.

A blank A4 page was placed in front of the participant in portrait position. A pencil and an eraser were placed at the top end of the page (as she might be right-or left-handed) (cf. Figure 4.1 below). The researcher explained to her that a drawing activity would take place and that she may place

the page in whichever position she wished. She listened intently and indicated that she understood what was expected of her. She was then simply asked to draw a person.

FIGURE 4.1: Picture 1
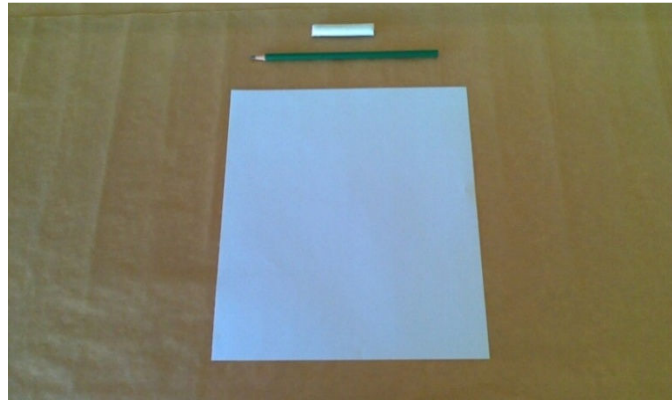
Cozby recommends that a researcher has to limit the scope of the observation to the behaviours that are relevant to the central aspects of the study (Coszby 2009:111). In accordance with this suggestion the researcher made the following relevant observations. The participant seemed eager and excited to start with her drawing. She took the pencil in her right hand and quietly began to draw. She drew a circle and then erased it and drew another one, which represented the head. She completed the face by drawing the eyes, the nose, the cheeks and a mouth, indicating a broad smile. Then she drew the neck and the arms; she drew the left arm easily, but erased the right arm and drew it again. She drew the rest of the body/dress and added a bow at the top, drew little lines at the bottom and a belt in the middle. Thereafter, she drew the legs, indicating that the person is wearing a pair of boots. She drew the hair and then erased the bottom part of the hair to make it shorter. She regularly cleaned the table after she has erased something and worked very neatly. She seemed calm and relaxed and had a glow on her face while drawing; no unusual non-verbal cues were noticed. This seemed to be an easy and enjoyable activity to her. She worked very neatly and took approximately 10 minutes to complete the drawing (cf. Figure 4.2).

FIGURE 4.2: Picture 2

4.3.1.2   *DAP Questionnaire*

After completion of the drawing, a DAP questionnaire (cf. Addendum C) was placed in front of her. It was explained to her that she may ask for assistance if she was uncertain how to respond or if any question or word in the questionnaire was unclear to her. The researcher explained the meaning of the word 'metaphor' and she indicated that she understood the meaning of it. She was then requested to complete the questionnaire. She indicated that she understood what to do and eagerly began answering the questions. She answered the first question by making a cross, then erased it and ticked off the answer as it was requested in the questionnaire. She continued quietly, but towards the middle of the questionnaire seemed to get a bit restless. She started to breathe audibly, scratched her hair, moved around in her chair and looked for the eraser. She seemed to experience some difficulty in answering questions 6 and 7. After a while, she just quietly continued answering the rest of the questions and notified the researcher that she had completed the questionnaire (cf. Addendum M). She completed the questionnaire within approximately 8 minutes.

4.3.1.3   *DAP Questionnaire Data Interpretation*

During empirical research, researchers collect data, interpret and then analyse it and report the results (Christensen et al. 2011:54). Table 4.1 in Addendum N provides a detailed illustration of the interpretation of the DAP questionnaire data. Qualitative descriptions of the research findings focus on the themes that emerge from the discussions (Cozby 2009:107).

The following is a summary of the DAP questionnaire data interpretation, according to the specific themes identified in the questionnaire:

1. Gender orientation (GO) – the DAP confirms that her gender orientation is established.
2. Colour preference (CP) – she provided three favourite and three least liked colours instead of one colour respectively as requested. This may indicate a person who is inclined to follow her own directions or perhaps somebody who provides elaborate responses. She appears to follow instructions (i.e. she has not misread *colour* for *colours*) as she corrected the cross with a tick according to the questionnaire instructions (for the first question).

   a. It is hypothesised that the *positive and negative psychological effects* of purple, blue and red (cf. Addendum H) may be related to her personality and temperament.
      ❖ *Purple*: She seems to project peacefulness, protection, creativity, spirituality, compassion, containment, vision, authenticity, truthfulness, quality, decadence, stability, energy, power, royalty, nobility, luxury, wealth, ambition, wisdom, dignity, independence, thoughtfulness (meditation), mystery, delightfulness (magic), high ideals and introversion. This colour may evoke her sensitivity to beauty, combats shock and balances the mind; it signifies deep contemplation and psychic power, transforms

obsessions and fears, and may have a cleansing effect on emotional disturbances. This colour interpretation concurs with the purple colour interpretation in 4.3.2.3. Conversely, she may be inclined to suppression and inferiority.

❖ *Blue:* She seems to portray **calmness,** leisure (relaxation), clarity, **creativity, comfort (soothing), serenity, intelligence,** trust, **efficiency, responsibility (duty), logic, coolness,** consideration (reflection), depth, **stability, tranquillity,** loyalty, wisdom, **confidence, faith, truthfulness, attentiveness (consciousness),** inspiration, **mental calmness, mental control, clear communication, godliness (heavenly), piety and sincerity.** This colour may eliminate insomnia and represents masculinity. Conversely, she might have the propensity to be cold, aloof, unemotional and unfriendly. According to information in the DAP Questionnaire (cf. Addendum M), the Personal Information Questionnaires (cf. Addendum T) and the manner in which she conducted herself during research, the above-mentioned qualities (particularly the highlighted ones) seem to be relevant to her personality.

❖ *Red*: She seems to display **vitality, ambition, liveliness, physical courage,** influence (powerful), **strength, warmth, friendliness, energy, excitement,** inspiration (stimulation), **determination, passion, aspiration (desire) and love**. This colour represents sexuality and masculinity; it signifies visual impact, basic survival and dispels negative thoughts. Conversely, she might be susceptible to irritability and to being demanding, **displaying sadness (longing)**, anger, rage, malice, wrath, defiance, strain, aggression, warfare and menace (danger). According to information in the Personal Information Questionnaires (cf. Addendum T) the afore-mentioned qualities (especially the highlighted ones) seem to be related to her personality.

b. The researcher presumes subliminal projection in the choice of the least liked colour(s); for she discovered congruencies between the positive psychological effects of the participant's favourite colours (purple, blue and red) and the positive psychological effects of the participant's least liked colours (brown, black and yellow) (cf. Addendum H). Hence, it is postulated that the *positive psychological effects* of the participant's least liked colours (brown, black and yellow) may be related to her personality or temperament, whereas, the *negative psychological effects* of these colours might not be relevant to her personality or temperament.

❖ *Brown*: She may be predisposed to **stability, security, seriousness, warmth, earthiness (simplicity), reliability**, sophistication, **support** and masculine qualities. **Conversely, she appears not to project heaviness, lack of humour, withholding**

emotion and withdrawal from the world. The afore-mentioned qualities (particularly the highlighted ones) coincide with relevant information in the Personal Information Questionnaires (cf. Addendum T).

❖ *Black:* She may be inclined to emotional safety, power, strength, authority, formality, elegance, comfort, protectiveness, mysteriousness, sophistication, glamour, security, efficiency, substance, clarity, excellence and seriousness. Conversely, she seems not to project oppression, coldness, menace, heaviness, passivity, grief, fear, evil, psychological protective barriers, preventing growth and change, silence and death, the unknown and enshrouding her personality. This colour interpretation concurs with the black colour interpretation in 4.3.3.3.

❖ *Yellow:* She may be predisposed to **happiness**, inspiration (uplifting), discernment, memory, **self-confidence, optimism, joy, energ**y, honour, loyalty, **friendliness, creativity, extraversion, psychological strength, cheerfulness, mental activity, intellectual thinking, clear thinking,** decision-making, good judgment, **organisation,** understanding different points of view, emotional stimulation, **emotional strength and lifting her spirit and self-esteem**. According to information in the Personal Information Questionnaires (cf. Addendum T) and the manner in which she conducted herself during research, the highlighted qualities seem to be apparent of her personality. Conversely, she appears not to project irrationality, fear, depression, anxiety, emotional fragility and suicide tendencies.

3. Likes/dislikes about self (LDAS) – she seems to like and accept herself.
4. Thoughts about self (TAS) – she seems to think that she is pretty. However, according to the second Personal Information Questionnaire (cf. Addendum T) she indicated that she thinks she is ugly, fat and unattractive; and in the first Personal Information Questionnaire (ibid.) she indicated that she thinks she is ugly, but also extremely attractive and she wishes to be thin – this portrays conflicting thoughts.
5. Relationship to self (RS) – the self is that part of her that she consciously recognises as herself; it includes her sense of her own 'continuing identity' and personality, and her relationship to her environment (cf. 2.6.1). It represents her subjective world, her personal centre of experience and significance (ibid). She describes herself as a 'good' girl and perceives herself as a 'perfect' child. Further, the 'good' and 'perfect' girl/child 'does not care about what the other person says', seems to be contradictory. Good people do take the opinions of others into account. Therefore, the following hypotheses may be relevant:
❖ She strives for perfection, perhaps as a result of a type A personality, irrespective of what other people say.

- ❖ Her upbringing in a religious environment (cf. the earlier reference to God in Addendum M) might have contributed to her disregard of worldly opinions.
- ❖ Rejection by some of her peers because of her appearance according to her projection of beauty can portray a desire (e.g. a desire to be thin as indicated in the Personal Information Questionnaires) (cf. Addendum T).
- ❖ She might find solace in her own convictions.

Since her self-perceptions are formed through experiences with and interpretations of her environment (Fox 1997:34), it looks as if she negates or filters certain experiences and interpretations of her environment. This will be the first point for further investigation in a professional therapeutic situation.

4.3.2   Report on PAP (Paint a Person)

Phase 2 of the three-phase research investigation was conducted on Day 2. The participant was asked to paint a person and then completed a PAP questionnaire.

4.3.2.1   *PAP Activity*

The research activity was conducted in a home setting: in a well-lighted and ventilated spacious room with a table and chairs. The participant was seated on a chair at the table; the table was covered with brown paper, as well as plastic (as painting can sometimes be a bit messy).

The participant seemed eager and excited to start painting. A blank A4 page had been placed in front of her (in portrait position); a round tray of paint (with the colours red, orange, yellow, green, blue, purple, pink, white, black, grey and brown) was placed on the top right side of the page; twelve[13] paint brushes of different sizes (size 1 – 10) [14] was laid out at the top of the page; a bowl of water was placed at the top left side of the participant (to rinse the paint brushes); and paper towel (to dry the paint brushes) was placed at the left side of the page (cf. 4.3 next).

FIGURE 4.3: Picture 3

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[1] The researcher provided a paint brush for each colour plus an extra paint brush.

[2] The researcher provided different sizes paint brushes so as to see which ones she would prefer. She made use of all the size 1 – 8 paint brushes; however she mostly used the smaller size paint brushes. She made little use of the size 9 paint brush and avoided using the size 10 paint brush completely.

The researcher explained to her that a paint activity would be done and that she may place the page in whichever position she likes and could use whichever paint brushes she preferred. The researcher then pointed to the paint and asked her to name the different colours of paint with her. The participant listened closely, cooperated and indicated that she understood what to do. She was then requested to paint a person.

She seemed eager to start painting. She spontaneously reached for the white paint and painted the head, neck, arms and the rest of the body. She painted quietly and seemed very calm and relaxed. Then she painted the face; she took some green paint and painted a line/stroke where the eyes were supposed to come (cf. Addendum O – Picture 7); she took some brown paint and painted the eyes and the nose, and red paint to paint the mouth (a big smile). She regularly rinsed the paint brushes and dried them after she had used them. She seemed relaxed and focused in her actions. She seemed to be enjoying the activity and no unusual non-verbal cues were noticed. She painted very easily, using light and flowing strokes. She looked outside of the window and continued again. She painted the hair black and thereafter she painted the dress orange. She sat back, looked at the drawing, with her head slanted to the left and then continued with the orange. She seemed to be completely taken up by the painting activity. She painted the shoes purple and thereafter took some black paint and painted the hair again. She yawned and then painted a long eyebrow in black (she called it a 'unibrow') (cf. Addendum O – Picture 7). She looked at the picture, then gave a sigh and cleaned the paint brushes. She sat back, looking at her drawing and then took some blue paint and painted the handbag and the gloves. She seemed to be enjoying the painting activity. She packed the paint brushes neatly back and informed the researcher that she had finished her painting (cf. Figure 4.4 below). She took approximately 20 minutes to complete the painting.

FIGURE 4.4: Picture 4

4.3.2.2   *PAP Questionnaire*

After completion of the painting, a PAP questionnaire (cf. Addendum D) was placed in front of her. It was explained to her that she may ask for assistance if she was uncertain or if any question or

word in the questionnaire was unclear to her. She indicated that she knew what to do and was then requested to complete the questionnaire. She began answering the questions and then looked up, but quietly continued again. From time to time she would look at the picture and then continue to write again. She held her left hand to her forehead and seemed to be concentrating a lot. At times her posture would be fixed as she bent over as if in deep concentration while writing. She continued and later on seemed more relaxed. She then told the researcher that she had finished answering the questionnaire (cf. Addendum P). She completed the questionnaire within 10 minutes.

4.3.2.3   *PAP Questionnaire Data Interpretation*

Table 4.2 in Addendum Q provides a detailed illustration of the interpretation of the PAP questionnaire data. The following is a summary of the PAP questionnaire data interpretation according to the relevant themes identified in the questionnaire:

1. Gender orientation (GO) – she seems to like being a girl.
2. Colour preferences (CP) – according to her, she mostly used white (which she called 'peach' and explained it to be the colour of the person's skin) in her painting.
   a. Therefore, it is postulated that the *positive and negative psychological effects* of white (cf. Addendum H) may be related to her personality and temperament.
      ❖ *White:* She seems to project **purity, peace, comfort, freedom, faith**, light, **goodness, innocence,** virginity, **safety, perfection, hygiene, sterility, clarity, cleanliness (neatness), simplicity,** sophistication and efficiency. This colour has a positive connotation and represents a successful beginning, uncluttered openness and dispels shock and despair. Conversely, she may be inclined to creating barriers, being cold (coldness), unfriendly and displaying elitism. According to information in the Personal Information Questionnaires (cf. Addendum T), the above-mentioned qualities (particularly the highlighted ones) seem to be related to her personality. The researcher observed her to be a neat and tidy girl because of the manner in which she conducted herself during the research process (cf. 4.3.1.1; 4.3.1.2; 4.3.1.3).

      [It is evident that the participant extensively used orange and black in her painting, but did not specifically mention these two colours. At this initial stage of the research, the researcher only interprets the specific colours mentioned by the participant in the PAP questionnaire, as she considers those colours to be significant and revealing of what is being projected by the participant. She is of the opinion that further research needs to be done concerning colour preferences (CP), in order to establish if any other colours (identified by the psychologist) might be significant or relevant to the child's personality and temperament.]

b. The participant indicated on the DAP questionnaire that purple is one of her favourite colours, but contradictorily points out on the PAP questionnaire that 'her painting does not like purple'. Thus, the assumption is made that she may be predisposed to the *positive psychological effects* of purple, but might not relate to the negative psychological effects of purple (cf. Addendum H).

❖ *Purple*: She seems to project peacefulness, protection, creativity, spirituality, compassion, containment, vision, authenticity, truthfulness, quality, decadence, stability, energy, power, royalty, nobility, luxury, wealth, ambition, wisdom, dignity, independence, thoughtfulness (meditation), mystery, delightfulness (magic), high ideals and introversion. This colour may evoke her sensitivity to beauty, combats shock and balances the mind; it signifies deep contemplation and psychic power, transforms obsessions and fears, and may have a cleansing effect on emotional disturbances. This colour interpretation concurs with the purple colour interpretation in 4.3.1.3. Conversely, she might not be predisposed to suppression and inferiority – this statement, however, does not concur with the purple colour interpretation in 4.3.1.3.; and this incongruence in CP would be a point for further investigation and research.

3. Likes/dislikes about self (LDAS) – she seems focus on outer appearances. It seems that she likes her shoes or might like shoes in general; however, she seems not to like her eyebrows and might be self-conscious about them.

4. Thoughts about self (TAS) – she thinks she is beautiful.

5. Relationship to self-concept (RSC) – Self-concept constitutes the set of attributes, abilities, attitudes and values which she believes define who she is (Berk 2010:G10) (cf. 2.6.2). It represents her perceptions of her unique qualities or traits (Shaffer & Kipp 2010:G7) (cf. 2.6.2). The following hypotheses can be formed concerning her self-concept:

❖ She links her ability to do sports to her concept of herself; thus, she sees her self as 'good' – 'good-me' personification (cf. 2.6.3).

❖ Her ability to excel in sports strengthens her self-concept.

❖ Her self-concept of being 'sporty' and 'good' is encouraged by influences from her environment (e.g. parents, peers and teachers).

❖ Her weaknesses in ballroom dancing cause the desire/wish to become a dancer (cf. Addendum T).

❖ The wish to change her eyebrows signifies an inner longing to change her outer appearance; therefore, the wish to be thin (cf. Addendum T).

According to Erickson's psychological conflict of middle childhood – *industry versus inferiority* – (Berk 2010:330) – industry refers to the belief a child has in his strengths and abilities (cf. 2.6.4.2).

The sense of industry unites various developments of middle childhood, like pride in accomplishment, a positive but realistic self-concept, moral responsibility and cooperative participation with peers (ibid.)

4.3.3   Report on CAP (Create a Person)

Phase 3 of the three-phase research investigation was conducted on Day 3. The participant was requested to create a person (using modelling clay) and then completed a CAP questionnaire.

4.3.3.1   *CAP Activity*

The research activity was conducted in a home setting; in a well-lighted and ventilated spacious room with a table and chairs. The participant sat on a chair at the table; the table was covered with brown paper, as well as plastic (to provide a protected work area). A blank A4 page had been placed in front of her (in portrait position) and a round tray with the different colours modelling clay (red, orange, yellow, green, blue, purple, pink, white, black, grey and brown) was placed at the top of the page (cf. Figure 4.5 below).

FIGURE 4.5: Picture 5

The researcher explained to her that a clay activity would be done and that she could place the page in whichever position she wished. It was explained to her that she could either create a human model on the page, or a free-standing 3D human model. The participant listened attentively and indicated that she understood the instructions. She was then asked to create a person.

She seemed very eager and excited to start working with the clay. She immediately reached for the white clay, broke it off and rolled it in her hands. She placed the clay on the plastic surface and rolled it into strips, then put the strips of clay aside. She seemed calm and relaxed and was fully engaged in the activity. She pressed the strips of white clay onto the page, shaping the head, neck and arms of the clay model. She sat up straight, swinging her feet while working with the clay.

She took some of the blue clay, shaped the eyes and pressed it onto the page; then used the brown clay, shaped the nose and pressed it onto the page.

She took of the red clay, moulding and rolling it in her hand, while looking out of the window. She moulded and re-moulded the piece of red clay, while gazing in front of her. She spent some time doing this, then rolled the clay into a strip and pressed it on the page to shape the mouth. She took the pink clay, broke it off, moulded and rolled it into a strip and put it aside. She took more of the pink clay and rolled it while looking out of the window - deep in thought – then pressed the pink clay into a ball and rolled it into a strip. She broke off more of the pink clay and rolled it into strips – deeply engaged in the activity – then pressed the strips of clay onto the page, shaping the body/dress, and added the previously formed legs (white clay). She took some orange clay, broke it off, and rolled it to shape the shoes – then looked at her clay model and sighed.

She took the yellow clay, broke it off and rolled it into two thick strips and then pressed it onto the body/dress. She took the black clay, broke it off and rolled it into strips; shaping the hair. She worked quietly and seemed focused on her clay work. She took the grey clay, broke it off, rolled it, shaped it, pressed it with her hand, and then pressed it on the page shaping the handbag. She reached for the purple clay, touched it and just pressed on it. She told the researcher that she had finished her clay human model (cf. Figure 4.6 below). She worked very neatly and completed the clay human model within 25 minutes.

FIGURE 4.6: Picture 6

4.3.3.2   *CAP Questionnaire*

After completing the clay human model, a CAP questionnaire was placed in front of the participant. It was explained to her that she may ask for assistance if she was uncertain or if any question or word was unclear to her. She indicated that she understood what to do and was then requested to complete the questionnaire. She began reading and answering the questions. She bent forward, resting her head on her left arm, while writing. From time to time she looked up and seemed to be deep in thought. She shuffled her feet while answering the questions and rested her head on her left arm again. She lifted her head, kept her left hand in front of her head, shuffling her feet while reading and writing. Then she kept her left hand underneath the table while continuing to read and

write. She stretched out both of her arms and continued writing. After a while she notified the researcher that she had completed the questionnaire (cf. Addendum R). She answered the questionnaire within 6 minutes.

4.3.3.3 *CAP Questionnaire Data Interpretation*

Table 4.3 in Addendum S provides a detailed illustration of the interpretation of the CAP questionnaire data. The following is a summary of the CAP questionnaire data interpretation according to the various themes identified in the questionnaire.

1. Gender orientation (GO) – she seems to like being a girl.
2. Colour preferences (CP) – she indicated on the CAP questionnaire that she mostly used black.
    a. Therefore, it is hypothesised that the *positive and negative psychological effects* of black (cf. Addendum H) may be significant to her personality or temperament.
        ❖ *Black:* She appears to project emotional safety, power, strength, authority, formality, elegance, comfort, protectiveness, mysteriousness, sophistication, glamour, security, efficiency, substance, clarity, excellence and seriousness. This colour interpretation is congruent with the black colour interpretation in 4.3.1.3. Conversely, she might have the propensity to oppression, coldness, menace, heaviness, passivity, she may experience grief, fear, evil, psychological protective barriers, prevention of growth and change, silence and death, the unknown and enshrouding of her personality. However, this colour interpretation is incongruent with the black colour interpretation in 4.3.1.3.; and this incongruence in CP would be a point for further investigation and research.

        [The participant used all of the white, pink and grey clay that was provided to her (cf. Addendum O – Picture 8), but did not mention these colours. As stated previously (cf. 4.3.2.3), the researcher only interprets the specific colour(s) mentioned by the participant in the CAP questionnaire, as she considers those colour(s) to be significant and revealing of what is being projected by the participant. Further research needs to be done concerning colour preferences (CP) in order to establish if any other colours (identified by the psychologist) might be significant or relevant to the child's personality and temperament.]

    b. The colour black is considered to have a negative connotation (cf. Addendum H); the participant pointed out that black makes her feel like a bad girl. Therefore, it is hypothesised that she might be predisposed to the positive psychological effects of black, but might not relate to the negative psychological effects of black.
        ❖ *Black:* She may be inclined to emotional safety, power, strength, authority, formality, elegance, comfort, protectiveness, mysteriousness, sophistication, glamour, security, efficiency, substance, clarity, excellence and seriousness. Conversely, she seems not

to project oppression, coldness, menace, heaviness, passivity, grief, fear, evil, psychological protective barriers, preventing growth and change, silence and death, the unknown and enshrouding her personality. This colour interpretation is congruent with the black colour interpretation in 4.3.1.3.

3. Likes/dislikes about self (LDAS) – she seems to accept herself and is pleased with herself.
4. Thoughts about self (TAS) – she seems to be positive and confident in her abilities.
5. Relationship to self-esteem (RSE) – Self-esteem is an aspect of her self-concept which involves judgements about her worth and the feelings associated with those judgements (Berk 2010:G10) (cf. 2.6.3). The following hypotheses are formed concerning her self-esteem:
   ❖ She generally experiences high self-esteem as she has a good self-concept and feels happy most of the time.
   ❖ However, when she feels unhappy, she views her self-concept unfavourably and experiences low self-esteem. (She indicated in the first Personal Information Questionnaire (cf. Addendum T) that she feels happy and unhappy, but in the second Personal Information Questionnaire indicated that she feels happy.)

According to Allport and Rogers, self-esteem indicates how favourably or unfavourably a child evaluates her self-concept (Ewen 2010:415) (cf. 2.6.3). Evaluation of the child's self-concept is usually measured in terms of relatively stable and global assessment of how she feels about herself (Burger 2008:485) (cf. 2.6.3).

4.3.4   Report on Personal Information Questionnaires

A Personal Information questionnaire was completed at the onset of the investigation. The participant answered the questionnaire (with the assistance of the researcher) at the beginning of the first session on Day 1 of the three-phase therapy investigation. Then the participant had to complete a Personal Information questionnaire again (with the assistance of the researcher) at the end of the third therapy session on Day 3. The data obtained from these two questionnaires were then studied and analysed in order to verify the impact of the three-phase (DAP, PAP and CAP) investigation. Table 4.4 in Addendum T provides a detailed illustration of the interpretation and verification of the first and second Personal Information questionnaire data.

By utilising the Personal Information questionnaire, the following additional themes were identified, namely, school relations (SR), relationships (R), feelings (F), behaviour (B) and general information (GI).
❖ The information according to school relations (SR), relationships (R), likes/dislikes about self (LDAS) and general information (GI), seems to correlate and is more or less similar in both questionnaires.

❖ However, differences between the two questionnaires are noticed concerning the following themes:

- o Regarding thoughts about self (TAS) – she indicated more positive and negative thoughts about herself in the second questionnaire, than in the first one (cf. Addendum T). Therefore, the assumption is made that the artistic creative three-phase investigation may have helped her to open up and reveal more of her inner thoughts.

- o Regarding feelings (F) – she generally seemed to experience more positive than negative feelings. She seemed not to feel unhappy, sad, lonely, depressed, fearful and annoyed (as was indicated in the first questionnaire); however, she indicated in the second questionnaire that she felt hopeless, guilty, regretful and conflicted (cf. Addendum T). Therefore, it is proposed that the artistic creative three-phase investigation may have helped her to come into contact with deeper feelings or issues.

- o Regarding behaviour (B) – she disclosed more behaviour patterns in the second questionnaire, than was the case with the first questionnaire (cf. Addendum T). Therefore, it is postulated that the artistic creative three-phase investigation may have helped her to be more open and expose more of her behaviour.

A researcher should interpret what occurred during a research investigation; essentially generating hypotheses that help explain the data and make it understandable.

4.4 COLLECTIVE INTERPRETATION, RECORDING AND ANALYSIS OF DATA / RESULTS

Naturalistic observation requires that the researcher immerses him/herself in the situation (Cozby 2009:109). The field researcher observes the setting, the patterns of relationships, the participant's reactions to events, etc. (ibid.). In naturalistic observation, the researcher makes observations in a particular natural setting over a period of time, using a variety of techniques to collect, interpret, analyse and record data (Cozby 2009:108). Cozby (2009:112) states that the process of analysis which follows the completion of the research is not simple. The researcher must repeatedly sort through the data to develop interpretations and hypotheses to explain the data and then make sure that the data are consistent with the interpretations and hypotheses.

4.4.1 Collective Interpretation of DAP, PAP and CAP Questionnaire Data

Important goals of research are to interpret and analyse what has been observed. The analysis is done by creating a coherent and logical structure to describe the observations (Cozby 2009:109). The final report, while dependent on the chronological order of events, is usually organised around a structure developed by the researcher. Specific examples of events that occurred during observation are used to sustain the researcher's interpretations. A good qualitative report will support the analysis by using multiple confirmations. For example, similar events may occur several times, similar information may be reported by two or more instruments/measures, or

different events may occur that support the same conclusion (ibid.). Table 4.5 in Addendum U provides a detailed illustration of the collective interpretation of the DAP, PAP and CAP questionnaire data.

This collective interpretation of the DAP, PAP and CAP questionnaire data can be summarised as follows, according to the different themes:

1. GO – her gender orientation as a girl seems to be established.
2. CP – according to:
   - ❖ DAP: The positive and negative psychological effects of purple, blue and red may be related to her personality and temperament. The positive psychological effects of brown, black and yellow may be relevant to her personality and temperament; however, the negative psychological effects of these colours may be opposed to her personality and temperament (cf. Addendum H).
   - ❖ PAP: The positive and negative psychological effects of white may be related to her personality and temperament. She may be predisposed to the positive psychological effects of purple, but might not relate to the negative psychological effects of purple (cf. Addendum H).
   - ❖ CAP: The positive and negative psychological effects of black may be significant to her personality and temperament. Conversely, although she may be predisposed to the positive psychological effects of black, she might not relate to the negative psychological effects of black (cf. Addendum H).
3. LDAS – she seems to have accepted and is pleased with herself. She might like her shoes or like shoes in general, however, she seems not to like her eyebrows. It is hypothesised that she might not like her outer appearance; as she describes herself as 'fat and ugly' and indicates that she wishes to be thin (cf. Addendum T).
4. TAS – she seems to think that she is pretty and beautiful; and appears to be positive and confident in her abilities.
5. The following hypotheses are formed concerning her RS, RSC and RSE:
   - ❖ RS – She perceives herself as a 'good' girl and a 'perfect' child. She strives for perfection irrespective of what other people say. Her upbringing in a religious environment contributes to her oblivion to worldly opinions. Rejection by some of her peers because of her appearance, has contributed to her projection of beauty and her desire to be thin. She finds solace in her own convictions.
   - ❖ RSC – Her ability to take part in sports helps her to develop a good self-concept, amidst her being 'a bit over-weight'. The concept of herself as being 'sporty' and 'good' is encouraged by influences from her environment. She projects her weaknesses in ballroom dancing as a wish to become a dancer. The wishes to change her eyebrows and to be thin, signifies an inner longing to change her outer appearance.

❖ RSE – She generally experiences high self-esteem as she has a good self-concept and feels happy most of the time. However, when she feels unhappy, she views her self-concept unfavourably and experiences low self-esteem.

4.4.2   Collective Recording and Analysis of DAP, PAP and CAP Questionnaire Results

Table 4.6 in Addendum V, is used to *record and analyse* the DAP, PAP and CAP questionnaire results. It discloses the collective recording and analyses of the questionnaire results, revealing how the participant relates (either positively or negatively) to her self, self-concept and self-esteem. Table 4.6 in Addendum V shows how Table 3.2 (cf. Addendum G) is applied and utilised in this study.

The norms used in Table 4.6 (cf. Addendum V) and Table 3.2 (cf. Addendum G); indicate how *the results should be analysed*. In qualitative measurement, the measurements, even if they are expressed as numbers, do not reflect how much of the property being measured has been observed, but only the type or the quality of the property (Cherulnik 2001:73). The *results* (amount of responses)*,* as well as the *analyses of responses* to the different questionnaires can be explained as follows (cf. Addendum V):

❖ The DAP questionnaire *results* indicate nine positive responses and two negative responses; according to *analysis of responses* she relates mostly positively to her self.

❖ The PAP questionnaire *results* indicate *s*even positive responses and four negative responses; according to *analysis of responses* she relates mostly positively to her self-concept.

❖ The CAP questionnaire r*esults* indicate ten positive responses and one negative response; according to *analysis of responses* she relates positively to her self-esteem.

4.5   DISCUSSION OF THE RESEARCH RESULTS

Descriptive non-numerical data have been collected, interpreted, analysed and recorded in order to answer the research question (cf. 1.4) (Christensen et al. 2011:29). Table 4.6 (cf. Addendum V) exhibits the collective DAP, PAP and CAP questionnaire data, and plays a crucial role in explaining the research results of this qualitative study. The final research results concluded from the *Analysis of responses* in Table 4.6 (ibid.) can be encapsulated and presented as follows:

❖ The DAP research results indicate that the participant relates mostly positively to her self (cf. Addendum V);

❖ The PAP results show that she relates mostly positively to her self-concept (cf. Addendum V);

❖ Finally, the CAP results illustrate that she relates positively to her self-esteem (cf. Addendum V).

Hence, the assumption can be made that the participant relates mostly positively - positively to her self, self-concept and self-esteem; therefore it can be assumed that she has a positive relationship

with her self. On the basis of this research finding, the researcher postulates that the artistic creative therapeutic variations of drawing (DAP), painting (PAP) and clay human modelling (CAP), with the use of the therapeutic projective DAP, PAP and CAP questionnaires, are relevant methods and measures in exploring a person's relationship to his or her self.

4.6   GLOSSARY OF CHAPTER TERMINOLOGY

4.6.1 Data Collection

Data collection is the procedure by which observations of behaviour are made (Cherulnik 2001:452). It takes place through the use of specific tasks, measurement tools, or instrument used to acquire data (Cherulnik 2001:313).

4.6.2 Behavioural Observation

It is a method of data collection in which the behaviour of the research participant is described either directly or through the use of scientific instruments (Salkind 2012:450).

4.6.3 Method of data collection

It refers to how the researcher obtains the empirical data which is used to answer the research questions (Christensen et al. 2011:54).

4.6.4 Non-numerical data

It is data which consist of words, statements, pictures, written records or documents, or descriptions of situations and behaviour (Christensen et al. 2011:29).

4.6.5 Phenomenology

It refers to a qualitative research approach where the researcher attempts to understand and describe how the participant experiences a phenomenon (Christensen et al. 2011:368).

4.6.6 Type A personality

People with type A personalities are often described as aggressive, ambitious, controlling, highly competitive, time-conscious, impatient, hostile, tightly-wound, workaholic, business-like and preoccupied with status and achievement (Wilson 2009). They generally live at a high stress level and they hate failure and will work hard to avoid it (Changing Minds.org. 2002-2012). They are generally well-educated (a result of their anxiety) (ibid.).

4.7   IN CONCLUSION

Although qualitative observation research is a difficult and challenging scientific procedure, it yields invaluable knowledge when it is done comprehensively (Cozby 2009:112). The primary research question posed in Chapter 1 (cf. 1.4) and which guided the whole of this research study is answered. The findings of this qualitative research study confirm that the use of the DAP and artistic therapeutic variations of the DAP (PAP, CAP, DAP questionnaire, PAP questionnaire and CAP questionnaire) are valuable and can assist in educational psychology to explore and reveal pivotal information about the child's self, self-concept and self-esteem, i.e. revealing the child's relationship to his or her self.

CHAPTER 5

FINDINGS, RECOMMENDATIONS AND CONCLUSION

5.1   INTRODUCTION

This chapter discusses the purpose of the research study; it provides a summary of the literature review, as well as the empirical research; the shortcomings of this study is discussed, as well as recommendations for further research; and finally the conclusion of this research study is reached.

The researcher's journey through the world of research has taken her through the steps involved in choosing a research question, developing hypotheses, selecting a research approach and a specific research design to test her hypotheses and assumptions, as well as describing, analysing interpreting and presenting the research data (Bordens & Abbot 2011:500). In this chapter the researcher organises and links facts, draws conclusions, makes recommendations, and presents the facts, conclusions and recommendations clearly and logically in a written report (ibid.).

The concluding step in this research process is to inform the readers what was done and found (Bordens & Abbot 2011:500). Reporting the research results is deemed the most important step because it is only by this reporting that research is advanced. Readers and other researchers working in the therapeutic field need to know what had been done: the questions that were posed, the methods that were used to address them, and the answers that were found. This step is not only essential for progress, but also required to assess the reliability of the research findings and the soundness of the conclusions. Only when research has been reported, can contemporaries attempt to replicate and extend the findings and expand twenty-first century knowledge (ibid.).

5.2   PURPOSE OF THE RESEARCH

The main purpose of the research is to answer the primary research question: Can the use of the DAP and artistic therapeutic variations of the DAP assist in educational psychology to explore and reveal pivotal information about the self of a person? (cf. 1.4; 3.2) This question has been positively answered in the conclusion in Chapter 4 (cf. 4.7). The findings of this research study confirm that the use of the DAP and artistic therapeutic variations of the DAP (PAP and CAP) can assist in educational psychology to explore and reveal pivotal information about the child's self, self-concept and self-esteem, i.e. revealing how the child relates to his or her self.

The purpose of the research is also to:
❖ Find significant ways in therapy to enable a child to explore his self; the researcher is of the opinion that should the psychological functioning of the self, i.e. the core of the person, be

revealed and diagnosed correctly early on in therapy, it will inform and guide further therapy efficiently (cf. 1.3).

❖ Engage artistic creative methods in a strategic and valuable manner in the therapeutic encounter with children.

❖ Do thorough research in order to find out which artistic creative methods are appropriate and significant in assisting the child in middle childhood in exploring his or her self.

❖ Investigate whether these artistic creative methods are effective in therapy in guiding the child to explore his or her self.

❖ Find creative methods of therapy that will help the child in a non-verbal way to express and make known his or her *inner world* and reveal pivotal hidden perceptions and emotions (cf. 1.2.1). The process of inner exploration, often initiated by pivotal experiences and emotions, is essentially non-verbal at its core (McCarthy 2008:11) (cf. 1.1). Non-verbal ways are means of experiencing being in one's self in a liberating way, potentially free from the mental concepts that keep one stuck, and it can be extremely cathartic to express oneself in non-verbal artistic creative ways (ibid.). By this means, the researcher attempted to gain access to the child's *inner world* of subjective experience (Christensen, Johnson & Turner 2011:368) (cf. 4.1).

❖ Involve the arts in an exciting and explorative, yet scientific and informative way in the therapeutic situation. The researcher incorporated arts-based research and investigated the child's self by using inquiry strategies that are grounded in the arts, yet conform to methodological demands of qualitative inquiry (Sullivan 2005:59-60) (cf. 3.2).

❖ Bridge perceived disjunction between the arts and scientific traditions of educational research, and to challenge the underlying suppositions that the arts do not constitute rigorous areas of inquiry (cf. 3.2).

❖ Finally, do recent research that is relevant to children in our contemporary and ever-changing society, and which would be valuable for current and future professional educational psychologists (cf. 1.10).

5.3   SUMMARY OF LITERATURE AND EMPIRICAL INVESTIGATION

Here follows a summary of the literature review of this study:

❖ Thorough research was done in order to find out which artistic creative methods are appropriate and significant in assisting the child in exploring his or her self.

  o In the study emphasis was placed on specific fundamental principles of the relational theory, namely the self, self-concept and self-esteem (cf. 1.3; 2.6; 2.6.1; 2.6.2; 2.6.3).

  o The artistic creative significance of drawing (cf. 2.2) and the importance of the DAP projective test (cf. 2.3) were studied.

  o The artistic creative therapeutic use of painting (cf.2.4) and the therapeutic value of colour in painting (cf. 2.4.1), with the emphasis on colour and its psychological significance (cf. 2.4.1.2), were investigated.

- The artistic creative therapeutic value of clay and clay work (cf. 2.5; 2.5.1, 2.5.3), focusing on the therapeutic significance of clay human modelling (cf. 2.5.2; 2.5.3.1), were explored.
- The development of the self and its functioning in children (especially in middle childhood), as well as the psychological conflict in middle childhood according to the theory of Erickson, were researched (cf. 2.6.4; 2.6.4.1; 2.6.4.2).
- A qualitative constructivist arts-based research method (cf. 3.3.1; 3.3.2) was followed and applied in a single case study (a 10-year-old girl) (cf. 3.3.3; 3.4.1; 3.4.3.1).

The following is a summary on the empirical investigation of this study:

❖ A three phase qualitative research approach of drawing (DAP), painting (PAP) and clay human modelling (CAP) were applied in this study (cf. 3.4.2; 4.3.1.1; 4.3.2.1; 4.3.3.1).

❖ Various questionnaires were used as data collection instruments:
- A Junior Background Questionnaire, as well as other documents (cf. 4.2) were utilised to obtain background information about the participant.
- The DAP, PAP and CAP questionnaires were applied during the three phase investigation in order to obtain information about the child's self, self-concept and self-esteem (cf. 3.4.3; 4.3.1.2; 4.3.1.3; 4.3.2.2; 4.3.2.3; 4.3.3.2; 4.3.3.3).
- The Personal Information Questionnaire was applied twice and used for verification purposes. (cf. 3.4.3; 4.3.4).

❖ The results of the DAP, PAP and CAP questionnaires were expounded on and interpreted in Chapter 4 (cf. 4.3.1.3; 4.3.2.3; 4.3.3.3).

❖ The collective interpretation of DAP, PAP and CAP questionnaire data are summarised in 4.4.1 and illustrated in Table 4.5 (cf. Addendum U).

❖ The collective recording and analysis of DAP, PAP and CAP questionnaire results are summarised in 4.4.2 and illustrated in Table 4.6 (cf. Addendum V).

❖ The final research results were discussed in 4.5 and the findings were that the participant relates mostly positively to positively to her self, self-concept and self-esteem; revealing that she has a positive relationship with her self.

Thus, on the basis of the research findings, the researcher's expectations have been met. The artistic creative therapeutic variations of drawing (DAP), painting (PAP) and clay human modelling (CAP) with the use of the therapeutic projective DAP, PAP and CAP questionnaires, are relevant methods and measures in educational psychology to explore and reveal pivotal information about the child's self, revealing her relationship to her self. Hence, the research findings indicate that the researcher has realised her goal and the primary research question (cf. 1.4; 3.2) has been answered. However, these findings cannot be generalised as it only applies to one case study.

5.4   SHORTCOMINGS OF THIS STUDY

The following shortcomings became evident during and after research were completed:

* For the purpose of this study a case study approach was followed and only one case (a 10-year-old girl) was investigated; the study might have been more significant if the sample size was larger.

* The study included only one girl; whereas, both genders could have been included in the study in order to investigate the effectiveness of the study on both girls and boys.

* The different age groups (6-12 years) were not investigated extensively as only one 10-year-old girl was included in the study.

* In order to make the research findings appropriate and relevant to the middle childhood age group, girls and boys from the different age groups (6-12 years) should have be included in the study.

* For a child to participate in this three phase investigation, he or she should be able to read and write in order to answer the questionnaires. [On the other hand, the psychologist may read the questions to the child and write down his oral responses. However, this might influence the child's intuitive and spontaneous responses – the researcher is of the opinion that a person is more intimate, honest, open and fluent when writing down one's own thoughts, instead of sharing it with someone else.]

* Children experiencing difficulty in fine motor co-ordination may be unable or find it difficult to do these activities.

* This type or therapy investigation may not be suitable for physically challenged children who are not dexterous or children who are colour blind.

* Colour interpretation needs to be expanded on in order to arrive at more sound interpretations, hypotheses and conclusions.

* The application of colour and its significance should extensively and quantitatively be investigated.

* The specific colours of modelling clay might not be easily available; therefore it should be made available in order to make this kind of therapeutic investigation accessible to psychologists.

5.5   RECOMMENDATIONS FOR FUTHER STUDY

The following recommendations for further research are suggested:

* To make the study relevant to the age group of middle childhood, the researcher can further investigate case studies of both genders in the middle childhood age groups 6-12 years.

* The researcher can apply the three phase investigation to a greater number (a bigger sample) of children in middle childhood (6-12 years) and determine how applicable the questionnaires are to children in these age groups.

- ❖ The researcher can apply this study in various group settings to determine how applicable the study is in a group setting.

- ❖ The researcher can do additional and thorough scientific investigation on the different colours and their psychological effects on people.

- ❖ For the purpose of this research, the researcher only interpreted the specific colour(s) mentioned by the participant in the PAP and CAP questionnaire, as she considered those colour(s) to be significant and revealing of what was projected by the participant. However, further research needs to be done concerning colour preferences in order to establish if any other colours not mentioned by the research participant, but identified by the psychologist, are significant or relevant to the child's personality and temperament.

- ❖ The researcher envisages further quantitative research on the three phase investigation in order to establish the validity and reliability (scientific soundness) of the study.

- ❖ And in order to make the three phase therapy investigation appropriate and easily accessible to educational psychologists, a specific 'DAP, PAP & CAP Set' can be designed, including the appropriate art material (especially the different colours paint and modelling clay) used in this study – however, this endeavour will be informed by subsequent study.

5.6 CONCLUSION

"Knowledge of the self is the mother of all knowledge. So it is incumbent on me to know my self, to know it completely, to know its minutiae, its characteristics, its subtleties, and its very atoms."
Khalil Gibran (BrainyQuotes 2012:1)

In the opinion of the researcher, she has reached her goals with this research study and considers this study to be valuable in expanding knowledge in the field of educational psychology. She found the study extremely exciting, interesting and therapeutic. She considers this study to be an efficient means in therapy to help psychologists to guide children in identifying and dealing with the 'core of the human being' – the self.

"It is always our own self that we find at the end of the journey. The sooner we face that self, the better." Ella Maillart (BrainyQuotes 2012:4)

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
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ADDENDUM A

TABLE 2.1 *Psychological Significance of Colour*

(Rainbow Clip Art and Graphics 2011)

PSYCHOLOGICAL SIGNIFICANCE OF COLOUR

COLOURS	ACCORDING TO COLOR PSYCHOLOGY - library.thinkquest.org. (s.a.):	ACCORDING TO COLOR WHEEL PRO: COLOR MEANING (2010):	ACCORDING TO WRIGHT (2010):
RED	The colour of vitality and ambition. It can be useful in dispelling negative thoughts, but can make one irritable. It is associated with anger and sexuality	It is associated with energy, strength, power, determination, passion, desire and love, but also war and danger. **Light red** signifies joy, sexuality, passion, love and sensitivity. **Dark red** is linked with vigour, willpower, leadership, courage and longing; but also with rage, anger, malice and wrath.	It is a powerful and lively colour and depicts physical courage, strength, warmth, friendliness, energy, excitement, stimulation, basic survival and masculinity. It represents defiance, visual impact, strain and can be perceived as demanding and aggressive.
ORANGE	It has positive effects on one's emotional state; it opens the emotions and is a wonderful antidepressant. It relieves feelings of self-pity, lack of self-worth and unforgiveness.	It represents enthusiasm, energy, fascination, happiness, creativity, determination, attraction, success, encouragement and stimulation. It also symbolises strength and endurance. **Dark orange** can denote deceit and distrust. **Red-orange** relates to desire, sexual passion, pleasure, domination, a thirst for action and aggression. **Gold** is associated with prestige, illumination, wisdom, and wealth; it symbolises high-quality.	It is associated with physical comfort, security, sensuality, passion and abundance. It stimulates physical and emotional reaction. It focuses the mind on physical comfort, e.g. food, warmth, shelter etc. It is a 'fun' colour. It denotes deprivation, frustration and immaturity. Too much orange suggests frivolity and a lack of serious intellectual values.
YELLOW	It is a happy and uplifting colour. It is associated with intellectual thinking: discern-ment, memory, clear thinking, decision-making and good judgment. It aids organisation and understanding of different points of view. It builds self-confidence and encourages optimism. However, a dull yellow can indicate feelings of fear.	It is related to joy, happiness, intellect and energy. It creates a warming effect, arouses cheerfulness, stimulates mental activity and generates muscle energy. It signifies honour and loyalty. When overused, it may have a disturbing effect. It is connected with cowardice. **Dull yellow** represents caution, decay, sickness and jealousy. **Light yellow** is associated with intellect, freshness and joy.	It is an emotional stimulating colour and psychologically the strongest colour. It represents optimism, confidence, self-esteem, extraversion, emotional strength, friendliness and creativity. It lifts one's spirit and self-esteem. It is related to irrationality, fear, emotional fragility, depression, anxiety and suicide. **Too much yellow** or the wrong tone can cause self-esteem to plummet, giving rise to fear and anxiety.
GREEN	It creates feelings of comfort, relaxation, calmness and lethargy. It helps balance and soothes emotions. Darker and gray greens have the opposite effect. Olive green colours remind of decay and death and could have a detrimental effect on physical and emotional health.	It symbolises growth, harmony, freshness, fertility and safety. It is the most restful colour and has a therapeutic effect. It symbolises hope and peace. It suggests stability and endurance, but can denote lack of experience. **Dark green** is linked with ambition, greed and jealousy. **Yellow-green** indicate sickness, cowardice and discord. **Aqua** is connected with emotional healing and protection.	It is associated with balance and depicts harmony, refreshment, restfulness, restoration, reassurance, peace, equilibrium, universal love and environmental awareness. It is indicative of boredom, stagnation and blandness.
BLUE	It evokes feelings of relaxation and calmness. It inspires mental control, clarity and creativity and can be useful in eliminating insomnia. **Lighter blue** induces a sense of quietness and being away from the rush of the day. Too much **dark blue** can be depressing.	It is associated with depth, stability, tranquillity and calmness. It indicates trust, loyalty, wisdom, confidence, intelligence, faith, truth and symbolises heaven. It signifies piety and sincerity. It is linked to consciousness and intellect. It depicts masculinity. **Dark blue** represents depth, expertise and stability. **Light blue** is connected to health, healing, tranquillity, understanding and softness. **Dark blue** indicates knowledge, power, integrity and seriousness.	It is essentially soothing, serene and mentally calming. It is the most popular colour and is associated with intelligence, clear communication, trust, efficiency, duty, logic, coolness and reflection. Strong blues arouse clear thought, and lighter soft blues calms the mind and helps concentration. However, it can be perceived as cold, aloof, unemotional and unfriendly.

Colour			
PURPLE / VIOLET	It helps balance the mind and transforms obsessions and fears. It is connected to peace, protection and psychic power. It combats shock and has a cleansing effect on emotional disturbances. It evokes sensitivity to beauty, high ideals, creativity, spirituality and compassion. **Indigo** is linked to stimulating intuition and imagination.	It combines stability and energy. It symbolises royalty, power, nobility, luxury, wealth and ambition. It conveys wisdom, dignity, independence, creativity, mystery and magic. **Light purple** evokes romantic and nostalgic feelings. **Dark purple** evokes gloom, sad feelings and can cause frustration.	It represents spiritual awareness, containment, vision, luxury, authenticity, truth and quality. It encourages deep contemplation or meditation. It also denotes introversion, decadence, suppression and inferiority. Excessive purple can bring about too much introspection.
PINK	It induces feelings of calmness, protection, warmth and nurture. It can be used to lessen irritation and aggression as it is connected with feelings of love. It is associated with unselfish love.	It signifies romance, love and friendship. It denotes feminine qualities and passiveness.	Psychologically it is a powerful colour. It is physically soothing and associated with warmth, nurture, physical tranquillity, love and sexuality. It represents the feminine principle, and survival of the species. **Too much pink** is physically draining and can be emasculating. It denotes inhibition, physical weakness and emotional claustrophobia.
WHITE	It is the colour of purity and brings feelings of peace and comfort as it dispels shock and despair. It gives a feeling of freedom and uncluttered openness. Too much white indicate feelings of separation, coldness and isolation.	It is associated with light, goodness, innocence, purity and virginity. It usually has a positive connotation and signifies safety and cleanliness. It is considered the colour of perfection and can represent a successful beginning. It also depicts faith and purity.	It is connected to hygiene, sterility, clarity, purity, cleanliness, simplicity, sophistication and efficiency. It is associated with coldness, unfriendliness and elitism. It can also create barriers.
BLACK	It is comforting and protective, but also mysterious. It is associated with silence and sometimes with death. It represents passivity and can prevent growth and change.	It is a prestigious colour and is associated with power, strength, authority, formality, elegance and mystery. It usually has a negative connotation and denotes fear and the unknown. It is linked to death and evil, and symbolises grief.	It represents sophistication, glamour, security, emotional safety, efficiency and substance. It communicates clarity, sophistication, excellence and creates a perception of seriousness. The psychological implication is that it creates protective barriers and enshrouds the personality. It also indicates oppression, coldness, menace and heaviness.
GRAY	It is the colour of independence and self-reliance. It is associated with evasion and non-commitment. It indicates separation, lack of involvement and loneliness.	It symbolises security, intellect, wisdom, maturity, staid, modesty, dignity, stability, reliability and restfulness (Google Answers: **What is the symbolism of the color gray**? 2003). It also depicts practicality. It seldom evokes strong emotions and represents sadness or moodiness (ibid). It denotes feelings of isolation and can suggest lack of imagination (Color Gray meaning s.a.). Too much gray, or the wrong shades suggest detachment, lack of character and initiative (ibid).	Psychologically it indicates neutrality. Pure gray has no direct psychological properties. It also indicates a lack of confidence and energy, dampness, depression, hibernation and is quite suppressive. Heavy use of gray indicates a lack of confidence and fear of exposure.
BROWN	It is the colour of the earth and home. It brings feelings of stability and security. It can be linked to withholding emotion and withdrawal from the world.	It implies stability and connotes masculine qualities.	It is associated with seriousness, warmth, earthiness, reliability and support. It also represents a lack of humour and sophistication as well as heaviness.

TABLE 2.2 *Erikson's Psychosocial Stages* (Craig & Baucum 2002:47)

Trust versus mistrust (birth to age 1 year)

From their early caregivers, infants learn about the basic trustworthiness of their environment. If their needs are consistently met, and if they receive attention and affection, they form a global impression of the world as a safe place. If, on the other hand, their world is inconsistent, painful, stressful, and threatening, they learn to expect more of the same and come to believe that life is unpredictable and untrustworthy.

Autonomy versus shame and doubt (age 1 to 3 years)

Toddlers discover their own body and how to control it. They explore feeding and dressing, toileting, and new ways of moving about. When they begin to succeed in doing things for themselves, they gain a sense of self-confidence and self-control. If they instead continually fail and are punished or labeled as messy, sloppy, inadequate, or bad, they learn to feel shame and self-doubt.

Initiative versus guilt (age 3 to 6)

Children explore the world beyond themselves. They discover how the world works and how they can affect it. For them, the world consists of both real and imaginary people and things. If their explorations and activities are generally effective, they learn to deal with things and people in a constructive way and gain a sense of initiative. However, if they are severely criticized or over punished, they instead learn to feel guilty for many of their own actions.

Industry versus inferiority (age 6 to 12)

Children develop numerous skills and competencies in school, at home, and in the outside world. A sense of self is enriched by the realistic development of such competencies. Comparison with peers is increasingly significant. A negative evaluation of self as inferior compared to others is especially disruptive at this time.

Ego identity versus ego diffusion (age 12 to 18 or older)

Before adolescence, children begin to learn a number of different roles—student or friend, older sibling, athlete, musician, and the like. During adolescence, it becomes important to sort out and integrate those roles into a single, consistent identity. Adolescents seek basic values and attitudes that cut across their various roles. If they fail to form a central identity or cannot resolve a major conflict between two major roles with opposing value systems, the result is what Erikson called *ego diffusion*.

Intimacy versus isolation (age 18 or older to 40)

In late adolescence and young adulthood, the central developmental conflict is intimacy versus isolation. Intimacy involves more than sexual intimacy. It is an ability to share oneself with another person of either sex without fear of losing personal identity. Success in establishing intimacy is affected by the extent to which the five earlier conflicts have been resolved.

Generativity versus self-absorption (age 40 to 65)

In adulthood, after the earlier conflicts have been partly resolved, men and women are free to direct their attention more fully to the assistance of others. Parents sometimes "find themselves" by helping their children. Individuals can direct their energies without conflict to the solution of social issues. Failure to resolve earlier conflicts often leads to a preoccupation with self in terms of health, psychological needs, comfort, and the like.

Integrity versus despair (age 65 and older)

In the last stages of life, it is typical for individuals to look back over their lives and judge themselves. If, when looking back, people find that they are satisfied that their lives have had meaning and involvement, the result is sense of integrity. If life instead seems to have consisted of a series of misdirected efforts and lost chances, the outcome is a sense of despair.

Source: Adapted from Erikson, 1963.

ADDENDUM C

DAP (Draw a Person) Questionnaire   **Date: _____**

Kindly answer the following questions about your drawing. (A girl reads '*herself*'; a boy reads '*himself*').

1. Is the person in the drawing a girl or a boy? Tick off the appropriate answer:

    ☐ Girl   ☐ Boy

2. What is this person's favourite colour?

    _____

3. Which colour does this person like the least?

    _____

4. Does this person like or dislike him/herself? Tick off the appropriate answer:

    ☐ Like   ☐ Dislike

5. Give reasons why this person like <u>or</u> dislike him/herself.

    _____
    _____
    _____

6. What is this person thinking about him/herself?

    _____
    _____

7. Complete the sentence by using a word or metaphor* to describe this person.

    This person is like a _____

8. Tell why you chose this word or metaphor to describe the person.

    _____
    _____
    _____

9. Tell me more about this person.

    _____
    _____
    _____

10. Who is this person?

    _____

*Ensure beforehand that participant understand what the meaning of a metaphor is.

ADDENDUM D

PAP (Paint a Person) Questionnaire   **Date:** _____

Kindly answer the following questions about your painting. (A girl reads '*her/herself*' ; a boy reads '*him/himself*').

1. Does this person in the painting like being a girl/boy?
_____

2. Which colour(s) did you use the most in your painting? Tell why.
_____
_____

3. Which colour(s) did you use the least in your painting? Tell why.
_____
_____

4. What does this person like most about him/herself?
_____
_____

5. What does the person like least about him/herself?
_____
_____

6. What does this person think of him/herself?
_____
_____

7. How does this person see (view) him/herself?
_____
_____

8. What are his/her strengths? Name more than one.
_____
_____

9. What are his/her weaknesses?
_____
_____

10. What does the person wish to change about him/herself?
_____
_____

ADDENDUM E

CAP (Create a Person) Questionnaire   **Date**: _____

Kindly answer the following questions about your clay human model. (A girl reads *'herself'*; a boy reads *'himself').*

1. Tell why this person likes being a boy/girl.

_____

2. Which colour(s) clay did you use the most? Tell why.

_____

_____

3. How does this colour (or these colours) make the person feel?

_____

_____

4. On a scale of 10, <u>give a number</u> to say how much this person likes him/herself.

_____

5. Tell why this person likes him/herself so much or so little.

_____

_____

6. What thoughts about him/herself is the person thinking most of the time?

_____

_____

7. Which feelings does this person experience most of the time? Tell why.

_____

_____

8. Which feelings would the person <u>most like</u> to experience?

_____

_____

9. Which feelings would the person <u>least like</u> to experience?

_____

_____

10. How does this person feel about him/herself?

_____

_____

ADDENDUM F

TABLE 3.1 *Themes Derived From Questions*

THEMES	DAP QUESTIONNAIRE	PAP QUESTIONNAIRE	CAP QUESTIONNAIRE
GENDER ORIENTATION (GO)	1. Is the person in the drawing a girl or a boy?	1. Does this person in the painting like being a girl/boy?	1. Tell why this person likes being a boy/girl.
COLOUR PREFERENCES (CP)	2. What is this person's favourite colour?	2. Which colour(s) did you use the most in your painting? Tell why.	2. Which colour(s) clay did you use the most? Tell why.
	3. Which colour does this person like the least?	3. Which colour(s) did you use the least in your painting? Tell why.	3. How does this colour (or these colours) make the person feel?
LIKES AND DISLIKES ABOUT SELF (LDAS)	4. Does this person like or dislike him/herself?	4. What does this person like most about him/herself?	4. On a scale of 10, give a number to say how much this person likes him/herself.
	5. Give reasons why this person like or dislike him/herself.	5. What does the person like least about him/herself?	5. Tell why this person likes him/herself so much or so little.
THOUGHTS ABOUT SELF (TAS)	6. What is this person thinking about him/herself?	6. What does this person think of him/herself?	6. What thoughts about him/herself is the person thinking most of the time?
RELATIONSHIP TO SELF SELF-CONCEPT AND SELF-ESTEEM	RELATIONSHIP TO SELF: (RS)	RELATIONSHIP TO SELF-CONCEPT: (RSC)	RELATIONSHIP TO SELF-ESTEEM: (RSE)
	7. Complete the sentence by using a word or metaphor to describe this person.	7. How does this person see (view) him/herself?	7. Which feelings does this person experience most of the time? Tell why.
	8. Tell why you chose this word or metaphor to describe the person.	8. What are his/her strengths?	8. Which feelings would the person most like to experience?
	9. Tell me more about this person.	9. What are his/her weaknesses?	9. Which feelings would the person least like to experience?
	10. Who is this person?	10. What does the person wish to change about him/herself?	10. How does this person feel about him/herself?

TABLE 3.2 *Qualitative Matrix to Record and Interpret Responses*

RESPONSES –>> ACCORDING TO DIFFERENT THEMES	DAP QUESTIONNAIRE RESPONSES: RELATIONSHIP TO SELF		PAP QUESTIONNAIRE RESPONSES: RELATIONSHIP TO SELF-CONCEPT		CAP QUESTIONNAIRE RESPONSES: RELATIONSHIP TO SELF-ESTEEM	
	Positively + / Negatively -		Positively + / Negatively -		Positively + / Negatively -	
GENDER ORIENTATION (GO)	1.		1.		1.	
COLOUR PREFERENCES (CP)	2.		2.		2.	
	3.		3.		3.	
LIKES AND DISLIKES ABOUT SELF (LDAS)	4.		4.		4.	
	5.		5.		5.	
THOUGHTS ABOUT SELF (TAS)	6.		6.		6.	
RELATIONSHIP TO SELF (RS) SELF-CONCEPT (RSC) AND SELF-ESTEEM (RSE)	7.		7.		7.	
	8.		8.		8.	
	9.		9.		9.	
	10.		10.		10.	
AMOUNT OF RESPONSES	POSITIVELY	NEGATIVELY	POSITIVELY	NEGATIVELY	POSITIVELY	NEGATIVELY
ANALYSIS OF RESPONSES*						

*NORMS TO DETERMINE ANALYSIS OF RESPONSES:

(Only <u>one</u> of the following should be chosen for the Analysis of Responses for each questionnaire)
- ❖ **Positively**   (Ten positive responses)
- ❖ **Mostly positive**   (Six to nine positive responses)
- ❖ **Undecided/Unclear**   (Five positive and five negative responses)
- ❖ **Mostly negative**   (One to four negative responses)
- ❖ **Negatively**   (Ten negative responses)

C:\Users\Junita Weideman\Documents*Qualitative Matrix to Record and Analyse DAP, PAP and CAP Responses*.doc

ADDENDUM H

TABLE 3.3 *Positive and Negative Psychological Effects of Colours*

(Rainbow Clip Art and Graphics 2011)

Positive and Negative Psychological Effects of Colours

COLOURS	POSITIVE EFFECTS	NEGATIVE EFFECTS
RED	Vitality, ambition, powerful, lively, physical courage, strength, warmth, friendliness, energy, excitement, stimulation, determination, passion, desire, love, masculinity, sexuality, visual impact, basic survival, dispelling negative thoughts. **Light red** – joy, passion, love, sensitivity. **Dark red** – vigour, will power, leadership, courage.	Irritable, anger, rage, malice, wrath, longing, defiance, strain, demanding, aggressive, war, danger.
ORANGE	Positive effects on emotional state; opens the emotions; antidepressant, enthusiasm, energy, fascination, happiness, creativity, determination, attraction, success, encouragement, stimulation, strength, endurance, physical comfort, security, sensuality, passion, abundance, a 'fun' colour; relieves feelings of self-pity; stimulates physical and emotional reaction; focuses the mind on physical comfort, e.g. food, warmth, shelter, etc. **Red-orange** – desire, sexual passion, pleasure.	Lack of self-worth; unforgiveness, deprivation, frustration, immaturity. **Too much orange** – frivolity, lack of serious intellectual values. **Dark orange** – deceit and distrust. **Red-orange** – domination, thirst for action, aggression.
YELLOW	Happy, uplifting, discernment, memory, self-confidence, optimism, joy, energy, honour, loyalty, friendliness, creativity, extraversion, psychologically strongest colour; warming effect; arouses cheerfulness; generates muscle energy; stimulates mental activity; intellectual thinking; clear thinking; decision-making; good judgment; aids organisation; understanding of different points of view; emotional stimulating; emotional strength, lifts one's spirit and self-esteem. **Light yellow** – intellectual, freshness, joy.	Irrationality, fear, depression, anxiety, emotional fragility; suicide. **Too much yellow / the wrong tone** – fear, anxiety, cowardice, a disturbing effect; cause self-esteem to plummet. **Dull yellow** – decay, sickness, jealousy.
GREEN	Comfort, relaxation, calmness, balance, growth, harmony, freshness, fertility, safety, hope, peace, stability, endurance, restfulness, restoration, reassurance, peace, equilibrium, soothes emotions; therapeutic effect; universal love; environmental awareness. **Dark green** – ambition. **Aqua** - emotional healing; protection.	Lethargy, boredom, stagnation, blandness, greed, jealous, lack of experience. **Darker and gray greens** – has a negative effect. **Yellow-green** – sickness, cowardice, discord. **Olive green** – decay, detrimental effect on physical and emotional health.
BLUE	Relaxation, calmness, clarity, creativity, soothing, serene, intelligence, trust, efficiency, duty, logic, coolness, reflection, depth, stability, tranquillity, loyalty, wisdom, confidence, faith, truth, consciousness, masculinity, mentally calming; inspires mental control; clear communication; eliminate insomnia; heavenly, piety, sincerity. **Light blue** – health, healing, tranquillity, understanding, softness, quietness, being away from the rush. **Lighter soft blues** – calms the mind, helps concentration. **Dark blue** – depth, expertise, stability, knowledge, power, integrity, seriousness. **Strong blues** – clear thought.	Cold, aloof, unemotional, unfriendly. Too much **dark blue** can be depressing.

COLOURS	POSITIVE EFFECTS	NEGATIVE EFFECTS
PURPLE/ VIOLET	Peace, protection, creativity, spirituality, compassion, containment, vision, authenticity, truth, quality, decadence, stability, energy, power, royalty, nobility, luxury, wealth, ambition, wisdom, dignity, independence, introversion, meditation, mystery, magic, high ideals; evokes sensitivity to beauty; combats shock; balances the mind; deep contemplation; psychic power; transforms obsessions and fears; cleansing effect on emotional disturbances. **Light purple** – romantic, nostalgic feelings. **Indigo** – stimulates intuition and imagination.	Suppression, inferiority. **Excessive purple** – too much introspection. **Dark purple** – gloom, sad feelings, frustration.
PINK	Calmness, protection, warmth, nurture, romance, love, sexuality, friendship, psychologically powerful colour; physically soothing; physical tranquillity; feminine qualities; unselfish love; principle of survival; lessen irritation and aggression.	Passiveness. **Too much pink** – inhibition, physical weakness; physically draining and emasculating; emotional claustrophobia.
WHITE	Purity, peace, comfort, freedom, faith, light, goodness, innocence, virginity, safety, perfection, hygiene, sterility, clarity, purity, cleanliness, simplicity, sophistication, efficiency, positive connotation; a successful beginning; uncluttered openness; dispels shock and despair.	Creates barriers, coldness, unfriendliness, elitism. **Too much white** – separation, coldness, isolation.
BLACK	Prestigious colour; emotional safety; power, strength, authority, formality, elegance, comforting, protective, mysterious, sophistication, glamour, security, efficiency, substance, clarity, excellence, seriousness.	Negative connotation; oppression, coldness, menace, heaviness, passivity, grief, fear, evil, psychologically creates protective barriers; prevent growth and change; silence and death; the unknown; enshrouds the personality.
GRAY	Psychologically symbolises neutrality; independence, self-reliance, security, intellectual, wisdom, maturity, staid, modesty, dignity, stability, reliability, restfulness, practicality. **Pure gray** – no direct psychological properties.	Evasion, non-commitment, separation, loneliness, dampness, depression, hibernation, suppression, sadness, moodiness, isolation, lack of involvement; lack of energy; lack of imagination; seldom evokes strong emotions. **Heavy use of gray** - lack of confidence and fear of exposure. **Too much gray / the wrong shades** – detachment, lack of character and initiative.
BROWN	The colour of earth and home; stability, security, seriousness, warmth, earthiness, reliability, support, sophistication, masculine qualities.	Heaviness, lack of humour; withholding emotion; withdrawal from the world.

Table 3.3 has been compiled from the following sources: Wright (2010), COLOR WHEEL PRO: COLOR MEANING (2010) and COLOR PSYCHOLOGY - library.thinkquest.org. (s.a.).

ADDENDUM I

Parent Informed Consent Letter

Junita Weideman

BA , HDE , B ED HONS (PSYCH)

16 Amandel Avenue   Tel. 0219054433

Rustdal

Blackheath

7581

Dear Parent/Guardian of participant

Thank you for agreeing to allow your child to participate in this research project, which will take place from 14 November 2011 to 16 November 2011. This form outlines the purposes of the research and provides a description of your child's involvement and rights as a research participant.

The purposes of this research are:
- To evaluate the use of the Draw a Person (DAP) projective test and DAP variations in exploring the self in educational psychology.
- To gain insight into the effectiveness of creative artistic therapeutic methods of drawing, painting and clay modelling in exploring the self.

The methods used to collect information for this study would be art work in the form of drawing, painting and clay modelling, as well as questionnaires.

My final report on this data will be submitted as a dissertation of limited scope for my degree. I guarantee that the following conditions will be met:
- Your child will be protected through anonymity, i.e. his/her real name will not be used at any stage of information collection, or in the final write up of the data.
- The completed questionnaires will be treated as highly confidential. Only I as the researcher will have access to the raw data.
- Your child's participation in this research is voluntary. He/she has the right to withdraw from the study at any point, for any reason, and without any fear or penalty, including having his/her records withdrawn from the study.

You are encouraged to ask any questions at any time about the nature of the research and the methods that I am using. Your suggestions and concerns are important to me; please contact me at any time at the telephone number listed above.

We (researcher and parent) commit ourselves to mutual respect of one another throughout the research process with your child as participant. This respect includes fulfilling the various aspects of this agreement.

CONSENT:

I, _____ , agree to these conditions and hereby give my consent that my
       (Parent/Guardian)

child, _____ , may participate in this research study.
              (Child)

Parent/Guardian of participant _____   Date _____

Researcher _____   Date _____

C:\Users\Junita Weideman\Documents\Parent Informed Consent Letter.doc

ADDENDUM J

Child Assent Form

This research project has been explained to you and you understand what is going to be done, and why. You have talked to your parents/legal guardian about this project and you have decided that you would like to be part of it. You understand that your parents/legal guardian will be given a copy of this form to keep. Please do not sign this form if you do not understand this study.

Child's Printed Name: Signature: Date:

_____   _____   _____

Name of Parents/Guardians:

_____   _____

Researcher obtaining assent:

Name: Signature: Date:

_____   _____   _____

ADDENDUM K

JUNIOR BACKGROUND QUESTIONNAIRE TO BE COMPLETED BY PARENTS/GUARDIANS

In order to obtain a clear picture of your child, please complete the following questionnaire as detailed and objectively as possible. Certain questions may be irrelevant and therefore need not be answered. Any questions which cause awkwardness may be ignored. This information as well as that obtained during research will be regarded as **STRICTLY CONFIDENTIAL.**

INSTRUCTION:

Please complete the questionnaire by *filling in the required information* and <u>underline the appropriate word or statement</u> which describes your child most accurately.

1. PERSONAL DETAILS OF CHILD/CLIENT:

FULL NAME(S) AND SURNAME OF CHILD _____

DATE OF BIRTH _____   CHRONOLOGICAL AGE ____ Years ____ Months

GENDER _____   HOME LANGUAGE _____

GRADE _____   LANGUAGE OF INSTRUCTION _____

SCHOOL _____   NO. OF SCHOOLS ATTENDED _____

1.1. Has your child received any prior professional assistance or therapy, e.g. private remedial education / counselling therapy / occupational therapy / speech therapy?   Yes / No

     If any, state the nature of the main problems/issues _____

     _____

1.2. What were the results of the assistance? Good / Fair / No improvement

2. FAMILY COMPOSITION OF CHILD/CLIENT:

2.1.   Is the child your: own child / an adopted child / a step child / a grandchild?

2.2.   Are you: married / single / divorced / widowed?

2.3.   To what religion or denomination do you belong? _____

2.4.   How are you involved in religious or community activities? _____

     _____

2.5. FATHER/GUARDIAN'S DETAILS:

     Title _____   Name _____   Surname _____

     Date of birth _____   Age _____

2.

Occupation or type of work _____

Many hours work per day _____

Address _____

_____

Tel. (h) _____ (w) _____ (cell) _____

Deceased? _____ His age at time of death? _____ Child's age at time of his death _____

2.6. MOTHER/GUARDIAN'S DETAILS:

Title _____ Name _____ Surname _____

Date of birth _____ Age _____

Occupation or type of work _____

Many hours work per day _____

Address _____

_____

Tel. (h) _____ (w) _____ (cell) _____

Deceased? _____ Her age at time of death? _____ Child's age at time of his death _____

2.7. CHILDREN IN THE FAMILY:

2.7.1. State the names, ages, grades and/or occupations of all your children from the oldest to the

youngest: _____

_____

2.7.2. Has any of your children experienced psychological or learning difficulties? Yes / No

If yes, please explain _____

_____

2.8. OTHER PERSON(S) INVOLVED WITH THE FAMILY (e.g. relatives, grandparents, care givers)

Name(s) and Surname(s) _____

Age(s) _____ Occupation(s) _____

2.9. How does your child relate to other members of the family? _____

_____

2.10. Which of the following people does the child prefer to be with: the parents / father / mother /

siblings / friends / alone / relatives?

2.11. Is your child particularly attached to one of the members of the family or anyone else? Yes / No

If any, who is it? _____

2.12. Who takes care of your child when you are at work? _____

2.13. Has there been any period of separation (more than 3 weeks) between the child and the parent(s)?

Yes / No   If yes, please explain _____

_____

2.14. Has there ever been a death of anyone close to the child? Yes / No

If yes, please explain _____

_____

2.15. How would you describe your family life in general: happy and very few problems / sometimes have

problems / often have many problems

2.16. Briefly state any other aspect(s) of your child's life that could have a negative effect on him/her,

anything you feel I should know in order to understand him/her better. _____

_____

_____

2.17. Name any mutual family activities or hobbies which you enjoy doing. _____

_____

3. DEVELOPMENTAL HISTORY OF CHILD/CLIENT:

3.1.   PREGNANCY AND BIRTH

Age of mother during pregnancy _____   Term: _____ Months

3.1.1. Did you experience any of the following problems during pregnancy? High blood pressure / kidney

problems / serious illness / anxiety / anaemia / use of drugs / high alcohol intake / incompatible

blood groups / bleeding / other _____

3.1.2. Was it a normal birth? Yes / No _____

3.1.3. What was the weight of the baby at birth? _____

3.1.4.   Were you breast feeding/bottle feeding? Yes / No   If yes, how long? _____

3.1.5.   Was the baby welcome and accepted? Yes / No

4. PHYSICAL DEVELOPMENT OF CHILD/CLIENT:

4.1.   GENERAL HEALTH

4.1.1.   Did/Does your child have any of the following: (Mention or explain briefly?)

Serious illnesses: _____

Head or back injuries: _____

Surgeries: _____

Chronic illnesses: _____

Hearing problems: _____

Visual/Eye problems: _____

Periods of unconsciousness: _____

Physical disabilities: _____

Accidents of traumatic experiences: _____

4.1.2.   Does your child receive any medical treatment at present? Yes / No

If yes, mention the medication _____

4.2.   SLEEPING HABITS

4.2.1. How would you describe your child's sleeping pattern?   Normal / difficulty falling asleep /

sleep walking / restless / nightmares / deep sleeper / light sleeper / restful

4.3   EATING HABITS

4.3.1.   How is your child's appetite?   Healthy / Poor / Eats too much

4.3.2.   Does your child experience any eating disorders (e.g. anorexia, bulimia)? Yes / No

5. PERSONALITY DEVELOPMENT OF CHILD/CLIENT:

5.1. Do you regard your child as: Very happy / reasonably happy / unhappy?

If unhappy, briefly state possible reasons: _____

_____

5.2. Which characteristics are typical of your child? _____

_____

5.3. Does your child relate well to other people? Yes / No

5.4. Do you experience any problems disciplining your child at home? Yes / No

5.5. How would you describe your child's behaviour? _____

_____

6. SCHOLASTIC BACKGROUND OF CHILD/CLIENT:

6.1. Did your child attend preschool? Yes / No

6.2. At which age did your child enter school? _____

6.3. How well did your child adjust to school? Good / fair / poor

6.4. How would you describe your child's relationship with his/her teachers? _____

_____

6.5. How does your child relate to his/her peers? _____

_____

6.6. Does your child partake in any extra-mural activities? Yes / No

If yes, name them _____

6.7. Does your child experience difficulty with homework? Yes / No

If yes, explain briefly _____

_____

6.10. What is your child's disposition toward school? Good / fair / poor

6.11. Is there any other aspect of your child which you would like to bring to my attention? Yes / No

If yes, mention it _____

_____

_____

I understand that all information given here will be used solely for research purposes and to the benefit of my child. I accept that the information will be dealt with confidentially.

_____   _____

Signature: Father/Guardian   Signature: Mother/Guardian

Date: _____

Thank you for your time and cooperation.

ADDENDUM L

PERSONAL INFORMATION QUESTIONNAIRE

The purpose of this questionnaire is to obtain information which gives insight in how to facilitate the therapeutic research program and how to deal with you individually. You are requested to answer these questions as clearly and honestly as possible. Certain questions may be uncomfortable and therefore need not be answered. This information as well as that obtained during the research will be regarded as **strictly confidential.**

Date: _____

SCHOOL RELATIONS:

1. Do you like school? Please explain _____
   _____

2. Are you coping with your school work? Explain _____
   _____

3. Describe your relationship with your teachers. _____
   _____

4. How do you get along with your classmates/peers? _____
   _____

RELATIONSHIPS:

1. Do you like yourself? _____
   Tell why? _____
   _____

2. How much do you value yourself? _____
   _____

3. Tell how you relate to the following people:
   Your parents _____
   Your siblings _____
   Your family _____
   Your friends _____
   Your best friend _____
   Someone who dislike you _____
   Stranger(s) _____

4. Do you make friends easily? Yes / No _____

5. Do you keep them? Yes / No _____

6. Do you have one or more friends with whom you feel comfortable sharing your most secret thoughts and feelings? _____

7. Describe any relationship that gives you:

   Joy / Happiness _____

   _____

   Grief / Sadness _____

   _____

8. Are you troubled by any past rejections or the loss of a special person? If so please explain _____

   _____

THOUGHTS: (Tick all the thoughts which apply to you.)

1.   I think that I am ...

a nobody	crazy	above others	worthy
a failure	suspicious	always right	attractive
worthless	defiant	better than others	confident
useless	stubborn	irreplaceable	intelligent
unlovable	rebellious	irresistible	lovable
ugly	making too many mistakes	extremely attractive	honest
unattractive	unable to do anything right	not fitting in	trustworthy
stupid	wasting my life		competent
incompetent	going to die		talented
evil	suicidal		a good friend

1.1. Any other thoughts not mentioned above _____

   _____

2. What are your most positive thoughts about yourself? _____

   _____

3. What are your most negative thoughts about yourself? _____

   _____

4. Are you bothered by thoughts that occur over and over? If yes, please explain _____

   _____

FEELINGS: (Tick the ones which apply to you.)

1. I feel ...

Unhappy	Regretful	Happy
Sad	Bored	Energetic
Lonely	Confused	Excited
Hopeless	Conflicted	Optimistic
Depressed	Helpless	Hopeful
Fearful	Anxious	Content
Guilty	Panicky	Relaxed
Envious	Annoyed	Joyful
Jealous	Restless	Grateful

1.1. Any other feelings not mentioned above _____
_____

2. What are your most positive feelings about yourself? _____
_____

3. What are your most negative feelings about yourself? _____
_____

4. How do you feel most of the time? Tell why you feel this way _____
_____
_____

BEHAVIOUR:

1. Tick the ones which apply to you:

Aggressive behaviour	Concentration difficulties	Eating problems
Outburst of temper	Sleep disturbances	Overeating
Crying a lot	Impulsive	Vomiting
Hurting one self	Take too many risks	Insomnia
Hurting others	Loss of control	Obsessive dieting
Odd behaviour	Nervousness	Smoking
Withdrawal	Procrastination	Taking drugs
Moodiness	Compulsions	Using alcohol
Suicidal attempts	Phobic avoidance	

1.1. Any other behaviour not mentioned above _____

_____

GENERAL:

1. What is your hobby (hobbies)? _____

_____

2. What are you good at? _____

_____

3. What are you not so good at? _____

_____

4. Mention three of your greatest wishes:

4.1. _____

4.2. _____

4.3. _____

5. Is there anything else about your personal life which you would like to mention? Yes / No

If yes, tell more _____

_____

_____

_____

Thank you for your cooperation.

ADDENDUM M

DAP (Draw a Person) Questionnaire   Date: 14.11.11

Kindly answer the following questions about your drawing. (A girl reads 'herself' and a boy reads 'himself').

1. Is the person in the drawing a girl or a boy? Tick off the appropriate answer:

   ☑ Girl   ☐ Boy

2. What is this person's favourite colour?

   Puple, bodyblue, red

3. Which colour does this person like the least?

   brown, black, yellow

4. Does this person like or dislike him/herself? Tick off the appropriate answer:

   ☑ Like   ☐ Dislike

5. Give reasons why this person like or dislike him/herself.

   Because God made you like you are.

6. What is this person thinking about him/herself?

   She thinking that she is very pretty.

7. Complete the sentence by using a word or metaphor* to describe this person.

   This person is like a good girl

8. Tell why you chose this word or metaphor to describe the person.

   Because she is the perfet child.

9. Tell me more about this person.

   She dus not care about what the other person says

10. Who is this person?

   My sister's child.

*Ensure beforehand that participant understand what the meaning of a metaphor is.

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ADDENDUM N

TABLE 4.1 *Interpretation of DAP Questionnaire Data - Relationship to Self*

THEMES	DAP QUESTIONNAIRE QUESTIONS	ANSWERS	RESPONSE (+ / -)	INTERPRETATION OF RELATIONSHIP TO SELF (cf. Figure 4.2)
GENDER ORIENTATION (GO)	1. Is the person in the drawing a girl or a boy?	Girl.	+	> The DAP confirms that her gender orientation is established.
COLOUR PREFERENCES (CP)	2. What is this person's favourite colour?	Purple, baby blue and red.	+ / -	> The positive and negative psychological effects of purple, blue and red may be related to her personality (cf. 4.3.1.3).
	3. Which colour does this person like the least?	Brown, black and yellow.	+	>The positive psychological effects of brown, black and yellow may be related to her personality, whereas, the negative effects might not be related to her personality (cf. 4.3.1.3).
LIKES AND DISLIKES ABOUT SELF (LDAS)	4. Does this person like or dislike him/herself?	Like.	+	>She seems to like herself.
	5. Give reasons why this person like or dislike him/herself.	Because God made you like you are.	+	>She seems to accept herself.
THOUGHTS ABOUT SELF (TAS)	6. What is this person thinking about him/herself?	She is thinking that she is very pretty.	+	>She seems to think she is very pretty.
RELATIONSHIP TO SELF (RS)	7. Give a word or metaphor to describe this person.	Good girl.	+	>She seems to describe herself as a good girl.
	8. Tell why you chose this word or metaphor to describe the person.	Because she is the perfect child.	+	>She seems to perceive herself as a 'perfect' child.
	9. Tell me more about this person.	She does not care about what the other person says.	-	> 'Good' people care about the opinions of others (cf. hypotheses in 4.3.1.3)
	10. Who is this person?	My sister's child.	+	> She seems to identify with her older half sister's child.

ADDENDUM O

Picture 7

Picture 8

ADDENDUM P

Kindly answer the following questions about your painting. (A girl reads 'her/herself' and a boy reads 'him/himself').

1. Does this person in the painting like being a girl/boy?

girl.

2. Which colour(s) did you use the most in your painting? Tell why.

Peach colour because it the, colour of a person.

3. Which colour(s) did you use the least in your painting? Tell why.

Purple because my painting dus not like purple

4. What does this person like most about him/herself?

- Her shoes.

5. What does the person like least about him/herself?

Her unelbrow.

6. What does this person think of him/herself?

She thinks that she is beatyful.

7. How does this person see (view) him/herself?

As very sporty

8. What are his/her strengths? Name more than one.

Netball, Letress, swiming.

9. What are his/her weaknesses?

Ballroom Dancing.

10. What does the person wish to change about him/herself?

Her unelbrow. (Eyebrow)

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ADDENDUM Q

TABLE 4.2 *Interpretation of PAP Questionnaire Data - Relationship to Self-concept*

THEMES	PAP QUESTIONNAIRE QUESTIONS	ANSWERS	RESPONSE (+ / -)	INTERPRETATION OF RELATIONSHIP TO SELF-CONCEPT (cf. Figure 4.4)
GENDER ORIENTATION (GO)	1. Does this person in the painting like being a girl/boy?	Girl.	+	>She seems to like being a girl.
COLOUR PREFERENCES (CP)	2. Which colour(s) did you use the most in your painting? Tell why.	Peach colour (white), because it is the colour of a person.	+ / -	> The positive and negative psychological effects of white may be related to her personality (cf. 4.3.2.3).
	3. Which colour(s) did you use the least in your painting? Tell why.	Purple, because my painting does not like purple.	+	>She might be predisposed to the positive psychological effects of purple, but might not relate to the negative psychological effects of purple (cf. 4.3.2.3).
LIKES AND DISLIKES ABOUT SELF (LDAS)	4. What does this person like most about him/herself?	Her shoes.	+	>She seems to be focusing on outer appearances - she might like her shoes or like shoes in general.
	5. What does the person like least about him/herself?	Her unibrow (eyebrow).	-	>She might not like her eyebrows (cf. Addendum O – Picture 7).
THOUGHTS ABOUT SELF (TAS)	6. What does this person think of him/herself?	She thinks that she is beautiful.	+	>She thinks she is beautiful.
RELATIONSHIP TO SELF-CONCEPT	7. How does this person see (view) him/herself?	As very sporty.	+	>She sees herself as sporty (she likes sports).
	8. What are his/her strengths?	Netball, chess and swimming.	+	>She sees herself as being strong / good in netball, chess and swimming.
	9. What are his/her weaknesses?	Ballroom dancing.	-	>She might experience some weaknesses in ballroom dancing.
	10. What does the person wish to change about him/herself?	Her unibrow (eyebrow).	-	>She might wish to change her eyebrows.

ADDENDUM R

CAP (Create a Person) Questionnaire　　　　Date: 16.11.11

Kindly answer the following questions about your clay human model. (A girl reads 'herself' and a boy reads 'himself').

1. Tell why this person likes being a boy/girl.

Girl.

2. Which colour(s) clay did you use the most? Tell why.

Black because her hair is black

3. How does this colour (or these colours) make the person feel?

Like a bad girl.

4. On a scale of 10, <u>give a number</u> to say how much this person likes him/herself.

10

5. Tell why this person likes him/herself so much or so little.

Because God made her.

6. What thoughts about him/herself is the person thinking most of the time?

That she can do anything.

7. Which feelings does this person experience most of the time? Tell why.

Happy because its a new day.

8. Which feelings would the person <u>most like</u> to experience?

Happiness.

9. Which feelings would the person <u>least like</u> to experience?

Unhappiness.

10. How does this person feel about him/herself?

Very pretty.

ADDENDUM S

TABLE 4.3 *Interpretation of CAP Questionnaire Data - Relationship to Self-esteem*

THEMES	CAP QUESTIONNAIRE QUESTIONS	ANSWERS	RESPONSE (+ / -)	INTERPRETATION OF RELATIONSHIP TO SELF-ESTEEM (cf. Figure 4.6)
GENDER ORIENTATION (GO)	1. Tell why this person likes being a boy/girl	Girl	+	>She seems to like being a girl.
COLOUR PREFERENCES (CP)	2. Which colour(s) clay did you use the most? Tell why.	Black, because her hair is black.	+ / -	>The positive and negative psychological effects of black may be significant to her personality (cf. 4.3.3.3).
	3. How does this colour (or these colours) make the person feel?	Like a bad girl.	+	> Conversely, although she might be predisposed to the positive psychological effects of black, she might not relate to the negative psychological effects of black (cf. 4.3.3.3).
LIKES AND DISLIKES ABOUT SELF (LDAS)	4. On a scale of 10, give a number to say how much this person likes him/herself.	10.	+	>She seems to like herself a lot.
	5. Tell why this person likes him/herself so much or so little.	Because God made her.	+	>She seems to accept herself.
THOUGHTS ABOUT SELF (TAS)	6. What thoughts about him/herself is the person thinking most of the time?	That she can do anything.	+	>She seems to be positive and confident in her abilities.
RELATIONSHIP TO SELF-ESTEEM (RSE)	7. Which feelings does this person experience most of the time? Tell why.	Happy, because it is a new day.	+	>She seems to feel happy most of the time.
	8. Which feelings would the person most like to experience?	Happiness.	+	>She seems to like the feeling of happiness.
	9. Which feelings would the person least like to experience?	Un-happiness.	+	>It seems she does not like to feel unhappy.
	10. How does this person feel about him/herself?	Very pretty.	+	>She feels very pretty.

ADDENDUM T

TABLE 4.4 *Interpretation and Verification of Personal Information Questionnaire Data*

THEMES	PERSONAL INFORMATION QUESTIONNAIRE 1 – DATA		PERSOANAL INFORMATION QUESTIONNAIRE 2 – DATA		INTERPRETATION AND VERIFICATION
SCHOOL RELATIONS (SR)	She likes school / The teachers help them / She likes her teachers / She gets along very well with her peers.		She likes school / The teachers make the schoolwork easier / She has very good relationships with her teachers / She relates very well to her peers.		Both questionnaires indicate that she has good school relations.
LDAS	She likes herself / She values herself and follows her dream.		She likes herself / She values herself a lot.		Both questionnaires show that she seems to like herself and values herself.
RELATION – SHIPS (R)	She relates well to others / She makes friends easily and keeps them / Her relationship with her parents and close family gives her joy / Her relationship with one of her teachers makes her sad.		She relates well to others / She makes friends easily and keeps them / Her relationship with her close family gives her joy / Her relationship with her 'old' friends makes her sad.		Both questionnaires reveal that she seems to relate well to others, her parents, close family and friends / Her relationship with a specific teacher and her previous ('old') friends makes her sad.
THOUGHTS ABOUT SELF (TAS)	Positive	Negative	Positive	Negative	The second questionnaire (completed after the three phase investigation) shows that she reveals more positive, as well as more negative thoughts than at first. Could the artistic creative three phase investigation have helped her to reveal more of her inner thoughts?
	Intelligent / lovable / honest / trustworthy / talented / a good friend.	Extremely attractive (implying thinking too much of yourself) / useless / ugly / crazy / stubborn / makes too many mistakes / not fitting in.	Worthy / confident / intelligent / lovable / honest / trustworthy / competent / talented / a good friend.	Worthless / sometimes useless / ugly / unattractive / incompetent / crazy / suspicious / stubborn / makes too many mistakes / unable to do anything right / not fitting in.	
	Her most positive thought is that she is good at everything she does / Her most negative thought is that she is too ugly to do something.		Her most positive thought is that she is very clever / Her most negative thought is that she is fat and ugly.		Both questionnaires disclose that her most positive thoughts are that she is clever and good at what she does. Her most negative thoughts are that she is 'fat and ugly'.
FEELINGS (F)	Positive	Negative	Positive	Negative	In the second questionnaire she indicated that she also feels content. She seems not to feel unhappy, sad, lonely, depressed, fearful and annoyed, as was the case at first; however, she reveals that she feels hopeless, guilty, regretful and conflicted. Could she have come into contact with deeper inner feelings?
	Happy / energetic / excited / optimistic / hopeful / relaxed / joyful / grateful.	Unhappy / sad / lonely / depressed / fearful / guilty / bored / confused / helpless / annoyed/ restless.	Happy / energetic / excited / optimistic / hopeful / content / relaxed / joyful / grateful.	Hopeless / guilty / regretful / bored / confused / conflicted / helpless / restless.	
	Her most positive feeling is that she is grateful for what she has / Her most negative feeling is that she is helpless / She feels happy most of the time.		Her most positive feeling is that she feels 'so happy' / Her most negative feeling is that she feels guilty / She feels happy most of the time.		Both questionnaires show that her most positive feelings are that she is grateful and happy, but her most negative feelings are that she feels helpless and guilty. However, she seems to feel happy most of the time.
BEHAVIOUR (B)	Crying a lot / odd behaviour / moodiness / nervousness / eating problems.		Aggressive behaviour / crying a lot / odd behaviour / withdrawal / moodiness / concentration difficulties / sleep disturbances / loss of control / nervousness / procrastination / eating problems / overeating / insomnia.		She reveals more behaviour patterns in the second questionnaire (after completion of the three phase investigation) than in the first one. Could the artistic creative three phase investigation have helped her to open up and expose more of her behaviour patterns?
GENERAL INFORMATION (GI)	Her hobby is sports; she plays all sorts of school sports, except rugby / She is good at netball and soccer / She is not so good at chess / Her wishes are to see her aunty again (who passed away); to be a dancer; and to be thin.		Her hobbies are netball, tennis, cricket, chess and ballroom / She is good at netball, tennis and ballroom / She is not so good at chess / Her wishes are to see her aunty again; to be thin; and to have a bigger room.		Her hobbies include the various sports mentioned. She seems good at netball, soccer, tennis and ballroom, but not so good at chess. Her wishes are to see her aunty again (who passed away); to be thin; to be a dancer; and to have a bigger room.

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ADDENDUM U

TABLE 4.5 *Collective Interpretation of DAP, PAP and CAP Questionnaire Data*

THEMES	COLLECTIVE INTERPRETATION OF DAP, PAP AND CAP QUESTIONNAIRE DATA		
	DAP QUESTIONNAIRE	PAP QUESTIONNAIRE	CAP QUESTIONNAIRE
GO	> The DAP confirms that her gender orientation is established.	>She seems to like being a girl.	>She seems to like being a girl.
CP	> The positive and negative psychological effects of purple, blue and red may be related to her personality (cf. 4.3.1.3). >The positive psychological effects of brown, black and yellow may be related to her personality, whereas, the negative effects might not be related to her personality (cf. 4.3.1.3).	> The positive and negative psychological effects of white may be related to her personality (cf. 4.3.2.3). >She might be predisposed to the positive psychological effects of purple, but might not relate to the negative psychological effects of purple (cf. 4.3.2.3).	>The positive and negative psychological effects of black may be significant to her personality (cf. 4.3.3.3). > Conversely, although she might be predisposed to the positive psychological effects of black, she might not relate to the negative psychological effects of black (cf. 4.3.3.3).
LDAS	>She seems to like herself. >She seems to accept herself.	>She seems to be focusing on outer appearances - she might like her shoes or like shoes in general. >She might have made a mistake when painting the eyebrow or might not like her eyebrows.	>She seems to like herself a lot. >She seems to accept herself.
TAS	>She thinks she is very pretty.	>She thinks she is beautiful.	>She seems to be positive and confident in her abilities.
RS RSC RSE	RELATIONSHIP TO SELF: (WHO I AM)	RELATIONSHIP TO SELF-CONCEPT: (HOW I PICTURE MYSELF)	RELATIONSHIP TO SELF-ESTEEM: (HOW I FEEL ABOUT MYSELF)
	>She describes herself as a good girl. >She seems to perceive herself as a 'perfect' child. > 'Good' people care about the opinions of others (cf. hypotheses in 4.3.1.3) > She seems to identify with her older half sister's child.	>She sees herself as sporty (she likes sports). >She sees herself as being strong / good in netball, chess and swimming. >She might experience some weaknesses in ballroom dancing. >She might wish to change her eyebrows.	>She seems to feel happy most of the time. >It seems that she likes the feeling of happiness. >It seems that she does not like to feel unhappy. >She feels very pretty.

ADDENDUM V

TABLE 4.6 *Qualitative Matrix to Record and Analyse DAP, PAP and CAP Responses*

RESPONSES –>> ACCORDING TO DIFFERENT THEMES	DAP QUESTIONNAIRE RESPONSES: RELATIONSHIP TO SELF		PAP QUESTIONNAIRE RESPONSES: RELATIONSHIP TO SELF-CONCEPT		CAP QUESTIONNAIRE RESPONSES: RELATIONSHIP TO SELF-ESTEEM	
	Positively + / Negatively -		Positively + / Negatively -		Positively + / Negatively -	
GENDER ORIENTATION (GO)	1. Positively +		1. Positively +		1. Positively +	
COLOUR PREFERENCES (CP)	2. Positively+ / Negatively-		2. Positively+ / Negatively-		2. Positively+/Negatively-	
	3. Positively +		3. Positively +		3. Positively +	
LIKES AND DISLIKES ABOUT SELF (LDAS)	4. Positively +		4. Positively +		4. Positively +	
	5. Positively +		5. Negatively -		5. Positively +	
THOUGHTS ABOUT SELF (TAS)	6. Positively +		6. Positively +		6. Positively +	
RELATIONSHIP TO SELF (RS) SELF-CONCEPT (RSC) AND SELF-ESTEEM (RSE)	7. Positively +		7. Positively +		7. Positively +	
	8. Positively +		8. Positively +		8. Positively +	
	9. Negatively -		9. Negatively -		9. Positively +	
	10. Positively +		10. Negatively -		10. Positively +	
AMOUNT OF RESPONSES	POSITIVELY	NEGATIVELY	POSITIVELY	NEGATIVELY	POSITIVELY	NEGATIVELY
	NINE	TWO	SEVEN	FOUR	TEN	ONE
ANALYSIS OF RESPONSES*	Mostly positive		Mostly positive		Positively	

*NORMS TO DETERMINE ANALYSIS OF RESPONSES:

(Only <u>one</u> of the following should be chosen for the Analysis of Responses for each questionnaire)

- ❖ **Positively**   (Ten positive responses)
- ❖ **Mostly positive**   (Six to nine positive responses)
- ❖ **Undecided/Unclear**   (Five positive and five negative responses)
- ❖ **Mostly negative**   (One to four negative responses)
- ❖ **Negatively**   (Ten negative responses)