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The effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent

Sharpless, Diana L., Ph.D.
The Ohio State University, 1993

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THE EFFECT OF THERAPEUTIC ARTS EDUCATION
ON THE EMOTIONAL RESPONSES
OF AN EMOTIONALLY/BEHAVIORALLY DISORDERED PREadoLESCENT

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
School of the Ohio State University

By

Diana L. Sharpless

* * * * *

The Ohio State University

1992

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While some may consider the writing of this document the ultimate learning experience, others could attest to its potential as an antecedent in temporary insanity. For those that have helped keep the insanity from becoming a permanent condition, I am extremely grateful.

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On a more personal level, I wish to say thank you to my parents; your concern was warranted, but I should be returning to some sense of normalcy, (or at least my former state) very shortly.

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To Renee and Deanna, living proof that friendship never lets you down (particularly when you need it the most); my sincere thanks, for everything.

And finally, to my dog, Amariah: man/woman's best friend. . . let's go for a LONG walk!!!!
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Studies in art education with special populations, emphasis on emotional and behavioral disorders.
# TABLE OF CONTENTS

**ACKNOWLEDGEMENTS** ..................................... ii

**VITA** ................................................... iv

**LIST OF PLATES** ..................................... vii

**CHAPTER**

<table>
<thead>
<tr>
<th>CHAPTER</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>INTRODUCTION .................................................. 1</td>
</tr>
<tr>
<td></td>
<td>Background of the Problem ............................. 2</td>
</tr>
<tr>
<td></td>
<td>Statement of the Problem ......................... 3</td>
</tr>
<tr>
<td></td>
<td>Purpose of the Study ................................. 4</td>
</tr>
<tr>
<td></td>
<td>Rationale ............................................. 5</td>
</tr>
<tr>
<td></td>
<td>Summary ............................................... 8</td>
</tr>
<tr>
<td>II</td>
<td>REVIEW OF THE LITERATURE ................................. 9</td>
</tr>
<tr>
<td></td>
<td>Emotion Theory ........................................ 10</td>
</tr>
<tr>
<td></td>
<td>Therapeutic Arts Education ......................... 13</td>
</tr>
<tr>
<td></td>
<td>Social Skills Training ............................... 19</td>
</tr>
<tr>
<td></td>
<td>Summary ............................................... 24</td>
</tr>
<tr>
<td>III</td>
<td>METHODOLOGY ................................................ 28</td>
</tr>
<tr>
<td></td>
<td>Rationale for the Choice of Methodology...... 29</td>
</tr>
<tr>
<td></td>
<td>Parameters of the Study ............................ 30</td>
</tr>
<tr>
<td></td>
<td>Procedures ........................................... 32</td>
</tr>
<tr>
<td></td>
<td>Data Analysis ........................................ 37</td>
</tr>
<tr>
<td></td>
<td>Bias ................................................... 39</td>
</tr>
<tr>
<td></td>
<td>Summary ............................................... 40</td>
</tr>
<tr>
<td>IV</td>
<td>DATA ANALYSIS AND RESULTS .............................. 42</td>
</tr>
<tr>
<td></td>
<td>Description of the Student ....................... 43</td>
</tr>
<tr>
<td></td>
<td>Presentation of the Data .......................... 44</td>
</tr>
<tr>
<td></td>
<td>Analytic Reference to the Artistic Style .......... 45</td>
</tr>
<tr>
<td></td>
<td>Schizophrenia: Implications for Use in Art Therapy .... 46</td>
</tr>
<tr>
<td></td>
<td>Prelude ................................................. 48</td>
</tr>
<tr>
<td></td>
<td>Week 1 -- 6/4/92 - 6/10/92 ....................... 49</td>
</tr>
<tr>
<td></td>
<td>Week 2 -- 6/11/92 - 6/17/92 ....................... 56</td>
</tr>
</tbody>
</table>
TABLE OF CONTENTS (Continued)

<table>
<thead>
<tr>
<th>Week</th>
<th>Dates</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Week 3</td>
<td>6/18/92 - 6/24/92</td>
<td>65</td>
</tr>
<tr>
<td>Week 4</td>
<td>6/25/92 - 7/1/92</td>
<td>72</td>
</tr>
<tr>
<td>Week 5</td>
<td>7/2/92 - 7/8/92</td>
<td>85</td>
</tr>
<tr>
<td>Week 6</td>
<td>7/9/92 - 7/15/92</td>
<td>103</td>
</tr>
<tr>
<td>Week 7</td>
<td>8/27/92 - 9/2/92</td>
<td>109</td>
</tr>
<tr>
<td>Week 8</td>
<td>9/3/92 - 9/9/92</td>
<td>118</td>
</tr>
<tr>
<td>Week 9</td>
<td>9/10/92 - 9/16/92</td>
<td>126</td>
</tr>
<tr>
<td>Week 10</td>
<td>9/17/92 - 9/23/92</td>
<td>131</td>
</tr>
<tr>
<td>Summary</td>
<td></td>
<td>136</td>
</tr>
<tr>
<td>V CONCLUSIONS</td>
<td>139</td>
<td></td>
</tr>
<tr>
<td>Limitations</td>
<td>139</td>
<td></td>
</tr>
<tr>
<td>Implications</td>
<td>140</td>
<td></td>
</tr>
<tr>
<td>Recommendations</td>
<td>142</td>
<td></td>
</tr>
<tr>
<td>APPENDIX</td>
<td>146</td>
<td></td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>152</td>
<td></td>
</tr>
</tbody>
</table>
# LIST OF PLATES

<table>
<thead>
<tr>
<th>PLATE</th>
<th>TITLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>The Castle</td>
<td>54</td>
</tr>
<tr>
<td>II</td>
<td>Ms. Sharpless's School Books</td>
<td>67</td>
</tr>
<tr>
<td>III</td>
<td>Weapons</td>
<td>71</td>
</tr>
<tr>
<td>IV</td>
<td>Sailing Ship</td>
<td>78</td>
</tr>
<tr>
<td>V</td>
<td>Ms. Sharpless's Angry Picture</td>
<td>100</td>
</tr>
<tr>
<td>VI</td>
<td>The Ugly Series</td>
<td>107</td>
</tr>
<tr>
<td>VII</td>
<td>I'll Burn Up</td>
<td>115</td>
</tr>
<tr>
<td>VIII</td>
<td>Ms. Sharpless's Garden</td>
<td>123</td>
</tr>
<tr>
<td>IX</td>
<td>Front Seat of a New Car</td>
<td>130</td>
</tr>
<tr>
<td>X</td>
<td>Self Portrait</td>
<td>133</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

The primary purpose of the federal initiative in the Education for All Handicapped Children Act (Public Law 94-142) was to insure that no child would be denied the right to an appropriate free education because of an interfering disability. As revealed by the language of the statute and its implementing regulations, P.L. 94-142 was passed to address the needs of many particular groups of students, including those with severe emotional/behavioral disorders (EBD) whose needs were being met inadequately, if at all, by many school districts.

Many youngsters are taught that certain feelings are bad and unacceptable, and that healthy children should not have such feelings. Often, when EBD students experience these unacceptable feelings, they will find ways of getting rid of them, by: denying them, projecting them onto others, or reorganizing them so that they are acted out in disguised forms. Nicholas Long (1986) reminds us that because all feelings are a natural, intrinsic part of every human being, it is important for every student to learn to own his/her feelings. There is a marked difference between
having feelings and being had by your feelings. Unfortunately, most EBD students are controlled or flooded by their feelings, rather than using them to enrich their lives.

Background of the Problem

The earliest work of Allport (1924) suggested inhibiting an expression of feeling caused that emotion to be discharged inwardly, leading to a stronger and more enduring unpleasant emotional state. Emotions/expression of feelings remain private unless they are communicated to others; this expressive act provides others access to them. It has been argued that all emotions are accompanied by experiences as well (emotional responses). Arnold (1960) viewed emotion as a consequence of cognitive appraisal, and expression as a consequence of emotion. The sequence: perception - appraisal - emotion, leads to the sequence: emotion - expression - action. Theoretically, each emotion results in a distinct pattern of physiological response, including both facial and bodily changes. This core of expressive behavior can be seen as a vehicle for the exchange of information and understanding in the sphere of emotion. These behaviors may be learned or innate.

Equally important, though secondary in process, is the work done by Davitz on labeling. To label something means
that we selectively attend to certain aspects and bring them into a reflective awareness through words. In Izard (1979), Davitz provides phenomenological descriptions for a wide range of emotions. Labeling these experiences include physiological changes, as well as a cognitive interpretation of the situation. The variation in the individual's experience of the emotion guarantees variability of responses to any given situation, and a wide repertoire of behavioral alternatives.

Statement of the Problem

As emotionally/behaviorally disordered children and adolescents struggle with the reorganization of often misunderstood and/or unwanted feelings, their behavior [albeit socially inappropriate at times], invites intervention from others; helping to recognize and work through their emotional responses.

To develop emotion is something that involves learning. Art provides a purposive use of media to communicate or describe feelings which is generally termed expression of emotions (Kasson, 1981). Through art experiences, learning may take place by: helping students to define and understand their own feelings, providing them with a vehicle to express those feelings to their peers and
adults with whom they are working, and allowing them to perceive that others have feelings similar to their own.

Purpose of the Study

If, indeed, art experiences can help EBD students find words for their feelings, the work of Allport and Davitz become significant in emotion and/or art education research.

Frequently, emotionally/behaviorally disordered students experience difficulties with social interaction and oral/written communication. This study raises the questions: Can therapeutic arts education help provide the words necessary in labeling experiences associated with emotion? By exposing students to a larger repertoire of emotional responses and behavioral techniques through the use of expressive media can this applicability be transferred beyond the creative experience into the regular (self-contained) classroom?

This study was designed to provide insight into the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent.
Rationale

Case study research is important in and of itself for revealing invaluable information about the phenomenon being studied.

This study advocates use of visual imagery [drawn from the unique perspective of the 'case in study'], in an effort to gain deeper understanding into the human psyche; in this and future research.

Definition of Terms

Terms used in this study are defined as follows:

Atypical Pervasive Developmental Disorder - category established by the DSM III (Diagnostic and Statistical Manual of Mental Disorders III), used to identify qualitative impairments in the development of reciprocal social interaction and of verbal/nonverbal communication skills. Diagnostic criteria as it applies to this case study are as follows:

1. Marked abnormalities in the production of speech, including volume, pitch, stress, rate, rhythm, and intonation (monotonous tone).

2. Communication is often impaired by circumstantiality and irrelevancies.

3. Marked impairment in the ability to initiate or sustain a conversation with others, despite
adequate speech (indulging in lengthy monologues on one subject regardless of interjections from others).

4. Nonverbal communication (facial expression and gesture) is absent, or minimal, or if present, is socially inappropriate in form.

5. Abnormalities of mood (giggling for no apparent reason, and/or apparent absence of emotional reactions) (A.P.A., 1987).

Case Study - qualitative inquiry concentrating on a single phenomenon, "interpretation in context" (Cronbach, 1975).

Emotionally/Behaviorally Disordered (EBD), also referred to as Seriously Emotionally Disturbed (SED) and/or Severe Behavior Handicapped (SBH) - interchangeable/synonymous terms utilized in P.L.94-142's reference to the handicapping condition involving the following definitive criteria:

1. The term SBH means a condition exhibiting one or more of the following characteristics over a long period of time and to a marked degree, which adversely affects educational performance:
   a. An inability to learn, which cannot be explained by intellectual, sensory, or health factors;
b. An inability to build or maintain satisfactory interpersonal relationships with peers and teachers;

c. Inappropriate types of behavior or feelings under normal circumstances;

d. A general pervasive mood of unhappiness or depression; or

e. A tendency to develop physical symptoms or fears associated with personal or school problems (Ohio Rule 3301-51-01 AAA, 1990).

**IEP (Individual Education Plan)** - as a result of P.L.94-142, children and adolescents receiving special education services are mandated to have an education plan outlining educational and related services to be provided throughout the school year.

**Interpretivism** - a research paradigm which fosters an understanding of other's behavior by revealing how individual interpretations of reality influence actions and intentions.

**Phenomenological Perspective** - a methodological focus on what people experience and how they interpret the world.

**Structured Learning** - a psychoeducational approach which focuses on youngsters' interpersonal, affective, coping, and planning behaviors which are viewed as
proficient or nonproficient. The task being to teach skills which youngsters are deficient in, including:

1. Beginning social skills
2. Advanced social skills
3. Skills for dealing with feelings
4. Skill alternatives to aggression
5. Skills for dealing with stress
6. Planning skills

**Therapeutic Arts Education** - psychoeducational term identified by the American Re-Ed Association whereby the creative process is used as a psychological service to promote emotional and social growth, which will in turn assist the child/adolescent's learning process (Mayhew, 1978).

**Summary**

Case study research documents what is unique in a particular time and space, while at the same time conveying insight that exceeds the very limits of that given situation. By providing insight into the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent, this study recognizes the complexities involved with the expression of human emotion, as well as the multiple perspectives which collectively interpret those emotions.
CHAPTER II

REVIEW OF LITERATURE

The purpose of this study was to provide insight into the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent. Case study method was employed integrating a phenomenological perspective [the student's perception of his reality as evidenced through his artwork], and interpretive paradigm [others' perceptions of the student's ability to express his emotions].

Characteristically, emotionally/behaviorally disordered children and adolescents exhibit difficulty in expressing their emotions. A phenomenological interpretation allowed multiple constructions of one individual's reality to be made meaningful by recognizing the complexities of human emotion.

Relevant to this study is the literature in three general areas: (a) emotion theory; (b) therapeutic arts education [with influential roots in art therapy]; and (c) social skills training for children and adolescents.
The next chapter reviews the literature related to this study; with a strong emphasis on viewpoints that have shaped my stance as a phenomenologist.

**Emotion Theory**

Some scientists in the tradition of Darwin and Spencer have held that the emotions do not yield to categorization as good or bad, positive or negative, because they are essentially adaptive. In confronting and dealing with the problems of living and adapting to our circumstances, nearly everyone is from time to time concerned with the expression, disguise, or suppression of emotions. Izard points out that these emotions, whether expressed or suppressed, effect our biological and psychological well being (1977).

Collier (1985) offers that the expression of emotion can be used to represent aspects of behavior that people intentionally manipulate in order to convey feelings to others. These expressions appear to be highly flexible and easily learned or changed. Emotion theory has been plagued by controversy during the past fifty years, but has recently received attention on the issue of learning versus innateness (Buck, 1984; Lazarus, 1984; Lewis & Michalson, 1983; Plutchik, 1980; and Zajonc, 1980, 1984). Greenberg and Safran address this recent expansion of analysis on
learning, and the growing realization that behavior can be initiated and influenced by emotional, as well as cognitive processes (1989).

Of significance to this study is Izard's operational definition of emotional expressions as the potentially observable surface features of change in face, body, voice and activity level. In their work involving the definition of a complex ERS (emotional response system), Averill, Opton and Lazarus (1966) acknowledged that expressive responses (primarily facial expressions) are acquired, a result of learning and experience.

In a departure from strict emotion theory, Taylor and Harris (1984) sought to compare normal and emotionally disturbed children in their knowledge about strategies and rules for display of emotion. Their study is significant in the sense that the results suggest emotionally disturbed children made fewer spontaneous references to control strategies concerning the control of aggression. In their conclusion, they offer that studying a child's insight into his/her own psychological processes may open new avenues for further study.

Within the fields of art education and art therapy, the work of Nannis (1983) and Kasson (1981) are worthy of examination. Nannis dealt with two modes of assessment, (an interview and a drawing task), as they were applied to
investigate children's understanding of feelings. Results indicated younger children usually base their judgments about their own feelings on the physical manifestation of the feeling. As children develop, their understanding of feelings become increasingly sophisticated.

Kasson took a phenomenological approach, focusing on the expression of emotion through art, based on the belief that emotion may be extracted from the everyday context for artistic treatment. Regarding the act of expression as it enables individuals to learn something about themselves and their feelings, she referred to Elliot Eisner's act of discovery through expression; whereby participants come to know themselves better in the world of expression that they create (1981).

In keeping with the creative arena, Fink provides a definition of emotion with implications for drama therapy: "involving affective, cognitive, and behavioral processes in a complex feedback loop system" (1990, p. 5). The cognitive (thinking) component is primarily concerned with the identification/labeling of various emotions. The affective (feeling) component focuses on the sensory perception of these emotions. The behavioral (doing) component concentrates on observable, physical actions of the emotion. According to Izard, optimum personality
function is attained when all three subsystems are able to freely interact with one another.

Similarly, therapeutic arts education seeks to integrate thinking - feeling - and - doing through the expansion of an individual's emotional response repertoire.

**Therapeutic Arts Education**

With the establishment of the American Art Therapy Association in 1969 there has been perpetual dialogue among art educators and art therapists, two communities dedicated to the creative and mental growth of their students/clients. Dependent on one's professional orientation, the literature abounds with commonalities and distinctions shared by these two disciplines (Kramer, 1980; Ulman, 1978; Mayhew, 1978 & Lowenfeld, 1987). While these issues merit continued investigation, the intent of this dialogue is to define a separate adaptation of these combined disciplines, in therapeutic arts education.

Therapeutic arts education is the term used in psychoeducational programming, falling under the large umbrella of psychoeducational theory. Across varied approaches, ranging from psychodynamic theory to counseling, programming includes three basic components: 1) children's relationships to themselves, or intrapersonal relationships, 2) interactions with others, or
interpersonal relationships, and 3) children's ability to involve themselves in educational tasks with emotional vigor (Fraser, 1977).

For the child involved in therapeutic arts education, it is often difficult to articulate thoughts and feelings through words. By means of various interactions in dramatic play, music, dance, and visual art experiences, the child is afforded alternative avenues of communication.

Reward in learning is said to stimulate the expenditure of energy in further learning; experiences in art help to motivate attention span through approval, rather than disapproval (Silver, 1978). Various art media provide additional channels of communication for emotionally/behaviorally disordered children and adolescents as they experience psychological conflicts. Suzanne Langer reminds us "of the intimate relationship of the arts to the needs of the developing personality. This natural connection explains why the use of art to help repair emotional damage and to compensate for failures in development often has much to do with its use in the education of disturbed young people" (in Ulman, 1978, p. 3).
Art Therapy

When the American Art Therapy Association was established, an attempt was made to describe the goal of art therapy as help for the individual child or adult to find a more compatible relationship between his inner and outer worlds. In the 20 years of subsequent operation, the current definition reads:

Art therapy provides the opportunity for nonverbal expression and communication. Within the field there are two major approaches. The use of art as therapy implies that the creative process can be a means of both reconciling emotional conflicts and of fostering self-awareness and personal growth. When using art as a vehicle for psychotherapy, both the product and the associative references may be used in an effort to help the individual find a more compatible relationship between his inner and outer world. (Levick, 1983)

Regardless of orientation, art is seen as a strong communicative force. Art is experimental and innovative, a personal interpretation and expression. Whether spontaneously done or preconceived, art is a thinking process (Singer, 1980). Children typically find art a natural method of communication. Art therapy uses art as another language, allowing people to understand themselves, their conflicts, and their relationships, through drawing, sculpting, and painting (Virshup, 1978).

Despite divergencies, art therapy aims at favorable changes in personality, or in living that endures beyond
the therapeutic exercise itself. To understand more clearly these divergencies, it may be beneficial to observe the field in retrospect.

The two individuals responsible for defining and founding the field of art therapy are Margaret Naumburg and Edith Kramer. Both were Freudian in their orientation, though each used different aspects of psychoanalytic theory to develop her ideas about the best therapeutic use of art. For Naumburg, art was a form of symbolic speech coming from the unconscious, (like dreams) to be used spontaneously through free association, with respect to the artist's own interpretation. The unconscious symbolic contents were the means of both diagnosis and therapy, involving verbalization and insight, along with artistic expression. Kramer, on the other hand, viewed art as a road to sublimation. Here, the art experience served to integrate conflicting feelings and impulses in an aesthetically satisfying form, helping the ego to "control, manage, and synthesize via the creative process itself" (Rubin, 1978). The very act of creating is healing.

Both of these pioneers began their work in art therapy with children. During her early years of experience as director and art teacher at Walden School, Margaret Naumburg became convinced that the free art expression of children represented a symbolic form of speech that was
basic to all education. Similarly, in her work with disturbed children, Edith Kramer found art to be "a means of supporting the ego, fostering the development of a sense of identity, and promoting maturation in general" (Kramer, 1979).

From the earliest of Naumburg's practices, dating in the late 1940's, through current and varied approaches, art therapy has been shaped and influenced by several psychological orientations, and individual adaptations. Elinor Ulman is known for her personal integration of Naumburg and Kramer's theories: stating in 1961, that "the realm of art therapy should be so charted as to accommodate endeavors where neither the term art nor the term therapy is stretched so far as to have no real meaning" (Rubin, 1987, p. 281). Ulman's background, being a painter, art teacher and art therapist, illuminates her emphasis on art as therapy rather than art psychotherapy.

Like other approaches, Gestalt art therapy has developed from psychology and psychotherapy. The basic assumption in Gestalt therapy is that individuals can deal effectively with their life problems; it is basically non-interpretive. Clients are encouraged to "experience directly in the present their struggles of unfinished business from their past" (Rubin, 1978, p. 171). In art therapy, communications are in reference to representations
created in non-verbal media. Gestalt art therapy deals with the totality of personal expressiveness in visual messages: voice tone, body language, and verbal content as well.

Ultimately, there have been several art therapists who have chosen not to solely be identified in one psychology, or theoretical perspective. These art therapists prefer the eclectic approach to therapy, participating with the client in the client's growth. It is perhaps the most challenging of the approaches, respecting the contributions of many theorists and synthesizing them into a formidable whole.

Based on the premise that art can be a language of cognition paralleling the spoken word, and has proven to be effective with emotionally disturbed youngsters, the cognitive approach explores emotions as well as thoughts, "seeking to ease tensions and build self-confidence" (Rubin, 1987). Frequently, the stresses and limitations imposed by emotional/behavioral disorders cause developmental processes to be slowed down, resulting in immature and/or poor social relationships. The creative process is used as a psychological service to promote emotional and social growth, which will in turn assist in the child/adolescent's learning process.
Social Skills Training

Within psychoeducational programming, considerable attention has been given to teaching social competencies to adolescents and preadolescents; facilitating social effectiveness, personal development, and competency within educational curricula. One particular approach, Structured Learning, is favored among special education teachers because of its compatibility with the requirements of Public Law 94-142; geared toward enabling handicapped youngsters to function better within the least restrictive, most normal environment (Goldstein, 1980).

Structured Learning is behaviorally oriented, with procedures assessed in observable, concrete terms necessary for the development of Individual Education Plans (IEP's), and for measuring progress in youngsters' skill acquisition. The task is to teach skills where deficiencies are apparent. Skills taught through Structured Learning are divided into six groups: (1) beginning social skills, (2) advanced social skills, (3) skills for dealing with feelings, (4) skill alternatives to aggression, (5) skills for dealing with stress, and (6) planning skills.

In practical application Goldstein's (1980) structured learning approach is used to teach pro-social skills; through modeling, guided problem solving through role
playing, immediate feedback, and positive reinforcement. Similarly, varying strategies are borrowed from other theoretical positions, and used in conjunction with the social skills training. These strategies, including: life space interviewing (LSI), self-instruction, self-guidance, and others will be reviewed in greater detail, with specific reference to recent research promoting social interaction.

The traditional treatment for children with emotional or social problems has been psychotherapy; characterized by a nondirective open-ended approach involving verbal expression and abstract thinking. The life space interview (LSI) centers around an issue or a crisis close to the time of its occurrence. At the beginning of the LSI, students are encouraged to ventilate, enabling the adult to gain insight into the child's view of a particular situation. Once the child's view is expressed, the interview becomes more structured by attempting to determine a logical sequence of events which led to the situation at hand. The final, and most important phase involves the resolution, which attempts to discuss alternative actions which could have been taken, should the event occur again. This approach is generally credited to Redl (1959), and has been adapted for special education classrooms (Morse, 1971). An important component of this strategy capitalizes on the
crisis situation itself. Often, when a child is involved in conflict, defenses are let down and the child is open to change.

An alternative to crisis intervention strategies involves the use of social-cognitive skills through behavioral techniques. Much of the attention has come from the work of Meichenbaum (1977), focusing on self-control and self-guidance. According to Meichenbaum, various cognitive behavior modification techniques have one thing in common: children are taught to use mediating responses for controlling behavior. Teaching children to evaluate and control their own behavior has been an effective social skills training strategy. Two studies used variations of Meichenbaum and Goodman's (1971) self-guidance treatment, training aggressive children to "think aloud" as they developed answers to four basic questions: What is my problem? What is my plan? Am I using my plan? and How did I do? This strategy led to improved overall social behavior as measured by teacher ratings of prosocial behavior (Camp et al., 1977). In support of these findings, O'Leary and Dubey (1979) defend self-instruction as "verbal statements to oneself which prompt, direct and maintain behavior."

Typically, children with social skill deficits do not have the necessary social skills to interact appropriately
with peers. Teaching social skills in these instances has been accomplished through observational learning or modeling. Modeling, which involves having the child observe either live or videotaped social behaviors, occurs most effectively when used in conjunction with other techniques, cues and/or prompting (Bandura, 1969, 1977). Strain et al. (1976) obtained significant results in live modeling when combined with prompting and social reinforcement in targeting children to increase positive social interaction rates.

Of particular interest is concurrent research that has been undertaken involving an attempt to build positive behavioral repertoires, as well as eliminating children's undesirable behaviors (Foster & Ritchey, 1979). Theoretical implications, though specific to their study in which a broadened emphasis extends beyond the study of individuals to the study of situations, may be useful in gathering data around emotional response repertoires.

Similarly inviting is the literature presented by Izard et al. (1973), in which emotions enter into the teaching, learning, and development of social skills. While the reader is reminded that the experience of an emotion is completely personal, its behavioral-expressive component is quite public and social. The importance in
their study lies in its promotion of studying emotions and nonverbal communication in the educational process.

Carolyn Saarni (1983) speaks in the same vein on the regulation of expressive behavior as reflecting affect socialization. In this particular study, she suggests that monitoring and modifying expressive behavior constitutes aspects of self-regulation and interpersonal regulation. If one accepts this notion, the rather large body of literature combining affective education and social skills training among learning disabled students becomes increasingly inviting (Wiig & Harris, 1974; Bryan, 1977; Minskoff, 1980a; Minskoff, 1980b; and Palomares, Ball, & Bessell, 1978). The programs generally work toward two main objectives. The first objective compensates for the social perceptual and social cognitive deficits which interfere with healthy interactions. Within this objective, the following subskills are addressed: learning role-taking skills (i.e., inferring the feelings of others from a situation and perceiving nonverbally expressed emotions and cues); labeling and communication of feelings; acquiring interpersonal problem-solving skills; and increasing the attention span and organizational skills, while decreasing impulsivity and distractibility. The second objective addresses the specific subskill of developing a more positive self-concept (Kronick, 1981).
One particular study, among the aforementioned which has intriguing implications for further research, is that of Minskoff (1980a, 1980b). Minskoff addresses the difficulty learning disabled students possess in perceiving nonverbally expressed emotions and cues. Through the use of selective attention, accompanied by descriptions and explanations, along with guided problem solving through role playing, students are taught to use appropriate body-language cues, including: facial expressions, gestures, postures, spatial cues and vocalic cues. The program adheres to four objectives: 1) discriminating visual and auditory social cues in oneself and others, 2) understanding the meaning of these cues, 3) building the specific social responses into a response repertoire, and 4) discriminating negative nonverbal social cues in others during interaction; relating those cues to specific responses; and then modifying these responses in similar future situations (Minskoff, 1980a).

Summary

The current state of the literature suggests that social skills training among handicapped youngsters has the potential of facilitating social interactions. While this is encouraging, there are several areas of concern in this body of literature. Foremost among these concerns is the
debate revolving around the number of students that should be trained at any given time.

When the goal of social skills training is for youngsters to interact with peers, it may at first seem ironic to train them in any situation other than a group situation. However, arguments have been made for training in pairs, as well as one-on-one.

The case for training youngsters in pairs is perhaps strongest if done by two experimenters/trainers. In this situation, not only can children interact with children (as well as with adults), but they can participate in a moderately sized group of four. Such a group size encourages cooperation and interaction without allowing a withdrawn child to lose himself/herself in a crowd (Palomares, Ball, & Bessell, 1978). An additional benefit can be the bond that is established, perhaps due to the success of shared learning experiences, between the two youngsters which may transfer back into the classroom setting.

However, there are certain instances in which a withdrawn child may need to begin with the intensity achieved through one-on-one training, before gains can be made through the introduction of pair or group training (Fecser, 1989). The key to successful one-on-one training is an established rapport between the trainer and youngster
prior to social skills intervention; preventing further withdrawal (Nelems & McLaughlin, 1986).

A related issue raised in the social skills training literature involves assessment techniques. Naturalistic/direct observation has provided the richest supply of documentation in recording social interaction, including: social withdrawal, sharing, aggressive behavior, disruptive behavior, and cooperative play (Gresham, 1981). Direct observation methods possess several advantages: 1) they typically reflect changes in behavior after treatment and are more likely to pick up these changes than more global measures (i.e., sociometrics); 2) naturalistic observation allows an assessment of antecedents and consequences surrounding a particular behavior; and 3) observations collected in naturalistic settings assess operationally defined individual behaviors rather than global constructs (Foster & Ritchey, 1979).

Based on the considerations of the aforementioned concerns, it was determined that case study method through direct/participatory observation would: (a) yield the most direct and practical knowledge of the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent, and (b) be the least threatening and/or intrusive measure for the youngster in question. The following chapter outlines the
methodology used in this study, incorporating a phenomenological perspective with interpretative paradigm.
CHAPTER III

METHODOLOGY

It is said that every discipline depends on research to expand its knowledge base. The selection of research method is determined by how the problem is shaped, by the question it raises, and the type of end product desired.

Cronbach (1975) refers to case study as "interpretation in context," concentrating on a single phenomenon, with the paramount objective being to understand the meaning of the experience. The researcher is involved with an interactive and flexible process which involves "one's imagination, personal experience, the experience of the phenomenon, and existing theory" (Glaser & Strauss, 1967, p. 253).

The purpose of this study was to provide insight into the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent. Given the nature of the research problem, case study design was selected, incorporating a phenomenological perspective with interpretive methodology.
Rationale for the Choice of Methodology

The methodology chosen for this study was influenced by two research paradigms, interpretivism and phenomenology. Both of these paradigms embrace characteristics which are especially well suited for a study involving human nature.

Interpretivism

The chief characteristic of interpretivism is that it fosters an understanding of others' behavior by revealing "how individual and group interpretations of reality influence both social actions and intentions" (Maguire, 1987, p. 16). The perceptions which individuals hold and which shape their sense of reality are the bedrock of interpretive inquiry (Bogdan & Biklen, 1982).

This study values the interpretive perceptions of those individuals committed to gaining a deeper understanding about the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent. Their valued insight collectively helped to structure "reality;" and, in doing so, provided stimulating reflection.
Phenomenology

Phenomenological inquiry focuses on the essence of experience. A phenomenological perspective can mean either or both: (1) a focus on what people experience and how they interpret the world; or (2) a methodological mandate to actually experience the phenomenon being investigated. "Using phenomenological perspective elucidates methods that capture individuals' experiences of their world, or the world of others" (Patton, 1990, p. 71).

Thus, it was intended that collaborative efforts would yield both a thick description of the phenomena as it pertains to the individual, and foster an understanding of reality through multiple interpretations.

Parameters of the Study

Selection of the Site

As the Creative Arts Program Specialist for the Positive Education Program (PEP) in Cleveland, Ohio, responsibilities afford the opportunity to work with over two hundred very special, and very unique children and adolescents throughout the course of the academic year. As therapeutic arts education is provided programmatically for all youngsters, it is a natural harbor for educational research.
**Description of the Site**

The Positive Education Program (PEP), a member of the American Re-Education Association which serves the educational and emotional needs of severely emotionally/behaviorally disordered children and adolescents in the greater Cleveland area, served as the site for this study. PEP's framework is modeled around the twelve Re-Ed principles (Appendix A). Behavioral techniques, largely from a social learning perspective, provide predictability and consistency for the children and adolescents.

In this program model, emphasis is placed on forming a group identity, with group process techniques used to help develop a more positive sense of self, while simultaneously teaching problem solving and social skills.

Placement into a group once enrolled in PEP is contingent upon several factors. Consideration is given to the child/adolescent's age, sex, and level of academic and social functioning. Also considered are the child's specific behavioral strengths and deficits, the composition of the group for which there may be an opening, and the particular skill and abilities of the teacher/counselors responsible for that group.
Selection of the Participants

Selection of the student for case study was based on qualitative inquiry's method of purposeful sampling. This method selects information-rich cases for in-depth study (Patton, 1990, p. 182). Further criterion for student selection were as follows: (1) an identified difficulty with expressing emotion; (2) a demonstrated interest in art; (3) a willingness to participate; and (4) parental consent.

Having identified the student for case study, other participants were established by what is termed a list of "significant others:" those individuals who are immediately involved in the care of that particular child. For the purpose of this study, these individuals were identified as follows: parents, teacher/counselors, liason teacher/counselor, and speech and language therapist.

Procedures

Data Collection and Time Frame

Data collection took place during the 1992/1993 academic year spanning a five month time frame, beginning early June and ending mid October.

The primary data sources were: (1) the words and artwork expressed by the student, collected during
regularly scheduled sessions, every Thursday morning from 10:00 a.m. to 10:45 a.m.; and (2) impressions and interpretations from the students' teachers, support staff, and parents derived through formal/informal interviews at various intervals throughout the study.

**Participant Observation**

"To understand fully the complexities of a given situation, direct participation in an observation of the phenomenon of interest is perhaps the best research method" (Patton, 1990, p. 25). The purpose of observational analysis is to take the reader into the setting that was observed. This demands that observational data must have depth and detail. The data must be sufficiently descriptive to allow the reader an understanding of what occurred and how it occurred.

These descriptions must be factual, accurate, and thorough without being cluttered by irrelevant trivia. To account for the aforementioned criteria, all Thursday morning sessions involving therapeutic arts education with an emotionally/behaviorally disordered preadolescent were video-taped and transcribed for analysis.
Observation Site/Description

The art room at PEP was located at the northeast end of the building; in actuality a back room off a joining, larger room used for speech and language therapy.

The area of the room measured 10x14 feet with a large window, 4x6 feet, located on the west end wall, providing optimal studio light. An array of two and three-dimensional media were available, having previously been arranged on the windowsill and shelving units below. The student was encouraged to select his own materials and supplies, "reflecting the temper of the day" (Rubin, 1978).

All artwork produced during Thursday morning sessions were collected and photographed for further analysis.

Interviewing

The primary method of inquiry used in this study was the interview. This method allowed the participants to reconstruct their knowledge of the student's ability to express emotion, and describe his existing emotional response repertoire.

Teacher and Parent Interviews

Two structured interviews occurred with both the teacher/counselors and the students' parents: one prior to the onset of the study, the other at the conclusion.
The first interview was structured during the first week in June, and dealt primarily with perceptions and concerns over the students' ability/inability to express emotion in the classroom or at home. The second interview was conducted during the second week of October. Impressions and interpretations were offered relating to the students' participation in therapeutic arts education, reflecting on the artwork produced.

Since the interviews were intended to be "conversational" (Fetterman, 1989), "dialogic" (Denzin, 1989), "interactive" (Lather, 1986), and "collaborative" (Eisner, 1988), they were only loosely structured. That is, each interview was approached with a broad topic, and several general questions relating to that topic. Thus, each individual brought a unique focus to each of the interviews, even though they were all addressing the same topic in general. Consequently, each interview was shaped at the moment of the interview; by the general topic and concerns of teachers and/or parents at that point in time.

All interviews were audio-taped, and transcribed for further analysis.

Support Staff Interviews

Informal interviews with support staff (i.e., speech and language therapist and liaison teacher/counselor)
occurred spontaneously throughout the study as time allowed. These consisted of, for example, brief conversations or comments between classes/observations, addressing questions that arose from either previous conversations or observations from that mornings' session.

One formally structured interview occurred with each support staff member during the study, addressing perceptions and impressions of the students' ability/inability to express emotion: (particularly if there had been any previous attempts at intervention to promote expression of feeling on the part of that support staff member).

Similarly, as with the teacher/counselors and parent interviews, all interviews were audio-taped and transcribed for further analysis.

Field Notes

All observations were recorded in handwritten field notes, even in the event of video-taping. Field notes were reviewed within a day or two following the observation, with comments made in the margins regarding any personal reflections on: (1) incidents of particular interest that needed clarification; (2) emerging patterns and themes; and/or (3) lines of inquiry to pursue (Bogdan & Biklen, 1982).
Data Analysis

"Data does not speak for itself; there is always an interpreter, or a translator" (Ratcliffe, 1983). Because each qualitative study is unique, the analytic approach used will also be unique. Qualitative inquiry depends at every stage on the skills, training, insight, and capabilities of the researcher. "The human factor is the great strength and fundamental weakness of qualitative inquiry and analysis" (Patton, 1990, p. 372).

The challenge is to make sense of massive amounts of data, reduce the volume of information, identify significant patterns, and construct a framework for communicating the essence of what the data reveals.

Throughout this study, data collection and analysis were ongoing. The following measures were taken to establish trustworthiness and transferability.

Validity/Trustworthiness

Lincoln and Guba (1985) assert that there are three research activities that are especially useful for increasing the probability that credible findings will be produced by an interpretivist study. These activities are: (a) prolonged engagement, (b) persistent observation, and (c) triangulation. Each of these activities was included in this study. Prolonged engagement was assured by the
five month time frame, which also provided the time and opportunity for persistent, regularly scheduled observations. Triangulation of data was assured by the fact that this study used a variety of sources: participant observation, including the student's artwork and dialogue; structured/unstructured interviews with teachers, support staff, and parents; and audio/video-tapes which could be checked against one another in the course of analysis (Patton, 1990).

Lather (1986) identifies four ways by which to ensure the validity of qualitative inquiry: (a) triangulation, (b) construct validity, (c) face validity, and (d) catalytic validity. Triangulation, as stated above, was assured by the variety of data sources employed in this study. Another assurance used in this study was construct validity, involving the ways in which theory develops from the data during the course of the study, rather than being imposed a priori by the researcher. As often as possible, the words of the participants were reported verbatim so that the individual voices could be heard for themselves, and not filtered through perceptions of the researcher.

Lastly, face validity, or member checking (Lincoln & Guba, 1985) occurs when descriptions and conclusions are recycled back through at least some of the participants.
This took place during structured/unstructured interviews, most often with support staff.

**Bias**

Those who may be skeptical of qualitative research methodologies typically address the issue of researcher bias. As an experienced special educator, and art educator of the last twelve years, it is without question that a number of perceptions and values could influence analysis and reporting. The best that one can do is openly state philosophical orientation, and admit where personal influences are present; however, admission should not compromise the results of this, or any other study.

**Peer-Debriefing**

The task of the debriefer is to help make the researcher more aware of his/her values, and how they are influencing the study. It helps to keep the inquirer honest by setting up a system of feedback on a regular basis (Lincoln & Guba, 1985, p. 308). This process, involving a fellow art educator outside the site (PEP) organization, allowed new meaning to be explored and interpretations to be clarified.
Generalizability/Transferability

Admittedly, quantitative and qualitative researchers approach inquiry from different frames of reference. In doing so, it is difficult to address the issue of generalizability in qualitative research as the term is from a quantitative point of view. Alternatively, Lincoln & Guba (1985) prefer the notion of transferability, supporting the use of thick description. They define thick description as "salient features of the context which specify everything the reader may need to know in order to understand the findings" (p. 125).

Transferability is actually claimed by the reader, rather than the researcher of the study. While the researcher supplies the data in context (thick description), the reader concludes whether or not to contemplate a possible transfer.

Summary

The methodology employed in this study combined a phenomenological perspective with interpretive paradigm principles. Through participant observation, and formal/informal interviews with: teacher/counselors, support staff, and parents, data was collected providing thick description on the effect of therapeutic arts education on
the emotional responses of an emotionally/behaviorally disordered preadolescent.
The case study researcher approaches a study through insight, discovery, and interpretation concentrating on a single phenomenon. This phenomenon may focus on an individual, a group of individuals, a particular problem, or a unique situation with the paramount objective being to understand the meaning of the experience. The end product of a case study is a rich, thick description of the phenomenon being investigated, "the examination of an instance in action" (MacDonald, 1977, p. 41). This study, focusing on the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent, provides such description.

This chapter emerges from the culmination of my interaction with the narratives of the participants and theoretical underpinnings that guide the analysis. At the earliest stages of collecting and recording the data, I became acutely aware of the endless possibilities of presenting and even analyzing the data. I have selected an adaptation of an approach known as tale-telling.
The narrative approach selected involves developing a context within which the data are framed. The focus of the tale is restricted to a particular context or phenomenon, in this case, the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent, hereafter fictitiously known as Josh. The process of tale-telling allows the data to flow in a way that constructs a story by linking individual narratives together that are related to the particular phenomenon (Lather, 1986). Tale-telling introduces the reader to the participants and their stories: herein lies the story of Josh.

Description of the Student

Josh is a twelve year old white male with an atypical pervasive development disorder; which is most apparent in his impairment in forming and maintaining social relationships.

Personal History

Josh has lived with his adoptive parents since the age of 6 1/2 months. His mother recently discovered that Josh required resuscitation twice after birth; with his biological mother receiving no neonatal care.
Josh entered PEP at the age of five, and was enrolled in EIC West (Early Intervention Center). His parents have been actively involved in the parent training component at EIC West; and continue to be supportive and actively involved with Josh's current treatment plans in day treatment.

Current Level of Functioning

Josh is a bright student; although overbearing when he determines the need to 'control' a situation. His speech has a very distinct, monotone quality and he does not use language in a normal fashion: frequently engaging in verbal digressions. He is easily overwhelmed by violent, disorganized thoughts, particularly in unstructured social settings. He demonstrates passive-aggressive tendencies; but, can be quite playful, and pleasant when engaged in an activity he enjoys. There is documented concern over his ability/inability to express his emotions.

His approach to art is equally diverse. With a strong preference for drawing and painting, Josh typically produces art which can be described as: purposeful, self directed, energetic, bold/deliberate (in linear composition), colorful (through a demonstrated preference for earth/natural tones), and playful. Josh typically avoids human figures in his drawings and paintings, but
will readily include people in his descriptions of the artwork.

Presentation of Data

The tale of Josh is presented initially by a narrative which accounts for both verbal and non-verbal behaviors which transpired during the course of the creative activity, followed by examples of his artwork.

Any number of supportive excerpts are then interjected with the narrative, to either: (1) support the data, (2) question the data, or (3) provide direction for the data. These excerpts, in the form of: interviews, field notes, peer-debriefing, and systemized reflexivity record the way in which the researcher's perceptions and stance are altered by the "logic of the data" (Lather, 1986, p. 271).

Preceding the narrative text, an analytic reference outlining characteristics associated with schizophrenic artwork is presented; providing a comparative arena.

Analytic Reference to Artistic Style

Atypical pervasive development disorder was once thought of as an onset to autism, childhood schizophrenia, or other psychic disorders. While the American Psychological Association has since readjusted and reevaluated characteristics associated with each disorder
and concluded that one is not necessarily an onset for the other the discussion remains open for commonalities that know no border.

While it is not the intention of this paper to categorize or draw conclusions, it is interesting to note similar characteristics found in selected artwork of schizophrenic patients and those created by Josh during the course of this study.

**Schizophrenia: Implications for Use in Art Therapy**

Spontaneous art works of schizophrenics often represent an attempt to communicate something to someone else. Typically, the artistic productions seem to be drawn from an experience which is, in and of itself, intensely personal. Although the symbolic representations may have general meaning, they have no universal appeal. It is often necessary for the schizophrenic patient to label the symbol and its personal meaning before any understanding can follow. As Jakab (1969) notes, "the symbolism in the picture is so individual that it is lost for the spectator without the verbal comments of the patient" (p.94). Often the graphic representation is accompanied by verbal labeling within the picture itself. Patients will typically write overtop of their artwork a hidden message,
perhaps, but typically undecipherable and needing explanation.

**Style**

Two stylistic considerations are worthy of noting in schizophrenic artistic productions: Primitive stylized images and the utilization of transparency.

**Primitive stylized images**

Jakab (1969) notes that stylistic approaches associated with primitive peoples are often depicted in the production of pathological art: flattened images, characterized by a symbolic use of color (1968). Stereotypic repetition is often confused for perseveration on a particular design.

**Transparency**

Common issues of transparency found in the artwork of schizophrenic patients involves houses seen in cross-section; where both the interior and exterior are viewed simultaneously.

**Stylistic Indicators**

Wadeson and Bunney (19669) observed the artwork of manic-depressive patients, and concluded that a variety of
stylistic indicators were present, including: (1) vivid use of color, (2) linear composition full of motion, free, bold lines, (3) configurations which are open in form, busy, and fill the paper, and (4) organization which is confused and/or fragmented, loose but with attempts to control, or very organized. They concluded that many of these properties may apply to the artwork of schizophrenics as well.

To reiterate, these characteristics are offered as comparison only, during the analytic stage of data collection/interpretation.

Prelude

While the dominant tool is art, therapeutic arts education maintains an eclectic philosophy in providing services to children and adolescents, drawing upon neighboring techniques and strategies from various creative arts therapies. This study incorporated techniques utilized in drama, music, and play therapies into its program orientation of therapeutic arts education.

Particular to this study, as a result of the setting/programmatic design at the Positive Education Program, students involved in therapeutic arts education participate in creative experiences which emphasize: (1) intrapersonal relationships (a child's relationship with themselves
issues of self-awareness and self-esteem] and
(2) interpersonal relationships (children's interactions
with others).

Week 1 -- 6/4/92 - 6/10/92

As I meet Josh in the doorway to his classroom, I
realize it is precisely 10:00 a.m. and he's waiting for me.
Routine can be extremely important for an
emotionally/behaviorally disordered youngster, and he knows
this is our time.

As we walk through the hallway, we set the parameters
for the next forty-five minutes: Josh knows where the
supplies and materials are located, he has only to choose
what he wants. His pace quickens as we approach the art
room, and before I know it, he's located his paper from the
week before and is working in his chair.

The paper is 12x18 white drawing paper. He has
surrounded himself with four gallons of liquid tempera, in
black, white, red, and yellow. In the corner of the room,
I notice a surplus of industrial size egg cartons; perfect
for holding and mixing paint.

Ms S: Josh, would you like to use one of these to hold
your paint? There's plenty of room to mix colors in.
[holding one up, so that he can see]
Josh: Yes.
As I bring over the carton, I find some different sized paintbrushes, and throw them in for good measure.

[no response]

[long pause]

Josh: Do you know what this is?

[snickering]

Ms. S: Hmm. No, not yet. Would you like to tell me?

Josh: No. You'll find out later.

Surprisingly, with a week gone by, Josh has not lost any of the intensity with which his painting possessed the week before. Dialogue has been minimal throughout these forty-five minutes; even then, merely a brief answer to a procedural question (i.e., How's your gray paint holding up? or Do you need a smaller brush?) Usually a brief response, nothing much beyond a yes or no, but reassuring nonetheless; he is aware of my presence.

The silence is broken, periodically by Josh himself, mumbling under his breath and/or snickering without provocation [typical of pervasive development disorder].

Josh arranges himself very close to the surface of the table; leaning over his paper, as opposed to sitting upright. Typically, he appears nose to nose with his painting; though in actuality there remains possibly a four inch difference.
He has selected a #8 flat nylon brush, and prefers to use this brush throughout his work; for broader and/or more detailed work alike. His application of paint can best be described as thick and purposeful. Thick in the sense that often, Josh will rework an area of his painting, seemingly engaged in the process of applying the paint itself. Purposeful in the sense that every brush stroke seems to have a plan of its own. He is right handed; but will use both hands when engaged in mixing colors.

The session is about to end, and Josh is asked if there's anything he'd like to say about his painting.

Josh: I'm not going to talk about it. Hate tape recorders!

[turns tape recorder off]

Ms. S: So tell me, what goes on in the castle?

[pause]

[no response]

Josh: Suspicious people that walk by . . .

Ms. S: So, its best to stay away?

[no response]

Ms. S: Anything else about the castle?

Josh: These are something. Bricks.

Ms. S: And what was all of this? [pointing to the upper corner]

Josh: A sunset.
Josh: I wish I didn't put my name there (name across the top has since been removed by white-out). Look at this. You can keep this picture and frame it.

Ms. S: Great! I would like to do that very much. (Plate I).

As we walk through the hallway, Josh is reminded about the study; and asked if I may photograph his artwork each week when we're done. He agrees, and we say good-bye until next week.

Fieldnote: Reminder to eliminate use of the tape recorder/obviously intrusive. Videotaping may be an option: preference would be to have set up and operating before we enter the art room. Josh was unusually quiet, and I have to believe the objection to the tape recorder was partially responsible.

*Notice the transparency used in the painting: juxtaposing the outside of the castle with the inside. Discuss with Ms. H this upcoming week during peer-debriefing.
Reflexivity

The approach used in therapeutic arts education can be eclectic in nature. Rather than ascribing to one theoretical orientation/philosophy, it utilizes techniques from any number of sources. The free drawing most closely resembles free play, or nondirective play utilized in play therapy, whereby the child determines the direction in which the experience will move (Moreno, 1985).

During therapeutic arts education, Josh determines the 'direction' of the experience by selecting his own supplies/materials, and demonstrating a willingness to share this experience with another individual, [in this instance, myself]. Essentially the role of the therapeutic arts educator is akin to the play therapist, in so far as they both: (1) accept the child exactly where s/he is at, (2) establish a feeling of permissiveness in the relationship so that the child feels free to express his/her feelings completely, and (3) recognize the feelings the child is expressing and reflect those feelings back in such a manner that the child gains insight into his/her own behavior (Axline, 1947, pp. 73, 74).
PLATE I: The Castle
Peer-debriefing:

(Ms. H is an art teacher in the greater Cleveland area, outside of the PEP organization. Prior to teaching in Cleveland, she was an art critic in New York City. I have come to appreciate her interpretations and openness.)

Ms. S: Talk about the style in today's painting.

Ms. H: Sure, if you look at this, at first, you think its part of the castle, next to the inside of the castle. Because, if you look at this one, there's a castle here. This [pointing to the steps in the foreground], you think is the inside of the castle. But, it doesn't necessarily look like it would be, because this [pointing to the majority of the painting] is the inside of the castle. So, he just puts the inside next to the outside and arranges things to 'fit'.

[pause]

Ms. H: This one when I saw it, at first looked like a whole scene, one scene. But, what he's done is he's taken the inside and . . .

Ms. S: Juxtaposed . . .

Ms. H: Exactly. I'd love to question him, because the steps go up inside, and you see that its very strange.
But, he doesn't think that way. It will be interesting to see if this surfaces in any of his other artwork.

Week 2 -- 6/11/92 - 6/17/92

Due to parent/teacher conferences, the students were not in attendance June 11th and 12th. It seemed a convenient time to conduct interviews with several members of Josh's 'supporting cast.'

(Ms. P serves as Liaison Teacher/Counselor for PEP: assisting students and families, acting as a liaison between home and school.)

6/11/92

Interview:
Ms. S: Talk about, if you would, your involvement with Josh and his family.
Ms. P: I've been working with Josh for approximately three years. I worked with his mother and dad in parent group before then. Josh is an adopted kid, an only child from Bay Village. During this time, this whole three years, he's had some serious family, some real serious family problems. He's exhibited some really serious behavior problems at home, he has delusions, umm, hasn't actually been diagnosed schizophrenic or any of that, but he has
some deep rooted mental illnesses. In the meantime, mom has had some serious medical problems, and dad is trying to deal with the mom's physical/medical problems and with Josh, and well it's difficult, I'll just put it that way.

Mom has been very active at EIC (Early Intervention Center, PEP's pre-school component) before we got him at day treatment. He's never been in the Bay Village public schools, only for observation. He started out here with Susan, then Paul, and now Karen and Bill. He's been here a long time.

Ms. S: I didn't realize he had started out at EIC, or with Susan. When I started teaching here, he was with Paul and Virginia; it never occurred to me that he'd been around much longer than that.

Ms. P: Josh is one of those kids that has always had bizarre, strange behaviors. An example, umm, he'd get awfully mad at his teachers, and he'd draw pictures where he would have them already dead; most instances, I've been pretty much the good guy. I'm dead and you can see the tombstone and stuff, but at least my body's in the grave. Usually with his teachers, the head's over in one spot, the legs are over somewhere else, etc. But, that type of stuff, he would do in his drawings. Or if he was really upset with someone he would, when his mom would be baking cupcakes for the bake sale on Wednesday, he would try to
put things in them to hurt people. We found staples in a couple; and then Gloria (she's so observant), she saw him the day he put a thumbtack in her cupcake, you know trying to . . . but this type of behavior that really disturbs us more than anything else. Josh has been seeing a psychiatrist for years. We've tried, at one point when he was doing really well here to reintegrate him into public school, even just for one class. So, we called his psychiatrist for some assistance, and in essence what she told us was that this kid is at his peak; he's doing the best he will ever do. That he would start to lose it in public school, because they won't be able to manage his type of behavior; our program by nature is designed to manage his unusual behavior, and it just wouldn't work. But mom and I have talked about this, and we'll continue to look for options. This is actually the first year that he's been away from PEP staff; he attended Camp Nu-Hopp [big sigh] [pause] [breath], and mom said there weren't any serious problems. They didn't send him home and that's the thing as far as I'm concerned. We've had him in some day camps where he's come back to Westshore and then gone home. He's actually been pretty successful. We finally made it through the, uh, Sunday school thing, where he can stay there without mom being right there with him. So he is making progress. It's slow.
Ms. S: It's very interesting, because I remember when I was teaching here last year, and working with Josh's class, I would never see anything but complacency. At the end of last year, Josh and Mark would come in together for forty-five minutes of individual art time; they're physically in the room together, and were usually sitting one to two feet from one another, and yet nothing. No interaction. Josh is fun to work with, he's always giggling during creative activity, almost as if it's his own private joke.

Ms. P: And it probably is, and nobody else's.

Ms. S: And it doesn't seem to be done for attention. As a matter of fact, I'm not totally convinced that he's even aware that he's doing it.

Ms. P: You know, he supplies it for himself. He's his own attention getter.

Ms. S: Are there typical things that really set him off? Things that he doesn't tolerate?

Ms. P: He still hates directions that he has to follow. No matter what. Let's say, you know how his speech is very monotone, well they've had two or three different levels of interventions that he's supposed to be doing in the classroom to help with that situation, and if he doesn't there are always consequences for it. And, you see, when he gets upset, he'll shut down on you. He can be very defiant; a stubborn little kid. But more passive
aggressive if you're watching it, you know. Almost everything is passive aggressive, actually. He's not going to come up and hit you. But, he might, uhm, be the one to try and set something up so that when you sit down, something happens to your chair.

Ms. S: The instigator?

Ms. P: Right.

Ms. S: Many of the classrooms have on their individual goal sheets, a target for expression of feeling. For Josh, what do you think they're looking for?

Ms. P: In Josh's case we're just trying to see some type of emotion. Josh always responds in a monotone voice, no matter what the situation is; whether he's happy or sad, we never know just because of how he's talking. So, we're trying to get him to recognize/identify what's different in each situation. He's not happy, he's not sad, he's just Josh. Very few things make that change in him.

Ms. S: He's got a lot of gray; no black, no white.

Ms. P: Gray area exactly.

Ms. S: That's what I've noticed and something I want to work with, expression of feeling/emotional responses. I'm interested in learning how they're incorporated into his artwork.

Ms. P: We've worked on that from the very first moment that he came into PEP: identifying, expressing different 
emotions, recognizing situationally appropriate emotions, etc., because we knew that he couldn't recognize, or wasn't able/willing to do it in himself. So, we're trying to get him to do it through individual speech and language therapy; to get him to recognize it in others, and do a little journal on a daily basis. Look at someone to see if they're happy or not, record it, then check back with that person to see if he actually was happy, or whatever.

Ms. S: Is it working?

Ms. P: No, it didn't work out simply because Josh is smart enough that he can make his journal entry, and his imagination is so wild it's beyond whatever the rest of us are thinking. For an entire month, we actually thought it was happening, and then we discovered it wasn't happening anywhere except on paper. All of this was Josh's make believe, and to make it worse, when we confronted him, he just shut down completely.

Ms. S: Is he currently on any medication?

Ms. P: No, not now. He's never been hyperactive, or displayed similar tendencies. He doesn't have the thought processing problems that you'd imagine; he's so intelligent, it's pathetic. If he could only channel all that bizarre, creative stuff into academics or something, it would be incredible.

Ms. S: Parents are involved?
Ms. P: Mom is very involved. Even though Josh is an adopted kid, mom wants the best for him. She has come to terms that Josh is always going to be Josh, and there are going to be problems, but she takes each day as it comes.

Ms. S: Relations with dad?

Ms. P: It's tough you know for any set of parents to raise a kid with the kind of problems that Josh has, but they work well together. They've always been there when parent/teacher conferences come around; they're very active in their son's education, and it's really helped make the difference whenever progress is seen. But, from every other professional analysis/outlook we've discussed, Josh is doing about as well as can be expected.

Ms. S: One last question. Does he identify with anyone at school?

Ms. P: No, I wish I could say otherwise. In all my years of working with this kid, I can honestly say that I've not seen him establish a relationship with any other kid or adult, for that matter. Most peer interactions in the classroom are forced, arranged by staff, and often targeted as one of his individual goals.

Reflexivity

An integrated approach used by Moreno (1985) in music play therapy provides philosophical structure as it relates
to the current use of therapeutic arts education.

Interpersonal structure (with its origins in client-centered therapy with adults, and eventually adapted by Axline (1947) for use in play therapy with children) is based on the qualities of the child-therapist relationship.

The intensity promoted through one-on-one interactions during therapeutic arts education is intended to provide consistency/regulation in feedback which occurs during verbal and nonverbal exchanges in everyday communication. Rather than asking Josh to identify emotions in others, my approach is to engage Josh in dialogue which reflects and clarifies his own emotional responses/behavior, in relation to his artwork.

Thus, interpersonal structure by nature of design dually attends to the philosophical structure of therapeutic arts education, and simultaneously provides an arena for individual social skills training. "The individualized arena affords the severely emotionally impaired child an opportunity to explore effective and appropriate imitations of behavioral responses, without the threat of further withdrawal, evidenced overwhelmingly in group interactions" (Fecser, 1989, p. 28).
Interview:

Working between regularly scheduled visits from parents/staff, I was also able to conduct a brief interview with Josh's classroom teachers, Mr. G. and Ms. ST.

Ms. S: I realize with this classroom having been designed and structured in the middle of the school year, you're just familiarizing yourselves with each student, and their individualities; can you talk about Josh a bit and what your goals are for him?

Mr. G: When Josh first transferred into our class from next door, we had a pleasant two to three week "honeymoon" period of fairly normal adjustment. Unfortunately, though not surprisingly, Josh began exhibiting aggressive and anti-social behaviors; along with some of his referral behaviors resurfacing. We talked at length with his mother, and it was discovered that this has been somewhat of a pattern for Josh: very compliant initially, followed by periods of regression, which usually pass within a short time. And so, we decided to use very logical consequences with him, and fortunately they're working.

Ms. S: You both have your hands full with this age group of twelve through fourteen year olds; is there a particular goal you've targeted for the class?
Ms. ST: I think social interaction is a real focus with us. We spend a lot of time group processing with the kids, modeling social interaction skills. Unfortunately, with Josh's increase in "bizarre/strange/eccentric" behavior, we're starting from level 0.

Ms. S: Could you talk about the individual target areas for Josh?

Ms. ST: Well, we've mentioned one, and all of his target areas were carried over from Paul and Virginia's room: social interaction, respect for authority, expression of feeling, home and family behavior, and acceleration of communication. We're very excited that you'll be working with Josh. We know that Diane puts in a lot of effort during speech therapy on his communication goal and we've heard that you'll be focusing on expression of feeling.

Ms. S: Yes, specifically the effect that art has on his emotional responses. I may, at some time in the future, like to try incorporating social interaction with another peer; but, let me get through this initial phase first. I'll get back with you throughout the next quarter.

Week 3 -- 6/18/92 - 6/24/92

As I arrive, Josh remains at his seat, supposedly engaged in a reading assignment. I choose the word supposedly due to the fact that he is holding his reading
book upside down, and seems to be involved in his own little game. However, as his eyes begin to roam around the room, he spots me standing in the doorway and instantly places his book right side up; raising his hand to ask staff if he can go to art now.

He reaches beneath his desk for a drawing he has brought for me.

Josh: I did this for you.

Ms. S: Thanks, Josh, that's terrific. I can't wait to hear about this.

Josh: There isn't much to tell. It's all about your school.

Ms. S: I can see that. Looks like I should be pretty good with my math. Is this my homework?

Josh: Right.

Ms. S: Well, I think this is pretty terrific. I sure was sorry that we had to miss art last week, but we'll try and make up for it today, okay?

Josh: Right. (Plate II)

Reflexivity

This gesture was perhaps the first example of emotional expression for Josh. While the gesture itself may be considered the expression; the content of my
PLATE II: Ms. Sharpless's School Books
experiences with school work establish an emotional tie in our working relationship.

As we enter the art room, Josh sees a fine point marker by my purse and reaches for it.
Josh: I'm going to sell you something today.
Ms. S: You are? What is it?
Josh: You'll see.
Ms. S: Does it cost a lot of money?
Josh: Maybe, maybe not.
Ms. S: Oh sure, I know what that means! [jokingly] [mood is euphoric in comparison to last week; smiling and seemingly in good spirits]

There appears to be absolutely no preference given to any other material/supply beyond the fine point marker that has caught his eye. He has begun to draw on a scrap piece of paper that had been left on the table. Quickly, I remind him of all the choices he has for paper.
Ms. S: Josh, would you like grey, white or manila paper?
Josh: Grey [reaching behind his chair, he is able to select the paper he decided upon].

He begins to draw miniature replications of "death machines" for lack of a better descriptor: crossbows, an electric chair, a death trap, etc.

In the upper left hand corner is a large double crossbow, that is priced below at $1,000.00 plus $5,000.00
tax. Next to it, on the right is a jail trap, with an inscription that has been blackened over. In the upper right hand corner is a small version of a noose trap; followed below by the death trap.

He is working on his last configuration of an electric chair, when I begin to focus on the confidence of his line. There appears to be a lack of sketchiness in his drawing: every mark seems to have a purpose for being included. In comparison to the liquid tempera, the fine point marker offers much more control, and based on the commitment for detail, I would have to guess that he’s enjoying this control.

Once again, his proximity to the page is incredibly close. Rather than moving his hand to a different corner of the paper to work on, Josh slides the paper underneath his hand, approximating where he’ll start his next design.

Josh: Read this. [pointing to the written statements above the double crossbows]

Mr. S: I can't tell . . . what does it say?

Josh: Arrows of death.

Ms. S: And this [pointing] . . . Someone will die if aimed at its heart (reading what Josh has written).

Josh: Yes.

Ms. S: Only two crossbows of death will be made and sold to Ms. Sharpless. [pause] What's this, I can't read it?
Ms. S: [trying] Both of the bows, you can have them . . .
Josh: Wrong.
Ms. S: I get them as a free gift?
Josh: No.
Ms. S: What is the price?
Josh: $6,000.00
Ms. S: $6,000.00 !!! ???
Josh: Actually, they're only $1,000.00 with $5,000.00 tax
[laughing]. (Plate III)

6/22/92

Peer-Debriefing:
Ms. H: Oh, this is very interesting. Is that a gun?
Ms. S: You determine.
Ms. H: Everything's about torture.
Ms. S: Definitely, interesting stuff! [not the most professional of comments, but reflective of Josh's drawing].
Ms. H: His drawings are much more spatial than his paintings.
Ms. S: Could possibly be due to the control of media.
Ms. H: Oh, sure. But, even so, this is much more sophisticated.
PLATE III: Weapons
Ms. S: I'd love to have five varieties of colors available in this same fine point pen. He does appear to enjoy the control they afford.

Ms. H: He's into contraptions. I think it would be interesting to see what he could come up with, designing machines that make emotions.

Ms. S: Now that would be interesting, wouldn't it. After the first phase of this investigation, I'd love to give that a try. As the study stands now, I've chosen not to encourage or select topics/themes . . . it all seems to be based on the mood of the day and whatever comes out of our conversations on our way down to the art room. But, I will definitely, at some point in time, give that a try.

**Reflexivity**

The theme expressed in Josh's artwork is well documented in classroom examples of both writing and artistic assignments. There has been concern with the notion of "obsession" or preoccupation with destructive violent thoughts. While this is one example, I did not get the impression from dialogue that Josh could not disengage from this line of thinking. While an attempt could be made to ascribe a particular emotion to the drawing, at this time, there is insufficient data to support such a response.
As we enter the art room, Josh sits down immediately at the table. Usually, he approaches the windowsill to select his materials, but today there are already a few gallons of liquid tempera on the table, and evidently, the colors will do.

As I remain standing by the paper supply it is apparent that he is ready to begin, as his paintbrush is already filled with its first supply of fresh paint.

Ms. S: Josh, would you like the white, grey, or manila paper today?
Josh: I'm using this [pointing to the brown craft paper covering the table].
Ms. S: Oh, great. That will be the biggest painting you've ever done.
[pause]
Ms. S: Should I paint too?
Josh: Yes.
[the brush strokes are longer today, though still deliberate]
Josh: It's not an angry picture.
Ms. S: Calm?
Josh: Yes.
[working at a slower pace, taking time for reflection; he sits back in his chair, looks over at my area, looks back
at his painting, and selects another paintbrush]
[carefully scooping blue and/or brown paint onto the brush]
Ms. S: So when are you leaving for Harper's Ferry?
Josh: Probably in a few weeks.
[pause]
[sitting back in his chair again, watching]
[seems distracted today: shaking the paintbrush, rapidly between his index and middle fingers]
[returns to his painting]
Ms. S: I'm not allowed to ask about that until you're done?
Josh: No, you can ask about it now.
Ms. S: Is that something you might see at Harper's Ferry?
Josh: Yes.
Ms. S: Have you ever been on a boat like that before?
Josh: Yes.
[shaking the paintbrush, almost a habit (like twirling your hair), sits back in the chair]
Ms. S: Looks like both of our paintings have to do with water today. When I think of calm, I think of the sea.
Josh: Right.
Ms. S: Are those the sails or the mast? [pointing]
Josh: Those are the mast.
Ms. S: I've always wanted to go sailing. Is it fun?
Josh: It is if you're good at following directions. We have a sailboat. I've only been on it a couple of times. [pause]
Josh: What's that a picture of?
Ms. S: It's a sunset.
Josh: I thought it was a sunrise. [smiling]
[returns to his painting]
Josh: Read this.
Ms. S: Is that what the initials are, M.L.?
Josh: Maybe.
[continues painting, working more intently, approximately four inches from the paper surface]
[smiling]
Ms. S: [referring to the writing on his painting . . .] I can't read that upside down.
Josh: Neither can I.
Ms. S: [jokingly] Well, you're not upside down. [a few more strokes of the paintbrush, then he watches me]
Ms. S: It's a calm day?
Josh: Right.
[returns to his painting]
[mumbling under his breath]
[careful brush strokes, very fluid motion]
[stops to look over at me]
[looks back at his, smiling]
[as he sits back on his chair, I notice his facial expression is changing: the smile has left and is replaced by an almost anguished expression]
Ms. S: The boat has to have a name.
Josh: That's easy.
[returns to his painting]
[mumbling, undecipherable]
Ms. S: What are you going to name it?
Josh: I'm going to write the name on the side of the ship.
Ms. S: Okay.
[accidentally paints the side of his finger, then proceeds to purposely paint the rest of them]
Josh: [staring at his fingers] I love having blue fingers, I'm going to dye my fingers blue.
[sits back in his chair, watching me again]
[perks up, momentarily, returns to his painting]
[smiling]
[unusual application of the paint, for Josh: paintbrush is dipped into the paint, he applies one stroke, and then he selects another brush, and repeats the process several times, until he's virtually out of fresh brushes]
Ms. S: [reading upside down] M.L. for short, hmm? What does it stand for?
Josh: It's my secret.
[pause]
Josh: Maybe when I'm all done.

[snickering]

[he selects a pencil and begins writing overtop the ship, in the lower right hand corner of the painting]

[smiling]

Ms. S: I'm trying to read your words upside down. Want to help me out?

Josh: No.

Ms. S: [jokingly] You're going to make me work for it, aren't you?

Josh: [snickering] You'll probably figure this out in a few years.

[completing his painting]

Josh: You can read this now.

[as I anxiously move around to his side of the table and attempt to read his scribbled writing, I am periodically guessing what it says]

Josh: Time's up [dipping a paintbrush into paint and painting over the scribbled writing], if you haven't gotten it by now, you're never going to.

[the writing is gone, along with it the message]

[Josh is laughing]

Josh: Now no one knows what it means. (Plate IV)
PLATE IV: Sailing Ship
Reflexivity

It was apparent as we walked down the hallway that Josh was in a good mood today. His head was held higher than usual (typically it is hung forward), and his face became animated when expressing that he felt "good." While he referred to calmness during the course of our activity today, and his visual image was very representative of a calm scene, (a tall ship sailing on smooth water), it was fascinating to watch as his behavior became increasingly agitated and concentration distractible.

One could raise the question whether calm, positive emotions are more agitating, internally for Josh. At first glance, one could speculate that it is less comfortable for Josh to express positive emotions than negative.

6/29/92

Fieldnote: Talk with Ms. G, speech and language therapist regarding issues raised in reflexive journal.

6/30/92

Interview:

Ms. S: Talk about, if you would, your experiences with Josh.

Ms. G: We do an awful lot of expression of feeling in
conversational type skills so that he can fit into a group setting and interact more appropriately. I don't know how far back you want me to go, but one of the first things we did that was really an active role for him in expressing his feelings was when he was in Gloria's room, or, no maybe it was Paul's room; anyway, I was doing a communication class in Wendy and Lola's room where we were working on role playing feelings. First nonverbally, then as they got good at facial expressions, and body language and stuff, we then added verbal overlay to it also. And he was joining that group and coming every week.

Ms. S: Oh, great.

Ms. G: And it was like pulling teeth. You almost had to go get him, you always had to insist that he participate, and he was so stifled at first (I mean all the kids were) so it wasn't that unusual for him. But, I remember him overall being somebody who would not even want to watch the performances of others, unless he was specifically directed to. He would be in la-la land a lot of the time. When it was his turn to do it, he would have to do it at least two or three times before it would even approach quasi-normal range. But he did get better at it. My question has always been: does he get better at it because he's beginning to get more comfortable expressing/showing that
or because he's a master game player, and he's going along with the game?

Ms. S: He's just doing what needs to be done?

Ms. G: Yeah, just doing it, and it's not really internalized or not being able to be generalized or anything, because you really wouldn't see it unless it was a command performance.

Ms. S: Right.

Ms. G: And then you could see some things, but I mean he would do things that were, like, removing himself from himself.

Ms. S: Removing how?

Ms. G: One of the things he used to do that really sticks out is he would be role playing (and the things that we did at first weren't even emotional role plays) they would be things like putting on your boots, body language for the most part. He would put on his boots like he wasn't even part of it; like this [gesturing how Josh had done it], like he didn't want any awareness of his body. I remember telling him to look at what he was doing, like you would normally. It was like pulling teeth to get him to acknowledge his own body, to have anything to do with it. And that came up in at least one other role play where he didn't want to be part of himself.
Ms. S: That's really interesting, because we do see instances of distancing in his artwork.

Ms. G: He doesn't like his own personal self it looks like. But, [pause] he did get better at that, umm, but anytime he had the opportunity to miss; I mean he was happy as a clam not to have to participate [laughing]. He does now when he's expected to. Oh, I remember, let me go back for a minute, we used to video-tape him, too (showing various feelings) and this was before he was in the class he's in now, and when we started that, he wouldn't even watch himself in the video. You know, you had to shape his behavior into just watching himself on video. And again, he improved with that. Some emotions were better than others, and if you want I can probably dig and find you some of the records. But, some of the things are much easier for him to display. Negative is better than positive, he has a much easier time with those. [Pause] But, that's a bit of history. Recently, this year we've been working on all sorts of communication skills, not just showing affect, but that has always been the predominant theme in everything, but also communication, you know: interaction, pragmatics, how to have a conversation, how to initiate, etc. And again, when push comes to shove, he can usually do it. When I would say okay guys, (he's working with Scott much of the time he's in here), okay guys, this
is your goal today . . . he'll do it. It's a bit stifled, but he'll manage to come up with it in most cases. In terms of generalizability, it's really weak. Now, I am starting to see more natural expression of feeling. I mean he'll walk by me and he'll actually smile at me on occasion. That never used to happen.

Ms. S: Oh no, never; low affect, at best.

Ms. G: I gotta tell ya, I'm really jealous some days when he comes out of your room [the speech and art rooms are connected], and he seems so pumped up, almost exuberant (for Josh), but then it doesn't last. It's "back to reality," time for speech [laughing].

Ms. S: Is there anything else you care to share, any other programs you've initiated focussing on expression of feeling/emotions, etc.?

Ms. G: Something came up with his speech homework. Have you talked with Karen and Bill (his classroom teachers)?

Ms. S: Regarding?

Ms. G: Oh, this is funny . . . well, it wasn't funny when it happened, but Josh has had an assignment for all year to write in a speech journal: observations of other people's behavior, and then trying to label what the kid is feeling based on observable body language, facial gestures, etc. Then, he's supposed to check with that person and see if he observed correctly what the person's feeling. When he was
in Paul and Virginia's room, I'd get these journal reports in weekly saying he did an observation, and it looks like things are going well. But, when he moved next door to Karen and Bill's room, I'm not sure if he decided to change the game or if his game had never been found out. Josh was reporting that Scott said he was feeling blah, blah, blah. Well, it turned out he never was asking those kids. So it became a serious bone of contention because Bill started noticing this, and confronted him. So, he was caught in a lie and while we were mediating about it, he did admit to being embarrassed having to ask the other kids. So I said, okay, how about if instead of asking a kid, you could do one observation a week on a staff member. Can you handle that? Yes, he said. Well, he was caught lying on those reports as well. But now, because he's the one who adjusted the compromise, I felt he needed to be held accountable for his actions. It was a real stand-off, his mom was notified. I remember confronting him once, with Bill in the room. Josh was reduced to a bumbling idiot. He was doing things like talking to himself under his breath, it was almost as if he was in another place in another time, just saying these rote answers that didn't make any sense. It was almost like he had gotten a voodoo doll out and was getting us with it. So bizarre, it, it frightened me, it really did, because I thought this kid has so much going on in his head.
Ms. S: [interrupting] that we're not even aware of.
Ms. G: Yeah. So after about ten minutes of this, I told Bill that we shouldn't try to decide on any consequences right then, rather, take some time, back off and think about it. It was the strangest conversation. [Pause] So, after that. Anyways, the potential is there. It's just getting him to the comfort level where he feels okay doing it, that's the challenge.
Ms. S: Do you
Ms. G: [interrupting] It's almost as if he thinks he can retreat and offer minimal, so he isn't asked for more. Or maybe, that's all he's able to generate. But, I'd like to think that some of our efforts have paid off, he is able to communicate information. That's something.

Week 5 — 7/2/92 - 7/8/92

As I approach the classroom, Josh is engaged in conversation/mediation with one of his teachers. I quietly move out of eyesight, and wait in the hallway.

Within a few moments, Mr. G approaches with Josh stating they were working on a "problem recovery," and that Josh may have some issues still to resolve, but that he (Mr. G) didn't want Josh to lose out on art time.

We begin our approach to the art room, and I explain that Mr. B (a liaison teacher/counselor) is in the speech
and language room working on the computer. He doesn't see this as a distraction.

Neither, apparently, is an impromptu visit from Ms. H (serving as the peer-debriefer for the study) mid-way during our session. As Josh is introduced, and then continues with his artwork.

The selection of materials is rapid and purposeful: liquid tempera (multiple egg cartons filled with virtually every color available: white, black, brown, green, yellow, orange, red, and blue), and a wide variety of brushes (round and flat, generally in the #8 and #10 size range).

Working on 18 x 24 white drawing paper, Josh furiously begins his painting. I selected 18 x 24 grey paper for myself, and ask if we might share paint today. The response is favorable.

Our work is very involved today, as well as the accompanying dialogue.

Ms. S: I brought some extra brushes today.

[time lapse]

Ms. S: So, are you going to keep this a secret 'til it's all done?

Josh: Right.

Ms. S: Okay, you always do that [jokingly].

[time lapse: Josh stops what he's working on . . . ]

Josh: I know what that is.
Ms. S: What?
Josh: It's a tree.
Ms. S: How did you know that?
Josh: I know what trees look like.
Ms. S: Okay, okay, okay [jokingly]. But, is it a live one or a dead one?
Josh: It's a dead tree.
Ms. S: How did you know that?
Josh: Not by the leaves.
Ms. S: How come you know so much about my painting, and I still don't know about yours?
[no comment]
[time lapse]
Ms. S: It's a secret?
Josh: Right.
Ms. S: Well, I kind of like secrets. It's always exciting to hear about your painting when it's all done.
Josh: [mumbling, uhm, mm, uhm]
Ms. S: (noticing that Josh is attempting to make a small mark with too large of a brush) You know, Josh, if you ever need a real skinny brush and you don't have one, you can always turn the brush upside down, and use the tip of the handle, like this [demonstrating].
Josh: Right.
[time lapse]
Ms. S: Is this okay that you're missing your Science lesson?

Josh: Yes.

Ms. S: You're sure?

Josh: I'm sure.

Ms. S: Okay.

Josh: [snickering]

[time lapse]

Josh: [mumbling under his breath, undecipherable]

Josh: [noticeable breathing/labored]

Ms. S: Looks like a tornado or something.

Josh: [snickering]

Ms. S: Is that what it is?

Josh: Yes.

Ms. S: It is?

Josh: [snickering]

Ms. S: I might have a guess what that is [pointing].

Josh: I know what that is.

Ms. S: You know what that is?

Josh: Yes.

Ms. S: Well, I should hope so, it's your painting.

Josh: I know what everything is.

Ms. S: You know what everything is?

Josh: Yes.

Ms. S: So, when are you going to share that with me?
Josh: [snickering] When it's all done.

Ms. S: I can't trick you into telling me some of it earlier? I guessed the tornado.

Josh: Right.

Ms. S: Does this start with a "t" [pointing]?

Josh: No.

Ms. S: Oops. I guessed that wrong, okay, I'm going to wait until you're all done.

[time lapse]

[hmph, snickering]

[time lapse]

Josh: So what's that?

Ms. S: You can guess now or wait.

Josh: I think I know what it is.

Josh: [snickering]

Josh: [snickering]

Josh: [snickering]

Josh: [mumbling under breath, undecipherable]

Ms. S: [I notice an intensity in Josh's brush strokes].

[Speaking of my painting . . .] There's a great big storm moving in here. This is my angry picture.

Josh: This is my angry picture, here.

Ms. S: We're both doing angry pictures.

Josh: [mm, umm] Except mine looks angrier.

Ms. S: Yours does look pretty angry. I was feeling angry
today and that's why I did my angry picture. How did you come to pick an angry picture today?

Josh: I was feeling angry last night.

Ms. S: Are you still angry, or are you calming down?

Josh: [mm, mm, uhm]

Ms. S: I'm trying to calm down, but I've got a little ways to go yet. What got you angry last night?

[no response]

Ms. S: Or is it not time yet?

Josh: It's not time yet.

Josh: [mumbling under the breath, talking under his breath, undecipherable] [snickering] [louder, more snickering] I'm going to mix some colors I need.

Ms. S: Well sure. Sometimes orange just isn't angry enough, and you have to mix the colors yourself.

Josh: I'm making a very angry color here [animated].

Ms. S: Oh, that looks pretty angry. What all are you using there?

Josh: Orange, red, yellow, black and brown.

Ms. S: Pretty angry stuff.

Josh: And you'll see what color it is.

Ms. S: Well, I hope to see what color that is.

Josh: It's getting dark orange.

Ms. S: What do you call that color?

Josh: Looks like gold.
Ms. S: Burnt gold.
Josh: Right.
Ms. S: Kind of a cruddy gold?
Josh: [mumbling]
Ms. S: You've got a large story on that one Josh, I can tell.
Josh: Uh-oh I need to mix more colors.
Ms. S: What did you add?
Josh: Green.
Ms. S: I thought so.
Josh: I'm going to add some more color, like brown.
Ms. S: What do you think that will do?
Josh: Gold crud, is an angry color. I'll add some blue. I'm making it darker [animated, appearing somewhat mesmerized by this activity of mixing]. Look at the color now. I'm making it darker.
Ms. S: How are you doing that?
Josh: By adding different colors. I'm adding some more red. Look how dark it is now.
Ms. S: That's pretty dark. It's almost getting close to the brown over there in that jug [pointing to the paint supplies/gallon jugs].
Josh: It's darker. Look how dark brown this is.
Ms. S: Where are you going to put that?
[No response]
Ms. S: Is that another eyeball down there, or just a dot?
Josh: [uhm] Just a dot.
Ms. S: I thought so. This one [pointing], I could tell was an eyeball for sure.
Josh: When did you know? [mumbling, talking under his breath, undecipherable]

[Someone enters the room asking for a signature on a form: a brief conversation is begun with the visitor and myself].
Josh: Shh!! I was talking.
Ms. S: Oh, you're ready to talk about your painting now?
Josh: Yes.
Ms. S: What part would you like to start with?
Josh: I'm going to start with the tornado.
Ms. S: [as he begins to talk, he continues to paint] Are you going to paint while you talk?
Josh: No. I drew a tornado in the corner. [pointing] Here's the tornado.
Ms. S: [watching] Okay.
Josh: You can read upside down can't you?
Ms. S: [mm] Yes. What does it say?
Josh: You can read it.
Ms. S: Yes, but I want you to.
Josh: Then, why did you ask me?
Ms. S: They can't "see" the tape inside the tape recorder, they need to hear what you say.
Josh: It says DEATH.
Ms. S: Oh, and what's beside DEATH? A huge brown . . .
Josh: It's a bush. And there's a bush over there by the tornado, it's a very green color.
Ms. S: Now see, that's what I guessed was a tree, remember when I asked if it started with a "t"? Bush, tree, close!
Josh: Right. And these are some clouds next. [pointing] I don't know what that is.
Ms. S: Oh.
Josh: Clouds probably. And a sword [pointing].
Ms. S: Whose sword?
Josh: Just a sword. And . . .
Ms. S: Another tornado?
Josh: Yes. This is the one-eyed creature [pointing].
Ms. S: What's at the bottom of the sword?
Josh: [uhm] That's a beehive.
Ms. S: That's a beehive, oh. And, are those the bees all around?
Josh: [laughing loudly, just a burst] Yeah.
Ms. S: Well, that's good. I mean they don't want to be in there all the time.
Josh: [brief, quiet laugh]
Ms. S: Talk about this red. I think this is the only part you haven't mentioned yet.
[pause]
Josh: [laughs to himself under his breath, mumbling]

Let's see . . . uhh.

Ms. S: It might not be anything, and that's okay. But, it might be something.

Josh: You can figure out what that is.

Ms. S: I can figure out what that is?

Josh: Can you? You can, but you might not know what it is.

Ms. S: Let's see, oh, is it part of the angry picture?

Josh: Yes.

Ms. S: Does it have something to do with something that's in our bodies? (I'm thinking blood, but don't say it)

Josh: No. It has to do with fire.

Ms. S: So, it's a flame on fire.

Josh: Right.

Ms. S: So, what's on fire?

Josh: The building.

Ms. S: The building's on fire?

Josh: Yes.

Ms. S: Any building in particular?

Josh: Yes, the factory.

Ms. S: Do they make something in the factory?

Josh: No.

Ms. S: It's just an old abandoned factory.

Josh: Yes.
Ms. S: Does anyone go in there sometimes?
Josh: No, yes.
Ms. S: No or yes?
Josh: They do go in, but they don't come out.
Ms. S: [hmm] Have you ever seen people go into the factory?
Josh: [laughing] Yes.
Ms. S: Kids?
Josh: No. Sometimes adults.
Ms. S: Do they go in at night?
Josh: Usually it's the day.
Ms. S: So, where's this factory at: far away, or just around the corner from where you live?
Josh: It's far away, on another planet.
Ms. S: You're probably right. [pause] Did we miss anything in your picture that we didn't talk about, do you think?
Josh: [mmm] No.
Ms. S: Alright. So, this was the angry picture from last night?
Josh: Right.
Ms. S: But, now you're kind of getting over it a little bit?
Josh: Right.
Ms. S: Do you know what you were angry at last night?
Josh: [snickering] Yes. [more snickering]
Ms. S: Do I have to guess?
Josh: Yes.
Ms. S: Was it something about home?
Josh: Possibly. [that's a yes]
Ms. S: Is it something about somebody else in your family?
Josh: Maybe. [another yes]
Ms. S: Is it about you and somebody else in your family?
Josh: Could be. [three out of three]
Ms. S: How many guesses do I get.
Josh: [laughing out loud] As many as it takes.
Ms. S: How about I pick three more, and then you take it from there?
Josh: Okay.
Ms. S: Let's see. You got mad at somebody, because they wouldn't let you do something?
Josh: You could say that's part of it, but you're wrong.
Ms. S: You got mad at somebody?
Josh: That's part of it.
Ms. S: Oh, I have one more guess. Let's see, was there some yelling going on?
Josh: No.
Ms. S: Okay, start from the angry part. It started at home, you and who else.
Josh: You can figure that out [laughing]. I'm testing you.

Ms. S: First of all, tell me who lives in your house?

Josh: My parents.

Ms. S: What time of the day are we talking about?

Josh: Part of it happened in the day, part of it happened in the evening. I don't know what to say.

Ms. S: Okay then, my first guess is that whatever happened in the day was with your mom, and then probably whatever happened at night, your dad got involved.

Josh: Right.

[pause]

Ms. S: So, you have to tell me what happened at noon.

Josh: [struggling for the words] I wasn't allowed to do . . . she said no!

Ms. S: So, what did you do?

Josh: I tried to reverse things. I said okay, and then I said I can do anything I want to!

Ms. S: And she said?

Josh: No!

Ms. S: Uh-oh, sounds like an argument starting. So, who won?

Josh: I did. [smiling]

Ms. S: So, did you keep arguing or did you go to your room or some place?
Josh: I went to my room. Thought about more ways to reverse it.

Ms. S: So, were you okay then?

Josh: Okay [pause], until my dad came home.

Ms. S: Then, you had to explain what happened all over again?

Josh: Right. He said I can't do that thing again, and that was before I tried to reverse things, and it worked. I tried to trick him, I said it was a school assignment and I needed to do it.

Ms. S: Uh-oh, sounds like watching t.v. to me.

Josh: Right.

Ms. S: So, you faked him out?

Josh: Right.

Ms. S: But you were still pretty angry about it, because you came in and did an angry painting.

Josh: Right. [reaching for a fine point marker/pen]

Ms. S: You want to add something else?

Josh: Right. [scribbling over top of a portion of the painting]

Ms. S: Alright, I'm reading upside down, but since the tape recorder can't see . . .

Josh: It says calm painting by Josh and Ms. Sharpless, and then it says July, 1992.

Ms. S: Oh, so this is a calm painting?
Josh: Yes.
Ms. S: It was an angry picture when you started...
Josh: [snickering]
Ms. S: But, after you talked about it, now it's calm.
Josh: Yes. [reaching for the pen]
Ms. S: You want to add something else?
Josh: Yes. [undecipherable] I'm going to do this so nobody knows what this says [scribbling over the words].
Ms. S: So your painting is all done, and is the story all done that goes with it?
Josh: Right. (Plate V)

**Reflexivity**

While a child's artwork is the 'vehicle' for communication, the role of dialogue is paramount in therapeutic arts education. It is apparent from today's activity that Josh was clearly able to release the emotion of anger through his painting. Interestingly enough, his own dialogue supported the catharsis from anger to calm.

Similarly, music play therapy allows the child/adolescent to freely explore himself, and to express the full range of his feelings through the medium of play [with musical instruments]. Hopefully, "the child will gradually be able to acquire some insight into his behavior, whether on a conscious or unconscious level" (Moreno, 1985, p. 18).
PLATE V: Ms. Sharpless's Angry Picture
Here, Josh utilizes painting in a similar manner. Therapeutic arts education applies the philosophic underpinnings of Edith Kramer's approach to art therapy, in which "the art experience serves to integrate conflicting feelings and impulses in an aesthetically satisfying form, helping the ego to control, manage, and synthesize via the creative process itself" (Rubin, 1978, p. 12).

7/2/92

Peer-Debriefing:

Ms. S: I noticed that you took notes during our session today. I'd love to hear some feedback and/or your overall impressions.

Ms. H: Sure, let me just go through my notes. His painting seems motivated by thought, all his marks are deliberate, and he works in his own set of symbols. His characters are simplified, scattered arrangements of flattened characters. . . everywhere.

Ms. S: Anything else?

Ms. H: The painting seems to be a concoction of symbols that depict one emotion, while the arrangement seems to be based on the availability of space on the paper. I made some notes on one particular corner of the painting: all the symbols are on a horizontal field, there's no spatial illusion. The symbols: the large sword to the left of the
one-eyed monster, the symbol of fire under the sword, as well as the tree to the left of the sword are all the same size. Overall, it reminds me of a hieroglyphic cartoon, a lyrical assembly of symbols.

Ms. S: Interesting.

Ms. H: In paint, he seems to favor earth tones, natural color; nothing fluorescent, no unnatural color ascribed to the characters. Overall, there is a real immediacy in his work. No detail. His symbols, again, are reminiscent of tribal hieroglyphics, determined by color and silhouette.

Ms. H: I thought it was real interesting by the end of the painting, he's writing 'calm,' while he spent all that time mixing 'angry' colors. He objectifies it as separate. Once he gets it out of his system, it's as if he can't hurt you, (or effect you) anymore.

Ms. S: Right, unless you go inside (the dialogue). If you stay away, and distance yourself . . .

Ms. H: Exactly, this whole painting implies distance, because you can't go into it.

Ms. S: Right. Because it's in his head.

7/2/92

Fieldnote: Ms. H was invaluable this morning. Her comments regarding Josh's artwork support the literature on characteristics found in the artwork of schizophrenics,
particularly: primitive stylized images, composition which is full of motion, configurations which are busy/fill the paper, and confused organization.

While this is only the fourth artwork produced, there is noticeably more dialogue accompanying this painting than in the other previous works. Question arising: does an emotion such as anger evoke a more easily/readily expressed repertoire of behavioral responses from Josh? If so, who is this represented in the artwork produced? Return to these questions as the study dictates.

Week 6 — 7/9/92 - 7/15/92

The building has an empty feeling when I arrive. It is nearing the end of another school year, and many classes are out for their end of the year picnic. Fortunately, class #46 celebrates tomorrow, and Josh is available for art, as soon as he completes his speech and language reevaluation.

It is unfortunate that I must pass through a testing area to arrive at my destination. Emotionally/behaviorally disordered students are by nature easily distracted, without the addition of outside interference. Josh is seated at the speech testing table; he looks up briefly as I pass through.
As the students are on a half day schedule during the last week of school, there is a definite possibility that Josh may require the majority of this morning to complete his tests.

Sheepishly, the art room door opens nearing 11:20, and Josh enters looking a bit worn and tattered.

Ms. S: Hi kiddo! Are you all done?

Josh: Yes.

[pause]

Josh: Is it too late to do art?

Ms. S: No. Not at all. Would you like to do art today, or are you too tired?

Josh: I want to do art.

Ms. S: Great! Come in [calling down to class #46, I notify them Josh is with me]

Ms. S: We may not have quite as much time as we usually do, but we can still have a lot of fun.

Josh: Right.

Ms. S: Josh, guess what, we don't have any paintbrushes today. Ms. B had the lock changed on the art cabinet, and I can't get in. We could either paint with our hands, or do something else?

Josh: I want to paint with my hands.
Ms. S: Alright, why don't you choose the colors you want to use, and I'll get a supply of paper towels, we're going to need them.

[Josh selects, white, blue, yellow, brown, black, and red]

[as he smears the paint from side to side . . .]

Josh: This is going to be a series of ugly pictures. I have to color this whole corner yellow, a very ugly sunrise.

[laughing]

[as I'm taking notes . . .]

Josh: Are you writing down my recipe? My recipe for this ugly picture was yellow, black, and white.

[snickering]

Ms. S: I see you're working on painting number two.

Josh: It's the second in the series of ugly pictures.

[smearing the paint in a similar fashion . . .]

Josh: My recipe for this one is black, white, and blue.

Ms. S: Did you know how to make grey, or did that just happen?

Josh: No, everybody knows that black and white makes grey.

Ms. S: Looks like it's time for painting number three. Don't forget to sign your name.

Josh: I don't need to . . . [begins to add fingerprints here and there]. Don't you know that your fingerprint is your signature?
Ms. S: You're right. So, are you going to add fingerprints to all of the drawings?
Josh: No, you can figure it out.
[starting with a large portion of brown paint . . .]
Josh: I need to 'uglify' this painting. A little bit of red.
[pause]
Josh: Then blue.
[pause]
Josh: Its almost finished, just a touch of white.
Ms. S: How many paintings do you think you can do today?
Josh: [thinking] Just one more.
[this time, he begins to push the paint with selected fingertips, instead of his palm . . .]
Josh: Look at this. Hang these in the room, and make people look at this series of ugly pictures.
Ms. S: I'd like to do that. As a matter of fact, I've been thinking that when your mom and dad come in for parent/teacher conferences next month, we should frame all your work and have an art show. What do you think?
Josh: Right.
Ms. S: Does that mean yes?
Josh: Yes. (plate VI)
PLATE VI: The Ugly Series
It was apparent that Josh had worked hard during his reevaluation, and that a relaxing, purely physical activity may be refreshing. There were, of course, ulterior motives for my suggesting such an activity. I was curious as to the reaction of someone who characteristically needs to control the situation, responding to the inherent qualities of finger painting.

There were few noticeable reactions. Josh responded to color selection much in the same manner as he had done previously. The initial impact of feeling the paint on his hands [smearing it around from palm to palm], lasted only a brief period of time.

It was interesting to watch the change between gross and fine motor control. By the last painting, out of a series of five, Josh realized different patterns that could be made by using fingertips, and fingernails; rather than settling for the previous mode of pushing the paint with his palm. It did not surprise me that Josh did not speak of the physical properties associated with finger painting, as it was suggested that he has a weak body-image and typically does not like to engage in activities that focus on body parts.

It is unclear, the reference to ugly, in all of his paintings. Did this refer to the color and/or overall
appearance of the painting(s). Or was it perhaps a metaphor for the day? Speculation, at best.

Week 7 — 8/27/92 - 9/2/92

My approach to the classroom is shortened by a few feet today, as Josh eagerly greets me in the hallway. As we turn the corner, his pace quickens and I feel as if there is an immediacy to the situation that I am yet unaware of.

Josh: I have something in mind for a painting.
Ms. S: Oh, terrific. You know where everything is, let's get started.

[18x24 manila paper is selected, followed by liquid tempera in red, yellow, white, brown, and black]

Ms. S: Do you need a carton for mixing?
Josh: Right.

As the paint is poured, Josh begins mixing colors immediately, orange, and then grey. This is slightly unusual, in so far as he typically begins painting, and then as the need arises, he will mix a color. It appears there is a plan, or he is recreating an image previously done, and he has preconceived expectations for color.

Nearly five minutes have gone by, and Josh is still mixing colors. The immediacy to paint seems to have passed.
Josh: Do you know why I'm adding all this white? Because I want to use up all your paint.

Ms. S: Oh. Do you think I'll get mad if you use up all the white paint.

Josh: Depends.

Ms. S: Josh, have you ever seen me get angry?

Josh: No.

[pause]

Josh: Actually, I've video-taped you when you were at home getting angry.

Ms. S: You did? What did I do? How did I look?

Josh: You looked pretty angry. You threw books on the floor, and then you stomped your feet.

Ms. S: Uh-oh. Did I hurt anyone when I threw the books?

[laughing, no response]

Josh: And I saw you deliberately ruin a telephone.

Ms. S: So, I ruined a telephone?

Josh: Yes. [laughing through his words]

Ms. S: How did I do that?

Josh: You took a sledgehammer and banged it I guess. Either that, or you used your bare hands. I can't tell.

Ms. S: Was there anyone else in the room when I was doing these things?

[laughing]

Josh: The police.
Ms. S: What did they think about this?
Josh: They thought you'd be spending some time in jail.
[pause] [laughing]
Josh: I saw you burn down your house deliberately, and then have a bonfire.
Ms. S: I must have been pretty angry.
[laughing]
Ms. S: Do you know what I was angry about, Josh?
Josh: Yes.
[laughing]
Ms. S: Tell me, what was I angry about, because you watched it on video. You should know.
Josh: Actually, everyone watched in on national television. Everyone was not amused.
Ms. S: Did you think it was funny?
[the smile leaves his face]
Josh: No.
[the laughing stops, his affect is flat]
Ms. S: Did you know what I was mad about? I must have been pretty mad about something.
[breathing becomes labored; he seems to be struggling]
Josh: Like, maybe losing your baseball glove.
[pause]
Josh: And then you smashed something. You know what it was. The Statue of Liberty.
Ms. S: Ooh, I bet I got in big trouble for that.
Josh: Yes.
Ms. S: Because that's not mine.
Josh: Oh yes, but you ruined it anyways. And I saw you deliberately burn down all the houses in your neighborhood.
Ms. S: Well, tell me Josh, what do people think of me? Does anybody like me? It sounds like I do some pretty horrible things.
Josh: They think you have to move away. Probably to another planet.
Ms. S: Probably.

The immediacy today, had in part been to verbally release the anger felt over the impact of misplacing/losing his baseball glove. I do not comment on the issue; rather I choose to let the conversation take its course in order that the act of painting may capture the emotion as well.
The painting begins.
[working rapidly, bold, deliberate strokes]
Ms. S: That looks interesting.
[mumbling under his breath, Fire!]
[Josh stands up to paint, this is a first]
[talking out loud, but to himself, just louder than a whisper . . .] Dark grey, the finished product.
Ms. S: That definitely looks like a fire.
Josh: This is really going up in smoke, isn't it obvious?
[snickering]
Josh: Look at this.

[snickering]
Josh: Have you ever seen somebody burn up?

[snickering]
Ms. S: Is that anybody you know?
Josh: Could be.

Ms. S: Is it somebody in this room?
Josh: Could be.

[snickering]
Ms. S: Well, you know there are only two people in this room.

[snickering]
Josh: I'll make some sparks coming out of the top of her head.

Ms. S: HER head?
Josh: THE head, I meant the head.

Ms. S: Oh, I thought you were trying to give me a clue.
Josh: It was not a clue.

[snickering] [sitting down]
[shaking the brush between his index and middle finger, nervously]
Josh: I'm going to sell this to Mr. G for $400.00 or if you want it its only $200.00

Ms. S: Oh, I definitely want it, only $200.00. Why so
cheap?
Josh: You have a sense of humor, a bizarre sense of humor. I don't think Mr. G would appreciate this.
[pause]
Josh: I'm going to write your name on it so everybody knows you did it.
Ms. S: Okay, Josh. Would you like to sign your name to my painting?
Josh: No, I didn't do anything today. (Plate VII)

8/27/92
Fieldnote: Reminder to check with Mr. G and see if instances of target area: bizarre, strange, and eccentric behaviors have been on the incline lately.

Reflexivity
*Follow-up to fieldnote 7/2/92 regarding anger/expansive demonstration of behavioral repertoires. Similarities include: involved/readily shared dialogue, and the use of symbolic representation. While in plate V, the symbolism used mirrors the work of Jakab, denoting that "often the symbolic representation is so individual that it is lost for the spectator without the verbal comments of the patient" (1969, p. 94). Here, Josh selects a metaphoric use of symbolism, a burning head to depict
PLATE VII: I'll Burn Up
anger. However, this graphic representation is accompanied by verbal labeling [I'll Burn Up], also seen in the artwork of schizophrenics.

While the style/composition is significantly different in comparison, both examples of expressed anger are involved and complete thoughts; insofar as Josh works through each emotional response through his artwork and accompanying dialogues. Given the commonalities, there appears to be an established pattern developing in which expression of anger is freely expressed, readily shared, and 'complete' in both presentation and cognition.

Symbolically Josh's anger is brought into integrated form in the pictorial representation of a burning head. A major turning point in this research is the moment of self-awareness exhibited in the accompanying dialogue where he discloses being angry about losing his baseball glove.

In their work with seriously emotionally disturbed adolescents, Tibbets and Stone (1990) substantiate earlier claims in which art therapy has facilitated in the development/increase in self-awareness (Williams, 1976 and Wolf, 1973). Specifically, their study examined through [Gestalt] art therapy techniques how students block feelings and experiences, focusing on anger. Similar to the current study, the approach was non-interpretive, with the students "creating their own direct statements and
finding their own meanings in the individual artwork that they created" (p. 141). The continued efforts of the current research may further assist in validating their claims.

9/1/92

Interview:
Ms. S: Thanks for asking me to stop by. I've heard about a program you're initiating in the classroom for Josh. Could you explain the intervention, as well as the history behind it?
Mr. G: We've been very pleased with the progress Josh has made during group meeting/social skills training. However, at the same time, there's been a definite increase in bizarre/strange/ and eccentric behavior. We've noticed this behavior in a verbal and physical sense for quite some time, but recently, its being produced in his written work as well.
Ms. ST: And so, through a staffing brainstorming session, it was decided that Josh needed to get to the point where he was monitoring his bizarre behaviors, himself. It was also discussed that perhaps Josh was using nonverbal clues to determine when we thought behavior was bizarre, rather than using inductive reasoning to determine the same, independently of staff prompts.
Mr. G: And so, what we've come up with, is that Josh should be required to identify each written assignment as either bizarre (B) or normal (N), and indicate the same by placing a letter atop each page he turns in.

Ms. ST: We're hoping that this will help determine whether or not Josh realizes the scope of his affliction, and also if he can do so on a consistent basis.

Ms. S: Interesting. I'll be anxious to keep up on the progress of the situation. Its funny, I'm thinking about the artwork that Josh has done for me thus far; maybe we could take a look at it sometime in the next few weeks, and see where it falls, normal or bizarre.

Week 8 -- 9/3/92 - 9/9/92

Before making my way to the classroom, I stop in the main office to call Josh's parents, inviting them to stop by the art room Wednesday, before parent/teacher conferences. There is no answer, but I leave a message on the recorder.

Josh had seen me enter the building, and notifies me that "I'm late." Hearing my explanation regarding the phone call, he says he "forgives me." His mood seems light as we make our way down the hallway. Smiling, and walking at a casual pace he implies that he has something special in mind today.
As we enter the art and speech rooms, I am stopped briefly by the speech and language therapist while Josh continues on his way. I join him momentarily, and he has already begun his drawing on 18 x 24 grey paper with thin and broad tip markers.

Ms. S: So, what kind of a mood are we in today?
Josh: What do you think?
Ms. S: I would say excited, or something good because you came in, selected your colors and have been working hard on your picture, and I think I've seen a few smiles on your side of the room.
Josh: Right. I'm going to work for several weeks on this drawing of your yard.

[working at an incredible pace, I've never seen anything like it, even for Josh: no sooner is one cap on the marker that he's just finished using, and he's gotten the next color selected, (almost as if whatever is nearest in proximity, but not necessarily; there is color preference), his pace never breaks]
Josh: You should see some of the other plants that I'm going to put in here.
Ms. S: I can hardly wait.

[As the pace continues, Josh brings himself closer to the paper; leaning over the surface at approximately four inches from the table]
Josh: Look at this tree that I'm making.

[pause]

Josh: Why are you doing a sketch on that paper?

Ms. S: I thought I would make you a Halloween card. I'm getting an early start on it. Okay?

Josh: Yes.

[snickering]

Josh: These are different kinds of pine trees. Can you name them?

Ms. S: Well, this one looks older. Is it a blue spruce?

Josh: No.

[mumbling under his breath, undecipherable]

[snickering]

Josh: There's somebody else who wants your trees?

[snickering]

Ms. S: My trees? Who?

[snickering]

[no response]

Ms. S: None of your greens seem to be working, try one of these [opening a new box].

Josh: I'm making a fern in your yard.

Ms. S: There's plenty of thick flowers in your yard over there [pointing]. Is that because I take care of them?

Josh: NOT!

[snickering]
[pause]
[big breath, almost a sigh]
[turns deliberately in his chair to face me, making eye contact]
Ms. S: Are you working hard over there?
Josh: Yes.
[laughing]
Josh: The blue spruce, something's hiding. Look closely.
[laughing]
Josh: I'm going to try and hide out here.
Ms. S: Are you going to?
Josh: Right.
Ms. S: Who are you hiding from?
Josh: I don't know.
[pause]
Josh: I can draw better than you. Watch this.
[pause]
Ms. S: Wow, that is good. Do you think you'll be able to finish it today?
Josh: No.
[pause]
Josh: This is a good place for hiding out.
Ms. S: What makes it such a good place to hide?
Josh: Tall grass. This is your house and your yard. Look at these flowers [pointing], they're smiling at you.
Ms. S: What kind of plants would those be?

[snickering]

Josh: Pansies.

[pause]

Josh: You know what kind this is [pointing again]. But, I'm not finished. I'll show you when it's done. (plate VIII)

**Reflexivity**

This is the second instance of gift giving, or expression of caring/fondness (see plate II). It is significant to recognize these efforts, as they are seen as attempts to establish/maintain an interpersonal relationship; one of three established goals involved in therapeutic arts education/psychoeducational programming (Fraser, 1977).

As emotionally/behaviorally disordered students experience difficulties with social interaction and oral/written difficulties with social interaction and oral/written communication, all instances whereby social interactions can be 'tried' or 'played out' [in this instance, individual therapeutic arts education], help to establish behavioral repertoires (Foster & Ritchey, 1979).

As these behavioral repertoires are expanded and developed, it is hoped that Josh will indeed apply these
PLATE VIII: Ms. Sharpless's Garden
behaviors beyond the creative experiences in which they were learned.

9/9/92

Interview:

In preparation for parent/teacher conferences, I have designed a display of Josh's artwork outside the classroom. As Josh's parents arrive, his mother recognizes the style and content of the garden drawing.

Mother: Don't tell me, this one is Josh's. We've seen this at least a hundred times at home.

At approximately the same time, Mr. G brings out a miniature version of the garden picture done by Josh on the last day of school in July on notebook paper. The style and content are remarkably similar.

Mr. G: Josh made one each, for Ms. ST and myself at the end of the year. He called them his thank you cards for good teachers.

Ms. S. It's amazing that his mind for detail would allow him three months later, to create virtually the same drawing, over and over again; with little/no variation.

Mother: Let me see if I can pick out any other works that Josh has done [studying each drawing and painting] [while typically students sign their names, Josh has a habit of signing my name, and so his mother perhaps was thrown off].
Ms. S: Josh did all the drawings and paintings you see before you this evening. He has worked very hard and was quite pleased to have his worked framed for this evening. I'm still working with Josh; looking into how the art process can be an outlet for expression of feelings. 

Mother: I had no idea that so much was going on in that head of his.

9/9/92

Peer-Debriefing:

Ms. H: Oh, these are interesting. Gee, where do I begin?
Ms. S: How about the garden?
Ms. H: Spatially, it's out of this world. In a sense it reminds me of an earlier painting, (the one with the tornado), in so far as there is so much going on. It looks like an organized disorganized picture. Did you get that?
Ms. S: I was immediately struck by two things: (1) the attention to detail, and (2) the openness/business that fills the paper.
Ms. H: Absolutely.
Fieldnote: Reminder to check with Mr. G and Ms. ST for an update on Josh's individual target area of expression of feelings. Acquire before/after measures for comparison.

Week 9 -- 9/10/92 - 9/16/92

It was apparent that Josh's parents talked to him following parent/teacher conferences; he was still talking about it this morning. As we walked and talked en route to the art room, some rather interesting thoughts were shared.

Josh: I know what you're doing. Trying to see if I can express my feelings, right?
Ms. S: Right.

As we enter the art room, Josh selects a piece of white drawing paper (18 x 24) and the fine/broad tip markers. He turns to look at me, and states (very matter of factly):

Josh: The word for the day is neutral. I had a small problem, but I recovered.
Ms. S: Good for you! Do you have something in mind for today?
Josh: Yes, I want to draw something.
[very intent on the drawing, but his facial expression is very relaxed]
Josh: I bet you don't know what this is.
Ms. S: [hmm] Not yet.
[laughing]
Ms. S: It looks like a computer, or something with a computer panel on it.
[snickering]
[more snickering]
[no response]
[snickering]
Ms. S: Am I close?
Josh: Yes.
[laughing]
Josh: What are you doing a picture of?
Ms. S: A fish jumping out of a pond; I'm working on my nephew's birthday card.
Josh: Is it a piranha?
Ms. S: No. Are you designing something special?
Josh: Right.
[laughing]
Josh: What do you think it is?
Ms. S: It looks like the computer on the dash of a car. What is it?
Josh: Its a new car.
Ms. S: Oh, so I was pretty close?
Josh: Right.
[laughing]
Josh: Are you going to drive this car?
Ms. S: Well, you know how bad I am with computers, Josh. Could you help me?
Josh: No. [laughing]
[pause]
Josh: You can figure it out. Just learn to push the buttons. You like this car don't you?
Ms. S: Oh yes, but it looks very complicated.
Josh: Its more complicated than it looks. [snickering]
Josh: I'm still designing this. You can have this for $10.00.
Ms. S: Gee, do I get the car for $10.00 too?
Josh: No. [lots of laughter]
Josh: Do you know what this drawing shows?
Ms. S: Does it show everything the car has to offer, all the special options?
Josh: No. It shows the front of the car.
Ms. S: Are you finished?
Josh: No. I have to add more buttons. [pace quickens as he works]
[snickering]
[mumbling under his breath]
Josh: More buttons.

Ms. S: Would you like to sign your name to that when you're all done?

Josh: No.

Ms. S: How will I know?

Josh: It's easy [stops] you can't forget me.

[snickering] (plate IX)

**Reflexivity**

The realization that Josh is aware of my observations concerning 'how he expresses his feelings' is a major turning point in the issue of self-awareness [first raised on 8/27/92: reflexivity]. He goes on to state ". . . the word for the day is neutral," explaining that he had a problem, but recovered. This is extremely significant, in so far as the 'labeling' of the emotion was solely as internal process, rather than relying on external cues/prompts.

As in the artwork depicted in plate V (Ms. Sharpless's Angry Picture), today's drawing possesses a feeling of disorganized organization. The accompanying dialogue however, required (and offered) much less in explanation. This may indeed be due to the lack of pictorial representation, and the dominance of organized wording involved in Front Seat of a New Car (plate IX).
PLATE IX: Front Seat of a New Car
Week 10 — 9/17/92 - 9/23/92

There is something different about Josh today. It takes me a minute and then I realize, it's a new haircut. I comment on it (as soon as I realize)
Ms. S: You got your haircut. I like it! How about you, do you like it?
Josh: Yes.
Ms. S: Really?
Josh: No.
[snickering]
Josh: I'm going to make something really special.

There are already some pieces of white drawing paper on the table. One of them will do (a piece of 12 x 18).
This time, only select colors of the liquid tempera: white, yellow, and brown.
Josh: This is going to be a masterpiece. It's a self-portrait.
Ms. S: Oh good, I can't wait to see it when it's all done.
Josh: This isn't the kind you think it is. It's a portrait of you.
[snickering]
[laughing, more prominently now]
Josh: Not at all [unfinished thought].
[pause]
Josh: Now I'm painting your mouth.
Josh: I need a dark brown color for your eyes. [mixing colors, very intent on the activity] I like taking my time when I do something like this. [re-doing an area of the shoulder] I'll go over it with this color, then it will look even.

[completing the painting, he smiles]

Josh: Your autograph will be worth a lot of money because it will be mine [transference issue, here].

[As I'm making notes on my paper, Josh reaches over and writes in gold metallic marker: She forgets everything 75% of the time, and signs his name to it].

Ms. S: Thanks, Josh, I love the portrait.

Josh: Sometime, I'll tell you a story behind that [pointing to the portrait].

Ms. S: Today?

Josh: No.

Ms. S: When?

Josh: [Uhm], like when I remember it.

As we walk back to the classroom, I remark on the portrait done today, how excited I am about having a picture with a person in it (thus far, that had eluded our collection). "It's a masterpiece" he says, smiling, and indeed it was. (plate X)
PLATE X: Self Portrait
Reflexivity

It is difficult to ascertain which emotion may have been expressed through the portraiture. While there are issues which obviously involve transference of role, it is not within the scope of this study to explore, or validate any claims. It does suffice to say that possibility, in Josh's continual need to 'control' the situation, assuming the identity of myself helps to satisfy this need.

Another possibility exists in the notion of distancing, a projective technique often used in drama therapy. The underlying premise is that "a separation between self and nonself is made evident through the use of a device or assumed role. The idea is that if an external object can be identified with, internal emotional conflict can be projected outward onto that object. By removing the conflict inside the self, a distance of objectivity is established, and the conflict can be more easily viewed and come to terms with" (Fink, 1990, p. 10). One explanation could be that Josh is able to more easily express pleasant emotions when those emotions are in actually being portrayed as the expressions of someone else. Though speculative, distancing may provide intriguing reflection, if not definitive answers.
10/6/92

Interview:

Ms. S: As the study is coming to a close, would you explain the BRS (Behavior Rating Scale, Appendix B) used in the classroom, and talk specifically of Josh's individual goal of 'expression of feeling.' (I've taken the liberty of gathering data from two weeks prior to the onset of the study for a comparison, base line measure).

Mr. G: Certainly. The Behavior Rating Scale is a subjective measure used by the classroom teachers to indicate daily ratings in verbal and non-verbal behaviors. Students are assigned a numerical average regarding particular aspects of their behavior on a scale between 0 (low) and 3 (high). For instance, if a student has the goal of respecting the property of others, every hour he is rated on that behavior. Let's assume he collects scores of 3, 3, 2, 3, 2, 2, 3: his average for that behavior in that target area is 2.57. The daily averages are indicated on the BRS, along with weekly averages which are then placed in the student's permanent file. Josh has as one of his individual target areas, expression of feelings. Looking at the data collected during the weeks of 5/18/92 and 5/25/92 (two weeks is standard for a baseline measure), Josh's average was 2.20. In order to establish a comparative pre/post measure, we simply look at the data
reflected for the two weeks following the study, during the weeks of 9/21/92 and 9/28/92. Here we can see that the averages indicate a 2.68 and a 2.35, for an average of 2.51. If we had been implementing a procedure in the classroom, and were looking at the weekly averages, we might say something to the effect that 'the procedure' (whatever) may have contributed to increases in the target area of expression of feeling.

Ms. S: And so this scale is used as an indicator of performance?

Mr. G: You could say that. If I might, I'd like to add on behalf of both Ms. ST and myself, (although I don't have any hard core data to back this up), Josh definitely looks forward to Thursdays. Its been wonderful having you work with Josh, not only for the purpose of the study, but the whole school year. We like the fact that Josh has been, and will continue to be receiving therapeutic arts education; its proven to be a consistent component in his overall treatment plan.

Ms S: Thanks Mr. G for your comments, and cooperation. I'll see you both next Thursday.

Summary

Observational analysis demands data that has depth and detail. The narrative text invites the reader to
participate with the research, through: the artwork of the preadolescent; transcripts obtained during the creative experience describing verbal and nonverbal behaviors, verbatim interviews of participants; fieldnotes of the researcher which have guided inquiry throughout the study; excerpts from peer-debriefing sessions which allow for feedback during the course of the study, while simultaneously safeguarding against further researcher bias; and statements of personal reflexivity which document the researcher's interpretation of the data.

Through established triangulation parameters, (transcripts of the creative process [including the artwork, itself], collective interpretations of the other participants, and statements of reflexivity), the data revealed the following significant trends. (1) Emotional responses depicting anger were more involved and comprehensive in their graphic representations and verbal/nonverbal accounts during (and following) creation. (2) Intrapersonal concerns were most noticeably expressed around self-awareness: during two emotional responses depicting anger [plates V and VII] and one of 'stated neutrality (plate IX). (3) Interpersonal concerns received attention through rapport building and establishing a trusting relationship, as expressed in plates II, VIII, and X. (4) The challenge of providing insight into the
emotional responses of an emotionally/behaviorally disordered preadolescent was met with emotional vigor.

Given the detailed presentation of the data in context, the reader ultimately determines transferability of the findings.
CHAPTER V
CONCLUSIONS

The purpose of this study was to provide insight into the effect of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent. To understand fully the complexities involved in this situation, it was determined that direct participation in and observation of the phenomenon was the best methodological approach. Using phenomenological interpretation, multiple constructions of one individual's reality were made possible by recognizing the significant intricacies involving human emotion.

Limitations

The purpose of this research concentrated on a single phenomenon. Arguments have been made that to study a case of one is in and of itself a limitation. However, every attempt has been made to document what was unique in this particular time and space; while at the same time convey insight which may exceed these very limits.

Protecting the privacy and confidentiality of the participant presented a major challenge. First and
foremost, parental and student consent were agreed upon with the understanding that personal information be held to that which was needed to adequately portray the individual. Secondly, all material to be presented was made available for review/comment prior to publication. Every attempt has been made to accurately depict the events as they transpired.

Implications

It is well documented that emotionally/behaviorally disordered children and adolescents experience difficulty with social interaction and oral/written communication. For the child or adolescent involved in therapeutic arts education, the difficulty in articulating thoughts and feelings through words is replaced by an opportunity to freely express inner conflicts in a nontthreatening manner.

The narrative presented in this study illustrates how therapeutic arts education helped to provide the words necessary in labeling experiences associated with emotion. Furthermore, it substantiates our position as art educators within public education: as one concern, historically, has been the attempt to help children "recognize media as a means of expression. Expressive art results when children's desire to use a medium is fused with a need to
share thoughts and feelings in concrete form" (Chapman, 1978, p. 46).

Regardless of one's philosophic orientation the concept of art as creative self-expression [while certainly no longer a novel concept], has been thoroughly assimilated into contemporary art education theory and practice. The current findings unquestionably concur with previously established/accepted functions of public school art programs, in so far as they "encourage personal fulfillment by helping children respond to their immediate world and express its significance to them in visual form" (Chapman, 1978, p. 19). Similarly, the examples provided in the artwork of an emotionally/behaviorally disordered preadolescent are directly related to his immediate environment, and the concerns therein. These findings confirm the earlier work of Dewey (1948), wherein the creative energies of children were centered [without provocation] on themselves and their world.

While these contributions are significant in their own right, they are perhaps overshadowed by the preexisting literature they support. Notwithstanding, the current study boasts significant findings which are equally deserving of further examination, and may best be addressed in terms of future research.
Recommendations

In this particular special education setting therapeutic arts education, as presented, was designed to support and enhance the acquisition of skills in accordance with educational standards and social/behavioral and emotional goals set by a psychoeducational team. While the findings suggest that therapeutic arts education had both a positive and constructive effect on the emotional responses of an emotionally/behaviorally disordered preadolescent, it is hoped that further interest may be generated in emotion theory and expressive behavior, (particularly artistic expression), in an attempt to further understand the complexities which exist. "To understand the complex dynamics of thought, feeling, and behavior is to grasp one of the most central and enduring mysteries of human experience and life itself" (Fink, 1990, p. 6).

As evidenced in the examples of drawings/paintings produced in this research, there is a wealth of information embedded in artistic expression. Further studies need to elaborate on the contributions of artwork produced by varied populations, as these images have a 'created language' of their own. While the artistic image may challenge our restricted understanding of what typically has been referred to as communication between student and teacher, we are nevertheless, invited to participate in the
dialogue. Furthermore, the creative component inherent to both art education/art therapy is deserving of additional research efforts as it plays a key role in the complexities involving emotion and expressive behavior. Hence, the field of art education can no longer be reduced to the role of handmaiden; it is justifiably involved.

Future research in this area might focus on comparative studies, examining the artwork produced by: ethnically diverse groups, varied age/gender groups, or institutionalized and non-institutionalized emotionally/behaviorally disordered individuals, to name a few. Comparative studies of the types suggested could provide meaningful empirical data.

Similarly, one could examine the relationship between the behavior of a child (any child) and the artwork produced. Witnessing the creative process of an emotionally/behaviorally disordered preadolescent yielded fascinating results; indicating that a 'negative emotional response [such as anger] was seemingly expressed with greater ease, less agitation, and an overall sense of purpose/direction, as compared to a 'positive emotional response' [such as calm] in which the behavior was highly distractible and often lacking in direction. Are these observations purely coincidental, or is this behavior consistent when grounded in empirical research?
To broaden the scope of these findings, subsequent studies may ask: 1) Rather than utilizing a free drawing approach, would data reveal significant differences if subject matter were imposed? 2) Using an experimental design, what indicators are found to suggest differences between opposing emotional responses [positive and negative]? and 3) How would data be effected using longitudinal analysis in a similar case study design: would data reveal a more definitive expression of feeling, and/or are these findings consistent with earlier findings as established by this research?

And finally, one could examine the educational process itself, specifically in relationship to the development of the child/adolescent. In therapeutic arts education the individual is encouraged to develop him/herself, while the role of the educator is comparable to a mediator; assisting the individual toward recognizing/understanding his/her abilities. Having demonstrated an ability to communicate feelings [emotional responses] within the context of defined parameters [the creative experience], it is essential for effective teaching that transferability be addressed: are the significant gains witnessed in the microcosm of the individual setting [specific] transposed to the macrocosm of the classroom [general]? This generalization of skills validates the educational process:
1) Does the individual continue to exhibit instances of self-awareness, and if so, how are those perceived by others?; 2) How are critical thinking skills acquired in the creative process adapted for use in classroom problem solving?; and 3) Can the [underdeveloped, yet growing] repertoire of emotional responses provide the individual with realistic alternatives for expressive behavior? These questions are posed for future inquiry, in an attempt to further substantiate the findings of this study.

The narrative in this study illustrates how therapeutic arts education helped provide the words necessary in labeling experiences associated with emotion, through a purposive use of media in communicating thoughts and feelings.

Art is by nature an expressive force; "whether spontaneous or preconceived, virtually a natural method of communication" (Kasson, 1981, p. 8). This study documented the effects of therapeutic arts education on the emotional responses of an emotionally/behaviorally disordered preadolescent. Through detailed description, we participated in the communicative process that art provided. We can only hope to have been active listeners.
The Twelve Principles of Re-Ed

1. Life is to be lived now, not in the past, and lived in the future only as a present challenge.

2. Trust between child and adult is essential, the foundation on which all other principles rest, the 'glue' that holds teaching and learning together, the beginning point for re-education.

3. Competence makes a difference; children and adolescents should be helped to be good at something, and especially at schoolwork.

4. Time is an ally, working on the side of growth in a period of development when life has a tremendous forward thrust.

5. Self-control can be taught and children/adolescents helped to manage their behavior without the development of psychodynamic insight; and symptoms can/should be controlled by direct address, not necessarily by an uncovering therapy.

6. The cognitive competence of children/adolescents can be considerably enhanced; they can be taught generic skills in the management of their lives, as well as strategies for coping with the complex array of demands placed on them by family, school, community, or job.
7. Feelings should be nurtured, shared spontaneously, controlled when necessary, expressed when too long repressed, and explored with trusted others.

8. The group is very important to young people; it can be a major source of instruction in growing up.

9. Ceremony and ritual give order, stability, and confidence to troubled children/adolescents, whose lives are often in constant disarray.

10. The body is the armature of the self, the physical self around which the psychological self is constructed.

11. Communities are important for children and youth, but the uses and benefits must be experienced to be learned.

12. In growing up, a child should know some joy in each day and look forward to some joyous event for tomorrow.

Hobbs, 1982
POSITIVE EDUCATION PROGRAM

BEHAVIOR RATING SHEET/PROGRESS NOTE

Student: ___________________________ Week of: _________

D.O.B. _________ Class#: _________ (Progress narrative on back of form)

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Subject Consent Form

Ms. Sharpless has explained her intention to write a book, examining how I express my feelings through my artwork. I agree to share my artwork, (to be photographed and reprinted), as well as what we talk about during my individual art instruction.

I understand that my participation is entirely voluntary, and that if I choose I may stop at any time. In keeping with my right to confidentiality, a different name will be used in place of my own; but it will be my own story.

__________________________________________
Student consent/signature

__________________________________________
Date
Parental Consent Form

Ms. Diana L. Sharpless, Ph.D. candidate, has explained this study to me. I understand that the purpose of this study is to learn more about the effect of therapeutic arts education on the emotional responses of SBH children/adolescents. As a qualitative study, this research involves no experimental procedures; rather, it is a descriptive account of the individual art instruction my child has been receiving throughout the 1992 school year. My child's participation will involve use of his/her artwork, as well as dialogue obtained during instruction.

I understand that my child's participation is entirely voluntary. In the event that I choose, I may withdraw him/her at any time. In keeping with our rights to confidentiality, fictitious names will be utilized, and personal histories kept to a minimum. In the event that I wish to contribute dialogue to be included in the final text, I may exercise my right to do so.

Having been fully informed of this study, I knowingly and voluntarily give consent for my child’s participation.

________________________________________

Parental consent/signatures

________________________________________

Date
BIBLIOGRAPHY


